



THE UNIVERSITY  
*of*  
**WISCONSIN**  
MADISON

Human Ecology:  
Design Studies  
Graduate Program Handbook

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# 1. INTRODUCTION

## A. Purpose of this Handbook

This handbook is intended to familiarize enrolled graduate students with the Design Studies program. We expect students to refer to it for information about requirements, procedures, and other details about completing their degrees. To find general information about university resources, refer to relevant websites from the university (<http://www.wisc.edu>), the School of Human Ecology (<http://www.sohe.wisc.edu>), and the department <http://www.sohe.wisc.edu/etd/>. The Graduate Student Collaborative, a student-run organization, has prepared an online guide specifically oriented to graduate students, at <http://info.gradsch.wisc.edu/education/gsc/gradguide/index.html>

For more information about the greater Madison community, see <http://www.ci.madison.wi.us/>, <http://www.madison.com/>, <http://www.insiders.com/madison/>, <http://www.madison-wisconsin.com/index.shtml>, <http://www.thedailypage.com/community/resources/>.

(For information on admission to the design studies program see <http://www.wisc.edu/grad> or <http://info.gradsch.wisc.edu/admin/admissions/index.html>.)

We will try to keep the information in this handbook current, but things do keep changing. Try to keep informed of new developments—if in doubt, ask! Also, please let us know of things that need to be updated or adjusted.

## B. The Design Studies Department and its Position in SoHE

The Design Studies Department (we are currently transitioning into this newly-approved name; we are changing from the Environment, Textiles and Design department name) functions as an administrative unit of the School of Human Ecology (SoHE). In most respects, Design Studies operates independently with broader institutional support and much of the scholarship support coming from the School. Our degrees are housed under the SoHE umbrella and we are in alignment with the SoHE mission:

### **SoHE Mission Statement:**

The mission of the School of Human Ecology is to understand complex human relationships in order to enhance the quality of people's lives.

In 2002 the mission and vision statements of the Design Studies department were revised and updated at a faculty and staff retreat. They are:

### **DS Mission Statement**

We approach design as both a noun (product) and a verb (process). Through curriculum, scholarship, analysis, and outreach, we advocate “design” as an encompassing discipline central to every aspect of life.

### **DS Vision Statement**

We emphasize and promote a unified, multi-disciplinary, global approach to design.

We value connections, nationally and internationally, with other campus, community, and professional programs.

We take a holistic approach to design, integrating theory and practice in our graduate program.

We pursue leadership in the introduction of new design trends and the integration of state-of-the-art-technology.

The department offers two undergraduate majors leading to a Bachelor of Science degree. The Interior Design (ID) major is a four-year professional program accredited by the Foundation of Interior Design Education and Research (FIDER). The Textile and Apparel Design (TAD) major offers comprehensive training related to all phases of textile and apparel design. TAD students may elect to spend their senior year at the Fashion Institute of Technology (F.I.T.) in New York City.

The graduate program is more diverse, with students able to focus on different areas of design. The Design Studies department first offered Ph.D. degrees in 1981. In 2001, all graduate degrees within the School of Human Ecology were administratively consolidated under a single umbrella program called Human Ecology. Each program option--Design Studies, Human Development and Family Studies, and Consumer Behavior and Family Economics--functions in most contexts as an independent unit.

## **2. THE HUMAN ECOLOGY: DESIGN STUDIES GRADUATE PROGRAM**

Human Ecology: Design Studies is an interdisciplinary graduate program option offered through the Department of Design Studies. Emphasis is on both creative performance and basic and applied research. Degrees offered are M.S., M.F.A and Ph.D.

Design Studies offers a study of human environments, textiles, and other human products from a design perspective. Understanding that design is a complex phenomenon that humans of all ages make and experience in their daily lives, we look at multiple aspects of design: makers (designers); products (designs); and users (recipients, clients, or perceivers). Considering the way humans give meaning to design and that these meanings always occur within a larger context, we integrate aesthetic, cultural, historical, physical, social and technological forms of inquiry.

Our faculty includes individuals associated with the arts and humanities, the social sciences, and the physical sciences; it is comprised of professionally active artists, designers, and scholars who are also committed to teaching and design education. Thus, faculty research takes many forms: it may focus on the creation of design (“studio work”), or on scholarly investigation of design in a specific context (social, historic, artistic, and technical). It may also consist of research based practice, with the goal of enhancing human life and furthering the design profession.

Design Studies students are encouraged to understand design from these multiple perspectives, and are able to choose the approach and methodology that best suits their needs. Individuals build a unique course of study based on their own goals or interests, selecting a specialization, such as interior environments, textiles, material culture, or design issues. Design Studies students have the opportunity to bridge or combine these areas. For example, students interested in a study of material culture are able to draw from courses and faculty associated with both interiors and textiles. All students should become familiar with faculty interests and areas of expertise, and seek those who can help them with their work.

## A. *Typical Specializations*

**STUDIES IN INTERIOR ENVIRONMENTS** usually fall primarily in one of three areas:

**Design visualization and application** utilizes both manual and digital media to visualize buildings and their associated interior and exterior spaces. Knowledge and skills gained in this area equip students to utilize design visualization technology to enhance creativity and improve productivity and communication. Methods and applications in design visualization include image generation and manipulation, modeling and simulation, animation and virtual reality. (M.S. and M.F.A. degrees)

**Environment and behavior** focuses on the study of relationships between people and the built environment. Knowledge gained in this subject area enables students to incorporate research into the design process. Issues in environment and behavior studies include psychosocial issues in design, design for a pluralistic society, and design of specific facility-types. (M.S. and Ph.D. degrees).

**History of interiors** provides analysis of the social, cultural, aesthetic, and historical context of interior environments. Knowledge gained may result in understanding of the past, or insights into contemporary design. Students may focus on particular designers and makers, design of a particular area or time period, or analysis of meaning and value. The goal is to prepare professionals for positions in academia, museums, or preservation/ conservation-oriented design firms. Students interested in this specialization may become involved with a cross-college program in Material Culture Studies (see <http://www.materialculture.wisc.edu>) and earn a material culture certificate (M.S. and Ph.D. degrees).

Faculty primarily identified with the Interior Environments area are: Virginia (Terry) Boyd, Preeti Chopra (joint appointment with Languages and Cultures of Asia), Joy Dohr (professor emeritus), Wei Dong, Michael Hunt, Mark Nelson, Roberto Rengel, Jung-hye Shin.

**STUDIES OF TEXTILES** generally fall into either a research or creative performance area, but individual students may find ways to combine these. The specializations listed below are not, therefore, always mutually exclusive.

**History of textiles, clothing and related objects** draws on historical, aesthetic, anthropological and material culture perspectives, while considering the comparative meanings, uses of, and insights into textiles and dress (fashion, costume and body treatment) in different cultures. Students can specialize in particular types of textiles or areas of the world, or focus on issues such as preservation or applications in museum settings. Collaboration with faculty in art history, folklore and other academic programs on campus is encouraged. Students interested in this specialization may also become involved with the cross-college program in Material Culture Studies (<http://www.materialculture.wisc.edu>), and earn a material culture certificate. (M.S. and Ph.D. degrees.)

**Textiles/clothing forms as art and design** focuses on the conceptual, technical and aesthetic possibilities of textiles and clothing forms. Students formulate a plan of study that may

incorporate courses in textile history, textile science and/or courses in the Art Department. The aim is to produce a distinctive body of functional, conceptual, or fine art textiles for a thesis exhibit, and to train for a career as an exhibiting artist, designer or entrepreneur. Note: this graduate program is primarily geared to students with an art, rather than industry, focus. (M.S. and M.F.A. degrees)

**Textile science** provides in-depth understanding of the physical and chemical properties of natural and synthetic fibers and their interaction with dyes, finishes and plasma. Students become familiar with a variety of analytical tools such as Atomic Force Microscopy (AFM), Electron Spectroscopy for Chemical Analysis (ESCA), Scanning Electron Microscopy (SEM), and Attenuated Total Reflectance, Fourier Transform Infrared Spectroscopy (ATR-FTIR). (M.S. and Ph.D. degrees.)

Faculty primarily identified with the Textiles area are: Jennifer Angus, Beverly Gordon, Mary Hark, Carolyn Kallenborn, Majid Sarmadi, Diane Sheehan.

**STUDIES IN DESIGN ISSUES** are varied. This general heading incorporates design theory, criticism, method and application studies. It may relate to interiors and/or textiles, or other design topics. Examples of work in this area are: design recommendations for museums that are interested in increasing social interaction; bringing life to old buildings through adaptive re-use; making public spaces more amenable for multi-cultural audiences; effects of public art in a given community; application of Christopher Alexander's design principles to contemporary buildings; space as a spiritual metaphor and experience; meanings of personal objects in the office environment.

Students taking this approach are able to gain depth of knowledge that can be applied to either professional design practice or an academic career.

### ***B. Interdisciplinary Opportunities***

One of the strengths of the UW-Madison campus is its variety of departments and programs, and its commitment to interdisciplinary collaboration. *All* students are encouraged to collaborate with other campus units. These include colleges and departments such as:

Art (<http://www.education.wisc.edu/art/>)  
Art History (<http://www.wisc.edu/arth/>)  
Architecture (UW-Milwaukee) (<http://www.uwm.edu/SARUP/architecture/index.html>)  
Engineering (<http://www.engr.wisc.edu/>)  
Folklore (<http://folklore.wisc.edu/>)  
Forest Ecology and Management (<http://forest.wisc.edu>)  
History (<http://history.wisc.edu>)  
Landscape Architecture (<http://www.la.wisc.edu>)  
Theatre and Drama (<http://www.theatre.wisc.edu/index.html>)

and interdisciplinary focus-area programs or centers such as:

The Institute on Aging (<http://aging.wisc.edu/>)  
The Latin American, Caribbean and Iberian Studies Program  
(<http://polyglot.lss.wisc.edu/lacis>)

The Languages and Cultures of Asia (<http://lca.wisc.edu/>)  
The Center for East Asian Studies (<http://eastasia.wisc.edu>)  
The Center for Southeast Asian Studies (<http://seasiawisc.edu>)  
The African Studies Program (<http://africa.wisc.edu>)  
Religious Studies (<http://polyglot.lss.wisc.edu/rsp/relstud.htm>)

There are two interdisciplinary clusters of particular interest to Design Studies students. The program in Material Culture Studies is concerned with the forms, uses, and meanings of objects, images, and environments in everyday life in diverse cultures ([www.materialculture.wisc.edu](http://www.materialculture.wisc.edu)). Offering a sequence of courses, internships, and cross-campus activities, it is jointly sponsored by the departments of Design Studies, Art History, and History. There is also an interdisciplinary Visual Culture cluster, which coordinates courses relating to visuality throughout the university, and is developing certificate programs (<http://www.visualculture.wisc.edu/>).

The Design Studies program at the University of Wisconsin-Madison is well-suited to self-starting students who like the challenge of a graduate program that is, for the most part, individually tailored. They welcome the opportunity to draw from the excitement and resources of a large and spread-out university, while still functioning in a small department and working closely in a mentoring relationship with individual faculty. The program may be less suitable for students who feel comfortable with a pre-determined course of study and fixed requirements.

#### Student Comments On The Strengths Of Our Program

In a recent meeting, Design Studies students highlighted some of the qualities of our program (as it functions within the School and Madison campus) that they particularly valued. Happily, these are the qualities the faculty value as well:

- the university and the program allows great flexibility to develop an unique interest-driven program
- There is a real commitment to interdisciplinarity in the department, which is supported by the fact that the campus values interdepartmental collaboration.
- students have the opportunity to work closely with individual faculty and benefit from very close individual attention
- there is a “family-like” atmosphere in the school
- the department has good equipment and resources

### **3. RESOURCES AND FACILITIES**

The resources of the university are far-reaching. Refer to page 1 for helpful website links to university facilities for research, health and counseling services, and libraries. There are a few university-wide resources we want to call your attention to:

- A. *The Graduate School* (<http://www.wisc.edu/grad>) 2<sup>nd</sup> and 3<sup>rd</sup> floor, Bascom Hall, oversees and approves all degrees. The Office of Academic Services (217 Bascom) [gsacserv@bascom.wisc.edu](mailto:gsacserv@bascom.wisc.edu) will be your primary contact.
- B. *Graduate Student Council* (<http://info.gradsch.wisc.edu/contacts/gsc.html>) is a student-

- run organization dedicated to improving graduate student life. They sponsor regular social and research-oriented get-togethers for students in all disciplines. You are encouraged to get involved with this group to expand your circle of fellow students.
- C. *International Student Services* (<http://www.intstudents.wisc.edu>) All international students must stay in close contact with current regulations and requirements.
  - D. *The Writing Center* (<http://www.wisc.edu/writing/>) provides writing assistance to any interested student and publishes a handbook with advice on scholarly writing. Interested graduate students may also apply to be Writing Fellows, who work with professors teaching writing-intensive classes.
  - E. *Libraries* (<http://www.library.wisc.edu>) There are literally dozens of libraries on the UW-Madison campus as well as an increasing number of on-line resources. It's a good idea to become familiar with the range of materials in each. Library tours may be helpful. The most important libraries for our students are usually Memorial Library, Steenbock Library (this is the designated library for the School of Human Ecology), Kohler Art Library, and the Ruth Ketterer Harris Textiles and Design Library, a non-circulating collection located in SoHE (<http://sohe.wisc.edu/depts/hlatc/library.html>).
  - F. *Library Carrels*. You may apply for an individual library carrel with Internet network access (you provide the computer) where you may work undisturbed and lock up books and equipment when not in use. These are available in both Memorial Library and Steenbock Library (see their respective websites). Although there are a limited number of carrel spaces available, our students will be given priority at Steenbock.
  - G. *Computer Labs and Media Centers* ([http://www.doit.wisc.edu/new\\_media\\_centers/](http://www.doit.wisc.edu/new_media_centers/)) The campus has many info labs such as BioTech Media Center or Helen C. White New Media Center, with networked computers and other equipment. As some of these are geared to faculty, talk to your advisor about accessing these labs.
  - H. *On-Campus Exhibition Spaces*. Students performing creative work as part of their graduate studies will need to find a suitable exhibition space in which to present their work. These exhibits may take place in the Gallery of Design in the SoHE building. However, as the number of exhibits keep growing it is becoming increasingly necessary to seek exhibit spaces elsewhere.

Securing exhibit space well in advance of an exhibit is an important detail. These arrangements may need to be made many months in advance and it is the student's responsibility to do this. The following list is not meant to be comprehensive but may be a good starting point.

***Gallery Of Design***

<http://www.designgallery.wisc.edu/index.html>  
 1300 Linden Drive  
 Contact: Jody Clowes  
 (608) 262-8815

***Wisconsin Union Galleries***

800 Langdon St.  
 (608) 262-5969

**Bascom Hall**  
Graduate Student Council  
Room 273  
(608) 262-0201

**University Hospitals And Clinics**  
600 Highland Drive  
Contact: Sarah Grimes  
(608) 263-5992

**To use a campus public space not under  
the jurisdiction of a particular building:**  
Central Reservations  
Wisconsin Union  
262-2755

*Off-campus Galleries* are normally more interested in exhibiting work they can sell. Some may require you to pay to exhibit your work.

- I. *Grievances and Harassment Concerns.* The School and department are committed to providing a supportive environment or school climate. If you feel unfairly treated, first discuss the offense with the individual(s) most directly responsible. If the matter remains unresolved, consult with the DS Department Chair, and/or with Associate Dean of Graduate Education, William Aquilino. If the problem cannot be resolved informally to your satisfaction, you can submit a written grievance to the Chair (within 60 days of the alleged unfair treatment). There are also contact persons trained in harassment policies and complaint procedures who are able to assist you if you are still dissatisfied. Information regarding sexual harassment can be found at the Equity and Diversity Resource Center (<http://www.wisc.edu/edrc/sexualharassment>).

There are also a number of important resources for graduate students within the School and the DS Department.

