



State University System of Florida Board of Governors  
**REQUEST TO OFFER A NEW DEGREE PROGRAM**

In accordance with Board of Governors Regulation 8.011

(Please do not revise this proposal format without prior approval from Board staff)

University of South Florida  
Institution Submitting Proposal

Spring 2025  
Proposed Implementation Term

College of The Arts  
Name of College(s) or School(s)

Dean's Office  
Name of Department(s)/Division(s)

Design  
Academic Specialty or Field

Bachelor of Science in Design  
Complete Name of Degree

50.0401  
Proposed CIP Code (2020 CIP)

- Proposed Program Type
- E&G Program
  - Market Tuition Rate Program
  - Self-Supporting Program

The submission of this proposal constitutes a commitment by the university that, if the proposal is approved, the necessary financial resources and the criteria for establishing new programs have been met before the program's initiation.

\_\_\_\_\_  
Date Approved by the University Board of Trustees

\_\_\_\_\_  
President's Signature                      Date

\_\_\_\_\_  
Board of Trustees Chair's Signature                      Date

\_\_\_\_\_  
Provost's Signature                      Date

**Projected Enrollments and Program Costs**

Provide headcount (HC) and full-time equivalent (FTE) student estimates for Years 1 through 5. HC and FTE estimates should be identical to those in Appendix A – Table 1. Indicate the program costs for the first and the fifth years of implementation as shown in the appropriate columns in Appendix A – Table 3A or 3B. Calculate an Educational and General (E&G) cost per FTE for Years 1 and 5 by dividing the total E&G by FTE.

Implementation Timeframe	HC	FTE	E&G Cost per FTE	E&G Funds	Contract & Grants Funds	Auxiliary/Philanthropy Funds	Total Cost
Year 1	7	6	28,325	\$165,232	0	0	\$165,232
Year 2	27	23					
Year 3	54	45					
Year 4	79	66					
Year 5	109	91	3,576	\$324,823	0	0	\$324,823

**Programs of Strategic Emphasis Waiver** *(for baccalaureate programs only)*

Does the program fall under one of the CIP codes listed below?

- Yes  
 No

If yes, students in the program will be eligible for the Programs of Strategic Emphasis (PSE) waiver. See [Board Regulation 7.008](#) and the [PSE Waiver Guidance](#) for additional details.

CIP CODE	CIP TITLE	CATEGORY
11.0101	Computer and Information Sciences	STEM
11.0103	Information Technology	STEM
13.1001	Special Education	EDUCATION
13.1202	Elementary Teacher Education	EDUCATION
14.0801	Civil Engineering	STEM
14.0901	Computer Engineering	STEM
14.1001	Electrical and Electronics Engineering	STEM
27.0101	Mathematics	STEM
40.0801	Physics	STEM
52.0301	Accounting	GAP ANALYSIS
52.0801	Finance	GAP ANALYSIS
52.1201	Management Information Systems	STEM

**Additional Required Signatures**

I confirm that I have reviewed and approved Need and Demand Section III.F. of this proposal.

\_\_\_\_\_  
Signature of Equal Opportunity Officer

\_\_\_\_\_  
Date of Signature

I confirm that I have reviewed and approved Non-Faculty Resources Section IX.A. and IX.B. of this proposal.

\_\_\_\_\_  
Signature of Library Dean/Director

\_\_\_\_\_  
Date of Signature

## Introduction

### I. Program Description and Relationship to System-Level Goals

#### A. Describe within a few paragraphs the proposed program under consideration and its overall purpose, including:

- degree level(s)
- majors, concentrations, tracks, specializations, or areas of emphasis
- total number of credit hours
- possible career outcomes for each major (provide additional details on meeting workforce need in Section III)

This proposed 120-credit hour undergraduate Bachelor of Science in Design (BSD) degree program in the College of The Arts (COTA) will take advantage of the comprehensive nature of the University and the College by offering instruction across the disciplines of Architecture, Visual Arts, Music, Dance, and Theatre. It will have no associated concentrations, specializations, or tracks.

The proposed degree program will provide a broadest set of design skills offered throughout the College, as well as core competency courses from the following colleges and office: Arts and Sciences, Education, Engineering, and Undergraduate Studies. The B.S. in Design degree program will instill a participatory design model that focuses on the designer's ability to craft systems and teams that are uniquely adept at including the voices of all constituencies. The proposed curriculum encourages creative problem-solving, critical thinking, data literacy, basic programming, adaptability, and collaboration, all grounded in an interdisciplinary mindset. At the core of the degree program is an investigation into the formative role of design in shaping human values and experiences, conceptualizing digital and physical products, services, brands, and experiences for numerous industries.

Since the proposed program will uniquely pair a broad study in the arts, information and data literacy, computational thinking, creative problem solving through ideation, iteration, and prototyping, preparing graduates with meaningful employment across a variety of industries, it will be highly desirable to a wide variety of students.

The variety and flexible nature of the curriculum will allow students to successfully matriculate as first time in college (FTIC) students or transfer students and obtain their degree in a timely manner. The degree program is a distinct educational opportunity for graduates with entry into a variety of marketplaces and graduate study opportunities.

The proposed program will create leaders ready to address the challenges that face Florida citizens in the years coming by engaging in multiple marketplaces while enriching the culture through creativity and innovation. Possible career outcomes include Web and Digital Interface Designers, Commercial and Industrial Designers, Graphic Designers, and Set and Exhibit Designers.

#### B. If the proposed program qualifies as a Program of Strategic Emphasis, as described in the Florida Board of Governors 2025 System Strategic Plan, indicate the category.

- **Critical Workforce**
    - Education
    - Health
    - Gap Analysis
  - **Economic Development**
    - Global Competitiveness
    - Science, Technology, Engineering, and Math (STEM)
- Does not qualify as a Program of Strategic Emphasis.**

Within the current (Academic Year 2023-2024) PSE framework, CIP Code 50.0401 is categorized as GAP analysis. However, in the new PSE list, effective Academic Year (AY) 2024-2025, the undergraduate program in CIP Code 50.0401 is not considered a Program of Strategic Emphasis.

## **II. Strategic Plan Alignment, Projected Benefits, and Institutional Mission and Strength**

### **A. Describe how the proposed program directly or indirectly supports the following:**

- **System strategic planning goals (see the link to the 2025 System Strategic Plan on the [New Program Proposals & Resources](#) webpage)**
- **the institution's mission**
- **the institution's strategic plan**

The proposed Bachelor of Science in Design degree program directly supports a number of the State University System's (SUS) strategic planning goals and directly supports the University of South Florida's (USF) mission<sup>1</sup> and strategic plan by serving the needs of Florida and the global community with a high-quality, world-class, in-demand educational program.

The proposed program will produce graduates who are well-educated and highly skilled to connect communities, using visual communication and problem-solving skills to vest them in sustainable solutions that directly support the Community and Business Engagement Goal for Strategic Priorities for a Knowledge Economy to Increase Community and Business Workforce and indirectly supports Teaching and Learning Goal in Excellence to Strengthen Quality and Reputation of Academic Programs and Universities.

Second, the program directly supports the Community and Business Engagement Goal of Productivity to Increase Community and Business Engagement where the degree program focused on Design as a tool that can help communities find agency in our larger economy and the training of practitioners specializing in this area will help the university contribute in a meaningful way to the Tampa Bay region and beyond. Additionally, the program indirectly supports the Scholarship, Research and Innovation Goal for Strategic Priorities to Increase Commercialization Activity. Third,

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<sup>1</sup> (<https://www.usf.edu/about-usf/mission-vision.aspx>) (url visited 02/16/2024)

in direct support of Community Business and Engagement Goal for Strategic Priorities for a Knowledge Economy goal to Increase Community and Business Workforce, this program will create a new offering that will prepare students for good paying jobs ready to address the challenges that are to come at the local, regional, national, and global levels.

Fourth, this degree will directly address the College’s issues with four- and six-year graduation rates while making better use of excess seat inventory across a variety of our curriculum directly contributing to Teaching and Learning Goal for Productivity to Increase Degree Productivity and Program Efficiency.

Finally, the proposed Bachelor of Science in Design program will directly support and contribute to the University of South Florida’s mission and strategic plan as outlined below:

USF’s mission statement is as follows:

“Led by outstanding faculty and professional staff, the University of South Florida conducts innovative scholarship, creative activity, and basic and translational research, and delivers a world-class educational experience promoting the success of our talented and diverse undergraduate, graduate, and professional students. As a public metropolitan research university, USF, in partnership with our communities, serves the people of Florida, the nation, and the world by fostering intellectual inquiry and outcomes that positively shape the future—regionally, nationally, and globally.”

The proposed program is focused on developing leaders ready to solve challenges in sustainability and climate, technology, community health and well-being, economy, and place-making that face Florida citizens, the nation, and the world by engaging in multiple marketplaces while enriching the culture through creativity and innovation.

Furthermore, the proposed program directly supports USF’s strategic goals as follows:

USF Goal Number and Title	Proposed Program’s Support of USF Goal
<p><b>Goal 1: Student Success at USF and Beyond</b></p> <p><b>Goal 1A Increase the Development and Availability of High-Impact Educational Experiences for Student Success</b></p>	<p>The program will sustain a broad curriculum that aligns with student needs and interests in which students with varying backgrounds will succeed and find meaningful employment in a variety of industries or graduate study upon graduation. The curriculum will support different learning styles and engage students in meaningful assessments through multi-faceted educational experiences, such as industry-integrated learning that develops creative problem solving skills while enriching the culture through creativity and innovation. Students will participate in the following High Impact Educational Experiences: 1) advanced,</p>

	comprehensive capstone projects and 2) collaborative research projects.
<b>Goal 1E Prepare Students for Professional and Leadership Success in a Competitive Environment</b>	The proposed program will provide a broad-based design education that will create leaders ready to solve challenges by engaging in multiple marketplaces through industry-integrated learning experiences and real-world projects that develop creative problem solvers skilled in craft, collaboration, research, and strategy to innovate for the future. The proposed program will uniquely pair a broad study in the arts, information and data literacy, computational thinking, creative problem solving through ideation, iteration, and prototyping, preparing graduates with meaningful employment across a variety of industries
<b>Goal 3: Partnerships and Engagement with Local, National, and Global Impact</b>  <b>Goal 3D: Enhance USF's Engagement with our Communities through University-Community Partnerships</b>	The proposed program will foster University-community partnerships through industry and professional organization relationships. The B.S. in Design degree will instill a participatory design model that focuses on the designer's ability to craft systems and teams that are uniquely adept at including the voices of all constituencies. Real world projects and industry partners provide opportunities to engage in participatory design that can help communities find agency in the larger economy.
<b>Goal 4: Diverse and Inclusive Community for Learning and Discovery</b>  <b>Goal 4A Recruit and Retain Diverse Faculty, Staff, and Students</b>	The proposed program will uniquely pair a broad study in the arts, information and data literacy, computational thinking, creative problem solving through ideation, iteration, and prototyping, and will be highly desirable to a wide variety of students. The generalist nature of the degree will help add diversity to the student body and will serve as a platform for faculty to produce high quality and innovative research and creative activities.
<b>Goal 4E: Strengthen the University Community through Shared/ Collaborative Experiences, such as the Arts, Athletics, Sustainability Initiatives, and with Alumni Stakeholders</b>	The proposed program will strengthen the University community through shared collaborative experiences in the arts and sustainability initiatives by continuing successful College of The Arts activities that engage more than 65,000 community members and alumni annually by integrating the design program's student creative activities and real-world project exhibitions.

**B. Describe how the proposed program specifically relates to existing institutional strengths. This can include:**

- **existing related academic programs**
- **existing programs of strategic emphasis**
- **institutes and centers**
- **other strengths of the institution**

This proposed undergraduate program in College of The Arts will take advantage of the comprehensive nature of the University and the College by offering instruction from across the existing disciplines in the College of the Arts—from academic programs of Architecture, Visual Arts, Graphic Arts and Digital Design, Music, Dance, and Theatre—to give the broadest set of design skills offered throughout the College. Additionally, the proposed program will utilize specific interdisciplinary courses from the following colleges and office: Arts and Sciences, Education, Engineering, and Undergraduate Studies to expand design thinking and practice, experiment with a variety of tools and creative labs, and practice design thinking across multiple disciplines.

The College offers three programs that are included in the AY 2024-2025 Programs of Strategic Emphasis list, including, M.Arch. in Architecture (04.0201), M.U.C.D. in Urban and Community Design (04.0401) and B.S. in Music Education (13.1312) . The interdisciplinary nature of the proposed program’s curriculum allows for building off of the strengths of these programs.

The program aligns with the College’s mission to facilitate and promote an interdisciplinary ecosystem that nurtures, prepares, and educates students and faculty to become creative leaders dedicated to promoting a more just society, and to elevate the level of inquiry and discourse within and beyond the classroom while we innovate and create new approaches, crafts, methodologies, and skills that change creative practice and arts disciplines as our global context evolves. The College provides students with hands-on experiences and real-world opportunities for exhibitions, performances, concerts, and creative practice within the College of The Arts’ facilities and venues. Students also participate in design, research, performance and exhibition projects across the Tampa Bay community.

The B.S. in Design program specifically aligns with research initiatives within the College’s Florida Center for Community Design and Research (FCCDR). The FCCDR research center engages in multi-disciplinary, design-based, funded research projects at the local, regional, national, and global levels specifically related to community and urban design, climate resilience and adaptation, sustainability, and human-centered design. Students in the Design degree program will have access and opportunity to participate in active research related to the field of study, providing real-world experiences that exemplify the interdisciplinary significance of the arts and design.

Importantly, the proposed program aligns with similar degree programs in the approach to design thinking and development of technical skills, and application of industry-relevant coursework at public and private AAU peer universities from across the country including University of Texas at Austin, University of California-Davis, The Ohio State University, Pennsylvania State University, and the Georgia Institute

of Technology.

- C. Provide the date the pre-proposal was presented to the Council of Academic Vice Presidents Academic Program Coordination (CAVP ACG). Specify any concerns raised and provide a narrative explaining how each concern has been or will be addressed.**

The pre-proposal was presented to the Council of Academic Vice Presidents Academic Program Coordination group on February 15, 2023, and no concerns were expressed.

- D. In the table below provide an overview of the institutional planning and approval process leading up to the submission of this proposal to the Board office. Include a chronology of all activities, providing the names and positions of university personnel and external individuals who participated.**

- **If the proposed program is at the bachelor's level, provide the date the program was entered into the APPRiSe system, and, if applicable, provide a narrative responding to any comments received through APPRiSe.**
- **If the proposed program is a doctoral-level program, provide the date(s) of the external consultant's review in the planning table. Include the external consultant's report and the institution's responses to the report as Appendix B.**

**Planning Process:**



<b>Date</b>	<b>Participants</b>	<b>Planning Activity Description</b>
<b>Pre-Proposal Planning and Approvals</b>		
March-May 2022	College of The Arts and ODS-Academic Planning	Discussion of an Undergraduate Design Degree Pre-Proposal
August-October 2022	College of The Arts and ODS-Academic Planning	Development of a Design Degree Pre-proposal
11/01/2022	College Faculty/Curriculum Council	Approval of the Design Degree Pre-proposal
01/23/2023	University Faculty Council	Approval of the Design Degree Pre-Proposal
02/07/2023	USF's Academic Campus Environment Advisory Council (ACEAC)	Approval of the Design Degree Pre-Proposal
02/15/2023	SUS CAVP Academic Coordinating Group	Presented the Design Degree Pre-Proposal to the SUS CAVP ACG
02/15/2023	ODS-Academic Planning	Pre-Proposal added in APPRiSe
March 2023	ODS-Academic Planning	Added to USF's 2023 Accountability Plan
05/23/2023	Board of Trustees (BOT) Academic Campus Environment (ACE) Committee Accountability Plan Approval	Approval of USF's 2023 Accountability Plan
06/13/2023	BOT Accountability Plan Approval	Approval of USF's 2023 Accountability Plan
06/21/2023	Board of Governors (BOG) Accountability Plan Approval	Approval of USF's 2023 Accountability Plan
<b>New Degree Proposal Planning and Approvals</b>		
August-December 2023	College of The Arts and ODS-Academic Planning	Discussion of the Undergraduate Design Degree Proposal
January-February 2024	College of The Arts and ODS Academic Planning	Development the Design Degree Proposal
03/29/2024	College Faculty/Curriculum Council	Approval of the Design Degree Proposal
04/08/2024	University Faculty Council	Approval of the Design Degree Proposal
05/07/2024	ACEAC	Approval of the Design Degree Proposal
05/14/2024	BOT ACE	Approval of the Design Degree Proposal
06/04/2024	BOT	Approval of the Design Degree Proposal
06/05/2024	ODS-Academic Planning	Submission of proposal to the BOG Portal
Summer 2024	BOG Staff	Review Proposal and add to the SUS Academic Program Inventory

**E. In the table below, provide a timetable of key events necessary for implementing the proposed program following approval of the program by the Board office or the Board of Governors through to the addition of the program to the State University System Academic Degree Program Inventory.**

**Events Leading to Implementation**

<b>Date</b>	<b>Implementation Activity</b>
Summer/ Fall 2024	Add to USF's Degree Inventory
Summer/ Fall 2024	Add to USF's Student Information System
Summer/ Fall 2024	Add to the 2024-2025 Undergraduate Catalog
Summer/ Fall 2024	Add to the Undergraduate Admissions Application
Summer/ Fall 2024	Market and Recruit the Program
Spring 2025	Launch Program, including allowing for current and newly admitted students to declare the B.S. Design in 50.0401
Spring 2025	Accept new applicants to the B.S. in Design in CIP Code 50.0401

*Note: The date is contingent upon when the program is added to the SUS Academic Program Inventory.*

**Institutional and State-Level Accountability**

**III. Need and Demand**

**A. Describe the workforce need for the proposed program. The response should, at a minimum, include the following:**

- **current state workforce data as provided by Florida's Department of Economic Opportunity**
- **current national workforce data as provided by the U.S. Department of Labor's Bureau of Labor Statistics**
- **requests for the proposed program from agencies or industries in the university's service area**
- **any specific needs for research and service that the program would fulfill**

**National and Florida Workforce Demand**

**In the table below, provide occupational linkages or jobs graduates will be qualified to perform based on the training provided for the proposed program that does not currently appear in the most recent version of the Search by CIP or SOC Employment Projections Data Tool provided periodically by Board staff.**

**Occupational Linkages for the Proposed Program**

<b>SOC Code</b>	<b>Occupation Title</b>	<b>Source / Reason for Inclusion</b>
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N/A	N/A	N/A

*Please note: The current CIP-SOC crosswalk provided by the Florida Department of Education and Florida Board of Governors lists the following SOC codes associated with a bachelor's degree in CIP Code 50.0401, which is a comprehensive list. Consequently, the above table was intentionally left blank.*

**Complete the table below and summarize its contents in narrative form. Include data for all linked occupations, including those in the table above. Use data from the Search by CIP or SOC Employment Projections Data Tool provided periodically by Board staff.**

**Labor Market Demand, CIP Code 50.0401**

Occupations	Percent Change in Job Openings		Annual Average Job Openings		Total # of New Jobs		Education Level Needed for Entry
	FL 2022-30	U.S. 2021-31	FL 2022-30	U.S. 2021-31	FL 2022-30	U.S. 2021-31	
Web and Digital Interface Designers	Not available	16.3	Not available	10,800	Not available	16,600	Bachelor's Degree
Commercial and Industrial Designers	9.9	3.2	162	2,700	151	900	Bachelor's Degree
Set and Exhibit Designers	-5.3	5.2	125	2,700	-81	1,400	Bachelor's Degree
Designers, all other	-5	2.4	138	4,000	-84	1,000	Bachelor's Degree

Sources: Date Retrieved: 02/16/2024

U.S. Bureau of Labor Statistics - <https://data.bls.gov/projections/occupationProj>

Florida Department of Economic Opportunity - <http://www.floridajobs.org/labor-market-information/data-center/statistical-programs/employment-projections>

As evidenced above, with data taken from the BOG's Search by CIP-SOC Employment Projections Data tool, the national demand for Design related occupations, particularly Web and Digital Interface Designers is expected to rise a significant 16.3 percent over the next ten years. Occupations in Commercial and Industrial Designers is expected to rise 9.9 percent in the State of Florida and 3.2 percent nationally. These data project percent increases in Florida by 2031, which correspond to nearly 2,200 annual average job openings statewide and 26,700 new jobs nationally by 2031. Set and Exhibit

Designers show a 5.2 percent increase nationally even with a decline of 5.3 percent for the State of Florida. Similarly, Designers and all other show an increase of 2.4 percent between 2022-2031 even with a 5 percent decrease in job openings for the State of Florida. Though the trend for Set and Exhibit Design, and general Design positions anticipate a modest decline in Florida, job growth in these fields is expected nationally based on the data from the Florida Department of Economic Opportunity.

