

**COMMITTEE ON ACADEMIC PLANNING & RESOURCE ALLOCATION
(CAPRA)**

Wednesday, September 9, 2015

2:00 – 4:00 pm

KL 362

Documents available at: UCM Box "[CAPRA AY 15-16](#)"

I. Chair's Report – Josh Viers

A. Welcome members

II. Continuing Business from AY 14-15

A. Request to Provost/EVC on revised hiring plan. Pg. 1-2

Background: At the end of AY 14-15 CAPRA submitted a memo to the Provost/EVC, requesting the inclusion of several points in his revised FTE hiring plan.

III. Goals for AY 15-16

A. Discussion of CAPRA charge. Pg. 3-4

B. FTE request planning. CAPRA to invite the authors of the three Strategic Academic Focusing (SAF) pillars that will be awarded FTE lines in AY 15-16 (Sustainability, Computational Science & Data Analytics, and Inequality, Power, & Social Justice) to fall semester committee meetings to present their plans in preparation for CAPRA's formal FTE review in spring 2016. Of particular interest will be the SAF groups' strategies for forming search committees.

CAPRA will also request preliminary information from foundational areas in anticipation of formal FTE review in spring 2016.

The leads from Sustainability and IPSJ are tentatively scheduled to attend the September 23 CAPRA meeting.

C. Space Advisory Committee

The campus [Space Advisory Committee](#) provides recommendations to the Provost/EVC regarding the allocation and use of offices, classrooms and physical facilities.

Discussion: the absence of Senate faculty representation on the space committee.

D. Parking challenges for research staff. [TAPS Advisory Committee](#).

IV. Campus Review Item

A. GASP major revised proposal

Pg. 5-76

Background: This proposal was initially circulated to Senate committees on March 2, 2015 and a recommendation was sent from the Senate to SSHA on May 6, 2015. **CAPRA's review of the original proposal is on pages 37-41 of this meeting packet.**

Materials can also available in the [campus review items subfolder](#) in [CAPRA's Box site](#).

Action: CAPRA to review the revised proposal for academic space and resource implications and send any comments to the Senate Chair by October 1st.

V. Consultation with Provost/EVC (3:00 – 3:30 pm)

VI. CAPRA Representative on PROC

The [Periodic Review Oversight Committee](#) (PROC), the committee that oversees and coordinates both academic and administrative program review, is partially comprised of faculty members representing Senate standing committees. PROC will meet on the second Thursday of each month from 2:00 – 3:30 pm, beginning September 10.

Action: CAPRA to select a representative to sit on PROC.

VII. CAPRA Representative at October 6 UCPB meeting

Chair Viers is unable to attend the October 6 meeting of the [University Committee on Planning & Budget](#). The meeting is from 10:00 am – 4:00 pm in the UCOP building in Oakland. Teleconferencing may be available.

Action: CAPRA to select an alternate to attend the UCPB meeting on Chair Viers's behalf.

VIII. Guest: Jill Orcutt, AVC of Enrollment Management and Dean of University Extension (3:45 – 3:50 pm)

AVC Orcutt will debrief CAPRA on issues surrounding university extension and academic credit.

IX. Informational

A. AY 14-15 CAPRA annual report

Pg. 77-84

X. Other Business

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ACADEMIC SENATE, MERCED DIVISION
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May 22, 2015

To: Thomas W. Peterson, Provost and Executive Vice Chancellor

From: Anne Kelley, Chair, Committee on Academic Planning and Resource Allocation *Anne Kelley*
(CAPRA)

Re: Revised One-Year Ladder-Rank Faculty Hiring Plan

Thank you for attending the May 20 joint meeting of CAPRA and Division Council to further discuss your ladder-rank faculty hiring plan.

It is our understanding that the faculty hiring plan for next year will be revised to put four faculty lines into each of three pillars (Sustainability, Big Data, and Social Justice) and assign four more to Foundations. Several additional questions were raised in the course of the faculty discussion that occurred after you and the deans left. We ask that you address these specific questions in the revised hiring plan that you submit to CAPRA. No lengthy explanations are needed, just clarifications of what you are proposing:

1. Should we assume for now that Years 2-6 of the original hiring plan will remain as originally planned, subject to potential further reconsideration?
2. As only a small fraction of all disciplines will receive a foundational line in Year 1, how will the distribution be determined? Will it be broken down by School and then all units within a given School be allowed to compete for one or two hires, or will all units be invited to compete for one of the four lines?
3. Some disciplines have early hiring seasons and must have advertisements out in July or August in order to recruit effectively. If it is decided that positions should go to these disciplines but that decision is made too late, can the lines be rolled over to the following year?
4. Same question for the pillars. If a given group decides that it wishes to apportion its positions to specific bylaw units, can a position be rolled over to the following year if it is too late to search effectively in that discipline?

