January 25, 2021

TO: Russ Castronovo, Director, Center for the Humanities

FROM: Eric M. Wilcots, Dean

RE: Academic Program Review, Graduate Certificate in Public Humanities (low-award)

CC: Susan M. Zaeske, Associate Dean for the Arts and Humanities
     Jocelyn Milner, Vice Provost for Academic Affairs
     Megan Massino, Associate Director, Center for the Humanities
     Elaine M. Klein, Associate Dean for Academic Planning
     Jenna Alsteen, Assistant Dean for Academic Planning, Graduate School

I write to let you know that on December 1, 2020, the L&S Academic Planning Council discussed the academic program review concerning the Graduate Certificate in Public Humanities, which is administered by the Center for the Humanities. This review was precipitated by the fact that it was flagged as a low award program, having granted no awards since the certificate was implemented in Fall 2014. As such, it fell into the category of programs where, if no awards are made in five years, the program was at risk of immediate discontinuation. Some grace was extended because the program was new, and because upon further inspection, we learned that more graduate students were enrolled in, and had completed, the program than had been formally recorded. Although a few awards (3) have been recorded, we are nevertheless at a point where the low-award situation must be addressed for the program to continue.

The Council was provided with the self-study and review committee report, as well as the “low award program” report that was submitted in May 2020, and the Center’s response to the review committee’s recommendation. In these materials, members found evidence of both insight and opportunity: all parties agree that the program is not achieving its purpose as it is currently configured and housed in a non-academic unit, but that it might be very successful were it housed in a traditional academic department that is strongly tied to the mission of “public humanities.” With a new home, the program would find stable academic oversight and strong ties to dedicated curriculum, faculty who can mentor students, and – importantly - advocates who are well connected to other academic programs in the humanities, who can articulate the potential value of such a program to students, to build interest in a strong program connecting the humanities to the public interest. The Center and review committee’s recommendation that the program should be afforded a chance to thrive and the chances of that happening in a Department well-versed in managing academic programs met with APC concurrence and support.
The APC approved the following motion:

1) To postpone a decision to suspend admission to the program until March 15, 2021, by which time it is hoped that a faculty committee will submit a formal request expressing the intention to relocate and restructure the program. If L&S does not receive such a request by this date, we will proceed with a request to suspend and discontinue the program.

2) If the request to relocate and restructure the program is submitted by March 15, 2021, the full proposal for program continuation must be submitted by a faculty committee by October 22, 2021. If L&S does not receive a detailed plan to continue the program and house it in an academic department with appropriate faculty oversight (e.g., an academic program committee, bylaws, committee succession, clear lines of communication for administrative purposes), we will proceed with a request to suspend and discontinue the program.

This two-step approach was proposed by the council in light of the time constraints imposed on all of us by the current pandemic; it is certainly possible that a request to relocate the program and the associated plan for administration and governance can be submitted before either deadline falls.

Please consult Associate Deans Susan M. Zaeske and Elaine M. Klein for information about how to submit the proposal.
Low Producing Academic Programs (Degree/Majors and Certificates)

In keeping with the low-producing academic program policy adopted by the University Academic Planning Council (April 16 2020), provide a short report on degree/major and certificate programs that meet the low-producing criteria (appended, page 2) and that you plan to continue. Submit completed forms with the annual program review report.

Program name: Certificate in Public Humanities
Plan code: GCRT635
Home department: Center for the Humanities

Summarize any plans for changes intended to address the low-producing status or rationale to continue the program.

Response:
The program is currently under consideration for restructuring and/or substantial change. The Center for the Humanities is in agreement with the College of Letters & Science and humanities leaders on campus that the Public Humanities Certificate would be better housed and administered by the Department of History. The certificate program could benefit from the infrastructure of an instructional department. Since the certificate involves curricular matters, it is appropriate that it be administered by tenure-line faculty. In addition, in recent years the graduate seminar attached to the certificate has been led by faculty in History.

What is the demonstrated student need, even at a low level, for graduates with this specific credential?

Response:
We continue to hear from the graduate students involved in our programs (Public Humanities Exchange, Public Humanities Fellows, Public Works professionalization events, Borgeshi-Mellon workshops) that their work their interdisciplinary exchanges and community oriented-projects in these programs have been very well-received (and in some cases, deciding factors) in their interviews and materials for their academic job searches, as well as their ability to find satisfying careers beyond the university that match their expertise. This certificate is a credential to their future employers that proves students’ commitment to public-facing humanities work. The Public Humanities core course and certificate track also provides a mechanism for graduate students to engage in a fulfilling intellectual experience that augments their primary degree program while introducing them to the various opportunities, both at the Center and across campus and the community, to connect their scholarly work to their lives and the lives of others.

How is the program important to the University? Does the program fill a specific academic niche unique to UW-Madison or in some way necessary for the University’s identity, or for the fulfillment of the mission of the program, school/college, or university?

Response:
The Public Humanities Graduate Certificate has an important place in integrating public humanities practices from across departments and areas of study, and fills the specific academic niche unique to
UW-Madison in the public humanities, a particularly successful example of the Wisconsin Idea for the humanities and higher education. Additionally, the certificate fulfills the mission of the University, L&S, and the Center in shaping graduate education for the current moment and beyond, and helping graduate students find fulfilling careers in the academy and beyond.

Are faculty continuing to invest time and effort in the program? Time must be devoted to learning outcomes assessment, review of the program, recruitment of students, curriculum development, advising, Guide maintenance, course scheduling, and similar activities. Programs with few or no students still need to have a full curriculum available to a student who seeks to enroll in the program. Are all of these processes up to date?

Response:
We believe these goals are more appropriately addressed by finding the certificate a new home in an instructional department to ensure more time and expertise for curriculum development, advising, and course scheduling. Our staff will be available to be part of the discussion of reshaping the certificate, and in particular, our Assistant Director of Public Humanities, Aaron Fai, will continue to liaise with the administering unit to connect students to the various opportunities at the Center to develop their portfolio of public humanities engagement.
Low-producing Program Criteria

Undergraduate Degree/Major Programs
- Fewer than twenty-five (25) degrees awarded in five (5) years.
- Exceptions for programs within five years of first enrolling students or if admissions to the program is suspended.

Master’s-level Degree/Major Programs
- Fewer than fifteen (15) degrees awarded in five (5) years.
- Exceptions for non-admitting masters associated with a corresponding PhD program, programs within five years of first enrolling students, or if admissions to the program is suspended.

Doctoral/PhD Degree/Major Programs
- Fewer than five (5) degrees awarded in five (5) years.
- Exceptions for programs within five years of first enrolling students or if admissions to the program is suspended.

Certificate Programs (Undergraduate, Graduate/Professional, Capstone)
- Fewer than ten (10) certificates awarded in five (5) years.
- Certificates that have zero (0) awards over a five (5) year period will be automatically discontinued without review. This applies to all UW-Madison undergraduate, graduate/professional, and capstone certificates.
- Exceptions for programs within five years of first enrolling students or if admissions to the program is suspended.