The College of The Arts has received encouragement and recommendations for the proposed program from local industry collaborators Tampa Arts Alliance in partnership with Urban Land Institute (ULI) Tampa Bay Art in Place Initiative.

Art in Place is a global cohort of ULI National and District Councils working to connect artists, developers, and community voices to drive more inclusive and participatory real estate outcomes. ULI Tampa Bay was selected through a highly competitive process to participate in this next step in ULI's ongoing commitment to Creative Placemaking.”<sup>2</sup>

Human-centered design, the focus the proposed B.S. in Design degree program, will enable graduates to bridge Real Estate Development and the Arts building connections between creatives and developers that have demonstrated successful economic impacts for development projects throughout Tampa Bay. Additionally, Tampa Bay Businesses for Culture and the Arts encouraged the proposed program as the organization recognizes the strategic value of championing and supporting arts and culture as vital economic drivers and essential contributors to quality of life. The advocacy of these industry leaders continues to further the growth in fields that will need qualified design graduates.

Recent calls for proposals from federal agencies as well as private organizations and foundations have had an increase request for interdisciplinary teams that are able to ideate and deliver innovative processes and outcomes through a human-focused approach responsive to community conditions. The proposed degree program emphasizes human-centered design through ideation and iterative processes which fulfills this specific need within current research agendas, namely the National Science Foundation (NSF) and the National Academies of Sciences, Engineering and Medicine, the U.S. Environmental Protection Agency (EPA), the Kresge Foundation, and others. Incorporating human-centered design thinking within traditional scientific fields provides an advantage to research outputs and ultimately, the communities served.

**B. Provide and describe data that support student demand for the proposed program. Include questions asked, results, and other communications with prospective students.**

Within the College of The Arts both the School of Architecture and Community Design (SACD) and the School of Art and Art History (SAAH) have seen an increase in the majors' headcount in the five-year trend (Fall 2018-Fall 2023). As the graphic below illustrates, the SACD has seen an increase in undergraduate majors from 183 to 315 which is more than a 72 percent increase. The SAAH undergraduate

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<sup>2</sup> ULI Tampa Bay Art in Place Kickoff | ULI Tampa Bay <  
<https://tampabay.uli.org/events/detail/88B03789-543E-4576-AD1F-C45DDF7B23DA/> >

enrollment has gone from 383 undergraduates to 641, an increase of more than 67 percent. With each of these increases, there has been typical attrition as students look to other majors to fulfill their creative ambitions.

Based on interactions between students and the College's academic advisors, the advisors have noted that students have expressed interest in an undergraduate Design-focused degree program.

Since 2020, a number of well recognized journals and media sources (Harvard Business School Online<sup>3</sup>, Science Direct<sup>4</sup>, Forbes<sup>5</sup>, Boston Consulting Group<sup>6</sup>, Bentley University<sup>7</sup>) have reported on the importance and value of human-centered design and design thinking as a component to "revolutionize your career," as noted by Florida Tech.<sup>8</sup> We anticipate a significant portion of the internal transfers will represent a success in university retention as we anticipate students who have entered the university through the School of Architecture & Community Design, School of Art & Art History, and the School of Theatre & Dance with a concentration in Design may be seeking a shift in their design ambitions.

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<sup>3</sup>What is Human-Centered Design? (<https://online.hbs.edu/blog/post/what-is-human-centered-design>; url visited March 19, 2024)

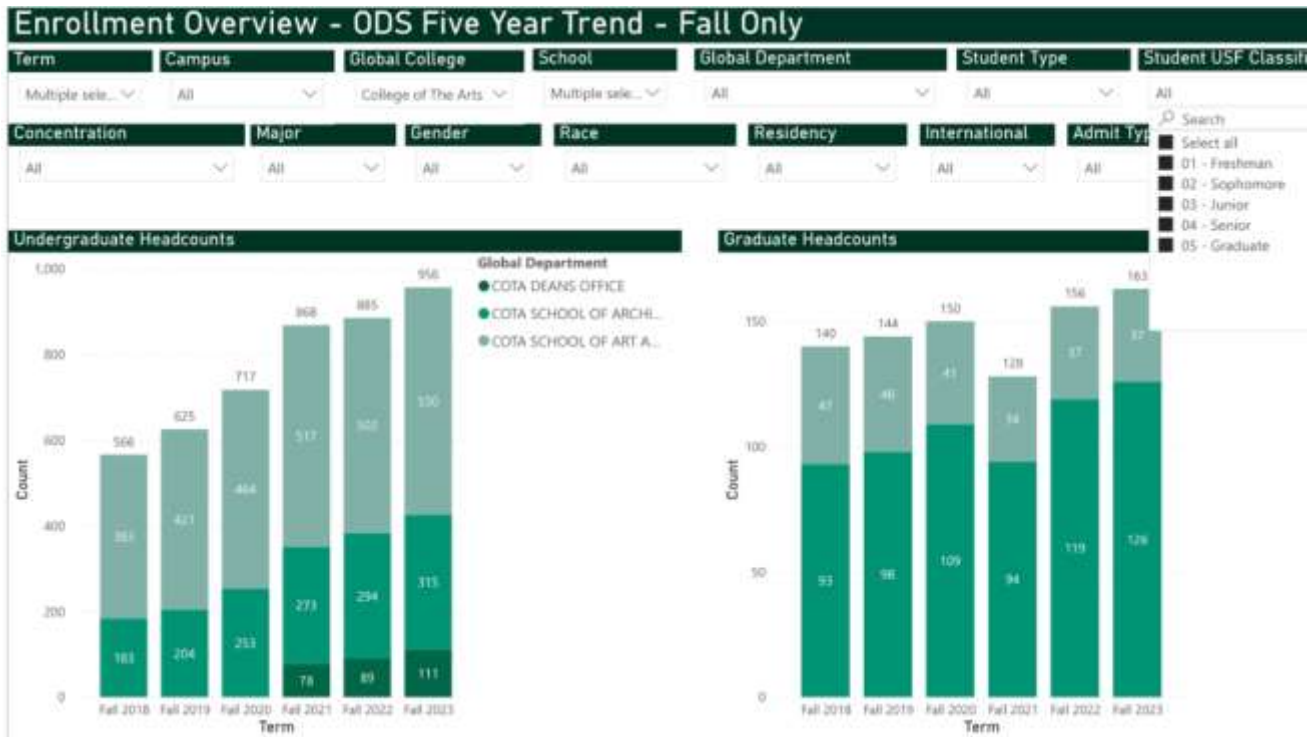
<sup>4</sup> Human-centered design as a tool to improve employee experience: The case of a US plant-based food manufacturer (<https://www.sciencedirect.com/science/article/abs/pii/S0160791X23000532>; url visited March 19, 2024)

<sup>5</sup> Design Thinking: The New Core Skill Every HR Professional Should Learn (<https://www.forbes.com/sites/forbeshumanresourcescouncil/2023/11/21/design-thinking-the-new-core-skill-every-hr-professional-should-learn/?sh=388877d376f0>; url visited March 19, 2024).

<sup>6</sup> Human-Centered Design Is More Important Than Ever (<https://www.bcg.com/publications/2020/the-importance-of-human-centered-design>; url visited March 19, 2024)

<sup>7</sup> Careers of the Future: Human-Centered Design Is Putting Innovative Insights Into Action (<https://www.bentley.edu/news/careers-future-human-centered-design-putting-innovative-insights-action>; url visited March 19, 2024)

<sup>8</sup> Using Design Thinking to Revolutionize Your Career | Florida Tech (<https://www.fit.edu/your-college-decision/using-design-thinking-to-revolutionize-your-career/>; url visited March 19, 2024)



USF College of The Arts, Enrollment Overview, February 2024; report created by the Office of Decision Support.

**C. Complete Appendix A – Table 1 (1-A for undergraduate and 1-B for graduate) with projected student headcount (HC) and full-time equivalents (FTE).**

- Undergraduate FTE must be calculated based on 30 credit hours per year
- Graduate FTE must be calculated based on 24 credit hours per year

**In the space below, explain the enrollment projections. If students within the institution are expected to change academic programs to enroll in the proposed program, describe the anticipated enrollment shifts and impact on enrollment in other programs.**

In the first year of the program, The College of The Arts anticipates that students from other majors within the University will change their major to the proposed B.S. in Design degree program with “new” majors beginning in Fall 2025 due to the program’s approval timeline. By the second year the College conservatively anticipates six more internal USF transfers (after a 10% attrition estimated based on a typical four year college, 60% graduation rate or roughly 10% attrition /year), ten new FTIC, and two new transfers from other institutions. Through an active recruiting and marketing campaign, the College conservatively anticipates increasing new FTIC to 29 for year three.

The College anticipates a significant portion of the internal transfers will represent a success in university retention as some College of The Arts students whom entered the university through the School or Architecture and Community Design, School of Art and Art History, and the School of Theatre and Dance with a concentration in Design may be seeking to shift their ambitions to the B.S. in Design. There will be no impact to programs in Architecture, Graphics Arts, or Theater as these students

would either not accelerate or be accepted into the programs. The proposed degree will help to retain students who might otherwise leave the College or University.

**D. Describe the anticipated benefits of the proposed program to the university, local community, and the state. The benefits of the program should be described both quantitatively and qualitatively.**

The proposed program offers many benefits to the University, local community, and beyond through interdisciplinary work, collaboration, teaching, and research. A quote from the Interaction Design Foundation:

*“speaks to the importance of design studies in the 21<sup>st</sup> Century, “Twenty-first century design represents a change in not only what designers do but also what they approach and how. Instead of designing great products and experiences, we as designers step back to consider design as a way of thinking. Cognitive science and usability engineering expert Don Norman coined the term as a vital approach to remedy a world plagued by many complex, deep-rooted and interconnected problems. We apply human-centered design or, more precisely, humanity-centered design) via its four principles...”<sup>9</sup>*

The B.S. in Design helps to foster an ecosystem that nurtures, prepares, and educates students to become creative leaders who are dedicated to promoting a more just society, and to elevate the level of inquiry and discourse within and beyond the classroom while we innovate and create new approaches, crafts, methodologies, and skills that change creative practice and arts disciplines as our global context evolves. The courses in the proposed curriculum approach design thinking as human-centered design.

“Humanity-centered design is a practice where designers focus on people’s needs not as individuals but as societies with complex, deep-rooted problems. Designers can co-create proper solutions when they work with populations, address the right problems, perform systems analyses and co-design small, simple interventions.”<sup>10</sup>

Students in the proposed program will participate in design, creative research, performance, and exhibition projects across the Tampa Bay area, engaging communities through long-standing and new partnerships. For example, the College of The Arts programming and community engagement activities reached more than 65,000 community members during the 2022-2023 academic year. The College features its students, faculty and guest artists in approximately 400 stage productions, concerts, exhibitions, applied research activities, and lectures each year. The College of The Arts has made all events free to the community at-large in order to make design and arts programming more accessible, helping to elevate visibility of these disciplines within the university and state.

The proposed degree program will benefit critical workforce development because it will produce graduates with the ability and skill to practice creative and human-centered design thinking. There is an increasing need for professionals who not only

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<sup>10</sup> What is 21st Century Design? (<https://www.interaction-design.org/literature/topics/21st-century-design>; url visited 2/4/2023)

possess solid technical skills in industry standard, computer-based design programs, but who have creative and critical thinking abilities to make use of data, technology, collaboration, and outside-of-the-box strategies that benefit decision-makers, organizations, and society as a whole. Designers can co-create proper solutions and perform systems analyses and co-design. This will distinguish the B.S. in Design from other related disciplines and provide a clear alternative for USF students. These new professionals will be ready for well-paying jobs in a variety of industries across the Tampa Bay area, across Florida, and nationally.

Additionally, the B.S. in Design degree program aligns with similar programs and degrees offered by more than 20 public AAU peer universities, such as the University of Texas at Austin, the Georgia Institute of Technology and The Ohio State University. These program focus on using design thinking to solve complex problems including practice in human-centered design and research-driven problem solving. As AAU universities account for more than 64 percent of all federal research dollars<sup>11</sup>, the proposed program can contribute to interdisciplinary teams which are now sought frequently in federal grant proposals including the National Science Foundation, the U.S. Environmental Protection Agency, and the National Academies of Sciences, Engineering and Medicine.

**E. If other public or private institutions in Florida have similar programs at the four- or six-digit CIP Code or in other CIP Codes where 60 percent of the coursework is comparable, identify the institution(s) and geographic location(s). Summarize the outcome(s) of communication with appropriate personnel (e.g., department chairs, program coordinators, deans) at those institutions regarding the potential impact on their enrollment and opportunities for possible collaboration in the areas of instruction and research.**

As showed in the table below, no SUS institutions currently offers an undergraduate program in CIP Code 50.0401. However, two private institutions in Florida offer programs in CIP Code 50.0401.

CIP Code	CIP Code Title	Florida Institution
50.0408	Interior Design	1. Florida State University, Tallahassee, FL 2. University of Florida, Gainesville, FL
50.0409	Graphic Design	1. Florida A&M University, Tallahassee, FL 2. University of Florida Gainesville, FL 3. University of North Florida Jacksonville, FL 4. University of South Florida Tampa, FL

<sup>11</sup> <https://www.usf.edu/news/2023/aaU-membership-to-bring-extraordinary-benefits.aspx#:~:text=Member%20universities%20receive%20the%20majority%20of%20competitively%20awarded,amount%20of%20federally%20funded%20basic%20research%20%28%2431.5%20billion%29> (url visted March 21, 2024)



50.0401	Design and Visual Communications, General	<ol style="list-style-type: none"> <li>1. Full Sail University Winter Park, FL</li> <li>2. University of Tampa Tampa, FL</li> </ol>
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USF’s proposed B.S. in Design program is distinct from the programs offered by the SUS institutions, because their programs are specific to interior and graphic design, which is out of the scope of USF’s proposed program. At the core of USF’s proposed program is an investigation into the formative role of design in shaping human values and experiences, and using design thinking to solve complex problems including practice in human-centered design and research-driven problem solving. The following Department Chairs at Full Sail University and the University of Tampa have been notified of the proposed degree program and offered an opportunity to ask questions, discuss impacts, or collaborate in the future. No response has been received from either institution.

Timothy Oliver, Department Chair, Digital Arts and Design – Full Sail University

Chris Valle, Department Chair, Professor, Art and Design – University of Tampa

**F. If the proposed program substantially duplicates a program at Florida Agricultural and Mechanical University (FAMU), a letter of support from FAMU must be provided. The letter must address whether the proposed program may adversely affect FAMU's ability to achieve or maintain student diversity in its existing program. The institution's Equal Opportunity Officer shall review this section of the proposal, sign, and date the additional signature page to indicate that all requirements of this section have been completed.**

The proposed program does not duplicate a current undergraduate program at Florida Agricultural and Mechanical University because FAMU’s program is specific to graphic design (CIP Code 50.0409), which is out of the scope of USF’s proposed program, as noted in Section III.E. above.

#### IV. Curriculum

**A. Describe all admission standards and all graduation requirements for the program. Hyperlinks to institutional websites may be used to supplement the information provided in this subsection; however, these links may not serve as a standalone response. For graduation requirements, describe any additional requirements that do not appear in the program of study (e.g., milestones, academic engagement, publication requirements).**

**University Admissions:**

Students applying to the University of South Florida are expected to meet the University’s admissions standards as follows:

First Time In College (FTIC) Requirements:

- A diploma from a public or accredited high school or the state-approved General Education Development (GED) diploma is required for freshman admission.
- For freshman applicants earning a high school diploma, the following college preparatory academic units (year-long courses or equivalents) normally offered in grades nine through twelve are required:
  - Four (4) units of English;
  - Four (4) units of Mathematics;
  - Three (3) units of Natural Sciences;
  - Three (3) units of Social Sciences;
  - Two (2) units of the same Foreign Language; and
  - Two (2) additional units of academic electives.

#### Transfer Requirements:

*Lower-Level (LL) Transfer = 12-29 hours of transferable credit including in-progress*

- Applicants are required to have successfully completed a minimum of 67 percent of all credit hours attempted at currently and previously enrolled institutions.
- Transfer post-secondary GPA  $\geq 2.5$
- High school GPA  $\geq 2.5$
- High school units:
  - Four (4) units of English;
  - Four (4) units of Mathematics;
  - Three (3) units of Natural Sciences;
  - Three (3) units of Social Sciences; and
  - Two (2) units of the same Foreign Language.
- Test score requirements:
  - SAT overall: 1100
  - SAT Reading  $\geq 24$ , SAT Writing  $\geq 25$ , SAT Math  $\geq 24$ , OR
  - ACT overall: 22
  - ACT Reading  $\geq 19$ , ACT English  $\geq 17$ , ACT Math  $\geq 19$

*Mid-Level (ML) Transfer = 30-59 hours of transferable credit including in-progress:*

- Applicants are required to have successfully completed a minimum of 67 percent of all credit hours attempted at currently and previously enrolled institutions.
- Transfer GPA  $\geq 2.5$
- Two years of foreign language in high school and/or two semesters at the collegiate level
- C or better in college-level English composition course
- C or better in college-level math course

*Upper-Level (UL) Transfer = 60+ hours of transferable credit including in-progress:*

- Applicants are required to have successfully completed a minimum of 67% of all credit hours attempted at currently and previously enrolled institutions.
- With an Associate of Arts (AA) from a Florida College System institution
  - Transfer GPA  $\geq 2.0$
- Without an Associate of Arts (AA) from a Florida College System institution
  - Transfer GPA  $\geq 2.3$

All applications must submit the following items, based on the admission type:

Item	FITC	LL Transfer	ML Transfer	UL Transfer
USF Application	✓	✓	✓	✓
Application Fee	✓	✓	✓	✓
Official High School Transcripts	✓	✓	✓	
Official College Transcripts	✓	✓	✓	✓
Official SAT or ACT Scores	✓	✓		

**Graduation Requirements:**

Satisfactory completion of the following requirements:

- General Education Program (36 credit hours), including State Core General Education Requirements;
- State Computation (6 credit hours)
- State Communication (6 credit hours, in addition to ENC 1101 and ENC 1102)
- Minimum of 120 unduplicated credit hours
- A minimum adjusted grade point average (GPA) of 2.0 on all coursework taken at USF and an overall 2.0 GPA average on all college-level coursework
- Major and college requirements in a chosen degree program
- Nine credit hours of coursework taken during the summer term(s) (if entered USF with less than 60 credit hours)
- Registration and successful completion at USF of at least thirty (30) of the last sixty (60) credit hours
- 42 credit hours of upper-level coursework
- Civics Literacy
- Career Readiness

**B. Describe the specific expected student learning outcomes associated with the proposed program and include strategies for assessing the proposed program's learning outcomes. If the proposed program is a baccalaureate degree, include a hyperlink to the published Academic Learning Compact and the document itself as Appendix C.**

There are 5 Goals with a total of 12 student learning outcomes for the proposed program and they are as follows:

Program Goals:

1. Graduates will build a foundational design media practice, as well as critical thinking and creative thinking skills.
2. Graduates will be able to present design concepts and solutions to clients, peers, and stakeholders through visual presentations and verbal and written communication.
3. Graduates will be able to apply fundamental design principles, human-centered design principles, and technical skills.
4. Graduates will be able to examine the historical development of design movements, styles, theories, and influential designers.
5. Graduates will be able to practice User-Experience Design Methodologies through design thinking, computational thinking and data literacy.