- A. *Computer labs.* Graduate students have access to computer labs supporting design visualization (the primary lab for our students is in Room 38) nearby labs are found at Van Hise and the BioTechnology Center.
- B. *The Helen Louise Allen Textile Collection* (<http://sohe.wisc.edu/depts/hlatc/>), one of the largest university textile collections in the country, features over 12,000 textiles and costumes representing countless eras, places, and techniques. Students may use it for individual research, and may intern in the Collection in order to learn about museum-related practices.
- C. *The Design Gallery* (<http://sohe.wisc.edu/depts/gallery>) holds exhibitions that support DS programs and concerns; its mission relates to the processes and results of design. Biannual exhibitions focus on the holdings of the Helen Louise Allen Textile Collection, and there is an annual show featuring work done in DS classes. Graduate students may also exhibit their work in individual student shows.
- D. *The Ruth Ketterer Harris Library* (<http://sohe.wisc.edu/depts/hlatc/library.html>) is a non-circulating special collection focusing on textile and design-related materials. Holdings

include over 4,000 books, videos, periodicals and pamphlet material. These holdings are cataloged in Madcat, the university's electronic library system.

- E. *The Interior Design Resource Room* houses an extensive collection of furniture catalogs and material samples that students may use to develop design solutions and incorporate into their sample boards for studio projects.
- F. *Textile Labs and Studios*: There are dedicated studios for surface design (printing and dyeing), and weaving. There is also a textile science laboratory with equipment for experiments in dyeing, quality control, and plasma treatments.
- G. *Using the building*:
  - 1. *Mailboxes*: Every graduate student is given a mailbox in the DS department office in Room 234 Human Ecology. Check your box frequently.
  - 2. *Bulletin boards*: Graduate students are invited to post messages and flyers on the bulletin board near Room 230 Human Ecology. They should check the board outside the DS office, Room 234, for departmental activities and the board near Room 246 for job announcements and other materials.
  - 3. *Building hours, passes, and keys*: The Human Ecology building is usually open from 7 am to 7 pm M-F, 12-6 Saturday, and 12-5 on Sundays when the Design Gallery is open to the public. With faculty approval, you may be given keys to open the front door, designated offices and laboratories. To use the building after hours you should also hold an after-hours pass that can be shown to security personnel upon request. See Jonie Bonfield (jbonfield@wisc.edu) for these passes and to answer questions about this or other aspects of the building.
  - 4. *Copy machines*: There is no vendacard-operated copy machine in the building available for general use; the closest vendacard machines are located in Van Hise. Teaching and project assistants may use the copy machines in the DS office and ID Resource room for class or project purposes only.

## **4. MASTER OF SCIENCE DEGREE: REQUIREMENTS AND PROGRESS**

### **A. Description**

The M.S. is geared for students with an industry (as opposed to art/design) focus or those wanting to conduct limited scholarly research in an area of interest. Students must complete a minimum of 30 credits. Within these broad requirements, the curriculum is custom-designed to fit each individual, but every student is expected to build a coherent "program." The final outcome is a written Masters thesis and/or an exhibition.

### **B. Advisor and Graduate Advisory Committee**

Students need to consult with the assigned faculty advisor (major professor) during the initial registration and orientation process. This faculty advisor will serve as a mentor and consultant throughout the student's program. Initially, the student will work principally with this advisor. Later, the student will form a Graduate Advisory Committee with the advisor serving as Chair of the committee. Other members of the committee will be drawn from faculty members of professorial rank at the University of Wisconsin- Madison. The committee for a Master's degree student is made up of at least three faculty members, one of whom may come from outside the department or school. UW-Madison lecturers and professors from other universities may sit on committees, but they must be additional members and cannot count as one of the required members. Emeriti professors can serve on graduate committees, but approval must be requested from the Graduate School for them to participate in the final defense. Because the committee is integrally involved with the student's graduate progress, it is important that committee members represent the range of the student's interests.

Students are expected to approach potential committee members and ask them if they will serve on the committee. This committee will oversee the student's course of study, help him or her select courses, identify useful resources around the campus, and determine whether the selected course sequence is appropriate and sufficient. It will also approve the student's thesis proposal and completed thesis. The committee will meet as a whole at least twice: once to discuss and approve the thesis proposal and once after the thesis is completed and the committee gathers for a final oral defense. Other meetings may called as needed; your major advisor will help you determine if this is warranted or helpful.

### **C. Coursework and Credit Distribution**

Students must complete a minimum of 30 credits distributed as indicated below. Within these broad requirements, the curriculum is custom-designed to fit each individual. Courses should be selected with the help of the major professor and the final complement of courses must be approved by the student's committee.

The following credit distribution is expected:

TYPE OF CLASS	MINIMUM CREDITS
DS major and other graduate courses	15
Research methods and theory (R/T) (May include design techniques, statistics, archival research, etc.)	6
Seminar in area of emphasis (Seminar entails student's leading part of the class)	3
Research and thesis	6

*(See Appendix 1 for lists of sample classes in each category and sample student programs).*

#### **D. Credit Load**

Students enrolled in the Human Ecology: Design Studies program are expected to maintain Full-Time status. See Section 7A for credit load policies.

#### **E. M.S. Degree Thesis Project**

ALL Design Studies M.S. students will complete a thesis.

The student must submit a thesis proposal consisting of the following components (adjusted as needed to the research area and problem) to his or her three-person committee for approval:

- a. Proposed title
- b. Background and Literature Review
  - general problem/content area, research questions or questions related to creative inquiry
  - current theory, research
  - literature appropriate to the area of concern
  - perceived need for, or expected contribution of the study
- c. Parameters of the Study
  - Statement of the problem
  - Underlying assumptions
  - Objectives/hypotheses
  - Working (operational) definitions
- d. Procedures
  - Materials
  - Methodology
  - Subjects (if any)
  - Source of data/design
  - Time schedule broken into target dates for each phase
- e. Bibliography
- f. Resources required and statement of availability (e.g., laboratory, equipment, supplies, computer consulting and use, statistical consulting)

Once the proposal is approved by the committee, the student will proceed to work on the thesis project. A copy of the approved thesis proposal should go into the student's file. When the written thesis is complete, the student will turn it in and meet with his or her committee for an oral defense (discussion) of the project. The DS department also requests that a copy of the written thesis be contributed to the R.K. Harris Library.

## **F. Human Subjects Review Procedure**

If you engage in human subjects research at the UW-Madison, you will be required to complete [online training](#) and the research must be conducted according to an IRB approved human subjects protocol. For more information on these requirements, see the [UW-Madison's Human Subject's Protections](#) website, <http://info.gradsch.wisc.edu/research/compliance/rcr/humansubjects.html> Note that your advisor will be officially responsible for your project, and must complete the training as well.

## **G. Degree Warrant**

In order to graduate with an M.S. degree, in your final semester you must inform the DS program administrator and make your intent known to the Graduate School. Once the student has the "green light" from the major professor, the student will first obtain and fill out a "Degree Warrant Request" form, (*see Appendix 7*) and after the final oral defense, will file the signed Warrant with the Graduate School. Degree warrant requests must be filed at least three weeks prior to the defense date.

## **H. Steps Toward Completion of the M.S. Degree: Ideal Scenario Narrative**

*This assumes the degree takes two years to complete. Depending on the student's focus and preparation, it often takes longer. (What follows is the ideal scenario; minimum standards for satisfactory progress are listed below.)*

### Semester 1 (Beginning of fall term):

Attend fall orientation for SoHE graduate students. Meet with major advisor about general direction of research interest, and plan general course of study. Select courses and enroll.

### Semester 2:

Continue taking coursework.

Work on articulation of research question/topic. Begin to develop a review of literature/work related to the research topic. By end of semester, form your graduate committee (major professor and 2 faculty of tenure track status = 3 minimum). You are responsible for asking the individuals to serve as your committee members. Usually, at least two out of the three are from the DS department. If possible, have an informal meeting of the committee to discuss your general direction and coursework plan.

### Summer after first year:

Continue to work on literature/work review and articulation of research topic, moving toward completion of a thesis proposal.

### Semester 3:

Continue taking coursework. In some cases, you may be able to complete courses other than thesis credits by the end of this semester. Usually, some of your credits would be devoted to the full development of your Thesis Proposal. These would be taken with your major professor as a 699 or 999 Independent Study or as 990 Research and Thesis.

As early as possible in the semester (your advisor will help determine when you are ready), meet with your committee for approval of the Thesis Proposal. Arrange a workable meeting time and give copies of your written proposal to your committee members at least three days prior to the meeting. The committee will review and approve your proposal. Depending on the timing of the meeting (e.g., whether the next semester's timetable is available) and what classes you have already taken, the committee will also review your coursework. This consists of looking at the courses you have taken in light of your personal goals and project, and determining if you will have taken everything deemed necessary for the completion of the degree.

### Semester 4:

If you are planning to graduate in this semester, notify the DS Program Administrator, who will notify the Graduate School.

Complete any necessary coursework. (Note: Students must be enrolled for a minimum of 2 credits in the semester they expect their degree. These may be DS 990 Research and Thesis credits).

## **I. Managing the M.S. Thesis Defense**

1. Students must be enrolled for credit during the semester in which they plan to graduate. It is the responsibility of the student to be aware of Graduate School credit requirements and deadlines. See: <http://info.gradsch.wisc.edu/education/completedegree/mdegree.html>
2. In consultation with committee members, the degree candidate sets a date and time for the thesis defense. For performance-based projects, the show should be fully installed at the time of the defense. Students should be aware that most faculty members are on 9 month appointments and summer graduations are not always possible because of faculty schedules. Determine the availability of your committee well in advance.
3. Complete thesis and turn in completed written thesis project component/and or exhibition statement to all committee members in advance of defense date. Your major professor will determine the due date.
4. Student requests warrant from DS department administrator a minimum of three weeks before defense/exam or the degree deadline for that semester.
5. DS department administrator prepares warrant request and sends it to the graduate school.
6. Degree warrant is returned to the DS department administrator and is placed in the front of the student's file.
7. On the date of the defense, the student requests the warrant from their file in the DS office, carries it to the defense meeting and has it signed by committee members after a successful defense.
8. Student gives warrant to department administrator so a copy can be made for the student's file.
9. Student walks warrant to the graduate school (217 Bascom Hall).

File a copy of the completed thesis in the Ruth Ketterer Harris Library.

At the discretion of the Thesis Committee and the graduate student, a copy may also be filed in Memorial Library.

For admission to the Ph.D. program after completion of the M.S., no additional application to the UW Graduate School is necessary. The candidate must complete “Transition from MS to PhD Recommendation” (Appendix 8, p. 69), and submit it to the Chair of the DS Graduate Committee. (See page 21)

#### **J. MINIMAL Requirements for Satisfactory M.S. graduate student progress**

Student’s progress toward the graduate degree is monitored by the advisor and the student’s graduate committee. Unsatisfactory progress may result in the student being asked to leave the program. Minimal expectations for satisfactory progress for M.S. students are listed below. Note that a student *must have an advisor* at all times; it is not possible to remain in the program without a major professor acting in this capacity. Note that the time frames given below assume full-time graduate study. Part-time students are assessed proportionately.

1. The minimum requirements set by the Graduate School for a student in good standing including a 3.0 grade point average must be met.
2. An Incomplete must be completed by the end of the semester following when it was received. If an Incomplete remains on the transcript for more than two semesters, students will not be allowed to register for the next semester or summer session.
3. The student must be enrolled for a minimum of 2 credits during the spring and fall semesters. Students who fail to enroll in a given semester must reapply for admission.
4. The student must meet with their advisor at least once each semester. To assure that there is a record of these meetings and the student’s progress, the advisor will file a Progress Report with the program administrator at the end of each year. (*see Appendix 7*).
5. The student must have formed a committee comprised of three faculty no later than the end of the third semester of full-time study.
6. The student must have a thesis proposal approved by the end of three semesters of full time study.
7. Under most circumstances, the maximum time for completing the M.S. degree is six semesters of full-time study.

## **5. MASTER OF FINE ARTS: REQUIREMENTS AND PROGRESS**

### **A. Description and Admittance**

The focus of the MFA degree is on creative performance in the areas of textile design and interior environments. Its goals are to promote strong and creative conceptual thinking, exploration, interpretation, innovation, and overall excellence in design execution. The course of study requires the completion of a minimum of 60 credits and includes a substantial studio work component. The curricular structure seeks some uniformity while allowing for customization to fit individual student needs.

Prospective MFA students are highly qualified students interested in developing and advancing their conceptual and creative work with the goal of eventually either functioning as practicing designers and/or teachers of creative design work. Applicants need to have an undergraduate degree in textiles, art, interior design (or related field deemed acceptable) and will be required to demonstrate their level of artistic and conceptual proficiency through a required portfolio illustrating their work.

Students generally focus their work in one of two general areas: Design of Interior Environments or Textile Design. Students focusing in the Design of Interior Environments concentrate on the innovative application of aesthetic, conceptual and expressive design strategies in interior environments. Textile Design students focus on the conceptual, technical and aesthetic possibilities of textiles. In either case students formulate a plan of study to suit their individual needs. Some students have been able to integrate these two areas in their particular projects.

### **B. Advisor and Graduate Advisory Committee**

During the admission process accepted students will be assigned a faculty advisor that matches their interests and is available to work with them. The advisor serves as a mentor and consultant throughout the student's program. During the second year, students, in consultation with their advisor, who becomes the chairperson of the student's committee, choose a four person (minimum) committee. This committee should consist of at least three members from the departmental faculty, including the major advisor.

Committee members need to be tenure-track faculty members at the University of Wisconsin-Madison. UW-Madison Lecturers and professors from other universities may sit on committees, but they cannot count as one of the required members. Emeriti professors can serve on graduate committees, but approval for their participation must be requested from the Graduate School. Because the committee is integrally involved with the student's graduate progress, it is important that committee members represent the range of the student's interests. Students are expected to approach potential committee members and ask them if they will serve on their committee. This committee will oversee the student's course of study, help him or her select courses, identify useful resources around the campus, and determine whether the selected course sequence is appropriate and sufficient. It will ultimately approve the student's final exhibit or project. The committee will meet as a whole at least twice: once to discuss and approve the thesis proposal and once after the thesis is completed and the committee gathers for a final oral defense.

### C. Coursework and Credit Distribution

Students must complete a minimum of 60 credits distributed as indicated below. The entire course of study is expected to take on average 3 years to complete. Within these broad requirements, the curriculum is flexible to fit each individual, but every student is expected to build a coherent program within the guidelines below.

The following credit distribution is required:

TYPE OF CLASS	MINIMUM CREDITS
Research Methods and Theory (2 courses from Appendix 2, List A)*	6
Seminar (2 courses from Appendix 2, list B)*	6
History and Criticism (2 courses from Appendix 2, list C)*	6
Non-Studio Academic Coursework (1 course from Appendix 2, list D)*	3
General Studio Work (3 courses from Appendix 2, list E)*	9
Focus Area Studio Work (individualized)	12
Exhibit Preparation (Studio work: Research and Thesis credits)	9
Final Exhibit (Studio work: Research and Thesis credits)	9

#### **MFA CURRICULUM SAMPLE**

##### **SEMESTER 1**

Research methods/theory	3
General studio	3
History/criticism	3
Seminar	<u>3</u>
	12

##### **SEMESTER 2**

Research methods/theory	3
-------------------------	---

General studio	3
History/criticism	3
Non-studio academic	<u>3</u>
	12
<b>SEMESTER 3</b>	
General studio	3
Focus area studio	4
Seminar	<u>3</u>
	10
<b>SEMESTER 4</b>	
Focus area studio	4
Exhibit preparation ( <i>research and thesis</i> )	<u>4</u>
	8
<b>SEMESTER 5</b>	
Focus area studio	4
Exhibit preparation ( <i>research and thesis</i> )	<u>5</u>
	9
<b>SEMESTER 6</b>	
Final exhibit/document ( <i>research and thesis</i> )	<u>9</u>
	9
Total credits	60

See appendix 2 for a list of courses in each distribution area

Whatever their concentration, Design Studies graduate students will have both a *content* focus, and a particular *methodology* or *form of inquiry*.

*Content* may be related to topics such as: historical, cultural and physical aspects of textiles and/or interiors or interior objects; the behavior of humans in particular places; the aesthetic qualities of place or textiles; or the processes by which designers conceptualize and visualize their work, either individually, or with clients/users.

The *form of inquiry* involves specific methods or forms of analysis. This involves the mastery of studio practices/processes and the synthesis/analysis of creative concepts for those focusing on creative performance. For those focusing on basic or applied research, it may involve the mastery of qualitative methods such as narrative inquiry, case study, or historical analysis; or quantitative methods such as content analysis, survey research or other forms of experimental design.

