New Proposal

Date Submitted: 11/06/23 2:21 pm

Viewing: **: Game Development, MS**

Last edit: 02/01/24 11:34 am

Changes proposed by: Lisa Bievenue

In Workflow

1. **U Program Review**
2. **1468 Head**
3. **LP Grad Committee Chair**
4. **LP Committee Chair**
5. **LP Dean**
6. **University Librarian**
7. **Grad_College**
8. **COTE Programs**
9. **Provost**
10. **Senate EPC**
11. Senate
12. U Senate Conf
13. Board of Trustees
14. IBHE
15. HLC
16. DOE
17. DMI

Approval Path

1. 11/17/23 8:04 am Donna Butler (dbutler): Approved for U Program Review
2. 11/17/23 8:51 am Karin Readel (kereadel): Approved for 1468 Head
3. 11/17/23 9:19 am Lisa Bievenue (bievenue): Approved for LP Grad Committee Chair
4. 11/17/23 9:23 am Lisa Bievenue (bievenue):

5. 11/17/23 10:39 am
   Amber Holmes (aflowers):
   Approved for LP Dean

6. 12/01/23 5:09 pm
   Claire Stewart (clairest):
   Approved for University Librarian

7. 12/13/23 4:25 pm
   Allison McKinney (agrindly):
   Approved for Grad_College

8. 12/13/23 6:45 pm
   Suzanne Lee (suzannel):
   Approved for COTE Programs

9. 12/14/23 3:28 pm
   Brooke Newell (bsnewell):
   Approved for Provost

Proposal Type

Proposal Type:
  Major (ex. Special Education)

Administration Details

Official Program Name	Game Development, MS
Diploma Title	Master of Science in Game Development
Sponsor College	Information Sciences, School of
Sponsor Department	Informatics
Sponsor Name	Judith Pintar
Sponsor Email	jpintar@illinois.edu
College Contact	Lisa Bievenue	College Contact

Email	bievenue@illinois.edu
College Budget Officer	Vicki Van Uithoven
College Budget Officer Email	vlvanu@illinois.edu

List the role for rollbacks (which role will edit the proposal on questions from EPC, e.g., Dept Head or Initiator) and/or any additional stakeholders. Purpose: List here who will do the editing work if proposal needs rolled back. And any other stakeholders.

College Contact/Director, Lisa Bievenue

Does this program have inter-departmental administration?

No

Proposal Title

Effective Catalog Term   Fall 2024

Proposal Title (either Establish/Revise/Eliminate the Degree Name in Program Name in the College of XXXX, i.e., Establish the Bachelor of Science in Entomology in the College of Liberals Art and Sciences, include the Graduate College for Grad Programs)

Establish the Master of Science in Game Development in the School of Information Sciences and the Graduate College

Does this proposal have any related proposals that will also be revised during the next 6 weeks? Consider Majors, Minors, Concentrations & Joint Programs in your department. Please know that this information is used administratively to move related proposals through workflow efficiently. Example: If you are revising the BS proposal and one related concentration within the next 6 weeks, "This BS proposal (key 567) is related to the Concentration A proposal (key 145)."

This MS Major proposal Master of Science in Game Development (key 1196) is related to the MS in Game Development Concentration proposals Art (key 1224), Design (key 1222), Narrative (key 1221), Production (key 1223), Programming (key 1215)

Program Justification

Provide a brief justification of the program, including highlights of the program objectives, and the careers, occupations, or further educational opportunities for which the program will prepare graduates, when appropriate.

Game Studies and Design (GSD), an Informatics program hosted by the School of Information Sciences, proposes an interdisciplinary, online, self-supporting professional Master's degree program, the Master of Science in Game Development (MS in Game Development). It will provide professional training for students interested in working in game studios, game-adjacent industries, or in other work places where game-related skills are in demand. It has been estimated that more than three billion people on the planet play games–on phones, tablets, computers, consoles, VR headsets and table-tops. The global mobile game market alone is responsible for $100 billion of the more than $180 billion dollar global game market. This innovative interdisciplinary program will be organized around university-studio partnerships; students will gain industry experience as they acquire the skills that they need. Across all concentrations, the degree program will emphasize development of serious games, ethics and inclusivity.

TRANSCRIPTED CONCENTRATIONS – Students enrolled in the MS in Game Development will be admitted to one of the following five concentrations.
-- Art
-- Design
-- Production
-- Programming
-- Narrative

ONLINE – As a reflection of the current movement toward remote game development seen in major game studios, this program will be offered online; courses will include synchronous, asynchronous, and flipped learning designs. Most courses will include a live component with an instructor. The online format has multiple advantages. It allows us to more easily scale up as our capacity increases, to welcome international students for whom travel and resettlement makes the program prohibitive, and to be able to include non-traditional students, including professionals already working in full time jobs who wish to retrain for the game industry, or who are already in game development and wish to further their skills in other design areas.

ADMINISTRATION – This program will be administered by Informatics Programs, hosted by the School of Information Sciences. Administration of the program will be funded as a fixed cost of the program, from tuition revenue as described in the budget section.

GOVERNANCE – Program requirements, curriculum, courses, and admissions will be governed by Informatics Programs through cross-campus faculty committees as follows.

1. Program Committee. This committee will be charged with overall oversight of the program, core curriculum (including required courses), admissions requirements, graduation requirements, and program components, practicum courses and internships. This committee will be formed by the Director of Informatics Programs, with input from the Games Studies & Design Program Director, and shall include at least one representative from each of the following departments: Art & Design,

Computer Science, and Information Sciences. Other committee members may be invited from any other department.

2. Curriculum Committee. Informatics Programs will propose a group of faculty from across campus to make up this committee, to be approved by the Program Committee. The committee is charged with oversight of the program curriculum, including the content of core required courses, approval of elective courses, and requirements for the practicum courses.

3. Admissions Committees. Each concentration will have an admissions committee of faculty members recommended by Informatics Programs and approved by the Program Committee. Admissions committees will be charged with the oversight of the admissions process including review of applications and acceptance decisions. Admissions processes will be supported by Informatics/Game Studies & Design staff. Faculty from any department is eligible but each committee must have at least two members from related departments as follows:
a. Art – Art & Design
b. Design –Art & Design, Information Sciences, Informatics/Game Studies & Design
c. Production – Theatre, Music, Information Sciences, Informatics/Game Studies & Design
d. Programming – Computer Science
e. Narrative – English, Information Sciences, Informatics/Game Studies & Design

PROGRAM and COURSE OWNERSHIP
• The MS in Game Development program will be housed in Informatics Programs, hosted by the School of Information Sciences and governed by the Program Committee.
• Core required courses will be owned and managed by Informatics Programs, with oversight by the Curriculum Committee.
• Elective courses may be owned, controlled and managed by any UIUC Department. Program tuition income will fund these courses according to the following tuition distribution model.

TUITION DISTRIBUTION
• Tuition will flow to Informatics Programs to distribute.
• Ten percent (10%) of the total tuition income will be reserved for scholarships.
• Fixed costs to operate the program will be subtracted from the total remaining tuition income and retained by Informatics Programs.
• The net tuition income will be divided by the total number of credit hours enrolled in by the MS in Game Development students to determine a per credit hour rate. Each department offering a course in which MS in Game Development students are enrolled will receive a distribution equal to the number of credit hours for MS in Game Development students multiplied by the annually calculated per credit hour rate.

Instructional Resources

Will there be any reduction in other course offerings, programs or concentrations by your department as a result of this new program/proposed change?

Does this new program/proposed change result in the replacement of another program?

No

No

Does the program include other courses/subjects outside of the sponsoring department impacted by the creation/revision of this program?

No

Program Regulation and Assessment

Plan to Assess and Improve Student Learning

Illinois Administrative Code: 1050.30(b)(1)(D) Provision is made for guidance and counseling of students, evaluations of student performance, continuous monitoring of progress of students toward their degree objectives and appropriate academic record keeping.

List the program's student learning outcomes. Each outcome should identify what students are expected to know and/or be able to do upon completing this program.

The goal of the the MS in Game Development program is to provide practical, technical, critical, and ethical training, awareness, and experiences to students who are interested in working in professional game studios, game-adjacent industries, or in other work places where game-related skills are required. To this end, the program includes four shared objectives for students across all concentrations:

1. Practical Training: Understand the roles and specifications involved in the professional development of games and interactive media, using industry-standard practices for communication, collaboration, and process flow at every stage in the development process.
2. Technical Training: Demonstrate polished game development skills in a chosen specialization sufficient to create or significantly contribute to a publishable interactive experience.
3. Critical Training: Be knowledgeable about and conversant with social, psychological, economic, and technological contexts and impacts of games and simulations in society.
4. Ethical Training: Develop the ethical, relational, and collaborative skills necessary for working on a diverse and inclusive research or design team.

Describe how, when, and where these learning outcomes will be assessed.

Describe here:

Overview

The MS in Game Development Program Coordinator will collect data that reflects on the success of the program as a whole, and the fulfillment of our student learning objectives. Each core course, as well as the elective courses developed for the degree, will have well-articulated individual learning outcomes, which will describe the concepts and skills to be gained as they relate to one or more of the program-level learning objectives.

An Assessment of students' attainment of learning objectives will occur annually. Grades, homework assignments and class projects as well as exhibitions and presentations of student work will provide a regular source of direct assessment data.

Assessment of Specific Outcomes

1. Practical Training: Understand the roles and specifications required to professionally create games and interactive media, and industry-standard practices for communication, collaboration, and process flow for interactive media creation at every stage in the development process.

Practical training will take place in core courses (GSD 511 Game Development I, GSD 512 Game Development II, GSD 513 Practicum in Game Development I, GSD 514 Practicum in Game Development II and GSD 515 Professionalization Seminar (any topic). Direct assessment data will be provided through grades on assignments, exams, and projects, as well as self-assessments, peer review, and reports from internship sponsors.

2. Technical Training: Demonstrate polished game development skills in their chosen specialization sufficient to create a publishable interactive experience.

Technical proficiency will be attained and assessed through required "Tools & Techniques" courses for each concentration (GSD 520, 521, 530, 540, 550, 560), as well as GSD 513 Practicum in Game Development I, GSD 514 Practicum in Game Development II, as well as elective courses in students' specific pathway. Direct assessment data will be provided through grades on assignments, exams, and projects, as well as self-assessments, peer review of group work, as well as exhibitions, demonstrations, and other presentations.

3. Critical Training: Be knowledgeable about and conversant with social, psychological, economic, and technological contexts and impacts of games and simulations in society.

Our core courses (GSD 511 Game Development I, GSD 512 Game Development II, contextualizes the work that students in the program are being trained to do. Direct assessment data will be provided through grades on assignments, exams, and projects, including contributions to an MS in Game Development blog series, associated with student involvement in interest groups that track key issues in the field.

4. Ethical Training: Develop the ethical, relational, and collaborative skills necessary for

working on a diverse and inclusive research or design team.

Our core practicum and professionalization courses will provide this training as it is implemented in the practices of working together in a creative team. Grades on homework, assignments, and exams, self-assessments, and peer review in Practicum in Game Development I, GSD 514 Practicum in Game Development II. GSD 515 Professionalization Seminars will also address these topics as a matter of central concern.

Identify faculty expectations for students' achievement of each of the stated student learning outcomes. What score, rating, or level of expertise will signify that students have met each outcome? Provide rating rubrics as necessary.

Overview

The assessment at the end of students' first year in the program will flag any issues students may be having that has to do with their practical understanding of the field, and in the second year, to determine whether students have earned their degree. Students will be expected to complete each required course with a C or better, have an overall GPA of at least 2.75, and have a "final portfolio" rated as satisfactory by a faculty member in their area of concentration, to receive the degree of Master of Science in Game Development.

Assessment of Specific Expectations

1. Practical Training: Understand the roles and specifications required to professionally create games and interactive media, and industry-standard practices for communication, collaboration, and process flow for interactive media creation at every stage in the development process.

In order to assess students' attainment of practical training objectives, students will be expected to complete each required course (identified above) with a C or better. In practicum courses, students will be assessed on their collaborative practices within a team project. Their attainment of the practical training objective also will be evaluated through self-assessment, and peer reflections on the group projects.

4. Technical Training: Demonstrate polished game development skills in their chosen specialization sufficient to create a publishable interactive experience.

In order to assess students' attainment of technical training objectives, students will be expected to complete each Tools and Techniques course with a C or better, have an overall GPA of at least 2.75. In practicum courses, students will be assessed on their technical contributions to a team project, which will be exhibited at the end of the year. Additionally, reports from their internship sites will provide us with evaluations of students' technical proficiency within a real-world team. Students' "final portfolio" will be evaluated by a faculty member in their area of concentration.

5. Critical Training: Be knowledgeable about and conversant with social, psychological, economic, and technological contexts and impacts of games and simulations in society.

In order to assess students' knowledge and critical thinking, students will be expected

to complete each core courses (identified above) with a C or better. They will be expected to participate in a research-based interest group. Participation will be evaluated through attendance at group events and the contribution of a blog post each semester.

4. Ethical Training: Develop the ethical, relational, and collaborative skills necessary for working on a diverse and inclusive research or design team.

In order to assess students' understanding of ethical and appropriate, and collaborative practices in studio settings, students will be expected to complete each required course addressing these issues with a C or better. Self-assessments and peer review of team-based work, behavior consistent with academic integrity and studio codes of conduct, will also be used to assess students' attainment of this objective.

Explain the process that will be implemented to ensure that assessment results are used to improve student learning.

For all Informatics Programs education programs, a representative campus-wide committee of faculty govern the program. As part of that governance, assessment results are reviewed on an annual basis and recommendations provided to Informatics staff to implement recommendations as appropriate. Evaluation of the program will take place in a two year rotation between (year one) macro-level analysis of curriculum, and (year two) a more focused scrutiny of course content/syllabi. In both years, an agile "Assessment and Action," process will occur during which assessment data related to students will be analyzed and used to make programmatic or course changes as quickly as possible, to improve student learning in relationship to our stated outcomes. An Assessment and Action report will be prepared each Spring by the MS in Game Development Program Coordinator to be shared with the MS in Game Development Program Committee, the Director of Game Studies and Design (GSD) and the Director of Informatics.

Program Description and Requirements Attach Documents

Is the career/profession for graduates of this program regulated by the State of Illinois?

No

Program of Study

Baccalaureate degree requires at least 120 semester credit hours or 180 quarter credit hours and at least 40 semester credit hours (60 quarter credit hours) in upper division courses" (source: https://www.ibhe.org/assets/files/PublicAdminRules2017.pdf). For proposals for new bachelor's degrees, if this minimum is not explicitly met by specifically-required 300- and/or 400-level courses, please provide information on how the upper-division hours requirement will be satisfied.

Attach Program of Study-related information such as sample sequences (for undergraduate programs) or college-level forms.

Catalog Page Text - Overview Tab

Description of program for the catalog page. This is not official content, it is used to help build the new catalog page for the program. Can be edited in the catalog by the college or department.

The Master of Science in Game Development (MS in Game Development) degree provides technical training and practical experience for students interested in working in professional game studios, game-adjacent industries or other businesses where game-related skills are increasingly in demand. The program fosters critical skills in collaboration, communication, integration and professional business practices, along with technical skills in game design within one of the following five concentrations: Art, Design, Production, Programming, and Narrative. After the first year of coursework, students will shift the balance of their course work towards in-studio experiences within a professional game-development environment. The MS in Game Development will serve traditional graduate students as well as industry professionals who are interested in attaining a post-graduate degree while diversifying their professional skills.

Statement for Programs of Study Catalog

Course List

Code	Title	Hours
Major Required Courses		
GSD 511	Game Development I	4
GSD 512	Game Development II	4
Choose one or both of the following for a total of 16 credit hours:		16
GSD 513	Practicum in Game Development I (Internal Studio)	
GSD 514	Practicum in Game Development II (External Studio)	
Concentration Required and Elective Courses		24
Choose one concentration from following:		
	Art	
	Design	
	Production	
	Programming	
	Narrative	
Total Hours		48

Other Requirements

Course List

Code	Title	Hours
Minimum GPA		2.75
Minimum Hours at 500 Level		12

Corresponding Degree   MS Master of Science

Program Features

Academic Level	Graduate
Does this major have transcripted concentrations?	Yes

| Will you admit to the concentration directly? | Yes |
| Is a concentration required for graduation? | Yes |

What is the typical time to completion of this program?
  2 years

What are the minimum Total Credit Hours required for this program?
  48

| What is the required GPA? | 2.75 |

| CIP Code | 500411 - Game and Interactive Media Design. |

Is This a Teacher Certification Program?
                No

Will specialized accreditation be sought for this program?

  No

Delivery Method

This program is available:
  Online Only - The entire program is delivered online, students are not required to come to campus.

Describe the use of this delivery method:
                All courses will be online. The practicum courses will be conducted online (discussions and assignments) but will utilize both physical and online studios. Partnering studios may require face to face and/or online participation.

Admission Requirements

| Desired Effective Admissions Term | Fall 2024 |

Provide a brief narrative description of the admission requirements for this program. Where relevant, include information about licensure requirements, student background checks, GRE and TOEFL scores, and admission requirements for transfer students.

  To be accepted into the program, applicants will be expected to have an undergraduate degree in their area of specialization (or a professional portfolio indicating a level of skill equivalent to an undergraduate degree in that area).

Number of Students in Program (estimate)

| Year One Estimate | 50 | 5th Year Estimate (or when fully implemented) | 240 |

Estimated Annual Number of Degrees Awarded

| Year One Estimate | 0 | 5th Year Estimate (or when fully implemented) | 120 |

What is the matriculation term for this program?   Fall

Budget

Will the program or revision require staffing (faculty, advisors, etc.) beyond what is currently available?
                    Yes

Please explain/describe:

MS in Game Development Program and Playful by Design (PbD) Stu/dio Personnel

There are two components to this program: Course Instruction and a Game Development Studio to support practicum courses and internships. The following faculty and staff positions constitute the estimated staffing required to offer the MS in Game Development.

Faculty
6.5 FTE specialized faculty are budgeted to begin FY25 to provide the needed faculty capacity for the MS in Game Development:
2.0 FTE for the Programming concentration,
2.0 FTE for the Art concentration
1.5 FTE for the Design and Narrative concentrations (existing faculty will be able to contribute to these concentrations), and
1.0 FTE for the Production concentration (existing faculty will be able to contribute to this concentration).

We plan to hire specialized faculty by design: 1) this allows us to hire non-traditional faculty with industry experience, and 2) we especially do not want to commit to long-term faculty for program such as the MS in Game Development, which needs to evolve with the industry and some turnover of faculty will enable us to keep current. Hiring specialized faculty, however, will not translate to significant cost-savings compared to tenure-track faculty since we will need to keep our salaries competitive with the industry jobs they could otherwise seek. Additional (6.5 FTE) specialized faculty and adjuncts will be added as the program expands to Chicago in year 5.

Staff
The Stu/dio has already been launched with support from the iSchool but requires funding for a studio director and research director (0.5 FTE) to be adequately supported and established.

Additional staff required to implement and manage the MS program include
-- Program Coordinator (1.0 FTE)
-- Student Advisor/Academic Services (1.0 FTE)
-- Marketing/Communications/Recruiting (1.0 FTE)
-- Studio Liaison/advisor (1.0 FTE)
-- Office support (0.5 FTE)

Additional Budget
Information
   See attached budget and return on investment projections.

Attach File(s)   MSGD budget plan.xlsx
                        MSGD Budget Narrative.pdf

Financial Resources

How does the unit intend to financially support this proposal?

1. Investment for Growth grant
Informatics has received $918,852 to start up this program, as well as other game studies initiatives. $700,000 will support the implementation of this Master's program, covering 1 year of staffing + some faculty support + equipment (see attached budget).

2. Support from the School of Information Sciences
The iSchool is committed to fund a tenure-track faculty in the area of critical game studies (matching support we requested from the Investment for Growth), and is co-funding a Games Studies & Design program director (1 summer month and 1 course release) for four years beginning in FY23)

3. Tuition revenue
We propose a self-supporting Master's. We expect that if it is approved in 2023, we can develop courses and hire faculty in Spring 2024 to start in Summer 2024, and begin recruiting and admitting MS in Game Development students for a Fall 2024 launch. We are planning to charge tuition above the campus minimum to account for the added expenses of hiring experienced industry professionals as specialized faculty, as well as the extensive computing and emerging technologies equipment we plan to make available to students. We expect that some of the positions will be filled by people who have academic backgrounds that allow them to also have appointments in our participating departments, particularly in Studio Art. As outlined in the attached budget document, the program, at full capacity, will generate more than enough tuition to cover expenses, and will begin to accrue significant surplus by FY26, with which we will be able to adjust for unforeseen expenses, such as the added cost to establish a program in Chicago, or to invest in additional tenure-track faculty who add to the broad community of game related research and critical game studies.

4. Contracted Research & Development Revenue
As described in the Program Description already groups on and off campus are looking to us for their game development and research interests. Based on on-going discussions and grants we expect this avenue to yield significant self-supporting activity as not just a service unit, but as a collaborating center of interest and partner in research. For example, two GSD-affiliated faculty are partnering with Sandia on a Laboratory Directed Research & Development project on evaluation of war game simulations. Other faculty have requested proposals to develop mobile games for health and an outside organization has requested to partner on a large-scale project for health advocacy. The elegance of this source of income is that it is both supported by and helps to support the MS in Game Development. The infrastructure required for the Master's is what enables the infrastructure for this capacity and this capacity is what will make the Master's unique and successful. Master's students will be involved in real-world transformative game projects and this source of expertise will make those projects possible. And not only will this model fund the resources needed to complete the contracted work, it will enhance the reputation of the U of I for transformative game research AND development, which will in turn generate demand for more projects that can be used to scale the educational programs.

Will the unit need to seek campus or other external resources?

No

| Attach letters of support | SS-program-designation-form MSGD.pdf |

What tuition rate do you expect to charge for this program? e.g, Undergraduate Base Tuition, or Engineering Differential, or Social Work Online (no dollar amounts necessary)

ONL Base+Differential Rate

Is this program requesting self-supporting status?

Yes

IBHE

Degree Program Title and Overview

What is the specific title of the proposed degree program as it would be listed in the IBHE Program Inventory? The name should be what typically is used for similar programs nationally. Provide a short description of the program, including highlights of the program objectives, and the careers, occupations, or further educational opportunities for which the program will prepare graduates.

The Master of Science in Game Development (MS in Game Development) degree provides technical training and practical experience for students interested in working in professional game studios, game-adjacent industries, or other businesses where game-related skills are increasingly in demand. The program fosters critical skills in collaboration, communication, integration and professional business practices, along with technical skills in game design within one of the following five concentrations: Art, Design, Production, Programming, and Narrative.

Illinois Administrative Code: 1050.30(a)(1): A) The objectives of the unit of instruction, research or public service are consistent with the mission of the college or university; B) The objectives of the unit of instruction, research or public service are consistent with what the unit title implies.

Institutional Context

University of Illinois at Urbana-Champaign

Describe the historical and university context of the program's development. Include a short summary of any existing program(s) upon which this program will be built.

Explain the nature and degree of overlap with existing programs and, if such overlap exists, document consultation with the impacted program's home department(s).

Game Studies & Design (GSD) is an interdisciplinary Informatics program, hosted by the School of Information Sciences. It currently has two degree programs: an Undergraduate and Graduate Minor in Game Studies & Design. GSD offers core courses, but students enrolled in these programs also take elective courses in more than a dozen units across campus. The success of the Game Studies & Design interdisciplinary programs and initiatives can be attributed in large part to the years we spent developing our community of practice, so that our academic programs emerged directly from the interest of faculty and demand from students. Our cross-campus collaboration began with two years of support from the Illinois Program for Research in the Humanities (IPRH) now the Humanities Research Institute. Our research cluster, "Playful by Design," met every month in a different lab or maker space, brought in speakers, and organized an annual symposium, attracting a wide swath of faculty and academic professionals working in technological and pedagogical areas directly relevant to game studies. As a result we established valuable relationships with service units across campus, some of which, like the Center for Innovation in Teaching and Learning (CITL), the CU Community Fablab, and the Undergraduate Library, were participants in the first Playful by Design Research Cluster. We also have long standing relationships with community-based organizations like the Champaign Urbana Design Organization (CUDO) and its associated non-profit, CUDO PLAYS, which hosts an annual game design competition. Our students do their game-design related "making" in the CU Community Fab Lab, the Grainger Idea Lab and the Siebel Center for Design (SCD); the Playful by Design Symposium events have been hosted by the Spurlock Museum, the Tech Hub and Innovation Studio in the Armory, and SCD; this Spring students enrolled in GSD 101 will be producing a live-action board game event on the "board" of the Hartley Garden at the Arboretum. It is no exaggeration to say that game studies is woven into the fabric of our campus.

With the support of an Investment for Growth grant in 2019, we assembled interdisciplinary curriculum committees to work on the Minor degree program proposals, and to lay the groundwork for a professional Master's Degree. At that point we imagined the Master's degree as a residential program, and had begun to contact professional game studios about the possibility of setting up satellite studios in Champaign to provide internships for our Master's students. We had already established ties with Volition, a Champaign-based game development studio. Then COVID arrived, and disrupted these plans – our conversations with studios were put on hold, and we put our energy wholly into the creation of the two Minor degree programs. The GSD Undergraduate Minor launched in January 2022, and we opened the doors to Graduate Minors in August 2022.

The shift to online education mirrors a move to remote work in many game studios. On the other side of the pandemic the landscape has significantly changed. It is now possible to imagine an academic scenario that was not possible just the year before: an online Master's program, in which internships in professional game studios for our students could also be accomplished online.

This proposed Master's degree will count as electives online versions of many of the courses that are already being used to meet the requirements of the minors. There are existing courses in Computer Science, Creative Writing, Music and Theatre that will also serve as electives. Each of these departments have participated in the decision to include their courses, as documented in their letters of support attached below, with commitment to develop additional elective courses as the program grows.

The only existing program on campus that overlaps with our proposed Master's Program is the

Digital Environments for Teaching, Learning & Agency (DELTA) program in the College of Education. The faculty who were critical to the creation of that program are also GSD affiliated faculty who have been part of the Playful by Design community network since the first IPRH grant as well. DELTA and GSD share faculty and elective courses, and have complementary missions. Delta serves students pursuing careers in curriculum and instruction, or in educational game design, while our proposed program prepares students who are headed for the entertainment game industry. The two programs are part of the same, overarching ecosystem of game studies, which also includes campus investments into immersive technologies. These developments are not in competition; we are collaboratively enriching the opportunities for students in all of our programs in a network that we sometimes refer to as Games@Illinois. The proposed MS in Game Development will be a significant contribution to that larger community.

University of Illinois

Briefly describe how this program will support the University's mission, focus and/or current priorities. Demonstrate the program's consistency with and centrality to that mission.

The vision for our program was incorporated into the Arts Task Force Report of The Next 150, the 2018-2023 campus strategic plan which included this among its suggested tasks: "Establish a game studies program that would not take the form of a centralized degree granting department, but instead would be an interdisciplinary consortium resting upon many degrees, courses and research initiatives in multiple programs across campus." This goal began to be fulfilled with the support of an Investment for Growth grant in 2019, in the 2022 launch of Undergraduate and Graduate Minors in Game Studies & Design, programs which are governed by an interdisciplinary committee of GSD faculty from across six colleges. We are now taking steps to build upon that foundation.

One of the signature goals of the campus strategic plan was to establish Illinois as a global leader in socially-conscious, digital transformation. The plan also called for us to make an authentic commitment to the arts, humanities, and the social sciences by investing in scholarship, while facilitating new roles for artistic practitioners. The interdisciplinary and team-based nature of game development, and the needs of the game industry which employs artists, writers, musicians, and designers on creative teams along with programmers and engineers explains why GSD faculty are appointed to Arts, Humanities, Social Science and STEM units. The MS in Game Development program, which emphasizes work within interdisciplinary teams of designers, writers, artists, programmers, and producers, directly serves the goal of an authentically interdisciplinary digital transformation.

Discuss projected future employment and/or additional educational opportunities for graduates of this program. Compare estimated demand with the estimated supply of graduates from this program and existing similar programs in the state. Where appropriate, provide documentation by citing data from such sources as employer surveys, current labor market analyses, and future workforce projections. (Whenever possible, use state and national labor data, such as that from the Illinois Department of Employment Security at http://lmi.ides.state.il.us/ and/or the U.S. Bureau for Labor Statistics at http://www.bls.gov/).

According to Statista.com, "[i]n 2023, the number of employees in the video gaming industry in the United States reached over 268 thousand." Furthermore, the trend is upward, with a growth of 19% over the past 5 years. According to an analysis at https://learn.org/articles /What_is_the_Job_Outlook_for_a_Career_in_Game_Designing.html, this trend is likely to continue:

"The U.S. Bureau of Labor Statistics (BLS) generally groups video game designers under the larger umbrella of multimedia artists and animators. The BLS reported that the job outlook for multimedia artists and animators from 2018 to 2028 was 4%. This job outlook is as fast as the national average and may be attributed to the balancing factors of an increase in demand for entertainment, but also an increase of these professionals working overseas.

The BLS further breaks down the job outlook for multimedia artists and animators by industry. For the period from 2018 to 2028, the BLS noted that these professionals who worked in motion picture and video industries had a job outlook of about 18%, while those in the broad field of arts, entertainment, and recreation had a job outlook of close to 6%. Another resource, O*Net Online, which pulls information from the BLS, reported a job outlook of 7% to 10% from 2018 to 2028 specifically for video game designers." A quick search on Indeed.com found that in Illinois there are currently 83 openings for a Game Artist, 78 for a Game Developer, and 23 for a Game Designer, all with salaries ranging from $60k to $130k.

This program also has the potential to advance students' educational aspirations. Search committees across many disciplines are regularly seeing job applications from faculty candidates for jobs listings not directly game-related, whose research turns out to be game-related, game-relevant, or game-adjacent. Every year we discover more PhD students all across campus who want to do game studies research and are in need of mentorship and an intellectual community. For example, the graduate students currently enrolled in GSD 504: Graduate Seminar in Game Studies (the GSD Graduate Minor core course, offered for the first time this spring), are pursuing advanced degrees in 10 different programs, in 4 different colleges.

What resources will be provided to assist students with job placement?