In view of items #3 and #4 above, as well as the difficulties in convening CAPRA during the summer because of conference- and fieldwork-related travel, we urge you to provide us your revised one-year plan and the

answers to the above questions as soon as possible. We would also appreciate receiving, in writing, a request for CAPRA's input.

cc: CAPRA
Division Council
Susan Sims, Special Assistant and Chief of Staff to the Provost & Executive Vice Chancellor
April Graves, Executive Assistant to the Provost & Executive Vice Chancellor
Senate office

The following Bylaws describe the duties and responsibilities of the UCM [Committee on Academic Planning and Resource Allocation](#) and the corresponding systemwide committee of [UCPB](#).

[UC Merced Bylaw Part II.IV.1](#)

1. Academic Planning and Resource Allocation
 - A. Membership: This committee consists of at least six members of the Merced Division and two student members: a Chair, a Vice Chair, the Vice Chair of the Division, one Senate member from each School, one graduate student representative, and one undergraduate student representative. Senate membership should include broad representation from schools and academic programs.
 - B. Duties
 1. Meets with the Chancellor or Chancellor's designee at the beginning of each academic year for a briefing on all sources of revenue for the Merced campus, the allocation of revenue to units of the campus, and budgetary planning for the succeeding academic year.
 2. Assesses budgetary proposals and requests, including requests for allocation of faculty positions (FTE) for succeeding academic years.
 3. Confers with and advises the Chancellor or Chancellor's designee and Divisional administrative agencies regarding policy on academic planning, budget and resource allocations.
 4. Reviews academic units and degree programs as they relate to academic planning, budget, and resource allocation, and reports thereon to the Chancellor or Chancellor's designee and/or to the Divisional Council and Divisional Assembly as appropriate.
 5. On matters relating to academic planning and budget, receives reports from, and maintain liaison with, the Undergraduate Council and the Graduate Council.
 6. Reports regularly to the Divisional Council and the Divisional Assembly on matters under consideration.
 7. Receives reports from, and maintains liaison with, the University Committee on Planning and Budget.

[Systemwide Bylaw II.IV.190](#)

190. Planning and Budget

- A. Membership shall be determined in accordance with Bylaw 128. One undergraduate student and one graduate student shall sit with the Committee.

[See Bylaw 128.E.] The Vice Chair shall be chosen in accordance with Bylaw 128 D 1 and 3. (Am 28 May 2003):

- B. Duties. Consistent with [Bylaw 40](#) the Committee shall: (Am 28 May 2003)
 - 1. Confer with and advise the President and agencies of the University Administration on policy regarding planning and budget matters and resource allocations.
 - 2. Initiate studies in planning and budget matters. (Am 28 May 2003)



SCHOOL OF SOCIAL SCIENCES, HUMANITIES AND ARTS
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July 29, 2015

To: Jian-Qiao Sun, Chair, Divisional Council

From: Mark Aldenderfer, Dean, SSHA

RE: Response to your 6 May 2015 memo regarding the proposed GASP major

Various Senate committees have asked for clarifications of the GASP proposal; these include concerns about the resources required to offer the major, demand for the major, and the role of staff vs. LPSOEs in the delivery of the major. Other concerns were described in the individual memos from these committees, but were not referenced in your memo to the School and to the faculty who created the GASP proposal.

I have received a detailed response from the GASP faculty, and in my opinion, they address the concerns offered by these various committees. They have created a compelling vision of what a global arts study program would entail, and they have made it clear that they have high standards of scholarship and real attention to the details of class offerings.

In my capacity as dean, I will address Senate concerns about resource requirements and will clarify the staffing needs of the major.

Are special fees required to offer the major (CAPRA)? No fees are currently charged for GASP classes and none are anticipated in the future. The School currently provides resources for the operation of the campus Arts gallery and will continue to do so into the future. Musical instruments and other teaching aids are also paid for by School and instructional funds. As noted in the response, the GASP faculty does not anticipate at this time the imposition of course fees but they are encouraged to consider this as the program and course offerings evolve.

Faculty workload and major requirements (various): Dr. Maria del Prano, an expert in Renaissance art, has joined the GASP program as a ladder faculty member. Her presence will help the program deliver the courses outlined and will alleviate concerns about faculty participation in the graduate program. It is my understanding the GASP faculty will participate fully in the Strategic Focusing Initiative.

The LPSOE vs. staff question (various): I have had a productive conversation with the GASP faculty to address this concern, and they have decided to work with Unit 18 lecturers to support their pedagogical requirements. Instead of hiring an LPSOE in the visual culture area, we will continue to fund a Unit 18 lecturer who teaches three classes and who also is responsible for the arts gallery. This has worked well over the course of AY 2014-15, and the School intends to continue this arrangement into the future. We intend to follow this model for the music technology position—someone who will teach classes and maintain the existing equipment available in SSM that is devoted to this specialty.

Enclosures

GASP MAJOR — GASP FACULTY RESPONSE TO REVIEWER COMMENTS

The GASP faculty would like to thank the committees that have provided insightful comments on our major proposal. We met on May 8 to address the concerns raised by the committees and have made some adjustments to the original document in light of their suggestions. This memo summarizes both the changes we have made to the proposal, as well as our response to the questions contained in the reviews. On June 8 we received a few questions from the Dean and met on June 12 to respond to them. This document includes those responses as well. We were recently informed that Maria DePrano has accepted an Assistant Professor position in Art History in the GASP program starting 2015-16 and we have included her in the proposal. With GASP growing, we anticipate being able to fulfill all the requirements that a Major demands. Please let us know if you have any questions.