Some justifications for maintain a low producing academic program

- Master’s program is partnered with a PhD program and serves the same role as a non-admitting masters but is admitting to allow for the occasional students seeking the masters-level program.
- Program will be changed to non-admitting master’s status.
- Plans are underway to change the curriculum to increase enrollment and degrees in this program (provide specifics).
- The program is currently under consideration for restructuring or substantial change (provide specifics).
- The program serves an important historical role, preserves tradition, or serves an external audience.
- The program is otherwise not available at a UW System institution, or at very few UWs.
SELF STUDY
PUBLIC HUMANITIES GRADUATE CERTIFICATE

Certificate Program Name: Public Humanities
Certificate Level (Undergraduate or Graduate/Professional): Graduate
Faculty Director Name, Contact Information, Title: Russ Castronovo, Director, Center for the Humanities and Professor of English, rcastronovo@wisc.edu
Primary Program Contact Name, Contact Information, Title: Megan Massino, Associate Director, Center for the Humanities, massino@wisc.edu
Date: June, 2020

1. Recommendation concerning whether or not to continue the program

The Center for the Humanities is in agreement with the College of Letters & Science and humanities leaders on campus that the Public Humanities Certificate would be better housed and administered by an instructional department that will ensure faculty oversight, namely the Department of History. The certificate program could benefit from the infrastructure of and advising capacity of this department. Since the certificate involves curricular matters, it is appropriate that it be administered by tenure-line faculty. In addition, in recent years the graduate seminar attached to the certificate has been led by faculty in History.

2. If the program should continue to be offered, recommendation concerning an appropriate academic home for the program

   Department of History

3. Program description and context, including mission, requirements, learning goals, relationship to other units

   Context and Mission:
   In 2015, the Center for the Humanities began offering the Public Humanities Graduate Certificate as part of an ongoing coordinated vision for the public humanities at the University of Wisconsin-Madison and the Center’s participation in reshaping graduate student experience for the twenty-first century. The Certificate provides a program of cross-disciplinary study anchored in a core seminar and supported by courses drawn from across the humanities, social sciences, and professions. The program includes an annual Public Humanities graduate seminar and ongoing mentoring of graduate students pursuing the Certificate, including professional development seminars which offer opportunities throughout the year for faculty and graduate students to examine the skills, practices, and questions that have long been essential to scholarship in the humanities and discuss their expansion into the public sphere. The seminar series supports new thinking, projects, and research to enrich both higher education and the broader community.
Program Description:

The Graduate Certificate in the Public Humanities prepares graduate students to pursue careers outside of academia and trains students who wish to remain within academia to articulate new horizons for their research. The Graduate Certificate in the Public Humanities builds on the Center for the Humanities' work in the public humanities and its related programs for graduate students, including the Public Humanities Exchange (HEX) and the Public Humanities Fellowship. It provides enrolled students with the training and experience required for professional paths that may not include traditional university teaching positions, whether in other sectors of higher education, policymaking and analysis, cultural organizations, new media, government, or research. Through coursework and hands-on project development, the program equips students with theoretical, historical, and practical knowledge that will help them to develop alternative applications for their scholarly research and engage their scholarly methods for use in broader social and professional contexts.

Graduate students pursuing degrees in any program at UW–Madison are welcome to seek admission into the Graduate Certificate in the Public Humanities. Students can declare their intention to pursue the certificate at any time. To receive the certificate, they must complete an application form, and may submit it at any time for review and feedback from the Certificate advisor (Center for the Humanities staff). The application requires final approval by the Public Humanities Graduate Certificate program committee. Sample application is provided in Appendix A.

Requirements:
Curriculum
Graduate students pursuing a degree in any program at UW-Madison are invited to obtain a Certificate in the Public Humanities. The Certificate is not a stand-alone program. Students who wish to receive the Graduate Certificate in Public Humanities must take a core course, Inter-LS 700: “Public Humanities: Theories, Methods, Cases,” offered each year, and develop a coherent, thematic sequence of three additional courses for a total of 12 credits. All students also are required to undertake a capstone project.

Courses
Core Course for the Graduate Certificate in the Public Humanities
Inter-LS 700: Public Humanities: Theories, Methods, Cases
The course takes a multidisciplinary and transhistorical approach to the emerging field of the public humanities. The course will introduce key theoretical and historical texts focused specifically on questions of the public sphere, civic responsibility, communication, ideology, and
engagement; provide an overview of relevant tools and methods; and culminate in a final assignment: a research driven prospectus for a project in the public humanities.

Thematic Sequence
To apply for the Certificate, students submit a list of courses that fulfill the program’s 12-credit requirement, along with a narrative summary of the relation of these courses to the thematic sequence.

While students may develop their own course of study, the following are examples of thematic sequences that might be followed:

- **Engaging Communities:** Community-engaged research; institutional structures; community building; communication, and non-profit administration. The focus may be global, local, or cross-regional, and could incorporate histories of inequality, social movements, health and environment, and other forms of social justice.

- **Understanding Public Cultures:** The range of public cultures studied through the theory and history of institutions (such as museums and libraries); publication; the public intellectual; public art; and the public sphere.

- **Translating the Humanities for New Audiences:** Practical skills for translating methods and concepts from the humanities for new audiences, including administration; curation; urban development; education; public and private sector organization; digital media; production; design; organization of knowledge, etc.

Each semester, courses are listed on the Center’s website that are highly recommended and can fulfill the criteria for elective credit towards the Graduate Certificate in the Public Humanities if taken as part of a thematic sequence related to the public humanities (see Curriculum requirements above). The list is not meant to be exhaustive, and serves only as a guide to assist students in designing a course of study that aligns with their stated academic and career objectives. Students with questions about a particular course are asked to contact the Associate Director of the Center for the Humanities.

Additional Rules and Requirements
There will be no exceptions or substitutions made for the required core course. Courses that satisfy students’ major requirements will not be allowed to “double count” for the Certificate. Non-graded courses are not allowed to fulfill required coursework for the certificate.

Capstone
The certificate’s capstone can either be a student-designed special project in the Center for the Humanities’ HEX program, completion of a Public Humanities Fellowship, or the production of a portfolio of work reflecting a practice or practices in the public humanities.

- Students who choose to pursue a project-based capstone must do so as a part of the Center’s Public Humanities Exchange (HEX) program. The HEX program supports student-led projects in the Madison community that translate humanities research for audiences outside of the university. HEX projects are typically affiliated with a host such as a community center, museum, or other nonprofit organization, which the student must identify and work with to design the project. The HEX program has a rigorous application and selection process, and Certificate students will be in competition with applicants from the graduate student body at large for positions in the program. In order to fulfill this capstone requirement, the student must submit a final report.

- Students can also complete the capstone requirement by being selected for and successfully completing a Public Humanities Fellowship. Fellowships are offered each year, at 5-6 cultural institutions across Madison. Fellowships are only eligible to dissertators.

- Students may also fulfill the capstone requirement via a portfolio of work that reflects a practice within the public humanities. The portfolio can include a public history project; popular writing (e.g., a selection of op-eds or “professional” blog posts); development of a website, podcast series, film, radio program, etc. The student will be required to obtain approval from the Certificate Director prior to initiating a portfolio project, and to work with a faculty advisor in their home department.