One of the staff positions identified in our implementation plan is a studio liaison to seek and work with game studios to provide practicum and internship opportunities for our students. This staff will be well positioned to work with the same studios and game development companies to place our graduates.

If letters of support are available attach

English Letter of Support - MS in Game Development.pdf
CS - Game Development_Letter of Support_04-25-2023.pdf
Music - MS in Game Development Proposal Support (Music).pdf

them here:

Comparable Programs in Illinois

Illinois Administrative Code: 1050.30(a)(6): B) The unit of instruction, research or public service meets a need that is not currently met by existing institutions and units of instruction, research or public service. For additional information about similar programs, check the Degree Program Inventory on the IBHE website (https://www.ibhe.org/ProgInv_Prog.aspx) and review the Notice of Intent website for programs being planned (http://legacy.ibhe.org/ODA/tracking/NOI/NOISearch.asp).

Identify similar programs and sponsoring institutions in the state, at both public and private colleges and universities. Compare the proposed program with these programs, and discuss its potential impact upon them. Provide complete responses, do not reference website links.

Our program will not directly compete with, or have an adverse impact upon other Game Studies programs in Illinois.

Most game design programs in Illinois are offered at the Undergraduate level. The key exception is DePaul University which offers a suite of game-relevant Master's degrees: with Master's degrees in Animation, Digital Communication & Media Arts, and Game Programming, as well as an MFA in Game Design. Our proposed program is significantly different from theirs.

Rather than approaching these areas of professional training as distinct fields of study, our proposed program will admit students with interests across the game-related professions (Art, Design, Production, Programming & Narrative). This structure is by design, so that our students can work together on collaborative teams within our program, pursuing their specializations while gaining direct experience of studio practices that will more closely resemble the work they will do in their professional careers. The chief innovation of our program is its industry partnerships; in their second year, our students will receive credit for studio internships, which will help to launch them to the workforce.

The second significant difference has to do with our online modality. We anticipate attracting a significant number of out of state and international students who would not relocate for a residential program, and for whom the online internships are particularly welcome.

Comparable
Programs in
Illinois Attach
Documents

A Thriving Illinois: Higher Education Paths to Equity, Sustainability, and Growth

IBHE is charged to develop a strategic plan to address the present and future aims and needs and requirements of higher education in Illinois (110 ILCS 205/6) (from Ch. 144, par. 186) Sec. 6). Illinois Administrative Code:

1050.30(a)(6): A) The unit of instruction, research or public service is educationally and economically justified based on the educational priorities and needs of the citizens of Illinois Respond to the following

questions about how the proposed program will support the three goals of A Thriving Illinois: Higher Education Paths to Equity, Sustainability, and Growth Strategic Plan.

Equity

Describe institutional-level plans to close equity gaps in access, progression, completion, and attainment and the implications for the proposed program. More specifically, provide institutional-level plans for attracting, recruiting, retaining, and completing a diverse group of students including working adults, students of color, transfer and low-income students and implications for the proposed program. Explain how progress will be monitored.

It is a priority of our game studies community, both through our teaching, hiring, and research, to address issues related to ethics, diversity, justice, and equity, within the game and game-adjacent industries, which have been marred by the same biases and tolerance for toxicity that have proliferated across social media and in the video game industry during the digital transformations of the 21st century. One of the key motivations in the design of the entire Master's program is to address bias in games and the toxicity that can be found in the game industry by transforming it from the inside, training students in diverse and inclusive environments, and sending them into the industry carrying those values with them.

This program will further be guided by the institutional practices of the School of Information Sciences and the University as a whole. In the iSchool's 2022-2027 strategic plan diversity and inclusion are directly addressed in a section titled Diversity, Equity, Inclusion and Accessibility:

Our goal is to nurture and grow a culture of inclusion both locally and globally, ensuring diversity, equity, inclusion, and accessibility in all aspects of our work.
The iSchool contributes to the University's goal to make a significant and visible social impact:

"When the core foundations of unabashed discovery combine with transformative learning and teaching, the outcomes are no longer measured simply in degrees or in citations. They are seen in how the world is changed for the better through contact with the University of Illinois at Urbana-Champaign. The university lives up to its land-grant mission in many ways, and we will better organize, enrich, and value these contributions as we reach out to our local, regional, national, and global communities."

As a result, our School will work to ensure diversity, equity, inclusion, and accessibility in all aspects of our teaching, research, and engagement.

Describe program and institution-based high-impact practices and wrap-around student support services ensuring equitable access and success for students enrolled in the proposed program.

The UIUC Graduate College offers a number of support services for underrepresented students. The MS in Game Development program staff will work to connect students with these resources,

COMMUNITY OF SCHOLARS (COS) program, a virtual spring campus visit for newly admitted students - Through networking and gaining a better sense of the Illinois campus, students are able to better understand how graduate study at the University of Illinois can support their short and long-term goals.

COMPETING FOR EXTERNAL FUNDING – The Office of External Fellowships assists Illinois graduate students in competing for external grants and scholarships, helping to lessen any financial barriers that graduate study may present.

CELEBRATING DIVERSITY, RECOGNIZING EXCELLENCE – The Graduate College hosts an annual recognition ceremony for our fellowship recipients, and students recognized by their programs for scholarly work, teaching, and service.

Our program will also work to recruit underrepresented students by leveraging the following Graduate College programs:

BROADENING PARTICIPATION IN GRADUATE EDUCATION (BPGE) – The Graduate College has made addressing the limited pool of students from populations historically underrepresented in graduate study a priority by offering opportunities for visiting, newly admitted, and current graduate students at the University of Illinois. Exposure to graduate school practices, as well as opportunities to network with other students and faculty will better equip underrepresented students for graduate achievement. BPGE offers recruitment ideas, best practices, National Name Exchange data, and other resources to enhance departmental recruitment efforts.

SUMMER RESEARCH OPPORTUNITIES PROGRAM (SROP) Research Experience for Rising Seniors – The SROP at Illinois brings highly competitive undergraduate students from across the U.S. and its territories to campus for a eight-week introduction to graduate study. Participants conduct research under the mentorship of a faculty member in their chosen field of study, explore careers in research, attend workshops, and take part in team activities that prepare them for graduate study. Participants receive a stipend, housing, meals, and academic credit.

ILLINOIS SUMMER RESEARCH SYMPOSIUM (ISRS) Showcasing the Exceptional Talents of the Next Generation of Scholars – The Illinois Summer Research Symposium (ISRS) brings students enrolled in SROP, SPI, McNair, and several partner summer research programs together to present their work. Presentation format varies and include posters, roundtable discussions, and panel presentations.

ASPIRE – Aspire Illinois recruits talented students from backgrounds typically underrepresented at elite institutions to consider attending graduate school at Illinois. Toward this aim, we foster a webinar series to guide students through the process of

selecting a graduate program and submitting competitive applications. In addition, ASPIRE-applicants are supported through direct contacts with Directors of Graduate Studies and faculty as well as through campus visits.

Explain institutional strategies being implemented to increase and retain faculty, staff, and administrators of color and the implications for the proposed program. Explain how progress will be monitored.

The iSchool recently hired an Assistant Dean for Diversity, Equity, Inclusion, and Accessibility, Dr. Eugene Moore, to develop strategies to retain faculty, staff and administrators of color. Dr. Moore is responsible for developing and implementing a DEIA strategy in coordination with upper level administration. He is also responsible for assessing and improving the strategy over time.

Sustainability

Describe strategies and initiatives the institution plans to implement that makes the proposed program and college more generally affordable for students and their families, including those who have been historically underserved.

The MS in Game Development has been designed to be a cost-recovery program; this format limits our ability to offer support to students in the form of tuition waivers and assistantships. However, we are able to offer scholarships. We have already begun to reach out to corporate partners to sponsor scholarships to allow us to admit and retain students from underrepresented and underserved communities. Because we are developing our own in-house game development studio, the Stu/dio, which hires students on an hourly basis, this is another avenue that we can offer to students who need financial support in order to be successful in our program. In the second year of the program, student internships are likely to be paid positions.

Provide tuition cost analysis for comparable programs and institutions in Illinois.

DePaul University has the most recognized graduate level game design program in Illinois, a Master's in Fine Arts in Game Design. The 2022-23 tuition is $900/credit hour. That would translate to $21,600/year for our 24 credit hour (minimum; students may enroll in as many as 30 credit hours) per year program, which has a proposed tuition rate of $18,000 for Illinois residents. Bradley University has an undergraduate game design program, with an annual tuition of nearly $40,000. Columbia College in Chicago also offers an undergraduate game program with a tuition rate of $30,000.

Growth

Provide a supply and demand analysis for the proposed program that, at minimum, does the following: a) Provides evidence of student interest in the proposed program including any strategies to incentivize students to stay in Illinois. b) Identifies and provides evidence of a high-quality credential with viability for future careers.

We are already hearing significant interest in the Master's Program from our own GSD minors, numbering more than 70 after just one year, 32 of whom are graduating this year. The reputation of the University of Illinois as a campus, and high ranking of the iSchool among its peers will add to the quality of the credential that the Master's program will confer. The employment numbers cited above suggest a job market that is looking for excellence. The chief innovation of our program – the industry-partnerships – are proving to be very attractive to the professional game studios that we have contacted, based on their level of interest and excitement. Most have expressed interest in retaining the students who complete their internships in their studios, assuming the fit is right. We anticipate that the majority of students will have an offer of employment at the studio where they have interned. But the professionalization courses we offer will allow them to look for an industry job elsewhere, or to strike out as entrepreneurs in building studios of their own. New AI tools like ChatGPT are making this possible in a way that was not true just a year ago. Our program will include training in the use of AI in game development.

Explain how the program engaged with business and industry in its development and how it will spur the state's economy by leveraging partnerships with local, regional, and state industry, business leaders and employers.

Game Studies & Design staff are working to develop industry partnerships in several ways.

Game Studies Program Coordinator Dan Cermak is the former CEO of Volition game development company located in Champaign, IL. Volition, currently owned by Embracer group, has agreed to be one of our partner studios where students join their teams for their practicum courses and possibly 3rd year internships.

We have had contact with Riot Games in Los Angeles and they are interested in participating via an internship model.

We are working with UIUC's Office of Corporate Relations to build relationships with other game development companies such as Electronic Arts, Undead Labs, Raven Software, Sony and Microsoft.

We are in early discussions with Discovery Partners Institute (DPI) staff regarding potential connections to game studios in the Chicago area.

Describe how the proposed program will expand access and opportunities for students through high-impact practices including research opportunities, internships, apprenticeships, career pathways, and other field experiences.

The MS in Game Development is designed around opportunities for students to have practical experience on game development teams. A major requirement is 16 hours of practicum experience at a game development, design, or art studio. We will also coordinate potential and optional 3rd year internship opportunities at those same studios.

Students who are interested will also have opportunities for research experiences with faculty affiliates of the Game Studies & Design Stu/dio.

Explain how the proposed program will expand its models of teaching and learning, research, and/or public service and outreach that provide opportunity for students to succeed in the work of the future.

With the help of former Volition CEO Dan Cermak, and his colleagues, the MS in Game Development program is designed around how game development is being done. The MS in Game Development will be on-line because so many of the game development companies and supporting studios have shifted to virtual teams, a transition that was already happening but hastened by the CoVid pandemic. The course GSD 540 Tools and Techniques of Game Production will be delivered as a simulation of a studio developing a game. Students will experience actual issues and obstacles that real studios have faced.

Beyond workforce need, describe how the program broadly addresses societal needs (e.g., cultural or liberal arts contribution, lifelong learning of Illinois residents, or civic participation).

Scholars on our campus, across STEM fields, the Social Sciences, the Arts, and the Humanities are increasingly taking up important questions about games, gaming, gamers, gamefulness and gamification, and the sociotechnical contexts that surround play more broadly. One reason for the interdisciplinary breadth is that much of the technological development that is "game-relevant" is also of significant importance to society as a whole. For example, the recent appearance of AI applications like ChatGPT and Dall-E, which generate original text and images, emerged, in part, in response to the needs of the game industry; their use will affect the industry, its artists, writers, and programmers in both productive and deleterious ways.

This is the same mixed effect such technologies will have on society; both potentials and consequences require interdisciplinary inquiry. Other examples of game-related studies include the physiological and cognitive changes taking place in the bodies of Esports players, the critical analysis of racism and sexual harassment in multiplayer game spaces (like Mark Zuckerberg's much-hyped "metaverse"), as well as the ever-widening use of game-like simulations for education and in the professional training of everyone from doctors, soldiers, astronauts and fast food workers to academics being schooled on how to behave ethically when doing research. Applications of artificial Intelligence/machine learning (AI/ML) in tandem with extended reality (XR) technologies, are used for entertainment, but also to conduct user experience (UX) research evaluating human-technology interaction, for example. But interactive and immersive simulations are becoming a new research modality, for anything, because of their capacity to gather data from their player-users. Finally, the design, development and evaluation of "serious" games for prosocial purposes–community development, changing attitudes regarding climate change, improving classroom instruction, among many other transformative applications, is a rapidly-growing area.

It has been estimated that more than three billion people on the planet play games–on phones, tablets, computers, consoles, VR headsets and table-tops. The global mobile game market alone is responsible for over $100 billion of the more than $200 billion dollar global game market (https://truelist.co/blog/gaming-statistics/). This ambitious and revenue-generating proposal is an expression of our conviction that as an R1 research institution, and a leader in transformative innovation across many fields, we have an obligation to step up to the challenge of studying the global phenomena surrounding games and gaming in a comprehensive and interdisciplinary way, as well as preparing our students to enter the industries of the future. Games modernize with each new technological innovation; both research and teaching must keep up. We want to both foster the study of games and to teach game design in new and better ways.

A Thriving Illinois:
Higher Education
Paths to Equity,
Sustainability, and
Growth - Attach
Documents

Program Description and Requirements

Illinois Administrative Code:

1050.30(b)(1) A) The caliber and content to the curriculum assure that the objectives of the unit of instruction will be achieved; B) The breadth and depth of the curriculum are consistent with what the title of the unit of instruction implies; C) The admission and graduation requirements for the unit of instruction are consistent with the stated objectives of the unit of instruction.

1050.30(b)(3): Appropriate steps shall be taken to assure that professional accreditation needed for licensure or entry into a profession as specified in the objectives of the unit of instruction is maintained or will be granted in a reasonable period of time.

1050.50 (a)(2)(C) Requirement for Programs in which State Licensure is Required for Employment in the Field: In the case of a program in which State licensure is required for employment in the field, a program can be found to be in good standing if the institution is able to provide evidence that program graduates are eligible to take the appropriate licensure examination and pass rates are maintained as specified in the objectives of the unit of instruction. If there is no such evidence, the institution shall report the program as flagged for review.

Program Description

Provide a description of the proposed program and its curriculum, including a list of the required core courses and short ("catalog") descriptions of each one. (This list should identify all courses newly developed for the program).

Provide Program Description here:

The Master of Science in Game Development (MS in Game Development) degree provides technical training and practical experience for students interested in working in professional game studios, game-adjacent industries or other businesses where game-related skills are increasingly in demand. The program fosters critical skills in collaboration, communication, integration and professional business practices, along with technical skills in game design within one of the following five concentrations: Art, Design, Production, Programming, and Narrative. After the first year of coursework, students will shift the balance of their course work towards in-studio experiences within a professional game-development environment. The MS in Game Development will serve traditional graduate students as well as industry professionals who are interested in attaining a post-graduate degree while diversifying their professional skills.

Four Core Required Courses (24 credit hours - GSD 511, 512, and 16 credits in GSD 513 and/or 514):

GSD 511 Game Development I (4)
The focus of this course is on implementing professional studio business practices into the planning of interactive projects. Areas of focus include high level design vision, audience evaluation, User Interface and its impact on the design, iteration of a series of design documents (high, medium and low level) and the team dynamics of communication, critique and integration. Students will create work plans, development documents, and a prototype for a collaborative game project.

GSD 512 Game Development II (4)
The emphasis of this course is understanding the video game development process, emphasizing key elements of the process including the development timeline, scheduling, prototyping, iteration, QA, game builds and player research. Students will implement a pre-existing design document: Creating work plans, development documents, and collaborate on a final game. This course guides students in incorporating professional studio business practice, including contemporary remote collaborative tools, managing asynchronous communication, and cross-cultural work skills.

GSD 513 Practicum in Game Development I (Internal Studio) (8)
Students enrolled in this course receive credit for remote participation on a project in our student-run, campus-based studio (the Stu/dio) providing professional training and experience within their concentration. Students will work with department heads to create assigned set pieces, production tools, and other assets that will be incorporated into campus-based client projects for learning and research. Practicum experiences will be supervised by an in-studio affiliated faculty member.

GSD 514 Practicum in Game Development II (External Studio) (8)
Students enrolled in this course receive credit for their internship in a partner game industry studio providing professional training and experience within their concentration. Students will work with department heads to create assigned set pieces, production tools, and other assets specific to their concentration that will be incorporated into a studio based project within the industry. Students' practicum experiences will be supervised by a GSD affiliated faculty member and by the GSD

internship coordinator.

Concentration Required and Elective Courses (24 credit hours)
See the following Concentrations
Art
Design
Production
Programming
Narrative

Total Program Credits 48

Attach Program Description Files if needed   MSGD Program Description_November 2023.docx

Graduation Requirements

Provide a brief narrative description of all graduation requirements, including, but not limited to, credit hour requirements, and, where relevant, requirements for internship, practicum, or clinical. For a graduate program, summarize information about the requirements for completion of the thesis or dissertation, including the thesis committees, and the final defense of the thesis or dissertation. If a thesis or dissertation is not required in a graduate program, explain how the functional equivalent is achieved.

Admitted students will need to complete a minimum of 48 graduate credit hours to earn the Master of Science in Game Development (MS in Game Development) degree, including the following required courses:

GSD 511 Game Development I

GSD 512 Game Development II

GSD 513 Practicum in Game Development I (In-Studio internship)

GSD 514 Practicum in Game Development II (In-Studio internship)

At least 12 credit hours selected from a list designated for each concentration.

Art:

GSD 520 Tools and Techniques of Game Art

GSD 521 Tools & Techniques: Contemporary Techniques for 2D Art for Games

GSD 522 Tools & Techniques: Contemporary Techniques for 3D Art for Games

GSD 523 Tools & Techniques: Contemporary Techniques of 3D Animation for Games

Design:

GSD 530 Tools and Techniques of Game Design

GSD 531 Tools & Techniques: Contemporary Techniques in Game Design

Production:

GSD 540 Tools and Techniques of Game Production

GSD 541 Tools & Techniques: Contemporary Techniques of Game Production

Programming:

GSD 550 Tools and Techniques of Game Programming

GSD 551 Tools & Techniques: Contemporary Techniques for Programming of Games

CS 415 Game Development

Narrative:

GSD 560 Tools and Techniques of Game Narrative

GSD 561 Tools & Techniques of Game Narrative: Contemporary Techniques in Writing for Games

CW 463 Adv Topics in Creative Writing

The remaining elective courses may be Tools & Techniques courses or courses offered by affiliated units approved for each concentration.

Specialized Program Accreditation

Describe the institution's plan for seeking specialized accreditation for this program. Indicate if there is no specialized accreditation for this program or if it is not applicable.

NA

Licensure or Certification for Graduates of the Program

If this program prepares graduates for entry into a career or profession that is regulated by the State of Illinois, describe how it is aligned with or meets licensure, certification, and/or entitlement requirements.

NA

Plan to Evaluate and Improve the Program

Describe the program's evaluation plan.

The MS in Game Development Program Coordinator will collect data that reflects on the success of the program as a whole, and the fulfillment of our student learning objectives. Each core course, as well as the elective courses developed for the minor will have well-articulated individual learning outcomes, which will describe the concepts and skills to be gained in relationship to one or more of the student learning objectives. At the programmatic level, the Program Coordinator will track the number of students enrolled in the degree, students' demographic information, the distribution of students across colleges and major fields of study, courses taken, as well as post-graduate employment information, which will be used to update advising materials provided to students in the program. At the course level, various measures of student performance, and attainment of learning objectives will be used, including a self-assessment form filled out by students upon declaration of the minor, and another upon completion of the degree requirements, regarding their experience with and mastery of concepts and skills. Grades, homework assignments and class projects as well as exhibitions and presentations of student work will take place on a regular basis and will provide an additional source of data.

Evaluation of the program will take place in a two year rotation between (year one) macro-level analysis of curriculum, and (year two) a more focused scrutiny of course content/syllabi. In both years, an agile "Assessment and Action," process will occur during which assessment data will be analyzed and used to make programmatic or course changes as quickly as possible, to improve student learning in relationship to our stated outcomes. An Assessment and Action report will be prepared each Spring by the Program Coordinator, with the support of the MS in Game Development Curriculum Committee and will be shared with the Director of the Game Studies and Design Program and the Director of Informatics.

Plan to Evaluate
and Improve the
Program
Attachments

Budget Narrative

Fiscal and Personnel Resources

Illinois Administrative Code: 1050.30(a)(5): A) The financial commitments to support the unit of instruction, research or public service are sufficient to ensure that the faculty and staff and support services necessary to offer the unit of instruction, research or public service can be acquired and maintained; B) Projections of revenues necessary to support the unit of instruction, research or public service are based on supportable estimates of state appropriations, local tax support, student tuition and fees, private gifts, and/or governmental grants and contracts.

Budget Rationale

Provide financial data that document the university's capacity to implement and sustain the proposed program and describe the program's sources of funding.

Is the unit's (Department, College, School) current budget adequate to support the program when fully implemented? If new resources are to be provided to the unit to support the program, what will be the source(s) of these funds? Is the program requesting new state funds? (During recent years, no new funds have been available from the state (IBHE) to support new degree programs).

Once the program is up and running it will be self-supporting. To launch the program, however, requires significant investment. A FY24 Investment for Growth grant will provide the startup funds needed to launch the Master's in 2024 or 2025.

Faculty Resources

Will current faculty be adequate to provide instruction for the new program or will additional faculty need to be hired? If additional hires will be made, please elaborate.

Many of the faculty and staff required to offer this Master's program will need to be hired. Existing full time faculty and staff who are developing the program, and who will be responsible for hiring new faculty and staff (along with the cross-campus committee of faculty) include the following (CVs attached):
Judith Pintar - Associate Teaching Professor (iSchool), GSD Program Director
Lisa Bievenue - Director of Informatics Programs
Dan Cermak - Instructor, Industry Liaison and Studio Director
Katryna Starks - Postdoc, Instructor, Program Coordinator

In addition to the above core GSD faculty and staff, affiliated faculty across campus will open their courses for MS in Game Development students to enroll in as electives for the MS in Game Development degree.
Laurie Hogin - Professor, Art & Design
Amber Dewey Schultz - Clinical Assistant Professor, Theatre
Eric Shaffer - Assistant Teaching Professor, CS
John Toenjes - Professor, Dance

With funding from program tuition, or campus support, the program seeks to help hire for the following proposed new faculty positions:

Two positions in Art & Design/Studio Art
- A digital or computational artist/scholar-practitioner accomplished in analog and/or video game development, digital painting/coloring, rendering in 3D art, storyboarding, and commission and/or freelance-based work, with versatility across evocative, enacting, embedded, and emergent narrative forms.

- An illustrator accomplished in drawing and collage, digital painting/coloring, serialized storytelling, storyboarding, and commission and/or freelance-based work.

Preferred candidates for these positions would be versed in theoretical and practical knowledge of how culture, competition, and agency is aesthetically expressed in popular media and genre, and art/design/performance that draws from or bears on traditions and contexts specific to Black, Latinx, or Indigenous communities.

One position in Theater - a scholar-practitioner experienced in audio/music production relevant to the commercial games industry. This position will bolster the Sound Design curriculum for Theater's growing BFA Sound Design and Arts and Entertainment technology programs, currently limited by the number of 0% faculty who teach courses and advise students in addition to their duties at the Krannert Center for the Performing Arts. This position will allow Theater to support the robust growth of interest in sound design and technology, where graduates have a very high placement rate in performance and gaming industries.

One position in Educational Psychology supplementing the TIER-ED (Technology Innovation in Educational Research and Design) community of scholars whose work is situated at the intersection of cognitive, developmental, and educational sciences. The

hire would help to establish the College of Education as an international leader in psychologically and pedagogically sound game design in both formal and informal learning environments.

Two positions in the School of Information Sciences
- A scholar whose research focuses on the development and critical evaluation of generative/creative Artificial Intelligence (AI) in the game industries. This position will intersect and serve two areas in the iSchool's strategic plan: scholarship related to AI as a complement of human intelligence, and investment in and study of game applications, frameworks, and design techniques. The research interest of an ideal candidate would also address critical challenges associated with reducing algorithmic bias, working towards making games, the game industry, and gaming communities more inclusive and diverse.

- A scholar whose work focuses on user interfaces (UI), user experience (UX), or the human-centered design of serious games, with an emphasis on accessibility or universal design. Games have the capacity to immerse users/players in the experience of others – for example, the experience of having a disability, suffering economic disadvantage, or being a refugee; it can also provide users with insight into the more-than-human perspectives of animals, trees, or oceans, bringing attention to the consequences of climate change. Thus this faculty position may contribute to a third area of the iSchool's strategic interest: its response to the United Nations' "2030 Agenda for Sustainable Development."

Five specialized faculty will be hired into Informatics Programs to teach the foundational and core required courses of the MS in Game Development:
- Design
- Programming
- Art
- Narrative
- Production

These faculty will be recruited from industry and will be capable of teaching, using and communicating industry processes, expectations and standards in their respective fields. New faculty with no prior teaching experience will be required to participate in a teaching academy, led by current GSD faculty, the summer before they begin teaching.

Please address the impact on faculty resources including any changes in numbers of faculty, class size, teaching loads, student-faculty ratios, etc.

This program will not significantly impact faculty size, class size, ratios, or teaching loads in any of the partnering units. Some departments will allow MS in Game Development students to register in courses as electives (see the supporting letters in the Concentration proposals), but it is not expected exceptions will be made regarding course capacity and full enrollment. This program will help to support 1-2 new faculty hires for certain departments based on need, including Art & Design, Theatre, Information Sciences and Computer Science.

Describe how the unit will support student advising, including job placement and/or admission to advanced studies. Will current staff be adequate to implement and maintain the new program or will additional staff be hired? Will current advising staff be adequate to provide student support and advisement, including job placement and or admission to advanced studies? If additional hires will be made, please elaborate.

New staff will be required since this is a new program that will require significant support for recruiting, admissions, student advising, and job placement.
Program Manager (1.0 FTE)
Studio Director (0.5 FTE)
Research Director (0.5 FTE)
Student Advisor/Academic Services (1.0 FTE)
Marketing/Communications (0.5 FTE)
Studio Liaison/advisor (1.0 FTE)
IT Support (1.0 FTE)
Office support (0.5 FTE)

Note: the Stu/dio has already been launched with support from the iSchool but requires funding for a 50% FTE studio director and 50% FTE research director to be adequately supported and established.

Are the unit's current facilities adequate to support the program when fully implemented? Will there need to be facility renovation or new construction to house the program?

New space will be required for the staff and some faculty but since the courses are online, this program will not impact classroom space on campus. Some office space will be available within iSchool space at 614 E. Daniel St., Champaign, but more space is likely to be required and may result in space rental costs. The Studio currently has space in the iSchool building at 501 E. Daniel St., Champaign, but will likely need to expand within 1 year. One of our unit partners, Center for Innovation in Teaching & Learning may be able to provide some of that space in the Armory (505 E. Armory Ave., Champaign).

Library Resources

Describe your proposal's impact on the University Library's resources, collections, and services. If necessary please consult with the appropriate disciplinary specialist within the University Library.

In our discussions with personnel in the Library, the understanding and support for popular culture, gaming, and game design includes several members of the Library's faculty, with one already holding degrees in 3D Animation/Game Design and Media Studies. The Library already holds several of the key textbooks in Game Design, and supports many serials related to Game Studies and Design. The Information Science Librarian (Christopher Bailey) has indicated support for additional resources that may be needed by this degree program.

Summarize information about library resources for the program, including a list of key textbooks, a list of key text and electronic journals that will support this program, and a short summary of general library resources of the University that will be used by the program's faculty, students, and staff.

In addition to housing an extensive collection of games in the Main Library, the Library provides access to the most widely recognized, top journals in game studies. These include: ACM Transactions on Modeling and Computer Simulation, Computers in Entertainment: CIE, EAI endorsed transactions on serious games, Eludamos journal for computer game culture, Entertainment Computing, GAME: The Italian Journal of Game Studies, Games and Culture, Games for Health Journal, JMIR Serious Games, International Journal of Serious Games, Loading…, New Media & Society, Science, Technology, & Human Values, and Simulation and Gaming.

Moreover, commercial resources are supplemented by other, relevant titles that are open-access and available on-line:

· Analog Game Studies – open access at https://press.etc.cmu.edu/index.php/product/analog-game-studies-volume-i/

· International Journal of Computer Game Research – open access at https://gamestudies.org

· Transactions of the Digital Games Research Association – open access at http://todigra.org/

· Well Played – open access at https://press.etc.cmu.edu/index.php/publication-tag/well-played/

The LIS Librarian has recently ordered two key textbooks:

· Sellers, M. (2017). Advanced Game Design (A systems approach). Addison-Wesley Professional, ISBN: 9780134668185. https://www.oreilly.com/library/view/advanced-game-design/9780134668185 (available in print only).

· Totten, C. (2019). An Architectural Approach to Level Design. A K Peters/CRC Press; 2nd edition. (unlimited online access);

and has added unlimited online access to existing print copies of

· Vandemeer, J. (2013). Wonderbook: An Illustrated Guide to Creating Imaginative Fiction. New York : Abrams Image; LC 2012042807; ISBN 9781419704420; ISBN 1419704427; OCLC (OCoLC)808413799; OCLC (OCoLC)ocn808413799.

Based off of our assessment, we believe that the University Library presently provides sufficient resources, and has a structure in place to ensure the purchase of new important textbooks and serials. The budget available for Library/Information Science, Information Management, Informatics, Museum Studies, etc., is more than adequate: the annual Information Sciences monograph budget is greater than $40,000 and the serials budget is greater than $80,000. Should the program expand in future years, the

Library encourages its coordinators to robustly engage in discussions of any expanded
support needs for Library resources and services.

Are any sources of funding temporary (e.g., grant funding)? If so, how will the program be sustained once
these funds are exhausted?