Each SLO is further explored in the narrative below. The student learning outcomes (SLOs) for the proposed program are as follows:

- 1) Critical Thinking Skills Student Learning Outcome: Graduates will build a foundational design media practice, as well as critical thinking and creative thinking skills.

A. *Program-Level Student Learning Outcomes (PLO)*:

1. Students will be able to generate innovative and original solutions to challenges and issues by thinking outside of the box, exploring unconventional approaches, and leveraging imagination and creativity to arrive at unique and effective solutions.

- a. *Assessment Method*: All students in the B.S. in Design program will be required to take *IDS 4171 Playing With Words, Images, and Sounds: Multimodal Composing as Creative Thinking* and *EDE 4223 Creative Experiences: Using Arts-Based Inquiry and Design Thinking for Problem-Based Learning*. Students will be assessed through course-embedded assignments and presentations of creative projects in which they will present evidence and situate their approach in a broader context. Because all Design majors are required to take these courses, but many other students also take IDS 4171 and EDE 4223, projects and presentations made by Design majors will be assessed by faculty to determine whether the Design program is achieving its goals. All projects and presentations made by Design majors will be collected in student portfolios, which will be evaluated by interdisciplinary faculty associated with the Design degree program. Students will be assessed on criteria that evaluates:

- i. the organizational structure of the creative approach,
- ii. the clarity of the supporting media, and
- iii. the students' skills in leveraging ideation.

Each of these criteria will be evaluated using a three-point scale: Leader, Milestone, Benchmark. The department expects 90%-95% of Design majors to reach the "Milestone" on the three criteria.

- b. Through DIG 4972 Design Studies Capstone course, students synthesize, integrate, and/or apply their knowledge, demonstrating mastery of the learning objectives achieved.
2. Students will be able to analyze design problems, evaluate design solutions, and make informed design decisions through critique and iteration.
    - a. *Assessment Method*: All student in the Design major will be required to take *ARC 2112L Architectural Freehand Drawing Methods* and *DIG 4972 Design Studies Capstone*. The portfolio used to assess PLO 1 for Goal 1 is also used in

PLO 2, as described below. The components of the rubric used to assess PLO 2 for Goal 1 are as follows:

- i. analyze design problems,
  - ii. interpretation and evaluation of solutions, and
  - iii. strength of the informed design decision through iteration.
- b. Evidence in support of the evaluation is found in course-embedded projects, the capstone project and presentation, and the capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.

2) Communication Skills Learning Outcome: Graduates will be able to present design concepts and solutions to clients, peers, and stakeholders through visual presentations and verbal and written communication.

A. *Program-Level Student Learning Outcomes (PLO)*:

1. Students will be able to convey complex ideas and messages through visual elements, including sketches, diagrams, graphics, images, and presentations.
  - a. Assessment Method: All students in the Design major will be required to take *ARC 2112L Architectural Freehand Drawing Methods*, *VIC 3001 Visual Literacy*, and *TPA 3007C Introduction to Entertainment Design*. Students will be assessed through course-embedded assignments and presentations of creative projects in which they will present evidence and situate their approach in a broader context. Projects and presentations made by Design majors will be assessed by faculty to determine whether the Design program is achieving its goals. All projects and presentations made by Design majors will be collected in student portfolios, which will be evaluated by interdisciplinary faculty associated with the Design degree program. Students will be assessed on criteria that evaluates the following:
    - i. how effectively ideas are described, presented, and/or critiqued,
    - ii. communication of a design concept and solution,
    - iii. the clarity of visual media, and
    - iv. the demonstrated level of visual literacy.
  - b. Each of these criteria will be evaluated using a three-point scale: Leader, Milestone, Benchmark. The department expects 90%-95% of Design majors to reach the “Milestone” for the four criteria.
2. Students will be able to effectively present design concepts and solutions to clients, peers, and stakeholders through visual presentations and verbal & written communication.
  - a. Assessment Method: All student in the Design major will be required to take *SPC 2608 Public Speaking and DIG 4972 Design Studies Capstone*. The portfolio used to assess PLO 1 for Goal 1 is also used in PLO 2, as described below. The components of the rubric used to assess PLO 2 for Goal 2 are as follows:

- i. communication of a design concept and solution,
  - ii. clarity of information and ideas through a combination of text and image, and
  - iii. organization of complex information.
- b. Evidence in support of the evaluation is found in course-embedded projects, the Capstone Project and Presentation, and the Capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.

3. Discipline Specific Knowledge or Skills Learning Outcome: Graduates will be able to apply fundamental design principles, human-centered design principles, and technical skills.

A. Program-Level Student Learning Outcomes (PLO)

1. Students will be able to iterate, and develop a creative process, including research, ideation, prototyping, and testing, to develop creative solutions to design challenges.
  - a. Assessment Method 1: All students in the Design major will be required to take *ARC 2112L Architectural Freehand Drawing Methods*, *TPA 3007C Introduction to Entertainment Design*, *ART 2201C Concepts and Practices I and LIS 4800 Introduction to Data Science*. Students will be assessed through course-embedded assignments and presentations of creative projects in which they will present evidence and situate their approach in a broader context. Projects and presentations made by Design majors will be assessed by faculty to determine whether the Design program is achieving its goals. All projects and presentations made by Design majors will be collected in student portfolios, which will be evaluated by interdisciplinary faculty associated with the Design degree program. Students will be assessed on criteria that evaluates
    - i. conceptualization of self-developed projects,
    - ii. *strength of the informed design decision through iteration and prototyping*, and
    - iii. the way evidence was incorporated to support the design solution..

Each of these criteria will be evaluated using a three-point scale: Leader, Milestone, Benchmark The department expects 95% of Design majors to reach the “Milestone” for the three criteria.

2. Students will demonstrate proficiency in using industry-standard design software and tools.
  - a. Assessment Method 1: All student in the Design major will be required to take *ART 3612 Beginning Film and Video*, *ART 2602 Digital Imaging*, *MUC 3001 Introduction to Electronic Music*, *ARC 4884 Sustainable Neighborhood Development*, and *TPA 3007 Introduction to Entertainment Design*, *CGS 2060 Introduction to Computers and Computer Programming*, and *DIG 4972 Design Studies Capstone*. *Design majors may take IDS 4377 Community-based Arts*

*Practice as an elective within the major. The portfolio used to assess PLO 1 for Goal 3 is also used in PLO 2, as described below. The components of the rubric used to assess PLO 2 for Goal are:*

- i. demonstrated mastery of variety of media forms including digital, print, and/or interactive and*
  - ii. demonstrated mastery of design principles including form, color, layout, scale, typography, photography, sound, and motion.*
- b. Evidence in support of the evaluation is found in course-embedded projects, the Capstone Project and Presentation, and the Capstone reflective response. It is anticipated that 90% of portfolios will be scored as "Milestone" on these criteria.*

4) Discipline specific knowledge or skills learning outcome(s): Graduates will be able to examine the historical development of design movements, styles, theories, and influential designers.

A. Program-Level Student Learning Outcomes (PLO)

1. Students will be able to critically analyze design from a theoretical perspective.

a. Assessment Method 1: All students in the Design major will be required to take *ARH 2000 Art and Culture, LDR 4204 Ethics and Power in Leadership, DIG 3081 Contemporary Issues in Design, and ARC 2211 Introduction to Architecture*. Students will be assessed through course-embedded assignments and presentations of creative projects in which they will present evidence and situate their approach in a broader context. Projects and presentations made by Design majors will be assessed by faculty to determine whether the Design program is achieving its goals. All projects, essays, and presentations made by Design majors will be collected in student portfolios, which will be evaluated by interdisciplinary faculty associated with the Design degree program. Students will be assessed on criteria that evaluates:

- i. demonstrated understanding of historical contexts,*
- ii. critical analysis of design in society, and*
- iii. the way evidence was incorporated to support theoretical perspectives.*

Each of these criteria will be evaluated using a three-point scale: Leader, Milestone, Benchmark. The department expects 90%-95% of Design majors to reach the "Milestone" for the three criteria.

2. Students will be able to demonstrate ethical considerations and social implications of design decisions, including sustainability, cultural sensitivity, accessibility, and responsible use of technology.

a. Assessment Method 1: All student in the Design major will be required to take *ARC 4884 Sustainable Neighborhood Development, MUL 3001 Issues and Music, ARC 4784 The City, GRA 2109 Graphic Design Theory and Culture, and DIG*

*4972 Design Studies Capstone. Design majors may take GRA 4179 Social Design as an elective within the major. The portfolio used to assess PLO 1 for Goal 4 is also used in PLO 2, as described below. The components of the rubric used to assess PLO 2 for Goal 4 are:*

- i. demonstrated understanding of social implications of design decisions,*
      - ii. considerations of sustainability, cultural sensitivity, and accessibility, and*
      - iii. evidence of the responsible and ethical use of technology.*
    - b. Evidence in support of the evaluation is found in course-embedded projects, the Capstone Project and Presentation, and the Capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.
- 5) Discipline specific knowledge or skills learning outcome(s): Graduates will be able to practice User-Experience Design Methodologies through design thinking, computational thinking and data literacy.
- A. *Program-Level Student Learning Outcomes (PLO)*
    1. Students will be able to apply the principles of user-centered design and design thinking focusing on the needs and preferences of the intended audience.
      - a. Assessment Method 1: All students in the Design major will be required to take *DIG 3081 Contemporary Issues in Design, GRA 2109 Graphic Design Theory and Culture, and DIG 4972 Design Studies Capstone*. Students will be assessed through course-embedded assignments and presentations of creative projects in which they will present evidence and situate their approach in a broader context. Projects and presentations made by Design majors will be assessed by faculty to determine whether the Design program is achieving its goals. All projects, essays, and presentations made by Design majors will be collected in student portfolios, which will be evaluated by interdisciplinary faculty associated with the Design degree program. Students will be assessed on criteria that evaluates:
        - i. demonstrated understanding of user needs, and*
        - ii. critical analysis of audiences.*Each of these criteria will be evaluated using a three-point scale: Leader, Milestone, Benchmark. The department expects 90%-95% of Design majors to reach the “Milestone” for each of the two criteria.
    2. Students will be able to apply methodologies and approaches of user-centered designs to identify problems, empathize with users, ideate and prototype solutions.
      - a. Assessment Method 1: All student in the Design major will be required to take *EDE 4223 Creative Experiences: Using Arts-Based Inquiry and Design Thinking for Problem-Based*



- Learning, TPA 3007 Introduction to Entertainment Design, and DIG 4972 Design Studies Capstone. Design majors may take ARC 4784 The City as an elective within the major. The portfolio used to assess PLO 1 for Goal 5 is also used in PLO 2, as described below. The components of the rubric used to assess PLO 2 for Goal 5 are*
- i. *demonstrate the five stages of design thinking/human-centered design: Empathize, Define, Ideate, Prototype and Test, and*
  - ii. *level of clarity in methodology.*
- b. Evidence in support of the evaluation is found in course-embedded projects, the Capstone Project and Presentation, and the Capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.
3. Students will be able to demonstrate qualitative and quantitative research methods to gather insights about user behaviors, preferences, and needs, as well as design markets and trends, to inform design decisions.
- a. Assessment Method 1: All student in the Design major will be required to take *LIS 4800 Introduction to Data Science, DIG 3081 Contemporary Issues in Design, and DIG 4972 Design Studies Capstone. Design majors may take ARC 4884 Sustainable Neighborhood Developments an elective within the major. The portfolio used to assess PLO 1 for Goal 5 is also used in PLO 3, as described below. The components of the rubric used to assess PLO 3 for Goal 5 are:*
    - i. *demonstrated qualitative and quantitative research methods in design projects to surmise user behavior and preferences, and market and industry trends, and*
    - ii. *incorporation of user-centric research in design decision making.*
  - b. Evidence in support of the evaluation is found in course-embedded projects, the Capstone Project and Presentation, and the Capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.
4. Students will be able to formulate “storytelling” to evoke emotions, communicate ideas effectively, and establish meaningful connections with users.
- a. Assessment Method 1: All student in the Design major will be required to take *TPA 3007C Introduction to Entertainment Design, IDS 4171 Playing With Words, Images, and Sounds: Multimodal Composing as Creative Thinking, and DIG 4972 Design Studies Capstone. Design majors may take DIG 3465 Visual Storytelling and/or SPC 3710 Communication and Culture as an elective within the major. The portfolio used to assess PLO 1 for Goal 5 is also used in PLO 4, as*

*described below. The components of the rubric used to assess PLO 4 for Goal 5 are:*

- i. effective communication of ideas that connect to users, and*
  - ii. established hierarchy in storytelling model.*
- b. Evidence in support of the evaluation is found in course-embedded projects, the Capstone Project and Presentation, and the Capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.

**C. If the proposed program is an AS-to-BS capstone, provide evidence that it adheres to the guidelines approved by the Articulation Coordinating Committee for such programs, as outlined in [State Board of Education Rule 6A-10.024](#). Additionally, list any prerequisites and identify the specific AS degrees that may transfer into the proposed program.**

**Not applicable to this program because it is not an AS-to-BS Capstone.**

**D. Describe the curricular framework for the proposed program, including the following information where applicable:**

- **total number of semester credit hours for the degree**
- **number of credit hours for each course**
- **required courses, restricted electives, and unrestricted electives**
- **a sequenced course of study for all majors, concentrations, tracks, or areas of emphasis**

The proposed B.S. in Design program is a total of 120 credit hours. The following is the curricular framework for the proposed B.S. in Design, which includes the notation of credit hours in parenthesis after each requirement or course title:

**General Education – 36 Credit Hours:**

1. General Education Core Communication (3)
2. General Education Core Humanities (3)
3. General Education Core Mathematics (3)
4. General Education Core Natural Sciences (3)
5. General Education Core Social Sciences (3)
6. ENC 1102 Composition II (3)
7. Quantitative Reasoning Requirement (3)
8. Creative Thinking (3)
9. Information and Data Literacy (3)
10. Human and Cultural Diversity (3)
11. Ethical Reasoning and Civic Engagement (3)
12. High Impact Practice (3)

**Common Course Prerequisites – 15 Credit Hours:**

1. \*ART 2201C Concepts and Practices I (3)
2. \*ARH 2000 Art and Culture Credit (3)
3. \*GRA 2109 Graphic Design Theory and Culture (3) (newly proposed)
4. \*ARC 2211 Introduction to Architecture (3)

5. ART 2602 Digital Imaging (3)

**Major Foundational Courses – 19 Credit Hours:**

- CGS 2060 Introduction to Computers and Computer Programming (3)
- \*IDS 2378 Critical Thinking: Foundations of Interdisciplinary Knowledge and Inquiry (3)
- \*SPC 2608 Public Speaking (3)
- \*MUC 2301 Introduction To Electronic Music (3)
- ARC 2112L Architectural Freehand Drawing Methods (4)
- ART 2611C - Beginning Film and Video Credit(s): 3

**Major Required Courses – 42 Credit Hours:**

*Major Practice - 15 Credit Hours:*

- \*VIC 3001 Visual Literacy (3)
- \*EDE 4223 Creative Experiences: Using Arts-Based Inquiry and Design Thinking for Problem-Based Learning (3)
- \*EGN 3000L Foundations of Engineering Lab (3)
- LIS 4800 Introduction to Data Science (3)
- TPA 3007C Introduction to Entertainment Design (3)

*Major Theory – 9 Credit Hours:*

- \*MUL 3001 Issues In Music (3)
- DIG 3081 Contemporary Issues in Design (3) (newly proposed)
- LDR 4204 Ethics and Power in Leadership (3)

*Major Storytelling – 3 Credit Hours*

- \*IDS 4171 Playing With Words, Images, and Sounds: Multimodal Composing as Creative Thinking (3)

*Major Capstone – 3 Credit Hours*

- DIG 4972 Design Studies Capstone (3) (newly proposed)

*Major Elective – 12 Credit Hours from the courses listed below:*

- TPA 3008 Introduction to Design II (3)
- DIG 3465C Visual Storytelling (3)
- SPC 3710 Communications and Cultural Diversity (3)
- ARH 4724 History of Graphic Design (3)
- GRA 4179 - Social Design (3)
- FIL 4870 Film Sound and Music (3)
- ARC 4784 The City (3)
- ARC 4884 Sustainable Neighborhood Development (3)
- IDS 4377 Community-Based Arts Practice (3)
- ARC 4931 Selected Topics in Architecture and Community Design (1-3)

**General (Non-Restrictive) Electives - 5 Credit Hours:**

Students have the opportunity to specialize in specific areas through minors or certificates or by taking courses to enhance their educational goals.

**Graduation Requirement – 3 Credit Hours:**

State Civics Literacy (3)

\*Course meets a general education requirement.

**E. Provide a brief description for each course in the proposed curriculum.**

ARC 2211 Introduction to Architecture (3)

An introduction to the analysis and interpretation of the architecture and urban design of various cultures.

ARC 2112L Architectural Freehand Drawing Methods (4)

This course provides an introduction to basic freehand drawing with an emphasis on observational drawing, mapping, gesture, and drawing as a means of orientation. The student is introduced to a wide range of drawing methods, media and concepts.

ARC 4784 - The City (3)

This course examines the history of the city, as both idea and reality, with a particular focus on Western cities, and the 20th century.

ARC 4884 - Sustainable Neighborhood Development (3)

This course will focus on understanding and evaluating sustainable neighborhood development strategies, using multiple concepts, practices and approaches.

ARC 4931 - Selected Topics in Architecture and Community Design (1-3)

Variable topics course.

ARH 2000 Art and Culture (3)

This course offers students an enhanced appreciation and understanding of art. Student will critically evaluate a broad range of imagery, media, artists, movements and historical periods in the visual arts.

ARH 4724 - History of Graphic Design (3)

This course surveys the design profession and the graphic design discipline. Students will explore graphic styles from the turn of the century to contemporary works, highlighting the innovations of influential designers throughout history.

ART 2201C - Concepts and Practices I (3)

Introduce students to diverse art studio practices and concepts where topics include forms of communication, sourcing inspiration, and critical theory. Studio projects are augmented by lecture, discussion, reading, writing and critical analysis.

ART 2602 Digital Imaging (3)

This course explores the fundamentals of graphic design; students develop an understanding to the industry and design principles through projects emphasizing the process of design, exposure to contemporary designers and methods of investigation.

ART 2611C Beginning Film and Video (3)

An introductory exploration of the use of film, video, and sound as media for making

contemporary art. Emphasis is on all levels of production, concept development, and the history and theory of media, moving image and sound.

CGS 2060 Introduction to Computers and Computer Programming

Introduction to computer programming using a modern high-level language and the application of computational methods to problem solving. Overview of computer systems and their application and role in society.

DIG 3081 Contemporary Issues in Design (3) (newly proposed)

Contemporary Issues in Design is a course that explores the dynamic and ever-evolving landscape of design, broadly. This course delves into the multifaceted dimensions of design, considering not only its aesthetic elements but also its social, cultural, ethical, and environmental implications. Through a combination of lectures, guest lectures from experts in various fields, group discussions, readings, case studies, and hands-on projects, students will gain a comprehensive understanding of the role of design in shaping culture, society, and the environment. Assessments will be based on case study contributions, design analysis reflections and group discussions, ideation and prototyping challenges, and a final group design research project and presentation.

DIG 3465C - VISUAL STORYTELLING (3)

This is an intermediate course focused on digital storytelling for animation and film. Students explore story development, storyboarding, and the creation of animatics. Includes study of pre-production and conventions of cinematography.