**Learning goals:**

**Student Learning Outcomes**

1. **Community Engagement**
   
   a. Discover the inherent value of working collaboratively with constituencies outside of the university, especially community-based program partners.
   
   b. Learn how to more effectively assess the needs and capacities of program partners and community organizations in general.
   
   c. Develop concepts and practical skills in translating the humanities for constituencies outside of the university.

2. **Knowledge**
   
   a. Recognize the range of public cultures as studied through the theory and history of institutions, publication and program development, the public intellectual, public art, and criticism in the public sphere.
b. Gain an understanding of the Public Humanities as an emerging and significant field, and its current and potential value in academic and non-academic contexts.

c. Understand the theoretical, historical, and practical foundations of the Public Humanities, as well as current discussions and debates about its nature and value.

d. Develop alternative applications for scholarly research and training for use in a broader context.

Curriculum Map

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<th>Degree Program Courses or Experiences</th>
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<th>Learning Outcome #2</th>
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<td>Courses #2-#4 (Thematic sequence of three courses, 9 credits)</td>
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<td>Capstone (Public Humanities Fellowship, Graduate Exchange Program, or student-designed portfolio)</td>
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Assessment Planning

| Method for assessing learning (at least one direct method required) | Student publication or development of projects for new audiences, e.g. op-eds, blog posts, public programming in a non-university setting, to be completed within fellowship, exchange program, or as a portfolio project. Direct assessment based on reporting collected from students and community organizations throughout the capstone process, and upon its completion. | Student grades in core course, thematic course sequence |
| Timetable for assessment activity | Upon completion of capstone (fellowship, exchange) | Upon completion of Certificate core course (offered each spring so
program, portfolio); these are either semester or year-long projects to assessment will be annual, and thematic course sequence (depends on individual student timeline to course completion, should be within three years generally)

4. Demonstrated need for the program, recruitment/outreach to populations served by the program

The Certificate is advertised throughout the year in concert with our other public humanities opportunities for students. Our Assistant Director for Public Humanities visits academic departments every semester to speak directly to faculty in the humanities and humanistic social sciences about the opportunities for their students.

5. Program administration and resources, including administrative and advising processes, and where appropriate, an evaluation of the budget model that supports the program

Current:

Administration: The program is overseen by the Director of the Center for the Humanities, with input from the Steering Committee and ad hoc public humanities certificate committee. The Center for the Humanities financial administrator works directly with the Registrar’s Office to process the award of the certificate credential when a student has completed the program and is graduating.

Advising: Center for the Humanities Associate Director and/or Assistant Director for Public Humanities meet individually with students who are interested in/declare intent to pursue the certificate, and discuss the student’s goals, capacities for additional coursework and public humanities participation, recommendations/buy-in from their academic advisors, thematic interests, and opportunities for the Capstone requirement. Additionally, the Assistant Director for Public Humanities invites the student to participate in the professional development seminars offered by the Center for the Humanities for students interested in the public humanities and adds the student to outreach lists to receive information about funding opportunities, professional development, and the core course.

Proposed:

If the certificate transitions to being administered in the Department of History, Center for the Humanities staff are ready and available to consult on that transition. The Assistant Director of Public Humanities can continue to serve as a resource for advising staff in the housing department/graduate students pursuing the certificate, in connecting them to opportunities for capstone projects and professional development.
6. List of participating (currently employed) faculty and staff, with department affiliation

**Affiliated Faculty**

- African Cultural Studies
  Jo Ellen Fair
- Art
  Laurie Beth Clark
  Faisal Abdu’Allah
- Art History
  Anna Andrzejewski
  Preeti Chopra
- Classics
  Alex Dressler
- Communication Arts
  Robert Asen
  Rob Howard
  Jenell Johnson
  Susan Zaeske
- Curriculum and Instruction
  Simone Schweb
  Bernadette Baker
- English
  Michael Bernard-Donals
  Joshua Calhoun
  Russ Castronovo
  Sara Guyer
  Christa Olson
- French and Italian
  Ernesto Livorni
- Gender and Women’s Studies
  Christine Garlough
  Ellen Samuels (also English)
- Geography
  Kris Olds
  Keith Woodward
- German, Nordic, and Slavic
  Sabine Gross
- Venkat Mani
  Tomislav Longinovic
  Tom DuBois
- History
  Giuliana Chamedes
  Nan Enstad
  Stephen Kantrowitz
  Jennifer Ratner Rosenhagen
  Lynn Nyhart
  Florence Hsia
  Gregg Mitman
- Journalism and Mass Communication
  Greg Downey (also iSchool)
- Philosophy
  Harry Brighouse
  Steve Nadler
- Political Science
  John Zumbrunnen
- School of Human Ecology
  Connie Flanagan
  Mark Nelson
- iSchool
  Jonathan Senchyne
  Ethelene Whitmire
- School of Music
  Susan Cook
- Spanish and Portuguese
  Ellen Sapega
  Ksenija Bilbija
- Theatre and Drama
  Michael Peterson
Past Program Committee Members:

    Tom DuBois
    Harry Brighouse
    Giuliana Chamedes
    Lynn Nyhart
    Sara Guyer

Most Recent Public Humanities Certificate Program Committee:

    Faisal Abdu’Allah, Associate Professor, Art
    Steve Kantrowitz, Professor, History
    Anna Andrzejewski, Professor, Art History
    Mario Ortiz-Robles, Professor, English

7. Courses actually offered or for which students received program credit, by semester, including enrollment data for “core” (introductory) and/or “capstone” courses

The Core Course (Inter-LS 700: Public Humanities: Theories, Methods, Cases) was offered in Spring 2015, Spring 2016, Spring 2017, and Spring 2018 led by Professor Sara Guyer (English), and in Fall 2016 and Spring 2020 led by Professor Giuliana Chamedes (History). Sample syllabi are provided in Appendix B.

Enrollment: 54 students across 6 semesters.
Spring 2015, Guyer, 7 students
Spring 2016, Guyer, 16 students
Fall 2016, Chamedes, 10 students
Spring 2017, Guyer, 9 students
Spring 2018, Guyer, 5 students
Spring 2020, Chamedes, 7 students

8. Total number of students enrolled/declared in the program, average time for program completion

Completed and on transcript: 3 students

1. Harnish, Nicholas; Spring 2020 (completed requirements in 2018-2020/2yrs)
2. Harris, Molly; December 2019 (completed requirements in 2016-2018/2yrs)
3. Palmer, Reid; December 2016 (completed requirements in 2015-2016/1yrs)

    Average time for program completion: 1.6 academic years

    Note that this is reflective of the time from the student declaring intent to pursue the certificate to completing requirements for the certificate, and does
not include the years in which elective/PhD minor courses were taken prior to that declaration, even if one of those courses ended up being approved as part of their thematic course sequence.