NA

If this is a graduate program, please discuss the intended use of graduate tuition waivers. If the program is
dependent on the availability of waivers, how will the unit compensate for lost tuition revenue?

This will be as self-supporting program with no tuition waivers.

Budget Narrative
Fiscal and
Personnel
Resources
Attachments

Personnel Budget

Please complete all lines below; all fields are required. For fields where there is no
anticipated cost or need, enter 0 or NA.

Category	Year One	Year Five	Notes

Faculty (FTE)

Faculty FTE Year1	Faculty FTE Year 5	Faculty FTE Notes
4	12	1-3 partial tenure stream + specialized faculty

Faculty ($)

Faculty Year 1	Faculty Year 5	Faculty Notes
499764	1887707	1-3 partial tenure stream + specialized faculty

Advising Staff ($)

Advising Staff Year 1	Advising Staff Year 5	Advising Staff Notes
172100	423132	yr 1: 1.0 FTE advising + 1.0 FTE Studio Liaison, yr 5: 4.0 FTE (expansion to Chicago with 25% higher salary in year 4)

Graduate
Students ($)

Graduate Students Year 1	Graduate Students Year 5	Graduate Students Notes
70200	115064	yr 1: 3 TAs to support online courses

Other Personnel
Costs

Other Personnel Costs Year 1	Other Personnel Costs Year 5	Other Personnel Costs Notes

Other Personnel Costs Year 1	Other Personnel Costs Year 5	Other Personnel Costs Notes
154478	379807	Program Coordinator, Communications (expansion to Chicago with 25% higher salary in year 4)

Budget Narrative

Attachments

[MSGD budget plan.xlsx](#)

[MSGD Budget Narrative.pdf](#)

Facilities and Equipment

Illinois Administrative Code: 1050.30(a)(4): A) Facilities, equipment and instructional resources (e.g., laboratory supplies and equipment, instructional materials, computational equipment) necessary to support high quality academic work in the unit of instruction, research or public service are available and maintained;

B) Clinical sites necessary to meet the objectives of the unit of instruction, research or public service;

C) Library holdings and acquisitions, owned or contracted for by the institution, that are necessary to support high quality instruction and scholarship in the unit of instruction, research and public service, are conveniently available and accessible, and can be maintained.

Describe the facilities and equipment that are available, or that will be available, to develop and maintain high quality in this program. Summarize information about buildings, classrooms, office space, laboratories and equipment, and other instructional technologies for the program.

1. No classrooms will be required.
2. Some office space is available in the iSchool Building, but additional will be required either in the department in which the faculty supports (e.g., CS or Art & Design) or within School of Information Sciences space.
3. Additional laboratory space will be needed for the Stu/dio. Computer and VR/XR equipment is required for the Stu/dio and that is accounted for in the materials/supplies budget line item. Equipment maintenance and upgrades are also factored into the ongoing self-support budget.

Will the program require new or additional facilities or significant improvements to already existing facilities?

Yes

Facility Need

Facility Need	Year 1 Cost	Year 5 Cost	Facility Notes
Office space	50,000	136,590	No classroom space will be required. Office and lab space will be required; some is available in iSchool space, but additional space will likely need to be rented given the growth of the iSchool itself.

Will the program need additional technology beyond what is currently available for the unit?

Yes

Supplies,
Services,

Equipment

Supplies, Services, Equipment Year 1	Supplies, Services, Equipment Year 5	Supplies, Services, Equipment Notes
40000	90000	Computers, VR peripherals
25000	27300	Marketing
25000	27300	Cloud computing/storage

Are there other costs associated with implementing the program? No

Facilities and Equipment Attachments

Faculty and Staff

Illinois Administrative Code: 1050.30(a)(3): A) The academic preparation and experience of faculty and staff ensure that the objectives of the unit of instruction, research or public service are met; B) The academic preparation and experience of faculty and staff, as evidenced by level of degrees held, professional experience in the field of study and demonstrated knowledge of the field, ensure that they are able to fulfill their academic responsibilities; C) The involvement of faculty in the unit of instruction, research or public service is sufficient to cover the various fields of knowledge encompassed by the unit, to sustain scholarship appropriate to the unit, and to assure curricular continuity and consistency in student evaluation; D) Support personnel, including but not limited to counselors, administrators, clinical supervisors, and technical staff, which are directly assigned to the unit of instruction, research or public service, have the educational background and experience necessary to carry out their assigned responsibilities.

Describe the personnel resources available to develop and maintain a high quality program, including faculty (full- and part-time, current and new), staff (full- and part-time, current and new), and the administrative structure that will be in place to oversee the program. Also include a description of faculty qualifications, the faculty evaluation and reward structure, and student support services that will be provided by faculty and staff.

MS in Game Development Faculty and Staff

This program will be managed by Informatics Programs, hosted by the School of Information Sciences, and governed by a cross-campus committee of faculty representing at least the following Schools and Departments: Information Science, FAA (Art & Design, Music, Theatre), Engineering (Computer Science) and LAS (English/Creative Writing). Many of the faculty and staff required to offer this Master's program will need to be hired. Existing full time faculty and staff who are developing the program, and who will be responsible for hiring new faculty and staff (along with the cross-campus committee of faculty) include the following (CVs attached):

Judith Pintar - Associate Teaching Professor (iSchool), GSD Program Director
Lisa Bievenue - Director of Informatics Programs
Dan Cermak - Instructor, Industry Liaison and Studio Director
Katryna Starks - Postdoc, Instructor, Program Coordinator

In addition to the above core GSD faculty and staff, affiliated faculty across campus will open their courses for MS in Game Development students to enroll in as electives for the MS in Game Development degree.

Laurie Hogin - Professor, Art & Design
Amber Dewey Schultz - Clinical Assistant Professor, Theatre
Eric Shaffer - Associate Teaching Professor, CS
John Toenjes - Professor, Dance

With funding from program tuition, or campus support, the program seeks to hire for the following proposed new faculty positions:

Two positions in Art & Design/Studio Art
A digital or computational artist/scholar-practitioner accomplished in analog and/or video game development, digital painting/coloring, rendering in 3D art, storyboarding, and commission and/or freelance-based work, with versatility across evocative, enacting, embedded, and emergent narrative forms.
An illustrator accomplished in drawing and collage, digital painting/coloring, serialized storytelling, storyboarding, and commission and/or freelance-based work.
Preferred candidates for these positions would be versed in theoretical and practical knowledge of how culture, competition, and agency is aesthetically expressed in popular media and genre, and art/design/performance that draws from or bears on traditions and contexts specific to Black, Latinx, or Indigenous communities.

One position in Theater - a scholar-practitioner experienced in audio/music production relevant to the commercial games industry. This position will bolster the Sound Design curriculum for Theater's growing BFA Sound Design and Arts and Entertainment technology programs, currently limited by the number of 0% faculty who teach courses and advise students in addition to their duties at the Krannert Center for the Performing Arts. This position will allow Theater to support the robust growth of

interest in sound design and technology, where graduates have a very high placement rate in performance and gaming industries.

One position in Educational Psychology supplementing the TIER-ED (Technology Innovation in Educational Research and Design) community of scholars whose work is situated at the intersection of cognitive, developmental, and educational sciences. The hire would help to establish the College of Education as an international leader in psychologically and pedagogically sound game design in both formal and informal learning environments.

Two positions in the School of Information Sciences
A scholar whose research focuses on the development and critical evaluation of generative/creative Artificial Intelligence (AI) in the game industries. This position will intersect and serve two areas in the iSchool's strategic plan: scholarship related to AI as a complement of human intelligence, and investment in and study of game applications, frameworks, and design techniques. The research interest of an ideal candidate would also address critical challenges associated with reducing algorithmic bias, working towards making games, the game industry, and gaming communities more inclusive and diverse.
A scholar whose work focuses on user interfaces (UI), user experience (UX), or the human-centered design of serious games, with an emphasis on accessibility or universal design. Games have the capacity to immerse users/players in the experience of others – for example, the experience of having a disability, suffering economic disadvantage, or being a refugee; it can also provide users with insight into the more-than-human perspectives of animals, trees, or oceans, bringing attention to the consequences of climate change. Thus this faculty position may contribute to a third area of the iSchool's strategic interest: its response to the United Nations' "2030 Agenda for Sustainable Development."

Five specialized faculty will be hired into Informatics Programs to teach the foundational and core required courses of the MSGD:
Design
Programming
Art
Production
Narrative

These faculty will be recruited from industry and will be capable of teaching, using and communicating industry processes, expectations and standards in their respective fields. New faculty with no prior teaching experience will be required to participate in a teaching academy, led by current GSD faculty, the summer before they begin teaching.

Management of the program will be led by a faculty Program Director (currently Judith Pintar) and the Director of Informatics Programs (currently Lisa Bievenue). New staffing (job descriptions attached) required for management of the MGD includes:
Program Manager (1.0 FTE)
Studio Director (0.5 FTE)
Research Director (0.5 FTE)
Student Advisor/Academic Services (1.0 FTE)

Marketing/Communications (0.5 FTE)
Studio Liaison/advisor (1.0 FTE)

Summarize the major accomplishments of each key faculty member, including research/scholarship, publications, grant awards, honors and awards, etc. Include an abbreviated curriculum vitae or a short description.

Starting with two years of IPRH Research Cluster support for Playful by Design: Interdisciplinary Game Studies @ Illinois, in 2017-18 and 2018-19, a surprisingly wide network of faculty, staff, and students on our campus came together to support the following efforts that have led to this MS in Game Development proposal.

• 2020 and 2023 Investment for Growth awards to build capacity for education programs in game studies and design
• Undergraduate (2022) and Graduate (2023) Minors in Game Studies & Design
• The development of more than a dozen new courses to support the minors
• The formation of a Stu/dio for game development led by students

Key faculty who will teach in and form the initial program committee for the MS in Game Development include Professors Judith Pintar, Eric Shaffer, Laurie Hogin, John Toenjes, Amber Schultz, Katryna Starks and Dan Cermak.

Dr. Judith Pintar, current Program Director for Game Studies & Design, and a Teaching Associate Professor at the iSchool, was named an Illinois Distinguished Teacher Scholar in 2020. She is the co-author of a recently released book, Information Science: the Basics (Routledge). She teaches, conducts research, and writes on a range of issues related to game studies. Her research and teaching interests include narrative design, narrative AI and the data undead, propaganda and misinformation, digital literacies, game studies, and gameful pedagogies which she pursues through the Extended Literatures & Literacies Lab (EL3). Together with Lisa Bievenue, Director of Informatics Programs, she founded the Playful by Design community of scholars, makers, and educators at and around UIUC. The MS in Game Development concentrations Judith is especially contributing to include Narrative and Design.

Dr. Eric Shaffer is an Associate Teaching Professor in the Department of Computer Science where he serves as the Associate Director of Undergraduate Programs. He also is the Associate Director for Education at the Center for Immersive Computing at the University of Illinois. He created and teaches CS 415 Game Development. He also teaches a revolving set of other courses including Interactive Computer Graphics (CS 418), Production Computer Graphics (CS 419), and Scientific Visualization (CS 519). He has been named to the List of Instructors Ranked as Excellent by Their Students six times for three different courses since becoming full-time instructional faculty in 2014. In addition to teaching, he has done research in the areas of scientific computing, computer graphics and visualization. He has served as a PI or co-PI on grants from a variety of sponsors, including Exxon-Mobil, the Boeing Company, Caterpillar, and the US Department of Energy. The MS in Game Development concentration Eric is especially contributing to is Programming.

Laurie Hogin will spearhead the development of online Art & Design courses that will support the MS in Game Development; she is currently developing "Method, Myth &

Metaphor: The Visual & Material Cultures of Game". Laurie is also known for her paintings of lurid, mutant, emotional animals in odd tableaux or overgrown landscapes. She received her BFA in 1985 from Cornell University, where she studied painting and cultural anthropology, and her MFA from The School of the Art Institute of Chicago in 1989. Her work has been exhibited nationally and internationally for more than 33 years and is in multiple public and private collections. She's a Professor of Studio Art at the University of Illinois at Urbana-Champaign where she teaches all levels of painting, drawing, and theory of contemporary art and visual culture. She's particularly interested in how the surreal and images of the apocalyptic and the monstrous inform social and political beliefs and relationships. The MS in Game Development concentration Laurie is especially contributing to is Art.

John Toenjes, professor and Music Director of Dance at Illinois, will contribute to the MS in Game Development innovative courses on interactive technologies in dance. John's works include the evening-length interactive music/dance piece Inventions Suite, performed at the 2008 Cleveland Ingenuity Festival, and e's of water, a dance/computer installation at the University of Wisconsin-Milwaukee in 2007. John wrote generative music and designed the wireless sensor network used in Trisha Brown's Astral Convertible (Re-imagined) at the University of Illinois at Urbana-Champaign in February 2010. In 2011-12, John designed the computer software system used in FraMESHift, produced at Teatro Astra in Turin, Italy. For three years, he served as the technical director for IJPAN, the Illinois-Japan Performing Arts Network, overseeing online broadcasts that culminated in his own performance Timings: An Internet Dance with dancers in three locations, including Tokyo, connected to live avatars via Kinect. His 2014 interactive dance work, Kama Begata Nihilum, featured a cast of dancers carrying networked iPads and an audience AR app that augmented the stage action. This inspired him to establish LAIT, the Laboratory for Audience Interactive Technologies, which has designed a mobile platform for the easy creation of audience apps to be used in the theatre. Several other productions have followed that integrate the LAIT platform into their conception and performance. John uses motion capture in his dance productions and is heavily involved in animation for Virtual Reality. He is currently working on a VR "dance adventure" that teaches movement creativity through game play. The MS in Game Development concentration to which John is especially contributing to is Production.

Amber Dewey Schultz, Academic Programs Developer at the Siebel Center for Design and Clinical Assistant Professor in the Department of Theatre, will be instrumental in the production aspects of Game Development, which are well aligned with Theatre's interests in Entertainment Arts. As an experience designer, she utilizes human-centered design to integrate immersive theatre with escape rooms to develop playful theatre experiences. Games and playful experiences she has designed include The Heist: A Theatrical Escape Room (Illinois Theatre), Thank you, Five! (stage management-themed board game), and Murder on Klein Island (Zoom-based role-playing whodunit). Previously, Amber has served in production management, stage management, and company management roles at performing arts companies across the country, including the Krannert Center for the Performing Arts, San Francisco Opera, The Dallas Opera, Chicago Opera Theatre, and Opera Carolina. The MS in Game Development concentrations Amber is especially contributing to include Production and Design.

| Faculty and Staff Attachments | Dr. Katryna Starks designed the Interactive Narrative minor within the Serious Games Design degree at the University of the Sunshine Coast and taught several courses there. She holds a PhD in Psychology (Media Research); her thesis is titled "Gamechange (H) er: Exploring The Video Game Design Elements That May Impact The Agency And Identity Of Adolescent Girls". Her Master's degree in Psychology focused on how video games can foster health-promoting behaviors. Her current research focus is on how narrative within games effects identification, self-efficacy and agency in adolescent and young adult females. Katryna also designs and develops serious games both for fun and for profit. The MS in Game Development concentrations Katryna is especially contributing to include Narrative and Design.

Dan Cermak has been making games professionally for 35 years with a focus on design and production. Currently he is the Game Studies Coordinator in Informatics where he teaches courses on game design, game development and the history of the video game industry. Dan has also co-taught a Virtual Reality/Augmented Reality (VR/AR) class in Computer Science at UIUC and has a research interest in VR/AR and immersive game design. Prior to teaching, Dan was with Volition, a Champaign Illinois video game studio, for 15 years. Volition is known for creating high end console and PC games such as the Saints Row series. He joined Volition as the Vice President of Production and then was General Manager for 6 years before leaving in 2017. With his management experience in game studios he is uniquely suited to start up The Stu/dio as the director. The Stu/dio is quickly growing and providing game development services in support of education and research university wide. The MS in Game Development concentrations Dan is especially contributing to include Production and Design.

CVs.pdf |

HLC Section

Credit Hours

Existing or repackaged curricula (Courses from existing inventory of courses):	Number of Credit Hours: 8.3	4 Percent of Total:
Revised or redesigned curricula (Courses for which content has been revised for the new program):	Number of Credit Hours: 0	0 Percent of Total:
New curricula (Courses developed for the new program that have never been offered):	Number of Credit Hours: 91.7	44 Percent of Total:
Total Credit Hours of the Program:	Number of Credit Hours:	48 Percent of Total: 100

New Faculty Required

Will new faculty expertise or new faculty members be needed to launch this program?

Yes

Please explain new needs, indicating whether the insitution will need to hire new faculty members for this program in order to secure appropriately credentialed people or to have enough faculty members to appropriately support the program.

Additional faculty will be required to offer this program. Some existing faculty will be teaching many of the elective courses, and a few may teach 1 of the required courses, but we expect to require the following specialized faculty positions.
2.0 FTE for the Programming concentration,
2.0 FTE for the Art concentration
1.5 FTE for the Design and Narrative concentrations
(existing faculty will be able to contribute to these concentrations), and
1.0 FTE for the Production concentration (existing faculty will be able to contribute to this concentration).

Note that we plan to hire specialized faculty by design: 1) this allows us to hire non-traditional faculty with industry experience, and 2) we especially do not want to commit to long-term faculty for program such as the MS in Game Development, which needs to evolve with the industry and some turnover of faculty will enable us to keep current. Hiring specialized faculty, however, will not translate to significant cost-savings compared to tenure-track faculty since we will need to keep our salaries competitive with the industry jobs they could otherwise seek. Additional (6.5 FTE) specialized faculty and adjuncts will be added as the program expands to Chicago in year 5.

Additional Funds

Will the proposed program require a large outlay of additional funds by the institution?

Yes

Institutional Funding

Please explain institutional funding for proposed program:

A FY24 Investment for Growth grant will provide more than $700k funds to hire faculty and staff for this program.

EP Documentation

EP Control Number	EP.24.055
Attach Rollback/Approval Notices	
This proposal requires HLC inquiry	Yes

DMI Documentation

Attach Final
Approval Notices

Banner/Codebook
Name

Program Code:

Minor	Conc	Degree	Major
Code	Code	Code	Code

Senate Approval
Date

Senate
Conference
Approval Date

BOT Approval
Date

IBHE Approval
Date

HLC Approval
Date

DOE Approval
Date

Effective Date:

Attached
Document
Justification for
this request

Program Reviewer
Comments

Brooke Newell (bsnewell) (05/01/23 2:25 pm): Rollback: Detailed email sent to Lisa following meeting.

Brooke Newell (bsnewell) (08/29/23 3:36 pm): Rollback: Rollback email sent to Lisa

Brooke Newell (bsnewell) (09/05/23 8:50 pm): Rollback: Email sent to Lisa regarding Program of Study table, Instructional Resources section, and Financial Resources section. Additionally, the Program description in IBHE section.

Mary Lowry (lowry) (09/19/23 1:50 pm): Rollback: Please see email dated 9-19-23

Brooke Newell (bsnewell) (10/12/23 11:32 am): Rollback: Per request from Lisa

Mary Lowry (lowry) (10/24/23 3:33 pm): Rollback: re phone call

Mary Lowry (lowry) (11/03/23 4:58 pm): Rollback: Please see email from 11-3-23

Brooke Newell (bsnewell) (11/06/23 12:38 pm): Rollback: per discussion

regarding Program Description document

GRADUATE COLLEGE

110 Coble Hall, MC-322
801 S. Wright St.
Champaign, IL 61820

PROGRAM TUITION WAIVER POLICY PROPOSAL

Proposals to establish or revise tuition waiver policy for a graduate program will follow a shared governance approval process (Department, School, College, Graduate College).

Definitions of Tuition Waiver Policy Designations:

Traditional Programs. Programs either designated as generating **full or base-rate** tuition waivers. Base rate waivers waives only the Resident Graduate Base tuition amount. Non-Residents or students in a program with an additional tuition differential will be responsible for the remaining portion of tuition.

Reimbursable Programs. Programs identified as programs that would be reimbursed from an appointing unit outside their academic college.

Cost-recovery and self-supporting programs. Students in approved cost-recovery and self-supporting programs are not eligible to receive tuition and fee waivers except statutory waivers. Students in these programs are not eligible to hold a waiver generating graduate appointment (Assistantship or Fellowship). Full time employees may be admitted to these programs, but their employee waiver is not eligible for use towards a program with this designation.

Additional information related to these tuition waiver designations can be found here:
http://www.grad.illinois.edu/gradhandbook/2/chapter7/tuition-waivers#otherprovisions.

PROGRAM INFORMATION

COLLEGE OR SCHOOL: Graduate College _____

PROGRAM(s) (Include Program Codes if applicable):
 Master of Science in Game Development _____

REQUESTED DESIGNATION (Select desired designation type):

Self-Supporting

Comments:

The program will be administratively supported by Informatics Programs in the School of

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JUSTIFICATION: On a separate sheet, please address the following.

1. Describe the reasons for this request and explain: (a) the pros and cons of the classification requested, and (b) how the requested classification will benefit and not adversely affect the academic quality of the program.

2. What type of financial assistance will be offered to students in the program?

3. Has this program had past practice of offering graduate assistantships? If so, please describe.

4. What provisions will be made to communicate the new classification to prospective and newly admitted students?

APPROVALS: (May use Adobe Signature or print and sign the document)

Department Executive Officer Signature and Date: Lisa Bievenue
Digitally signed by Lisa Bievenue
Date: 2023.06.30 12:18:03 -05'00'

Disciplinary College Signature and Date: Christine Hopper on behalf of Eunice Santos
Digitally signed by Christine Hopper on behalf of Eunice Santos
Date: 2023.08.25 13:12:47 -05'00'

Graduate College Signature and Date: *Allison McKinney*   1/5/2024

JUSTIFICATION

1.Describe the reasons for this request and explain: (a) the pros and cons of the classification requested, and (b) how the requested classification will benefit and not adversely affect the academic quality of the program.

(a) Because the MS/GD program aims to provide an authentic learning and practice community and environment in game design and it is necessary to employ a number of teaching faculty with industry experience. The industry value and experience of these faculty will demand higher than average teaching faculty salaries and the impact and benefit of those faculty is not likely to reach students outside of the MS/GD program. This is the very definition of a self-contained, self-supported program. One potential downside of this designation is that the program may benefit from the teaching and/or research expertise of the students and will not be able to hire them as Teaching or Research Assistants (TA/RA). This impact is minimal since the Game Studies & Design program includes a graduate minor, from which many talented students can be selected for open TA and RA positions. A second issue is that some students may not be able to afford the costs of tuition without the possibility of a waiver. However, since MS/GD program is specifically designed to prepare students for jobs in the game development industry, the value of this degree for the student includes the likelihood of considerable economic benefit.

(b) The self-supporting designation will provide the needed funding to sustain the program and offer access to world-class expertise.

2.What type of financial assistance will be offered to students in the program?

The program budget is structured to include scholarships for 10% of the students. Scholarships will include both partial and full funding for qualified students who are not otherwise able to pay to participate in the program. In addition, game development companies are being asked to support scholarships in order to promote diversity and inclusivity in the program. Scholarships will be used to promote and maintain diversity.

3.Has this program had past practice of offering graduate assistantships? If so, please describe.

This is a new program.

4.What provisions will be made to communicate the new classification to prospective and newly admitted students?

All recruiting information will include information on the tuition and ineligibility of students for tuition waivers.

Master of Science in Game Development: Program Description

The Master of Science in Game Development (MS in Game Development) degree provides technical training and practical experience for students interested in working in professional game studios, game-adjacent industries or other businesses where game-related skills are increasingly in demand. The program fosters critical skills in collaboration, communication, integration and professional business practices, along with technical skills in game design within one of the following five concentrations:

- Art,
- Design,
- Production,
- Programming, and
- Narrative.

After the first year of coursework, students will shift the balance of their course work towards in-studio experiences within a professional game-development environment. The MS in Game Development will serve traditional graduate students as well as industry professionals who are interested in attaining a post-graduate degree while diversifying their professional skills.

PROGRAM GOALS AND OBJECTIVES

The goal of the program is to provide technical training and practical experience to students who are interested in working in professional game studios, game-adjacent industries or in other work places where game-related skills are in demand. To this end, the program includes six shared objectives for students across all concentrations:

- Understand the roles and specifications required to professionally create games and interactive media, with a focus on the skills necessary for a specialization in the field
- Use industry-standard business practices for communication, collaboration, and game development
- Use systems design methods to improve process flow for interactive media creation at every stage in the development process
- Demonstrate polished game development skills in their specialization sufficient to create a publishable interactive experience
- Predict trends in game-relevant technologies and evaluate their social, psychological, economic, and technological impacts
- Develop the ethical, relational, and collaborative skills necessary for working on a diverse and inclusive research or design team

PROGRAM OF STUDY (Catalog Text)

The Master of Science in Game Development (MS in Game Development) degree provides technical training and practical experience for students interested in working in professional game studios, game-adjacent industries or other businesses where game-related skills are increasingly in demand. The program fosters critical skills in collaboration, communication, integration and professional business practices, along with technical skills in game design within one of the following five concentrations: Game Art, Game Design, Game Production, Game Programming, and Game Narrative. After the first year of coursework, students will shift the balance of their course work towards in-studio experiences within a professional game-development environment. The MS in Game Development will serve traditional graduate students as well as industry professionals who are interested in attaining a post-graduate degree while diversifying their professional skills.

Year One

Two Core Required Courses (8 credit hours):

GSD 511	Game Development I	4
GSD 512	Game Development II	4
Required Concentration Courses		12
Elective (from Concentration approved list)		4
Total First Year Credits		**24**

Year Two

Two Core Required Courses (16 credit hours):

GSD 513	Practicum in Game Development I (Internal Studio)	8
GSD 514	Practicum in Game Development II (External Studio)	8
Electives (from Concentration approved list)		8
Total Second Year Credits		**24**
TOTAL PROGRAM CREDITS		**48**

COURSE DESCRIPTIONS

CORE COURSES

GSD 511 Game Development I
The focus of this course is on implementing professional studio business practices into the planning of interactive projects. Areas of focus include high level design vision, audience evaluation, User Interface and its impact on the design, iteration of a series of design documents (high, medium and low level) and the team dynamics of communication, critique and integration. Students will create work plans, development documents, and a prototype for a collaborative game project. (4 credit hours)

GSD 512 Game Development II
The emphasis of this course is understanding the video game development process, emphasizing key elements of the process including the development timeline, scheduling, prototyping, iteration, QA, game builds and player research. Students will implement a pre-existing design document: Creating work plans, development documents, and collaborate on a final game. This course guides students in incorporating professional studio business practice, including contemporary remote collaborative tools, managing asynchronous communication, and cross-cultural work skills. (4 credit hours)

GSD 513 Practicum in Game Development I (Internal Studio)
Students enrolled in this course receive credit for remote participation on a project in our student-run, campus-based studio (the Stu/dio) providing professional training and experience within their concentration. Students will work with department heads to create assigned set pieces, production tools, and other assets that will be incorporated into campus-based client projects for learning and research. Practicum experiences will be supervised by an in-studio affiliated faculty member.
(8 credit hours)

GSD 514 Practicum in Game Development II (External Studio)
Students enrolled in this course receive credit for their internship in a partner game industry studio providing professional training and experience within their concentration. Students will work with department heads to create assigned set pieces, production tools, and other assets specific to their concentration that will be incorporated into a studio based project within the industry. Students' practicum experiences will be supervised by a GSD affiliated faculty member and by the GSD internship coordinator.
(8 credit hours)

CONCENTRATION REQUIRED COURSES (12 CREDIT HOURS FROM APPROVED LIST)

ART

GSD 520 Tools & Techniques of 2D Game Art
Allows for affiliated Game Studies & Design faculty to propose and offer new courses on emerging and special game art topics of immediate interest. Students will experience an in-depth exploration of significant and emerging tools, methods, and concepts of game art and design. (1 to 4 credit hours)

GSD 521 Tools & Techniques: Contemporary Techniques for 2D Art for Games
In-depth survey of tools and techniques for creating 2D art assets for games. The course is designed to develop students' skills and knowledge of creating visually appealing and functional 2D game art, including characters, environments, and UI elements. Students are expected to have prior experience and training in 2D art. (4 credit hours)

GSD 522 Tools & Techniques: Contemporary Techniques of 3D Art for Games
Advanced techniques for exploring modern 3D artistry for game development. From characters to environments, students will gain a comprehensive skillset in creating immersive game visuals, equipping them with 3D modeling and design to craft captivating game assets, building a strong foundation for Game Art Development. Blender, a powerful 3D creation software used by game development and special effects studios, will be used; students are expected to be familiar with Blender's interface, navigation, and tools. (4 credit hours)

GSD 523 Tools & Techniques: Contemporary Techniques of 3D Animation for Games
The principles and techniques of creating 3D animation. Students will develop basic skills and knowledge in 3D modeling and rigging, as well as the fundamentals of animation principles. The course will utilize Blender to create a variety of animation projects. (4 credit hours)

DESIGN

GSD 530 Tools & Techniques of Game Design
Allows for affiliated Game Studies & Design faculty to propose and offer new courses on emerging and special game design topics of immediate interest. Students will experience an in-depth exploration of significant and emerging tools, methods, and concepts of game design and game development. (1 to 4 credit hours)

GSD 531 Tools & Techniques: Contemporary Techniques in Game Design
Examination of key elements of high and mid-level design and how they are used in games. Students will critically examine a series of games looking for how the key elements of design are used or not used. Games will be examined for positive and negative design aspects. Consideration will be given to different genres, time periods (early games will be included), acclaim (via ratings and sales) and platform. (4 credit hours)

PRODUCTION

GSD 540 Tools & Techniques of Game Production
Allows for affiliated Game Studies & Design faculty to propose and offer new courses on emerging and special game production topics of immediate interest. Students will experience an in-depth exploration of significant and emerging tools, methods, and concepts of game production and development. (1 to 4 credit hours)

GSD 541 Tools & Techniques: Contemporary Techniques of Game Production
The phases of the video game production process, how they are managed, and the potential for issues that can arise in the development cycle. Students will work as schedulers and team managers within a simulation of the development cycle for a major video game. (4 credit hours)