## **D. Credit Load**

Students enrolled in the Human Ecology: Design Studies program are expected to maintain Full-Time status. See Section 9A for credit load policies.

## **E. MFA Thesis Project**

ALL Human Ecology: Design Studies MFA students must complete a final thesis consisting of a design installation or exhibition. A written component describing the design problem investigated, precedents, development, and so forth is also required. See thesis packet requirements in Section D below.

The student must submit a thesis proposal consisting of the following components (adjusted as needed to the research area and problem) to his or her committee for approval:

- a. Proposed title
- b. Background and Literature or Precedent Review
  - general questions related to creative inquiry
  - current theory and/or trends in the area of inquiry
  - literature appropriate to the area of concern
  - perceived need for, or expected contribution of the study
- c. Parameters of the Study
  - Statement of the problem
  - Objectives/hypotheses
  - Working (operational) definitions
- d. Procedures
  - Materials
  - Techniques
  - Source of data/design
  - Time schedule broken into target dates for each phase
- e. Bibliography
- f. Resources required and statement of availability (e.g., studio, laboratory, equipment, supplies, etc.)

Once the proposal is approved by the committee, the student will proceed to work on the thesis project/exhibit. When it is complete, the student will meet with his or her committee for an oral defense (discussion) of the project.

### Thesis Packet Requirements:

For students completing studio projects with exhibitions, the thesis packet will consist of:

1. a copy of the thesis proposal
2. copies of the personal statement and any other written materials from the exhibition
3. visual documentation of the exhibit (this can be in various forms, pre-approved by the committee—CD, slides, etc.)
4. the student’s written response (reflection, report) about the project. This may be a comparison of what transpired relative to the proposed or expected outcomes, new insights that emerged, areas for future investigation, etc.

## **F. Human Subjects Review Procedure**

If you engage in human subjects research at the UW-Madison, you will be required to complete [online training](#) and the research must be conducted according to an IRB approved human subjects protocol. For more information on these requirements, see the [UW-Madison’s Human Subject’s Protections](#) website, <http://info.gradsch.wisc.edu/research/compliance/rcr/humansubjects.html> Note that your advisor will be officially responsible for your project, and must complete the training as well.

## **G. Degree Warrant**

In order to graduate with an MFA degree, candidates must, in their final semester, inform the DS Graduate Chair and make their intent known to the Graduate School. Students will first obtain and fill out a “Degree Warrant Request” form and after the final oral defense, will file the signed Warrant with the Graduate School. See the “Master’s Degree flow chart in Section G.

## **H. Steps Toward Completion of the MFA Degree: Ideal Scenario Narrative**

*The following assumes the normal three year completion time. Depending on the student’s focus and preparation, it can take longer.*

### Semester 1 (Beginning of fall term):

Attend fall orientation for SoHE graduate students. Meet with major advisor about general direction of research interest, and plan general course of study. Select courses and enroll.

### Semester 2:

Continue taking coursework. Work on articulation of the of the project topic. Begin to develop a review of work related to the research topic. This may include other artists/ designers working with related materials, processes or concepts.

### Summer after first year:

Continue to work on precedent review and articulation of research topic. Work on thesis proposal.

### Semester 3:

Continue taking coursework. By end of semester, form your graduate committee. You are responsible for asking the individuals to serve as your committee members. If possible, have an informal meeting with the committee to discuss your general direction and coursework plan.

#### Semester 4:

As early as possible in the semester (your advisor will help determine when you are ready), meet with your committee to review the Thesis Proposal. Arrange a workable meeting time and give copies of your written proposal to your committee members at least three days prior to the meeting. Keep in mind that it is common for a proposal to be reviewed and revised several times before final approval.

#### Semester 5:

Complete any necessary coursework. Review your coursework with your committee. This consists of looking at the courses you have taken in light of your personal goals and project, and determining if you are on track to fulfill all requirements deemed necessary for the completion of the degree. Make initial arrangements for exhibition space and other needs. This will require reserving the Gallery of Design (*See Appendix 4*) or some other venue for the final exhibit.

#### Semester 6:

Focus on your work for the final exhibit. Make final arrangements for exhibition space or other needs. (*See Appendix 5*) If you are planning to graduate at the end of this semester, notify the DS Graduate Chair, who will notify the Graduate School. Schedule the final committee meeting (defense). Request a Degree Warrant (*see Appendix 7 and Master's degree flow chart below*) at least three weeks in advance of the defense. This must be done no later than three weeks before the Degree Deadline date to complete the degree in that semester. If you want your name to be printed in the commencement program, your department must submit your warrant request 6 weeks **before** the date of the Degree Deadline.

Complete installation of final exhibit. At the defense meeting, have warrant signed by committee members, and return to the Graduate School in 217 Bascom Hall. File a copy of the thesis packet in the Ruth Ketterer Harris Collection.

### **I. Managing the M.F.A. Thesis Defense**

1. Students must be enrolled for credit during the semester in which they plan to graduate. It is the responsibility of the student to be aware of Graduate School credit requirements and deadlines. See: <http://info.gradsch.wisc.edu/education/completedegree/mdegree.html>
2. In consultation with committee members, the degree candidate sets a date and time for the thesis defense. For performance-based projects, the show should be fully installed at the time of the defense. Students should be aware that most faculty members are on 9 month appointments and summer graduations are not always possible because of faculty schedules. Determine the availability of your committee well in advance.
3. Complete thesis and turn in completed written thesis project component/and or exhibition statement to all committee members in advance of defense date. Your major professor will determine the due date.
4. Student requests warrant from DS department administrator a minimum of three weeks before defense/exam or the degree deadline for that semester.
5. DS department administrator prepares warrant request and sends it to the graduate school.
6. Degree warrant is returned to the DS department administrator and is placed in the front of the student's file.
7. On the date of the defense, the student requests the warrant from their file in the DS office, carries it to the defense meeting and has it signed by committee members after a successful defense.

8. Student gives warrant to department administrator so a copy can be made for the student's file.
9. Student walks warrant to the graduate school (217 Bascom Hall).

File a copy of the completed thesis in the Ruth Ketterer Harris Library.

At the discretion of the Thesis Committee and the graduate student, a copy may also be filed in Memorial Library.

### **J. MINIMAL Requirements for Satisfactory MFA graduate student progress**

Students' progress toward the graduate degree is monitored by their advisors and graduate committees. Unsatisfactory progress may result in the student being asked to leave the program. Minimal expectations for satisfactory progress for MFA students are listed below. Note that a student *must have an advisor* at all times; it is not possible to remain in the program without a major professor acting in this capacity.

1. The minimum requirements set by the Graduate School for a student in good standing, including a 3.0 grade point average must be met.
2. An Incomplete must be completed by the end of the semester following when it was received. If an Incomplete remains on the transcript for more than two semesters, students will not be allowed to register for the next semester or summer session.
3. The student must be enrolled for a minimum of 2 credits during the spring and fall semesters. Students who fail to enroll in a given semester must reapply for admission.
4. The student must be meeting regularly with the advisor. There must be at least one meeting a semester, but more are expected. To assure that there is a record of these meetings and the student's progress, the advisor will file a Progress Report with the program administrator at the end of each year. (*see Appendix 5*).
5. The student must have formed a committee as described in this section no later than the end of the fourth semester of full-time study. Part-time students programs are assessed proportionately.
6. The student must have a thesis proposal approved by the end of four semesters of full time study.
7. Under most circumstances, the maximum time for completing the MFA degree is eight semesters of full-time study.

## **6. DOCTOR OF PHILOSOPHY (Ph.D.) DEGREE: REQUIREMENTS AND PROGRESS**

### **A. Description and Admittance**

The Doctoral degree program emphasizes the acquisition of specialized knowledge, the understanding and investigation of theory, and the development of expertise in conducting research. Students are expected to develop expertise in one area of design - cultural and historical analysis, environment/behavior studies, or technology - or in a subject which encompasses more than one area. They are also expected to have some understanding of the interrelationships that exist among them.

Students in the Design Studies M.S. program who wish to earn a Ph.D. degree generally write a master's thesis and complete the M.S. degree first. The student may continue in the Ph.D. program without re-applying to the Graduate School based on recommendation from the student's graduate advisory committee. In exceptional cases, where the student's research competency is already established, the requirement for an M.S. degree may be waived. Students interested in this option may apply to the DS Graduate Committee for admission to the Ph.D. program following completion of 18 credits at UW-Madison. (The student must have the approval of his or her advisor.) The student may request that the DS Graduate Committee approve up to 18 credits from the student's Masters degree coursework to be counted toward the Ph.D. requirements if admitted. See Appendix 8 for sample form filled out by MS committee recommending that the student be admitted to the PhD.

### **B. Advisor and Graduate Advisory Committee**

Each Design Studies student will devise a distinct course of study. It is important to consult with the assigned faculty advisor assigned at the time of admission to the program during the initial registration and orientation process. This faculty advisor (major professor) will serve as a mentor and consultant throughout the student's program. The student will initially work principally with this advisor. Later, in consultation with their advisor, the student will form a Graduate Advisory Committee with the advisor serving as Chair of the committee. Other members of the committee will be drawn from faculty members of professorial rank at the University of Wisconsin- Madison.

Students are expected to approach potential committee members and ask if they will serve on the committee. The committee for a Ph.D. student is made up of at least five faculty members, at least two of whom come from Design Studies and at least one of whom must come from outside the department and school. It is typical to draw at least one of the outside faculty members from the minor area of study. UW-Madison lecturers or professors from other universities may sit on committees as additional members, but cannot count as one of the required members. Emeriti professors can serve on graduate committees, but approval must be requested from the Graduate School for them to participate in the final defense. Because the committee is integrally involved with the student's graduate progress, it is important that committee members represent the range of the student's interests.

This committee will oversee the student's course of study, help him or her select courses, identify useful resources around the campus and determine whether the selected course sequence is

appropriate and sufficient. It will also approve the student's dissertation proposal and Ph.D. minor, serve as the examining committee for the Ph.D. preliminary examinations, and approve the completed dissertation. The committee will meet as a whole at least twice: once to discuss and approve the thesis proposal, and once when the thesis has been completed and the committee gathers for a final oral defense. Optimally, the committee will meet more often, and the student will regularly consult with individual committee members.

### C. Degree Requirements

#### 1. Coursework and Credit Distribution

Students must complete a minimum of 32 post Master's credits, not including Dissertator credits. (At the discretion of the Graduate Committee, up to 18 credits may be transferred for students who are transferring from an M.S. program within Design Studies), distributed as indicated below.

With the help of the major professor, the curriculum is custom-designed to fit each individual, but every student is expected to build a coherent "program" (see discussion of course selection under M.S. degrees). The program must follow the credit distribution established for all Ph.D. students within the School of Human Ecology.

The following credit distribution is expected:

<u>TYPE OF CLASS</u>	<u>MINIMUM CREDITS</u>
DS and other major course work	12
Minor course work (*see details on P.D. minor, below)	10-12
Research methods and theory	6
Research and Thesis	3

*Note: Foreign language course work or examination is not required for all students, but it may be required for individual students whose research is cross-cultural.*

Whatever their concentration, Design Studies graduate students will have both a *content* focus, and a particular *methodology* or *form of inquiry*.

*Content* may be related to topics such as: historical, cultural and physical aspects of textiles and/or interiors or interior objects; the behavior of humans in particular places; the aesthetic qualities of place or textiles; or the processes by which designers conceptualize and visualize their work, either individually, or with clients/users.

The *form of inquiry* involves specific methods or forms of analysis. This involves the mastery of studio practices/processes and the synthesis/analysis of creative concepts for those focusing on creative performance. For those focusing on basic or applied research, it may involve the mastery of qualitative methods such as narrative inquiry, case study, or historical analysis; or quantitative methods such as content analysis, survey research or other forms of experimental design.

## 2. Credit Load

Students enrolled in the Human Ecology: Design Studies program are expected to maintain Full-Time status. See Section 7A for credit load policies (page 31).

## 3. Approval of Ph.D. Minor

The Graduate School expects every University of Wisconsin-Madison Ph.D. to have a “minor” area of study. The following language from the Graduate School Administrative Committee explains what a minor area is:

"The purpose of the minor requirement is to acquaint students with a greater variety of subject matter, modes of disciplinary inquiry, and research strategies than are normally met within the confines of the major. By augmenting the specialization of the student's primary field and by affording the opportunity to explore interdisciplinary implications of the major, the minor provides a broader academic experience. Systematic study of a coherent body of knowledge in a cognate field aids research, and enlarges the student's professional competence, including his teaching repertoire. The exchange of ideas with students and faculty from other disciplines, leading to an understanding of different methodologies, conceptual approaches, and professional concerns, helps the student put his major in a broader context. Whether to increase comprehension in some particular subject matter or to sharpen skills in strategies and methods of inquiry, the requirement of a minor ensures at least a minimum of exposure to areas related to the major, which under the many stresses of graduate work might otherwise be neglected. And lastly, the opportunity for a member of the minor department to serve on the student's final oral committee serves to bring the major and minor fields together in the context of the student's thesis-research efforts."

There are two ways to satisfy the minor requirement:

*Option A:* A student must offer at least 10 credits from a degree program outside his/her major. One course cross-listed with the major may be used for the minor so long as it is staffed by the minor department and is not applicable to any requirements of the major. In most cases, the requirements for Option A may be set by the outside minor department. The minor must be in a separate Regent-approved degree program from the major, but not necessarily in a separate department. Where a department administers more than one Regent-approved degree program, a student majoring in one of those programs and minoring in another may not count toward the minor any courses that are applicable to any requirements of the major.

*Option B.* A student must offer at least 10 credits from two or more programs outside his/her major. One course cross-listed with the major may be used for this minor so long as it is staffed by one of the outside programs and is not applicable to any requirements of the major. The courses should relate to one another either in terms of content or method, and the student should identify what the focus of this distributed minor program is.

Whether Option A or Option B, the minor is designed to represent a coherent body of work, and should *not* be simply an after-the-fact ratification of a number of courses taken outside the major department. To ensure coherence, the Ph.D. student's graduate committee approves the minor program. Ideally, this should occur at the committee's first meeting, in conjunction with the discussion of the student's intended direction. It should not occur any later than half-way through the minor course sequence.

#### 4. Written Dissertation Proposal

A dissertation is required of all Ph.D. students at UW-Madison. The dissertation is comprised of original research, and involves in-depth investigation of a particular issuer or problem. A general dissertation topic should be identified as early as possible during the Ph.D. work, usually by the end of the first year. A narrowed research topic should be presented to the major professor and the graduate committee approximately at the end of the second year of work, or shortly before the preliminary examination. The student must submit a written proposal to this five-person committee for approval. Although the expectation is that a dissertation will address a broader research question than a Master's thesis, the proposal will consist of essentially the same parts, *viz.*

- a. Proposed title
- b. Background and Literature Review
  - General problem/content area, research questions
  - Current theory, research or creative activity
  - Literature appropriate to the area of concern
  - Perceived need for, or expected contribution of the study
- c. Parameters of the Study
  - Statement of the problem
  - Underlying assumptions
  - Objectives/hypotheses
  - Working (operational) definitions
- d. Procedures
  - Materials
  - Methodology
  - Subjects (if any)
  - Source of data/design
  - Time schedule broken into target dates for each phase
- e. Bibliography
- f. Resources required and statement of availability (e.g., studio, laboratory, equipment, supplies, computer consulting and use, statistical consulting) The proposal is presented to and approved by the student's five-person committee.

#### 5. Human Subjects Review Procedure

If you engage in human subjects research at the UW-Madison, you will be required to complete [on-line training](#) and the research must be conducted according to an IRB approved human subjects protocol. For more information on these requirements, see the [UW-Madison's Human Subject's Protections](#) website. <http://info.gradsch.wisc.edu/research/compliance/rcr/humansubjects.html> Note that your advisor will be officially responsible for your project, and must complete the training as well.

#### 6. Preliminary Examination

The Preliminary Examination (colloquially known as "Prelims") is taken after the formal course work (other than Research and Thesis) is satisfactorily completed, the Dissertation Proposal has been

approved, and all course “Incomplete” grades have been completed. Usually, the student will have discussed the general format and direction of the exams with their committee at the same time as that approval was received.