DIG 4972 Design Studies Capstone (3) (newly proposed)

This capstone course culminates the interdisciplinary journey of Design Studies. Students will undertake an exploration that challenges them to investigate and address real-world challenges through design. The course places an emphasis on human-centered design, sustainability, and the deep interconnections of various fields in shaping user experiences.

EDE 4223 Creative Experiences: Using Arts-Based Inquiry & Design Thinking for Problem-Based Learning (3)

Students will have opportunities to use techniques from creative industries to develop arts-based inquiry strategies that can be used to foster design thinking and creative approaches to solving authentic problems across a variety of contexts and spaces.

EGN 3000L Foundations of Engineering Lab (3)

Introduction to Engineering and its disciplines incorporating examples of tools and techniques used in design and presentation. Laboratory exercises will include computer tools, engineering design, team projects, and oral and written communication skills.

FIL 4870 - Film, Sound, and Music (3)

This course provides an overview of sound and music in film history, including both aesthetic and technological aspects. In addition to a historical survey, this course covers important concepts and theories for the analysis of sound and music in cinema.

GRA 2109 Graphic Design Theory and Culture (3) (newly proposed)

A course that focuses on the historical and contemporary impact of Graphic Design as a field on culture, industry, philosophy, and communication media. Students will examine the practice of Graphic Designers, Graphic Design Theory, and the process in which contemporary discourse in Graphic Design has evolved with culture.

GRA 4179 - Social Design (3)

This course will explore the purpose of graphic design for social change outside the scope of advertising. Students will investigate societal issues, and the relevance of design for pro-bono and non-client based causes.

IDS 2378 Critical Thinking: Foundations of Interdisciplinary Knowledge & Inquiry (3)

This course provides an overview of five major domains of knowledge and inquiry: STEM, Social Sciences, Health, Business, and Humanities/Arts. Through applied critical thinking, students in this course will examine social problems.

IDS 4171 Playing With Words, Images, and Sounds: Multimodal Composing as Creative Thinking (3)

Students will develop creative thinking strategies by engaging in composing processes borrowed from different fields to construct multimodal texts.

IDS 4377 - Community-Based Arts Practice (3)

This course provides an overview of interdisciplinary socially-engaged arts practices. Methodologies learned in class will be applied through partnerships with community organizations, including events off-campus, and analyzed through class reflection.

LDR 4204 Ethics and Power in Leadership (3)

This course addresses the possibility of ethical leadership. Challenges to ethical leadership are explored and responses from leadership and moral theories and from moral psychology are reviewed. Personal moral development is emphasized.

LIS 4800 Introduction to Data Science (3)

Introduction to Data Science will provide an overview of an up-and-coming field in the information sciences working with large amounts of data as it pertains to the collection, organization, analysis, visualization and preservation of that data.

MUC 2301 Introduction To Electronic Music (3)

History and repertory of electronic music; standard sound studio techniques; basic electronics as applied in electronic sound synthesis; mathematics for music, composition and electronic music.

MUL 3001 Issues in Music (3)

This class offers a unique opportunity to address and critically analyze current and historical trends within the popular music recording and publishing industry. The course will also emphasize the importance of consumer awareness and responsibility.

SPC 2608 Public Speaking (3)

The nature and basic principles of human communication; emphasis on improving

speaking and listening skills common to all forms of oral communication through a variety of experiences in public discourse.

SPC 3710 - Communication and Cultural Diversity (3)

Examination of communication and cultural diversity within the United States. Cultural groups include gender, racial and ethnic (e.g., African American, Latino American, Asian American), social class, age and generation, religious (e.g. Jewish) and physical ability.

TPA 3007C Introduction to Entertainment Design (3)

An introductory Theatre and Entertainment Design course, covering Costume, Scenic, Lighting and Sound Design. This course will include lectures, demonstrations, individual student presentations, and group projects.

TPA 3008 - Introduction to Design II (3)

This course will include lectures, demonstrations, individual student presentations, and studio activities. The course work will provide an introduction to the various aspects of design including: two and three dimensional design, basic presentation and visual communication skills, research, and project analysis/organization.

VIC 3001 Visual Literacy (3)

In this course, learners will journey from looking to seeing in order to identify, critique and discern meaning in visual communication within a cultural, ethical, aesthetic, intellectual and technological context.

- F. For degree programs in medicine, nursing, and/or allied health sciences, identify the courses with the competencies necessary to meet the requirements in [Section 1004.08, Florida Statutes](#). For teacher preparation programs, identify the courses with the competencies required in [Section 1004.04, Florida Statutes](#).**

**Not applicable to this program because the program is not a medicine, nursing, allied health sciences, or teacher preparation program.**

- G. Describe any potential impact on related academic programs or departments, such as an increased need for general education or common prerequisite courses or an increased need for required or elective courses outside of the proposed academic program. If the proposed program is a collaborative effort between multiple academic departments, colleges, or schools within the institution, provide letters of support or MOUs from each department, college, or school in Appendix D.**

The broad and interdisciplinary curriculum of the proposed program increases the need for design majors to have access to courses outside of the College of The Arts for required and elective courses. Letters of support are provided from the colleges/schools that offer the included courses that are outside of the College of the Arts in Appendix D. The following courses have been discussed with academic leadership within each collaborating college to ensure the impact is reasonable and can be managed. It is not anticipated that the general education and common prerequisite courses will be significantly impacted due to the proposed program as

indicated in the letters of support.

#### College of Engineering

- CGS 2060 Introduction to Computers and Computer Programming
- EGN 3000L Foundations of Engineering Lab

#### Office of Undergraduate Studies

- IDS 2378 Critical Thinking: Foundations of Interdisciplinary Knowledge and Inquiry
- LDR 4204 Ethics and Power in Leadership

#### College of Arts and Sciences

- VIC 3001 Visual Literacy
- SPC 2608 Public Speaking
- LIS 4800 Introduction to Data Science

#### College of Education

- IDS 4171 Playing With Words, Images, and Sounds: Multimodal Composing as Creative Thinking
- EDE 4223 Creative Experiences: Using Arts-Based Inquiry & Design Thinking for Problem Based Learning

**H. Identify any established or planned educational sites where the program will be offered or administered. Provide a rationale if the proposed program will only be offered or administered at a site(s) other than the main campus.**

The proposed B.S. in Design program will be offered face-to-face on USF's Tampa campus.

**I. Describe the anticipated mode of delivery for the proposed program (e.g., face-to-face, distance learning, hybrid). If the method(s) of delivery will require specialized services or additional financial support, describe the projected costs below and discuss how they are reflected in Appendix A – Table 3A or 3B.**

The proposed B.S. in Design program will be offered face-to-face. No additional financial support or specialized services are anticipated.

**J. Provide a narrative addressing the feasibility of delivering the proposed program through collaboration with other institutions, both public and private. Cite any specific queries of other institutions concerning shared courses, distance/distributed learning technologies, and joint-use facilities for research or internships.**

At this time, there are no plans to deliver the proposed program through collaboration with other institutions.

**K. Describe any currently available sites for internship and/or practicum experiences. Describe any plans to seek additional sites in Years 1 through 5.**



Not applicable to this program because the program does not require internships or practicums.

**V. Program Quality Indicators - Reviews and Accreditation**

**A. List all accreditation agencies and learned societies concerned with the proposed program. If the institution intends to seek specialized accreditation for the proposed program, as described in [Board of Governors Regulation 3.006](#), provide a timeline for seeking specialized accreditation. If specialized accreditation will not be sought, please explain.**

There are no accrediting agencies that accredit undergraduate Design programs. Consequently, no accreditations will be sought for the proposed B.S. in Design program.

**B. Identify all internal or external academic program reviews and/or accreditation visits for any degree programs related to the proposed program at the institution, including but not limited to programs within the academic unit(s) associated with the proposed degree program. List all recommendations from the reviews and summarize the institution's progress in implementing those recommendations.**

The following degree programs in the College of The Arts have accreditations related to the proposed program as the proposed program includes courses from each. Below is a summarization of progress made in implementing the recommendations in each related program.

Accredited Program (Review Date)	Accreditor	Recommendation	Implementation
M.Arch.in Architecture (2017)	National Architecture Accreditation Board (NAAB)	SACD submitted a 5-year IPR (Interim Program Report) in 2022 because the required 2-year IPR did not demonstrate that the Condition I.2.2 Physical Resources deficiency in the previous Visiting Team Report had been satisfied.	<p>Human Resources - A sub-committee was formed to identify the IT needs of SACD and USF IT will provide and support these needs including one full-time staff member reporting to the SACD Director and dedicated to the complex academic and research missions of the SACD. The department has also added an Assistant Director administrative position beginning FY 2024.</p> <p>Physical Resources - New procedures were developed to improve building maintenance (elevator and flooding issues, specifically). Acquiring and upgrading additional space in the existing building was identified as a goal in</p>

			the new short term and long term vision for the building. As of 2023 additional space in the building has been acquired. Improvements to safety, including ventilation in the wood shop are expected to be completed by summer 2024.
B.A. in Theatre (2018)	National Association of Schools of Theatre (NAST)	Revisions to the curriculum; suggested changes to the existing facilities to improve instruction; and need for additional faculty.	<p><u>Curriculum</u> - The faculty have completed revisions to the curriculum and they have been submitted for approval.</p> <p><u>Facilities</u> - The faculty have begun a process of making changes to the existing facilities to improve their effectiveness for instruction. Some replacement of equipment has also been accomplished, and other equipment needs are in the process of being prioritized.</p> <p><u>Faculty/Human Resources</u> - The search for a tenure-eligible position in Theatre Design was successful and that new faculty member started August 2019.</p>
B.A. Studio Art; B.F.A. Studio Art; M.F.A. Art; B.A. Art History; M.A. Art History (2014)	National Association Schools of Art and Design (NASAD)	Suggested changes to the existing facilities to improve instruction; and need for additional faculty.	<p><u>Facilities</u> – All suggested facility changes have been addressed. The exhibition gallery space is complete and functioning very well. The assignment of the Curator for the facility, is currently in discussion and planning.</p> <p><u>Faculty/Human Resources</u> - The search for a tenure-eligible position in Theatre Design was successful and that new faculty member started August 2019.</p>
B.F.A. Graphic Arts (2022)	National Association Schools of Art and Design (NASAD)	None	N/A

The College of The Arts and the University have worked to address all of the recommendations noted above.

**C. For appropriate degree programs, discuss how employer-driven or industry-driven competencies were identified and incorporated into the curriculum. Additionally, indicate whether an industry or employer advisory council exists to provide input for curriculum development, student assessment, and**

**academic-force alignment. If an advisory council is not already in place, describe any plans to develop one or other plans to ensure academic-workforce alignment.**

Both employer-driven and industry-driven competencies were identified through collaboration with professional organizations and industry-based alliances including the Tampa Bay Business Committee for the Arts, the Tampa Bay Arts Alliance, and the American Institute of Architects Tampa Bay. These professional organizations will continue to serve in an advisory capacity for workforce alignment.

## **VI. Faculty Participation**

**A. Use Appendix A – Table 2 to identify existing and anticipated full-time faculty who will participate in the proposed program through Year 5, excluding visiting or adjunct faculty. Include the following information for each faculty member or position in Appendix A – Table 2:**

- **the faculty code associated with the source of funding for the position**
- **faculty member's name**
- **the highest degree held**
- **academic discipline or specialization**
- **anticipated participation start date in the proposed program**
- **contract status (e.g., tenure, tenure-earning, or multi-year annual [MYA])**
- **contract length in months**
- **percent of annual effort that will support the proposed program (e.g., instruction, advising, supervising)**

**This information should be summarized below in narrative form. Additionally, provide the curriculum vitae (CV) for each identified faculty member in Appendix E.**

All six current faculty members listed in Appendix A-Table 2, have terminal degrees in their fields. They are all currently funded through E&G funds and are full-time faculty members in both tenure track and non-tenure track positions. Additionally, the College of The Arts has a current search in place to hire a tenure-track faculty (Assistant Professor) to support the program and serve as Chair for the program. No additional funds will be needed to meet the salaries and costs of these faculty members.

Four of the faculty are on nine-month contracts, and three of the faculty members have twelve-month appointments. Three of the faculty will devote 100 percent of their teaching effort toward the program and four faculty will devote 75 percent of their teaching effort toward the program for Year 1. Additionally, four faculty will each devote 13 percent total effort to the program in Year 1 and the new hire for the discipline will devote 100 percent effort toward the program in Year 1.

By Year 5, three faculty will devote at least 100 percent of their teaching effort towards the proposed new degree program with most devoting 75 percent teaching effort to the program. The new hire position will devote 100% effort to the proposed program. Faculty CVs are included in Appendix E.

**B. Provide specific evidence demonstrating that the academic unit(s) associated with the proposed program has been productive in teaching, research, and service. Such evidence may include trends over time for average course load, FTE productivity, student HC in major or service courses, degrees granted, external funding attracted, and other qualitative indicators of excellence (e.g., thesis, dissertation, or research supervision).**

The proposed degree program will be housed within the Dean's Office in the College of The Arts in order to take advantage of the broad curriculum and disciplines offered across college departments/units. The core faculty members in the proposed program and the capacity of the collaborating units are very productive in the areas of teaching, research, and service, as evidenced by trends over time for average course load, student headcount, degrees granted, outside funding, and community engagement.

Teaching: In regards to teaching, each of the core faculty are responsible for teaching core courses within the B.S. in Design degree program, averaging a 2:2 course load over the last five academic years. The student headcount has remained relatively stable over the last five years, with an average of 3,218 students enrolled in the undergraduate programs in the College of The Arts. Over the last five years, the College granted 1,049 undergraduate degrees. College of The Arts faculty have also been successful in attracting external funding to support their creative research activities, exhibitions, research, and publications. Significant achievements and recognitions include:

- Recognized as a program where “work created by students and faculty is routinely World Class” by the National Association of Schools of Art and Design.
- Animation and Digital Modeling program ranked in top-tier (US public university) by Animation Career: “offers a unique opportunity for artists to pursue a ‘cutting edge’ approach to Video, 2D and 3D Animation, 3D Modeling, Sound, and Digital Media.”

Research: The College of The Arts faculty members are productive scholars who have been successful in obtaining external funding to support their work. In the last three years, College of The Arts faculty across the units that contribute to this interdisciplinary program have been awarded as PIs and Co-PIs on various grants, achieved numerous book and article publications, produced numerous exhibitions and performances of original work, and completed successful Fulbright programs and fellowships. The following are a couple of examples:

- National Academies of Science, Engineering and Medicine – Climate Hazards and At-risk Communities: Heat Resilience Playbook (PI, \$300,000).
- National Endowment for the Arts (NEA) Research Labs - The NEA Research Lab at USF examines the effects of cognition and coordination in music education and music interventions across the lifespan (PI, \$100,000-\$400,000 annually).

- GENERATOR: An expansion of the University of South Florida College of The Arts' Contemporary Art Museum, is an incubator of new ideas and a place for expanded artistic experimentation. Primarily focused on the moving image and time-based contemporary art (PI/Curator).

The College of The Arts faculty's research is published in high quality peer-reviewed journals, book chapters, and exhibition catalogs, as well as numerous exhibitions, performances, gallery shows, digital works, fellowships, and art and health research.

- Szépe. "Venice Illuminated: Power and Painting in Renaissance Manuscripts," Yale University Press.
- Fraser. "Mediterranean Encounters: Artists Between Europe and the Ottoman Empire, 1774–1839," Penn State Press, awarded the "Choice" – 2017 Outstanding Academic Title award.
- Art History Assistant Professor Esra Akın-Kıvanç wins fellowship from The American Council of Learned Societies (2017) and, a fellowship from the National Endowment for the Humanities (2019).
- Associate Professor Noelle Mason, winner of the South Arts 2017 Southern Prize, "the highest quality artistic work from the American South," – selected for the artistic excellence of: "X-Ray Vision vs. Invisibility" and "Boys on Film, Nothing Much Happened Today."
- USF Dance professor Andrew Carroll is using the arts to help those impacted by it improve their mobility. < <https://www.usf.edu/arts/news/2022-23-news/20230426-dance-professor-unites-communities-of-all-languages-and-abilities.aspx> >

College of The Arts faculty have also won numerous awards for their research and creative work contributions. Notably, the GRAMMY Awards and the American Institute of Architects.

- <https://www.usf.edu/arts/news/2023-24-news/index.aspx>
- <https://www.usf.edu/arts/news/2022-23-news/index.aspx>
- <https://www.usf.edu/arts/news/2022/index.aspx>

Service: The College of The Arts faculty are active members of the University and professional community, and Tampa Bay community. Faculty routinely contribute both leadership and service, and importantly, engage the greater community. All College faculty have served on a variety of departmental, college, and university committees including: Faculty Advisory Committee, Faculty Development Committee, Engagement and Outreach Committee, and Research Council.

Additionally, many of the faculty serve as editors for journals, jurors, critics, and curators.

- [USF College of The Arts Annual Report 2021-2022 by Karen Frank USF - Issuu](#)

The College of The Arts promotes significant community engagement, and in AY 2022-2023, reached more than 64,000 community members through its programming, performances, exhibitions, special lectures, and workshops. College faculty, students, and staff participate in the more than 400 public facing activities, programs, and open studios. This trend continues to grow as the College focuses on making the arts and design accessible to the public. As the creative center of the University of South Florida, the College of The Arts provides an enriched, creative, and professional environment for tomorrow's leaders in Architecture, Community Design, Art, Art History, Music, Theatre, and Dance.

## VII. Estimate of Investment

### A. Use Appendix A – Table 3A or 3B to provide projected costs and associated funding sources for Year 1 and Year 5 of program operation. In narrative form, describe all projected costs and funding sources for the proposed program(s). Data for Year 1 and Year 5 should reflect snapshots in time rather than cumulative costs.

Salary and benefits are computed based on the amount of effort each participating faculty and staff member puts toward the program for Years 1 and 5 (Year 1=\$160,232; Year 5=\$317,823) as provided in Appendix A-Table 3A

Year 1 of the budget includes E&G faculty salaries and benefits of \$158,923. Year 5 includes \$284,105 of salaries and benefits funded under E&G.

Row 4 "Salaries and Benefits (A&P and USPS)" includes the portion of salaries and benefits of an Academic Program Specialist who will support the proposed B.S. in Design (Year 1=\$1,309 at .02 FTE; Year 5=\$33,718 at .43 FTE).

There are no projected costs in the OPS category because the College will not use Graduate Assistants in this program.

The programmatic expenses (Year 1=\$5,000 and Year 5=\$7,000) include the following expenses: conference travel, copier costs, office supplies and professional dues. The increase for Year 5 accounts for yearly inflation as well as the anticipated increase in students in the program.

A fifteen percent increase over five years (three percent/year) in the cost of all line items in Table 3A is reflected in the table.

This is to account for annual salary increases. The program will be fully supported through E&G (faculty salaries and benefits). Thus, Table 3B has not been completed.

### B. Use Appendix A – Table 4 to show how existing Education & General (E&G) funds will be reallocated to support the proposed program in Year 1. Describe each funding source identified in Appendix A – Table 4, and justify below the reallocation of resources. Describe the impact the reallocation of financial

**resources will have on existing programs, including any possible financial impact of a shift in faculty effort, reallocation of instructional resources, greater use of adjunct faculty and teaching assistants, and explain what steps will be taken to mitigate such impacts.**

The College of The Arts will shift the existing expenditures of \$165,232 to the B.S. in Design new degree program. The new degree program takes advantage of existing courses. It is not anticipated that existing programs within the College will be impacted based on the budget allocation in Appendix A-Table 4. The College has secured funding for the hiring of a new Assistant Professor who will serve as Chair for the proposed program under the Dean's Office.