PROGRAMMING

GSD 550 Tools & Techniques of Game Programming
Allows for affiliated Game Studies & Design faculty to propose and offer new courses on emerging and special game programming topics of immediate interest. Students will experience an in-depth exploration of significant and emerging tools, methods, and concepts of game programming and development. (1 to 4 credit hours)

GSD 551 Tools & Techniques: Contemporary Techniques for Programming of Games
Special systems and techniques used by programmers in video game development. Students will learn and apply the tools and algorithms that are key to developing video games in the current and coming marketplace. (4 credit hours)

CS 415 Game Development
A team and project-based course on the technical aspects of video game development and game engine internals: geometric modeling, game physics and AI, shader programming, real-time physically based rendering, and software engineering practices within the game industry. The central focus of the course is the development of a game by teams of 3 to 5 students. The course strongly emphasizes code development using a modern game engine. Students will gain skills necessary to develop games and to develop game engines. (4 credit hours)

NARRATIVE

GSD 560 Tools & Techniques of Game Narrative
Allows for affiliated Game Studies & Design faculty to propose and offer new courses on emerging and special game narrative topics of immediate interest. Students will experience an in-depth exploration of significant and emerging tools, methods, and concepts of game narrative. (1 to 4 credit hours)

GSD 561 Tools & Techniques of Game Narrative: Contemporary Techniques in Writing for Games

Introduction to writing for games. The purpose of this course is to help writers with experience in other media to understand the nuances of writing for games. Video games writers have the responsibility to incorporate the "reader"/player into the writing in ways that other media does not. They must not only incorporate story elements, but also puzzles, organizational principles, and the consideration of multiple branches and scenarios. This course will help traditional writers become more dynamic, and interactive writers will learn to hone their craft. (4 credit hours)

CW 463 Advanced Topics in Creative Writing
Advanced topics course in Creative Writing. Students study selected topic through a workshop model, pursuing advanced development in one or more approaches to writing in a specialized field or genre. (4 credit hours)

ELECTIVE COURSES

Elective courses available to all concentrations:

GSD 515 Professionalization Seminar: Portfolio Production & Personal Branding The focus of this course is on preparing students to professionally present themselves and their work. Students will research ways in which perception affects perceived employability. Social concepts such as professional presentation, personal boundaries, cultural expression, and workplace culture will be explored. Students will create social media profiles, websites, and published portfolios which will be reviewed by in-class peers as well as industry professionals. Students will culminate their experience by applying for a studio position. (4 credit hours)

GSD 521 Tools & Techniques: Contemporary Techniques for 2D Art for Games
In-depth survey of tools and techniques for creating 2D art assets for games. The course is designed to develop students' skills and knowledge of creating visually appealing and functional 2D game art, including characters, environments, and UI elements. Students are expected to have prior experience and training in 2D art. (4 credit hours)

GSD 522 Tools & Techniques: Contemporary Techniques of 3D Art for Games
Advanced techniques for exploring modern 3D artistry for game development. From characters to environments, students will gain a comprehensive skillset in creating immersive game visuals, equipping them with 3D modeling and design to craft captivating game assets, building a strong foundation for Game Art Development. Blender, a powerful 3D creation software used by game development and special effects studios, will be used; students are expected to be familiar with Blender's interface, navigation, and tools. (4 credit hours)

GSD 523 Tools & Techniques: Contemporary Techniques of 3D Animation for Games
The principles and techniques of creating 3D animation. Students will develop basic skills and knowledge in 3D modeling and rigging, as well as the fundamentals of animation principles. The course will utilize Blender to create a variety of animation projects. (4 credit hours)

GSD 530 Tools & Techniques of Game Design
Allows for affiliated Game Studies & Design faculty to propose and offer new courses on emerging and special game design topics of immediate interest. Students will experience an in-depth exploration of significant and emerging tools, methods, and concepts of game design and game development. (1 to 4 credit hours)

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Examination of key elements of high and mid-level design and how they are used in games. Students will critically examine a series of games looking for how the key elements of design are used or not used. Games will be examined for positive and negative design aspects. Consideration will be given to different genres, time periods (early games will be included), acclaim (via ratings and sales) and platform. (4 credit hours)

GSD 540 Tools & Techniques of Game Production
Allows for affiliated Game Studies & Design faculty to propose and offer new courses on emerging and special game production topics of immediate interest. Students will experience an in-depth exploration of significant and emerging tools, methods, and concepts of game production and development. (1 to 4 credit hours)

GSD 541 Tools & Techniques: Contemporary Techniques of Game Production
The phases of the video game production process, how they are managed, and the potential for issues that can arise in the development cycle. Students will work as schedulers and team managers within a simulation of the development cycle for a major video game. (4 credit hours)

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Introduction to writing for games. The purpose of this course is to help writers with experience in other media to understand the nuances of writing for games. Video games writers have the responsibility to incorporate the "reader"/player into the writing in ways that other media does not. They must not only incorporate story elements, but also puzzles, organizational principles, and the consideration of multiple branches and scenarios. This course will help traditional writers become more dynamic, and interactive writers will learn to hone their craft. (4 credit hours)

Elective Courses for Art Concentration:

GSD 529 The Art of Games
Allows for affiliated Game Studies & Design faculty to propose and offer new courses on emerging and special game art topics of immediate interest. Students will study concepts of game art and design in the context of one or more game genres. (1 to 4 credit hours)

Elective Courses for Production Concentration:

MUS 499 MM Music Monetization
In this course students in the School of Music have the opportunity to work with a popular music industry expert, DJ Burn One, who will guide students to maximize existing skill sets, as well as help build new skills to facilitate the development of new streams of income as music entrepreneurs. (1 credit hour)

MUS 499POD Intro to Podcasting
(1 credit hour)

MUS 442 Arranging
Development of basic scoring and arranging skills for various types of instrumental ensembles, as well as digital audio workstations (DAWs). (2 credit hours)

MUS 446 Songwriting
Develops and refines music composition techniques and self-expression in popular, vernacular, and folk music genres. Students will write, record, and perform original songs for class, provide constructive feedback for their peers, reflect personally on their experiences through journaling, and will engage with readings and recordings relevant to class activities. Students should be comfortable singing and creating/performing on an accompanying instrument (e.g. guitar, piano, self-composed digital backing tracks). (2 credit hours)

MUS 499 AT2 Audio Recording Techniques
An advanced practicum in audio recording including studio microphone techniques, classical/concert microphone techniques, recording session management, audio editing, and advanced mixing, production, and mastering techniques. The course will be presented as a practicum with students recording a variety of instruments and ensembles in the studio, in concert venues, and completing mixing projects of recording sessions. Recording outside of class time will be assigned. (3 credit hours)

MUS 499 BT1 Intro to the Art of Beatmaking
This course gives students who've never completed a composition on a Digital Audio Workstation (DAW) an opportunity to explore urban and popular music beatmaking (traditionally referred to as instrumental music composition) from a lens of analysis, creative, and technical understanding, and to apply that creative and technical understanding in

producing original music. Students work directly with a music industry professional to produce original music of their own. This course is for beginning DAW users. (3 credit hours)

MUS 499 BT2 The Art of Beatmaking II
"The Art of Beatmaking II." This is the second course in a sequence and applies advanced DAW techniques to explore beat creation at intermediate levels, working toward expert level application. The prerequisite is MUS 499 BT1 (Beatmaking I). (3 credit hours)

MUS 499 C   Creative Audio Coding
"Creative Audio Coding II" Continuation of creative audio programming techniques using the SuperCollider programming language. Covers intermediate synthesis techniques, FFT processing, custom controllers, live coding and other topics. Intended for students who have taken MUS 499C during a previous fall semester, or those with a strong background and digital audio and computer programming. (2 credit hours)

Elective Courses for Programming Concentration

CS 415 Game Development
A team and project-based course on the technical aspects of video game development and game engine internals: geometric modeling, game physics and AI, shader programming, real-time physically based rendering, and software engineering practices within the game industry. The central focus of the course is the development of a game by teams of 3 to 5 students. The course strongly emphasizes code development using a modern game engine. Students will gain skills necessary to develop games and to develop game engines. (4 credit hours)

CS 418 Interactive Computer Graphics
Basic mathematical tools and computational techniques for modeling, rendering, and animating 3-D scenes. (4 credit hours)

CS 419 Production Computer Graphics
Advanced methods for representing, displaying, and rendering two-, three-, and four-dimensional scenes. General algebraic curves and surfaces, splines, Gaussian and bump-function representation, fractals, particle systems, constructive solid geometry methods, lighting models, radiosity, advanced ray-tracing methods, surface texturing animation techniques, data visualization methods. (4 credit hours)

CS 445 Computational Photography
Computer vision techniques to enhance, manipulate, and create media from photo collections, such as panoramic stitching, face morphing, texture synthesis, blending, and 3D reconstruction. (4 credit hours)

Evaluation Plan

The MS in Game Development Program Coordinator will collect data that reflects on the success of the program as a whole, and the fulfillment of our student learning objectives. Each core course, as well as the elective courses developed for the minor will have well-articulated individual learning outcomes, which will describe the concepts and skills to be gained in relationship to one or more of the student learning objectives. At the programmatic level, the Program Coordinator will track the number of students enrolled in the degree, students' demographic information, the distribution of students across colleges and major fields of study, courses taken, as well as post-graduate employment information, which will be used to update advising materials provided to students in the program. At the course level, various measures of student performance, and attainment of learning objectives will be used, including a self-assessment form filled out by students upon declaration of the minor, and another upon completion of the degree requirements, regarding their experience with and mastery of concepts and skills. Grades, homework assignments and class projects as well as exhibitions and presentations of student work will take place on a regular basis and will provide an additional source of data.

Evaluation of the program will take place in a two-year rotation between (year one) macro-level analysis of curriculum, and (year two) a more focused scrutiny of course content/syllabi. In both years, an agile "Assessment and Action," process will occur during which assessment data will be analyzed and used to make programmatic or course changes as quickly as possible, to improve student learning in relationship to our stated outcomes. An Assessment and Action report will be prepared each Spring by the Program Coordinator, with the support of the MS in Game Development Curriculum Committee and will be shared with the Director of the Game Studies and Design Program and the Director of Informatics.

April 25, 2023

To whom it may concern:

The School of Music is very supportive of the Program Proposal "Master of Science in Game Development (MGD)." The School is prepared to begin offering (in a properly determined rotation) online sections of the following courses as early as Fall 2024 as elective courses for the Master's program.

Course	**Title**
MUS 442	Arranging
MUS 499 AT2	Audio Recording Techniques II
MUS 499 BT1	Intro to the Art of Beatmaking
MUS 499 BT2	The Art of Beatmaking II
MUS 499 C	Creative Audio Coding
MUS 499 MM	Music Monetization
MUS 499 POD	Podcasting
MUS 446	Songwriting

Should the program be approved, we would also be interested in creating a MUS 499 GSD special topics course that will allow us to offer timely topics in Game Development.

Thank you for your consideration of this proposal. We look forward to supporting the Master's in Game Development!

Sincerely,

Jeffrey Sposato
Professor and Director

DEPARTMENT OF COMPUTER SCIENCE

Thomas M. Siebel Center for Computer Science
201 N. Goodwin Ave.
Urbana, IL 61801-2302   USA

NANCY M. AMATO

Abel Bliss Professor and Head
2248 Siebel Center
namato@illinois.edu

April 25, 2023

To Whom It May Concern,

I am writing to indicate the strong support of the Department of Computer Science for the proposal to create a Master's in Game Development (MGD). A graduate program in game development is likely to be extremely popular and will address an important student need.

The CS department currently offers the following courses in an asynchronous online modality:

- CS 418 Interactive Computer Graphics
- CS 425 Distributed Systems
- CS 445 Computational Photography
- CS 441 Applied Machine Learning
- CS 447 Natural Language Processing

We hope to offer CS 415 Game Development for online students by Fall 2024. Longer term, we will explore developing CS 419 (Production Computer Graphics) to support online students.

Sincerely,

Nancy M. Amato
Abel Bliss Professor and Head
Department of Computer Science

UNIVERSITY OF
ILLINOIS
URBANA-CHAMPAIGN

College of Liberal Arts & Sciences
Department of English
608 S. Wright St., MC-718
Urbana, IL 61801-3633

April 25, 2023

Judith Pintar
Game Studies & Design Program Director

Dear Judith:

The Department of English enthusiastically supports the Program Proposal for the **Master's of Science in Game Development (MS/GD)**. The department is prepared to make available an online section of CW 463 Adv Topics in Creative Writing by Fall 2024 to be included as an elective course in the MS program.

Sincerely,

Robert Markley
Head, and W. D. and Sara E. Trowbridge Professor

MS in GAME DEVELOPMENT BUDGET NARRATIVE

The attached spreadsheet provides detail on the projected expenses to implement and maintain this MS degree program over a span of 5 years. The Tuition Calc sheet is used to estimate the tuition rate per credit hour, based on a 2-year program limited to 60 students per cohort. The expenses are averaged over a five-year period and include both fringe benefits and overhead. The Overhead Fixed Cost sheet is used to estimate the central expenses to operate the program in order to establish a per credit hour rate of net tuition revenue to be distributed to departments funding the instruction for any course in which the MS in Game Development starts are enrolled. Departments will receive a share of the revenue when any MS in GD students are enrolled in any of their courses at the annually calculated rate (net tuition divided by total enrolled credit hours of MS in Game Development students). The estimate for a per credit hour rate of return to departments is $576. The Growth Projections sheet is used to estimate both startup expenses and growth expenses, expecting to add a second hybrid (online and face to face) program at the Chicago DPI facility with startup in year 4 and program start in year 5. Fringe benefits are not included for the first three years, but are included in years 4 and 5, anticipating the possible shift of responsibility for benefits to the University. Chicago staff salaries are estimated 25% higher than Urbana salaries. Overhead is included and will be used for space, basic IT support, and administrative support (HR, finance, office).

Annual Budget Estimates

To maintain an online program the following annual expenses are expected.

Faculty:

Faculty Program Director (Faculty from one of the primary partnership departments: Information Sciences, Computer Science, Art & Design, Theatre, English.) – This position will be responsible for guidance and direction on potential changes and overall academic integrity of the program. The current program director has been given 1 course release and 1 summer month from the iSchool. We have found that this position requires more time and warrants an additional course release and/or and additional summer month. Included in this budget is 2 summer months, leaving the course release to be supported by the host department. This is a fixed cost required to operate the program.

Tenure-stream faculty – It is anticipated that this program will support 1.0 FTE faculty split among 2-3 departments. The individuals will be faculty in a home department and part of their time will be dedicated to Game Studies. In the Growth Projections sheet this program's contribution to faculty positions ramps up beginning with 33% of on faculty.

Studio Director – this person will not only be responsible for the operation of the Studio and mentoring students, but also teaching a practicum course in the MS program. Ideally this is a person with extensive industry experience and we expect this will require a higher salary. Since the Studio Director is expected to teach one of the practicum courses, only 50% of this position is considered a fixed cost.

Teaching Faculty – We expect to need six teaching faculty (one for each of the concentrations, and 1 for the core courses) and propose $95,000 salaries for 9/12 contracts. Industry talent will be recruited for these positions, thus requiring competitive salaries.

Staff:

Program Manager (1.0 FTE) – this position is required for overall management of the MS, overseeing and coordinating all staffing functions including recruiting & admissions, advising & student records, course schedule and faculty assignments. This is a fixed cost required to operate the program.

Studio Liaison (1.0 FTE) – this position is required to develop and manage connections with industry studios that will accommodate practicum placements for students in their 2nd year of the program. This is a fixed cost required to operate the program.

Communications (0.5 FTE) – this position will be responsible for all promotion and communication regarding the Game Studies programs. This is a fixed cost required to operate the program.

Recruiting/Admissions (0.5 FTE) – this position will be responsible for recruiting both students and adjunct faculty, as well as managing the admissions process. This is a fixed cost required to operate the program.

Graduate Students:

Teaching Assistants – required to support the 30-60 student core courses

Non-Personnel Expenses

Marketing support from CITL – estimated at $25,000/year and is a fixed cost.

Travel & Conference Registration – required for recruiting and conference travel (the Game Developer's Conference). This is a fixed cost required to operate the program.

Materials & Supplies – computers and peripherals required for game development in the Studio. This is a fixed cost required to operate the program.

Computer Services – to share, track, and manage development projects. This is a fixed cost required to operate the program.

Space Rental – for the additional staff hired to manage this program. This is a fixed cost required to operate the program.

Tuition Calculations

Tuition is calculated by taking the 5 year annual average cost to offer the program ($2,532,447) divided by the total number of paying students (allowing for 10% program-funded scholarships) for a **per student cost** of $23,449. Assuming students enroll in 12 credit hours per semester, the estimate for the per credit hour tuition cost is $977. This is within the range of other programs' online CRN-based tuition rates at UIUC: https://registrar.illinois.edu/online-crn-rates-ay24/. This rate is also in line with other

game development programs, and significantly less than highly ranked programs. For comparison, note the rates for comparable MS programs in Game Design or Development:

- DePaul University (Chicago) – $918/credit hour (https://offices.depaul.edu/student-financial-accounts/tuition-fees-and-other-expenses/tuition/Pages/Tuition-Rates-2023-2024.aspx)
- Full Sail (Florida) – $867/credit hour (https://www.fullsail.edu/admissions/tuition?sortby=campus#breakdown)
- University of Southern California - $2,386/credit hour (https://cinema.usc.edu/admissions/tuition.cfm)
- New York University – $3,007/credit hour (https://www.nyu.edu/students/student-information-and-resources/bills-payments-and-refunds/tuition-and-fees.html?currentOrProspective=current&enrollmentType=graduate&semester=Fall%202023&school=Tisch%20School%20of%20the%20Arts&credits=12)
- Southern Methodist University – $ 1,628/credit hour (https://www.smu.edu/EnrollmentServices/bursar/CostofAttendance/Graduate/Fall2023-Spring2024; https://catalog.smu.edu/preview_program.php?catoid=25&poid=5107)

Fixed Program Costs

This sheet is used to estimate what the fixed costs will be for the Urbana campus, averaged over 5 years. Personnel required to operate this program include a Faculty Program Director, Studio Director, Program Manager, Studio Liaison, Communications Staff, and Specialized IT support. Other support (HR, Finance, Office) is included as an overhead calculation at 26% (the approved office campus instructional rate). Non-personnel expenses are also included to support online platform fees, computer services, recruitment and professional development. The total estimated cost per year is $872,227.

The net tuition distribution to departments, at a per credit hour rate, is also calculated in this sheet. The total estimated tuition net income for the program is $1,660,220 ($2,532,447 total income, minus the annual fixed cost of $832,091). The per credit hour rate to distribute to departments funding a course in which a MS in Game Development is enrolled is then estimated at $576.47 (the net income after fixed costs divided by total credit hours in which MS in Game Development student are enrolled). The per credit hour rate will be calculated annually based on actual fixed costs, tuition income and enrolled credit hours.

Growth Projections

In this model, year 1 is used to hire required staff, prepare to hire faculty, and establish the studio. This requires:

- Faculty Program Director
- Studio Director (75% of the year)
- Program Manager (75% of the year)
- Student Services/Advisor (25% of the year)

- Communications (33% of the year)
- Travel, Materials, Computer Services, Conference Registration

In year 2 each of those positions increases to the full year, plus faculty are added:

- 1 tenure stream faculty with expenses shared with department (Art & Design in year 2, Information Sciences in year 3, unnamed in year 4)
- 3 teaching faculty, increased to 6 in year 3 when there are 2 cohorts
- 3 TAs
- Online learning support (CITL), Increased Travel, Materials, Computer Services, Conference Registration

In year 4 Urbana cohorts increase to 75 students and expansion to Chicago begins (adjust salaries by 25% for COLA in Chicago):

- Studio Director (75% of the year)
- Program Manager (75% of the year)
- Student Services/Advisor (25% of the year)
- Communications (33% of the year)
- Travel, Materials, Computer Services, Conference Registration

In year 5 a new cohort is added in Chicago:

- Staffing costs increase to full annual salaries
- 3 teaching faculty, to be increased to 6 in year 6
- 3 TAs
- Online learning support, Increased Travel, Materials, Computer Services, Conference Registration

Activity Type	Sponsored Instruction	Applicable F&A Rate	26.00%
Location	Off Campus	Applicable F&A Basis	MTDC
F&A Basis	MTDC	Tuition Remission Rate	64.00%
F&A Rate Used	26.00%	Fringe Benefit Rate (SURS)	42.32%
Add Your Notes Here		Fringe Benefit Rate (GRA ≥ Half Time Enrollment)	9.82%
		Fringe Benefit Rate (GRA < Half Time Enrollment)	17.47%
		Fringe Benefit Rate (Student Hourly ≥ Half Time Enrollment)	0.01%
		Fringe Benefit Rate (Non-SURS & Student Hourly < Half Time Enrollm	7.66%
		Inflation Rate - Salaries	3.00%
		Inflation Rate - Expenses	3.00%

			Period 1	Period 2	Period 3	Period 4	Period 5	Total
A.	**Senior Personnel**							
Faculty Program Dir	Salary		$ 20,000	$ 20,600	$ 21,218	$ 21,855	$ 22,511	$ 106,184
2 summer months	Fringe	42.32%	$ -	$ -	$ -	$ 9,249	$ 9,527	$ 18,776
Studio Dir/Instr	Salary		$ 105,000	$ 144,164	$ 148,489	$ 296,329	$ 354,447	$ 1,048,429
	Fringe	42.32%	$ -	$ -	$ -	$ 125,406	$ 150,002	$ 275,408
Faculty	Salary			$ 50,000	$ 103,000	$ 159,135	$ 109,327	$ 421,462
Elective courses	Fringe	42.32%	$ -	$ -	$ 67,346	$ 46,267	$ 113,613
Teaching Prof	Salary			$ 285,000	$ 587,100	$ 604,713	$ 1,401,422	$ 2,878,235
Core reqs + electives	Fringe	42.32%		$ -	$ -	$ 255,915	$ 593,082	$ 848,997
	Salary			$ -	$ -	$ -	$ -	$ 12,021,311
	Fringe	42.32%		$ -	$ -	$ -	$ -	$ -
	Salary							$ -
	Fringe	42.32%						$ -
	Salary							$ -
	Fringe	42.32%						$ -
	Salary							$ -
	Fringe	42.32%						$ -
	Salary							$ -
	Fringe	42.32%	$ -	$ -	$ -	$ -	$ -	$ -
Subtotal	**Salary**		$ 125,000	$ 499,764	$ 859,807	$ 1,082,032	$ 1,887,707	$ 4,454,310
	Fringe		$ -	$ -	$ -	$ 457,916	$ 798,878	$ 1,256,794
	Total		$ 125,000	$ 499,764	$ 859,807	$ 1,539,948	$ 2,686,585	$ 5,711,104
B.	**Other Personnel**							
Program Coordinator	Salary		$ 60,000	$ 82,379	$ 84,851	$ 169,332	$ 202,541	$ 599,104
	Fringe	42.32%	$ 25,392	$ 34,863	$ 35,909	$ 71,661	$ 85,716	$ 253,541
Student Services	Salary		$ 17,500	$ 72,100	$ 74,263	$ 100,394	$ 177,268	$ 441,525
	Fringe	42.32%		$ -	$ -	$ 42,487	$ 75,020	$ 117,507
Studio Liaison	Salary			$ 100,000	$ 103,000	$ 106,090	$ 245,864	$ 554,954
	Fringe	42.32%		$ -	$ -	$ 44,897	$ 104,050	$ 148,947
Communications	Salary		$ 11,667	$ 36,051	$ 37,133	$ 54,183	$ 88,637	$ 227,671
	Fringe	42.32%		$ -	$ -	$ 22,930	$ 37,511	$ 60,441
Admissions/Recruitin	Salary		$ 11,667	$ 36,051	$ 37,133	$ 54,183	$ 88,637	$ 227,671
	Fringe	42.32%	$ 4,937	$ 15,257	$ 15,715	$ 22,930	$ 37,511	$ 96,350
Graduate Assistant(s	Salary	$23,400		$ 70,200	$ 72,306	$ 74,475	$ 115,064	$ 332,045
≥ Half Time Enrollment	Fringe	9.82%				$ 7,313	$ 11,299	$ 18,612
Subtotal	**Salary**		$ 100,833	$ 396,781	$ 408,686	$ 558,658	$ 918,012	$ 2,382,970
	Fringe		$ 30,329	$ 50,120		$ 212,218	$ 351,107	$ 643,774
	Total		$ 131,162	$ 446,901	$ 408,686	$ 770,876	$ 1,269,119	$ 3,026,744
	Salary		$ 225,833	$ 896,545	$ 1,268,493	$ 1,640,690	$ 2,805,718	$ 6,837,280
C. **Fringe Benefits**	Fringe		$ 30,329	$ 50,120	$ -	$ 670,134	$ 1,149,985	$ 1,900,568
All Personnel	Total		$ 256,162	$ 946,665	$ 1,268,493	$ 2,310,824	$ 3,955,703	$ 8,737,848
D.	**Equipment**		$ -	$ -	$ -	$ -	$ -	$ -
E.	**Travel** - Domestic		$ 5,000	$ 20,000	$ 20,600	$ 21,218	$ 43,710	$ 105,528
	Travel - International		$ -	$ -	$ -	$ -	$ -	$ -
G.	**Other Direct Costs**							
	Materials & Supplies		$ 20,000	$ 41,200	$ 42,436	$ 43,709	$ 90,040	$ 237,385

	Period 1	Period 2	Period 3	Period 4	Period 5	Total
Publication / Dissemination	$ -	$ -	$ -	$ -	$ -	$ -
Consultant Services (Professional Serv	$ -	$ 25,000	$ 25,750	$ 26,523	$ 27,319	$ 104,592
Computer Services	$ -	$ -	$ -	$ -	$ -	$ -
Computer Services - Exempt (Cloud Co	$ 10,000	$ 25,600	$ 26,368	$ 27,159	$ 41,961	$ 131,088
Other			$ -	$ -	$ -	
Space Rental	$ -	$ 50,000	$ 51,500	$ 53,045	$ 136,590	$ 291,135
Conference Registration	$ 3,000	$ 5,150	$ 5,305	$ 5,464	$ 11,256	$ 30,175
Subtotal Other-Other	**$ 3,000**	**$ 55,150**	**$ 56,805**	**$ 58,509**	**$ 147,846**	**$ 321,310**
Total Other Direct Costs	**$ 33,000**	**$ 146,950**	**$ 151,359**	**$ 155,900**	**$ 307,166**	**$ 794,375**
H. Total Direct Costs	**$ 289,162**	**$ 1,093,615**	**$ 1,419,852**	**$ 2,466,724**	**$ 4,262,869**	**$ 9,532,223**
MTDC Base Cost	*$ 279,162*	*$ 1,018,015*	*$ 1,341,984*	*$ 2,386,520*	*$ 4,084,318*	*$ 9,110,000*
I. Total Indirect (F&A) Costs	**$ 72,582**	**$ 264,684**	**$ 348,916**	**$ 620,495**	**$ 1,061,923**	**$ 2,368,600**
J. Total Direct and F&A Costs	**$ 361,744**	**$ 1,358,299**	**$ 1,768,768**	**$ 3,087,219**	**$ 5,324,792**	**$ 11,900,823**

Activity Type	Sponsored Instruction		Applicable F&A Rate	26.00%
Location	Off Campus		Applicable F&A Basis	MTDC
F&A Basis	MTDC		Tuition Remission Rate	64.00%
F&A Rate Used	26.00%		Fringe Benefit Rate (SURS)	42.32%
Add Your Notes Here			Fringe Benefit Rate (GRA ≥ Half Time Enrollment)	9.82%
			Fringe Benefit Rate (GRA < Half Time Enrollment)	17.47%
			Fringe Benefit Rate (Student Hourly ≥ Half Time Enrollment)	0.01%
			Fringe Benefit Rate (Non-SURS & Student Hourly < Half Time Enrollm	7.66%
			Inflation Rate - Salaries	3.00%
			Inflation Rate - Expenses	3.00%