Student Interest and Resource Allocation

Several reviewers noted their desire for an arts-based curriculum at UC Merced and their appreciation of the non-traditional approach of the proposed GASP curriculum. They also noted that the proposal did not provide specific projections of student enrollment and/or interest in the major. They raise very reasonable questions about the resources that this major will require relative to anticipated demand.

While it is difficult at this stage to project the demand for this major, especially considering its entirely interdisciplinary basis, we have begun a survey to gauge student interest in response to these reviewer concerns. In order to address the concerns noted above, we have also included a table that projects enrollment in the major over the next five years, based on historical growth of other SSHA disciplines:

*Projected Enrollment for GASP Major**

	2016-17	2017-18	2018-19	2019-20	2020-21
# Majors	18	35	50	65	80
Projected Growth		94%	43%	30%	23%

*Based upon (a) opening enrollment of one major for every third minor, commensurate with historical ratios within other SSHA disciplines, (b) historical growth rates of other SSHA majors, and (c) projected overall growth in UCM student enrollment.

We base these projections on the ratio of majors to minors in other established SSHA disciplines, which at their point of initiation appear to have an average ratio of one major to every three minors. We expect the interest in the major will increase significantly as we begin to promote it, as students come to understand the value of its interdisciplinarity, and as the student population grows to 10,000 over the next five years. We will be dedicating significant energy into the promotion of the major once it has been approved in order to inform students about the possibilities of a program whose nature may not be immediately apparent to all given its novelty and interdisciplinarity. Accordingly, we anticipate that the existence of this major will have profound influence on campus culture, which will in turn generate demand for it.

Finally, one reviewer noted:

examples of similar programs at other UC campuses are also cited to support the need for the proposed major. However, a clear case must be made that *our* students have the

interests and commitment to pursue those interest that will launch and sustain the major and that warrant the investment of financial, human, and space resources that the major will require.

While it is correct to suggest that UC Merced students may have distinct needs from those of other UC campuses, our contention is that there is an even greater need for this program at UC Merced than elsewhere. The Global Arts Studies major seeks to counter a particular constriction of soft power in this country, the structural denial of influence over public discourse via the systematic dismantling of arts education for its disenfranchised communities. If only a privileged class of people are trained as musicians, actors, writers, filmmakers, visual artists, designers, producers, museum professionals, and critics, then that is the class of people who will be shaping public discourse for the foreseeable future. Although California is by many measures the world center of arts and entertainment industries, as its least enfranchised region the Central Valley has historically had little access to that world. Via the Global Arts Studies major we have a unique opportunity to repair this divide, by investing in a robust arts, media, and technology program that trains students on creative, technical, and intellectual levels. We can do this not only to grant our graduates economic opportunities offered by careers in those nearby multi-billion dollar industries, but also to give them the power to self-represent, to reshape our public discourse, and to grant diversity to the stories those industries can tell to the world. These goals have already been incorporated into the Inequality, Power, and Social Justice strategic area of focus, to which significant resources have already been committed by the university. The future GASP major is an essential component of that initiative.

Impact on Graduate Education

We hope to add faculty lines as the school grows; in the meantime, our current faculty are scheduled to teach graduate courses in the coming academic year under the IH prefix. At the present moment, our faculty are already advising IHGG graduate students, with several more students joining the graduate program as our advisees in the coming year.

LPSOE Lines vs. Staff Positions

One reviewer noted that the job descriptions of the two LPSOEs needed to be clarified. In order to account for the current climate in requesting faculty lines, we have adjusted our proposal from LPSOE to Unit 18 lecturers. While we can operate with the current number of faculty, we would ideally like to have two dedicated Unit 18 lecturers to teach and serve in an administrative capacity – one for the Visual Arts who will manage the gallery and its exhibitions and the second for Music who will focus on teaching technology and production and creating software for music training. Two distinct fields of expertise (art gallery management and music technology) will require two distinct skill sets. Both of these areas are intimately integrated into our pedagogical goals, and involve the acquisition of skills our students will need to develop successful careers with the GASP BA.

The Unit 18 lecturer for visual arts will teach two courses each semester along with being a gallery director. This individual must attend to bringing exhibitions together, which includes closely coordinating with artists to ensure that their works are accurately represented; overseeing safe transport of artworks to and from the site; writing a press release; arranging for catering and supervision for opening receptions; composing appropriate documents to introduce the works to the public; seeking external and internal funding to keep the gallery functioning; and installing

and dismantling works.

The Unit 18 lecturer for music will teach two courses per semester on music technology and production, including relevant recording techniques and audiovisual production and editing. In conjunction with University IT staff, this individual will develop pedagogical tools (software and apps) for specialized needs in music ear training. This person will also serve as IT consultant for purchasing, installation, and maintenance of equipment for sound recording, amplification, mixing, and production, as well as ancillary tools (e.g., video production, transcription and notation software).