- C. If the institution intends to operate the program as self-supporting, market tuition rate, or establish a differentiated graduate-level tuition, as described in [Board of Governors Regulation 8.002](#), provide a rationale and a timeline for seeking Board of Governors' approval.**

**Not applicable to this program because the program will not operate as self-supporting, market tuition rate, or establish a differentiated graduate-level tuition.**

- D. Provide the expected resident and non-resident tuition rate for the proposed program for both resident and non-resident students. The tuition rates should be reported per credit hour unless the institution has received approval for a different tuition structure. If the proposed program will operate as a continuing education program per [Board of Governors Regulation 8.002](#), describe how the tuition amount was calculated and how it is reflected in Appendix A – Table 3B.**

For the 2023-2024 academic year, the undergraduate tuition rate is \$211.19 per credit hour for Florida residents and \$575.01 for non-residents.<sup>12</sup>

There is no plan to operate this undergraduate program through continuing education.

- E. Describe external financial and in-kind resources available to support the proposed program and explain how this amount is reflected in Appendix A – Table 3A or 3B.**

The proposed B.S. in Design degree program will be supported fully with existing E&G funds.

## **VIII. Self-Supporting and Market Tuition Rate Programs**

***Note: Skip this section if the proposed program will not operate as a self-supporting or market tuition rate program.***

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<sup>12</sup>[https://www.usf.edu/business-finance/controller/documents/student-services/undergraduate\\_tuition\\_rates\\_2023-2024.pdf](https://www.usf.edu/business-finance/controller/documents/student-services/undergraduate_tuition_rates_2023-2024.pdf) (last visited 02-09-2024)

**Proposed Program Type**

- Market Tuition Rate Program
  - Online
  - Continuing Education
- Self-Supporting Program
- N/A

**A. Provide supporting documentation in a separate attachment that serves as evidence that the new program will not supplant any existing similar or equivalent E&G degree offering. Describe the evidence in narrative form below. *Note that Board Regulation 8.002 considers a program similar if it is offered under the same CIP code as one funded under the E&G budget entity.***

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

**B. If the proposed self-supporting or market tuition rate program will be a track under an existing E&G program or has a similar existing E&G program, provide a side-by-side tuition and fee comparison in the table below. Provide a link to the university's website that provides students with information about financial assistance and obligations for repayment of loans for these programs.**

Not applicable because the program will not be a track under an existing E&G program or is not similar to an existing E&G program.

**Tuition and Fee Comparison**

E&G Track or Program	Proposed Program

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

**C. Explain whether the program leads to initial licensing or certification in occupational areas identified as a state critical workforce need. If so, which licenses and certifications will graduates receive upon completion, and explain why implementing the program as self-supporting or market tuition rate is the best strategy to increase the number of graduates in the state.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

***Note: Questions D – M pertain only to market tuition rate programs. If the proposed program will be self-supporting, skip to Section IX.***

**D. Explain the process used to determine the proposed market tuition rate and provide the tuition of similar programs offered by other SUS institutions and private institutions as appropriate so that the tuition of at least five similar**



**programs is provided. If the proposed tuition rates differ for resident and non-resident students, explain why.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

**E. Explain how offering the proposed program at a market tuition rate is aligned with the university's mission. If the program qualifies as a Program of Strategic Emphasis, provide additional justification for charging higher tuition for the proposed program.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

**F. Provide a declaratory statement that offering the proposed program at the market tuition rate does not increase the state's fiscal liability or obligation.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

**G. Explain any proposed restrictions, limitations, or conditions to be placed on the program.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

**H. Explain how the university will ensure sufficient courses are available to meet student demand and facilitate program completion.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

**I. If applicable, provide a baseline of current enrollments, including a breakout of resident and non-resident enrollment in similar courses funded by the E&G budget entity.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

**J. Describe any outcome measures that will be used to determine the program's success.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

**K. List the campuses and/or sites at which the proposed program will be offered. If the program is only offered online, indicate that, and provide the location from which the program will be managed.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

- L. Provide an estimate of the total and net annual revenue the university anticipates collecting for Years 1 and 5 if the proposal is approved. This information should be consistent with the data provided in Appendix A – Table 3B, which is required as a part of this proposal.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

- M. Describe how revenues will be spent, including whether private vendors will be utilized and for what purpose. Additionally, identify all budget entities used for the program.**

This question is not applicable because the proposed program will not operate as a self-supporting or a market tuition rate program.

## **IX. Non-Faculty Resources**

- A. Describe library resources currently available to implement and/or sustain the proposed program through Year 5 below, including but not limited to the following:**

- **the total number of volumes and serials available in the discipline and related disciplines**
- **all major journals that are available to the university's students**

**The Library Director must sign the additional signatures page to indicate they have reviewed Sections IX.A. and IX.B.**

### Part I – Overview of USF Libraries, Mission, and Program/Discipline Strengths

The University of South Florida Libraries consist of the Tampa campus Library, the Nelson Poynter Memorial Library on the St. Petersburg campus, and the Information Commons on the Sarasota-Manatee campus. USF Health Libraries include the Shimberg Health Sciences Library and the Florida Blue Health Knowledge Exchange.

The USF Libraries inspire research, creativity, and learning by connecting the USF community to relevant and high-quality information. Its vision is to become the center of a highly engaged university community, driven to produce high-impact research and to nourish creativity. Together, the USF Libraries provide access to more than three million volumes and an extensive collection of electronic resources, including approximately 73,237 e-journal subscriptions and over 946 aggregator databases containing another 28,108 unique e-journal titles, 1,110,584 eBooks, and 30,799,915 digital images. In addition, students have access to over 210,038 audio/visual materials including electronic media, music scores, audiobooks, CDs, and DVDs.

The USF Libraries endeavor to develop and maintain a research collection that satisfies the resource needs of graduate curriculum in the proposed B.S. in Design in the College of the Arts and also meets the specialized needs of the faculty for advanced research materials

### Part II - USF Libraries' Collections

#### MONOGRAPHS (Print and eBooks)

The USF Libraries maintain extensive monographic holdings in both print and eBook format in support of faculty and students for both the instruction and research needs of the program. To identify the scope of relevant books, title counts were derived by searching the Libraries' catalog by Library of Congress Subject Headings relevant to the proposed program.

**DESIGN MONOGRAPH COUNTS:**

<b>Library of Congress Subject Heading</b>	<b>LC Call Number</b>	<b>Monograph Title Count (print and electronic)</b>
Visual Arts	N1- 9211	4,507
Architecture	NA1-9428	19,292
Architectural drawing and design	NA2695-2793	519
Sculpture	NB1-1952	2,650
Designs and technique	NB1160-1195	1,343
Drawing. Design. Illustration	NC1-1940	2,420
Technique	NC730-758	19,854
Graphic art materials	NC845-915	882
Painting	ND25 -3416	7,557
Prints, Print media	NE1- 3002	47
Decorative arts	NK1 –1990	123

Total Number of Monographs in both print and eBook formats.

- 59,194

**eBook Collections**

- Brill e-books
- Cambridge Core e-books
- E-book Central
- EBSCO e-book collection
- Oxford Scholarship Online e-books
- Project Muse e-books
- Springer eBook Collection in Architecture, Design and Arts
- Taylor & Francis Online e-books
- Wiley Online Library e-books

**MAJOR SERIAL TITLES (JOURNALS)**

The USF Libraries subscribe to several scholarly and professional journals that have an editorial scope and content which support curriculum & research activities associated with an B. A. in Design. Journal titles were derived by searching the library's online catalog and identifying titles possessing relevant Library of Congress Subject Headings (LCSH) to topics in Design.

**Serial Title Subscriptions**

- 40 Journal Titles (electronic format)

## DESIGN JOURNAL COUNTS

Journal Title	JCR Impact Factor (2022)	USF Libraries Holdings (Online)
Architect (Washington, D.C.)	0.3	06/01/1984- present
Architecture & Urban Planning	0.13	12/01/2015 - present
Architectural Design	0.3	01/01/2005 - present
Architectural Record	0.1	07/01/1998 - present
Architectural Review	0.3	06/01/1994 - present
Art, Design & Communication in Higher Education	0.9	04/01/2002- present
CoDesign	1.8	12/01/2005 - present
Creative Industries Journal	1.1	01/01/2008 - present
Design Issues	0.24	03/01/1997 - 07/01/2022
The Design Journal	1	07/01/1997 - present
Design Principles & Practices: An International Journal	0.109	01/01/2010 - present
Design Science	2.4	10/01/2015 - present
Design Studies	3.5	07/01/1979 - present
Design and Culture	0.7	03/01/2009 - present
Eye: The International Review of Graphic Designs	0.101	03/01/2007 - present
Harvard Design Magazine	0.1	N/A
IEEE Access: Practical Innovations, Open Solutions	3.9	01/01/2013 – present (Open Access)
International Journal of Art & Design Education	1.1	02/01/2000 - present
International Journal of Design	1.5	04/02/2007 - present
International Journal of Design Creativity and Innovation	1.8	01/01/2013 - present
The International Journal of Design in Society	0.104	01/01/2013 - present
International Journal of Design Sciences & Technology	0.162	12/01/2012 - present
International Journal of Technology and Design Education	2.1	03/01/1990 - present
The International Journal of Visual Design	0.102	10/01/2014 - present
Journal of Architectural and Planning Research	1.1	06/01/1984 – 2019 (Next release 2026)
Journal of Creative Communications	1.5	03/01/2006 - present
Journal of Fashion Marketing and Management	3.5	01/01/2003 - present
Journal of Graphic Engineering and Design	0.195	01/01/2010 - present
Journal of Design History	0.2	01/01/1996 - present
Journal of Engineering Design	2.7	01/01/1994 - present
Journal of Interior Design	1.3	05/01/1997 - present

Journal Title	JCR Impact Factor (2022)	USF Libraries Holdings (Online)
Journal of Modern Craft	0.3	03/01/2008 - present
Journal of Visual Art Practice	--	--
Journal of Visual Culture	1.4	04/01/2002 - present
Media, Culture & Society	3.3	01/01/1979 - present
Mobile Media & Communication	4.9	01/01/2013 - present
Print Quarterly	0.2	03/01/1984 - present
Sculpture Review	0.1	12/01/2009 - present
Urban Design International	2.6	03/01/1997 - present
West 86th	0.103	03/01/2012 - present

#### E-Journal Collections

- Cambridge Journals
- Emerald Insight Journals
- JSTOR
- Oxford Academic Journals
- Periodicals Archive Online
- Project Muse: e-journals
- Sage Journals
- SpringerLink Journals
- Taylor & Francis Online e-journals
- Wiley Online Library e-journals

#### **DATABASES:**

Scholarly, research and instructional activities associated with a B.S. in Design program are supported by article databases.

#### **Discipline Specific & Multidisciplinary Databases:**

##### Academic Search Premier

Academic Search Premier, designed specifically for academic institutions, is the world's largest scholarly, multi-disciplinary full text database containing full text for nearly 4,650 serials, including more than 3,600 peer-reviewed publications. In addition to the full text, this database offers indexing and abstracts for more than 8,200 journals in the collection. This scholarly collection offers information in nearly every area of academic study including: arts and literature, medical sciences, ethnic studies, and many more.

##### Art & Architecture Source [EBSCO] [Includes Art Full Text]

Based on a merger of databases from EBSCO Publishing and H.W. Wilson's Art Full Text, and including many unique sources that were never previously available, this database covers a broad range of related subjects, from fine, decorative and commercial art, to various areas of architecture and architectural design. This database features full-text articles as well as detailed indexing and abstracts for an

array of journals, books, podcasts and more.

#### Art Index Retrospective [EBSCO]

Art Index Retrospective is a bibliographic database that cumulates citations to Art Index volumes 1-32 of the printed index published between 1929-1984. The database cites articles from periodicals published throughout the world. Subjects covered include Advertising Art, Antiques, Archaeology, Architecture and Architectural History, Art History, Crafts, Decorative Arts, Folk Art, Graphic Arts, Industrial Design, Interior Design, Landscape Architecture, Motion Pictures, Museology, Non-Western Art, Painting, Photography, Pottery, Sculpture, Television, Textiles.

#### ARTbibliographies Modern [ABM]

ARTbibliographies modern (ABM) provides full abstracts and indexing of journal articles, books, essays, exhibition catalogs, PhD dissertations, and exhibition reviews on all forms of modern and contemporary art, with more than 13,000 new entries being added each year. Entries date back as far as the late 1960s. The coverage of ABM is wide-ranging and includes performance art and installation works, video art, computer and electronic art, body art, graffiti, artists' books, theatre arts, conservation, crafts, ceramic and glass art, ethnic arts, graphic and museum design, fashion, and calligraphy, as well as traditional media including illustration, painting, printmaking, sculpture, and drawing.

#### Humanities Full Text [EBSCO]

Humanities Full Text brings you full text plus abstracts and bibliographic indexing of the most noted scholarly sources in the humanities, as well as numerous lesser-known but important specialized magazines. Search by keyword, subject, personal names, title words, publication, year, type of article or any combination, to find exactly what you need. Humanities Full Text covers a full range of subjects: Archaeology; Area Studies; Art ; Classical Studies; Communications; Dance; Film; Folklore; Gender Studies; History; Journalism; Linguistics; Literary & Social Criticism; Literature; Music; Performing Arts.

#### International Bibliography of Art [IBA]

IBA is the successor to the Bibliography of the History of Art (BHA). Publications covered include at least 500 core journals, with an emphasis on specialist and rare titles that are not covered by other indexes, plus detailed coverage of monographs, essay collections, conference proceedings and exhibition catalogues. IBA starts with the December 2008 update.

#### Performing Arts Periodicals Database [formerly International Index to Performing Arts Full Text]

Performing Arts Periodicals Database [formerly The International Index to Performing Arts (IIPA)] is a comprehensive index to the journal literature of performing arts drama, theatre, dance, film television and more searchable together for the first time in one electronic database. IIPA is a new and dynamic bibliographic resource for the

performing arts information and research community. Broad journal coverage enables both graduate and undergraduate level research, as well as query handling in the public library setting Multidisciplinary coverage: including film, drama, dance, stagecraft, broadcast arts, circus performance, comedy, storytelling.

#### Periodicals Index Online

Periodicals Index Online is a database of millions of citations for articles published in over 6,000 periodicals in the arts, humanities, and social sciences, across more than 300 years. It enables researchers quickly and comprehensively to identify articles relevant to their field of study and reduces what could take years of research to a matter of minutes. Journals indexed span 37 key subject areas and multiple languages.

#### Readers' Guide Full Text Mega [EBSCO]

Readers' Guide Full Text, Mega Edition offers current events coverage, curriculum support, and quality periodicals research for students, educators, and library patrons.

Searchable full text of articles from journals as far back as 1994. Subjects Covered: Antiques; Arts; Business; Computers; Crafts; Dance; Drama; Education; Entertainment; Fashion; Fiction; Film & Television; Food, Recipes & Cooking; Gardening; Health & Medicine; History; Home Improvement; Literature; News & Current Events; Photography; Popular & Classical Music; Politics; Popular Culture; Religion; Science; Sports & Fitness; Transportation; Travel; and More. Simultaneous Users: Unlimited

**B. Discuss any additional library resources needed to implement and/or sustain the program through Year 5. Describe how those costs are reflected in Appendix A – Table 3A or 3B.**

**Not applicable to this program because no additional library resources are needed to implement or sustain the proposed program.**

As of October 2, 2023 the Library collections on USF's Tampa campus and affiliates are sufficient to support the B.S. in Design degree program in the College of The Arts. The USF Libraries maintain an exceptionally strong collection of resources and services needed to support USF as a Preeminent Research University. The librarians and Dean of the Libraries work closely with College of The Arts to ensure all curricular and research needs are more than adequately supported. No new resources are required to support this B.S. program at this time. Analysis of library resources is based on current anticipation of need and does not account for future price increases or additional materials requests.

**C. Describe any specialized equipment and space currently available to implement and/or sustain the proposed program through Year 5.**

The B.S. in Design degree program will utilize existing design labs and studios already establish within College of The Arts. These labs and studios currently have the capacity to sustain the proposed enrollments Years 1 through Year 5.

**D. Describe any additional specialized equipment or space needed to implement and/or sustain the proposed program through Year 5. Include any projected Instruction and Research (I&R) costs of additional space in Appendix A – Table 3A or 3B. Costs for new construction should be provided in response to Section IX.E. below.**

**Not applicable to this program because no new I&R costs are needed to implement or sustain the program through Year 5**

**E. If a new capital expenditure for instructional or research space is required, indicate where this item appears on the university's fixed capital outlay priority list. Appendix A – Table 3A or 3B includes only I&R costs. If non-I&R costs, such as indirect costs affecting libraries and student services, are expected to increase due to the program, describe and estimate those expenses in narrative form below. High enrollment programs, in particular, are expected to necessitate increased costs in non-I&R activities.**

**Not applicable to this program because no new capital expenditures are needed to implement or sustain the program through Year 5.**

**F. Describe any additional special categories of resources needed to operate the proposed program through Year 5, such as access to proprietary research facilities, specialized services, or extended travel. Explain how those projected costs of special resources are reflected in Appendix A – Table 3A or 3B.**

**Not applicable to this program because no additional special categories of resources are needed to implement or sustain the program through Year 5.**

**G. Describe fellowships, scholarships, and graduate assistantships to be allocated to the proposed program through Year 5 and explain how those are reflected in Appendix A – Table 3A or 3B.**

**Not applicable to this program because no fellowships, scholarships, and/or graduate assistantships will be allocated to the proposed program through Year 5.**



## X. Required Appendices

The appendices listed in tables 1 & 2 below are required for all proposed degree programs except where specifically noted. Institutions should check the appropriate box to indicate if a particular appendix is included to ensure all program-specific requirements are met. Institutions may provide additional appendices to supplement the information provided in the proposal and list them in Table 2 below.

**Table 1. Required Appendices by Degree Level**

Appendix	Appendix Title	Supplemental Instructions	Included Yes/No	Required for Degree Program Level		
				Bachelors	Masters/ Specialist	Doctoral/ Professional
A	Tables 1-4		Yes	X	X	X
B	Consultant's Report and Institutional Response		No			X
C	Academic Learning Compacts	Include a copy of the approved or proposed Academic Learning Compacts for the program	Yes (SLOs)	X		
D	Letters of Support or MOU from Other Academic Units	Required only for programs offered in collaboration with multiple academic units within the institution	Yes	X	X	X
E	Common Prerequisite Request Form	This form should also be emailed directly to the BOG Director of Articulation before submitting the program proposal to the Board office for review.	Yes	X		

F	Request for Exemption to the 120 Credit Hour Requirement	Required only for baccalaureate degree programs seeking approval to exceed the 120 credit hour requirement	No	X		
G	Request for Specialized Admissions Status	Required only for baccalaureate degree programs seeking approval for specialized admissions status	No	X		
H	Attestations for Self-Supporting and Market Tuition Rate Programs	Required only for self-supporting or market tuition rate programs	No		X	X
I	Faculty Curriculum Vitae		Yes	X	X	X

**Table 2. Additional Appendices**

Appendix	Appendix Title	Description
J	Eight-Semester Plan	FTIC Semester Plan
K	Letters of Support	External Letters of Support

**APPENDIX A**  
**TABLE 1-A**  
**PROJECTED HEADCOUNT FROM POTENTIAL SOURCES**  
**(Baccalaureate Degree Program)**

Source of Students (Non-duplicated headcount in any given year)*	Year 1 HC	Year 1 FTE	Year 2 HC	Year 2 FTE	Year 3 HC	Year 3 FTE	Year 4 HC	Year 4 FTE	Year 5 HC	Year 5 FTE
Upper-level students who are transferring from other majors within the university**	5	4	11	9	15	13	19	16	26	22
Students who initially entered the university as FTIC students and who are progressing from the lower to the upper level***	0	0	10	8	29	24	46	38	68	57
Florida College System transfers to the upper level***	2	2	4	3	6	5	8	7	9	8
Transfers to the upper level from other Florida colleges and universities***	0	0	1	1	2	2	3	3	3	3
Transfers from out of state colleges and universities***	0	0	1	1	2	2	3	3	3	3
Other (Explain)***	0	0	0	0	0	0	0	0	0	0
<b>Totals</b>	<b>7</b>	<b>6</b>	<b>27</b>	<b>23</b>	<b>54</b>	<b>45</b>	<b>79</b>	<b>66</b>	<b>109</b>	<b>91</b>

\* List projected annual headcount of students enrolled in the degree program. List projected yearly cumulative ENROLLMENTS instead of admissions.