			Period 1	Period 2	Period 3	Period 4	Period 5	Total
A. Senior Personnel								
Faculty Program Dir	Salary		$ 20,000	$ 20,600	$ 21,218	$ 21,855	$ 22,511	$ 106,184
2 summer months	Fringe	42.32%	$ 8,464	$ 8,718	$ 8,979	$ 9,249	$ 9,527	$ 44,937
Studio Dir/Instr	Salary		$ 140,000	$ 144,200	$ 148,526	$ 152,982	$ 157,571	$ 743,279
	Fringe	42.32%	$ 59,248	$ 61,025	$ 62,856	$ 64,742	$ 66,684	$ 314,555
Faculty	Salary		$ 110,000	$ 113,300	$ 116,699	$ 120,200	$ 123,806	$ 584,005
Elective courses	Fringe	42.32%	$ 46,552	$ 47,949	$ 49,387	$ 50,869	$ 52,395	$ 247,152
Teaching Prof	Salary		$ 570,000	$ 587,100	$ 604,713	$ 622,854	$ 641,540	$ 3,026,207
Core reqs + electives	Fringe	42.32%	$ 241,224	$ 248,461	$ 255,915	$ 263,592	$ 271,500	$ 1,280,692
Program Coordinator	Salary		$ 80,000	$ 82,400	$ 84,872	$ 87,418	$ 90,041	$ 424,731
	Fringe	42.32%	$ 33,856	$ 34,872	$ 35,918	$ 36,995	$ 38,105	$ 179,746
	Salary		$ -	$ -	$ -	$ -	$ -	$ -
	Fringe	42.32%	$ -	$ -	$ -	$ -	$ -	$ -
Subtotal	**Salary**		$ 920,000	$ 947,600	$ 976,028	$ 1,005,309	$ 1,035,469	$ 4,884,406
	Fringe		$ 389,344	$ 401,025	$ 413,055	$ 425,447	$ 438,211	$ 2,067,082
	Total		$ 1,309,344	$ 1,348,625	$ 1,389,083	$ 1,430,756	$ 1,473,680	$ 6,951,488
B. Other Personnel								
Postdoctoral Resear	Salary		$ -	$ -	$ -	$ -	$ -	$ -
	Fringe	42.32%	$ -	$ -	$ -	$ -	$ -	$ -
Student Services	Salary		$ 70,000	$ 72,100	$ 74,263	$ 76,491	$ 78,786	$ 371,640
	Fringe	42.32%	$ 29,624	$ 30,513	$ 31,428	$ 32,371	$ 33,342	$ 157,278
Studio Liaison	Salary		$ 100,000	$ 103,000	$ 106,090	$ 109,273	$ 112,551	$ 530,914
	Fringe	42.32%	$ 42,320	$ 43,590	$ 44,897	$ 46,244	$ 47,632	$ 224,683
Communications	Salary		$ 35,000	$ 36,050	$ 37,132	$ 38,246	$ 39,393	$ 185,821
	Fringe	42.32%	$ 14,812	$ 15,256	$ 15,714	$ 16,186	$ 16,671	$ 78,639
Recruiting/Admission	Salary		$ 35,000	$ 36,050	$ 37,132	$ 38,246	$ 39,393	$ 185,821
	Fringe	42.32%	$ 14,812	$ 15,256	$ 15,714	$ 16,186	$ 16,671	$ 78,639
Other Professional	Salary		$ -	$ -	$ -	$ -	$ -	$ -
	Fringe	42.32%	$ -	$ -	$ -	$ -	$ -	$ -
Graduate Assistant(s	Salary	$23,400	$ 70,200	$ 72,306	$ 74,475	$ 76,709	$ 79,010	$ 372,700
≥ Half Time Enrollment	Fringe	9.82%	$ 6,894	$ 7,100	$ 7,313	$ 7,533	$ 7,759	$ 36,599
Graduate Assistant(s	Salary		$ -	$ -	$ -	$ -	$ -	$ -
< Half Time Enrollment	Fringe	17.47%	$ -	$ -	$ -	$ -	$ -	$ -
Student Hourly	Salary		$ -	$ -	$ -	$ -	$ -	$ -
≥ Half Time Enrollment	Fringe	0.01%	$ -	$ -	$ -	$ -	$ -	$ -
Student Hourly	Salary		$ -	$ -	$ -	$ -	$ -	$ -
< Half Time Enrollment	Fringe	7.66%	$ -	$ -	$ -	$ -	$ -	$ -
Admin. Salary*	Salary		$ -	$ -	$ -	$ -	$ -	$ -
	Fringe	42.32%	$ -	$ -	$ -	$ -	$ -	$ -
Non-SURS Employee	Salary		$ -	$ -	$ -	$ -	$ -	$ -
	Fringe	7.66%	$ -	$ -	$ -	$ -	$ -	$ -
Subtotal	**Salary**		$ 310,200	$ 319,506	$ 329,092	$ 338,965	$ 349,133	$ 1,646,896
	Fringe		$ 108,462	$ 111,715	$ 115,066	$ 118,520	$ 122,075	$ 575,838
	Total		$ 418,662	$ 431,221	$ 444,158	$ 457,485	$ 471,208	$ 2,222,734
	Salary		$ 1,230,200	$ 1,267,106	$ 1,305,120	$ 1,344,274	$ 1,384,602	$ 6,531,302
C. Fringe Benefits	**Fringe**		$ 497,806	$ 512,740	$ 528,121	$ 543,967	$ 560,286	$ 2,642,920
All Personnel	**Total**		$ 1,728,006	$ 1,779,846	$ 1,833,241	$ 1,888,241	$ 1,944,888	$ 9,174,222

	Period 1	Period 2	Period 3	Period 4	Period 5	Total
D. Equipment	$ -	$ -	$ -	$ -	$ -	$ -
E. Travel - Domestic	$ 20,000	$ 20,600	$ 21,218	$ 21,855	$ 22,511	$ 106,184
Travel - International	$ -	$ -	$ -	$ -	$ -	$ -
F. Participant Support Costs	$ -	$ -	$ -	$ -	$ -	$ -
G. Other Direct Costs						
Materials & Supplies	$ 40,000	$ 41,200	$ 42,436	$ 43,709	$ 45,020	$ 212,365
Publication / Dissemination	$ -	$ -	$ -	$ -	$ -	$ -
Consultant Services (Professional Serv	$ 25,000	$ 25,750	$ 26,523	$ 27,319	$ 28,139	$ 132,731
Computer Services	$ -	$ -	$ -	$ -	$ -	$ -
Computer Services - Exempt (Cloud Cc	$ 25,000	$ 25,750	$ 26,523	$ 27,319	$ 28,139	$ 132,731
Subaward: 1	$ -	$ -	$ -	$ -	$ -	$ -
Exempt Subaward Costs (>$25k)	$ -	$ -	$ -	$ -	$ -	$ -
Subaward: 2	$ -	$ -	$ -	$ -	$ -	$ -
Exempt Subaward Costs (>$25k)	$ -	$ -	$ -	$ -	$ -	$ -
Other						
Tuition Remission	$ -	$ -	$ -	$ -	$ -	$ -
Conference Registration	$ 10,000	$ 10,300	$ 10,609	$ 10,927	$ 11,255	$ 53,091
Non-Employee Travel	$ -	$ -	$ -	$ -	$ -	$ -
Other Contractor Costs: (Advisory Bo	$ -	$ -	$ -	$ -	$ -	$ -
Animal Costs / Human Incentive Cost	$ -	$ -	$ -	$ -	$ -	$ -
Service Activity (Internal)	$ -	$ -	$ -	$ -	$ -	$ -
Administered Programs via RFP	$ -	$ -	$ -	$ -	$ -	$ -
Space Rental	$ 50,000	$ 51,500	$ 53,045	$ 54,636	$ 56,275	$ 265,456
Conference Hosting Costs (Room Re	$ -	$ -	$ -	$ -	$ -	$ -
Shipping	$ -	$ -	$ -	$ -	$ -	$ -
Other	$ -	$ -	$ -	$ -	$ -	$ -
Subtotal Other-Other	$ 60,000	$ 61,800	$ 63,654	$ 65,563	$ 67,530	$ 318,547
Total Other Direct Costs	$ 150,000	$ 154,500	$ 159,136	$ 163,910	$ 168,828	$ 796,374
H. Total Direct Costs	$ 1,898,006	$ 1,954,946	$ 2,013,595	$ 2,074,006	$ 2,136,227	$ 10,076,780
MTDC Base Cost	*1,873,006*	*1,929,196*	*1,987,072*	*2,046,687*	*2,108,088*	*9,944,049*
I. Total Indirect (F&A) Costs	$ 486,982	$ 501,591	$ 516,639	$ 532,139	$ 548,103	$ 2,585,454
J. Total Direct and F&A Costs	$ 2,384,988	$ 2,456,537	$ 2,530,234	$ 2,606,145	$ 2,684,330	$ 12,662,234

Activity Type	Sponsored Instruction		**Applicable F&A Rate**				26.00%
Location	Off Campus		**Applicable F&A Basis**				MTDC
F&A Basis	MTDC		**Tuition Remission Rate**				64.00%
F&A Rate Used	26.00%		**Fringe Benefit Rate (SURS)**				0.00%
Add Your Notes Here			**Fringe Benefit Rate (GRA ≥ Half Time Enrollment)**				9.82%
			Fringe Benefit Rate (GRA < Half Time Enrollment)				17.47%
			Fringe Benefit Rate (Student Hourly ≥ Half Time Enrollment)				0.01%
			Fringe Benefit Rate (Non-SURS & Student Hourly < Half Time Enrollm				7.66%
			Inflation Rate - Salaries				3.00%
			Inflation Rate - Expenses				3.00%

			Period 1	Period 2	Period 3	Period 4	Period 5	Total
A. Senior Personnel								
Faculty Program Dire	Salary		$ 20,000	$ 20,600	$ 21,218	$ 21,855	$ 22,511	$ 106,184
2 summer months	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Studio Dir/Instr (50%	Salary		$ 70,000	$ 72,100	$ 74,263	$ 76,491	$ 78,786	$ 371,640
	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Faculty	Salary		$ -	$ -	$ -	$ -	$ -	$ -
Elective courses	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Teaching Prof	Salary		$ -	$ -	$ -	$ -	$ -	$ -
Core reqs + electives	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Program Coordinator	Salary		$ 80,000	$ 82,400	$ 84,872	$ 87,418	$ 90,041	$ 424,731
	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
	Salary		$ -	$ -	$ -	$ -	$ -	$ -
	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Subtotal	**Salary**		$ 170,000	$ 175,100	$ 180,353	$ 185,764	$ 191,338	$ 902,555
	Fringe		$ -	$ -	$ -	$ -	$ -	$ -
	Total		$ 170,000	$ 175,100	$ 180,353	$ 185,764	$ 191,338	$ 902,555
B. Other Personnel								
Postdoctoral Resear	Salary		$ -	$ -	$ -	$ -	$ -	$ -
	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Student Services	Salary		$ 70,000	$ 72,100	$ 74,263	$ 76,491	$ 78,786	$ 371,640
	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Studio Liaison	Salary		$ 100,000	$ 103,000	$ 106,090	$ 109,273	$ 112,551	$ 530,914
	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Communications	Salary		$ 35,000	$ 36,050	$ 37,132	$ 38,246	$ 39,393	$ 185,821
	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Recruiting/Admission	Salary		$ 35,000	$ 36,050	$ 37,132	$ 38,246	$ 39,393	$ 185,821
	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Other Professional	Salary		$ -	$ -	$ -	$ -	$ -	$ -
	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Graduate Assistant(s	Salary	$23,400	$ 70,200	$ 72,306	$ 74,475	$ 76,709	$ 79,010	$ 372,700
≥ Half Time Enrollment	Fringe	9.82%	$ 6,894	$ 7,100	$ 7,313	$ 7,533	$ 7,759	$ 36,599
Graduate Assistant(s	Salary		$ -	$ -	$ -	$ -	$ -	$ -
< Half Time Enrollment	Fringe	17.47%	$ -	$ -	$ -	$ -	$ -	$ -
Student Hourly	Salary		$ -	$ -	$ -	$ -	$ -	$ -
≥ Half Time Enrollment	Fringe	0.01%	$ -	$ -	$ -	$ -	$ -	$ -
Student Hourly	Salary		$ -	$ -	$ -	$ -	$ -	$ -
< Half Time Enrollment	Fringe	7.66%	$ -	$ -	$ -	$ -	$ -	$ -
Admin. Salary*	Salary		$ -	$ -	$ -	$ -	$ -	$ -
	Fringe	0.00%	$ -	$ -	$ -	$ -	$ -	$ -
Non-SURS Employee	Salary		$ -	$ -	$ -	$ -	$ -	$ -
	Fringe	7.66%	$ -	$ -	$ -	$ -	$ -	$ -
Subtotal	**Salary**		$ 310,200	$ 319,506	$ 329,092	$ 338,965	$ 349,133	$ 1,646,896
	Fringe		$ 6,894	$ 7,100	$ 7,313	$ 7,533	$ 7,759	$ 36,599
	Total		$ 317,094	$ 326,606	$ 336,405	$ 346,498	$ 356,892	$ 1,683,495
	Salary		$ 480,200	$ 494,606	$ 509,445	$ 524,729	$ 540,471	$ 2,549,451
C. Fringe Benefits	**Fringe**		$ 6,894	$ 7,100	$ 7,313	$ 7,533	$ 7,759	$ 36,599
All Personnel	**Total**		$ 487,094	$ 501,706	$ 516,758	$ 532,262	$ 548,230	$ 2,586,050

	Period 1	Period 2	Period 3	Period 4	Period 5	Total
D. Equipment	$ -	$ -	$ -	$ -	$ -	$ -
E. Travel - Domestic	$ 20,000	$ 20,600	$ 21,218	$ 21,855	$ 22,511	$ 106,184
Travel - International	$ -	$ -	$ -	$ -	$ -	$ -
F. Participant Support Costs	$ -	$ -	$ -	$ -	$ -	$ -
G. Other Direct Costs						
Materials & Supplies	$ 40,000	$ 41,200	$ 42,436	$ 43,709	$ 45,020	$ 212,365
Publication / Dissemination	$ -	$ -	$ -	$ -	$ -	$ -
Consultant Services (Professional Serv	$ 25,000	$ 25,750	$ 26,523	$ 27,319	$ 28,139	$ 132,731
Computer Services	$ -	$ -	$ -	$ -	$ -	$ -
Computer Services - Exempt (Cloud Cc	$ 25,000	$ 25,750	$ 26,523	$ 27,319	$ 28,139	$ 132,731
Subaward: 1	$ -	$ -	$ -	$ -	$ -	$ -
Exempt Subaward Costs (>$25k)	$ -	$ -	$ -	$ -	$ -	$ -
Subaward: 2	$ -	$ -	$ -	$ -	$ -	$ -
Exempt Subaward Costs (>$25k)	$ -	$ -	$ -	$ -	$ -	$ -
Other						
Tuition Remission	$ -	$ -	$ -	$ -	$ -	$ -
Conference Registration	$ 10,000	$ 10,300	$ 10,609	$ 10,927	$ 11,255	$ 53,091
Non-Employee Travel	$ -	$ -	$ -	$ -	$ -	$ -
Other Contractor Costs: (Advisory Bo	$ -	$ -	$ -	$ -	$ -	$ -
Animal Costs / Human Incentive Cost	$ -	$ -	$ -	$ -	$ -	$ -
Service Activity (Internal)	$ -	$ -	$ -	$ -	$ -	$ -
Administered Programs via RFP	$ -	$ -	$ -	$ -	$ -	$ -
Space Rental	$ 50,000	$ 51,500	$ 53,045	$ 54,636	$ 56,275	$ 265,456
Conference Hosting Costs (Room Re	$ -	$ -	$ -	$ -	$ -	$ -
Shipping	$ -	$ -	$ -	$ -	$ -	$ -
Other	$ -	$ -	$ -	$ -	$ -	$ -
Subtotal Other-Other	$ 60,000	$ 61,800	$ 63,654	$ 65,563	$ 67,530	$ 318,547
Total Other Direct Costs	$ 150,000	$ 154,500	$ 159,136	$ 163,910	$ 168,828	$ 796,374
H. Total Direct Costs	$ 657,094	$ 676,806	$ 697,112	$ 718,027	$ 739,569	$ 3,488,608
MTDC Base Cost	*$ 632,094*	*$ 651,056*	*$ 670,589*	*$ 690,708*	*$ 711,430*	*$ 3,355,877*
I. Total Indirect (F&A) Costs	$ 164,344	$ 169,275	$ 174,353	$ 179,584	$ 184,972	$ 872,528
J. Total Direct and F&A Costs	$ 821,438	$ 846,081	$ 871,465	$ 897,611	$ 924,541	$ 4,361,136

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EDUCATION

Ph.D. Sociology. University of Illinois at Urbana-Champaign. 2001.

M.A. Anthropology. University of Illinois at Urbana-Champaign. 1995.

B.A. Honors Program Interdisciplinary Major: Folklore, Myth and Society. University of Wisconsin Milwaukee. 1982

ACADEMIC APPOINTMENTS AND HONORS

Program Director, Games Studies and Design, Informatics, School of Information Sciences, University of Illinois Urbana-Champaign, 2022-present.

Illinois Distinguished Teacher Scholar, Office of the Provost, University of Illinois at Urbana-Champaign, 2020.

Teaching Associate Professor, School of Information Sciences, University of Illinois at Urbana-Champaign, 2019-present.

Acting Director, Bachelor of Science in Information Sciences Degree Program, School of Information Sciences, University of Illinois at Urbana-Champaign, 2019-present

Project Coordinator, Training in Digital Methods for Humanists, Humanities Research Institute (HRI), University of Illinois at Urbana-Champaign, 2020-21.

Faculty Fellow at the Center for Innovation in Teaching and Learning, University of Illinois at Urbana-Champaign, 2019-20.

Faculty Affiliate, European Union Center, University of Illinois at Urbana-Champaign, 2019-present.

Faculty Affiliate, Women & Gender in Global Development Program, University of Illinois at Urbana-Champaign, 2019-present.

Senior Lecturer, School of Information Sciences, University of Illinois at Urbana-Champaign, 2018-19.

Visiting Assistant Professor, Illinois Informatics Institute, University of Illinois at Urbana-Champaign, 2017-present.

Visiting Assistant Professor, Department of Slavic Languages and Literatures, University of Illinois at Urbana-Champaign, 2014-18.

Visiting Assistant Professor, Russian and East European and Eurasian Center, University of Illinois at Urbana-Champaign, 2009-13.

Research Associate, Department of Sociology, University of Illinois at Urbana-Champaign, 2007-present.

Research Professor, Russian and East European and Eurasian Center (REEEC), University of Illinois at Urbana-Champaign, 2005-present.

Visiting Assistant Professor/Lecturer, Department of Sociology, University of Illinois at Urbana-Champaign, 2001-08.

RESEARCH & TEACHING INTERESTS

Game studies, interactive narrative design, gameful pedagogies, narrative AI, science and technology studies (STS), collaborative knowledge practices, embodied cognition, hypnosis, persuasion & propaganda, trauma studies, Southeastern & Central Europe.

FELLOWSHIPS & GRANTS

University Distinguished Teacher Scholar Grant for "Gameful Pedagogy: Instructional Design for Student Well-being," Office of the Provost, University of Illinois at Urbana-Champaign, P.I. 2020.

Investment for Growth Grant for "Games @ Illinois: Playful design for transformative education." Provost Office Special Programs, P.I., 2019-present. This grant supported the creation of an Undergraduate and Graduate Minor Degrees in Game Studies and Design (GSD), new interdisciplinary Informatics Programs.

Migration and Refugees in Regional and Global Perspectives Initiative Grant for "Fostering Empathy for Latin American Migrants through Game Design," in collaboration with Women and Gender in Global Perspectives Program, Illinois Global Institute. Co-P.I. with Colleen Murphy, 2019-21.

IPRH Research Cluster Grant: "Playful by Design: Interdisciplinary Game Studies @ Illinois. Illinois Program for Research in the Humanities, 2018-19, Director.

IPRH Research Cluster Grant: "Playful by Design: Gaming Pedagogies, Digital Literacies and the Public Humanities", Illinois Program for Research in the Humanities, 2017-18. Co-director.

Dissertation Completion Fellowship, University of Illinois at Urbana-Champaign, 1999-2000.

Fulbright Scholarship for Dissertation Research in Croatia (alternate). 1998-99.

SSRC/ACLS (Social Science Research Council and American Council of Learned Societies) Dissertation Fellowship in Eastern European Studies. 1998-99.

Dissertation Travel Grant, University of Illinois at Urbana-Champaign. 1998-99.

Woodrow Wilson - Johnson & Johnson Dissertation Grant in Women's Health. 1998-99.

In Progress

Pintar, Judith and Lisa Bievenue. Playful by Design: A model for interdisciplinary studies. *Submitted to Journal of Games and Social Impact*.

Pintar, Judith, Alyssa Choi, Jessica Fuller, David Hopping, Megan Mecoli, Rewo Oshe, and Courtney Richardson. Gameful Pedagogy: Course design for student well-being. Submitted to *Journal of Games and Social Impact*.

Pintar, Judith. Invisible, Aesthetic, and Embodied Listeners across Storytelling Modalities: Immersive preference as situated player type. Submitted to *Convergence: The International Journal of Research into New Media Technologies*.

Books

Pintar, Judith & David Hopping. *Information Sciences: The basics.* Oxford: Routledge. 2022.

Pintar, Judith & Steven J. Lynn. *Hypnosis: A brief history.* Oxford: Blackwell-Wiley. 2008.

Pintar, Judith. *The Sociologically-imagined Self*: Reader and personal journal. New York: Kendall-Hunt. 2005.

Pintar, Judith. *The Sex & Madness Reader.* New York: Kendall-Hunt. 2005.

Pintar, Judith. *Study Guide for Brym and Lie's Sociology: Your compass for a new world.* Belmont, CA: Wadsworth Publishing. 2004.

Lie, John, David Hopping & Judith Pintar. *Sociological Outlooks*. New York: Norton.Collins/San Francisco: Harper San Francisco. 1996.

Pintar, Judith. *The Halved Soul: Retelling the myths of romantic love*. (Experimental format fiction/non-fiction) London: Harper-Collins. 1995.

Book Chapters

Pintar, Judith. Not Your Grandmother's Family Tree: Technology-mediated kinship & practices of privacy in genetic-genealogy networks. In William Asprey ed., *Information Issues for Older Americans.* Rowman & Littlefield. 2022.

Pintar, Judith. Stories from the Other Notebook: The poetics of encounter in post-war Croatia. In William H. Leggett and Ida Fadzillah Leggett eds., *Field Stories: Teaching the Relevance of Anthropology in the 21st Century.* Lexington Press. 2021.

Pintar, Judith. The Valley Between Us: Narrative manipulation and information bias in the racial segregation of Milwaukee, in William Asprey and Melissa Ocepek eds., *Deciding Where to Live: Information Studies on Where to Live in America.* Rowman & Littlefield. 2020.

Pintar, Judith Emplaced and displaced: Theorizing the emotions of space in the former Yugoslavia. In Valeria Sobol and Mark Steinberg (Eds.), *Interpreting Emotions in Russia and Eastern Europe*. Northern Illinois U. Press. 2015.

Pintar, Judith. On a clear day you can see forever: Hypnosis in literature and film. In S. J. Lynn (Ed.), *The Clinical Book of Hypnosis*. 2nd Ed. Washington, D.C.: American Psychological Association. 2010.

Pintar, Judith. Il n'y a pas d'hypnotisme: A history of hypnosis in theory and practice. In S. J. Lynn (Ed.), *The Clinical Book of Hypnosis*. 2nd Ed. Washington, D.C.: American Psychological Association. 2010.

Lynn, Steven J., Judith Pintar, David Sandberg, Rachael Fite, Karen Ecklund & Jane Stafford. Towards a social narrative model of revictimization. In L. Koenig, A. O'Leary, L. Doll, & W. Pequenat (Eds.), *From child sexual assault to adult sexual risk: Trauma, revictimization, and intervention*. Washington, D.C.: American Psychological Association. 2003.

Lynn, Steven J., Judith Pintar, Jane Stafford, Lisa Marmelstein & Timothy Lock. Rendering the implausible plausible: Narrative construction, suggestion, and memory. In J. Rivera & T. Sarbin (Eds.), *Believed-in-imaginings: The narrative construction of reality*. Pp. 23-144. Washington, DC: APA. 1998.

Lynn, Steven J. & Judith Pintar. The social construction of multiple personality disorder. In D. Read & S. Lindsay (Eds.), *Recollections of trauma: Scientific studies and clinical practice*. Pp. 483-492. New York: Plenum Press. 1997.

Lynn, Steven J., Judith Pintar, & Judith Rhue. Fantasy proneness, dissociation, and narrative construction. In Stanley Powers and Susan Krippner (Eds.), *Broken images, broken selves: Dissociative narratives in clinical practice*. Pp. 274-304. NY: Brunner Mazell. 1997.

Rhue, Judith, Steven J. Lynn, & Judith Pintar. Narrative and imaginative storytelling: Treatment of a sexually abused child. In S.J. Lynn, I. Kirsch, & J. Rhue (Eds.), *Casebook of Clinical Hypnosis*. Pp. 251-270. Washington, DC: American Psychological Association. 1996.

Articles & Reviews

Pintar, Judith. Review of *Turbo-Folk Music and Cultural Representations of National Identity in Former Yugoslavia* by Uroš Čvoro, *Slavic Review* 74(4), 642. 2015.

Pintar, Judith. Review of *Places of Pain: Forced displacement, popular memory and trans-local identities in Bosnian war-torn communities* by Hariz Halilovich, *Slavic Review* 73(1), 186. 2014.

Pintar, Judith. Feminine nouns that end in a consonant: Conversations with Croatian men. *Ulbandus XIII: The Wound and the Imagination – Aesthetics of Violence in Slavic Art*. Slavic Review of Columbia University, 13, 139-154. 2010.

Pintar, Judith & Steven J. Lynn. Social incoherence and the narrative construction of memory. Invited commentary on M. Erdelyi, The unified theory of repression. *Behavioral and Brain Sciences,* 29(5), 529. 2006.

Pintar, Judith. Rethinking trauma in Katrina's wake. *Space and Culture*, 9(1), 52-54. 2006.

Pintar, Judith. Anticipating consequences: What Bosnia has taught us about healing the wounds of war. *Human Rights Review,* 1(2), 56-66. 2000.

Pintar, Judith. Playing to lose, playing to win: Cultural disjunctures in Kosovo. *Swords & Ploughshares* 2(1-2), 14-16. 1999.

Lynn, Steven J. & Judith Pintar. A social narrative model of dissociative identity disorder. *Australian Journal of Clinical and Experimental Hypnosis, 25:*17. 1997. Invited.

Lynn, Steven J., Jane Stafford, Peter Malinowski, & Judith Pintar. Memory in the hall of mirrors: The experience of retractors in psychotherapy. *Psychological Inquiry* 8:307-312. 1997.

SELECTED PRESENTATIONS AND WORKSHOPS

Pintar, Judith. Keynote: Playful by Design: The Illinois Model for Interdisciplinary Game Studies. Playful by Design: Transformative Approaches to Game Studies, Universidade Lusófona, Porto, Portugal. 2022. Invited.

Hopping, David and Judith Pintar. Gameful Pedagogy: Towards a Students Bill of Rights. Playful by Design: Transformative Approaches to Game Studies, Universidade Lusófona, Porto, Portugal. 2022.

Pintar, Judith. Course Design for Well-being: Towards a Students' Bill of Rights. Center for Innovation in Teaching and Learning Annual Faculty Retreat, University of Illinois at Urbana-Champaign. 2022. Invited.

Pintar, Judith. Online Interactive Fiction & Collaborative Storytelling Games. Big Bad Con (Tabletop and Live Action Gaming). 2021. Invited.

Pintar, Judith. Taking Embodied Learning Online: Table-top roleplay to teach propaganda and media manipulation. Council for European Studies International Conference for Europeanists: "Europe's Past, Present, and Future: Utopias and Dystopias." 2021.

Pintar, Judith. Chatbots, Deepfakes & the Agency of the Dead. Witnessing and Worlding Beyond the Human: An Interdisciplinary and Interspecies Conversation. Center for Advanced Study, University of Illinois. 2021.

Pintar, Judith. Distributed Memories: CompuServe's Gamer's Forum and the Halcyon Days of the Adventure Game Toolkit. Electronic Literature Organization 2021 Platform (Post?) Pandemic Conference, Aarhus University, Denmark. 2021.

Pintar, Judith. Where Wikipedia meets Minecraft: Collaborative game design as transmediated public history. *Resources and Visibility in Digital Humanities*, University of Illinois at Chicago. 2020.

Pintar, Judith. Uncontinuous Adventuring: A geographically disruptive collaborative game jam. *Electronic Literature Organization Conference and Media Celebration: (un)continuity,* University of Cental Florida. 2020.

Pintar, Judith. On Game Design and Changing the Rules: The Metahodology of Racial Segregation. *Narrascope.* Annual Conference of the Interactive Fiction Technology Foundation (IFTF). 2020.

Pintar, Judith. Trolls at Play: Teaching media manipulation & election interference through classroom role-playing (online!). *European Union Center, Online Speaker Series*, University of Illinois. 2020.

Pintar, Judith. The Problem of Innocence: Suicide in the films of Vinko Brešan, Goran Paskaljević, and Pjer Zalica. Association for Slavic, East European, and Eurasian Studies Meetings, Washington D.C. 2020.

Pintar, Judith. The Appeal of an Endless Horizon: Collaborative game design as meta-hodological play, *Curious and Eclectic Speaker Series,* Beckman Institute, University of Illinois. 2018.

Pintar, Judith. Programming the Illinois Map: Fostering empathy and digital literacy through collaborative game design. *Games for Change Festival*, Parsons School of Art and Design. 2018.

Pintar, Judith. Restaging the Classroom for War: Teaching nationalism through immersive play. *EU Studies Regional Faculty Working Conference*, University of Illinois. 2017.

Pintar, Judith. Unmaking the Possible: Rhetoric and realities of partition in Bosnia & Hercegovina. *Program in Arms Control, Disarmament and International Security (ACDIS) Speaker Series,* University of Illinois. 2017.

Pintar, Judith. Technologies of Kinship: Genetics, genealogical practice, and the meaning of privacy, *12th Congress of Qualitative Inquiry*, University of Illinois. 2016.

Pintar, Judith. A Whiter Shade of Pale(olithic): Genetics, social networks and the racial imaginary, *Illinois Program for Research in the Humanities Medicine and Science Reading Group*, University of Illinois. 2014.

Pintar, Judith. Bosnians in the U.S.: Communities, Connections and Homelands. Roundtable Presentation following the address of His Excellency Željko Komšić, Chairman of the Presidency of Bosnia, University of Illinois. 2013.

Pintar, Judith. Hagiography as Memory: Commemorating World War II religious war crimes in Bosnia. Paper presented at the *Slavic Languages and Literatures Fall Symposium: Memories and Wars*. University of Illinois. 2012.

Pintar, Judith. A bridge over a crossroad: Mixed metaphors in Muslim-Christian relations in Southeastern Europe, *Global Crises and Beyond,* Global Studies Association. University of Illinois. 2010.

Pintar, Judith. "Feminine Nouns That End in a Consonant: Conversations With Croatian Men: A poetry reading," REEEC Noon Lecture Series, University of Illinois. 2009.

Pintar, Judith. Sheltering stone and bits of bone: Collective emotion and the built environment in Dubrovnik, *Ralph and Ruth Fisher Forum: Interpreting Emotion in Eastern Europe*, REEEC, University of Illinois. 2008.

Pintar, Judith. Hagiography of sexual violence, *Thirteenth Annual Berkshire Conference on the History of Women*, Claremont, CA. 2005.

Pintar, Judith. Minimizing the secondary trauma of humanitarian intervention. Paper, *Conference on Community-Based Social Work*, Interuniversity Center, Dubrovnik, Croatia. 1998.

Pintar, Judith. Social wounding, community healing: What Bosnia has taught us about the traumatic wounds of war, *Conference on Justice and Social Reconstruction: The Experience of Bosnia and the Rule of Law*, Columbia University Law School. 1997.

SELECTED GAMES/INTERACTIVE FICTION

In draft. *The Feast of Saint Blaise: An interactive novel.*

Falling. A narrative card game, adapted from Lewis Carroll, *Alice in Wonderland.* 2020. *judithpintar.com/wp/game/falling/.*

Escape. A tutorial game that teach the Inform7 programming language inside the game, generating playable code. 2019. *judithpintar.com/wp/game/escape/.*

Ongoing. *The Illinois Map*, collaborative works of interactive fiction, incorporating contributions of student enrolled in Grand Challenge Learning/Information Science course "Mapping Inequalities: Programming the Illinois Map," 2019--present.