While we understand that it is not feasible to get LPSOEs for these roles at this point, we believe that the extensive amount of time and intellectual commitment required for this work does call for compensation and benefits at the LPSOE level at some point in the future. Both these functions will benefit and engage not only the University but also the local community through art exhibitions, music shows, and panel discussions which could potentially also be held off campus. We expect that the UCM Gallery and the Music Technology aspect of our program will assume a much larger cultural role. We anticipate that various campus programs, from the Humanities to the Sciences, will find the space provided by the gallery and music production as a productive channel of communication between disciplines. We believe that these aspects of GASP are a perfect venue for the interdisciplinary nature of HWC to come to life. These LPSOE positions will highlight and make tangible the interdisciplinarity that we champion on this campus.

However, we would like to allay the concerns put forward by the reviewers and state categorically that our Major can definitely function without these LPSOEs right now. And that only in an ideal situation in the future, should it be feasible at that juncture, we would appreciate LPSOEs to fulfill the roles described above.

Writing Component

One reviewer expressed concern that the writing component of the major is not entirely explicit in the language of the proposal document. To clarify, we have parsed the basic set of skills required to write a sophisticated historically, theoretically, and analytically grounded essay, and distributed them across our curriculum of required courses. The “Introduction to Music Studies” and “Introduction to Visual Culture” courses provide the necessary analytical methodologies for our disciplines. Secondary research methods are covered by the courses “Music in Society” and “Global Art History,” at least one of which majors must complete to graduate. Argumentation skills are honed in “Image and Sound.” The students learn the necessary cultural theory in “Theories of Expressive Culture.” The “Senior Thesis” class will function as a metric of success in all these areas; if students come into that class unable to construct a bibliography, for example, we as a group will go back to the secondary source courses and revise them to correct for this. We have intentionally left the specifics of this pedagogy to the discretion of the instructors, rather than dictating it in advance; that work will come if necessary as a response if certain courses prove non-effective.

Space Needs; Studio Arts Space

We anticipate being able to fill student needs with the space that is currently available; however, access to more space would enhance our ability to attract greater student interest.

Fees

We do not intend to charge fees.

Choral component

GASP does not anticipate a need for voice class or choir as a component of the major. At this point we are not interested in re-integrating these courses under our supervision. GASP and ARTS cut these programs several years ago, and they were independently reinstated by a previous administration under College One, without our input.

BA vs. BS

The proposal document has been amended to clarify that this is a Bachelor of Arts degree.

Credit Hours

The final number of required credits listed as 44 was due to a mathematical error. The proposal document has been amended to reflect the actual number of 48 credits.

Upper Division Electives

At the present moment, several of the courses that are a component of the major do not yet have course numbers (e.g., Senior Thesis). These courses will go through the CRF process once the major is approved.

Course Map

We have amended the course map of the proposal document to include course names, the Senior Thesis course, and the PLOs each course addresses in order to improve readability.

Changes to PLOs

The PLOs of the ARTS minor have previously been revised to anticipate the GASP major, shifting the focus away from practice and towards theory and analysis. Based on comments and questions we have received, we anticipate that the GASP major will absorb the ARTS minor and that the ARTS minor will be renamed the GASP minor.

The GASP faculty feel that specific elements of social analysis raised by Laura Martin are already implicitly present in the analysis PLO (PLO 2); our disciplinary traditions assume this kind of social analysis.

GASP Major Proposal (Bachelor of Arts)

1. Program description and rationale

The major in Global Arts Studies at UC Merced will educate students in the history, theory, and practice of the arts in a global context. The program will bring together disciplines traditionally housed in different departments, including art history, visual studies, musicology and ethnomusicology, music performance, and studio art. The curriculum for the Global Arts Studies major will integrate creative practice and hands-on training with the theoretical analysis of visual, sonic, and material culture. We aim to foster a new generation of critical thinkers with global and interdisciplinary perspectives, grounded in deep historical and theoretical knowledge.

The program will be global in many senses of the word. Our studies will not privilege one geographic space over another. We will be rigorous in the study of all kinds of human expression, from film screen to dance club, from ritual and touristic practice to museum and concert hall. Our faculty of ethnomusicologists and art historians will help students refine the skills they need to engage critically with culturally diverse media. We will train our students to deal with both sonic and visual realms, granting them sophisticated insights into multi-media performances and artworks—architecture, film and television, operas, video games and other interactive media, music videos, and dances both staged and social. Our students will deepen their understanding of these expressions with studies of their history and social relevance, with an array of theoretical and methodological perspectives and approaches to them, and not least with hands-on practical training in painting, sculpture, design, photography, music, and dance. The program will also offer students ample opportunity to develop their professional skills via participation in community-based events—curating exhibitions, managing the UCM Art Gallery, and organizing and performing in recitals, concerts, and multi-media presentations.

The breadth of our program is obvious, but we also have much to offer in terms of depth. As GASP faculty we all have our own individual in-depth disciplinary training but all of us deal with multiple academic fields. Some of our courses are interdisciplinary in character and others will have a strong disciplinary focus. Second, we are dedicated to developing a rigorous methodological training of four basic skills that will be relevant within the major, outside the major, and as preparation for both graduate school and the general job market: research, analysis, argumentation, and writing.