Currently planning on receiving upon graduation: 6 students
* = student has completed all requirements

1. Fadellin, Nicole Marie *
2. Levesque, Faron *
3. Meuse, Julia Monique
4. Oyeleye, Dipo *
5. Robiadek, Katherine
6. Scheer, Elizabeth

9. Program completion, in terms of the number of certificates awarded annually

One or less per year, 2015-2020

10. Assessment of student learning - assessment plan and summary of annual assessment activities (especially those leading to requests for curricular changes)
Assessment plan to date has included the annual review of current Certificate students by Center for the Humanities Director and Associate Director, and an ad hoc review of completed applications submitted by Certificate students to the Public Humanities Certificate Program Committee for final approval.

11. Evaluative summary of program quality, demand, sustainability, etc. in support of the recommendation made

Per #1 above, the recommendation is to move the certification to the History Department. While the director and staff of the Center for the Humanities see the value of training students to develop their professional and intellectual interests in the public humanities, that mission is best fulfilled by an academic department that will provide for faculty oversight of critical matters.
GRADUATE CERTIFICATE IN THE PUBLIC HUMANITIES

APPLICANT INFORMATION

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PROPOSED PLAN FOR CERTIFICATE

Inter-LS 700: Public Humanities: Theories, Methods, Cases

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CAPSTONE: SELECT ONE OPTION

☐ Public Humanities Fellowship

Community host: 
Semester/year: 

☐ Exchange Project (HEX)

Community partner: 
Semester/year: 

☐ Portfolio

Portfolio advisor: 
Semester/year: 

COURSE RATIONALE

Provide a brief description of your thematic focus and explain how the electives you’ve selected are necessary to pursue that theme.
University of Wisconsin, Madison

HIST 710/Inter-LS 700:
Writing for the Academy and Beyond

Humanities 5255
Wednesdays, 11-12:55pm

Professor Giuliana Chamedes
Spring 2020
Office Hours: Wednesdays, 4:15-6pm, and by appointment*
Office: Humanities Building, Room 4124
Email: Chamedes@wisc.edu

Course Description

Writing can be a daunting undertaking. This workshop-style seminar will add some skills to your toolkit, create community among graduate students, and provide you with a space to ask questions that you might not feel comfortable asking elsewhere. It also pushes you to think critically about the public humanities in the 21st century, as it helps you become more confident and adept in the art of writing for the academy and beyond.

Learning Outcomes

Students will:
• Develop an understanding of what constitutes public humanities work;
• Determine if and how they would like to engage in public humanities work themselves;
• Learn to approach writing as an iterative and creative process;
• Sharpen their oral communication skills; and
• Craft a personal writerly toolkit that will ensure smooth sailing in graduate school and beyond.

Course Requirements

WRITING: You will write no more than 20,000 words (including revisions) for this class.

In week three of the class, you will commit to one of the following two paths:

Path 1: Create a lively and legible-to-all piece of academic writing. This may take the form of a 10,000-word article or dissertation chapter. It may also take the form of dissertation prospectus or grant proposal.

* Office hours by appointment only on 1/29; 2/5; 2/12; 3/4; 3/25; 4/1; and 5/6.
Path 2: Take a focused approach to exploring your interests in the public humanities through a series of short tasks that will prepare you for a particular para-academic or non-academic job, internship, volunteer opportunity, or solo project (to be completed on your own time, in the summer or fall of 2020). Students walking this path will also produce one polished piece of prose, which explores a key question of personal interest to them in the public humanities. The piece can have either a print or a digital audience.

READING: There is a light reading load for this class. All of the readings will be posted on our Canvas site at least one week in advance. There is no course reader.

PARTICIPATING: Please come to class each week with an open mind and equipped with your writing utensils of choice (notebooks, quills, laptops, tablets – just no phones, please). You are expected to do the reading, as well as respect deadlines and provide constructive feedback on the work of your peers. We will be workshopping one another’s work every week, starting from week 5. Each student will be workshopped twice. You will be asked to lead discussion on one occasion over the course of the semester.

Credit Hours
The credit standard for this 3-credit course is met by an expectation of a total of 135 hours of student engagement with the course’s learning activities (at least 45 hours per credit or 9 hours per week), which include regularly scheduled meeting times (group seminar meetings of 115 minutes per week), reading, writing, individual consultations with the instructor, and other student work as described on the syllabus.

Methods of Assessment

1. Student Participation (20%)
   HIST 710/INTER-LS 700 is a discussion-led seminar with a heavy peer-review component. Its success depends on you. From week 3, in-class discussions will be led by a member of the class. A sign-up sheet for leading discussion will be circulated in week 1 of the class.

2. Writing Notebook (10%)
   This is a notebook to be kept through the semester. You may keep it in whatever format you’d like. In addition to the prompts provided on the syllabus, please try to make at least one entry per week. The notebook should focus on issues that interest you and relate to your projects. It may contain sketches, stray bits of thought, research information, drafts of sentences, exclamations of curiosity or frustration, etc. Please bring your writing notebook to class every week. It will never be collected.

3. Nine sentences exercise (a.k.a., formulating a first research question) (10%)

4. Formulating a revised and expanded research question (10%)

5. Sh$%y First Draft (15%)

6. More Polished Draft (15%)

7. Final Piece (20%)
Schedule of Classes

I. Writing as a Practice


Go over the syllabus. Start getting to know one another. Discuss the functions writing can play in our lives. Does good writing lead to good thinking? Address the value of a writing notebook and the art of looking slow, looking again, writing often. Reflections on grounded, vivid, writing.

In-class readings:
- Lynn Hunt, “How Writing Leads to Thinking,” Perspectives on History (February 2010)

Writing notebook exercises:
- Walk over to the Chazen and practice looking slowly, grounding yourself in time and space, and playing with voice. Select a work of art that speaks to you for whatever reason. In your notebook, imagine two different sorts of writers (e.g., the artist vs. the art historian; the anthropologist vs. the journalist, etc.). Then, write two paragraphs that describe the artwork in vivid detail from the point of view of your two characters. The only rules are that each imaginary character is responsible for two paragraphs, and that both characters need to write as vividly as they can (within whatever voice is available to them). Make sure to snap a few pictures of the work of art you’ve chosen before you’re done – you’ll need the pictures in week 2.
- Identify a piece of academic or non-academic writing you’ve completed in the past three years that you feel is animated by a central question that really compelled you at the time (and perhaps compels you still). After having re-read the paper, jot down the animating question in your writing notebook. Please bring the piece with you to week 2 of class. It will not be collected.

2. January 29: Writing as a practice (II): choosing your writing site and time of day. Our animating question(s): academia and the public humanities.

In class, we will discuss the Chazen museum exercise, exorcise writerly demons, and address some essential preliminaries: where we write, when we write, and how often we write. Then, we will do a writing exercise to get us thinking about how we tend to formulate research questions. Next, we will each spend some time discussing a piece of academic or non-academic writing we’ve completed in the past and how, in that case, we went through the process of identifying and formulating an animating question.
Reading (to be completed prior to class):


In-class exercise: Return to your work of art by taking a look at the pictures of it you snapped last week. Return to your two imaginary characters as well. Then, write two paragraphs for each of your two characters. Paragraph one should contain questions that your character might have about the work of art; paragraph two some ideas for how your character might actually go about answering those questions.