\*\* If numbers appear in this category, they should go DOWN in later years.

\*\*\* Do not include individuals counted in any PRIOR CATEGORY in a given COLUMN.

## APPENDIX A

### Table 2

### Anticipated Faculty Participation

Faculty Code	Faculty Name or "New Hire" Highest Degree Held Academic Discipline or Specialty	Rank	Contract Status	Initial Date for Participation in Program	Mos. Contract Year 1	FTE Year 1	% Effort for Prg. Year 1	PY Year 1	Mos. Contract Year 5	FTE Year 5	% Effort for Prg. Year 5	PY Year 5
C	New Hire	Assistant Professor	Tenure Track	Fall 2025	9	0.75	1.00	0.75	9	0.75	1.00	0.75
A	David Williams, Ph.D. Music Education	Professor	Tenure	Fall 2026	12	1.00	0.00	0.00	12	1.00	0.13	0.13
A	Elizabeth Bourgeois, M.F.A. Design and Performance	Assistant Professor	Tenure Track	Spring 2027	9	0.75	0.00	0.00	9	0.75	0.13	0.09
A	Shawn Cheatham, M.F.A. Art	Professor of Instruction II	MYA	Spring 2026	12	1.00	0.13	0.13	12	1.00	0.25	0.25
A	David Watts, M.F.A. Graphic Design	Professor of Instruction	MYA	Fall 2025	9	0.75	0.13	0.09	9	0.75	0.38	0.28
A	Paul Reller Music	Associate Professor	Tenure	Spring 2026	9	0.75	0.13	0.09	9	0.75	0.13	0.09
A	Steven Arthur Cooke, M.Arch. Architecture	Associate Professor	Tenure	Spring 2026	12	1.00	0.13	0.13	12	1.00	0.25	0.25
					0	0.00	0.00	0.00	0	0.00	0.00	0.00
<b>Total Person-Years (PY)</b>								<b>1.19</b>				<b>1.84</b>

Faculty Code	Code Description	Source of Funding	PY Workload by Budget Classification	
			Year 1	Year 5
A	Existing faculty on a regular line	Current Education & General Revenue	0.44	1.09
B	New faculty to be hired on a vacant line	Current Education & General Revenue	0.00	0.00
C	New faculty to be hired on a new line	New Education & General Revenue	0.75	0.75
D	Existing faculty hired on contracts/grants	Contracts/Grants	0.00	0.00
E	New faculty to be hired on contracts/grants	Contracts/Grants	0.00	0.00
F	Existing faculty on endowed lines	Philanthropy & Endowments	0.00	0.00
G	New faculty on endowed lines	Philanthropy & Endowments	0.00	0.00
H	Existing or new faculty teaching outside of regular/tenure-track line course load	Enterprise Auxiliary Funds	0.00	0.00
<b>Overall Totals for</b>			<b>1.19</b>	<b>1.84</b>

**APPENDIX A**  
**TABLE 3A**  
**ENROLLMENT AND GROWTH**  
**PROJECTED COSTS AND FUNDING SOURCES**

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	Institutions should not edit the categories or budget lines in the table below. This table is specific to state-funded (E&G) programs, and institutions are expected to explain all costs and funding sources in Section VII.A. of the proposal. Detailed definitions for each funding category are in the table.															
2	Budget Line Item	Reallocated Base* (E&G) Year 1	Enrollment Growth (E&G) Year 1	New Recurring (E&G) Year 1	New Non-Recurring (E&G) Year 1	Contracts & Grants (C&G) Year 1	Philanthropy/Endowments Year 1	Other Funding Year 1 - Please Explain in Section VII.A. of the Proposal	Subtotal Year 1	Continuing Base** (E&G) Year 5	New Enrollment Growth (E&G) Year 5	Other*** (E&G) Year 5	Contracts & Grants (C&G) Year 5	Philanthropy/Endowments Year 5	Other Funding Year 5 - Please Explain in Section VII.A. of the Proposal	Subtotal Year 5
3	Salaries and Benefits (Faculty)	158,923	0	0	0	0	0	0	\$158,923	284,105	0	0	0	0	0	\$284,105
4	Salaries and Benefits (A&P and USPS)	1,309	0	0	0	0	0	0	\$1,309	33,718	0	0	0	0	0	\$33,718
5	OPS (including assistantships & fellowships)	0	0	0	0	0	0	0	\$0	0	0	0	0	0	0	\$0
6	Programmatic Expenses****	5,000	0	0	0	0	0	0	\$5,000	7,000	0	0	0	0	0	\$7,000
7	<b>Total Costs</b>	<b>\$165,232</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$165,232</b>	<b>\$324,823</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$324,823</b>
8	*Identify reallocation sources in Table 4.															
9	**Includes recurring E&G funded costs ("reallocated base," "enrollment growth," and "new recurring") from Years 1-4 that continue into Year 5.															
10	***Identify if non-recurring.															
11	****include library costs, expenses, OCO, special categories, etc.															
12	<b>Faculty and Staff Summary</b>															
13	Total Positions		Year 1	Year 5												
14	Faculty (person-years)		1.19	1.84												
15	FTE (A&P and USPS)		0.02	0.43												
16			1.21	2.27												
17																
18	<b>Table 3 Column Explanations</b>															
19	Reallocated Base* (E&G)	1	E&G funds that are already available in the university's budget and will be reallocated to support the new program. Please include these funds in the Table 4 – Anticipated reallocation of E&G funds and indicate their source.													
20	Enrollment Growth (E&G)	2	Additional E&G funds allocated from the "Student and Other fees Trust Fund" contingent on enrollment increases.													
21	New Recurring (E&G)	3	Recurring funds appropriated by the Legislature to support implementation of the program.													
22	New Non-Recurring (E&G)	4	Non-recurring funds appropriated by the Legislature to support implementation of the program. Please provide an explanation of the source of these funds in the budget section (section VII.A.) of the proposal. These funds can include initial investments, such as infrastructure.													
23	Contracts & Grants (C&G)	5	Contracts and grants funding available for the program.													
24	Philanthropy Endowments	6	Funds provided through the foundation or other Direct Support Organizations (DSO) to support the program.													
25	Continuing Base** (E&G)	7	Includes the sum of columns 1, 2, and 3 over time.													
26	New Enrollment Growth (E&G)	8	See explanation provided for column 2.													
27	Other*** (E&G)	9	These are specific funds provided by the Legislature to support implementation of the program.													
28	Contracts & Grants (C&G)	10	See explanation provided for column 5.													
29	Philanthropy Endowments	11	See explanation provided for column 6.													
30	Other Funding	12	Any funding sources not already covered in any other column of the table. Please provide an explanation for any funds listed in these columns in the narrative for Section VII.A. of the proposal.													

	Year 1	Year 5
Total E&G Funding	165,232	324,823
Annual Student FTE	6	91
E&G Cost per FTE	28,325	3,576

# APPENDIX A

## TABLE 4

### ANTICIPATED REALLOCATION OF EDUCATION GENERAL FUNDS\*

<b>Program and/or E&amp;G account from which current funds will be reallocated during Year 1</b>	<b>Base before reallocation</b>	<b>Amount to be reallocated</b>	<b>Base after reallocation</b>
Department Budget	165,232	0	<b>\$165,232</b>
	0	0	0
	0	0	0
<b>Totals</b>	<b>\$165,232</b>	<b>\$0</b>	<b>\$165,232</b>

\* If not reallocating E&G funds, please submit a zeroed Table 4



Assessment Plan for Proposed (or Revised) Curriculum

**Providing complete and accurate responses below will minimize delays, save you time and effort, and reduce the likelihood that your curriculum proposal will be rejected.** Examples of what you are being asked to provide are available at <https://usf.box.com/v/assessment-examples>. Please direct any questions you may have to Rebecca Gibbons, Assistant Director for Assessment at [assessment@usf.edu](mailto:assessment@usf.edu) or 941-359-4505.

**Level of the Major or Certificate Program** (*Specify Undergraduate or Graduate*): Undergraduate

**Type of Credential Awarded** (*Specify Certificate or Degree*): Degree

**Degree Designator** (*BA, BS, BSAS, BFA, MA, MS, MBA, MSW, etc*): B.S.

**Name of the Major or Certificate Program**: Design

**CIP Code** (If unknown, please enter "Unknown"): 50.0401

- 1. What is the mission of your proposed (or revised) program?** *Provide a brief, clearly stated purpose for your major or certificate program. Hint: What niche in the higher education landscape will your program fill? How does your proposed or revised program differ from existing programs? What makes your program unique or distinctive? Examples are available at <https://usf.box.com/v/assessment-examples>.*

The mission of the undergraduate B.S. in Design degree program is to provide a broad-based education in interdisciplinary design that will create leaders ready to address local and global challenges and enable students to develop creative processes, including research, prototyping, and testing, to generate innovative and original solutions to issues by thinking outside the box, exploring unconventional approaches, and leveraging imagination and creativity to arrive at unique and effective solutions.

- 2. What are the goals of your proposed (or revised) program?** *What skills do you expect a graduate of the program to have mastered? NOTE: For undergraduate majors, BOG Regulation 8.016 requires program goals in at least three areas: Discipline-specific knowledge and skills, communication skills, and critical thinking skills. For graduate programs and certificate programs, no such BOG requirement exists, and the program may have any number and type of goals, although discipline specific knowledge and skills are an expected goal of all programs. Examples are available at <https://usf.box.com/v/assessment-examples>.*

**Goal 1 (Critical thinking skills):** Graduates will build a foundational media practice, as well as critical thinking and creative thinking skills.

**Goal 2 (Communication skills):** Graduates will be able to present design concepts and solutions to clients, peers, and stakeholders through visual presentations and verbal and written communication.

**Goal 3 (Discipline specific knowledge and skills):** Graduates will be able to apply fundamental design principles and technical skills.

**Goal 4 (Discipline specific knowledge and skills):** Graduates will be able to examine the historical development of design movements, styles, theories, and influential designers.

**Goal 5 (Discipline specific knowledge and skills):** Graduates will be able to practice User-Experience Design Methodologies through design thinking, computational thinking and data literacy.

**3. For each of the Program Goals specified above, state how students will be able to demonstrate they have mastered the desired knowledge or skills.** *You must provide at least one statement about student expectations for each program goal, but otherwise there is no limit to the number of statements that can be made here. In most documentation, the statements you will provide below are referred to as **Program Learning Outcomes**. Examples are available at <https://usf.box.com/v/assessment-examples>.*

**1) Critical Thinking Skills Student Learning Outcome:** Graduates will build a foundational design media practice, as well as critical thinking and creative thinking skills.

**A. Program-Level Student Learning Outcomes (PLO):**

**1.** Students will be able to generate innovative and original solutions to challenges and issues by thinking outside of the box, exploring unconventional approaches, and leveraging imagination and creativity to arrive at unique and effective solutions.

**a.** Assessment Method: All students in the B.S. in Design program will be required to take *IDS 4171 Playing With Words, Images, and Sounds: Multimodal Composing as Creative Thinking* and *EDE 4223 Creative Experiences: Using Arts-Based Inquiry and Design Thinking for Problem-Based Learning*. Students will be assessed through course-embedded assignments and presentations of creative projects in which they will present evidence and situate their approach in a broader context. Because all Design majors are required to take these courses, but many other students also take IDS 4171 and EDE 4223, projects and presentations made by Design majors will be assessed by faculty to determine whether the Design program is achieving its goals. All projects and presentations made by Design majors will be collected in student portfolios, which will be evaluated by interdisciplinary faculty associated with the Design degree program. Students will be assessed on criteria that evaluates:

- i.** the organizational structure of the creative approach,
- ii.** the clarity of the supporting media, and
- iii.** the students' skills in leveraging ideation.

Each of these criteria will be evaluated using a three-point scale: Leader, Milestone, Benchmark. The department expects 90%-95% of Design majors to reach the "Milestone" on the three criteria.

**b.** Through DIG 4972 Design Studies Capstone course, students synthesize, integrate, and/or apply their knowledge, demonstrating mastery of the learning objectives achieved.



2. Students will be able to analyze design problems, evaluate design solutions, and make informed design decisions through critique and iteration.
  - a. Assessment Method: All student in the Design major will be required to take *ARC 2112L Architectural Freehand Drawing Methods* and *DIG 4972 Design Studies Capstone*. The portfolio used to assess PLO 1 for Goal 1 is also used in PLO 2, as described below. The components of the rubric used to assess PLO 2 for Goal 1 are as follows:
    - i. analyze design problems,
    - ii. interpretation and evaluation of solutions, and
    - iii. strength of the informed design decision through iteration.
  - b. Evidence in support of the evaluation is found in course-embedded projects, the capstone project and presentation, and the capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.
  
- 2) Communication Skills Learning Outcome: Graduates will be able to present design concepts and solutions to clients, peers, and stakeholders through visual presentations and verbal and written communication.
  - A. *Program-Level Student Learning Outcomes (PLO)*:
    1. Students will be able to convey complex ideas and messages through visual elements, including sketches, diagrams, graphics, images, and presentations.
      - i. Assessment Method: All students in the Design major will be required to take *ARC 2112L Architectural Freehand Drawing Methods*, *VIC 3001 Visual Literacy*, and *TPA 3007C Introduction to Entertainment Design*. Students will be assessed through course-embedded assignments and presentations of creative projects in which they will present evidence and situate their approach in a broader context. Projects and presentations made by Design majors will be assessed by faculty to determine whether the Design program is achieving its goals. All projects and presentations made by Design majors will be collected in student portfolios, which will be evaluated by interdisciplinary faculty associated with the Design degree program. Students will be assessed on criteria that evaluates the following:
        - i. how effectively ideas are described, presented, and/or critiqued,
        - ii. communication of a design concept and solution,
        - iii. the clarity of visual media, and
        - iv. the demonstrated level of visual literacy.
      - ii. Each of these criteria will be evaluated using a three-point scale: Leader, Milestone, Benchmark. The department expects 90%-95% of Design majors to reach the “Milestone” for the four criteria.
    2. Students will be able to effectively present design concepts and solutions to clients, peers, and stakeholders through visual presentations and verbal & written communication.
      - a. Assessment Method: All student in the Design major will be required to take *SPC 2608 Public Speaking* and *DIG 4972 Design Studies Capstone*. The portfolio used to assess PLO 1 for Goal 1 is also used in PLO 2, as described below. The components of the rubric used to assess PLO 2 for Goal 2 are as follows:

- i. communication of a design concept and solution,
    - ii. clarity of information and ideas through a combination of text and image, and
    - iii. organization of complex information.
  - b. Evidence in support of the evaluation is found in course-embedded projects, the Capstone Project and Presentation, and the Capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.

3. Discipline Specific Knowledge or Skills Learning Outcome: Graduates will be able to apply fundamental design principles, human-centered design principles, and technical skills.

**A. Program-Level Student Learning Outcomes (PLO)**

1. Students will be able to iterate, and develop a creative process, including research, ideation, prototyping, and testing, to develop creative solutions to design challenges.
  - a. Assessment Method 1: All students in the Design major will be required to take *ARC 2112L Architectural Freehand Drawing Methods*, *TPA 3007C Introduction to Entertainment Design*, *ART 2201C Concepts and Practices I*, and *LIS 4800 Introduction to Data Science*. Students will be assessed through course-embedded assignments and presentations of creative projects in which they will present evidence and situate their approach in a broader context. Projects and presentations made by Design majors will be assessed by faculty to determine whether the Design program is achieving its goals. All projects and presentations made by Design majors will be collected in student portfolios, which will be evaluated by interdisciplinary faculty associated with the Design degree program. Students will be assessed on criteria that evaluates
    - i. conceptualization of self-developed projects,
    - ii. *strength of the informed design decision through iteration and prototyping*, and
    - iii. the way evidence was incorporated to support the design solution..

Each of these criteria will be evaluated using a three-point scale: Leader, Milestone, Benchmark The department expects 95% of Design majors to reach the “Milestone” for the three criteria.

2. Students will demonstrate proficiency in using industry-standard design software and tools.
  - a. Assessment Method 1: All student in the Design major will be required to take *ART 3612 Beginning Film and Video*, *ART 2602 Digital Imaging*, *MUC 3001 Introduction to Electronic Music*, *ARC 4884 Sustainable Neighborhood Development*, and *TPA 3007 Introduction to Entertainment Design*, *CGS 2060 Introduction to Computers and Computer Programming*, and *DIG 4972 Design Studies Capstone*. Design majors may take *IDS 4377 Community-based Arts Practice* as an elective within the major. The portfolio used to assess PLO 1 for Goal 3 is also

*used in PLO 2, as described below. The components of the rubric used to assess PLO 2 for Goal are:*

- i. demonstrated mastery of variety of media forms including digital, print, and/or interactive and*
  - ii. demonstrated mastery of design principles including form, color, layout, scale, typography, photography, sound, and motion.*
- b. Evidence in support of the evaluation is found in course-embedded projects, the Capstone Project and Presentation, and the Capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.*

4) Discipline specific knowledge or skills learning outcome(s): Graduates will be able to examine the historical development of design movements, styles, theories, and influential designers.

**A. Program-Level Student Learning Outcomes (PLO)**

1. Students will be able to critically analyze design from a theoretical perspective.
  - a.** Assessment Method 1: All students in the Design major will be required to take *ARH 2000 Art and Culture, LDR 4204 Ethics and Power in Leadership, DIG 3081 Contemporary Issues in Design, and ARC 2211 Introduction to Architecture*. Students will be assessed through course-embedded assignments and presentations of creative projects in which they will present evidence and situate their approach in a broader context. Projects and presentations made by Design majors will be assessed by faculty to determine whether the Design program is achieving its goals. All projects, essays, and presentations made by Design majors will be collected in student portfolios, which will be evaluated by interdisciplinary faculty associated with the Design degree program. Students will be assessed on criteria that evaluates:
    - i. demonstrated understanding of historical contexts,*
    - ii. critical analysis of design in society, and*
    - iii. the way evidence was incorporated to support theoretical perspectives.*

Each of these criteria will be evaluated using a three-point scale: Leader, Milestone, Benchmark. The department expects 90%-95% of Design majors to reach the “Milestone” for the three criteria.

2. Students will be able to demonstrate ethical considerations and social implications of design decisions, including sustainability, cultural sensitivity, accessibility, and responsible use of technology.
  - a.** Assessment Method 1: All student in the Design major will be required to take *ARC 4884 Sustainable Neighborhood Development, MUL 3001 Issues and Music, ARC 4784 The City, GRA 2109 Graphic Design Theory and Culture, and DIG 4972 Design Studies Capstone*. The portfolio used to assess PLO 1 for Goal 4 is also used in PLO 2, as described below. The components of the rubric used to assess PLO 2 for Goal 4 are:
    - a. demonstrated understanding of social implications of design decisions,*



reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.