We believe this major will have several advantages over more traditional art and music majors. Our dedication to addressing “high,” “low,” and “middle-brow” culture on equal terms will allow us to disempower and critique classist hierarchies of taste and value. Our commitment to training our students to do in-depth analysis in multiple media will help them fill in the problematic lacunae that plague much current scholarship on multimedia art forms—film scholars’ traditional lack of attention to musical scoring, music scholars’ traditional lack of serious attention to libretto and stagecraft in opera, and so forth. And our geographical flexibility will allow us to avoid the major pitfalls that stem from dividing up the world along colonialist lines of geography and race—“the West and the rest.”

The GASP major builds on the Arts minor and will continue to employ the same resources and existing courses in studio art, music ensemble, GASP lectures and seminars. Most of the studio art and ensemble courses will be slightly adjusted to comport with the new guidelines but they will largely remain in place because the majors will be required to take at least eight units of studio art and/or music ensemble. The minors will be given the opportunity to pursue a

BA in GASP if they so choose using the units taken before the major was established.

1.1 How the program will contribute to undergraduate education at UC Merced

As mentioned in the Program Rationale, the Global Arts Studies Program will bring together disciplines, which although traditionally housed in different departments, are also inherently interdisciplinary. The coming together of art history, visual studies, musicology, ethnomusicology, music performance, and studio art will support the interdisciplinary goals of UC Merced both within and outside of GASP. Art history and musicology engage not only with the visual and the musical, but also with other cultural contexts that inform them such as history, literature, human encounters, spatial analyses, issues of trade, memory, and identity—contexts that are central to several humanities disciplines. Within GASP, students will learn to not only analyze visual or sonic materials but also to examine them in conjunction with each other—a task typically not undertaken by traditional art history or musicology programs. For example, GASP majors will be required to take a course entitled “Image and Sound,” in which they will engage in multimedia analysis of a wide range of potential subjects, from film, television, and music video to music in ritual architectural spaces. Students in existing Majors such as Anthropology, English, Cognitive Science, History, Philosophy, Political Science, Sociology, and Spanish, and those with interests in World Heritage and performance studies will benefit from an engagement with GASP courses, which will allow students to use visual and sonic materials to enrich approaches to their respective disciplines.

GASP Majors, ARTS Minors, and other students will be able to take advantage of museums and performing arts centers in Merced and the Bay Area for course assignments. These will also be useful for faculty in developing their pedagogy. For example, the GASP Major gives us the potential to maintain and foster relationships between UC Merced and the Merced Arts Council and Playhouse Merced. With logistical support, such interactions can also be developed with the Asian Art Museum, the Museum of Modern Art in San Francisco, and centers of musical arts in the Bay Area, as well as with galleries and music halls throughout the Central Valley. Fostering relationships with community organizations and exposing students to Bay Area institutions will permit students to relate classroom knowledge to practical experiences. This will also connect students to potential job opportunities by creating networks in these community organizations.

The GASP Major will have a strong writing component. The writing skills students acquire, along with skills of close reading of visual and sonic texts, will prove useful in a wide range of Humanities, Social Science, and even Science disciplines.

Another significant contribution of the GASP Major to undergraduate education is the possibility of our majors to participate in the University of California Education Abroad Program (UCEAP).

They will feel more motivated to take up these programs as it will provide them an opportunity to visit historic sites, museums, and centers of performing arts outside the U.S.—spaces that they would have, thus far, only examined in class. The potential for GASP to move students towards UCEAP programs will not only broaden their worldview but will also foster an engagement with Humanities and Arts majors in the wider UC system. GASP’s focus on global networks that highlights cultural encounters and pays attention to both Western and non-Western materials will make students critically aware of the politics of our times as they are manifested in cultural objects.

1.2 Job market demand, graduate education/professional school prospect for majors and expected student demand

1.2.1 Job market demand and graduate education/professional schools

Broadly speaking, we are working on developing essential skills such as how to think critically, how to write, how to convince an audience, how to do research and distinguish reliable from unreliable sources. These are useful for a variety of jobs that require analytical and writing skills. We are also training students to appreciate and use sources that are different from the textual sources that historians typically use. Students will learn how we can develop historical and contextual analysis through visual and sonic sources. If they choose to pursue graduate studies, GASP majors will know the value of tangible and intangible materials of cultural production, which will help them in a variety of humanities and arts disciplines.

The GASP capstone sequence will help develop skills of research, writing, and analysis. It will also push students to engage with critical theory and use it to support their own research and arguments. The GASP program will also be excellent preparation for graduate school. We will shape visual arts students who can analyze sonic materials, and music majors who will be able to examine visual objects and spaces. GASP majors will make for attractive graduate school candidates in both Art History and Musicology because they will have training that goes beyond traditional programs in these disciplines.