At-home assignment: the nine sentences exercise. What are three animating questions you have right now (about broad ethical or political or other matters; that emerge from your study of the humanities and/or of particular texts and figures; etc.)? Lean into it: be kind to yourself but exacting too. Start from those three animating questions. In nine sentences (three per question), reflect on nine different ways those questions could potentially be more strongly integrated into your research, writing, and everyday life.

Please upload your nine sentences exercise as a Word file under “Assignments” on Canvas by 3pm on Friday, January 31st.

3. February 5: Prospectus, proposal, grant. Setting your writing goal for the semester.

This is the week to formulate your writing goal for the semester. With the help of our discussion leader, we will talk about how to put together a research plan for yourself, whether it comes to academic or non-academic writing. We will also talk about writing for money—and what sort of writing that is.

At-home assignment: Formulating a revised and expanded research question. In two sentences, describe your writing goal for the semester. Then, in two to three pages, double-spaced, write up a reflection on the animating research question(s) that are integral to your writing goal, and how you will go about answering them.

Please upload your piece as a Word document under “Assignments” on Canvas by noon on Monday, February 10th.

Readings:

- Christina M. Gillis, “Writing Proposals for ACLS Fellowship Competitions,” at The American Council of Learned Societies website.
- Karen L. Kelsky, “Dr. Karen’s Foolproof Grant Template,” at The Professor is in website.
4. **February 12: Sending a message. Special guest: Patrick Iber (Assistant Professor, Department of History; Dissent, Editorial board)**

With the help of a *New York Times* article penned by our special guest Prof. Patrick Iber and an NGO pamphlet which we will read together, we will think about what question(s) animate the author(s) and how to send a message that will resonate with a non-academic audience. We will also discuss Prof. Iber’s experiences in writing for a broad public and serving on the editorial board of *Dissent*.

*Readings:*
- Center for Urban Pedagogy, “Is Your Landlord Harassing You or Your Neighbors?”

5. **February 19: Evaluating your evidence. Writing early.**

In-class discussion, led by discussion leader: Writing early.

Workshopping two student proposals.

*Reading:*

At-home assignment: **The sh$#%y first draft.** Please upload at draft that is at least 70% of the length of your final writing project. The paper needs to be in complete sentences.

*Please upload your sh$#%y first draft as a Word file under "Assignments" on Canvas by noon on Monday, February 24th.*

6. **February 26: Fierceless mercy: What to do with a first draft?**

In-class discussion (led by discussion leader): editing yourself. Editing for content and focus.

Workshopping two student papers.

*In-class exercise: Fierceless editing.*
Readings:
- Anne Lamott, “Shitty First Drafts,” in *Bird by Bird*.

7. March 4: Content, structure, argument

In-class discussion (led by discussion leader): content, structure, argument.

Workshopping two student papers.

Readings:

8. March 11: Sentence-level writing

Go over postdraft outlining exercise

In-class discussion (led by discussion leader): sentence-level writing

Workshopping two student papers.

Readings:

ENJOY SPRING BREAK! (MARCH 14–22)

9. March 25: Peer Review Session (Youjia)

Reading:
- Anne Lamott, “Writer’s Block,” in *Bird by Bird*.

At-home activity: The more polished draft. Please upload a complete version of your final writing project.

*Please upload the more polished draft in Word form on Canvas by noon on Monday, March 30th.*
10. April 1: What to do with a solid first draft?

In-class discussion (led by Gloria): editing tips. Back to structure. Editing for precise language and grammar.

Workshopping Zoe and Gloria’s papers.

Reading:
- Wendy Belcher, “Revising and Resubmitting your Article,” in *Writing Your Journal Article in Twelve Weeks*.

11. April 8: The peer review process; writing an academic journal article.

Special guest: Kathryn Ciancia (Assistant Professor, Department of History)

Reading:

12. April 15: Final touches; hooks and sinkers

In-class discussion (led by Nick): hooks and sinkers

Workshopping Heather and Nick’s papers.

Reading:
- John Trimble, “Openers,” and “Closers,” in *Writing with Style*.
- Helen Sword, “Hooks and Sinkers,” *Stylish Academic Writing*.

13. April 22: Roundtable: My public humanities. Special guests, TBA.

Workshopping Lingyu and Jim’s papers.

14. April 29: Concluding thoughts; before and after

At-home activity: The final version.

*Please upload the final version of your paper in Word form on Canvas by noon on Wednesday, April 29*.
Working Syllabus

Spring 2018
Interdisciplinary Studies 700/English 879
Public Humanities: Methods, Theories, Cases

Sara Guyer
Conference Room, University Club 313
Friday 10AM-12noon

Office Hours
315 University Club Building
Friday after class and by appointment

Course Description:
The aims of this course are at once ambitious and straightforward: 1) to introduce you to a range of methods, theories, and cases that represent the emerging field of the public humanities, both in the US and globally; 2) to help you to examine your intellectual and professional trajectory; 3) to undertake a collaborative project in response to a contemporary need.

In order to accomplish these aims, you will be expected to read closely, undertake practical exercises, and test your assumptions. You will be asked to think about the limits, audiences, and outcomes of your research, about the possibility of “translational” research in the humanities (to borrow a term from the sciences), and about the variety of places where the humanities (and scholars of the humanities) can live. The course will be divided into two units.

The first unit will focus critical approaches to the humanities and the public sphere, drawing upon work on public intellectuals, access, political efficacy, the university, community, and aesthetics. The second unit will focus on a very different approach to the public humanities: careers beyond the classroom (including, perhaps your own).

Because this course is by definition cross-disciplinary, and because it aims to provide an overview of topics and themes, several guests will participate in our discussion. You also will be asked to undertake out-of-classroom assignments, so while the reading in a given week may be light, you will have regular writing projects and other exercises.

NB: Inter-LS 700 serves as the required core course for the new Graduate Certificate in the Public Humanities.

Books (Available online or through local bookstores)

A note on books: if possible, please order online from A Room of One’s Own or Arcadia Books in Spring Green, WI: readinutopia.com or another independent
bookstore. Additionally, while I recognize the economic pressures that the dire state of graduate funding does pose, I urge you to purchase books published by university presses (either as e-books or physical copies). We have entered a moment at which not even academics purchase academic books, which is devastating the market and creating an impossible situation for emerging scholars like yourselves.

Peter Brooks, *The Humanities and Public Life* (Fordham)
Achille Mbembe, *Critique of Black Reason* (Duke)

**Exercises and Other Assignments:**
In the schedule below you will find reading assignments as well as several exercises. In addition to the exercises assigned to particular dates, during the course of the semester you will have three other projects, as follows:

1. **Attend a Public Humanities Event**—and report back to the seminar on it.
2. **Due April 20**—to circulate: Write an Op-Ed that ties your scholarly research (or method) to a contemporary issue. Visit the Op Ed Project website and read the section on “Resources (Write it!):” [www.theopedproject.org](http://www.theopedproject.org)
3. **Final Project:** TBD

**Friday Lunches:** Please consider attending the humanities lunch lecture series on five Fridays. Lunch is free. Lectures end at 1/1:30.