Ongoing. *The Quad Game*, collaborative work of interactive fiction, incorporating contributions of 100+ students enrolled in Informatics course "Design and Programming of Interractive Games & Simulations," 2015-present.

Pintar, Judith. *CosmoServe: An adventure game for the BBS-enslaved*. Released 1992 as Shareware. Published 1997 in David Gerrold, (Ed.), *Fatal Distractions:* Waite Group. Re-released 2017.

Pintar, Judith, (1992). Shades of Gray: an adventure in black and white. Published 1997 in David Gerrold, (Ed.), *Fatal Distractions.*

TEACHING RECOGNITION

University Distinguished Teacher Scholar, Office of the Provost, University of Illinois at Urbana-Champaign, 2020.

Faculty Fellow in the Center for Innovation in Teaching and Learning, 2019-2020.

Grand Challenge Learning Faculty Fellow, 2016-2019.

Included in the List of Teachers Ranked Excellent by Students, School of Information Sciences, Grand Challenge Learning, Informatics, REEEC, Department of Slavic Languages and Literatures, Department of Sociology, University of Illinois at Urbana-Champaign, multiple years, 2001-2021.

Recognized as one of a group of "Master" General Education instructors, based on classroom statistics and the Chancellor's Senior Survey rankings, in study by UIUC Distinguished Teacher-Scholar, Mark Micale, 2013.

Received Alpha Lambda Delta Freshman Honor Society Campus Award for Outstanding Teacher of Freshman, UIUC, 2003.

PROFESSIONAL ACTIVITIES & NATIONAL MEDIA

Board of Directors, Interactive Fiction Technology Foundation, 2017-present. Chair of Education Committee, 2018-present.

A Conversation with Judith Pintar. *The Digital Antiquarian*. January 2018. *https://www.filfre.net/2018/01/a-conversation-with-judith-pintar/.*

Interview with Judith Pintar. Interactive Fiction Technology Foundation Blog, September 8, 2017, *http://blog.iftechfoundation.org/2017-09-08-judithinterview.html*.

Interviewed on hypnosis in media and science for *The Pulse.* National Public Radio, WHYY in Philadelphia, aired November 22, 2016.

DISCOGRAPHY

Pintar, Judith, *Faces of the Harp* (1997). Sona Gaia/Narada Media. (Compilation).

Pintar, Judith, *Sona Gaia Collection* (1990). Sona Gaia/Narada Media. (Compilation).

Pintar, Judith, *At Last the Wind*. (1990). Sona Gaia, Narada Media/Universal Music Group.

Pintar, Judith, *Changes like the Moon*. (1987). Sona Gaia, Narada Media/Universal Music Group.

Pintar, Judith, *Celtic Harp: Secrets from the Stone*. (1985). Sona Gaia, Narada Media/Universal Music Group.

PROFESSIONAL MEMBERSHIPS

Association for Information Science & Technology

Association for Slavic, East European, and Eurasian Studies

Council of European Studies

Electronic Literature Organization

Interactive Fiction Technology Foundation

LISA A. BIEVENUE

Education

Undergraduate: Bachelor of Science in Computer Science, University of Illinois at Urbana-Champaign; May, 1986.

Graduate:
  Master of Arts in Speech Communication, University of Illinois at Urbana-Champaign; May, 1989.
  Master of Public Health, Informatics, University of Illinois at Chicago; May, 2017.

Certification:
  Teacher certification in Secondary Teaching of Computer Science, Mathematics, Physics, Language Arts and Speech; May, 1989.

Professional Experience

Director of Informatics Programs (2018-)
  Informatics Programs, School of Information Sciences, University of Illinois at Urbana-Champaign.

Assistant Director (2013 -2018), Project Coordinator (2008-2013)
  Illinois Informatics Institute, University of Illinois at Urbana-Champaign.

iCUBED Project Coordinator
  Computer Science, University of Illinois at Urbana-Champaign. December, 2007 – 2011. Coordinate the Informatics and Computation Ubiquitous throughout Baccalaureate Education (National Science Foundation grant) program at UIUC.

Education & Training Evaluation Consultant – Research, literature reviews, development of evaluation instruments, systems analysis, data analysis, evaluation reports.
  – Evaluation Resources, Birmingham, AL; November, 2004 – present.
  – Krell Institute, Ames, IA; August, 2007 – December, 2011.
  – Perry and Associates, Austin, TX; September, 2007 – present.
  – C-U Public Health Department, Champaign, IL; August 2011 – present.

GK-12 Project Coordinator
  University of Illinois at Urbana-Champaign, 2004 – 2008. Coordinate Graduate Teaching Fellowship (National Science Foundation grant) program at UIUC: teach related seminars, coach graduate students, organize and teach teacher professional development activities, and disseminate curriculum materials developed by GK-12 teams.

Director of Education Initiatives
  Prairie City Computing, Inc., Urbana, IL 61803. September, 2002 – December, 2006. Development of K-16 education partnerships and products.

Education Team Lead (Senior Project Coordinator)
  National Center for Supercomputing Applications. August, 1999 – October, 2002. Administration and development of K-16 educational experiences at NCSA, education program development, proposal preparation, and project management.

Specialist in Education
> National Center for Supercomputing Applications. August, 1991 – August, 1999. Development of K-16 educational experiences at NCSA, proposal preparation, and project management.

Teacher
> Centennial High School, Champaign, IL 61821. August, 1994 - June, 1995. Hypermedia, Multimedia, Algebra, AP Pascal.

Awards

Award for support and encouragement of the Girls in Engineering, Mathematics, and Science (GEMS) program and Award for support to the Steering Committee, Champaign-Urbana (1998, 1999, 2000).

Award for support and encouragement of the Young Women in Science Program and Award for support to the Steering Committee of the Encouraging Young Women in Science Program, Franklin Middle School (1994).

Selected Publications

Hamlen-Mansour, K.; Jackson, D.K.; Bievenue, L.; Voight, A.; Sridhar, N. (2023). Understanding the Impact of Peer Instruction in CS Principles Teacher Professional Development. ACM Transactions on Computing Education (June 30, 2023). DOI: 10.1145/3585077

Lee, C., Arnett, H., Samuel, N., Bievenue, L., Ginger, J., and Israel, M. (2020). Towards an Inclusive Model of Makerspace Educator Professional Development: Implications for Students with Disabilities and At-Risk. FabLearn '20, April 4–5, 2020, New York, NY, USA. Association for Computing Machinery.

Lee, C., Samuel, N., Israel, M., Arnett, H., Bievenue, L., Ginger, J., and Perry, M. (2020). Understanding Instructional Challenges and Approaches to Including Middle School Students with Disabilities in Makerspace activities: A cross-case analysis. FabLearn '20, April 4–5, 2020, New York, NY, USA. Association for Computing Machinery.

Hamlen, K., Sridhar, N., Bievenue, L., Jackson, D., and Lalwani, A. (2018). Effects of Teacher Training in a Computer Science Principles Curriculum on Teacher and Student Skills, Confidence, and Beliefs, Proceedings of the ACM SIGCSE (March, 2018).

Wolske, M. and Bievenue, L. (2010). "Innovation Diffusion and Broadband Deployment in East St. Louis, Illinois, USA." Prato CIRN-DIAC Community Informatics Conference 2010: Refereed Stream. http://hdl.handle.net/2142/17398.

Abbott, G.A., Bievenue, L.A. (2007). "Gender equity in the use of educational technologies." In S. Klein (Ed.) Handbook for Achieving Gender Equity Through Education. Mahwah, NJ: Lawrence Erlbaum Associates.

Hübler, A., Vlasic, A., Stiegler, E., L. Bievenue, L., Raineri, D. (2006). *Interactive Middle School Courseware on Abstract Reasoning Skills*. In C. Crawford et al. (Eds.), Proceedings of Society for Information Technology and Teacher Education International Conference 2006 (AACE: Chesapeake, VA, 2006) pp 389-394.

Gibbs, V. K., Watts, S., Abbott, G., & Bievenue, L. (2005). Use of inquiry with computer models and visualization in an urban 8th grade science class. *Society for Information Technology & Teacher Education Annual International Conference, 2005.* Charlottesville, VA: Association for the Advancement of Computing in Education.

Moran, J., Atkins, D., and Bievenue, L., Koker, T. (2002). "Learning and mastering chemistry concepts in a computational visualization environment." National Association for Research in Science Teaching Conference.

Bievenue, L., Verona, M. E., Derry, S., Linn, M. C. (2001). Recommendations from the Workshop to Integrate Computer-Based Modeling and Scientific Visualization into Teacher Education. (http://www.eot.org/edgrid/mvw.shtml).

Curtis, D., Gentry, E.E., Gordon, S.I., Ragan, S., Schroeder, E., Bievenue, L., Emigh, D., and Verona, M.E. (1998). The RiverWeb Toolsuite™: bridging the gap between high-end environmental science and the classroom. In *Proceedings of the 1998 ACM/IEEE conference on Supercomputing* (SC '98). IEEE Computer Society, Washington, DC, USA, 1-17.

Brehm, B., Moran, J., Bievenue, L., Andris, J., Handler, M., Levin, J., and Payne, A. (1997) "Integrating Technology into Teacher and Administrator Preparation Programs: Five Models in Illinois," *Illinois School Research and Development Journal*. Fall.

Bievenue, L. and Gentry, E. (1997) "Transforming Teaching for the 21st Century," *Proceedings of Supercomputing 97*. New York, NY: Association of Computing Machinery.

Bievenue, L. A., Curtis, D. H., & Thakkar, U. (1995). "Virtual environments in K-12 learning and discovery: A grand challenge in education?" *Computer Graphics*, **29**, 4, (Special issue: Visual Literacy), 43-44.

Lansing, C., and Bievenue, L. (1994) "Intelligent Computer-Based Systems to Document the Effectiveness of Consonant Recognition Training," *The Volta Review,* **96**:1, 41-49.

Bievenue, L., Farmer, C., and Duban, J. (1993) "The Internet Express" in *Technology and Teacher Education Annual*. Charlottesville, VA: Association for the Advancement of Computing in Education.

Bievenue, L., and Erdosne Toth, E. (1992). "The NCSA Living Laboratory: Preparing Students for a High Tech World," *Technology and Teacher Education Annual*. Charlottesville, VA: Association for the Advancement of Computing in Education.

Nagel, S., and Bievenue, L. (1992). S*ocial Science, Law and Public Policy.* Lanham, MD: University Press of America.

_____. (1992). *Teach Yourself Decision-Aiding Software*. Lanham, MD: University Press of America.

Nagel, S., Bievenue, L., and Mills, M. (1991). "Computer-Aided Mediation, Group Decision-Making, and Telecommunications," *Negotiation Journal*.

Nagel, S., and Bievenue, L. (1990). "Education Policy and Multi-Criteria Decision-Making" Chapter in *Analytic Methods for Educational Productivity*.

_____. (1990). "Using Decision-Aiding Software for Teaching in All Fields of Knowledge" *Collegiate Microcomputer.*

_____. (1989). "Simulation to Aid in Influencing Decision-Makers" *Simulation,* **53**:2, 76-77.

Edited Works

Managing Editor, *Illinois Critical Thinking Annual*, Volume 6 (Spring, 1991).

Selected Presentations

"Learning and mastering chemistry concepts in a computational visualization environment." National Association for Research in Science Teaching Conference (2002). Paper by Moran, J., Atkins, D., Bievenue, L, and Koker, T.

"Moving K-12 Teachers into 21st Century Science with 21st Century Technology: Building the Educational Grid for Pre-Service Training." Panel with Edee Wiziecki, Tim Hendrix, Bethany Hudnutt, Tommy Smith, and Umesh Thakkar. Society for Information Technology and Teacher Education (2002).

"Preparing Teachers to use Modeling and Visualization in Science and Mathematics." Panel with Mary Ellen Verona, Sharon Derry and Marcia C. Linn. Society for Information Technology and Teacher Education (2002).

"Moving K-12 Teachers into 21st Century Science with 21st Century Technology, Building the Educational Grid for Pre-Service Training." Panel with Robert Panoff, Susan Ragan, Mary Ellen Verona and Del Harnisch. Society for Information Technology and Teacher Education (2000).

"How Will Virtual Reality Technology Impact Real Education?" Ed-Tech Conference for Illinois Educational Service Center #15 (1996).

"Hands-on Virtual Reality for the Classroom: VRML." Decatur Education Conference (1996).

"Models to Effect Educational Change as Technologies Invade Schools." American Educational Research Association (1996).

"Visualizing Abstract Chemistry Processes: Lessons learned from the ChemViz project." American Educational Research Association (1996).

"Big Science for Small Hands: Teaching Science the Way Science is Done" presented at the Association for the Education of Teachers in Science annual meeting (1994).

"Using Scientific Visualization to Do Science and Mathematics in the Classroom" presented at the International Symposium on Mathematics/Science Education and Technology (1994).

"Weather Visualization and Analysis Using Current Weather Data" presented at the Association for the Education of Teachers in Science annual meeting (1994).

"The NCSA Living Laboratory: Preparing Students for a High Tech World" presented at the Society for Technology and Teacher Education annual conference (1992).

"Simulation to Aid in Influencing Decision-Makers" presented at the North American Simulation and Gaming Association annual conference (1989).

Selected Workshops

 "ChemViz: Chemistry Visualization." Southern Illinois Science Conference (2002).

"EdGrid Modeling and Visualization Workshops." Regional Offices of Education in Carlyle, IL; Joliet, IL; Brookfield, IL; Rockford, IL; South Cook County, IL (2002).

"New Science + New Tools → New Thinking." 2002: East Central Illinois Technology Conference, Illinois Technology Conference for Educators, Southern Illinois Science Conference, Southern Illinois Technology Showcase, Wisconsin Society of Science Teachers Conference; 2001: Illinois Science Teachers Association Conference.

"Web-Based Science and Mathematics Visualization and Modeling Tools." Society for Information Technology and Teacher Education (2001) and National Educational Computing Conference (2001).

"Collaborative Environments for Learning." EdMedia (1999).

"Introduction to the Internet and World Wide Web." Elgin Mental Health Center (1996).

"HTML: Taming the Internet Jungle." National Educational Computing Consortium (1995).

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Educational Experience

University of Illinois Urbana-Champaign IL
After I left the video game industry in 2017, I had the opportunity to join the faculty of the University of Illinois.

My projects at the University of Illinois include:
- Working within the Informatics School to help create a Game Studies program including assisting in the creation of a Game Studies and Design Minor and Master's Program.
- Working with universities in Portugal to collaborate on the usage of our framework for interdisciplinary game studies programs. This included a presentation at a conference in January. (https://www.playful-by-design.com/)
- Working with the Immerse Project: (https://immerse.illinois.edu/about/people) grant team on a $4 million university grant to bring focus and drive to the creation of an immersive technology platform set (AR, VR and Mixed Reality) at the University of Illinois. The Stu/dio (below) will work to create applications in coordination with the Immerse technology team.
- Working as a consultant for games on a $5 million dollar (NSF) grant to create a game to help seniors (people over 60 years of age) avoid disinformation and scams. The project is called DART (Disinformation And Resilience Training: https://www.buffalo.edu/cii/projects/DART.html).
- I am the Studio Director of a student run studio (The Stu/dio: https://games.illinois.edu/) on the university campus that manages the creation of projects in support of research, gaming, and educational projects.
- I teach video game design methodologies in my Game Studies & Design (GSD) 403 Top Down Video Game Design class. \
- I teach video game production process in my GSD 490 Game Production class.
- I co-taught a computer science class (CS 498VR) with a focus on VR/AR design & production elements related to Semester Projects including supporting over 22 projects sponsored by other colleges within the university.

Video Game Experience

Deep Silver Volition, Champaign IL
General Manager, January 2013 to September 2017
- Transitioned the studio through a bankruptcy of our parent company (THQ) without losing any staff members during the transitional period.
- Created a strong working relationship between the studio and the new parent company (Koch Media) which had never owned a US studio.
- Oversaw the completion of Saints Row IV on consoles and PC.
- Directed the development of new technology (an Open World engine and toolset) to improve efficiency and leverage the experience we have at the studio. The technology has been very successful.
- Oversaw the development of a new IP, Agents of Mayhem; the 8th Volition game in 15 years.
- Continued to modify studio structure and project structure to improve communication, efficiency, and clarity of progress.

Volition, Champaign IL
General Manager, May 2011 to December 2012
- Oversaw the completion of the Saints Row the Third on consoles, and PC, Volition's, and THQ's most profitable project.
- Maintained the studio staffing, project budgets, and project Profit & Loss statements.
- Developed team structures and development processes that created a more productive and efficient development environment.
- Initiated internal management technology in the form of an innovative feedback tracker to provide an ongoing feedback mechanism for the staff to use.
- Focused on building a studio culture that would attract people from the coasts to a small town in Illinois.

Volition, Champaign IL
Vice President of Product Development, February 2003 to May 2011
- Given full support by the GM, I focused the studio on a new direction into the Open World Genre. We were only the second company in the industry to become skilled in this genre which has now become the standard for the industry. Overall, this was a huge challenge as we entered a new console generation; a challenge that very few individuals in the video game industry have had to overcome. To do this I had to drive the following initiatives:
  - I grew the company from 65 to over 180 employees in about 18 months.
  - I developed a new project structure to deal with that growth and ensure that we could develop projects effectively and in a timely manner.
  - I created a new management process for the projects so we could track the projects in a more professional manner. The video game industry is not known for consistent and professional methodologies.
  - I drove the technical innovation and design requirements needed to enter a genre that only one other company in the industry understood.
- Developed HR standards and built an HR department. When I developed the standards, it was uncommon for studios to have these standards and structures.
  - I added a career structure to all disciplines in the studio.
  - I developed performance standards and methods to deal with performance issues unlike any other I know of in the industry.
  - Initially took responsibility for all terminations to ensure the process was followed properly.
- Maintained project budgets and developed ways to use the staff efficiently across multiple projects.

Westwood Studios, Las Vegas NV
Executive Producer, April 2000 to June 2003
- Worked directly with the management team for one of the largest video game companies in the industry (EA).

Strategic Simulations Inc. (which was purchased by Mindscape / then TLC / then Mattel)
Sunnyvale & Marin CA
Various Production positions, June 1989 to April 2000
This was a formative time where I developed a background in financials, negotiations, and product development methodologies. I saw different production and design processes as SSI was purchased and absorbed by other companies.
- Started as the Quality Assurance Manager and Manager of External Product Development.
  - Responsible for negotiations and financials for a myriad of external developers.
  - Shipped dozens of externally developed titles.

- Built Quality Assurance methodologies for various game types.
- Produced internal projects and built teams to create new Intellectual Properties.
- Developed my design and production methodologies while working on dozens of games at both high and low levels (see attached portfolio of products).
- Held various roles including Producer, Exec. Producer, Technical Resource Director, VP of Strategy Games, VP of Sports and Sr. VP of Product Development.

<u>Education</u>
James Madison University, Harrisonburg, Va.
Graduated 1979 with a Bachelor of Science – Medical Technology

Amber Dewey Schultz

amberdeweyschultz@gmail.com
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amberdeweyschultz.carrd.co
309.253.5445

Education

2021 - PRESENT miamioh.edu	**MFA – EXPERIENCE DESIGN** EXPECTED IN MAY 2024 MIAMI UNIVERSITY
2009 – 2010 cuchicago.edu	**GRADUATE COURSE WORK – CURRICULUM & INSTRUCTION** CONCORDIA UNIVERSITY CHICAGO
JUNE 2001 uncsa.edu	**BFA - DESIGN & PRODUCTION – STAGE MANAGEMENT CONCENTRATION** UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS

Teaching Experience

JAN 2017 – PRESENT
theatre.illinois.edu

CLINICAL ASSISTANT PROFESSOR
UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN – THEATRE DEPARTMENT

Teaching
- Undergraduate Stage Management Courses
  - THEA 199: Technology in Stage Management
  - THEA 359: Undergraduate Stage Management Topic-Based Course (Design Thinking; Technology; Outreach and Engagement)
- Mixed-Level Stage Management Courses
  - THEA 450: Stage Management Seminar
  - THEA 406: Opera and Dance Stage Management
- Graduate Stage Management Courses
  - THEA 559: Graduate Stage Management Topic-Based Course
- Guest Lecturing
  - THEA 591: Design, Tech, and Management Graduate Colloquium
    - Topic – Enneagrams, Technology & Tools
  - THEA 550: Costume Styles and Research
    - Topic – Game Design

Service
- 2021-2022 – Chair of Theatre Department Season Selection Committee
- 2019-2021 – Member of Theatre Department Season Selection Committee

DEC 2021 – PRESENT

AFFILIATED GAME STUDIES FACULTY
UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN

Teaching
- THEA 591/399: Designing Immersive Adventures: Escape Rooms
- FAA 499: Escape Rooms as Immersive Theatre
- Guest Lecturing
  - GSD 101: Introduction to Theatrical Escape Rooms

Service
- 2022 – 2023 – Member of Game Studies & Design Curriculum Committee
- 2020 – Member of Game Studies Minors Development Committee
  - Led the development of the "Theatre Pathway" for the Game Design and Studies undergraduate and graduate minor programs

Amber Dewey Schultz

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309.253.5445

NOV 2006 – FEB 2012 soma.edu	**CORE INSTRUCTOR** THE SOMA INSTITUTE

        Teaching
- Anatomy I, II, III
- Physiology I, II, III
- Pathology
- Clinical Integration

Professional Experience --

MAY 2022 – PRESENT	**ACADEMIC PROGRAMS DEVELOPER** UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN – SIEBEL CENTER FOR DESIGN

        Teaching
- Human-Centered Design Workshops and Guest Lecturing
  - Organizational Innovation and Design Thinking – Carle Health Leadership
  - BADM 590: Seminar in Business Administration
  - LAS 199: Social Innovation for Global Challenges

SEPT 2016 – APRIL 2022 krannertcenter.com	**ASSISTANT PRODUCTION DIRECTOR** UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN – KRANNERT CENTER FOR THE PERF ARTS

        Committees
- Chair of KCPA Staff Orientation, Activities, and Events Committee
- Chair of KCPA Occupational Health and Safety Committee
- Member of various Search Committees

JUNE 2013 – OCT 2016	**FOUNDER & LEAD DESIGNER** CLIQUE SOCIAL + DESIGN
NOV 2013 – MARCH 2015 rfparks.com	**MARKETING & COMMUNICATIONS COORDINATOR** RIVER FOREST PARK DISTRICT
DEC 2004 – JAN 2006 chicagooperatheater.org	**ARTIST RELATIONS MANAGER** CHICAGO OPERA THEATER
SEPT 2004 – DEC 2004	**INTERIM COMPANY & INTERNATIONAL TOUR MANAGER** TRINITY IRISH DANCE COMPANY
JAN 2002 – DEC 2004	**FREELANCE STAGE MANAGEMENT** Companies include The Dallas Opera, Connecticut Opera, Opera Illinois, Opera Carolina, Piedmont Opera, Bristol Riverside Theatre, Surflight Theatre, and Northern Stage
JUNE 2001 – APR 2004 sfopera.com	**STAGE MANAGEMENT** SAN FRANCISCO OPERA COMPANY / SAN FRANCISCO OPERA CENTER

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Selected Creative Projects --

2024   **"I Wish!"**
Developed the concept and experience design for this Theatrical Escape Room that will be produced as part of Illinois Theatre's 2023-2024 Season in collaboration with CU Adventures in Time and Space and UIUC's Fab Lab. Inspired by Sondheim's Into the Woods, this escape room/interactive theatre experience will transport players into the world of fairy tales where they must take on roles and interact with other characters to help others and themselves achieve their wishes. This will become a long-term escape room for CU Adventures in Time and Space.

2023   **"Posted!"**
Postcard-themed party game developed as part of the CU Plays Board Game Competition. Received "Runner Up" awards in aesthetics, accessibility, and replay value categories.

2021   **"The 48: A Playwriting Festival Extravaganza"**
As Co-Artistic Director, designed and implemented game elements into student playwriting and casting for this production. This festival is part of Illinois Theatre's 2021-2022 season.

2021   **"The Quest for the Darkness of Darwin"**
Project involving integrating variable functions to enhance gamified interactive fiction using Twine.

2021   **"The Heist: A Theatrical Escape Room"**
Developed the concept and led the game design process for this for this 60-minute, immersive escape room/interactive theatre experience as part of Illinois Theatre's 2020-2021 Season. Mentored students in the creation of social puzzles and low-touch challenges. Player role-playing and actors portraying non-player-characters were integrated into the experience. Performances were held at the Krannert Center for the Performing Arts.

2021   **"Thank You, Five!" Role-Playing Board Game**
Designed and developed this collaborative, role-playing board game to reinforce curricular concepts and create team-based problem-solving opportunities in THEA 406: Opera and Dance Stage Management.

2020   **"Murder on Klein Island" Virtual Role-Playing Mystery Game**
Developed this 90-minute, Zoom-based LARP mystery game to encourage community and collaboration among students and faculty involved with THEA 450: Stage Management Seminar during COVID-19.

Selected Research Projects --

2023   **Audience Experience Coordinator: Proposing a New Role for Improving Audience Experiences within Immersive and Interactive Theatre Productions**

2022   **Effect of Tabletop Gameplay Experience on Future Interactions with Transmedia Experiences**

2021   **Character Embodiment during Escape Room Gameplay**

2021   **Motivations Driving Indoor Concert Attendance in post-vaccine COVID**
with Jaimie Miller

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Presentations and Workshops --

2023   **UIUC Web Con**
Keynote – "Creating Community through the Power of Play"

2020   **Playful by Design Symposium**
"Games in Illinois Theatre"

2023   **Illinois High School Theatre Festival**
"Playable Theatre: Designing Immersive Adventures"
"Stage Managers as Designers"

2019   **Illinois High School Theatre Festival**
"Communication Technology for Stage Management

Student Project Mentorship ---

2022-
2023   **Illinois Design Consulting**
Client – CU @ Home
Mentored a student experience design team assigned to redesign the space of CU@Home

2022   **"Night(mare) at the Museum" Escape Room**
Client – Museum of the Grand Prairie (Mahomet, IL)
As part of FAA 499 – "Escape Rooms as Immersive Theatre", a multidisciplinary team of students collaborated with Informatics students to design, create, and run a puzzle room experience for the Museum of the Grand Prairie in Mahomet, IL. This experience is a part of the museum's rotation of family-friendly events.

2021   **"The Haunting of Krannert Manor" Escape Room**
As part of FAA 499 – "Escape Rooms as Immersive Theatre", Theatre and Computer Science students are collaborating with Informatics students to design, create, and run an interdisciplinary, two-room escape room that will be presented at the Krannert Center for the Performing Arts in November 2021.

2020   **"Space School" Escape Room**
As part of FAA 499 – "Escape Rooms as Immersive Theatre", undergraduate and graduate students from across campus collaborated to develop a Zoom-based, 45-minute virtual escape room.