The Request for Preliminary Warrant form must be submitted to the Graduate School by the student prior to the term in which they wish to establish dissertator status. The warrant can be held for a period no longer than the semester in which it was issued. This allows time for a student to make up deficiencies prior to submission of the final warrant.

Preliminary Examination questions are solicited from committee members by the committee chair (i.e., the advisor), who prepares them for the student.

The student chooses the type of exam from:

- a. Take-home exam: student receives questions; examination is written and handed in after five days. In this case, the expectation is that references and formal citations are included.

**-or-**

- b. In-class exam: student receives questions shortly in advance; comes to an assigned DS room and writes for up to 2 1/2 days (a computer may be requested, but the student may not bring his or her own). In this case, there is no expectation of formal citations.

Every student answers five questions drawn from four general areas. Defining each of these four areas will rest with the committee. The areas are:

- a. research methods
- b. major area: theory and application of concepts
- c. major area: research literature, historical and contemporary perspective
- d. minor area

The completed exam is distributed to the committee members by the major professor. The committee responds with an evaluation two to three weeks following the receipt of exam. The committee meets informally with the student to discuss the exam.

The criteria for passing the preliminary exam are not monitored by the Graduate School and are at the discretion of the DS faculty. The policy recommended by the DS Graduate Committee is:

Each member casts 1 vote based on the evaluation of the question she/he submitted. The levels of evaluation are: Pass with Distinction, Pass, Pass with additional work required, Fail.

A student cannot pass the exam if more than one failing grade is given.

If the exam is failed, the student may request to retake the failed portion(s) of the exam only once and the second exam must be retaken within one semester following the first exam.

The committee must be composed of the same faculty members.

If additional work is required it will be arranged with the major professor in consultation with committee members.

#### 7. Dissertator Status:

When prelims are successfully completed and the signed preliminary warrant is returned to the

Graduate School, the student is considered to be a “dissertator” (commonly known as “ABD,” which stands for “all but dissertation”). The Request for Preliminary Warrant form must be to the Graduate School *prior* to the start of the term in which you wish to establish your dissertator status).

Students with dissertator status are expected to enroll for 3 credits directly related to their dissertation. These are generally research and thesis credits or required seminars; they must be at the 300 level or above. Three credits is the minimum credit load for dissertators for fall and spring semesters, and it is also considered a full time load. (Thus, dissertators with TA, PA and RA assignments should enroll for 3 credits). Dissertators must register each semester until the Ph.D. thesis is filed. If the student fails to do so, a Ph.D. Dissertation and Degree Completion Fee equal to 12 times the current dissertator rate per credit will be required.

#### 8. Preliminary Exam to Dissertator Status

##### ***Student Responsibilities to earn Dissertator Status***

1. Ask the Graduate Admissions Coordinator of program option to submit the Request for Preliminary Warrant form. *The Request for Preliminary Warrant form must be to the Graduate School prior to the start of the term in which you wish to establish your dissertator status. The Request for Preliminary Warrant must be submitted to the PhD office at least three weeks before exam date.*
2. Student completes Request for Preliminary Warrant form.
3. Student returns Request for Preliminary Warrant form to Graduate Admissions Coordinator.
4. Takes Warrant to preliminary exam to be signed.
5. Returns Signed Warrant to Graduate School PhD office.
6. Sends a copy of Signed Warrant to Graduate Admissions Coordinator.

##### ***Program Administrator (Graduate Admissions Coordinator) responsibilities***

1. Submits the Request for Preliminary Warrant to the PhD office of the Graduate School.
2. Receives Warrant and notifies student of its arrival.

**Note: To obtain Dissertator status the following requirements must be met.**

1. Pass the Preliminary examination.
2. Satisfy the Ph.D. minimum credit requirement.
3. Complete all minor requirements.
4. Complete all major requirements except the dissertation.
5. Clear all I grades or Ps in non-research courses.
6. The signed preliminary exam warrant is returned to the Graduate School.

## 9. Completion of Dissertation and Oral Dissertation Defense

The student is allowed five years to complete the degree after passing the Preliminary Exam and achieving dissertator status. If more than five years has transpired, the student must retake the Preliminary Examination or petition the DS Graduate Committee and the Dean of the Graduate School for an extension of one year.

During the process of completing the dissertation, the student should remain in close contact with his or her advisor and the other members of the committee. The finished document should be approved by the advisor before it is distributed to other committee members.

To graduate with a Ph.D. degree, in your final semester, you must inform the DS Graduate Chair and make your intent known to the Graduate School. After arranging a dissertation defense date— a meeting time when the student orally defends the dissertation to the graduate committee— the student must obtain the Ph.D. warrant through the secretary in the DS Office. This must be filed with the Graduate School *a minimum* of three weeks before the oral defense date. The Graduate School will then send a warrant to the department, and the advisor will obtain signatures at the defense.

(Note that students must make separate arrangements for marching in the graduation ceremony.)

Students should follow all guidelines for dissertators that are established and published by the Graduate School, including how to file a copy of the dissertation at Memorial Library. (See “PhD Oral Exam and Dissertation Completion,” below.) Copies of the dissertation are also provided to the members of the committee, and the student is expected to file a copy of the thesis in the Harris Collection. (At present, this is a printed, “hard” copy. In the future, the DS Graduate Committee may allow the copy to be submitted on a CD.)

### **PhD Final Defense (Oral Exam) and Dissertation Completion**

#### ***Student Responsibilities***

1. Ask the Office Administrator (Graduate Admissions Coordinator) for the PhD Final Oral Committee Approval Form. *The PhD Final Oral Committee Approval Form must be submitted to the PhD office at the Graduate School in Bascom at least three weeks before the Defense date.*
2. Student completes the PhD Final Oral Committee Approval Form.
3. Student returns PhD Final Oral Committee Approval Form to Office Administrator of the program option.
4. Bring Warrant to Final Oral exam to be signed.
5. Complete Committee’s Page and bring to Oral Exam.
6. Submit completed Final Warrant and Committee page to the Graduate School.

**Note: Any changes in status must be cleared by Graduate School.**

7. Complete necessary forms in the Final Warrant Packet.
  - a. Microfilm Agreement
  - b. Survey of Earned Doctorates

8. Pass Oral Defense.
9. Schedule appointment for Final Review with the Graduate School (608-262-2433).
10. The following materials must be brought to 217 Bascom Hall for the final review.
  - a. Warrant. Your Committee must be identical to the one approved on the Ph.D. Final Oral Committee Approval Form.
  - b. Survey of earned Doctorates
  - c. ProQuest Information and Learning (formerly UMI) Microfilm Agreement Form. This form is found in "Publishing Your Dissertation," pp. A4 and A5. (**The "Author Discount Form" on p. A6 is not required or endorsed by the Graduate School**)
  - d. Three (3) extra copies of the Title Page. The title on one of the three copies is to have all equations, formulae, chemical symbols, and the like translated into words (for example, instead of "H<sub>2</sub>O", use "water").
  - e. Committee's Page (**do not hand write**).
  - f. UMI Abstract. This abstract must be signed by your advisor and is in addition to any abstract that may be in your dissertation.
  - g. Completed **unbound** dissertation on high quality, white, 20 pound weight paper.

***Office Administrator (Graduate Admissions Coordinator) responsibilities***

1. Submit the PhD Final Oral Committee Approval Form to the PhD office of the Graduate School.
2. Receive Final Warrant packet from Graduate School.
3. Complete Final Warrant.
4. Hold the Final Warrant for the Major Professor until the date of the Oral Exam.

***Major Professor Responsibilities***

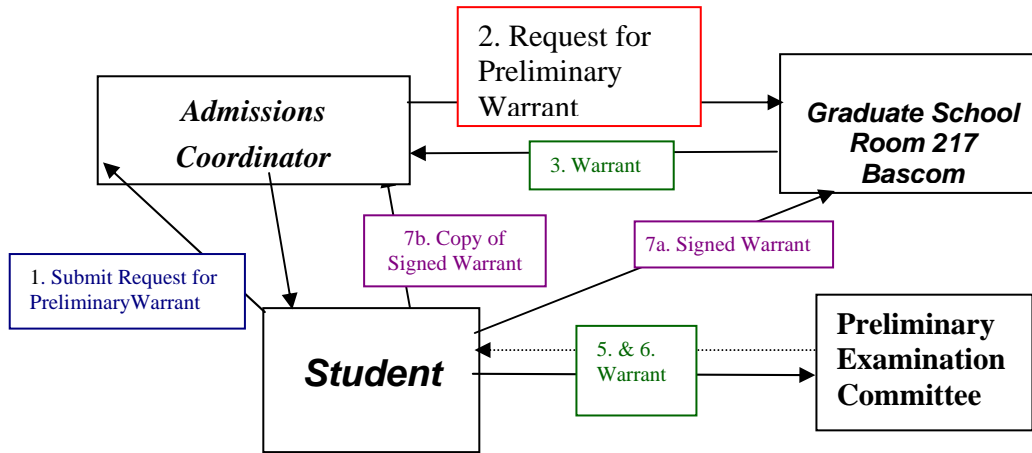
Notify the Graduate School of any changes in status in the Committee or in the status of a Committee member.

**Depositing Your Dissertation**

The Graduate School will send a copy of your dissertation to Bell and Howell Information Learning for microfilming and binding.

## D. Ph.D. Degree Flowchart and Sample Warrant Forms

See Appendix 10 for Sample Warrant Forms



## E. MINIMAL Requirements for Satisfactory Ph.D. graduate student progress

1. A student must meet the minimum requirements set by the Graduate School for a student in good standing, including a 3.0 grade point average.
2. Incompletes must be completed by the end of the semester following when it was received. If an Incomplete remains on the transcript for more than two semesters, students will not be allowed to register for the next semester or summer session.
3. The student must be meeting regularly with her advisor; minimally, there must be one meeting a semester, but more are expected. To assure that there is a record of these meetings and the student's progress, the advisor will file a Progress Report with the program administrator at the end of each year. (*see Appendix 7*).
4. The student must have formed a committee comprised of five faculty no later than the end of the third semester of full-time study. Part-time students programs are assessed proportionately.
5. The student must have a thesis proposal approved by the end of three years of full time study.
6. Under most circumstances, the maximum time for completing the Ph.D. degree is six semesters of full-time study, plus dissertation before achieving Dissertator status.

## **F. Committee on Institutional Cooperation (CIC) Traveling Scholar Program**

The Committee on Institutional Cooperation, established in 1958, is the academic consortium of twelve major teaching and research universities in the Midwest, including the eleven members of the Big Ten Athletic Conference and the University of Chicago. Its programs and activities extend to all aspects of university activity except intercollegiate athletics.

Member Institutions: Indiana University, Michigan State University, Northwestern University, Ohio State University, Pennsylvania State University, Purdue University, University of Chicago, University of Illinois, University of Iowa, University of Michigan, University of Minnesota, University of Wisconsin-Madison

The Traveling Scholar Program enables doctoral-level students at any CIC university to take advantage of educational opportunities--specialized courses, unique library collections, unusual laboratories--at any other CIC university without change in registration or increase in tuition. Since the CIC Traveling Scholar program began in 1963, more than 5,000 doctoral candidates at CIC universities have taken advantage of the Traveling Scholar Program.

### Eligibility Criteria

A doctoral-level student who wishes to become a CIC Traveling Scholar must first consult with his or her adviser, who will determine whether the off-campus opportunity is likely to enhance the student's education and ascertain that it is not, in fact, available on the home campus.

### Conditions of Enrollment

1. Traveling Scholars remain registered at their home universities, paying the regular fees charged when they are in residence.
2. Traveling Scholars must be registered at **both institutions**. You are not billed by the host institution for registration or tuition fees; however, you must provide evidence of tuition paid at your home university.
3. Host universities provide access to libraries, laboratories, recreational facilities, housing, etc., on the same basis as they are made available to resident graduate students.
4. Traveling Scholars may be assessed fees for certain services or benefits.
5. Traveling Scholars may be required to secure their own health and medical coverage. Check with your Traveling Scholar contact for information specific to your host institution.
6. Credit earned by Traveling Scholars is accepted by the home university for the equivalent level credit (undergraduate or graduate) upon receipt of grade reports or transcripts from the host university. Credit toward a degree, however, will be at the discretion of the home university or home department.
7. Visits of Traveling Scholars may not exceed **two semesters or three quarters** regardless of the number of courses taken.

### For more information

For program details or to download an application, please visit the CIC Traveling Scholar Program website [www.cic.uiuc.edu/programs/TravelingScholars/](http://www.cic.uiuc.edu/programs/TravelingScholars/)

## **7. POLICIES AND PROCEDURES APPLICABLE TO ALL GRADUATE STUDENTS**

### **A. Credit Load**

(For more information, see (<http://www.wisc.edu/grad/guidelines/gloss.html#ISS>))

Graduate School policies for full-time status are as follows:

#### Non-dissertators:

The Graduate School defines a full-time graduate course load for non-dissertators as 8 or more credits.

The minimum credit load for non-dissertators is two graduate-level credits (300 or above, two credits in the fall and two credits in the spring).

The maximum credit load for non-dissertators for fall and spring semester is 12 graduate-level credits (300 or above) per semester.

Courses taken pass/fail, for audit, or below 300 do not count toward these minimums or maximums. Such courses may, however, fulfill internal department course requirements or prerequisites.

#### Dissertators:

\*Ph.D. students who have passed their preliminary examinations have attained “dissertator status”. They are expected to enroll for 3 credits at the 700 level or above (generally research and thesis or required seminars) directly related to their dissertation. Three credits is considered full time status and is both the minimum and maximum credit load for dissertators for fall and spring semesters. Dissertators with TA, PA and RA status should all enroll for 3 credits. Dissertators should register each semester until the Ph.D. thesis is filed. If the student fails to do so, a Ph.D. Dissertation and Degree Completion Fee equal to 12 times the current dissertator rate per-credit will be required.

Credit loads for assistantships and scholarships:

#### 1. *Teaching Assistant positions*

The policy of the School of Human Ecology and the DS department is a non-dissertator student must be enrolled for a minimum of 8 credits to hold a Teaching Assistant position. Of these 8 credits, 6 must be at the 300 level or above. (Courses at the 100 or 200 level will count toward full-time status, but not toward the 30 credits required for the graduate degree.)

*Note:* This is *different* from the minimum number of credits established by the Registrar’s Office for Teaching Assistants (departments set their own requirements), and it is different from the minimum number of credits that International students need to maintain their visa status. *International students should always check with International Student Services (ISS) to make sure they are compliant with INS regulations* (<http://www.intstudents.wisc.edu/>)

#### 2. *Research Assistant and Project Assistant positions*

Graduate School Policies set the minimum credits for students with RA positions as 8

credits, and students with PA positions as 2 credits.

Graduate students with continuing Teaching Assistant, Research Assistant, or Program Assistant appointments may take summer courses without cost. Continuing students with Teaching Assistant, Research Assistant, or Program Assistant appointments must be enrolled fulltime by June 1<sup>st</sup> before they will receive an appointment letter.

3. *Scholarships*

The School of Human Ecology expects that students will be enrolled for a minimum of 3 credits to be eligible to receive departmental scholarships.

## **B. Deficiencies**

Students admitted "on probation" or "with deficiencies" must complete deficient coursework and/or additional requirements stated in the letter of admission by the end of the first full year of graduate work. A grade of B or above must be obtained in each course. Coursework taken as a deficiency is not counted toward degree requirements.

## **C. Minimum GPA**

Graduate students are required to maintain a minimum 3.0 average on a 4.0 scale on coursework. Coursework does not include Research and Thesis credits. Grades of BC or C are permitted as long as the grade point average as defined above remains at 3.0. The Graduate School will contact DS or the advisor if a student does not maintain minimum requirements. Advisors may consult with the Graduate Committee if concerned about a student's progress.

## **D. Minimum Credits Requirement**

A minimum of 2 credits is required for enrollment in the Graduate School. Although it is not required to register for summer school, there is a 2 credit minimum enrollment for full-time status during summer school, and any student expecting to complete a degree in the summer must be enrolled for this minimum. Students should be enrolled for credit any time she/he is consulting with faculty and/or using University resources, and this is particularly important if you are expecting to use studio or laboratory facilities during the summer. Throughout the year, doctoral level students with dissertator status must register for a minimum of 3 credits at the dissertator fee rate.