**Critical Foundations: Publics, Public Universities, Public Intellectuals**

**January 26:** Introduction: Some definitions and plans

**February 2:** The University Without Condition
Jacques Derrida, “The Future of the Profession”

**February 9:** The Public University I
Wendy Brown, “Vocation of the Public University in the 21st Century”

**February 16:** The Public University II
Chris Newfield, The Great Mistake

**February 24:** The Public Intellectual: Derrida, Brown, Newfield, Said
Edward Said, “The Public Role of Writers and Intellectuals”
Daniel Drezner, from *The Ideas Industry*  
March 2: Peter Brooks, *The Humanities and Public Life*  
   Judith Butler, “Incredulous…” [in Brooks]

March 9: Achille Mbembe, *Critique of Black Reason*

March 15: Class Visit: Achille Mbembe

March 23: no class

March 29: Spring Break

**Weeks 11-16: Where Does this Leave You?**

April 6: Public Humanities Fellows Site Visit:  
   The Bubbler at Madison Public Library

April 13: How to Pitch as a Humanist: Craig Eley

April 20: Discussion of Class Op-Eds

April 27: Work on Class Project

May 4: TBD

**Discussion with Humanities Without Walls Pre-Doc Workshop**

Reading: Jim Grossman + Anthony Grafton, “No More Plan B”:  
Working Syllabus

Spring 2017
Interdisciplinary Studies 700/English 879: Public Humanities: Methods, Theories, Cases

Sara Guyer
Conference Room, University Club 313
Friday 10AM-12:30PM

Office Hours
315 University Club Building
Friday after class and by appointment

Course Description:
The aims of this course are at once ambitious and straightforward: 1) to introduce you to a range of methods, theories, and cases that represent the emerging field of the public humanities, both in the US and globally; 2) to help you to examine your intellectual and professional trajectory; 3) to undertake a collaborative project in response to a contemporary need.

In order to accomplish these aims, you will be expected to read closely, undertake practical exercises, and test your assumptions. You will be asked to think about the limits, audiences, and outcomes of your research, about the possibility of “translational” research in the humanities (to borrow a term from the sciences), and about the variety of places where the humanities (and scholars of the humanities) can live. The course will be divided into two units.

The first unit (until spring break) will focus critical approaches to the humanities and the public sphere, drawing upon work on public intellectuals, access, political efficacy, the university, community, and aesthetics. The second unit will focus on a very different approach to the public humanities: careers beyond the classroom (including, perhaps your own).

Because this course is by definition cross-disciplinary, and because it aims to provide an overview of topics and themes, several guests will participate in our discussion. You also will be asked to undertake out-of-classroom assignments, so while the reading in a given week may be light, you will have regular writing projects and other exercises.

NB: Inter-LS 770 serves as the required core course for the new Graduate Certificate in the Public Humanities.

Books (Available online or through local bookstores)

A note on books: if possible, please order online from Arcadia Books in Spring Green, WI: readinutopia.com or another independent bookstore. Additionally,
while I recognize the economic pressures that the dire state of graduate funding does pose, I urge you to purchase books published by university presses (either as e-books or physical copies). We have entered a moment at which not even academics purchase academic books, which is devastating the market and creating an impossible situation for emerging scholars like yourselves.

Susan Basalla & Maggie Debelius, ‘So What Are you going to do with that?’ (Chicago)
Peter Brooks, The Humanities and Public Life (Fordham)
Nelly Richard, Cultural Residue (Minnesota)
Helen Small, The Value of the Humanities (Oxford)
Optional: Michael Warner, Publics & Counterpublics (ZONE)

Exercises and Other Assignments:
In the schedule below you will find reading assignments as well as several exercises. In addition to the exercises assigned to particular dates, during the course of the semester you will have three other projects, as follows:

1. Attend a Public Humanities Event
2. Write an Op-Ed that ties your scholarly research to a contemporary issue. Visit the Op Ed Project website and read the section on “Resources (Write it!)”: www.theopedproject.org
3. Final Project: Students in the course will undertake a collaborative project and produce a white paper that responds to the following challenge:

Some have argued that the increasingly violent state of discourse in this country and the lack of shared values tracks a division between those who have a college education and those who do not. This assumes both that college in most cases (a) provides economic mobility and (b) fosters an analytic, evidence-driven approach to knowledge and argument. It allows an experience of intellectual and cultural differences and trains the imagination. Are there ways that the forms of experience included under (b) can be cultivated beyond university enrollment? What are the means through which these core aspects of a college education can be transmitted outside of colleges and universities? In lieu of a traditional seminar paper, you will be charged with working together to develop an approach to this challenge. You may divide into smaller working groups focused on particular elements of the topic (defining the problem, researching existing efforts – locally and globally, in the humanities as well as the arts and sciences, identifying partners, etc.) The outcome should be a collaboratively written white paper.

Friday Lunches: Please register & plan to attend the humanities lunch lecture on the following Fridays. Lunch is free. Lectures end at 1/1:30.

February 3: Nandini Pandey
February 10: Patrick Kelly
March 7: Jonathan Senchyne  
April 21: Alex Dressler  

**Weeks 1-9: Critical Foundations**  

January 20: Introduction: What is the Purpose of this Course?  
January 27: Helen Small, The Value of the Humanities  
February 3: Judith Butler, “Incredulous…” (in Brooks)  
Optional: Simon During, “Stop Defending the Humanities”:  
February 10: “The University Without Condition”  
Jacques Derrida, “The Future of the Profession” (L@UW)  
February 17: No class + No reading: the group should plan to meet this week to focus on the collaborative project.  
February 24: The Public Role of Writers & Intellectuals  
Adorno, “Commitment” (L@UW)  
Edward Said, “The Public Role of Writers and Intellectuals” (L@UW)  
March 3: Class Visit: Wendy Brown  
Wendy Brown, “Vocation of the Public University in the 21st Century” (L@UW)  
March 10: Decolonizing Knowledge  
Achille Mbembe, “The Age of Humanism is Ending” and “Decolonizing Knowledge and the Question of the Archive” (L@UW)  
March 17: Nontransparent Mediations  
Nelly Richard, Cultural Residues  
March 24: SPRING BREAK  

**Weeks 11-16: Where Does this Leave You?**  

March 31: Visitors from Humanities Without Walls Pre-Doc Workshop: Adam Mandelman and Marcus Cederstrom  
Readings:  
April 7: Public Humanities Fellows Site Visit:
The Bubbler at Madison Public Library

April 14: Reading/Research Week: Meet as a group to discuss final project

April 21: Visitor: Craig Eley: How to make a pitch.

April 28: Visitor: Saleem Badat (Mellon Foundation) and Final Presentations

Final Project due to me by May 14.