- 3.** Students will be able to demonstrate qualitative and quantitative research methods to gather insights about user behaviors, preferences, and needs, as well as design markets and trends, to inform design decisions.
  - a.** Assessment Method 1: All student in the Design major will be required to take, *LIS 4800 Introduction to Data Science, DIG 3081 Contemporary Issues in Design, and DIG 4972 Design Studies Capstone*. *The portfolio used to assess PLO 1 for Goal 5 is also used in PLO 3, as described below. The components of the rubric used to assess PLO 3 for Goal 5 are:*
    - i.** *demonstrated qualitative and quantitative research methods in design projects to surmise user behavior and preferences, and market and industry trends, and*
    - ii.** *incorporation of user-centric research in design decision making.*
  - b.** Evidence in support of the evaluation is found in course-embedded projects, the Capstone Project and Presentation, and the Capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.
- 4.** Students will be able to formulate “storytelling” to evoke emotions, communicate ideas effectively, and establish meaningful connections with users.
  - a.** Assessment Method 1: All student in the Design major will be required to take *TPA 3007C Introduction to Entertainment Design, IDS 4171 Playing With Words, Images, and Sounds: Multimodal Composing as Creative Thinking, and DIG 4972 Design Studies Capstone*. *Design majors may take SPC 3710 Communication and Culture as an elective within the major. The portfolio used to assess PLO 1 for Goal 5 is also used in PLO 4, as described below. The components of the rubric used to assess PLO 4 for Goal 5 are:*
    - i.** *effective communication of ideas that connect to users, and*
    - ii.** *established hierarchy in storytelling model.*
  - b.** Evidence in support of the evaluation is found in course-embedded projects, the Capstone Project and Presentation, and the Capstone reflective response. It is anticipated that 90% of portfolios will be scored as “Milestone” on these criteria.

Letter of Support

DATE: March 26, 2024

FROM: Associate Dean Barton Lee, College of The Arts  
Assistant Dean Kyna Rhae Betancourt, Undergraduate Studies

SUBJECT: *Letter of Support from Academic Units outside The Arts providing course offerings for the Proposed B.S. Design Studies degree program 50.0401*

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Table I – Section D  
Letters of Support or MOU from Other Academic Units

During a conversation on March 26 with Associate Dean Barton Lee, The Arts, and Assistant Dean Kyna Rhae Betancourt, Undergraduate Studies, Assistant Dean Betancourt expressed support for the proposed B.S. in Design through course availability in the following course for the B.S. in Design student.

College	Department	Prefix & Number	Course Title	Credit Hours
Undergraduate Studies	Leadership Studies	LDR 4204	Ethics and Power in Leadership	3

DocuSigned by:  
*Barton Lee* 3/26/2024 | 17:34 EDT  
1DDE497CBB8A64ED

Barton Lee  
Associate Dean  
College of The Arts

DocuSigned by:  
*Kyna Betancourt* 3/27/2024 | 09:22 EDT  
8535A06BAD884BB

Dr. Kyna Rhae Betancourt  
Assistant Dean  
Undergraduate Studies

Letter of Support

DATE: January 26, 2024

FROM: Dean Chris Garvin, College of The Arts  
Dean Robert Bishop, College of Engineering

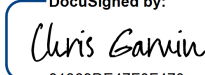
SUBJECT: *Letter of Support from Academic Units outside The Arts providing course offerings for the Proposed B.S. Design Studies degree program 50.0401*

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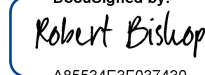
Table I – Section D  
Letters of Support or MOU from Other Academic Units

During a conversation on January 26 with Dean Garvin, The Arts, and Dean Robert Bishop, Engineering, Dean Bishop expressed support for the proposed B.S. in Design through course availability in the following courses for the B.S. in Design student.

College	Department	Prefix & Number	Course Title	Credit Hours
Engineering	Computer Science and Engineering	CGS 2060	Introduction to Computers and Computer Programming	3
Engineering	Dean's Office	EGN 3000L	Foundations of Engineering Lab	3

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81989DE47F0F476...

Chris Garvin, Dean  
College of The Arts

DocuSigned by:  
  
A86524E3F037420...

Dr. Robert Bishop, Dean  
College of Engineering

Letter of Support

DATE: January 26, 2024

FROM: Dean Chris Garvin, College of The Arts  
Dean Allison Crume, Undergraduate Studies

SUBJECT: *Letter of Support from Academic Units outside The Arts providing course offerings for the Proposed B.S. Design Studies degree program 50.0401*

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Table I – Section D  
Letters of Support or MOU from Other Academic Units

During a conversation on January 26 with Dean Garvin, The Arts, and Dean Allison Crume, Office of Undergraduate Studies, Dean Crume expressed support for the proposed B.S. in Design through course availability in the following course for the B.S. in Design student.

College	Department	Prefix & Number	Course Title	Credit Hours
Undergraduate Studies	Dean's Office	IDS 2378	Critical Thinking: Foundations of Interdisciplinary Knowledge and Inquiry	3

DocuSigned by:  
*Chris Garvin*  
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Chris Garvin, Dean  
College of The Arts

DocuSigned by:  
*Allison Crume*  
C2F08D2B18B1498

Dr. Allison Crume, Dean  
Undergraduate Studies



Letter of Support

DATE: January 26, 2024

FROM: Dean Chris Garvin, College of The Arts  
Dean Magali Michael, College of Arts and Sciences


SUBJECT: *Letter of Support from Academic Units outside The Arts providing course offerings for the Proposed B.S. Design Studies degree program 50.0401*

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Table I – Section D  
Letters of Support or MOU from Other Academic Units

During a conversation on January 26 with Dean Garvin, The Arts, and Dean Magali Michael, Arts and Sciences, Dean Michael expressed support for the proposed B.S. in Design through course availability in the following courses for the B.S. in Design student.

College	Department	Prefix & Number	Course Title	Credit Hours
Arts and Sciences	Advertising and Mass Communications	VIC 3001	Visual Literacy	3
Arts and Sciences	Communication	SPC 2608	Public Speaking	3
Arts and Sciences	Communication	SPC 3710	Communication and Cultural Diversity	3
Arts and Sciences	Humanities and Cultural Studies	FIL 2000	Film and Culture	3
Arts and Sciences	Humanities and Cultural Studies	FIL 4870	Film, Sound, and Music	3
Arts and Sciences	Philosophy	PHI 1600	Introduction to Ethics	3
Arts and Sciences	School of Information	LIS 4800	Introduction to Data Science	3
Arts and Sciences	School of Information	LIS 2005	Information Literacy	3

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Chris Garvin, Dean  
College of The Arts

DocuSigned by:  
  
624FE364E420447...

Dr. Magali Michael, Dean  
College of Arts and Sciences

Letter of Support

DATE: January 26, 2024

FROM: Dean Chris Garvin, College of The Arts  
Dean Anthony Rolle, College of Education


SUBJECT: *Letter of Support from Academic Units outside The Arts providing course offerings for the Proposed B.S. Design Studies degree program 50.0401*

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Table I – Section D  
Letters of Support or MOU from Other Academic Units

During a conversation on January 26 with Dean Garvin, The Arts, and Dean Anthony Rolle, Education, Dean Rolle expressed support for the proposed B.S. in Design through course availability in the following courses for the B.S. in Design student.

College	Department	Prefix & Number	Course Title	Credit Hours
Education	Curriculum, Instruction, and Learning	IDS 4171	Playing With Words, Images, and Sounds: Multimodal Composing as Creative Thinking	3
Education	Language, Literacy, Ed.D., Exceptional Education, and Physical Education	EDE 4223	Creative Experiences: Using Arts-Based Inquiry & Design Thinking for Problem-Based Learning	3

DocuSigned by:  
  
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Chris Garvin, Dean  
College of The Arts

DocuSigned by:  
  
D0F5264D234F40F...

Dr. R. Anthony Rolle, Dean  
College of Education

### Common Prerequisites Manual (CPM) Revision Request

<b>Institution:</b>	Click or tap here to enter text.
<b>Institution Liaison:</b>	Click or tap here to enter text.
<b>Date of Submission:</b>	Click or tap here to enter text.
<b>Program/Degree Type:</b>	Click or tap here to enter text.
<b>Program CIP Code:</b>	Click or tap here to enter text.
<b>Program Credit Hours:</b>	Click or tap here to enter text.

**If applicable, please complete the following if you are notifying us of a change to:**

<b>Program Credit Hours:</b>	Current Credit Hours: Click or tap here to enter text.  New Credit Hours: Click or tap here to enter text.  Effective Date: Click or tap here to enter text.
<b>Limited Access Program Status:</b>	<input type="checkbox"/> Change from open access to limited access <input type="checkbox"/> Change from limited access to open access  Effective Date: Click or tap here to enter text.
<b>Program CIP Code:</b>	Current CIP code: Click or tap here to enter text.  New CIP Code: Click or tap here to enter text.  Effective Date: Click or tap here to enter text.
<b>Baccalaureate Program Status:</b>	<input type="checkbox"/> Notification of a Program Termination – Term/Year Program Should be Removed from the CPM: Click or tap here to enter text.  <input type="checkbox"/> Notification of New Program – Anticipated Program Implementation Date: Click or tap here to enter text.  <input type="checkbox"/> Notification of Program Name Change – Revised Program Name: Click or tap here to enter text.

### Proposed Revisions(s) to the CPM (check all that apply)

**The CIP Code Is Currently in the CPM:**

- 1. Make curriculum changes to an existing track at proposing institution
- 2. Add program to a current track without curriculum changes
- 3. Add program to a current track with curriculum changes
- 4. Establish a new track without prerequisites
- 5. Establish a new track with prerequisites
- 6. For numbers 1-5, please provide track information below:
  - a.  Track 1    Track 2    Track 3    Track 4    Track 5    Track 6
  - b. Track Name: [Click or tap here to enter text.](#)
  - c. If this is a request to establish a new track, please provide justification as to why a new track is needed: [Click or tap here to enter text.](#)

**The CIP Code Is Not Currently in the CPM:**

- 7. Add program to the CPM without prerequisites
- 8. Add program to the CPM with prerequisites

**Proposed Curriculum Actions:**

- Add course(s) and/or course alternative(s)
- Eliminate course(s) and/or course alternative(s) (delete course from the CPM)
- Exempt course(s) and/or course alternative(s) (request exception from course)
- Carry over prerequisites from previous CIP without changes (CIP Code change)
- Carry over prerequisites from previous CIP with changes (CIP Code change)
- Other – please specify [Click or tap here to enter text.](#)

**Please include the following supporting documentation with this proposal:**

- The program page from the [Common Prerequisite Manual](#), if applicable.
- The program requirements for the baccalaureate degree program at your institution.

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**If this request is for any of the following, do not complete anything further:**

- Add program to a current track without curriculum changes
- Establish a new track without prerequisites
- Add program to the CPM without prerequisites

**If this request is for any of the following, please complete 1-8, where applicable:**

- Make curriculum changes to an existing track at proposing institution
  - Carry over prerequisites from previous CIP with no changes
  - Carry over prerequisites from previous CIP with changes
  - Add program to a current track with curriculum changes
  - Establish a new track with prerequisites
  - Add program to the CPM with prerequisites
1. For required prerequisite course(s) and/or course alternative(s), please list the following information for each course (add rows if necessary).

<b>Course Prefix and Number</b>	<b>Course Title</b>	<b>Course Alternative</b>	<b>Justification for Course(s)</b>	<b>Credits</b>
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	
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Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	
<b>Total Credits</b>				

2. If the course(s) above includes a course(s) that is offered currently at three or fewer FCS or SUS institutions, please provide justification as to why the course is critical for a student's success in the baccalaureate degree program. Please visit the [Statewide Course Numbering System](#) to determine the number of institutions that offer the course(s) (add rows if necessary). Click here for [instructions](#) on how to navigate the SCNS.

<b>Course(s) Offered at 3 or Less FCS/SUS Institutions</b>	<b>Number of FCS Institutions Currently Offering Course (out of 28)</b>	<b>Number of SUS Institutions Currently Offering Course (out of 12)</b>	<b>Justification for Course(s)</b>
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.

3. If the request includes courses that are offered only at your institution, explain what options are available to students at other institutions for completing the required courses (add rows if necessary).

<b>Course(s) Offered Only at Proposing Institution</b>	<b>Option(s) at Other Institutions</b>	<b>Explanation of Option(s)</b>
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.

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4. If the request includes exemption from or elimination of a prerequisite course(s) and/or course alternative(s), please list the following information for each course that you would like to be exempt from or eliminate (add rows if necessary).

Course Prefix and Number	Course Title	Justification for Course Elimination/Exemption
Click or tap here to enter text.	Click or tap here to enter text.	<input type="checkbox"/> Exempt from Course <input type="checkbox"/> Elimination of Course Click or tap here to enter text.
Click or tap here to enter text.	Click or tap here to enter text.	<input type="checkbox"/> Exempt from Course <input type="checkbox"/> Elimination of Course Click or tap here to enter text.
Click or tap here to enter text.	Click or tap here to enter text.	<input type="checkbox"/> Exempt from Course <input type="checkbox"/> Elimination of Course Click or tap here to enter text.

5. Please provide the college level prerequisite(s) for the common prerequisite course(s) if applicable (add rows if necessary).

Course Prefix	College Level Prerequisites	Credits
Click or tap here	Click or tap here to enter text.	
Click or tap here	Click or tap here to enter text.	
<b>Total Credits</b>		

6. Please provide the information requested below for the review of common prerequisite completion within 60 credit hours.

<b>Number of Credit Hours for AA degree</b>	<b>60</b>
Subtract the number of credit hours required for common prerequisites	-
Subtract the number of credit hours of college-level course prerequisites for common prerequisite courses (if known)	-
Add the number of credit hours for common prerequisites that are also general education core requirements	+
<b>Total Credits</b> remaining to complete the rest of the student's <a href="#">general education requirements</a>	=

7. If a student does not have enough room in the "Total Credits" above to complete the rest of the general education requirements, please provide justification for requiring more common prerequisite course credit hours than can be accommodated by the student in 60 credit hours.

Click or tap here to enter text.
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10/6/2022 To Be Submitted Through ACC Process



8. Other.

Click or tap here to enter text.



**DAVID WILLIAMS**

David Williams  
 Director, Professor of Music Education  
 School of Music, College of The Arts  
 University of South Florida  
 Tampa, FL 33620

tel: 813-974-2311  
 fax:  
 e-mail: davidw@usf.edu  
 web:

**A. PROFESSIONAL PREPARATION:**

Northwestern University	Evanston, IL	Doctor of Philosophy in Music Edu.
State University of West Georgia	Carrollton, GA	Master of Music Education
Morehead State University	Morehead, KY	Bachelor of Music Education

**B. APPOINTMENTS:**

Title.	Location	Dates
Director	School of Music, College of The Arts, USF	2022-current
Interim Director	School of Music, College of The Arts, USF	2020-2022
Associate Director	School of Music, College of The Arts, USF	2006-2020
Associate Professor of Music Education	School of Music, College of The Arts, USF	2004-present
Coordinator of Auditions	School of Music, College of The Arts, USF	2007-2010
Graduate Advisor	School of Music, College of The Arts, USF	2006-2010
Assistant Professor of Music Education	School of Music, College of The Arts, USF	1998-2004

**C. PRODUCTS:**

Williams, D. (Accepted for publication by Routledge Press). Behind the Music: Digital Music Instrument Ensembles. In Kladder, J. R. ed., Commercial and Popular Music in Higher Education: Expanding Notions of Musicianship and Pedagogy in Contemporary Education.

Williams, D. (Accepted for publication by Routledge Press). An Instrument in Every Pocket. In Randles, C. ed., Milestones in Music Education.

Williams, D. (2021). The iPad as a Musical Instrument. In Greher, G. R., and Burton, S. L., eds., Creative Music Making at Your Fingertips!: A Mobile Technology Guide for Music Educators. Oxford University Press.

Williams, D. Ed. (2020). Learner-Centered Teaching in Music Education: The Guitar Class. F-Flat Books. <<https://fflat-books.com/product/learner-centered-teaching-in-music-education-the-guitar-class/>>

Williams, D., and Kladder, J. Ed. (2019). *The Learner-Centered Music Classroom: Models and Possibilities*. Routledge

**D. SYNERGISTIC ACTIVITIES:**

One is the loneliest number: Forms of musicianship. (Video)  
Media Journal in Music Education, Volume 1. [www.mjme.net](http://www.mjme.net), 2017

Music Education at USF  
In Tune Monthly - Best Music Schools Issue, October 2015

Contemporary Media Committee  
Florida Music Director, page 28, August 2015

Widen The Circle!  
Music Educators Journal (Readers Comment), June 2015

Building a Digital and Electronic Music Program Music in a Minuet, March 2015  
(<http://www.nafme.org/building-a-digital-and-electronic-music-program/>)

**E. COLLABORATORS & OTHER AFFILIATIONS:**

International Research in Music Education Conference, Online  
April 2021  
Creative Music Making at Your Fingertips: Embracing Digital Musicianship

College Music Society National Conference, Online  
October 2020  
From the Student Perspective: Learner-Centered Pedagogy in Music

Future of Education Technology Conference, Miami, Florida  
January 2020  
iPad Music Making for Any School Subject

Florida Music Educators Association Conference, Tampa, Florida  
January 2020  
From the Student Perspective: Learner-Centered Pedagogy in Music

National Association for Music Education Conference  
November 2019  
Digital Ensembles: Performing with Digital Technology in School Settings, Orlando, Florida

European Association for Music in Schools, Malmo, Sweden  
May 2019  
Teaching for Critical Thinking and Creativity Through Music

## ELIZABETH BOURGEOIS

Assistant Professor, School of Theatre and Dance, University of South Florida

EDUCATION	DEGREE	DATE	FIELD OF STUDY
Western Michigan University, Kalamazoo MI	BA	05/1997	Theatre Design & Performance
New York University, Tisch School of the Arts, NY, NY	MFA	05/2000	Design for Theatre & Film

### A. Positions & Appointments

2019-present	<b>Assistant Professor</b> , School of Theatre and Dance, University of South Florida, COTA, Tampa FL
2019-2022	<b>Head of Design Concentration</b> , SOTAD, University of South Florida, COTA, Tampa FL
2011-present	<b>Fashion, Apparel and Uniform Designer</b> , Team Chipmunk, CLOTH, Columbus OH, Chicago IL
1998-present	<b>Costume and Scenic Designer for Theatre, Opera, Dance, Film, and Television</b> , New York, Los Angeles, & Regional
1996-present	<b>Director for Theatre, Film, and Multi-media</b> , New York and Regional
2016-2019	<b>Assistant Professor</b> , Theatre, Dance, & Motion Pictures Wright State University, Dayton OH
2015	<b>Resident Designer</b> , Theatre Department, Denison University, Granville OH
2012-2013	<b>Assistant Professor</b> , Design, Department of Theatre Marymount Manhattan College, New York NY
2005-2008	<b>Assistant Professor</b> , Design Head, Department of Theatre, California State Polytechnic University, Pomona CA
2003-2005	<b>Assistant Professor</b> , Department of Theatre and Dance University of Michigan-Flint, Flint MI
2015	<b>Instructor</b> , Department of Theatre Ohio Wesleyan University, Delaware OH
2002-2003	<b>Designer</b> , Theatre Department, Eugene Lang College at The New School, New York, NY
2001	<b>Artist in Residence</b> , Costume Design, Yale Dramatic Association, Yale University, New Haven CT
2000	<b>Designer</b> , Experimental Theatre Wing, New York University, New York NY
2014-2016	<b>Retail and Environmental Designer</b> , CLOTH and Capital Goods, Columbus Ohio
2007-present	<b>Art Director and Design Consultant</b> , Product Design, Site Design, Artwork, Color/Design Trends (Huffy Bicycles, Spohn Ranch Skate Parks)
1996-2003	<b>Assistant or Associate Designer for Theatre, Dance, Opera, Film and Television</b> New York and Regional

### B. Awards & Honors:

2022	Emerging Filmmaker Award, Film Florida
2019	Commendation from the Ohio House of Representatives for Meritorious Artistic Achievements and Cultural Contributions to the state of Ohio
2018	Costume Innovation Award from Battelle Research Institute, Highball Columbus Fashion Week
2014	Visiting Artist, Massachusetts Museum of Contemporary Art, MassMOCA
2011	Design Innovator, Team Chipmunk Children's Clothes, Martha Stewart's <i>Whole Living</i> Magazine
2007	Official Selection, American Exhibition, Designs for <i>Orpheus: Club Asphodel</i> , Prague Quadrennial Expo of Theatre Design and Architecture, Prague Czech Republic
2004	Artist in Residence, Voice and Vision, <i>Orpheus: Club Asphodel</i> , Bard College
2000	Seidman Award Winner, Design New York University
1996	National Finalist, Costume Design, Kennedy Center American College Theatre Festival, Washington DC