## **E. Annual Review**

Students should be reviewing their progress toward their degree with their advisors on an annual basis. In addition to the student's grades as a method of documentation, the advisor will file an Annual Progress Report form each year. (*See Appendix 7; students should also refer to the Minimal Requirements for Satisfactory Progress sections, above.*) At the discretion of the advisor, a meeting of the student's graduate committee may also be arranged to review the student's progress.

## **F. Use of Variable Course Fees for Graduate Independent Study Courses**

As of spring 2007 there is a footnote listed in the timetable for independent study-based classes that says the following: *Lab fees ranging from \$10-\$50 may be assessed, depending on the nature of the project.*

This is intended to apply to students (both graduate students and undergrads doing independent projects that use extensive consumable supplies. Graduate students may be enrolled in the following classes:

- DS 699 Independent Study
- DS 999 Independent Study
- DS 990 Research and Thesis

It is particularly important for students working independently during the summer to formally enroll in one of these classes, assess a proper materials fee, and submit the work plan as indicated below. For graduate students in the summer, this will be at the beginning of the summer. The following procedure is established to standardize the process of assessing these fees:

At the beginning of the semester in which a student is doing independent work, s/he will work with her professor to identify lab costs for the contracted project. Students will fill out the attached form, which will be signed by both the student and professor, and attached to the independent study project proposal. The forms and project proposals will be filed in the DS office by the end of the first week of the semester. Independent study students will thus pay their fees at the same time as other lab fees are paid. The assessed fees will be credited into the TAD or ID account, as warranted.

**VARIABLE COURSE FEE FORM FOR GRADUATE INDEPENDENT STUDY AND RESEARCH COURSES**

*Lab fees ranging from \$10-\$50 may be assessed, depending on the nature of the project. These can be applied to consumable supplies students will be using in work they take with them, such as printed or woven textiles, printed patterns, CAD drawings, etc, that become part of a permanent portfolio. Typical supplies would include large format printer or plotter ink, specialty papers or fabrics for computer printing, dye and print chemicals, yarns, fabrics that are ordered in bulk by the department.*

STUDENT NAME \_\_\_\_\_

MAJOR, YEAR AND ADVISOR \_\_\_\_\_

SEMESTER \_\_\_\_\_

COURSE FEES ARE APPLIED TO (Circle one)

- DS 699 Independent Study
- DS 999 Independent Study
- DS 990 Research and Thesis

WHICH FACULTY MEMBER IS SUPERVISING THIS COURSE \_\_\_\_\_

ANTICIPATED CONSUMABLE SUPPLIES (List specifically, with anticipated amounts and costs.)

TOTAL AMOUNT OF ASSESSED FEE.   \_\$\_\_\_\_\_.

SIGNATURE AND DATE:

STUDENT \_\_\_\_\_ DATE \_\_\_\_\_

SUPERVISING FACULTY \_\_\_\_\_ DATE \_\_\_\_\_

*Attach to Independent Study Proposal and File in DS Office by the end of the second week of class.*

### **G. Completion of Degree during Summer Session**

Degrees are granted in May and December. If a student finishes in August of a given year, the Graduate School will issue a notarized statement upon request, but only after the thesis is filed in the Library. The student completing work in August would expect to attend the December graduation ceremony. If such attendance is impossible, an advisor may request (by letter to Dean of the Graduate School) that the student be permitted to attend an earlier ceremony.

### **H. International Academic Programs**

Courses offered through the International Academic Programs or Study Abroad Programs are not eligible for the fee waivers associated with Teaching Assistantship position.

### **I. Design studies as a concurrent graduate degree**

Students who have been admitted to a UW-Madison graduate degree program and seek a concurrent second graduate degree in Design Studies must formally apply to the DS Graduate Committee for admission. A second application to the University of Wisconsin Graduate School is not necessary.

The application for a concurrent degree candidate should consist of:

1. Change/addition of major form  
(<http://info.gradsch.wisc.edu/forms/changemajorform.html>).
2. Transcript from UW-Madison as well as all previous undergraduate or graduate programs.
3. Letter of recommendation from a faculty member in the initial admitting department.
4. Letter of Intent (statement of purpose) explaining interest in graduate work in Design Studies. .
5. Writing sample or portfolio, as appropriate.

The stipulations for the second degree are as follows:

- a. Design Studies faculty member must agree to serve as major professor.
- b. The student must comply with the UW-Madison Graduate School regulations regarding the number of acceptable overlapping credits (at present in 2002, this is no more than 25% of the lowest number of credits required for graduation by the admitting departments).
- c. Any thesis submitted toward a Design Studies degree must include a distinct, identifiable Design Studies portion.

## **J. Assistantships, fellowships and awards**

The department offers a limited number of teaching assistantships and research/project assistantships each year.

New students applying to our program should indicate if they are interested in being considered for an assistantships when they apply.

Students awarded assistantships must be enrolled full-time. Full-time is considered to be 8 credits (3 credits for dissertators). Policies and procedures for awarding assistantships are indicated in Appendix 13.

The [Office of Fellowship Administration website](#) will provide information on university fellowships, as well as other student financial resources.

Also check out the [Grants Information website](#) for fellowships offered from sources outside the UW. The School of Human Ecology provides research stipends or awards to students who have had a formally approved thesis proposal. There are two competitions a year for this support. See Appendix 6 for instructions about submitting an application. When there is adequate funding, the Design Studies department may be able to supplement these awards.

## **K. Travel Support**

See Appendix 12



## APPENDIX 1:

### SAMPLE COURSES IN EACH DISTRIBUTION AREA FOR M.S. AND Ph.D DEGREES

(M.F.A. students should consult Appendix 2)

*Note: Some classes are listed in more than one category. Advisors and graduate committees can help students determine how to “count” individual courses, depending on their particular interests and course of study.*

#### I. DS MAJOR AND OTHER GRADUATE CONTENT COURSES

##### Environment, Textile and Design

*Note: Additional DS classes are listed under Research Methods and Seminars*

327	Textile Design: Manual and Computer-Generated Imagery
355	History of Fashion: 1400-Present
363	American Decorative Arts and Interiors 1620-1840
420	Twentieth Century Design
421	History of European Interiors -to 18 <sup>th</sup> Century
422	American Decorative Arts and Interiors 1620-1840
427	Textile Design: Printing and Dyeing II
428	Textile Design: Structural Enrichment II
429	Textile Design: Weaving II
430	History of Textiles
451	Color Theory and Technology
464	Dimensions of Material Culture
469	Interdisciplinary Studies in the Arts
501	Special Topics e.g.: Global Perspectives on Design and Culture Pattern Colloquium Scholarship of Design Inquiry
512	Material Culture Analysis
520	Color Theory: Environmental Context
528	Experimental Textile Design
545	Placemaking
560	Lighting Design
561	Textile Specifications and End Use Analysis
601	Internship
630	Housing Environments for Older People
633	Advanced Interior and Architectural Design Visualization
635	Building Evaluation: Behavioral Perspectives
655	Comparative Studies of World Dress
699	Independent Study*
999	Independent Study *

\*Independent research that will not be part of the thesis should be taken under DS 699 or 999.  
DS 699 or 999 may be taken for 1-6 credits per semester and may be repeated.

## GRADUATE CONTENT AREA CLASSES IN OTHER DEPARTMENTS

### Anthropology

- 343 Anthropology of Religion
- 352 Ancient Technology and Invention
- 428 Gender and Expressive Culture

### Art

- 328 Computer in the Visual Arts
- 338 Art and Artists in Society: Social Functions of Art
- 418 Installations and Environments
- 420 Sound Design for the Performing and Visual Arts
- 454 Neon: Light as Sculpture
- 458 Introduction to Communication Design
- 508 Colloquium in Art
- 528 Computer-Mediated Art
- 608 Interdisciplinary Critique in the Visual Arts
- 808 Colloquium
- 608/9
- 08 Seminars:
  - e.g. Cross Cultural Aesthetics
  - Art and Spirit
  - Public Art
  - Interdisciplinary Critique in the Visual Arts
  - Space
  - Performance, Food and Cookery
  - Women in Art and Art Education
  - Cross Cultural Aesthetics
  - Historical Perspectives on Art and Art Education

### Art History

- 408 Topics in Twentieth-Century Art
- 411 Topics in Asian Art
- 412 Topics in African and African Diaspora Art History
- 449 Topics in Architectural History
- 457 History of American Vernacular Architecture and Landscapes
- 467 Form and Content in American Architecture: 1855-1900
- 479 Art and History in Africa
- 500 Proseminar: Special Topics in Art History
- 563 Proseminar in Material Culture
- 600 Topics in Art History
  - e.g., Objects Since 1945
  - Theory as Visual Practice, Visual Practice as Theory
- 601 Introduction to Museum Studies I
- 602 Introduction to Museum Studies II.

## Landscape Architecture

- 463 Evolution of American Planning
- 654 Aesthetic Assessment of Landscapes
- 677 Cultural Resource Preservation and Landscape History
- 720 Critical Inquiry into Landscape Design Expression

## Mechanical Engineering

- 549 Product Design

## Theatre And Drama

- 464 Costume Technology Topics
- 563 Costume Design II

## Women's Studies

- 392 Women in History
- 410 Women in the Arts
- 411 Special Topics: Minority Women in the Arts
- 411 Special Topics: Women in the Arts
- 420 Women in Cross-Societal Perspective
- 440 Feminist Theory in Historical Perspective

## II. RESEARCH METHODS AND THEORY

### Design Studies

- 501 Scholarship of Design Inquiry
- 512 Material Culture Analysis
- 720 Literature of Design Theory
- 920 Seminar:  
e.g. Qualitative and Quantitative Methods in  
Design Research  
e.g. Researching Historic Textiles
- 955 Practical Research Design and Inquiry

### Interdisciplinary Courses-School of Human Ecology

- 501 Special Topics: Archival Research
- 793 Research Methods

### Afro American Studies

- 679 Visual Culture and Critical Race Theory

### Anthropology

- 300 Cultural Anthropology: Theory and Ethnology
- 900 Fundamentals of Anthropological Theory
- 909 Research Methods and Research Design in Cultural Anthropology

#### Art History

- 500 Proseminar
- 563 Proseminar in Material Culture
- 569 Interdisciplinary Studies in the Arts
- 600 Topics in Art History  
e.g., Design and Theory
- 601 Introduction to Museum Studies I
- 602 Introduction to Museum Studies II
- 701 Practicum in Art History: Bibliography, Historiography, Methods

#### Landscape Architecture

- 710 Theories of Landscape Change
- 777 Methods in Historical/Cultural Resource Preservation

#### Urban Planning

- 505 Urban Spatial Patterns and Theory
- 955 Practical Research Design and Inquiry

#### Women's Studies

- 441 Contemporary Feminist Theories
- 990 Research Methods in Women's Studies

### III. SEMINAR IN EMPHASIS AREA

(\*\*The seminar designation implies that the student leads part of the class)

#### Design Studies

- 501 Scholarship of Design Inquiry
- 628 Arts and Clothing
- 920 Seminar: Creativity and Design
- 920 Post Occupancy Evaluation
- 920 Researching Textiles
- 930 Seminar in Textile Arts

#### Art History

- 500 Proseminar
- 563 Proseminar in Material Culture
- 567 Proseminar in American Architecture
- 867 Seminar in American Architecture

#### LANDSCAPE ARCHITECTURE

IV. RESEARCH AND THESIS

DS 990

Students are expected to enroll in DS 990: Research and Thesis during all semesters that they are working on the thesis after the thesis topic is approved. DS 990 may be taken for 1-12 credits per semester, depending upon the amount of time that will be spent on research during that semester. DS 990 should be repeated until the thesis is complete. Grading is on a Progress (P), Satisfactory (S), and Unsatisfactory (U) basis. If a P (Progress) grade is assigned, it will remain until the faculty member assigns a grade of S or U.

## APPENDIX 2:

### M.F.A. DEGREE: COURSES IN EACH DISTRIBUTION AREA

#### **LIST A: RESEARCH METHODS AND THEORY**

Students select a minimum of two from the following courses.

##### Design Studies

DS 501: Scholarship of Design Inquiry

DS 512: Material Culture Analysis

DS 720: Literature of Design Theory

DS 920: Researching Historic Textiles

DS 955: Practical Research Design and Inquiry

##### Landscape Architecture

LAND ARC 777: Methods in Historical/Cultural Resource Preservation

#### **LIST B: SEMINAR**

Students select a minimum of two from the following courses. A minimum of one has to be from Environment, Textiles, and Design.

##### Design Studies

DS 628: Art and Clothing

DS 642: Taste (pending approval)

DS 920: Seminar: Creativity and Design

DS 920: Post Occupancy Evaluation

DS 920: Researching Textiles

DS 930: Seminar in Textile Arts

##### Art History

805 Seminar: Ancient Art & Architecture.

815 Seminar: Medieval Art.

825 Seminar: Italian Renaissance

835 Seminar: Northern European Art.

845 Seminar: Baroque Art.

855 Seminar: 19th Century European Art.

856 Graduate Seminar in Twentieth Century European Art.

857 Seminar: 19th and 20th Century European Architecture.

865 Seminar: American Art.

867 Seminar: American Architecture.

875 Seminar in Japanese Art.

876 Seminar in Chinese

##### Landscape Architecture

LAND ARC 940: Graduate Seminar

#### **LIST C: HISTORY AND CRITICISM**

Students select a minimum of two from the following courses. A minimum of one has to be from Environment, Textiles, and Design.

### Environment Textiles and Design

DS 355: History of Fashion: 1400-Present  
DS 363: American Decorative Arts and Interiors 1620-1840  
DS 420: Twentieth Century Design  
DS 421: History of European Interiors -to 18<sup>th</sup> Century  
DS 422: American Decorative Arts and Interiors 1620-1840  
DS 430: History of Textiles  
DS 464: Dimensions of Material Culture  
DS 640: Ethnographic Textiles  
DS 655: Comparative World Dress

### Art History

ART HIS 408: Topics in Twentieth-Century Art\*  
ART HIS 411: Topics in Asian Art\*  
ART HIS 412: Topics in African and African Diaspora Art History\*  
ART HIS 423: Buddhist Iconography  
ART HIS 449: Topics in Architectural History\*  
ART HIS 457: History of American Vernacular Architecture and Landscapes  
ART HIS 463: Topics in American Material Culture\*  
ART HIS 464: Dimensions of Material Culture  
ART HIS 467: Form and Content in American Architecture: 1855-1900  
ART HIS 468: Frank Lloyd Wright  
ART HIS 479: Art and History in Africa

\* As applicable and with permission of MFA advisor

### Landscape Architecture

LAND ARC 740: Research in Landscape Architecture

### **LIST D: DS NON-STUDIO ACADEMIC COURSES**

Students select a minimum of one from the following courses.

DS 327: Textile Design: Manual and Computer-Generated Imagery  
DS 451: Color Theory and Technology  
DS 464: Dimensions of Material Culture  
DS 469: Interdisciplinary Studies in the Arts  
DS 501: Special Topics  
    e.g.: Global Perspectives on Design and Culture  
    Pattern Colloquium  
DS 512: Material Culture Analysis  
DS 545: Placemaking  
DS 561: Textile Specifications and End Use Analysis  
DS 630: Housing Environments for Older People  
DS 635: Building Evaluation: Behavioral Perspectives  
DS 655: Comparative Studies of World Dress

## **LIST E: GENERAL STUDIO COURSES**

Students select 3 from the following courses. Other studio courses from other graduate units may be substituted at the discretion of the student's committee but a minimum of one has to be from Environment, Textiles, and Design. .

DS 427: Textile Design: Printing and Dyeing II  
DS 428: Textile Design: Structural Enrichment II  
DS 429: Textile Design: Weaving II  
DS 520: Color Theory: Environmental Context  
DS 528: Experimental Textile Design  
DS 560: Lighting Design  
DS 622: Interior Design III  
DS 623: Interior Design IV  
DS 633: Advanced Interior and Architectural Design Visualization

## **DS FOCUS AREA STUDIO COURSES**

DS 999: Independent Study: Advanced Studio Textiles  
DS 999: Independent Study: Advanced Studio Interior Environments

\*Independent studio coursework that will not be part of the thesis should be taken under DS 999. DS 999 may be taken for 1-6 credits per semester and may be repeated. Students are required to take a minimum of 12 credits in this area.