Some Key Dates:
Andrew Solomon, February 1, 7:30PM, Memorial Union
Louise Young, February 22, 5:30PM Chazen Museum
Wendy Brown, March 2, 7:30PM, Chazen Museum
Jed Purdy, March 9, 7:30PM, TBD
Melissa Clark, March 16, 7:30PM, MPL
Margaret Atwood/Great World Texts in Wisconsin, April 3
Spring 2015
Interdisciplinary Studies 700: Public Humanities: Methods, Theories, Cases
Sara Guyer

Tuesday 1-3.30PM

Office Hours
315 University Club Building
Tuesday after class and by appointment

Course Description:
The aim of this course is at once ambitious and straightforward: to introduce graduate students to a range of methods, theories, and cases that represent the emerging field of the public humanities. In order to accomplish this aim, students in the seminar will be expected to read, practice, and experiment. You will be asked to think about the limits, audiences, and outcomes of your research, about the possibility of “translational” research in the humanities (to borrow a term from the sciences), and also to engage critically with a variety of examples. The final project will involve the design and in some cases implementation of a project based upon your scholarly research. Because this course is by definition cross-disciplinary, and because it aims to provide an overview of topics and themes, several guests will participate in our discussion. You also will be asked to undertake out-of-classroom assignments, so while the reading in a given week may be light, you will have regular writing projects and other exercises. NB: Inter-LS 770 serves as the required core course for the new Graduate Certificate in the Public Humanities.

Books (Available online or through local bookstores)
Danielle Allen, Our Declaration (Norton)
Christopher Newfield, Unmaking the Public University (Harvard)
Peter Brooks, The Humanities and Public Life (Fordham)
Friedrich Schiller, On the Aesthetic Education of Man (Dover)
Michael Warner, Publics & Counterpublics (Zone)
Eric Hayot, The Elements of Academic Style (Columbia)

Exercises and Other Assignments:
In the schedule below you will find reading assignments as well as several exercises. In addition to the exercises assigned to particular dates, during the course of the semester you will have three other projects, as follows:

1. Attend a Public Humanities Event
2. Write an Op-Ed that ties your scholarly research to a contemporary issue. Visit the Op Ed Project website and read the section on “Resources (Write it!): www.theopedproject.org
3. Final Project: to conceptualize a project (digital, curatorial, community-based, entrepreneurial, textual, etc. etc.) that connects your research to a new audience.
Schedule

January 20: Introduction: Public Humanities? Public Scholarship? What is it?
What do you do?
K. Woodward, “The Future of the Humanities” (L@UW)

January 27: The Humanities in and out of Crisis I
AAAS, Heart of the Matter (L@UW)
S. Fish, “A Case for the Humanities Not Made”:
http://opinionator.blogs.nytimes.com/2013/06/24/a-case-for-the-humanities-not-made/?_r=0

February 3: The Humanities in and out of Crisis II
Peter Brooks, The Humanities and Public Life
Simon During, “Stop Defending the Humanities”:
http://www.publicbooks.org/nonfiction/stop-defending-the-humanities

February 10: Education and Citizenship
Friedrich Schiller, On the Aesthetic Education of Man

February 17: The State and its University
Chris Newfield, Unmaking the Public University
“Returning to our Roots” - Kellogg Report (L@UW)
James Duderstadt, “A Master Plan” (L@UW)

February 24: Public Spheres
Habermas, from Structural Transformation of the Public Sphere (L@UW)
Michael Warner, “Publics and Counterpublics” (L@UW)

March 3: Engagement – What is an Activist-Academic Humanities?
Adorno, “Commitment” (L@UW)
Sartre, “Why Write?” (L@UW)
Exercise: Identify a Community Partner

March 10: The Public Role of Writers & Intellectuals
Edward Said, “The Public Role of Writers and Intellectuals” (L@UW)
Julia Lupton, “Humanifesto”
G. Jay, “The Engaged Humanities” (L@UW)

March 17: Academic and/or Public Intellectual
Danielle Allen, Our Declaration

March 24: Writing For and Beyond the Dissertation (Guest: Greg Eley, WPR)
Eric Hayot, The Elements of Academic Style
Exercise due in class: Conceptualize a humanities blog and write a blog post.
***7:30PM Danielle Allen, Wisconsin Union Theater***

March 31:  Spring Break

April 7:    Global Public Humanities (Guest: Debjani Ganguly, ANU)
Reading TBD

*** 7:30 PM Ta-Nehisi Coates, Wisconsin Union Theater***

April 14:   Museums and the Story of Objects (Guest: Jeff Kollath, Center for the Humanities and Visit to Apertura: Cuban Photography Today at Chazen Galleries.) Reading TBD. 
Exam: identify a skill you need (e.g., mapping, data collection/management, fundraising, design, narrative, video)

April 21:   Reading/Research Week

April 28:   Reading/Research Week

May 5:      Project Presentations & Projects due to me May 14.

Some Key Dates:
- Laura Anderson Barbata, February 17 @ 4PM
- Julia Lupton, Friday March 13 @ NOON (RSVP for Lunch)
- Ta-Nehisi Coates, April 7 @ 7.30PM
- Debjani Ganguly, The Global Humanities, April 14 @ 4PM
- Thierry Cruvellier, April 30 @ 7.30PM
- Public Humanities Seminars
- Great World Texts in Wisconsin, March 25 @ Union South
A. A summary of the activities of the review committee and materials reviewed

The committee’s review of the Public Humanities Graduate Certificate Program included the following:

1) A Charge Meeting with Susan Zaeske, Associate Dean for Arts and Humanities in the College of Letters & Science, Elaine Klein, Associate Dean for Academic Planning in the College of Letters & Science, and all three members of the review committee.

2) Key documents related to the review process:
   a) Dean Wilcots’ September 5, 2019 memo to Russ Castronovo (Director, Center for the Humanities) requesting an Academic Program Review
   b) The May 2020 “Low Producing Academic Programs (Degree/Majors and Certificates)” report on the Certificate in the Humanities.
   c) Charge letters sent to each member of the review committee on June 19, 2020 by William Karpus, Dean of the Graduate School
   d) The June 2020 Self Study of the Public Humanities Graduate Certificate by Russ Castonovo and Megan Massino (Associate Director, Center for the Humanities)

3) A Zoom interview, hosted by all three members of the committee, with Center for the Humanities Director Russ Castronovo and Associate Director Megan Massino.

4) Zoom interviews, hosted by all three members of the committee, with individual faculty and staff who play or have played a role in the functioning of the Public Humanities Graduate Certificate:
   a) Giuliana Chamedes, Associate Professor (History), first instructor of the certificate’s capstone course (Inter-LS 700) in tk-year, and most recent instructor of the capstone course in Spring 2019
   b) Stephen Kantrowitz, Professor (History) and Member of the most recent Public Humanities Certificate Program Committee

5) Zoom interviews, hosted by all three members of the committee, with individual faculty in leadership positions in the Department of History:
   a) Leonora Neville, Professor and Chair, Department of History
   b) Daniel Ussishkin, Associate Professor and Director of Graduate Studies, Department of History

6) A Zoom interview, hosted by all three members of the committee, with a group of current and former students who are pursuing or have completed the Public Humanities Graduate Certificate:
B. An evaluation of the strengths and weaknesses of the program

The committee believes that this program should be maintained and strengthened based on its strengths in the following areas:

1. Graduate student investment. The Graduate Certification is widely seen, including by students and faculty, as an important program. Several graduate students who have gone through the certificate program have insisted that the program was “worth fighting for.”