2019   **"The Ghoul of the Operetta" Escape Room**
Theatre Students partnered with Informatics Students to design, create, and run a 20-minute, two-room interdisciplinary escape room that was presented at the Krannert Center for the Performing Arts at UIUC and the Illinois High School Theatre Festival at Illinois State University

Affiliations ---

International Game Developers Association – Member

Playable Theatre Community - Member

Amber Dewey Schultz

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Awards and Grants ---

UIUC List of Teachers Ranked as Excellent by Students

2021   THEA 450: Stage Management Seminar
           THEA 100: Undergraduate Practicum
2020   THEA 450: Stage Management Seminar

Grants

2020   Provost Initiative on Teaching Advancement Grant – "Consent + Inclusion in the Rehearsals Space"
           with Cynthia Kocher and Terri Ciofalo

LAURIE HOGIN
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Mahomet, IL 61853
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Education
MFA, School of the Art Institute, Chicago, Illinois, 1989
BFA, Cornell University, Ithaca, New York, 1985

Professional Employment
Professor, Studio Art Program, School of Art and Design, University of Illinois at Urbana-Champaign, 2009-present
Associate Director and Director of Graduate Studies, School of Art and Design, University of Illinois at Urbana-Champaign, 2019-2023
Chair of the Studio Art (Painting, Sculpture, New Media, and Printmaking) Program, University of Illinois at Urbana-Champaign, 2017-2019
Chair of the Painting and Sculpture Program, University of Illinois at Urbana-Champaign, 2012-2015
Professor with Tenure, 2009-present
Associate Professor with Tenure, 2003-2009
Chair of the Painting and Sculpture Program, University of Illinois at Urbana-Champaign, 2003-2008
Assistant Professor, University of Illinois at Urbana Champaign, 1997-2003
Adjunct Faculty, Valparaiso University, Valparaiso, Indiana 1994-1997
Visiting Lecturer, Northwestern University, Evanston, Illinois 1997
Visiting Artist, University of Chicago, Chicago, Illinois 1996
Part-time Visiting Faculty, School of the Art Institute, Chicago, Illinois 1993

Awards and Recognitions
Lucy Walton Fellow, University of Virginia Mountain Lake Biological Research Station, July 2017
Campus Award for Excellence in Undergraduate Teaching, University of Illinois, February 27, 2012
Nominee, Joan Mitchell Foundation Fellowship, 2012
Nominee, USA Artists Foundation Fellowship, 2011
College Award for Excellence in Teaching, College of Fine and Applied Arts, University of Illinois, April 2002

Selected Lectures, Critiques and Workshops
Purdue University Fort Wayne, Indiana, February 2, 2023
University of Washington, Seattle, October 20, 2022

Brentwood Art Center, Los Angeles, California, March 4, 2022 (online)
Koplin del Rio Gallery, Seattle, Washington, February 12, 2022
Koplin Del Rio Gallery, Los Angeles, California, October 14, 2021
Rockford Art Museum, Rockford, Illinois, February 18, 2020
Rockford Art Museum, Rockford, Illinois, February 7, 2020
Koplin del Rio Gallery, Seattle, Washington, October 19, 2019
Bates College Museum of Art, Lewiston, Maine, March 4, 2019
Otis College of Art and Design, Los Angeles, California, June 14, 2018
University of Virginia Mountain Lake Biological Research Station, July 6, 2017
University of North Texas, Denton, Texas, April 13, 2015
New York Academy of Art, New York, New York, May 5, 2012
University of Iowa, Iowa City, Iowa, April 19-20, 2012
New York Academy of Art, New York, New York, September 29-October 2, 2011
Bradley University, Peoria, Illinois, February 4, 2010
Bucknell University, Lewisburg, Pennsylvania, November 17, 2009
Kendall College of Art and Design, Grand Rapids, Michigan, March 30, 2009
Arizona State University, Tempe, Arizona, February 23-25, 2009
Santa Monica College, California, February 16, 2008
Cedar Rapids Museum of Art, Cedar Rapids, Iowa, September 23, 2007
University of Wisconsin at Madison, April 24, 2007
Krannert Art Museum, Champaign, Illinois, March 10, 2007
University of Wisconsin at Green Bay, April 24, 2006
Eastern Illinois University, Charleston, Illinois, February 11, 2005
Montalvo Center for the Arts, Saratoga, California, June 27, 2004
School of the Art Institute of Chicago, January 7, 2003
New York Academy, New York, NY, February 22, 2002
 Cornell University, Ithaca, New York, March 14, 2001
Otis College of Art and Design, Los Angeles, California, March 6, 2000
New York Academy, New York, NY, February 22, 2002
Koplin Del Rio Gallery, Los Angeles, California
(for the Los Angeles County Museum of Art), September 17, 1999
Addison Gallery of American Art, Andover, Massachusetts, November 7-14, 1999
Hyde Park Art Center, Chicago, Illinois, October 22, 1997
Contemporary Arts Center, Cincinnati, Ohio, September 13, 1997
Brauer Museum of Art, Valparaiso, Indiana, February 12, 1997
Evanston Art Center, Evanston, Illinois, January 12, 1997
El Puente Academy, Brooklyn, New York, November, 1996
Northwestern University, Evanston, Illinois, March, 1995
Lake Forest College, Lake Forest, Illinois, March, 1995
Peter Miller Gallery, Chicago, Illinois, March 26, 1995
Midway Studios, University of Chicago, October, 1994
State University of New York at Potsdam, February, 1994

Ongoing Gallery Representation

Littlejohn Contemporary, 547 W 27th Street, New York, NY (since 1995)
Koplin Del Rio, 313 Occidental Ave S, Seattle, WA (formerly of Los Angeles, CA, 1995-2015)
Tory Folliard Gallery, 233 North Milwaukee Street, Milwaukee, WI (since 1999)
Beinart Gallery, 1 Sparta Place, Brunswick, Victoria, Australia (since 2016)
Previous Gallery Representation
Peter Miller Gallery, Chicago, Illinois, 1989-2015
Schroeder Romero, New York, New York, 2003-2011
Opus Art, Newcastle, United Kingdom, 2007-2015

Solo Exhibitions
2023
Deep Well, Purdue University Fort Wayne, Indiana, February 2-March 1
2022
HAZE II, Koplin Del Rio Gallery, Seattle, Washington, February 5-March 12, 2022
2021
HAZE, Koplin Del Rio Gallery, Los Angeles, California, October 12-20, 2021
2018
Processing Dystopia, Reese Bullen Gallery, Humboldt State University, Arcata, California, February 15-March 31
2017
Implacable Demons and Better Angels, Tory Folliard Gallery, Milwaukee, Wisconsin, January 6-February 4
2014
Action at a Distance, Koplin del Rio Gallery, Culver City, California, March 29-May 24
Amygdala, Littlejohn Contemporary Gallery, New York, New York, October 9-November 10
2010
Stories of Love and Hunger from the Candy Planet, Koplin Del Rio Gallery, Culver City, California, October 30-November 30
Laurie Hogin, Hartmann Gallery, Slane College of Communications and Fine Arts, Bradley University, Peoria, Illinois, January 18-February 28
2009
Laurie Hogin, Kendall Gallery, Kendall College of Art and Design, Grand Rapids, Michigan, March 30-April 25, 2009
2008
Neuromantic Evening, Psychotropical Paradise and *Monkey Brains,* Littlejohn Contemporary, New York City, and Schroeder Romero Gallery, New York City, November 13-December 12, 2008
2007
Looking Back to the Forest of the Future, Cedar Rapids Museum of Art, Iowa, September 2007-January 2008
Laurie Hogin: Selected Works, Riverside Art Museum, Riverside, California, March 22-May 19

2006
Brandlands, Peter Miller Gallery, Chicago, Illinois, September 8-October 14
The Course of Empire, Koplin Del Rio Gallery, Culver City, California, November 4-December 22
2005
Field Guide, Littlejohn Contemporary, New York City. January 3-February
2004
Pathological Colours, Peter Miller Gallery, Chicago, Illinois. March 26-April 24
Paradise in Peril, Montalvo Center for the Arts, Saratoga, California. June 27-August 29, 2004
2002
Collections, Littlejohn Contemporary, New York City. January 24-February 23
Bazaar, Koplin Gallery, Los Angeles, California. November 2-January 4
2000
Mercury's Children, Littlejohn Contemporary, New York City. September 5-October 7
1999
Momenta Art, Brooklyn, New York. December 5-January 10, 2000
Allegories of Excess, Koplin Gallery, Los Angeles, California. September 16-October 30
1997
Market Forces, Peter Miller Gallery, Chicago, Illinois. November 21-December 31
Paradise in Peril: A Survey of Work from 1990-1996, Evanston Art Center, Evanston, Illinois; catalog. January-March
1995
Allegory of Surplus, Peter Miller Gallery, Chicago, Illinois
Laurie Hogin: Paintings, Littlejohn/Sternau Gallery, New York, New York
1994
Now Sleeps the Crimson Petal, Peter Miller Gallery, Chicago, Illinois
1993
Laurie Hogin, Kohler Arts Center, Sheboygan, Wisconsin
1992
Laurie Hogin, Mint Museum of Art, Charlotte, North Carolina; catalog.
Available in Wine, Juniper, Spice, Harvest, Teal and Rust, Peter Miller Gallery, Chicago, Illinois
1990
Whose Woods are These? Peter Miller Gallery, Chicago, Illinois

Two-Person Exhibitions
2020
Sonic Disruptions: Buisch and Hogin, Rockford Art Museum, Rockford, Illinois, February 7-May 25

Selected Group Exhibitions
2023
Life Cycles, DePaul Art Museum, September 7, 2023-February 11, 2024, Chicago, Illinois

Vignettes: Concentrated Views of RAM's Collection, February 1-August 19, Racine Art Museum, Wisconsin
Bleak Beauty, Koplin Del Rio Gallery, January 14-February 25

2022
Of Nature, Tory Folliard Gallery, Milwaukee, Wisconsin, July 15-September 3, 2022
Enter/return: Never-endings, curated by Tommy Gregory, The En, Seattle, Washington, February 24 - March 26, 2022

2021
Chicago Expo Online, with Tory Folliard Gallery, Milwaukee, Wisconsin, April 8-12, 2021
Neighborhood, Koplin del Rio Gallery, Seattle, Washington, February 23-March 20, 2021
Winter Salon Online, Koplin del Rio Gallery, Seattle, Washington, December 14, 2020-February 13, 2021
The Dog Show, Tory Folliard Gallery, Milwaukee, Wisconsin, July 17-September 5, 2020
125: 125 Masterworks from the Collection, Cedar Rapids Museum of Art, September 26, 2020 - January 17, 2021

2020
The World to Come: Art in the Age of the Anthropocene, organized by the Harn Museum of Art at the University of Florida, traveling to the DePaul Art Museum, March 19-August 16, 2020
A Telling Instinct: John James Audubon and Contemporary Art, Asheville Art Museum, North Carolina, January 23-August 19, 2020

2019
Come Undone, curated by Kylie Dexter, Beinart Gallery, Brunswick, Australia, November 3-24
The Mushroom Show, Sardine Gallery, Brooklyn, New York, October 5-November 3
Mythic Menageries: Fabulism and the Natural World, Tory Folliard Gallery at Expo Chicago Navy Pier, September 19-23 (featured artist); Tory Folliard Gallery, Milwaukee, Wisconsin, October 18-November 23
Altered Scapes, Koplin Del Rio Gallery, Seattle, Washington, October 3-November 30
Creatures: Zwischen Imagination und Wirklichkeit, Galerie Bassenge, Berlin, Germany, May 15-30, 2019
The New UnNatural, curated by Mary Lou Zelazny, Ukranian Istitute of Modern Art, Chicago, Illinois, February 1-March 31
Beast, Riverside Art Museum, Riverside, California, February 2-May 26
Represent: Exploring Portraits from RAM's Collection, Racine Art Museum, Racine, Wisconsin, January 20-September 20
Flight Pattern: Birds in Art, Cedar Rapids Museum of Art, Iowa, March 1, 2018 - March 30

2018
Gesture, KDR Gallery, Seattle, Washington, December 6-22
Littlejohn Pop-Up, Littlejohn Contemporary Bedford, November 15, 2018, Bedford, New York
Anthropocene, curated by Dan Mills, Bates College Museum of Art, Lewiston, Maine, October 26, 2018-March 23, 2019

Audubon, Then and Now, Biggs Museum of American Art, Dover, Delaware, August 3 - November 25, 2018
Beasts: Wild Animals in RAM's Collection, curated by Bruce Pepich, Racine Art Museum, Racine, Wisconsin, February 18-June 10

2017
Liberty! KDR Gallery, Seattle, Washington, July 6-29
Creature, Beinart Gallery, Melbourne, Australia, July 1-30
Lush Life, curated by Kirsten Anderson/Roq la Rue, Hashimoto Contemporary, San Francisco, California, May 6-27
Gross Anatomies, Akron Art Museum, Akron, Ohio, February 4-July 30
Art on Paper with Littlejohn Contemporary, Pier 36, New York, March 2-5
Sensory Overload, curated by Caro, Cory Helford Gallery, Los Angeles, California, January 21-February 28
New Space, Littlejohn Contemporary, 547 West 27th Street, New York, January 25-February 4,

2016
Truth & Vision: 21st Century Realism, curated by Margaret Winslow, Delaware Art Museum, Wilmington, Delaware, October 22, 2016 through January 22, 2017
Small Works, Beinart Gallery, Brunswick, Australia, September 17-October 9
Representing Rainbows, curated by Lisa Corrine Davis, GP Presents at Gerrald Peters Gallery, New York City, September 6-October 8
Go for Baroque: Opulence and Excess in Contemporary Art, curated by Lena Vigna, Racine Art Museum, Racine Wisconsin, May 22-September 4
Nature Pops!, curated by Jennifer McGregor and Gabriel de Guzman, Glyndor Gallery, Wave Hill Cultural Center, Riverdale, The Bronx, New York, July 12 – September 5
Surreal…So Real, curated by Kim Storage, Tory Folliard Gallery, Milwaukee, Wisconsin, April 15-May 28
Identity, Photographica/KDR, Seattle, Washington, March 5-April 28

2015
Charismatic Megafauna, Roq la Rue Gallery, Seattle, Washington, December 3, 2015-January 30, 2016
In the Realm of Innocents, Crossman Gallery, University of Wisconsin-Whitewater, October 19-November 14, 2015
Cute and Creepy, Longview Museum of Art, Longview, Texas, October 10-December 18, 2015
Subjective Truths, Carnegie Art Museum, Oxnard, California, September 12-November 22, 2015
Something Old, Something New: Selections from the Ewing Gallery, Ewing Gallery of Art and Architecture, University of Tennessee at Knoxville, August 24-September 26, 2015
FLOCK, curated by Nancy Gifford, Lotusland, Mendocito, California, February 28 to May 23, 2015

2014

Of a Feather, University of Tennessee at Knoxville Downtown Gallery, December 5, 2014-January 15, 2015

Living and Sustaining a Creative Life Book Panel and Exhibition

Exhibit by Aberson Gallery, Tulsa OK, November 6- December 7, 2014

Pretty Interesting Characters: Works from RAM's Collection, Chapter 2, Racine Art Museum, Racine, WI June 22-Sept 28, 2014

What Artists Study, Phillips Academy, Andover, MA, April 4-June 15, 2014

2013

Bestiary, Garvey|Simon Art Access and Littlejohn Contemporary, New York, NY. January 9-26, 2013

Wunderkammer: Miniatures and Curiosities, Koplin del Rio Gallery, Culver City, California, February 15-March 16

The Beast Within: The Animal in Contemporary Art and Tattoo, curated by Fred Stonehouse, Tory Folliard Gallery, Milwaukee, Wisconsin, July 12 - September 7

Encountering Nature, Center for the Arts Gallery, Towson University, Towson, Maryland, February 8-April 6, 2013

Animatopoeia; A Most Peculiar Postmodern Bestiary, Cleveland State University, Cleveland, Ohio, January 13-February

2012

Pulse Miami, with Schroeder Romero Gallery, December 2-5

Sublime: Nature, Science and the Divine in Contemporary Art , Koplin Del Rio Gallery, Culver City, California, July 28- August 26

Creature, Gallery Project, Ann Arbor, Michigan, July 20-August 26

2011

Pulse Art Fair, with Littlejohn Contemporary and Schroeder Romero & Shredder galleries, both of New York, Miami, Florida, December 2-5, 2011

The Blab Group Invitational, Roque la Rue Gallery, Seattle WA, Aug. 12-Sept. 3,

The Blab Show, CoproNason Gallery, Santa Monica, CA Sept. 10-Oct 3 (both curated by Monte Beauchamp)

Cute and Creepy, curated by Carrie Ann Baade, Museum of Fine Arts at Florida State University, Tallahassee, FL Oct 14-Nov. 20,

The Multispecies Salon, The CUNY Graduate Center, New York, New York, April 4-May 6, 2011

**Vivid: Female Currents in Painting,* curated by Janet Phelps, Schroeder Romero & Shredder, 521 West 26th Street, New York, New York, November 18-January 22, 2011

2010

In Canon, curated by Margaret Winslow, Delaware Center for the Contemporary Arts, Wilmington, Delaware, August 13, 2010-January 2, 2011

Unleash the Beast, curated by Jennifer Eckstein and A. McLean Emenegger , Milo and McLean Arena1 Gallery, Santa Monica, California, September 4 – October 2, 2010

Bestiary, curated by Sally Morgan Lehman, Liz Parks, and Sally Zunino, The Wassaic Project, Wassaic, New York, June 27 - July 25, 2010

Vivid: Female Currents in Painting, curated by Janet Phelps, Schroeder Romero & Shredder, 521 West 26th Street, New York, New York, November 18-January 22, 2011

In Canon, curated by Margaret Winslow, Delaware Center for the Contemporary Arts, Wilmington, Delaware, August 13, 2010-January 2, 2011

Unleash the Beast, curated by Jennifer Eckstein and A. McLean Emenegger , Milo and McLean Arena1 Gallery, Santa Monica, California, September 4 – October 2, 2010

Bestiary, curated by Sally Morgan Lehman, Liz Parks, and Sally Zunino, The Wassaic Project, Wassaic, New York, June 27 - July 25, 2010

Artificial Selection, 516 ARTS, Albuquerque, New Mexico, April 24-June 26, 2010

Lush Life 2 Invitational, Roq La Rue Gallery, Seattle, Washington, March 12-May 7, 2010

Curiosities of the Curio, Andi Campognone Projects, Pomona, California, March 13 - April 24, 2010

Animal Instinct: Allegory, Allusion, and Anthropomorphism, John Michael Kohler Arts Center, Sheboygan, Wisconsin, October 18, 2010-January 23, 2011

2009

The American Century, Cedar Rapids Museum of Art, Iowa, opens September 12

Dark Surrealism, Opus Art, Newcastle, England, October 3-October 31, 2009

39 Verbs, a one-night event, curated by Industry of the Ordinary, Packer-Schopf Gallery, Chicago, Illinois, October 11

When Animals Talk, Tory Folliard Gallery, Milwaukee, Wisconsin, October 16-November 28, 2009

Epic Painting, curated by Dan Mills, Samek Art Gallery, Bucknell University, Lewisboro, Pennsylvania, October 23-December 8

Laugh it Off, Walter Maciel Gallery, Los Angeles, California. Curated by Jane Scott, Girl Wonder, Inc., July 11-August 22, 2009

Tales from an Imaginary Menagerie, Palo Alto Art Center, Palo Alto, California, January 23-April 26, 2009

Art of the Dog, Memphis College of Art, Memphis, Tennessee, February 20-April 18, 2009

2008

Painting 2008, Gallery Project, Ann Arbor, Michigan, May 1-31, 2008

ManMade, curated by Daneva Dansby, Claremont Graduate University, Claremont, California, June 9-20.

Small Paintings in a Big Room, Landfall Press, Santa Fe, New Mexico, July 14-August 11, 2008

Kounter Culture, Truman Brewery Gallery, London, England, with Opus Art, October 15-19, 2008

In the Land of Retinal Delights: The Juxtapoz Factor, Laguna Art Museum, Laguna Beach, California, June 21-October 5, 2008

Manmade, curated by Daneva H. Dansby, Claremont Graduate University, Claremont, California, June 9-20, 2008

Endangered Species, Barrett Art Gallery, Santa Monica College, CA, February 12 - March 8,

Caucus, Schroeder Romero Gallery, New York, January 10 - February 8, 2008.

2007-2008

New Print Exhibition, International Print Center of New York, November 1 –
December 19, 2007, and Columbia College, Chicago, January 16 - February 22, 2008.

Branded and On Display, curated by Judith Hoos Fox for the Krannert Art Museum,
University of Illinois, Urbana-Champaign, January 25-April 1; traveling to Tufts
University Art Gallery, Medford, Massachusetts, January 17, 2008-March 30, 2008;
Scottsdale Museum of Contemporary Art, Arizona, June 14-Sept 21, 2008

Print Edition with Anchor Graphics, Chicago, Illinois

Ag2S, Koplin Gallery, Los Angeles, CA, July 21 - September 1, 2007.

The Art and Artifice of Science, Museum of Fine Arts, Albuquerque, New Mexico,
February 19-May 18

Inspire, Inaugural Exhibition, Opus Art, Newcastle-upon-Tyne, U.K. August 23-October 27

Wild Things, FAD Gallery, Melbourne, Australia, November 29-December 8

2006

Beast, Finesilver Gallery, Houston, Texas, September 9-November 4, 2006.

Epilogue, Koplin Del Rio Gallery, Los Angeles, California, July 22-September 2

Animal Kingdom, William Baczek Fine Arts, Northampton, Massachusetts, March, 2006

Reality Effect, Santa Ana College, Santa Anna, California, September 21-October 26, 2006.

PULSE Art Fair, with Schroeder Romero, Miami, Florida, December 7-11, 2006

2005

Think Small, curated by Robert Sill, Illinois State Museum at Chicago, September 17,
2004-January 14, 2005; Illinois State Museum, Springfield, March 20, 2005-July 31, 2005;
Illinois State Museum Lockport, September 10, 2005-February 3, 2006.

Early Adopters, curated by Adelheid Mers, 3Arts, Chicago, Illinois, September 2005

The Animal Within, Catherine Edelman Gallery, Chicago, Illinois, September 9-October 29,
2005.

Sinister, curated by Chris Kahler, Tarble Museum of Art, Eastern Illinois University,
Charleston, Illinois, August 20-October 9, 2005

Scope, with Littlejohn Contemporary, London, England, October 15

Art LA International Art Fair, with Littlejohn Contemporary, January 27-30

NADA Art Fair with Schroeder Romero, Miami, Florida, December 1-4
Gallery artists, Peter Miller Gallery, Chicago, Illinois, year-round
2004
Strange Presences, Tory Folliard Gallery, Milwaukee, Wisconsin, October 2004.
Birdspace: A Post-Audubon Aviary, curated by David Rubin, Contemporary Art
Center/New Orleans, January. Traveling show: Frederick R. Weisman Museum of Art,
Malibu, California; Norton Museum, Palm Beach, Florida; McDonough Museum,
Youngstown, Ohio; Polk Museum of Art, Lakeland, Florida; Iowa State University Museum
of Art. Opened January 8, 2004 in New Orleans, closed March 12, 2006 in Tucson
Catalogue.
Cave Canem, John Connelly Presents, New York, New York, January 16-February 6
Current, Littlejohn Contemporary, New York, New York
Metamorphosis, John Michael Kohler Arts Center, Sheboygan, Wisconsin, January 2-May
9.
2003
After Whiteness: Race and the Visual Arts, curated by Suk Ja Kang Engles, I-Space,
Chicago, Illinois, October 10-November 28,
Gallery Artists, Littlejohn Contemporary New York, New York
Gallery Artists, Schroeder Romero Gallery, Brooklyn, New York
2002
Multiformity, Museum of Contemporary Art, Chicago, Illinois, July 5-29
Drawings IV, Koplin Gallery, Los Angeles, California, July 25-August 30
Project Room, Littlejohn Contemporary, New York, January 3-Feruary 1
2001
MIMIC, curated by Robert Boyd, the fifth installment of the Emerging Curator Series, Gale
Gates et al., Brooklyn, New York, November 2-December 18
Musings: Contemporizing Tradition, Gallery 312, Chicago, Illinois, September 1-October 6
Terrors and Wonders: Monsters in Contemporary Art, DeCordova Museum, Lincoln,
Massachusetts, September 15-January 6
Re-Presenting Representation, Arnot Art Museum, Elmira, New York, October 13-
February 24, 2002
Once Upon a Time, Wustum Museum, Racine, Wisconsin, May
Feather and Stick: Birds in Contemporary Art, Bennett Gallery, Knoxville, Tennessee,
March
Collaborative Fusion, curated by Adelheid Mers and Elisabeth Condon, 450 Gallery, New
York, New York, September 21-October 26
2000
Gallery Artists, Littlejohn Contemporary, New York, New York
Exquisite Corpse, Printworks Gallery, Chicago, Illinois, September 1-October 7
Drawings V, Koplin Gallery, Los Angeles, California, July 27-August 25
Out of Line: Drawings by Illinois Artists, Chicago Cultural Center, Chicago, Illinois, April 29-
August 20
Recent Acquisitions, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln,
November

1999

Thirty-One Shopping Days 'Til? Pop Culture at the End of the Millenium, Rockford Art Museum, Rockford, Illinois

Gallery Artists, Littlejohn Contemporary, New York, New York

Referencing the Past Six Contemporary Artists, Addison Gallery of American Art, Andover, Massachusetts, September 18, 1999 to January 2, 2000

The End is Near, Wustum Museum, Racine, Wisconsin, June 1-August 29

Exhibition Incommensurate, Indiana University Gallery Northwest, Gary, Indiana

Visual Feasting II, Suburban Fine Arts Center, Highland Park, Illinois

Storytellers, Art Institute of Southern California, Laguna Beach, California, March 22-April 14

1998

Drawings IV, Koplin Gallery, Los Angeles, California

Animal Kingdom, New Jersey Center for Visual Arts, Summit, New Jersey.

Print Edition with Landfall Press, Chicago, Illinois and New York, NY

Dressup, Wustum Museum, Racine, Wisconsin

1997

Devotional Rescue, Contemporary Arts Center, Cincinnati, Ohio, September 12-October 22.

Contemporary Landscape: The Enigma of Reason, the Hyde Collection, Glens Falls, New York, August 17-November 2

R Emote, Hyde Park Art Center, Chicago, Illinois, October 1-22, 1997

Chicago-Indiana Connection, Brauer Museum of Art, Valparaiso, Indiana

1996

Twenty-Five Years of Contemporary Art, Ukrainian Institute of Modern Art, Chicago, Illinois

Reality Bites, Kemper Museum, Kansas City, Missouri

(un) earthly delights, State of Illinois Museums at Chicago and Springfield, Illinois, July 14-November 3

1995

Dancing Frogs and Altarwings: Animal Allegories and Contemporary Art, Kohler Arts Center, Sheboygan, Wisconsin

Wild Life, California Center for the Arts Museum, Escondido; inaugural exhibition.

1994

(Un)Real, Gibson Gallery, State University of New York at Potsdam.

Gaia Coughs: The Awful Beauty of the Contemporary Environment, Cleveland State University Art Gallery, Cleveland, Ohio, January 7-February 4. (poster)

1993

Swann's Way, Littlejohn /Sternau Gallery, New York, NY

Urgent Nostalgia, Center on Contemporary Art, Seattle, Washington; curated by Prudence Roberts, curator of European and American Art, Portland Art Museum, Portland, Oregon.

PETS, Wustum Museum, Racine, Wisconsin

1992

From America's Studio: Drawing New Conclusions, curated by James Yood, Rymer Gallery and Regenstein Hall, Art Institute of Chicago
15th Anniversary Benefit Auction, New Museum, New York, NY
1991
Animal Vegetable Mineral, N.A.M.E. Gallery, Chicago, Illinois
Grounded, artists concerned with environmental issues, curated by Joyce Fernandez, Rymer Gallery, Art Institute of Chicago
Environmental Figuration, Illinois State Museum, Springfield
1990
The Chicago Show, organized by the Chicago Department of Cultural Affairs, The Art Institute of Chicago, and the Museum of Contemporary Art; presented at the Chicago Cultural Center

Published Artworks
Harper's Weekly, March, 2018
The Stranger, Seattle's free weekly newspaper, color reproduction of painting on cover, July 5-11, 2017
Harper's Weekly, November, 2016
The Account: A Journal of Art, Literature and Poetry,
Harper's Weekly, December 2014
Art Education, The Journal of the National Art Education Association, January 2014
The Bear Deluxe Magazine, Issue #30, Summer 2010
Harper's Weekly, February 2009
Lapham's Quarterly, color reproduction of painting, Vol. #3, Summer 2008
Anchor Graphics, Volume 2 No. 1, Fall 2007
Harper's Weekly, August 2007
Artscene magazine, a monthly digest of art in Southern California cover, November 2007.
Zingmagazine, Curated by Ana Honigman, Winter/Spring 2004
Harper's Weekly, August 2003
Black & White Magazine, May 2002
Harper's Weekly, March, 2001
Blueline, literary magazine published by the Department of English, SUNY Potsdam, February 1999
Notre Dame Review, published by the Department of English, University of Notre Dame, Indiana

Publications
McKuen, Pamela, profile article, Chicago Life Magazine, a publication of the New York Times and Wall Street Journal, March 5, 2023 https://online.fliphtml5.com/crwsg/nfdb/
Carmack Bross, Judy, review of "The New Unnatural", Classic Chicago Magazine. Article included discussion and images of my work, March 2019. www.classicchicagomagazine.com/the-new-unnatural-allegories-in-art
Flock, T.S., review of "Altered Scapes", Visual Art Source, Seattle, Washington. Article included discussion of my work. October 19, 2019

Bolton, Jon, photo essay of works included in "Beasts: Wild Animals in RAM's Collection, MilwaukeeJournal-Sentinel,https://www.jsonline.com/picture-gallery/entertainment/arts/2018/02/16/photos-beasts-unleashed-at-racine-art-museum/110483706/, February 18, 2018

Anderson, Turner, review of "Gross Anatomies", Akron Beacon-Register/Ohio.com. Article included discussion and images of my work. http://www.ohio.com/entertainment/arts/art-review-human-body-inspires-gross-anatomies-at-akron-art-museum-1.756106 , March 24, 2017

Yood, James, review of "Implacable Demons and Better Angels", Art Ltd. Magazine, March/April 2017. Article included images of work.

Minerath, Kat, review of "Implacable Demons and Better Angels", Wisconsin Gazette, February 12, 2017. Article included images of work.

Hine, Thomas, "Truth and Vision at Delaware Art Museum: The Work of Paying Attention", review of Truth and Vision: 21st Century Realism, Philadelphia Inquirer. Article included a discussion of my work and featured an image of my work. http://www.philly.com/philly/entertainment/20161218, December 16, 2016

Milewski, Selena, review of "Surreal—So Real", Shepherd Express http://shepherdexpress.com/article-27680-unveiling-the-unconscious.html , April 19, 2016.

Millner, Lynda, "Birds on the Brink", Montecito Journal, review of FLOCK. Article included image of my artwork. Montecito Journal, April 24, 2015

Danker, Stephanie Harvey, "BRAND: Identity, Image and Relationships", Art Education, The Journal of the National Art Education Association, January 2014

Scholarly article discussed the work of four artist whose work addresses issues of brand and identity, January, 2014

Seed, John, "Contemporary Art's Body Language", Hyperallergic, http://hyperallergic.com/152075/contemporary-arts-body-language/ , review of "The Figure", citation of my essay, "The Echo in the Picture: The Social Potential of Representational Painting", September 30, 2014

Kenoyer, Jane, High Fructose Magazine, http://hifructose.com/2013/04/15/inside-the-sketchbook-of-artist-laurie-hogin/?utm_source=rss&utm_medium=rss&utm_campaign=inside-the-sketchbook-of-artist-laurie-hogin, interview and images of sketchbook work and paintings, April 14, 2013.

Hodges, Michael H., Detroit News, review of Creature at The Project Gallery, *Delightfully disturbed: Touring the weird world of 'Creature'* , Article included an image of my painting, "Domestic Still Life with GMO Bunny #1", August 9, 2012.

Bush, Bill, The Huffington Post Artweek.LA blog, review of Koplin Del Rio show, Sublime: Nature, Science and the Divine in Contemporary Art http://www.huffingtonpost.com/bill-bush/this-artweekla-july-23 . Article featured image of my painting, "Habitat Diorama Illustrating the Effects of Substances in the Environment".