Art History and Musicology and their comparative study are useful for a wide range of professions both in academic and cultural spheres. For example:

- a) Arts Administration & Management: Art curation in Museums and Galleries, Music Management, and Auction houses, Museum Education, Program Manager for Arts and Music-related Trusts, Foundations, and Grant-giving agencies.
- b) Art Criticism & Journalism: Art, Film, or Music critic or contributor in leading national newspapers or online web-zines.
- c) Art Law: International Art Law (after specialized graduate degree or relevant work experience).
- d) Media and Entertainment Industry: Advertising, Public Relations, Film and Media Studies, potentially go to Film School for specialized training.
- e) Heritage & Cultural Property Management: Travel and Tourism industry, UNESCO projects.
- f) Art, Music and Film Conservation: After specialized graduate degree or relevant work experience.
- g) Art or Music Repository: Art or Music Librarian or Archivist at an institution of higher learning or at a public or private archive. Head of a Visual Resources Center, which is often part of traditional Art History or Film Studies Departments, is also a possibility.
- h) Graduate Education: Visual studies, Film Studies, Art History, Ethnomusicology, Critical Musicology, History, Anthropology.

1.2.2 Expected student demand

We expect to attract a substantial number of students once a GASP Major is established based on several factors. Our enrollment data indicates students' sustained interest in arts courses. Based on SSHA's census data, there has been a demonstrative increase in the number of students who chose to pursue an ARTS Minor, which was established in 2008 and required students to take courses in both GASP and ARTS.

As there were more ARTS lecturers to offer a greater number of classes without prerequisites in the early years of the program, the enrollment numbers in ARTS have been historically bigger than those in GASP. In 2008, GASP was established as a prefix to designate research and scholarly courses in the arts, as opposed to technique- and practice-oriented classes in ARTS. Since taking over the role of the program lead for both GASP and ARTS in 2011, Prof. Wang initiated the process of integrating both programs into a coherent curriculum, which including cross-listing courses, decreasing our reliance on lecturer-taught classes, and increasing the variety of course offerings that would benefit more students.

Students in ARTS Minor

YEAR	NUMBER
2008-2009	15
2009-2010	40
2010-2011	72
2011-2012	69
2012-2013	58

GASP-ARTS Enrollment Data	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14	Total Enrollment	Total Students taught	
ShiPu Wang	37	66	112	98	99	118	22	53		605	(F '10 on leave)
Kevin Fellezs	40	88	77	119	61	/	/	/		385	(left UCM in 2011)
David Kaminsky	/	/	/	/	/	/	52	72		124	(Joined in 2012)
Ken Yoshida	/	/	/	/	/	/	64	93		157	(Joined in 2012)
Aditi Chandra	/	/	/	/	/	/	/	88		88	(Joined in 2013)
Enrollment of faculty-taught GASP courses	77	154	189	217	160	118	138	306			
Number of Lecturers*	0	0	2	1	1	2	2	2			*See Note 1
Enrollment of lecturer-taught GASP courses	n/a	n/a	59	23	13	318	348	117			
Total GASP enrollment	n/a	n/a	248	240	173	436	486	423	2006	1359	
Dunya Ramicova			119	141	94	133	0	144			(AY 2012-13 on leave)
Enrollment of lecturer-taught ARTS courses			450	562	589	743	684	664			(excluding cross-listed GASP courses)
Number of Lecturers**			6	6	7	5	5	6			**See Note 2
Total ARTS enrollment			569	703	683	876	684	808	4323		
GASP + ARTS Total Enrollment***			817	943	856	1312	1170	1231	6329		***See Note 3

Notes

1. GASP has historically been allocated few lecturers. When hired, lecturers were asked to teach cross-listed courses that benefit both GASP and ARTS; the same has not applied to lecturers in ARTS due to their technique-oriented instruction.
2. For historical data consistency, this includes Ms. Lorraine Walsh, who was a SSHA lecturer in 2008-2012 and became a College One lecturer in 2012. She continues to teach ARTS courses that were created by the arts faculty, Prof. Ramicova, not by College One, however.
3. In 2011 and in anticipation of an eventual GASP Major, Prof. Wang began the process of integrating ARTS and GASP, as well as offering more GASP courses. The enrollment data reflects the gradual shift of focus.

1.3 Relation to existing undergraduate programs/B.A.s

1.3.1 Relations to programs on UC Merced campus

The rising interest in image and sound analysis in humanistic research and pedagogy also makes the skills students acquire in GASP courses highly desirable in other disciplinary settings. An English major who wishes to study visual representation in literary history will benefit from art history and visual studies courses; a student interested in theater will gain hands-on experience in ensemble and performance classes; a history major studying audio culture will gain a more robust understanding by taking music courses.

In addition to its interdisciplinary approach, the program's curricular structure reflects our commitment to study the cultural and intellectual effects of globalization. Many of our courses deal with postcolonialism, gender, race, and power that other disciplines on campus also address. Students enrolled in a Spanish course that examines transnational literature and film (e.g. SPAN 111: Empire, The Postcolonial, and Representation: Reading East & West) will most certainly find the subject of global visual arts quite useful. GASP's introductory requirements (GASP 3 and 5), electives, and upper-division sequence, all of which cover visual and sonic representation of gender and race, politics of art and historical memory, will complement many courses offered in History and Anthropology.