2. Its placement record. According to current data, 50% of students who have gone through the program have tenure-track jobs, and 30% have a job in the public or private sector related to their research. These are excellent results in humanities fields.

3. Its value as a training tool for Ph.D. students who will be facing historically challenging job markets in future years. History professor Giuliana Chamedes, who has taught in the program, describes it as essential, and suggests that it will be an even more essential program in the near future. Given the poor conditions of the job market faced by Ph.D. students in the humanities, which are likely to persist for many years, the Graduate Certificate in the Public Humanities can be an important way that our graduate students are connected to other employment opportunities and ways to use their skills. At the same time, graduate students who do find academic jobs will also benefit from Public Humanities training. One graduate student separately affirmed this point of view when she said that her experience with the certificate gave her an “expanded sense of opportunity on the job market” and “the confidence to apply” to the alt-ac job in which she is currently employed.

Despite its strengths, the program does have some key weaknesses that need to be addressed:

1. The program’s main weaknesses have been organizational. There is little oversight or supervision. As Steve Kantrowitz put it, the program “either needs a leader or a mission or both.”

2. Secondarily, the program has low visibility among graduate students. Many students and faculty are not aware of the program or what it could offer. The program’s lack of visibility was raised as a significant concern by both faculty and student interviewees. For example, one graduate student mentioned that the most advertising she had seen for the program was a monochrome poster in her department’s hallway. Giuliana Chamedes suggested that a little bit of publicity would go a long way toward attracting more graduate students to the program, especially given the strengths mentioned above.

3. The program also has low visibility among faculty. Both faculty and student interviewees raised concerns about faculty awareness. An interdisciplinary certificate program like this could and perhaps should be attractive to many UW-Madison faculty who are doing important public-facing work. The self study lists the names of many faculty who are
nominally interested in the program, but the fairly long list of “Affiliated Faculty” does not seem to translate into faculty involvement.

4. Graduate students agreed that the certificate program needed more structure and more intentional guidance/advising.

C. Advice to the program, dean, and/or provost for improving the program
The most important recommendation in the self-study report is to move the Graduate Certificate into the History Department. This committee’s findings support this recommendation. Key leadership in the History Department, including the Department Chair, Leonora Neville, and the Director of Graduate Studies, Daniel Ussishkin, are enthusiastic about the opportunities this presents. The move to the History Department will allow the program to have clearer leadership and an administrative home for monitoring.

After meeting with the interested parties, including prospective stakeholders in the Department of History, the committee can make several recommendations for improving the program, including a general endorsement of relocating the program in “an instructional department that will ensure faculty oversight” (self-study), specifically the department of History. The reasons for this are numerous. The regularly offered course-seminar for the Public Humanities Graduate Certificate (hereafter PHGC) is regularly offered by a faculty member in the Department of History (G. Chamedes). Faculty in the department who were asked about the prospect of hosting it (especially, the Chair, the DGS, and other members of the faculty who have interacted with the PHGC in a variety of capacities over the years) all expressed enthusiasm about incorporating the program, including willingness to serve on a steering committee (see below), with the important stipulation that before doing so, they will need to run informal and then formal proposals through departmental governance. They have most of the staffing and advising capacity needed to advise students in the program, though there are some qualifications to this, which we will enumerate below. They have many faculty members actively engaging in projects, including the “public history project,” which directly supports the PHGC program, including a variety of new faculty who work in areas related to the program, and relatedly, they currently offer and staff an undergraduate program which seems to align with the demands of the graduate counterpart. They currently have connections with over 90 local history museums throughout the state, which could provide a reserve of potential outreach projects for students attempting to complete the certificate and the outreach project that it requires.

In terms of resources, the program is currently a zero-cost program, but it is clear from reviewing the self-study and discussing program-related activities with various participants that the program is under-managed (specifically, too much specialized work for advising and project coordination has been expected of too few personnel whose positions do not formally include instruction and advising). To redress past shortcomings in the future, some resources will need to be allocated or at least redistributed within existing allocations to ensure the following:

1. The active incorporation of advising and/or coordinating functions to the actual job description of some individual in the university
2. Incentives for faculty to develop new programming or adapt existing programming to department needs, including some provisions for team teaching or time for developing courses, which is vital for such an interdisciplinary program

3. The allocation of some resources for graduate support whether in the form of summer funding for pursuing community projects or (perhaps most important) a graduate P.A. position to assist in program development

4. Perhaps a one-time dispensation of resources to organize a lecture series or other colloquium, both to incentivize faculty participation and increase the profile of the program on campus, to be organized through with the participation of the Center for Humanities.

D. Recommendations for future directions

Assuming future faculty participants in the program are willing to take the following recommendations about the core operations of the program, the committee recommends relocating the program, as suggested in the self-study, to the Department of History. To ensure that the program has a higher yield of individuals completing the certificate, a lack of which led to the current report, the committee makes the following recommendations.

The program needs an active steering committee to review, approve, and/or revise a new set of learning outcomes and a “constitution” or other kind of set of rules and guidelines detailing:

1. Assessment (the current assessment plan seems to comprise little more than providing students written feedback from the one required course: inter-ILS 700, though students prepare a dossier including self-assessment with the oversight of faculty advisers)

2. Clear guidelines for governance of the steering committee, esp. including criteria for selecting members, provisions for a chair, and some kind of requirement for regular meetings and other forms of inter-faculty communication (note: criteria for membership on the steering committee must also ensure interdisciplinary participation - that is, participation of faculty from multiple departments, as well as at least one member from the Center for the Humanities)

3. Clarification of the relationship of the program to related programs, not least the Department of History itself, but also the Center for the Humanities, HEX (or Graduate Public Humanities Exchange).

Once a steering committee has been established, the program will need to:

1. Identify more currently taught classes to serve as the core class, in addition to (or at times instead of) Inter-ILS 700 (this will promote more disciplinary diversity)

2. Establish active outreach practices for recruiting students into the certificate earlier in student graduate career by ensuring regular outreach to relevant departments across campus (this is listed among one of the practices of the program in the self-study but current under-staffing and lack of coordination of active committee members, as well as changes in personnel in the relatively small Center for the Humanities have precluded it)

3. Develop multiple tracks, based on recent student experience, for course work and kinds of community projects
4. Develop community contacts to improve guidance for students attempting to navigate the program, including the development of a dossier of all past projects, to ensure a clearer path from course work to cumulative project

5. Foster stronger relationship of students in the program by hosting more regular events (whether in the form of colloquia and workshops or simple “socials” to encourage students and faculty to share resources).

E. Specifications for any necessary follow-up action

The committee recommends the following actions:

1. Reach out to the History Department to seek their input and guidance about how and if they can take on the Public Humanities Graduate Certificate

2. Seek informal feedback from the History Department in Spring 2022 to discuss the state of the program

3. Based on feedback from the History Department in Spring 2022, evaluate resources and funding needs of the program and how such resources might help to support and grow the program.