Juxtapoz Magazine online, feature article, *Bright, Bizarre, Beautiful: Paintings by Laurie Hogin*, http://www.juxtapoz.com/Current/bright-bizarre-beautiful-paintings-by-laurie-hogin, February 7, 2012

Schumacher, Mary Louise, Review of When Animals Talk at Tory Folliard Gallery, Milwaukee Journal-Sentinel, Milwaukee, Wisconsin, November 20, 2009. Article featured an image of my painting, "Habitat Diorama with Oxycontin, Prozac and Lunesta".
http://www.jsonline.com/blogs/entertainment/70637757.html

Hildwine, Jeriah, review of 39 Verbs at Packer Schopf Gallery, Chicago Now Art Talk online magazine. Article focused exclusively on my work and included color images of my works.
http://www.chicagonow.com/blogs/art-talk-chicago/2009/10/39-verbs-at-packer-schopf-gallery.html

Gibson, Allison, review of "Laugh it Off", Daily Serving online arts magazine,
http://www.dailyserving.com/2009/07/laugh_it_off_at_walter_maciel.php, August 4, 2009

Melrod, George, "Unnatural Selection", feature article on artists who use imagery of mutant, hybrid, or imaginary animals. *Art ltd.*, March/April 2009

Stanley, Caroline, interview, "Exclusive: Laurie Hogin and the Allegorical Possibilities of Brightly Colored Monkeys", *Flavorpill* online arts and culture magazine, January 8, 2009,
http://flavorwire.com/6986/exclusive-laurie-hogin-and-the-allegorical-possibilities-of-brightly-colored-monkeys

Pescovitz, David, Laurie Hogin's Strange Animal Paintings, *BoingBoing* online arts, technology and culture magazine, December 18, 2008,
http://www.boingboing.net/2008/12/18/laurie-hogans-strang.html

Honigman, Ana, "Critic's Picks", *Artforum*, December 2008,
http://artforum.com/archive/id=21589

Carasso, Roberta, "A Culture of Artists", Review of In the Land of Retinal Delights, *Coast Magazine*, October 23, 2008

Whetstone, David. "New Gallery a Broad Church." Preview of Inspire at Opus Art. *The Journal* (Newcastle, England) 2 August 2007.

Shull, Chris. "Brand-Name Art." Review of Branded and On Display at Ulrich Museum. *The Wichita Eagle* 24 August 2007, www.kansas.com/entertainment/arts/v-print/story/156251.html.

Hodgson, Barbara. "Young Artists in Starry Company." Preview of Inspire at Opus Art. *The Journal* (Newcastle, England) 25 August 2007, page not available.

Knight, Christopher. "Light and Playful, Solemn and Deep." Review of Ag2S at Koplin Del Rio Gallery. *Los Angeles Times* 24 August 2007, www.calendarlive.com/galleriesandmuseums/cl-et-galleries24,0,2802388.

Clark, Eric. "Animal Instincts." Article on The Forest of the Future. *Cedar Rapids Gazette* 16 September 2007, p. 1L, 4L. Illustrated

Iannaccone, James. "Allegorical Menagerie." Article on print edition with Anchor Graphics. *Anchor Graphics quarterly* Vol. 2 No. 1, Fall 2007. p.4

Welles, Elenore, preview of "Course of Empire", *ArtScene Magazine*, November, 2006

Pagel, David, review of "Course of Empire", *Los Angeles Times*, November 24, 2006

Camper, Fred, article, *Chicago Reader*, September 8, 2006

Artner, Alan, review of "Brandlands", *Chicago Tribune*, September 15, 2006

Klaasmeyer, Kelly, review of "Beast", *Houston Press*, October 26, 2006

Fallon, Roberta, and Rosof, Libby, Artblog review, November 9, 2005

Artner, Alan, *Chicago Tribune,* review of "Title and Deed", July 29, 2005

Amirrezvani, Anita, *San Jose Mercury News*, "Unsettling Images of Unnatural Wildlife", August 23, 2004

Artner, Alan, *Chicago Tribune*, "Laurie Hogin's Eye Turns to Social Discourse", April 16, 2004

Honigman, Ana, *Artnet.com* "New York Horticulture", March 30, 2004

Workman, Michael, *New City Chicago*, review of "Pathological Colours", May 11, 2004

Auer, James, *Milwaukee Journal Sentinel*, review of "Metamorphosis", March 2, 2004

The New York Times, citation for "Cave Canem", February 16, 2004

Workman, Michael, *New City Chicago*, review of "After Whiteness", October 16, 2003

Coleman, Caryn, feature article, *Juxtapose*, February 5, 2002

Honigman, Ana, *Time Out New York*, review of MIMIC, January 7, 2002

Yehya, Naief, *Espectador* (Mexico), review of MIMIC, December 11, 2001

Bayliss, Susan, *The Boston Globe*, interviewed for article "Our Monsters, Ourselves", November 11, 2001

Silver, Joann, *The Boston Herald*, review of Terrors and Wonders, September 21, 2001

The New Yorker, Goings On About Town, September 25, 2000

Critic's Choice, *Time Out New York*, September 7, 2000

Canning, Susan, *Art in America*, review, June 2000

Interview with Kristina Kozak, *The Sentimentalist*, Summer 2000

The New Yorker, Goings On About Town, December 20, 1999

Pagel, David, *Los Angeles Times*, review, "Fabulous Creatures", October 8, 1999

Feldman, James, *Art Issues*, review, November/December 1999

Wiens, Ann, *dialogue*, article, "Smart and Beautiful? Four Chicago Painters and the Aesthetic of Beauty" May/June 1999

Bulka, Michael, *New Art Examiner*, "Chicago's Last Five Minutes of History: There's Something Funny Going On" Oct. 1998

Holg, Garrett, *Chicago Sun Times*, article, "Art of the City", March 22, 1998

Stein, Lisa, "In Art, Small was Better" *Pioneer Press*, Jan. 1 1998

Zimmer, William, review, "Metaphors for the Wilder Side of Human Life" *The New York Times*, Jan. 11, 1998

Glatt, Cara, "In Counterpiont to what might be "cool", *Hyde Park Herald*, Oct 22 1997

Wiens, Ann, review, New Art Examiner, May 1997

Porges, Tim, review, dialogue, March/April 1997

Stein, Lisa, "Hogin's Weird Creatures", Evanston Review, Feb. 13, 1997

Newman, Howard, "A Paradise in Peril" River North News, Feb. 8, 1997

Findsen, Owen, review, *The Cincinnati Enquirer*, Sept. 14, 1997

Artner, Alan, "Hogin's Horrors", *Chicago Tribune*, Jan. 1997

Weins, Anne, "Animal Magnetism", *New City*, Jan.30, 1997

Hawkins, Margaret,"Hogin's Humor Abundant in Political Paintings", *Chicago Sun-Times,* Jan. 31, 1997

Snodgrass, Susan, article, *World Art,* Summer, 1996

Wiens, Anne, "Trouble in Paradise", *Chicago Magazine*, Dec. 1995

Artner, Alan, review, *Chicago Tribune*, Nov. 23, 1995

Melrod, George, "Openings" *Art&Antiques*, Apr. 1995

Fuller, Dr. Gregory, *Endzeitstimmung,* DuMont Buchverlag, Cologne, Germany, 1994

Green, Frank, review, *Dialogue,* March 1994

Tarzan-Ament, Deloris, review, *Seattle Times*, Sept. 16, 1993

Fishman, Ted, "1992's Top Art Shows", *New City*, Dec. 31, 1992

Patterson, Tom, "Paintings at the Mint: Traditional Style, Modern Theme" *The Charlotte Observer,* July 12, 1992

Fishman, Ted, "Feathers, Fur, Flesh" *New City*, Apr. 16, 1992

Artner, Alan, review, *Chicago Tribune*, April, 1994

Sherlock, Maureen, article, "Home Economics", *Arts,* Feb. 1992

Conn, Sandra, "Editor's Choice", *Crain's Chicago Business*, Aug. 26, 1991

Harper's, March 1991

Grabner, Michelle, review, *Dialogue,* Jan./Feb. 1991

Yood, Jim, review, *Artforum*, Dec. 1990

Hixon, Kathryn, review, *Arts*, Dec. 1990

Taylor, Sue, review, *Art in America*, Nov. 1990

Artner, Alan, review, *Chicago Tribune*, Sept. 20, 1990

Published Critical Writings, Chapters and Essays

"Haunted Data", catalog essay for Dan Mills exhibition, *Human Topographies*, Center for Maine Contemporary Art, June 29-October 13, 2019

"Laurie Hogin on Grant Wood", essay in the online journal Painters on Painting, edited by Julie Heffernan and Virginia Wagner, December 10, 2018

https://paintersonpaintings.com/laurie-hogin-on-grant-wood/

"The Echo in the Picture: The Social Potential of Representational Painting", essay in The Figure, edited by Margaret McCann and including essays by Donald Kuspit, Irving Sandler, David Kratz and Bob Colacello, published Skira-Rizzoli Publications, New York 2014

Review of Michael Ashkin at Andrea Rosen Gallery, *New Art Examiner*, July 1998.

Catalog essay for *"...all we know of heaven",* a show of five 1998 University of Illinois MFAs held at I-Space in Chicago, Illinois, July 1998

"Heroic Measures", review of Heroic Painting, curated by Susan Lubowsky Talbot, *New Art Examiner*, May1998

"Painting 101" *Art Papers*, March/April 1995

"On Beauty", *New Art Examiner*. Apr. 1994

Published Fiction

Hidden Boy, The Account Magazine, Spring 2015
http://theaccountmagazine.com/article/hidden-boy

Published Personal Writings and Interviews
"Laurie Hogin Interview", written interview and images, Bizarre Magazine U.K.,
bizzarre.co.uk/lauriehogin
"Grilling with Jack", story and recipe for *The Artist's and Writer's Cookbook*, edited
by Natalie Eve Garrett, a collection of personal, food-related stories with recipes
from 76 contemporary artists and writers, including Anthony Doerr, Joyce Carol
Oates, John Currin, Ed Ruscha, James Franco, T.C. Boyle and others, October
2016
"Laurie Hogin", written interview and 8 color plates, chapter in *Behind the Easel: The
Unique Voices of 20 Contemporary Realist Painters,* edited by Robert C. Jackson with
Pamela Sienna, Schiffer Publishing, Atglen, Pennsylvania 2013
"Laurie Hogin", essay in *Living and Sustaining a Creative Life: Essays by 40 Working
Artists",* Intellect Books, Bristol, UK and Chicago, Illinois, 2014

Public and Community-oriented Projects
"Educated Eating" is a visually-based nutrition education program made specifically for
elementary school children and their families. The program was designed in consultation
with faculty from the UIUC Department of Food Science and Human Nutrition, and
implemented at Sangamon School, a public elementary school in Mahomet, Illinois. It
features weekly cartoon comics and a 28-foot mural. It has been in continuous use since
2009.

Other Professional Activities
Panelist, *Living and Sustaining a Creative Life* book tour, with Sharon Louden, School of
the Art Institute of Chicago, November 20, 2013 and College Art Association Annual
Conference, Chicago, Illinois, February 14, 2014
Sangamon Educated Eating, a nutrition education program designed and implemented at
Sangamon Elementary School in Mahomet, Illinois. The program included a 29-foot,
painted mural of weekly healthy foods, plus weekly comic strips with nutritional
information and featuring the Chowhound family, bulldog characters who discuss the
featured food. This program has been continuously implemented by school staff each
school year since 2008
Board member, OPENSOURCE Art, a nonprofit, artists' collective and exhibition space,
Champaign, Illinois, 2007

Presenter and panelist, *After Whiteness: Symposium on Race and the Visual Arts*, with Tyler Stallings, curator, Laguna Art Museum, California; David Roediger, Professor of History at University of Illinois; moderated by Tim Engles, Professor of English, Eastern Illinois University. My paper was titled, "White Narcissus: Contemporary Visual Production and the Naturalization of Supremacy". University of Illinois at Urbana Champaign, October 11, 2003
Artist in Residence, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, November 7-14, 1999
Artist in Residence, Oxbow, Michigan, July 2000
Moderator, *REMIX* discussion, January 2000
Panelist, *The Art of the Figure in Contemporary Art*, College Art Association Conference, February, 2001
Juror, *Face-Off*, Betty Rymer Gallery, The School of the Art Institute of Chicago, February, 2001

Selected Collections
Seattle-Tacoma International Airport, Seattle, Washington
Delaware Art Museum, Wilmington, Delaware
DePaul Art Museum, Chicago, Illinois
New York Public Library, New York, New York
Coleccion SOLO, Madrid, Spain
Cedar Rapids Museum of Art, Cedar Rapids, Iowa
Krannert Art Museum, Champaign, Illinois
Federal Reserve Bank, Detroit, Michigan
Addison Gallery of American Art, Andover, Massachusetts
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
Brauer Museum of Art, Valparaiso, Indiana
Illinois State Museum, Springfield, Illinois
John D. and Catherine T. MacArthur Foundation
Atlantic Richfield Company, Los Angeles, California
Gund Gallery, Keyon College
Sandoz Corporation, Chicago, Illinois
Gibson Gallery, State University of New York at Potsdam
Bates Museum of Art, Lewiston, Maine
Racine Art Museum, Racine, Wisconsin
Mr. Thomas Jane, Los Angeles, California
Ms. Patricia Arquette, Los Angeles, California
Mr. and Mrs. Bruce Polichar, Los Angeles, California
Mrs. Claudia Luebbers, Chicago, Illinois
Mrs. Beth DeWoody, New York, New York
Ms. Karen Johnson Boyd, Racine, Wisconsin
Mr. and Mrs. Thurston Twigg-Smith, Honolulu, Hawaii
Mr. and Mrs. Saul Dennison, New York, New York
Mr. and Mrs. Graham Gund, Cambridge, Massachusetts

Ms. Susan Wexler, Malibu, California
Ms. Lisa Henson, Los Angeles, California
Mr. Max Mutchnick, Los Angeles, California
Mr. Ted Allen, New York, New York
Ms. Adrienne Alpert, Los Angeles, California

04/05/2023

Eric Shaffer

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EDUCATION

PhD Computer Science, University of Illinois at Urbana-Champaign, 2005
Thesis: Scalable Methods for Processing Massive Geometric Meshes
Advisor: Professor Michael Garland
MS Computer Science, University of Minnesota, Minneapolis, 1996
BS Mathematics and Computer Science, University of Illinois at Urbana-Champaign, 1992

EXPERIENCE

Associate Director of Undergrad Studies	**August 2022 – Present**
Teaching Associate Professor	**August 2020 – Present**
Teaching Assistant Professor	**August 2016 – August 2020**
Lecturer	**August 2014 – August 2016**
Department of Computer Science	**University of Illinois**
Assistant Director	**January 2013 – August 2014**
Technical Program Manager	**August 2010 – January 2013**
Research Scientist	**August 2007 – August 2010**
Computational Science and Engineering	**University of Illinois**
Postdoctoral Research Associate	**2005 – 2007**
Center for Simulation of Advanced Rockets	**University of Illinois**
Research Programmer	**1996 – 2002**
Pablo Research Group	University of Illinois
Programmer	**1992 – 1994**
IBM	Rochester, MN

TEACHING

Named as Teacher Ranked as Excellent by Their Students
- Fall 2013, 2016, 2017, Spring 2016, 2017, Summer 2022

Courses Taught
- CS 415: Game Development, Fall 2021 – 22, Spring 2022,2023
- CS 450: Numerical Analysis, Online MCS Spring 2019, 2020
- CS 498VR: Virtual Reality, Fall 2018, Spring 2019, Spring 2020
- CS 199GAM: Elements of Game Design, Winter Session 2018, 2019
- CS 418: Interactive Computer Graphics, Fall 2014–2020, Spring 2017–2022
- CS 419: Production Computer Graphics, Fall 2014 and 2018, Spring 2016, 2017, 2021
- CS 357: Numerical Methods , Spring 2013, 2015, 2016
- CS 519: Scientific Visualization, Fall 2015 – 17,2020 – 21, Summer 2021 – 23
- CS 498ES: Undergraduate Research Lab, Fall 2013
- INFO 103: Introductory Programming for Informatics, Fall 2009–Fall 2012
- CS 173: Discrete Mathematics, Fall 2008–Spring 2009
- CS 225: Data Structures and Software Principles, Fall 2007,Spring 2008

Eric Shaffer

CURRENT AND
PAST GRANTS

UIUC SIIP: *Game for Community Resilience-Based Decision-Making Education and Entrepreneuri- ally Minded Learning.* **2023-2024**

DPI Science Team Award *Bridge Deck Rapid Assessment Using AI Structural Sensing and Augmented Reality* **2021-22**

UIUC SIIP: *Virtual Reality as a Vehicle for Education in the Domains of Building Systems in Construction Materials.* **2022-2023**

UIUC SIIP: *Learning by Immersion: VR Labs for Electromagnetism Courses* **2019 - 2022**

Microsoft: Gift of 30 HMDs for the VR Lab **2018**

UIUC SIIP: *Implementing Process Oriented Guided Inquiry Learning* **2018 - 2019**

Exxon-Mobil: *Computational Tools for Analysis of Disparate Reservoir Models* **2013 −2018**

Dept. of Energy: *3-D Visualization and Analysis of Oil and Gas Resources.* **2011 − 2015**

The Boeing Company: *Boeing-UIUC Uncertainty Quantification for CFD* **2012 − 2013**

The Boeing Company: *Boeing-UIUC Meshing Collaboration* **2007 − 2012**

The Boeing Company: *Fluid-Structure Interaction Coupling for Aeroelastic Simulations* **2010**

Caterpillar Inc.: *Meshing and Visualization for Cut-Cell Methods* **2007 − 2008**

SELECTED
PUBLICATIONS

*GR in VR: Using Immersive Virtual Reality as a Learning Tool for General Relativity.*K. Schumacher, S. Joshi, J Kang, E. Shaffer, J Raley, et al. ASEE 2023.

Virtual Reality Laboratory Experiences for Electricity and Magnetism Courses. R. Ilie, E. Shaffer, C. DAngelo, D. Cermak, E. Kudeki, M. Lin, H. Chen. ASEE 2021.

A Case Study of Early Performance Prediction and Intervention in a Computer Science Course. M. Silva, E Shaffer, N Nytko, J. Amos. in Proceedings of the 2020 ASEE Annual Conference. 2020.

Using Visual Analytics to Understand Emoji-first Communication. J. Shih, R. Kumar, E. Shaffer, and S. Khandekar. IEEE VIS 2019. Poster. 2019.

Efficient Parallel Optimization of Volume Meshes on Heterogeneous Computing Systems. Z. Cheng, E. Shaffer, R.Yeh, G. Zagaris, L. Olson. Engineering with Computers. 2017.

Deferred Ray Tracing Using Intersection Binning. A.I. Ellis, E. Shaffer, J.C. Hart. High-Performance Graphics, Poster, 2017

How Does the Connectivity of Open-framework Conglomerates within Multi-scale Hierarchical Fluvial Architecture Affect Oil-sweep Efficiency in Waterflooding? N. Gershenzon, M. Soltanian, R. Ritzi, D. Dominic, D. Keefer, E Shaffer. Geosphere. 2015.

Efficient GPU-based Optimization of Volume Meshes. E. Shaffer, Z. Cheng, R. Yeh, G. Zagaris, L. Olson. International Conference on Parallel Computing - ParCo2013. Sept. 2013.

Eric Shaffer

Mining for Hydrologic Features in LiDAR Data. R. Reizner, E. Shaffer, B. Birman. DMIN'13: The 9th International Conference on Data Mining. July 2013.

GPU Accelerated Derivative-free Mesh Optimization. E. Shaffer and G. Zagaris. GPU Computing Gems Vol. 2. Oct. 2011

Robust Classification of Curvilinear and Surface-Like Structures in 3d Point Cloud Data. M. Kamali, M. Stroila, J. Cho, E. Shaffer, J. C. Hart. ISVC 2011

CoMoTo - the Collaboration Modeling Toolkit. Charlie Meyer, C. Heeren, E. Shaffer, and J.Tedesco. ACM ITiCSE. June 2011.

A Toolkit for Parallel Overset Grid Assembly Targeting Large-Scale Moving Body Aerodynamic Simulations G. Zagaris, M.T. Campbell, D.J. Bodony, E. Shaffer and M. D. Brandyberry. Proceedings of the 19th International Meshing Roundtable. Oct. 2010.

Streaming Mesh Optimization for CAD. Tian Xia, Eric Shaffer. 4th International Symposium on Visual Computing. Dec. 2008.

Streaming Tetrahedral Mesh Optimization. T. Xia and E. Shaffer. Poster paper, ACM Solid and Physical Modeling Symposium Proceedings, June 2008.

Parallel Mesh Adaptation for Highly Evolving Geometries with Application to Solid Propellant Rockets. D. Guoy, T. Wilmarth, P. Alexander, X. Jiao, M. Campbell, E. Shaffer, R. Fiedler, W. Cochran, and P. Suriyamongkol. Proceedings 16th Int. Meshing Roundtable, October 2007.

A Multiresolution Representation for Massive Meshes. E. Shaffer and M. Garland. IEEE Transactions on Visualization and Computer Graphics, March-April 2005.

A Multiphase Approach to Efficient Surface Simplification. M. Garland and E. Shaffer. Proceedings of IEEE Visualization 2002, October 2002.

Efficient Adaptive Simplification of Massive Meshes. E. Shaffer and M. Garland. Proceedings of IEEE Visualization 2001, October 2001.

Virtue: Immersive Performance Visualization of Parallel and Distributed Applications. E. Shaffer, S. Whitmore, B. Schaeffer, and D. Reed. IEEE Computer, December 1999.

PROFESSIONAL ACTIVITIES

Reviewer for ASEE IL-IN 2021,2022
Reviewer for ACM SIGCSE 2020, 2021, 2022, 2023
Reviewer for the International Meshing Roundtable 2012, 2015, 2016
Reviewer for ACM SIGGRAPH 2003, 2010
Reviewer for IEEE Visualization 2004 – 2007
Reviewer for InfoVis 2004 – 2007
Reviewer for Elsevier journal Parallel Computing
Reviewer for IEEE Computer Graphics and Applications
Member of the IEEE Computer Society

KATRYNA STARKS

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PROFESSIONAL ORGANIZATIONS

International Game Developers Association

Interactive Fiction Technology Foundation - Education Comittee

Women In Technology

Black in Gaming

SKILLS

THEORY & CONCEPTS
Social Cognitive Theory
Multiple Intelligences Theory

DESIGN
WordPress
HTML / CSS / Javascript
Photoshop

GAME ENGINES
Twine
Ren'py
Construct
Ink/Inkle
Unity (in process)

PROJECT & LMS
Asana
Trello
Blackboard
Canvas
Learnworlds
Slack
Discord

OFFICE PRODUCTION
Microsoft Suite
Google Docs / Suite

PROFILE

Lecturer and researcher with 8+ years of experience developing and teaching university courses. Assisted with the development of a Serious Games curriculum. Wrote and delivered the Interactive Narrative minor. Wrote and co-wrote peer-reviewed publications and has an H-Index of 3.

EDUCATION

2019 PhD, PSYCHOLOGY (Media Research)
University of the Sunshine Coast - ENGAGE Lab
Thesis Title: Gamechange (H) er: Exploring The Video Game Design Elements That May Impact The Agency And Identity Of Adolescent Girls
Thesis supervisors: Associate Professor Christian Jones and Professor Mary Katsikitis

2010, M.S., PSYCHOLOGY (Health)
Walden University
Thesis Title: Using Video Games to Foster Health Promoting Behaviors
Thesis supervisor: Professor Pat Carmoney

1994, B.A., COMMUNICATIONS (Broadcast News)
Pepperdine University
1990 – 1994

PROFESSIONAL APPOINTMENTS

POSTDOCTORAL RESEARCHER, GAME STUDIES AND DESIGN
UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN | 2022 – PRESENT
Coordinated and lectured in undergraduate and graduate courses for the Game Studies program. Assisted in grant-writing and the planning and development of the Master's degree. Performed administrative and service duties including schedule and room coordination.

LECTURER / PROGRAM COORDINATOR, SERIOUS GAMES
UNIVERSITY OF THE SUNSHINE COAST | 2014 - 2021
Co-developed a Bachelor of Serious Games program. Researched program offerings and assured that courses aligned with the university standards. Managed a team of 5 academics. Advised students regarding academic direction within the program. Advised and approved changes to courses within the program.

Developed the Interactive Narrative minor. Performed market research to determine industry needs and competitive analysis to determine program fit. Created course content and assessments aligned with university standards. Taught courses and assessed work. Wrote and peer-reviewed research articles. Assessed post-graduate projects.

PUBLICATIONS
Peer-Reviewed Journal Articles

Starks, K. (2018). Branched and parsed: The tools of interactive narrative writing. *Text*, *49*.

Starks, K., Barker, D., & Cole, A. (2016, September). Using Twine as a Therapeutic Writing Tool for Creating Serious Games. In *Joint International Conference on Serious Games* (pp. 89-103). Springer, Cham.

Starks, K., Jones, C., & Katsikitis, M. (2014, September). GameChange (H) er: How Nancy Drew Video Games Build Strong Girls. In *Proceedings of the 28th International BCS Human Computer Interaction Conference (HCI 2014) 28* (pp. 130-140).

Starks, K. (2014). Cognitive behavioral game design: a unified model for designing serious games. *Frontiers in psychology*, *5*, 28.

GRANTS AND FELLOWSHIPS
(2015) Enhancement Learning and Teaching Grant/ Game-based learning: an authentic approach to enhance clinical reasoning skills in student dietitians.
Investigators: Dr Hattie Wright (Lead), Dr Uew Terton, Ms Katryna Starks, Ms Theresa Ashford, Ms Judy Tweedie
Focus of Research: Creating a Serious Game to introduce dietetic students to patient care within a hospital environment.
Funding Body: University of the Sunshine Coast
Funding Value: Up to A$20,000 over 2 years

(2015) Startup LaunchLab: embedding experiential entrepreneurship in a multidisciplinary environment.
Investigators: Dr Margarietha de Villiers Scheepers (Lead), Professor Michael Clements, Dr Renee Barnes, Dr Helen Fairweather, Dr Jane Taylor, Ms Irene Visser, Ms Katryna Starks
Focus of Research: Evaluating the effectiveness of entrepreneurial education on the self-efficacy of students for starting their own businesses in Australia.
Funding Body: University of the Sunshine Coast
Funding Value: Up to A$20,000 over 2 years

CONFERENCES
Cognitive-Behavioral Game Design: Creating Serious Games for Serious Fun (Playful by Design, Portugal, 2023)
Playing With Words: Growing Games from Books (Playful by Design, Portugal, 2023)
Immersive Storytelling (Create Noosa, 2017)
The Anatomy of Story: Making Meaning & Interactive Narrative (GCAP / PAXAus, 2015)
Sick Heroes: Exploring Representations of Illness in Games (PAXAus, 2015)
Well Played: State of Play (Brisbane Writer's Festival, 2014)
Let's get Serious: Games are changing, get involved! (PAXAus, 2014)
What If We Look After Ourselves? (QUT Game On, 2015)
Poster: Any Game Can Teach (Games for Health Conference, 2010)

Biographical Sketch

John Toenjes
Assoc. Professor, Department of Dance, College of Fine and Applied Arts
Faculty Affiliations with The National Center for Supercomputing Applications
and the School of Informatics
University of Illinois at Urbana Champaign
907 ½ W Nevada
Urbana, IL 61801
1-217-244-9190
jtoenjes@illinois.edu

I. Professional Preparation

Stanford University, Bachelor of Arts, Music, Stanford, CA, 1978.
University of Missouri-Columbia, Master of Arts, Music, Columbia, MO, 1994.

II. Appointments

Assistant Professor, University of Illinois at Urbana-Champaign, Urbana, IL. 2002-2009
Associate Professor, University of Illinois at Urbana-Champaign, Urbana, IL. 2009-2019
Faculty, Illinois Informatics Institute (I3), University of Illinois at Urbana-Champaign, Urbana, IL (0% appointment). 2013-2019
Faculty, National Center for Supercomputing Applications, University of Illinois at Urbana-Champaign, Urbana, IL (0% appointment). 2014-2019

III. Publications

Toenjes, John. "Composing for Interactive Dance: Paradigms for Perception," *Perspectives of New Music*, Vol. 45, No. 2 (Summer 2007): pp. 28-50.

Toenjes, John, Ken Beck, M. Anthony Reimer & Erica Mott "Dancing with Mobile Devices: The LAIT Application System in Performance and Educational Settings" invited feature article, *Journal of Dance Education*, Vol. 16, No. 3 (2016): pp. 81-89.

IV. Invited Lectures

"Co-located Dance Technology: SKTTR" Digital Hollywood University, Tokyo, Japan 2013

"Research-based Course Offerings" VIP Presenter, New York University 2017

"Collaborative Methods in New Media Productions" University of California–Irvine 2018

"Learn Music Through Dancing, an Online Course" and "Structuring Dances with the Mosho Mobile App System", Accademia Nazionale di Danza, Rome, Italy 2018

Keynote Lecture, "Digital Together" project, Turku University of Applied Sciences, Finland 2019

V. <u>Artist Residencies</u>

STEIM–Studio for Electro Instrumental Music, Amsterdam, The Netherlands 2010

University California–Irvine Institute for 21st Century Creativity, Irvine, CA 2018

Finnish "Digital Together" Fulbright Specialist Residency, the Oulu University of Applied Sciences, and the Savonia University of Applied Sciences, Finland 2019

IV. <u>Creative Theatrical Works</u>

Timings: An Internet Dance (Co-located interactive dance production)
Held among UIUC, Northern Illinois University (DeKalb), and Digital Hollywood University (Tokyo, Japan). John Toenjes, producer and choreographer, original music score; Staff of Digital Hollywood University, interactive graphics; M. Anthony Reimer, programmer • UIUC Krannert Center for the Performing Arts, Internet simulcast, 2013

Kama Begata Nihilum (dance technology theater work)
John Toenjes, artistic director, choreographer, digital projections, music score; Janice Dulak, choreography; M. Anthony Reimer, LAIT programming; Ken Beck, additional music. • UIUC Krannert Center for the Performing Arts, Feb 2014

INTERFACE: Public Figure (dance technology theater work)
John Toenjes and Chad Michael Hall, production design; Hall, choreography; Toenjes, digital projections, programming, music composition, • Claire Trevor School of the Arts Experimental Performance Lab (xMPL), UC-Irvine, Oct 2015

Perfect Broken (dance technology theater work)
Renata Sheppard, choreography; Toenjes, interactive digital projections. Commissioned by Balletto Teatro di Torino • Lavanderia a Vapore theater, Turin, Italy, Nov 2017

Critical Mass (dance technology theater work)
John Toenjes and Chad Michael Hall, creative direction; Hall, choreography; Toenjes, interactive digital projections, interactive programming, original music composition; M. Anthony Reimer, LAIT cellphone application programming • UIUC Krannert Center for the Performing Arts (final version) Feb 2017

Mycelial: Street Parliament (dance technology theater work)
Erica Mott, choreographer; Toenjes, artistic consultation, cellphone programming
• Bates Dance Festival, Lewiston ME, July 2018