1.3.2 Relations to programs at other UC campuses

Most UC campuses offer degrees related to visual and sonic arts (i.e. BA in Art History). Therefore, it is important to establish a program dedicated to the practice and study of arts at UC Merced. A number of UC campuses have been very successful in establishing new and exciting programs that have impacted the humanities and much of their rigor emerge from their interdisciplinary model that also characterizes GASP. For instance, the History of Consciousness, a graduate program at UC Santa Cruz composed of literary scholars, historians, anthropologists, ethnomusicologists, artists, and political theorists, has led the humanities for decades. GASP adopts its similar pedagogical and academic structure to provide students with the necessary analytic skills to examine the complexity of creative expressions and cultural practices. However, GASP's curricular constellation that integrates visual, sonic, new media, and performance studies, offers a different theoretical design. Below is a list of arts-related programs at other UC campuses that are comparable to our approach.

UCLA

World Arts and Cultures program (WAC)

This interdisciplinary program explores cross-cultural understanding through arts, with emphasis on performance and dance. Like GASP, WAC's curriculum emphasizes global transaction of expressive practices in an effort to decenter the Western hegemonic tradition of art.

UCI

Visual Studies

The interdisciplinary graduate program in Visual Studies at UC Irvine combines art history and media studies. The program explores the meanings and practices of imaging across historical period and geographic regions.

UCSC

History of Art and Visual Culture Program (HAVC)

UC Santa Cruz's History of Art and Visual Culture program offers both undergraduate and graduate degree in Visual Studies. Similar to UCI's interdisciplinary program, HAVC combines art historical and cultural studies to examine representation and imaging in multiple media and cultural settings.

History of Consciousness

The History of Consciousness Department at UCSC is a graduate program that examines diverse theoretical approaches to gender, race, art, and politics. Its primary methodological framework is critical theory, which allows faculty and students to address issues that cut across multiple disciplines.

1.4. Availability of suitable preparatory at community colleges

Visual Arts: The study of the visual arts form a fairly significant part of the curriculum of the college system of California's Central Valley. Therefore, any transfer students from these institutions to UC Merced who wish to continue their study of visual materials will most likely have their basics in place. However, at almost all community and State colleges around UC Merced, the study of the visual arts (as art history or visual studies) is limited to large surveys of Western art history, which are located in either Studio Art or History programs. This means that while students will indeed learn the basics of art history, they will be restricted in that they will only examine one part of the world and not of the cultural encounters that shape the GASP program. Further, by studying visual or sonic material as secondary to History or Studio Arts, students at local colleges only approach it as secondary to those disciplines. Some larger institutions, such as the California State Universities and Fresno City College, do include wide-ranging surveys of Asian Art. However, their approach to art history follows the traditional, broad survey format. With GASP, we expand this approach by not only focusing on global cultural exchange without losing sight of local specificities as the basis of our lower division visual arts courses, but also by engaging with sonic materials so that our students have a more nuanced understanding of the visual as co-existing with other cultural materials.

Music: Most music programs at Community Colleges will generally have a "traditionalist" approach to music theory. Our approach is different but the first semester of a standard music theory sequence will probably satisfy our "Introduction to Music Studies: Elements of Music" requirement. A range of different courses might satisfy the "Music and Society" requirement at the discretion of the faculty, as long as the student has been given satisfactory ethnographic fieldwork research skills in that or another class (this requirement can also be satisfied with any ethnographic fieldwork methods class at UC Merced).

General: Music or Arts courses in which students have had to write a major research or analytical paper will satisfy the upper-division elective requirement. Ensemble and studio courses taken at other schools can also satisfy studio/ensemble requirements at UC Merced. The following courses must be taken at UC Merced: "Image and Sound," "Theories of Expressive Culture," "Senior Thesis."

The regional colleges surveyed include: Bakersfield College, College of the Sequoias, Cerro Coso Community College, Merced College, Porterville College, Modesto Junior College, San Joaquin Delta College, Reedley Community College, Taft College, West Hills College, California State University at Fresno, California State University at Stanislaus and Fresno City College.

2. Program Requirements

2.1 Lower division and upper division course requirements

Lower-division requirements – 20 units

Foundational sequence (lower division, no prerequisites) — **8 units**

- Introduction to Visual Culture [4 units]. This course will give students all the tools they need to enter advanced classes in film studies, art history, and visual analysis. No prerequisites.
- Introduction to Music Studies: Elements of Music [4 units]. This course will give students all the tools they need to go into advanced classes in music. Students will learn to hear and discuss music in terms of rhythm, form, melody, harmony, timbre, and texture. No prerequisites.

One Additional Lower Division GASP or ARTS course. No prerequisites. – **4 units**

Skills and content sequence (lower division, with prerequisites) — **8 units**

- Image and Sound [4 units]. Writing-intensive seminar. Students engage in close readings of multimedia “texts,” e.g., films, music videos, video games, engaging all the tools learned in the foundational sequence. The focus here is on paper-crafting, developing a focused argument, thesis statements, outlines, abstracts, and so forth. Prerequisites: Introduction to Visual Culture and Introduction to Music Studies, Writing 10 or equivalent (may be taken concurrently). This course must be taken in residence.