## **DS RESEARCH AND THESIS**

DS 990: Research and Thesis

These are used for the preparation (9 credits) and execution (9 credits) of the final exhibit. Students are expected to enroll in DS 990: Research and Thesis during all semesters that they are working on the thesis after the thesis topic is approved. DS 990 may be taken for 1-12 credits per semester, depending upon the amount of time that will be spent on research during that semester. DS 990 should be repeated until the thesis is complete.

## **GRADUATE CONTENT AREA CLASSES IN OTHER DEPARTMENTS**

These courses illustrate the kind of courses which may be substituted in some instances for some of the above listed courses at the discretion of the student's MFA Committee.

### Art

ART 328: Computer in the Visual Arts  
ART 338: Art and Artists in Society: Social Functions of Art  
ART 418: Installations and Environments  
ART 420: Sound Design for the Performing and Visual Arts  
ART 454: Neon: Light as Sculpture  
ART 458: Introduction to Communication Design  
ART 508 Colloquium in Art  
ART 528: Computer-Mediated Art  
ART 608: Interdisciplinary Critique in the Visual Arts  
ART 808: Colloquium

ART 608/908: Seminars:

e.g. Cross Cultural Aesthetics

Art and Spirit

Public Art

Interdisciplinary Critique in the Visual Arts

Space

Performance, Food and Cookery

Women in Art and Art Education

Cross Cultural Aesthetics

Historical Perspectives on Art and Art Education

Mechanical Engineering

ME 549: Product Design

Theatre and Drama

THEATRE 464: Costume Technology Topics

THEATRE 563: Costume Design II

**APPENDIX 3:  
SAMPLE STUDENT PROGRAMS**

**Student 1: M.S. Degree, focus on historic interiors and material culture.**

This student had a B.S. in Interior Design and was thus trained as a designer. She worked as a TA in DS120 (Fundamentals of Design) and interned in the area of Museum Education at the John Michael Kohler Art Center in Sheboygan during the summer of 2002, while in her M.S. program. Upon completion of her degree, her goal was to work in the field of museum education.

Thesis title: Materialization of Irishness in Nineteenth-Century Bog Oak Souvenirs

Semester 1: Fall 2001

DS 363: History of American Decorative Arts	3
DS 501: 20 <sup>th</sup> Century Design	3
Art History 701: Practicum in Art History	3

Spring 2001

DS 512: Material Culture Analysis	3
Land. Arch. 677: Cultural Resource Preservation and Landscape History	3
DS 999: Independent Study	2

Fall 2001

Art History 449: Vernacular Architecture and Landscapes	3
Folklore 320: Folklore of Wisconsin	3

Spring 2002

Art History 600: The Arts of Cultural Blending, Race and Ethnicity in America 1620-1910	3
DS 990: Research and Thesis	5
History 403: Immigration and Assimilation in American History	3

Summer 2002

DS 633: Advanced Interior and Architectural Design Visualization	3
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Fall 2002

DS 990: Research and Thesis	3
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**Total: 40**

**Student 2: M.S. Degree, focus on textile and apparel design.**

This student had an undergraduate degree in textile design. As a M.S. student, she worked as a T.A. in DS 120: Design Fundamentals I. Upon completion of her Masters, she continued in the Human Ecology: Design Studies program, working toward a Ph.D. with a focus on research in textile history.

Thesis title: Articulated Habiliments

Semester 1: Fall, 1999

DS 628 Art and Clothing	3
DS History of Textiles	3
HIS 317 Medieval Social and Intellectual History	3

Semester 2: Spring, 2000

DS 512 Material Culture Analysis	3
DS 999 Independent Study in surface design	3
DS 999 Independent Study in embellishment	2

Semester 3: Fall, 2000

DS 999 Independent Study with Sonya Clark	3
DS 999 Independent Study in surface design	3
DS 920 Seminar: Researching Historic Textiles	3

Semester 4: Spring, 2001

DS 999 Independent Study: Curating an Exhibition	3
ART 508 Colloquium in Art (1)	
DS 990 Research and Thesis	4

**Total: 34**

### **Student 3: M.S. Degree, focus on design theory application**

This student had an undergraduate degree in Architecture and some limited experience in practice. His goal after graduation was to continue practicing both Architecture and Interior Design.

Thesis title:

#### Semester 1: Summer 1999

DS 699: Independent Study (Thesis Idea Exploration) 2

#### Semester 2: Fall 1999

DS 501: Special Topics 3

DS 623: Interior Design IV: Restaurant Design 4

DS 699: Independent Study (Design Competition) 3

#### Semester 3: Spring 2000

DS 501: Special Topics 3

DS 501: Special Topics 3

DS 699: Independent Study (Proposal Development) 4

DS 699: Independent Study 2

#### Semester 4: Summer 2000

DS 601: Internship 1

#### Semester 5: Fall 2000

English 326: ESL Academic Presentations 3

DS 624: Portfolio Preparation 3

DS 699: Independent Study (Thesis Work) 3

PE ACTIV 138: Golf 1

#### Semester 6: Spring 2001

DS 990: Research and Thesis 6

**Total : 40**

**Student 4: M.S. degree, student focusing on design application.**

The student's main interest was in multicultural influences on Interior Design. She had an undergraduate degree in Interior Design, and her goal after graduation was to be a practitioner.

Thesis title:

Semester 1: Spring 1999

English 110: Intensive English as a Second Language 9

Semester 2: Fall 1999

English 122: Oral Communication Skills 3

DS 501: Special Topics 3

DS 623: Interior Design IV: Restaurant Design 4

DS 699: Independent Study (Thesis Idea Development) 1

Semester 3: Spring 2000

DS 501: Special Topics 3

DS 699: Independent Study 3

DS 720: Literature of Design Theory 3

Semester 4: Fall 2000

DS 421: European Interiors 3

DS 699: Independent Study 1

DS 699: Independent Study 1

DS 990: Research and Thesis 1

URB R PL 548: Environmental Aesthetics 3

Semester 5: Spring 2001

English 327: ESL: Prof & Acad Writing Skills 3

DS 990: Research and Thesis 5

**Total 34**

### Student 5: M.S. degree, student focusing on environment and behavior

This student had an undergraduate degree in Interior Design. While completing her M.S. program, she worked as a TA in DS 221: Person and Environment Interactions. She also served as a project assistant evaluating the Oakwood Retirement Community independent living buildings. She will be working for a consulting firm that specializes in wayfinding after graduation.

Thesis topic: Housing Attributes that Foster Independent Living in a Retirement Community

#### Semester 1: Fall, 2001

DS 501 Placemaking	3
DS 720 Literature of Design Theory	3
Urban Planning 548 Environmental Aesthetics	3

#### Semester 2: Spring, 2002

Urban Planning 955: Practical Research Design and Planning	3
Industrial Engineering 662: Design and Human Disability and Aging **	3
DS 920: Seminar in Environmental Behavior Studies **	3

#### Semester 3: Fall, 2002

Sociology 532: Healthcare Issues for Families and Society **	3
Nursing 433: Essentials in Gerontological Nursing **	3
Industrial Engineering 349: Introduction to Human Factors	3

#### Semester 4: Spring, 2003

DS 699: Independent study	5
Communication Arts 361: Quantitative Research Communication	3
DS 633 Advanced Design Visualization	3

#### Semester 5: Fall, 2003

Public Affairs 974 Public Policy Issues of an Aging Society	Audit
DS 990 Research and thesis	8

#### Semester 6: Spring, 2004

DS 990 Research and thesis	8
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**Total: 54**

\*\* qualifies for Certificate in Aging

**Student 6: M.S. student focusing on design issues, with a focus on social interaction in museums.**

This student had worked previously in an art museum. She had a University Fellowship during her first year of study, and a TAship in the second year (DS 221). Her last semester was spent writing her thesis in another location.

Semester 1

DS 464	Dimensions of Material Culture	3
DS 512	Material Culture Analysis	3
DS 501	(Special Topics) Identity Through Design	3
DS 699	Independent Study	3

Semester 2

E T D 699	Independent Study	3
E T D 630	Housing Envrns-Older People	3
COM ARTS 560	Communication Theory	AUDIT
E T D 920	Creativity & Design	3

Semester 3

ART ED 900	Contemporary Practices in Art Ed	3
ART 908	Smithsonian Institution	3
E T D 990	Research and Thesis	3

Semester 4

DS 990	Research and Thesis	8
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Semester 5

DS 990	Research and Thesis	3
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**Total: 41**

## Student 7: M.F.A. Graduate Coursework

Student focusing on design issues, with a focus on sacred space. This student had an undergrad Interior Design degree. She was a TA throughout her time as a Design Studies Student. (Technically, this was a Special Committee Degree M.F.A., since the department's M.F.A. was not yet approved.)

### Semester 1

DS 469 Interdisciplinary Study in the Arts	3
DS 501 Topic: Place Making	3
DS 699 Independent Study: Oakwood Post-Occupancy Evaluation	1
DS 699 Independent Study: Research and Thesis with Advisor	2
DS 920: Creativity and Design	3

### Semester 2

DS 512: Material Culture Analysis	3
DS 633: Adv. Interior Architecture and Design Visualization	3
DS 699: Independent Study: Research and Thesis with Advisor	3
DS 699: Independent Study: Research and Thesis with Faculty	1

### Semester 3 (summer)

DS 699: Independent Study: Research and Thesis with Advisor	3
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### Semester 4

ART 448: Advanced Electronic Sculpture and Animation	3
DS 501: The Scholarship of Design Inquiry	3
DS 699: Independent Study: Thesis Design Development	3
AHIST 467: Form and Construction – American Architecture 1855-1900	3

### Semester 5

ART 448: Advanced Electronic Sculpture and Animation	3
ART 736: Graduate Graphics Workshop I	3
ART 418: Installations and Environments	3
DS 699: Independent Study: Thesis Exhibition Development	3

### Semester 6 (summer)

Study Abroad, Beijing, China: Feng Shui Design	3
ART 699: Independent Study: Environmental Installation	3

### Semester 7

ART 836: Graduate Graphics Workshop II	4
DS 999: Independent Study: Thesis Exhibition Development	2
ART 420: Sound Design for the Performing and Visual Arts	3
DS 501: Pattern in the Environment	3

### Semester 8

DS 999: Independent Study: Thesis Exhibition Development	4
ART 999: Independent Study: Thesis Exhibition Development	4

Total MS/MFA credits: 75 (47 studio; 28 academic)

**Student 8: Ph.D. student focusing on textile and design history.**

This student completed an M.S. degree in the department, culminating in a gallery exhibit of her creative work, but decided to go on to become a researcher. She was a TA for DS 120 during the time she was taking courses. After she finished her coursework, she took a full time teaching job in Milwaukee, and continued working from there—studying for and completing prelims, and carrying out her doctoral research. Working full time made this a slow proposition.

Semester 1 (as Ph.D. student)

DS 501 (later 464) Dimensions of Material Culture	3
Note: she had already had DS 512 as an M.S. student	
ENGLISH 626 19th C Amer Women's Writing	3
DS 720 Literature of Design Theory	3

Semester 2

DS 422 Amer Interiors, 1620-1950	3
INTER-HE 501 Investigating the History of Home Ec	3
DS 999 Independent Study	3

Semester 3

DS 655 Comparative World Costume	3
DS 469 Interdis Studies in the Arts	3
DS 999 Independent Study	3

Semester 4

WOMEN ST 392 Women in History	3
ART HIST 600 Tpc: Design and Theory	3

Semester 5 (summer)

HISTORY 999 Independent Study (Prelims taken after this class)	3
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Semester 6-14

DS 990 Research and Thesis (dissertator credits)	<u>2/each= 18</u> <b>Total: 54</b>
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## APPENDIX 4:

### GRADUATE STUDENT EXHIBITIONS IN THE DESIGN GALLERY

Students who are petitioning to have graduate M.F.A. shows in the Design Gallery must comply with the following:

1. MFA gallery shows must be approved by the student's graduate committee. The student's graduate advisor may help in negotiating details with the Gallery Committee.
2. In order to secure place on the Design Gallery calendar, a request has to be forwarded to the Gallery Committee in adequate time to comply with Gallery event planning. (Usually, at least year's advance notice is required. However, where possible the gallery plan may allow for a student show at the end of the academic year, and if that slot is not filled, it might be possible to fit into that time frame with shorter notice.) A proposal for the exhibit must be submitted to both the student's graduate committee and to the Design Gallery committee. If approved, the student must sign a contract stipulating what they will be doing and they are expected to meet that obligation. The contract will also state that the student will follow the timeline indicated by the gallery director, and will comply with all guidelines for using the gallery.
3. The gallery director will provide the graduate students with guidelines for using the gallery space (see below). Guidelines may relate to allowable layout and graphic design for the gallery space, what alterations to the space are permitted, how objects are installed, who hangs the show, who is allowed to handle movable walls or hang lights, bringing the gallery back to the original condition, etc.
4. Announcements for student shows: Students are responsible for developing, printing and mailing their own invitations for their shows (and the format and content must be approved by the gallery director). The Design Gallery will provide additional publicity by electronically sending the invitation to individuals on its email list.
5. Students are responsible for providing refreshments for their scheduled receptions.
6. Students are responsible for cleaning up after their reception and bringing the gallery back to the original condition at the end of their show.

### ***Guidelines for MFA or MS exhibitions in the Design Gallery***

Revised December 2006

Having an exhibition in the Design Gallery is a complex process, and involves working closely with the gallery director as well as faculty advisors and other SoHE staff. These guidelines are intended to clarify the responsibilities of students as well as the responsibilities of SoHE staff involved in developing an exhibition.

Students are encouraged to make an appointment with the gallery director before submitting an exhibition proposal. A brief walk-through in the gallery and a conversation about the strengths and limitations of the space can give focus to an idea and help one prepare a stronger proposal.

## **Exhibition proposals**

In general, exhibition proposals must be received by the Gallery Committee in writing at least one year in advance. Proposals should include:

- The exhibition title
- A 3-4 paragraph description of its content and intent
- If possible, images of selected works
- A draft installation plan (see below)
- Estimated number and type of text panels, labels, or other printed pieces for the wall
- A draft of the exhibition layout (gallery floor plans are available from the director)
- A list of basic installation requirements (pedestals, cases, hardware)
- Equipment specifications (computer hardware, projectors, alternative lighting, speakers, etc.)
  - For the draft installation plan, include as much information as possible.
  - Final installation plans—due within 3 months of the opening—should include a thorough description of the media and dimensions of the work as well as clear description of how each piece will be installed. They are intended as guidelines for publicity and preparation, and it is understood that the work may evolve as it is completed and installed.

## **Events related to the exhibition**

Students are expected to provide refreshments (alcoholic beverages are not permitted) and assist with set-up and clean-up for their opening reception.

Students may also be asked to present a gallery talk during the reception or a later date. If appropriate, students are also welcome to make suggestions for programming such as speakers for the reception, additional lectures or gallery talks, or workshops related to the show. Students will be expected to attend all events related to their exhibition.

The gallery director will be responsible for contacting lecturers and other presenters, making travel arrangements, coordinating events and delegating tasks related to these events with the appropriate SoHE staff and volunteers.

## **Publicity**

The gallery director will send press releases to national and local news media and an electronic announcement to the gallery's email list.

Students are responsible for designing, printing, and mailing their own exhibition invitations in a timely manner. The gallery director can provide templates and guidance as needed. It may be possible to use the UW-Extension's bulk mail services. Students may wish to apply for research and/or scholarship funds to offset these expenses.

Invitations **MUST** be approved by the gallery director before they are printed.

They should include:

- the Design Gallery logo
- gallery address and contact information
- gallery hours
- title and dates of the exhibition

## **Installation**

The gallery director will be available to help and advise, but installation is primarily the students' responsibility. However, the director **MUST** be present for any potentially hazardous work, particularly moving the walls. The director will assist with lighting as needed.

Physical alterations to the gallery space such as moving walls, painting walls or pedestals, covering or uncovering windows, etc. must be approved by the director in advance.

Unless the director specifically grants extra time, students must return the gallery to its original condition within one week after the exhibition closes.

Basic hardware and tools and a limited range of pedestals and cases are available for use. Students are expected to provide their own installation hardware and furnishings if the gallery's materials are not sufficient.