## C. Significant Products

- The Concert Film, a short form narrative drama 2023
- Flint, MI: Michael and Me, a multi-media live performance work toured Michigan and New York 2004-2005
- Manufactured first nationally marketed line of recycled and upcycled clothing (Team Chipmunk for Zulily 2011)

## D. Synergistic Activities and Professional Affiliations

### Grants Awarded:

Florida High Tech Corridor Research Initiative, *Undergraduate Research Assistants: Entertainment Design* 2023  
COTA Spring Research Grant, *Filming and Post Production for the Concert Film*, USF College of the Arts 2022  
USF New Researcher Grant, Office of Sponsored Research, USF Research & Innovation 2022  
Film Florida and the Florida Film Fund, *The Concert Film* 2021  
COTA Spring Research Grant, *American Girlhood Shorts*. USF College of the Arts 2021  
Community Outreach Award, *Collaborative Playwrighting: Media, Stereotype, and Identity in Post-Industrial Flint*  
University of Michigan - Office of Community Outreach, 2005  
Course Design Award, THE 392: Collaborative Playwright's Workshop Thompson Center for Learning and Teaching, UM-Flint 2004  
Faculty Development Grant, *Orpheus: New Play Creation at HERE Arts Center* Research and Creative Activity Committee, University of Michigan 2004  
Arts of Citizenship Grant, *Collaborative Playwrighting: Flint MI - Media vs. Community identity* University of Michigan and State of Michigan Humanities Council 2004

### Exhibitions:

*The Concert*, Official Drama Selection, San Jose International Film Festival, San Jose CA 2023  
*The Concert*, Official Selection, Montreal Women in Film Festival, Montreal QC, Canada 2023  
*Grapes of Wrath, Lizzie, Orlando*, World Stage Design, OISTAT International Conference, Calgary, Canada 2022  
*Lizzie the Musical & Orlando*, USITT Professional Design Exhibition\*cancelled due to Covid 19 2020  
*Orpheus*, Prague Quadrennial, American Professional Exhibit, Prague Exhibition Hall, Prague CR 2007

### Publication:

"Avatars, Expression, and Identity in the Digital World". *The Journal of Russian Fashion Theory*; Spring 2022

### Select Presentations:

*Case Studies in Film Costume Design*, New Mexico State University and IATSE Local 408, October 2023  
*Sustainable Fashion: Adventures in Upcycling with Team Chipmunk*. American Theatrical Costume Association (ATCA) National Conference, "ReDressing the Narrative: Sustainable Practice – Creative Solutions". May 2023  
*Virtual Dress*. International Dress Body Association Conference, November 2020  
*Paper Wigs in Performance: Museum Display Meets Orlando*. USITT National Conference, March 2021  
*Animating the Sketch: Experiments in Digital Costume*. USITT National Conference Poster Presentation, March 2021  
*Avatars, Expression, and Identity in the Digital World*. "Russian Fashion Studies" and Clothing Cultures, March 2021  
*Virtual Cabaret*. USITT National Conference Poster Presentation, Baltimore MD, March 2022

### Professional and Scholarly Memberships:

United Scenic Artist - Local USA 829 (New York)  
United States Institute of Theatre Technology – USITT  
Organisation International of Scenographers and Theatre Technicians - OISTAT  
American Theatrical Costume Association  
Costume Society of America  
Dress Body Association  
Film Florida  
Women in Film and Television International

## Curriculum Vitae

### Education

- 2024 PhD, Media Studies, Western University (expected 2024)
- 2010 Master of Library & Information Science, University of South Florida (3.80 GPA)
- 2007 Master of Fine Arts, University of South Florida (3.98 GPA)
- 1997 Bachelor of Arts, Interdisciplinary Studies, Film and Media Concentration with High Honors,  
University of Florida (3.85 GPA)

### Selected Teaching Experience

#### *2014-Present, Associate Professor of Instruction, Fine Arts, University of South Florida*

Responsibilities include instructing undergraduate and graduate art students in classes, directed studies and critiques; curriculum development in the areas of Video and Digital Art and Fine Arts Foundations; designing/implementing online and face-to-face courses in analog/digital media production, fine arts, film theory and history, history of photography, and professional practices; conducting arts-based research.

#### *2011-2012, Adjunct Instructor of Photography, St. Petersburg College*

Responsibilities included instruction of analog and digital photography courses, developing course content, and digital photography lab management.

#### *2011-2012, Adjunct Instructor of Photography, University of Tampa*

Responsibilities included instruction of analog photography courses, developing course content, and wet photography lab management.

### Selected Grants, Awards and Funding

- 2022 Best Experimental Short Film, Global Film Festival Awards
- 2021 Finalist, Europa Film Festival
- 2021 Finalist, Eurasia International Film Festival
- 2020 Best Cinematography, Chicago Feedback Film Festival
- 2020 Best Florida Short Film, Avalonia Film Festival
- 2018 Nona MacDonald Scholarship, Western University
- 2014 Best Documentary film (nominated), Toronto Int'l Film and Video Awards
- 2014 Individual Artist Grant, Hillsborough County Arts Council, Florida
- 2012 Filmmaker Grant, SouthShore Arts Council, Ruskin, Florida
- 2006 James Rosenquist Award, USF Student Art Exhibition
- 2005 CADRE Art Award, Tampa, Florida

### Selected Exhibitions and Screenings

2023 Global Film Festival Awards – Los Angeles, CA  
2022 Lantern & Light International Children's Film Festival – Melbourne, Australia  
2022 Woods Hole Film Festival – Woods Hole, MA  
2022 Jacques Tati Awards – Castillonnes, France  
2021 Fort Myers Beach International Film Festival – Ft. Myers, FL  
2021 Victoria Film Festival – Victoria, Canada  
2021 Cinequest Film Festival – San Jose, CA  
2020 Eurasia International Film Festival – Moscow, Russia  
2020 Veracruz World Film Festival – Veracruz, Mexico  
2020 Chicago Feedback Film Festival – Chicago, IL  
2019 Subversive Suburbia, Mindy Solomon Gallery – Miami, FL (G)  
2017 Satellite Art Fair (Art Basel) – Miami Beach, FL (G)  
2017 New Filmmakers New York – New York, NY  
2016 Amplified: Reverberations, Contemporary Art Museum Tampa, FL (G)  
2016 Volta Art Fair (Armory Week) – New York, NY  
2015 IndieFEST Film Awards – Los Angeles, CA  
2014 Minneapolis St. Paul Int'l Film Festival – Minneapolis, MN  
2012 Beloit International Film Festival – Beloit, WI  
2012 The Greatest, Northern Spark Art Festival – Minneapolis, MN (T)  
2012 Viz IT Museum of Science and Industry – Tampa, FL (G)  
2012 Midnight Seduction, Pinellas County Center of Arts – St. Petersburg, FL (S)  
2011 This is it. The RESTLESS, Triangle Gallery – Brooklyn, NY (T)  
2008 Motion Picture, Int'l Gallery of Contemporary Art – Anchorage, AK (T)  
2008 Ybor Festival of the Moving Image – Tampa, FL  
2008 Weightless, Nanjing Museum – Nanjing, China (G)  
2007 Art After Dark, Tampa Museum of Art – Tampa, FL (G)  
2007 The Black Black, Vector Gallery – Iasi, Romania (T)  
2006 Euroshorts International – Warsaw, Poland  
2006 Tromanale Film Festival – Berlin, Germany  
2004 New York Short Film Festival – New York, NY  
2003 Big Mini DV Festival – Brooklyn, NY

### References

Dr. Sharon Sliwinski, PhD, Professor of Media Studies, Western University, London, Ontario N6A 3K7

Professor Wendy Babcox, MFA, Professor of Art, University of South Florida, Tampa, Florida 33620

Professor Wallace Wilson, MFA, Professor Emeritus, University of South Florida, Tampa, Florida 33620

**DAVID WATTS**

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David Watts tel: 609-694-2996  
Professor of Instruction of Graphic Design  
Graphic Arts Program, School of Art and Art History e-mail: dwatts2@usf.edu  
University of South Florida web: <https://www.usf.edu/arts/art/about-us/contact/david-watts.aspx>  
St. Petersburg, FL 33701

**A. PROFESSIONAL PREPARATION:**

Cranbrook Academy of Arts	Bloomfield Hills, MI	Graphic Design	MFA
USF St. Petersburg	St. Petersburg, FL	Graphic Design	BFA

**B. APPOINTMENTS:**

Professor of Instruction	Graphic Arts Program	8/2017-Present
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**C. PRODUCTS:**

**(i) Products Most Closely Related to the Proposed Project.**

1. Design and Development of course Advanced Web Design for Graphic Arts Program , 2020
2. Development of Graphic Design Research Thesis Course, 2021
3. Development and lead Student Designed Book for Creative Clay, Tampa Bay, 2019

**(ii) Other Significant Products.**

N/A

**D. SYNERGISTIC ACTIVITIES:**

1. Not research faculty – N/A
- 2.

3.

4.

5.

**E. COLLABORATORS & OTHER AFFILIATIONS:**

Not research faculty – N/A

**(i) Collaborators and Co-Editors During the Past Four Years - TOTAL = 6**

Not research faculty – N/A

**(ii) Investigator's Graduate and Postdoctoral Advisors - TOTAL = ?**

Elliott Earls

**(iii) Thesis Advisor and Postgraduate-Scholar Sponsor- TOTAL = ?**

Elliott Earls



# Reller, Paul H

## Curriculum Vitae

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### SCHOOL ADDRESS

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Department of School Of Music,  
College of Arts,  
FAH110 4202 E. Fowler Avenue  
Tampa FL 33620

### Personal and Contact Information

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Work Email : reller@arts.usf.edu  
Work Fax :  
Work Phone : 813 974-2387

### Educational Qualifications

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Year	Degree	Major	Institution
1986	Master of Music	Music Composition	The Eastman School of Music
1984	Bachelor of Music	Music Composition	University of Minnesota

### Academic Experience

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Year	Role
01/1990 - Present	University of South Florida

### Journal Publications

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1. "Till Human Voices Wake Us" -- 9:30 electronic recording. Sound's Bounty Records.

### Presentations

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1. Reller, Paul. *Lunch*. N/a: live processed piano sounds (22 minutes), 2001.
2. Reller, Paul. *Haenyō*. N/a: for six percussionists (11 minutes), 2001.
3. Reller, Paul. *CAReography*. N/a: a dance/theatre piece (17 minutes), 2001.
4. Reller, Paul. *The Ruins*. N/a: a surrealistic musical (2 hours), 2000.
5. Reller, Paul. *Smart Bomb*. N/a: for large symphony band (17 minutes), 2000.
6. Reller, Paul. *Fluffer*. N/a: for large wind ensemble (14 minutes), 1999.

### Awards

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Year	Description
01/1985	ASCAP Awards
01/1990	ASCAP Awards
01/1987	Bearns Prize

01/1985

BMI Award

01/1987

Howard Hanson Award

STEVEN ARTHUR COOKE

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Steven Arthur Cooke (813) 454-8234  
Interim Director, School of Architecture – Associate Professor  
Sam M. Gibbons Chair in Architecture and Urban Design  
Markborough Chair in Urban Design and Development

<https://www.usf.edu/arts/architecture/about-us/contact-us/steven-cooke.aspx>

Department School of Architecture and Community Design –  
College of The Arts cooke@usf.edu  
University of South Florida  
Tampa, FL 33620

**A. PROFESSIONAL PREPARATION:**

Virginia Polytechnic Institute	Blacksburg, VA	Architecture	Master of Arch.	1981
University of Florida	Gainesville, FL	Architecture	B. Design	1977

**B. APPOINTMENTS:**

Associate Professor,	School of Architecture & Community Design University of South Florida (SACD)	1998 – Present
Assistant Professor	School of Architecture & Community Design University of South Florida (SACD)	1990-1997
Adjunct Assist. Professor	School of Architecture & Community Design University of South Florida (SACD)	1986-1990

**C. RESEARCH:**

The Care of Making, 2004-present, research on design benevolence and critical making - research related to “the care of making” - design benevolence and critical making. He received a USF CoTA Research Grant for this investigation and continues to teach a complementary course with the same name.

Field Architect, Excavations at Sepphoris, Israel – Summer 1999  
Responsible for field measurements and CAD documentation of excavation work on the 1st century basilica in Sepphoris, Israel - the ancient Roman capital of Galilee.

Architect/Designer for A New Relocatable Classroom for Florida. A grant funded by the National Endowment for the Arts, Design Arts Program, Individual Grants for Design Innovation -a grant to develop a new prototype for classroom design that is relocatable and related to the Florida environment. 1994-1995.

Principal Investigator for the “Study of the Use of Relocatable Classrooms in the Public School Districts of Florida”. A grant from the State of Florida Department of Education to examine the

learning environment, economic considerations, and the construction technologies of relocatable instructional environments. 1993

Co-principal investigator for the “Rapid Deployment Emergency Shelter - Wind Resistant Modular Buildings in FRP”. This was an investigation of emergency shelters for the Office of Naval Research - Center for Disaster Management (CDMHA, USF), with a study of the use of the advanced material FRP (fiber-reinforced polymer). This was a joint study with USF’s Department of Civil & Environmental Engineering and the School of Architecture & Community Design.

Project Architect, Electric Vehicle and Renewable Energy Research and Development Program  
Responsible for architectural design of the first electric vehicle solar charging station and test facility in the United States. University of South Florida, 1992.

## **D. AWARDS**

### **1. Teaching Awards**

USF Outstanding Graduate Faculty Mentor Award, given in recognition to a USF graduate faculty member who demonstrates the highest level of quality in the mentoring of graduate students; the

USF Teaching Incentive Program (TIP) Award, which rewards teaching productivity and excellence; and

Outstanding Professor of Architecture Award, for teaching and mentoring excellence in the USF School of Architecture and Community Design.

### **2. Design Awards**

The Eduardo Garcia Design Award, presented by the Florida Central Chapter of the American Institute of Architects, given to “promote design excellence by recognizing young architects with talent, enthusiasm, and dedication.”

Fourth Place Award - President's House Design Competition (State Competition) for the University of South Florida, Tampa, FL (with Timothy Woods),

Citation Award “International Conceptual Furniture Competition”; Chair, published in Progressive Architecture, May 1982. Work exhibited at NEOCON, Chicago.

Honorable mention in the Rosenthal Mathildenhöhe Youth Prize -international student competition for his design of a lamp, exhibited in Darmstadt, Germany

## **E. TEACHING**

Graduate level courses only, since 1986 - teaches architectural design, design theory, design benevolence and architectural technology courses.

Appendix J: Eight-Semester Plan

<b>Undergraduate Eight-Semester Plan</b>									
CIP Code: 50.0401									
CIP Title: Design									
Degree Level: B									
<b>Credential (Degree Type): B.A.</b>									
<b>USF Title (Major Name): Design</b>									

For any course and/or placeholder that must be taken in sequence and/or in the semester listed, please indicate such by inserting a (!) in the appropriate cell.

Fall 1									
!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
	ENC 1101		✓						3
	ART 2201C	✓	✓						3
	ARH 2000	✓	✓						3
	MUL 3001		✓			✓			3
	VIC 3001					✓			3
<b>Total Semester Credit Hours:</b>									<b>15</b>

Spring 1									
!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
	ENC 1102		✓						3
	ARC 2211	✓							3
	GRA 2109	✓							3
	CGS 2060		✓	✓					3
	ART 2602	✓				✓			3
Student Meets Civics Literacy Requirement and Passes Civics Literacy Exam									
<b>Total Semester Credit Hours:</b>									<b>15</b>

Summer 1									
!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
<b>Total Semester Credit Hours:</b>									

Fall 2									
!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
	ART 2611C			✓					3

IDS 2378				✓					3
SGEM		✓							3
EGN 3000L						✓			3
IDS 4171						✓			3
<b>Total Semester Credit Hours:</b>									<b>15</b>

Spring 2									
!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
	SGEN		✓						3
	SPC 2608			✓					3
	ARC 2112L			✓					3
	MUC 2301			✓					3
	SGES		✓						3
<b>Total Semester Credit Hours:</b>									<b>15</b>

Summer 2									
!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
	TGED		✓						3
	General Elective							✓	3
<b>Total Semester Credit Hours:</b>									<b>6</b>

Fall 3									
!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
	EDE 4223					✓			3
	LIS 4800					✓			3
	TPA 3007C					✓			3
	DIG 3081					✓			3
<b>Total Semester Credit Hours:</b>									<b>12</b>

Spring 3									
!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
	LDR 4204					✓			3
	TGEE		✓						3
	Major Elective						✓		3
	General Elective							✓	3

<b>Total Semester Credit Hours:</b>	<b>12</b>
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<b>Summer 3</b>									
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!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
	General Elective							✓	3
<b>Total Semester Credit Hours:</b>									<b>3</b>

<b>Fall 4</b>									
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!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
	General Elective							✓	3
	General Elective							✓	3
	Major Elective						✓		3
	Major Elective						✓		3
	General Elective							✓	3
<b>Total Semester Credit Hours:</b>									<b>15</b>

<b>Spring 4</b>									
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!	Current Course Prefix and Number	Common Prerequisite	General Education Requirement	Supporting Course	Business Foundation Course	Major Core	Concentration Course or Elective	Unrestricted Elective	Total
	TGEH		✓						3
	DIG 4972		✓			✓			3
	Major Elective						✓		3
	General Elective							✓	3
<b>Total Semester Credit Hours:</b>									<b>12</b>

<b>Total Program Hours:</b>	<b>120</b>
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## Taryn Sabia

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**From:** Taryn Sabia  
**Sent:** Tuesday, April 2, 2024 12:09 PM  
**To:** timothyoliver@fullsail.edu  
**Subject:** USF proposed B.S. in Design Studies

Dear Timothy Oliver, Department Chair, Digital Arts and Design BS

I am reaching out to you today to inform your college/university that the University of South Florida (USF) is submitting a proposal for a new Bachelor of Science in Design Studies degree program (50.0401). At the core of USF's proposed program is an investigation into the formative role of design in shaping human values and experiences, and using design thinking to solve complex problems including practice in human-centered design and research-driven problem solving. Your college/university may offer similar programs under similar CIP codes to 50.0401. Should you have any questions, or would like to discuss any opportunities for collaborations, please reach out to me.

Thank you,  
Taryn

**Taryn E. Sabia**, Ed.M., M.Arch, MUCD  
Assistant Dean for Research

Director, Florida Center for Community Design + Research  
Research Associate Professor  
School of Architecture + Community Design

University of South Florida  
4202 E. Fowler Ave HMS 301, Tampa, FL 33620-8340  
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[www.fccdr.usf.edu](http://www.fccdr.usf.edu)  
[www.arch.usf.edu](http://www.arch.usf.edu)





## Taryn Sabia

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**From:** Taryn Sabia  
**Sent:** Tuesday, April 2, 2024 12:15 PM  
**To:** cvalle@ut.edu  
**Subject:** USF proposed B.S. in Design Studies

Dear Chris Valle, Department Chair, Professor, Art and Design (University of Tampa)

I am reaching out to you today to inform your college/university that the University of South Florida (USF) is submitting a proposal for a new Bachelor of Science in Design Studies degree program (50.0401). At the core of USF's proposed program is an investigation into the formative role of design in shaping human values and experiences, and using design thinking to solve complex problems including practice in human-centered design and research-driven problem solving. The University of Tampa may offer similar programs under similar CIP codes to 50.0401. Should you have any questions, or would like to discuss any opportunities for collaborations, please reach out to me.

Thank you,  
Taryn

**Taryn E. Sabia**, Ed.M., M.Arch, MUCD  
Assistant Dean for Research

Director, Florida Center for Community Design + Research  
Research Associate Professor  
School of Architecture + Community Design

University of South Florida  
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