The director will provide signage for the entryway and assist with text panels or labels as needed. A dry-mount press and mat-cutter are available in the gallery office.

Computers and other specialized equipment may be available for loan from the School, but cannot be guaranteed. Students are responsible for securing loans of equipment if the School's is not available.

## **Timeline**

*Shortly after proposal is accepted:*

- Meet with gallery director to work out details and logistics
- Identify sources for any special equipment or object loans
- Determine dates for reception, any special events
- (Director meets with appropriate SoHE staff about events as needed)

*Four months prior to the exhibition opening:*

- Deadline for changes to the title
- All loans secured (if applicable)
- Provide a resume or brief bio; a 3-4 paragraph statement about the exhibition; and 2-3 images (medium-resolution jpegs are best)
- First evaluation meeting with faculty advisor and gallery director

*Three months prior:*

- Final installation plan due to faculty advisor and gallery director
- First draft of all signage, labels, and graphics to faculty advisor
- (Director sends national press releases)

*Two months prior:*

Invitation approved and ready for printing

Schedule helpers for installation and reception as needed

Second evaluation meeting with faculty advisor and gallery director

If progress is not satisfactory at this point, the show may need to be reduced in scope, postponed, or cancelled

*(Director meets with SoHE staff about event logistics)*

*Two months prior:*

Invitation approved and ready for printing

Schedule helpers for installation and reception as needed

*One month prior:*

Signage and labels ready for printing

Begin preparing exhibition furnishings as needed

*Three weeks prior:*

Mail invitations

*(Director sends local press releases)*

*Two weeks prior:*

Prepare in-house signage

Post extra invitations through campus mail, on kiosks, etc.

*(Director sends announcement to e-list)*

*One week prior:*

Installation

*Reception:*

Purchase and/or prepare refreshments and flowers

Set up and clean up

*During exhibition:*

Monitor installation and equipment as needed

*One week after exhibition closes:*

Gallery must be returned to original condition

## ***Guidelines for student-curated exhibitions in the Design Gallery***

Revised December 2006

Curating an exhibition in the Design Gallery is a complex process, and involves working closely with the gallery director, faculty advisors, and often—depending on the exhibition’s content—the Helen Louise Allen Textile Collection curator, the Dean’s office, and other SoHE staff and alumni. These guidelines are intended to clarify the responsibilities of students as well as the responsibilities of SoHE staff involved in developing an exhibition.

Students are encouraged to make an appointment with the gallery director before submitting an exhibition proposal. A brief walk-through in the gallery and a conversation about the strengths and limitations of the space can give focus to an idea and help one prepare a stronger proposal.

### **Exhibition proposals**

In general, exhibition proposals must be received by the Gallery Committee in writing at least one year in advance. Proposals should include:

- The exhibition title
- A 3-4 paragraph description of its content and intent
- If possible, images of selected works
- A draft checklist of objects (see below)
- Estimated number and type of text panels, labels, or other printed pieces for the wall
- A draft of the exhibition layout (gallery floor plans are available from the director)
- A list of basic installation requirements (pedestals, cases, hardware)
- Equipment specifications (computer hardware, projectors, alternative lighting, speakers, etc.)
  - For the draft checklist, include as much information as possible.
  - The final checklist—due within 3 months of the opening—is intended to help in publicizing and planning the layout of the exhibition. It should include a title, date, medium, dimensions, and insurance value for each piece. Objects by other artists and/or objects borrowed from outside collections should be clearly indicated.
  - Minor changes, corrections, and editing may be made up until 1 month prior to the exhibition.

### **Publicity**

The gallery director will send press releases to national and local news media and an electronic announcement to the gallery’s email list.

Students are responsible for designing their own exhibition invitations in a timely manner. The gallery director will determine the deadline for invitation copy. S/he can provide templates and guidance for the invitation as needed; and will handle printing and mailing.

Invitation designs **MUST** be approved by the gallery director before they are printed. They should include:

- ❑ the Design Gallery logo
- ❑ gallery address and contact information
- ❑ gallery hours
- ❑ title and dates of the exhibition

### **Events related to the exhibition**

Students are expected to make suggestions for programming such as speakers for the reception, additional lectures or gallery talks, or workshops related to the show. Students may also be asked to present a gallery talk during the reception or a later date. Students are expected to attend all events related to their exhibition and to assist with set-up and clean-up.

The gallery director will be responsible for contacting lecturers and other presenters, making travel arrangements, coordinating events and delegating tasks with the appropriate SoHE staff and volunteers, and arranging for refreshments as needed.

### **Loan objects**

For exhibitions that require loans, students are responsible for the initial contact with all lenders. The gallery director can assist in determining whether objects are stable enough for exhibition and whether displaying them will require special mounts or other exhibition furnishings. The gallery director will send and secure loan contracts and handle insurance and shipment arrangements.

For objects that require climate-controlled storage before or after the exhibition, the student is expected to consult with the HLATC curator about storage availability.

Students are expected to help pack objects for return when the exhibit closes. The gallery director will arrange for return shipment.

### **Installation**

The gallery director will be available to help and advise, but installation is primarily the students' responsibility. However, the director **MUST** be present for any potentially hazardous work, particularly moving the walls. The director will assist with lighting as needed.

Physical alterations to the gallery space such as moving walls, painting walls or pedestals, covering or uncovering windows, etc. must be approved by the director in advance.

Unless the director specifically grants extra time, students must return the gallery to its original condition within one week after the exhibition closes.

Basic hardware and tools and a limited range of pedestals and cases are available for use. Students are expected to provide their own installation hardware and furnishings if the gallery's materials are not sufficient.

The director will provide signage for the entryway and assist with text panels or labels as needed. A dry-mount press and mat-cutter are available in the gallery office.

Computers and other specialized equipment may be available for loan from the School, but cannot be guaranteed. Students are responsible for securing loans of equipment if the School's is not available.

## **Timeline**

### *Shortly after proposal is accepted:*

- Meet with gallery director to work out details and logistics
- Identify sources for any special equipment or object loans
- Begin contacting lenders
- Determine dates for reception, any special events
- (Director meets with the AUOC and staff from the Dean's office to delegate responsibility for events)

### *Six months prior to the exhibition opening:*

- (Director sends loan contracts)

### *Four months prior to the exhibition opening:*

- Deadline for changes to the title
- Provide a resume or brief bio; a 3-4 paragraph statement about the exhibition; and 2-3 images (medium-resolution jpegs are best)
- All loans should be secured
- First evaluation meeting with faculty advisor and gallery director

### *Three months prior:*

- Final checklist due to faculty advisor and gallery director
- First draft of all signage, labels, and graphics to faculty advisor
- (Director sends national press releases)

### *Two months prior:*

- Invitation approved and ready for printing
- Schedule helpers for installation and reception as needed
- Second evaluation meeting with faculty advisor and gallery director
- If progress is not satisfactory at this point, the show may need to be reduced in scope, postponed, or cancelled
- (Director meets with SoHE staff about event logistics)

### *One month prior:*

- Signage and labels ready for printing
- Begin preparing exhibition furnishings as needed

### *Three weeks prior:*

- Mail invitations
- All loan objects must have arrived
- (Director sends local press releases)

*Two weeks prior:*

Prepare in-house signage  
Post extra invitations through campus mail, on kiosks, etc.  
(Director sends announcement to e-list)

*One week prior:*

Installation

*Reception:*

Assist with set up and clean up

*During exhibition:*

Monitor installation and equipment as needed

*One week after exhibition closes:*

Gallery must be returned to original condition

**SAMPLE CONTRACT FOR DESIGN GALLERY STUDENT EXHIBITIONS**

I have read and agree to the guidelines for use of the Design Gallery during my proposed exhibition,  
(title) \_\_\_\_\_, scheduled to be held  
(dates) \_\_\_\_\_.

I further agree to maintain close communication with the gallery director and my faculty advisors about the progress of my exhibition. In particular, I will keep both the director and my advisors apprised of any significant changes to my proposal as this project develops. I understand that failure to communicate with the director in a timely fashion or meet the deadlines set forth in the guidelines may lead to my exhibition being postponed or cancelled.

I understand that while the objects in my exhibition will be insured while they are in the gallery, any damage due to my mishandling may not be recoverable.

\_\_\_\_\_  
Name Date

Accepted by:

\_\_\_\_\_  
(Gallery director) Date

\_\_\_\_\_  
(Faculty advisor) Date

**APPENDIX 5:**

**ANNUAL PROGRESS REPORT FORM  
GRADUATE STUDENT PROGRESS CHECKLIST**

Student Name: \_\_\_\_\_ Degree Sought: MS MFA PHD

Current Semester: Fall \_\_\_ Spring \_\_\_ Summer \_\_\_ Year \_\_\_\_\_

Total semesters taken (including current semester): 1 2 3 4 5 6 7 8 9

**Milestones Review**

- \_\_\_ IDEA (a strong and focused idea has been established)
- \_\_\_ PROPOSAL ROUGH (a first proposal draft for advisor has been completed)
- \_\_\_ PROPOSAL FIRST DRAFT (a draft for official circulation has been completed)
- \_\_\_ APPROVED PROPOSAL (all committee members have signed off on proposal)
- \_\_\_ FINAL WORK AT 50% (thesis, exhibit, or dissertation work 50% complete)
- \_\_\_ FINAL WORK AT 90% (work is complete except for minor editing/revisions)
- \_\_\_ WORK COMPLETE (final work is complete and approved by committee)

**Checklist:**

- \_\_\_ Student has maintained at least a 3.0 average
- \_\_\_ Student is not carrying any incompletes more than one semester old
- \_\_\_ Student has been meeting with advisor as mutually agreed (but in no case less than once per semester)
- \_\_\_ If end of third semester or later (beginning of third semester for MFA students) student has formed a committee
- \_\_\_ If end of third year or later student has an approved proposal
- \_\_\_ Student is progressing towards a timely completion of degree
- \_\_\_ 4 to 6 semesters for MS
- \_\_\_ 6 to 7 semesters for MFA
- \_\_\_ 6 to 8 semester for PHD

**Status**

- \_\_\_ Student is making satisfactory progress
- \_\_\_ Student is making progress, but at a lesser rate than expected
- \_\_\_ Student is making little or no progress

Comments/Recommendation:

**APPENDIX 6:**  
**SCHOOL OF HUMAN ECOLOGY**  
**RESEARCH SUPPORT AWARDS FOR DOCTORAL DISSERTATION, MASTERS THESIS, AND MFA**  
**FINAL EXHIBIT**

***INSTRUCTIONS TO DEPARTMENTS AND STUDENTS***

The SoHE Graduate Program Council seeks to assist graduate students with anticipated costs of dissertation and thesis research and the MFA final exhibit. It will make several awards for up to a maximum of \$2000 each to cover such costs.

Students can receive up to \$2000 only once to support master's thesis research and only once to support dissertation research or the MFA final exhibit. Students who apply for less than that amount are eligible to apply in the future for additional support for up to a total of \$2000. Students who receive an award for master's thesis research will be eligible to apply for dissertation support.

Support is provided for out-of-pocket costs associated with all phases of research (e.g. to collect data and to disseminate research), including travel, but not for student's own time or the usual costs of project production (e.g., copying articles/dissertation or costs of binding). Enrollment in at least three graduate credits (or dissertator status) is required during the period of research, excluding the summer. Students may apply only after their thesis, dissertation, or final exhibit proposal has been formally approved by the student's full thesis or dissertation committee. Note that a share of the approved funds (25%) will be paid only after completion and acceptance of the final thesis, dissertation, or exhibit.

Only those research costs incurred from January 1 through December 31 in the final year of study will be covered. Applications, however, should indicate total expected costs and indicate those that have been or will be incurred during this period.

**B. Direct questions to:**

Allison Murray  
Department Academic Specialist  
Room 120A  
Phone: 608.262.2660  
armurray@wisc.edu

**C. Nomination Materials:**

- Cover sheet (attached)
- Official UW Transcript
- Thesis/Dissertation/Exhibit title and description (approximately 1000 words)
- Timeline for completion of thesis, dissertation, or exhibit.
- Detailed budget of full research/project costs, indicating items for which funding is requested. Describe other sources of funding used for costs that would not be covered by this award.

- Curriculum Vitae
- One letter of recommendation, **which must be from the student's graduate advisor or department chair.**

These are competitive scholarships, with selection based both on expected unreimbursed costs and the expected contribution of the research/exhibit to the field. The letter of recommendation should address why support from SoHE is important to the accomplishment of the research or exhibit, the importance of the work to the field, and the necessity and reasonableness of the costs. The faculty member's letter should give the date of thesis, dissertation or exhibit proposal approval. For PhD students, the expected or actual date of dissertator status attainment should also be stated.

Questions may be directed by email to Assc. Dean William Aquilino: [aquilino@wisc.edu](mailto:aquilino@wisc.edu)

UNIVERSITY OF WISCONSIN–MADISON

SCHOOL OF HUMAN ECOLOGY

MASTER’S THESIS, DOCTORAL DISSERTATION, AND MFA EXHIBIT SUPPORT AWARDS  
COVER SHEET

**Deadline**

*Application deadlines must usually be submitted in mid April. Check with Allison Murray for further information. FIVE sets of all materials should be sent to Allison Murray, Room 120A Human Ecology Bldg., 1300 Linden Drive.*

**I. Personal Information**

Name: \_\_\_\_\_  
Last First Middle

Current Address:

\_\_\_\_\_  
Street or Route City State Zip

Phone Number: \_\_\_\_\_

Student Identification Number: \_\_\_\_\_

Email: \_\_\_\_\_

**II. Educational Information**

Program Area: (Check One)

\_\_\_\_\_ CAVE: Human Ecology

\_\_\_\_\_ Consumer Behavior and Family Economics

\_\_\_\_\_ Design Studies

\_\_\_\_\_ Family and Consumer Journalism

\_\_\_\_\_ Human Development & Family Studies

Current program degree: (i.e., PhD, M.S., MFA) \_\_\_\_\_

Graduate credits completed: \_\_\_\_\_ Cumulative Graduate GPA:

\_\_\_\_\_

Dissertation/thesis/MFA committee  
chair: \_\_\_\_\_

Title of dissertation/thesis/MFA  
exhibit: \_\_\_\_\_

\_\_\_\_\_

Date proposal was approved by thesis/dissertation/MFA committee:

\_\_\_\_\_

Expected date of degree completion: \_\_\_\_\_

\_\_\_\_\_

**Student Signature** \_\_\_\_\_

**Date** \_\_\_\_\_

**APPENDIX 7:**  
**SCHOOL OF HUMAN ECOLOGY**  
**DOCTORAL AND MASTERS STUDENT CONFERENCE PRESENTATION SUPPORT**

***INSTRUCTIONS TO DEPARTMENTS AND STUDENTS***

The SoHE Graduate Program Council typically offers financial assistance to graduate students for the costs of attending conferences at which the student will give a paper, present a poster, or organize a round table. The student may be an author or co-author. The purpose of the support is to encourage scholarly research and its presentation. Thus, if a co-author, the student is expected to have been a major contributor to the research presented.

Students may receive up to a total of \$300\* to support conference presentations during an academic year and the following summer.

The request for support should be made in writing by the Chair of the graduate program or by the program Chair. The letter must include the name, location, dates of the conference, and the title of the presentation. If the student is a co-author, the letter should give the name of all co-authors and describe the student's contribution to the paper and role in the conference presentation.

The student must attach total travel cost estimates to the request. Students may request up to \$300 but are encouraged to apply for less support if that is sufficient. The GPC may grant smaller amounts than requested due to overall travel requests.

Support from other sources must be described. Application for support from other sources is encouraged and looked on favorably by the GPC. Programs are encouraged to share costs of students' conference attendance. The GPC views support from other sources as confirmation of the quality of the student's research and of its presentation to the broader academic community.

Letters of request from the department or graduate program chair should be addressed to Bill Aquilino, Associate Dean for Graduate Education and Research. Letters should be sent by email to [aquilino@wisc.edu](mailto:aquilino@wisc.edu) .

\* This figure could possibly change in subsequent years; check for latest figure.

APPENDIX 8:

**Transition from MS to PhD  
Recommendation Form**

for School of Human Ecology-Design Studies Graduate Students  
Completing their Master's Degree in our Program

*~Confidential~*

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This form must be completed by the members of the three-person graduate committee, consisting of the student's MS Thesis Advisor and usually 2 other members of the department. The student should present this form to each member of the thesis committee one week before the oral defense. Thesis committee members submit their completed form to the chair of the DS Graduate Program, who writes a memo confirming or denying the student's ability to pursue the PhD degree. This memo and three attached forms are placed in the student's file.

The student also must have completed all requirements for the Master's Degree other than the final version of the thesis and the oral defense.

At the Oral Defense of the MS Thesis, the committee should discuss and finalize plans for the student's transition to the PhD.

**Recommendations for Doctoral Program:**

Date: \_\_\_\_\_

Student's Name: \_\_\_\_\_

Does the Advisory Committee recommend to the Design Studies Graduate Program Committee that this student be accepted for admission into our Doctoral Program?

Signature: \_\_\_\_\_ Print Name: \_\_\_\_\_ Advisor/ Member (check)

\_\_\_\_\_ / \_\_\_\_\_

Highly Recommend \_\_\_\_\_

Recommend \_\_\_\_\_

Do Not Recommend \_\_\_\_\_

**Additional Comments:**

## APPENDIX 9:

### TITLES OF SAMPLE DESIGN STUDIES THESES (LISTED WITH ADVISORS)

#### Ph.D.

##### *In progress:*

Art and Design Process and the Role of Community Building (Advisor: Dohr, in progress)  
Nature Fancywork: Women's Discourse with Nature in Late 19<sup>th</sup> Century America (Advisor: Gordon)  
Pavilions, Plants, Politics and the Public: Growing Meaning and Cultural Memory in the Gardens of Louis XV at *Petit Trianon* (Advisor: Boyd; in progress)

The 'Japanese Taste:' Its Role in the Mission of the American Home and in the Family's Presentation of Itself to the Public as Expressed in Published Sources 1876-1916 (Advisor: Boyd)  
Godey's Lady's Book: The American Lady and Her Home (Advisor: Dohr)  
Integrating Color and Creative Vision: Color Criteria in the Design Process (Advisor: Dohr)  
Lithuanian Folk Costume: A Contested Symbol of National Identity (Advisor: Gordon)  
Characterization and Preservation of Weighted Silk (Advisors: Gordon and Sarmadi)  
Nature Fancywork: Women's Discourse with Nature in Late 19<sup>th</sup> Century America (Advisor: Gordon; in progress)  
Preference, Mystery and Visual Attributes of Interiors: A Study of Relationships (Advisor: Hunt; winner, ASID Joel Polsky Academic Achievement Award)  
Enzyme Immobilization on Plasma Functionalized Synthetic Polymers (Advisor: Sarmadi)  
Plasma Modification of Textiles (Advisor: Sarmadi)  
Recycling of Fibrous Material: Spray Fractionation Mechanism (Advisor: Sarmadi)  
Effect of Plasma Treatment on Surface Characteristics of Synthetic Fibers (Advisor: Sarmadi)

#### M.S.

##### **General focus on historical/cultural aspects of design (material culture)**

A Need of the Time: Vedic City and the American Search for Spirituality (Advisor: Boyd)  
Materialization of Irishness in Nineteenth-Century Bog Oak Souvenirs (Advisor: Boyd)  
Documentation of George B. Post's Design for the Senate Chamber of the Wisconsin State Capitol (Advisor: Boyd)  
Soldiers on the World War II Home Front: The American Woman and Her *House Beautiful* Victory Home (Advisor: Boyd)  
George Mann Niedecken: Influences on the Development of an Interior Architect, 1897-1917 (Advisor: Boyd)  
Interior Materials, Older Women and the Perception of Homeyness (Advisor: Dohr)  
Cultural Differences Reflected in the Interior Design of Apartments of Korean and American Graduate Students (Advisor: Scott)  
Visual Metaphors in Interior Design: Regional Perceptions of the American Southwest (Advisor: Dohr)  
WPA Work Relief and Ojibwa Weavers: A Study of the Indian Weaving Unit, Lac du Flambeau, Wisconsin 1939-1941 (Advisor: Gordon)  
Vietnamese *Ao Dai*: Modern Traditional Dress (Advisor: Gordon)  
The Values and Meanings of Ceyiz (Trousseau) Textiles for Contemporary Urban Turkish Women (Advisor: Gordon)  
The History and Contemporary Meanings of the *Charro* Suit (Advisor: Gordon)  
A View of Women through the Written Word: References to Dress by New England Women, 1850-1860 (Advisor: Gordon)  
A Profile of Signature Designers in the Interior Textile Products Industry (Advisor: Gordon)  
Two Middle Eastern Wedding Costumes as Vehicles of Traditional Culture (Advisor: Wass)  
Sweeping Changes (Brooms as Culture and Art (Advisor: Gordon)

### **General focus on design visualization and application**

Conceptualizing, Visualizing and Communicating Wayfinding Design in Medical Facilities (Advisor: Dohr)  
A Student of the Environmental Barriers in the City of Old San Juan, Puerto Rico: Interior and Exterior Design Guidelines (Advisor: Dohr / Bartholomew)  
Project Teams and the Design Process: Business Benefits and Designers' Roles (Advisor: Dohr; winner of International Facilities Management Award)  
Post-occupancy Evaluation of a Special Care Unit Using Dementia-specific Design Criteria (Advisor: Dohr)  
Color Development: Dimensional Variations and Creative Elaboration (Advisor: Dohr)  
Beyond the Low-Hanging: Future Direction for Digital in Design (Advisor: Dong)  
Design Visualization for Historical Interiors (Advisor: Dong)  
Punctuation Space: A Space to Enhance Visitors' Experience in Art Museums (Advisor: Dong)  
Virtual Classroom: A Prototype for Defining the Worldwide Web as a Meaningful Place (Advisor: Dong)  
A New Life for Old Buildings (Advisor: Rengel)  
Fashion Center in Madison: A Case Study of Transparency and Adaptability as Vehicles of Engagement in Design. (Advisor: Rengel)  
A Method for Analyzing Three-Dimensional Color Interaction and Color Contrast and Placement Patterns within Interiors (Advisor: Dohr)  
Creativity and Thought Development of Design Students (Advisor: Dohr)  
User Involvement in the Interior Design Process (Advisor: Dohr)

### **General focus on environment and behavior**

Patterns for Institutions: A Behavioral Approach to Designing Facilities for Alzheimer's Patients\* (Advisor: Hunt)  
Enhancing Interior Building Sign Readability for Older Persons: Lighting Color and Sign Color Contrast (Advisor: Hunt)  
Multiattribute Utility Technology in Design: A Quantitative Approach to Incorporating Employee Input in Facility Design (Advisor: Hunt)  
Objective and Subjective Measures of Visual Privacy and Resultant Stress Responses of Workers in Open-Office Settings (Advisor: Hunt)  
Views to Nature: Effects on Attentional Capacity (Advisor: Hunt; winner, ASID Joel Polsky Academic Achievement Award)  
Physical and Social Attributes Influencing Mobile Teleworkers' Sense of Place Capacity (Advisor: Dohr; winner, ASID Joel Polsky Academic Achievement Award)  
Housing Attributes that Foster Independent Living in a Retirement Community (Advisor: Hunt)  
Design Guidelines for Neighborhood Qualities in Assisted Living Facilities (Advisor: Dohr)  
Physical and Social Attributes Influencing Mobile Teleworkers' Sense of Place (Advisor: Dohr; winner, ASID Joel Polsky Academic Achievement Award)  
Townhouse Building Facade Complexity and Architectural Styles: Older Adults' Preferences and Perceptions of Monetary Value, Home-Likeness and Selected Socio-Demographic Characteristics (Advisor: Scott)  
Wayfinding in a Continuing Care Retirement Community: Environmental Communication Development (Advisor: Hunt)

### **General focus on design issues**

Furniture of Sustainability and Fashion (Advisor: Dong)  
Architecture and Christopher Alexander: Communication of Wholeness in Two Contemporary Buildings (Advisor: Rengel)  
Virtual Textiles (Advisor: Clark)  
Articulated Habiliments (Advisor: Clark)

Documentation of Flat Sheep....A Master's Exhibit of Handmade Felt (Advisor: Mansfield)  
Pattern and Light Interaction in Textile Design Using the Burnout Technique (Advisor: Sheehan)  
Artifice and Essence (Apparel Sculpture and Headdresses) (Advisor: Sheehan)  
Thedesigntree.com: Plant Yourself: (A design for art, business and personal growth; Advisor: Sheehan)  
Altars Without, Altars Within: Re-voicing the Sacred (Printed textiles and photographs; Advisor: Sheehan)  
Die Zeiten aendern sich (The Times Change Themselves) (Projected installation; Advisor: Sheehan)  
Sweeping Changes (Brooms as cultural symbols; Advisors: Sheehan and Gordon)  
Printed and Painted Textiles (Advisor: Mansfield)  
Choice, Experience, and Transformation: Space as Metaphor (Advisor: Rengel)

### **General focus on textile science**

Surface Modification for Improved Dyeing Properties of Polyester Fabrics with  $\text{SiCl}_4$  and  $\text{SiCl}_4/\text{O}_2$  (Advisor: Sarmadi)  
Assessing Biodegradation of Selected Textiles (Advisor: Sarmadi)  
Surface Animation of Polypropylene Fabrics by Nitrogen-Containing Cold Plasma (Advisor: Sarmadi)  
Wetting Properties of Non-woven Fabrics as Protective Garment Materials (Advisor: Sarmadi)

### Special Committee Degree MFA (superseded in 2006 by M.F.A.)

Second Skin (Textile design; Advisor: Clark)  
Transformations: Explorations in Fiber and Metal (Sculptural cloth; Advisor: Sheehan)  
Streams of Consciousness: (Woven textile installation; Advisor: Sheehan)

**APPENDIX 10:**  
**SAMPLE GRADUATE SCHOOL SAMPLE FORMS**

**APPENDIX 11:  
School of Human Ecology  
Room 38C Computer Lab  
Use Policies and Procedures**

- Report any equipment problems so that they can be fixed before the next class period.

### **Computer Problems and Getting Help**

If there is a problem in the lab, or you need general computer help call The DoIT Help Desk at 264-HELP. They should be able to talk you through any simple computer problems. They will also report any problems they cannot handle over the phone to the SoHE computer support staff. The help desk is available 24 hours per day, but the SoHE staff will only be available between 8 AM and 4:30 PM.

To get training on standard windows software, go to [www.wisc.edu/sts](http://www.wisc.edu/sts) for information about free software.

### **RECOMMENDATIONS FOR SAVING/STORING YOUR DATA:**

**USB Flash Drives** (also known as Pen, jump or thumb drives):

*\*Note: We are no longer supporting Zip disks in the lab. There are two machines in the lab with zip disks that can be used to copy data from a zip disk. You should no longer use Zip disks for normal work in the lab.*

Flash drives work much like Zip or floppy drives, but are smaller and carry much more data. The keyboards in the lab have USB connectors on the back that will work with low energy flash drives (like the Sandisk ones). There is an extension cable next to each computer that will take any kind of flash drive.

**DVDRW/CDRW Drives:**

On each lab computer, these are the lower of the two CD drives. These can be used to save your data to a CD-R, CD-RW, or DVD+R.

### **USING CDs IN THE COMPUTER LAB:**

**“BURNING” CDs:**

This can be done in two ways. The first way is with the software included in Windows XP. When a blank CD is placed into the drive, a window may appear. You should select “*Open writable CD Folder using Windows Explorer*” and hit “OK”. Copy data on the CD the same way data is copied to a floppy or flash drive. When done selecting all the data to be put onto the CD, then right-click the CD window and select “*write to disk*”. \*NOTE: Until this is done, the data is still on the computer and not the CD.

Roxio Data EX CD Creator is another way to copy files onto a CD. It allows you to more accurately plan and control what goes onto the CD. The top of the screen is a window that allows you to browse for the files you want to copy to the CD. The lower window shows what you plan to copy to the CD. Nothing is done to the CD until you are finished and press the red button. This allows you to play around with what files will fit onto a CD or organize the files before burning. Once you have what you want to burn in the lower window you press the Record button. A window pops up that gives you several options. You can select how many copies of the CD you want to make. There is a button to copy all of the files to the local Hard disk first which can help prevent CD burning problems if you have files on the network or on zip disks or other CDs. You can also decide whether to leave the CD open for further copying later or to finalize the CD.

**APPENDIX 12:  
SCHOOL OF HUMAN ECOLOGY  
DOCTORAL AND MASTER'S STUDENT CONFERENCE SUPPORT  
2008-09 Academic Year Support**

***INSTRUCTIONS TO DEPARTMENTS AND STUDENTS***

The SoHE Graduate Program Council is offering financial assistance in the form of scholarships to graduate students who attend professional conferences to give a paper, present a poster, or organize a round table. The student may be an author or co-author. The purpose of the support is to encourage scholarly research and creative endeavor and its presentation. Thus, if a co-author, the student is expected to have been a major contributor to the scholarly work presented.

**Students may receive a maximum award of \$250** to support conference presentations during an academic year and the following summer. An email request for support should be made by the student's Department Chair or by the chair of the department's graduate program. The purpose of the award is to help cover expenses not covered by other sources of support.

**To apply for this support, students must forward all of the following information to their department chair or graduate program chair:**

1. Conference name.
2. Conference location.
3. Dates of the conference.
4. Title of your presentation and all authors (in order).
5. Total travel cost estimates: registration, travel, lodging, meals, other expenses.
6. Travel support available from other sources.
7. If the student is a co-author, a description of the student's contribution to the paper and role in the conference presentation.

The student must include a total travel cost estimate in the request. Students may request up to \$250 but are encouraged to apply for less support if that is sufficient. The GPC may grant smaller amounts than requested due to overall travel requests.

Support from other sources must be described. Application for support from other sources is encouraged and looked on favorably by the GPC. Programs are encouraged to share the costs of students' conference attendance. The GPC views support from other sources as confirmation of the quality of the student's research and of its presentation to the broader academic community.

Applications for travel support from the department or graduate program chair should be addressed to Bill Aquilino, Associate Dean for Graduate Studies and Research, and should be sent by the department or GPC chair on behalf of the student to [aquilino@wisc.edu](mailto:aquilino@wisc.edu).

NOTE: These awards will be issued as a scholarship check and may be taxable income. Students will receive the award after they have returned from the conference and submitted the "Conference Scholarship Response Form" (attached) and a copy of the conference program page(s) listing the presentation.

**APPENDIX 13:**  
**Design Studies Policies and Procedures for the Assignment of Teaching Assistantships**

1. By March 21 each year, all Teaching Assistantship (TA) positions for the following academic year are posted outside the Design Studies office and email notices are sent to all continuing and newly accepted graduate students.
2. Application procedure:  
All interested continuing and newly admitted grad students must submit via email to the Department Administrator:
  - a. An application form.
  - b. A current C.V.
  - c. A progress report from the major professor (continuing students only).

The application deadline is April 1. You can find the TA application form at <http://www.sohe.wisc.edu/etd/> Click on “Graduate Program” and “Current Graduate Students” to find the form.

3. The Graduate Program Committee in consultation with the faculty member in charge of the course will evaluate the applications and select a TA for each teaching assignment according to the following criteria.
  - a. Level of ascertainable proficiency with the subject matter of the course(s).
  - b. English language proficiency.
  - c. Previous academic and professional accomplishments.
  - d. Teaching evaluations (for those previously holding TA positions).
  - e. Favorable progress reports from major professor (for continuing students only).
  - f. Newly admitted students with exceptional qualifications may receive incentive recruitment offers including in some cases TA appointments.
4. Assignments will be completed and announced by April 10.

**D. Policies and Procedures for Hiring Project Assistants**

Project Assistants are hired individually by supervising faculty, who establish criteria for hiring based on project needs and requirements. These positions and criteria are announced, though not necessarily on the same schedule as TA positions.

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If you have any questions about hiring criteria, please contact the Design Studies Department Chair.

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In order to maximize the number of students we support, TA assignments for M.S. students are usually limited to 2 academic years (4 semesters), and TA assignments for M.F.A. and Ph.D. students are usually limited to 3 academic years (6 semesters).

For further information see:

<http://www.ohr.wisc.edu/Polproced/UTG/StuAsstApptT.html>

<http://grad.wisc.edu/admin/hr/policy/maxlevel.html>

<http://www.taa-madison.org/>