And

- At least one of the following two courses:
 - Global Art History [4 units]. This course is a historical overview of global cultural exchange as manifested in visual expressions and materials throughout the world. This functions as GASP's secondary source research methods course in which students continue to develop skills of visual analysis. Prerequisites: Introduction to Visual Culture, Writing 10 or equivalent (may be taken concurrently).
 - Music and Society [4 units]. This course will focus on the role music plays in society. This also functions as GASP's secondary source research methods course. Prerequisites: Introduction to Music Studies, Writing 10 or equivalent (may be taken concurrently).

Upper-division requirements — 16 units

Any upper division non-studio/ensemble GASP or ARTS course [**4 units**].

Topics and prerequisites will vary.

Any upper division non-studio/ensemble GASP or ARTS course, or Global Art History or Music and Society [**4 units**]. *Topics and prerequisites will vary.*

Senior sequence — 8 units

Theories of Expressive Culture [4 units]. Reading-intensive cultural theory seminar. Students will read and respond to advanced theoretical writings relevant to the study of expressive culture.

Students in this course will also develop a proposal for the senior thesis. Prerequisite: senior standing; Image and Sound. This course must be taken in residence.

Senior thesis [4 units]. Writing seminar and workshop for senior thesis. Prerequisite: Theories of Expressive Culture. This course must be taken in residence.

Studio/ensemble requirements — 12 units

Music and/or dance studio/ensemble course(s) totaling 4 units, upper or lower division. Topics and prerequisites will vary.

Visual arts studio course(s) totaling 4 units, upper or lower division. Topics and prerequisites will vary.

Any studio/ensemble course(s), or any upper division GASP or ARTS course [**4 units**] *Topics and prerequisites will vary.*

Total units to graduate with GASP Major: 48**2.1.1 ARTS Minor**

The minor in ARTS enables students to explore art from three distinct yet related approaches: history (contextual analysis of visual, architectural, and aural formats), theory (critical and creative interpretation of texts) and practice (application of techniques and concepts).

Lower Division Minor Requirements [8 units]

- One lower division GASP course
- One lower division ARTS course

Upper Division Minor Requirements [16 units]

- A minimum of four upper division ARTS or GASP courses

2.1.2 A list of potential non-GASP courses that GASP majors are encouraged to take

ANTH 110: Migration, Diaspora, and Transnational Belonging

ANTH 112: Political Anthropology

ANTH 114: Social Memory

ANTH 126: Anthropological Approaches to Gender

ANTH 130: Material Culture

ANTH 132: History of Archaeological Interpretation

ANTH 140: Cultural Heritage Policy and Practice (cross-listed w/ WH 140)

ANTH 141: Writing Narrative for Archaeology (cross-listed w/ WRI 141)

ANTH 142: Archaeology of Colonialism

ANTH 144: Archaeology of Religion

ANTH 172: Ethnohistory

ANTH 175: Ceramic Analysis

ENG 020: Introduction to Shakespeare Studies

ENG 032: Introduction to Chicano/a Culture and Experiences (cross-listed w/ CCST 060 & SPAN 060)
 ENG 056: Introduction to World Drama
 ENG 100: Engaging Texts: Introduction to Critical Practice (cross-listed w/ SPAN 100)
 ENG 106: Early English Drama
 ENG 151: Advanced Shakespeare
 ENG 165: Tragic Drama
 HIST 010: Introduction to World History to 1500
 HIST 011: Introduction to World History Since 1500
 HIST 040: History of Technology in Society I (cross-listed w/ ENGR 040)
 HIST 041: History of Technology in Society II
 HIST 060: The Silk Road
 HIST 070: History of Islam I: From Muhammad to the Caliphate
 HIST 071: History of Islam II: From the Caliphate to the Present
 HIST 080: History of China Through the Mongol Conquest
 HIST 081: History of China Since the Mongol Conquest
 HIST 101: Visual Arts of the Twentieth Century (cross-listed w/ GASP 101)
 HIST 103: Critical Popular Music Studies (cross-listed w/ GASP 131)
 HIST 112: History of Islamic Art and Architecture (cross-listed w/ GASP 105)
 HIST 113: History of the Gunpowder Empires
 HIST 116: History of Decolonization in the Twentieth Century
 HIST 122: That's the Joint: Race, Gender, and Migration in Hip-Hop History
 HIST 123: Comparative Race and Ethnicity in the United States
 HIST 124: African American History from Slavery to Civil Rights
 HIST 126: Race and Nationalism in American Art (cross-listed w/ GASP 175)
 HIST 129: Introduction to Chicano History
 HIST 130: The Cold War, 1941-1991
 HIST 138: Topics in Visual Culture (cross-listed w/ GASP 151)
 HIST 158: Topics in Middle Eastern History
 HIST 171: Modern European Intellectual History
 SPAN 105: Hispanic Cultures I
 SPAN 106: Hispanic Cultures II
 SPAN 121: Spanish Golden Age
 SPAN 122: Spanish (Peninsular) 18-19 Centuries
 SPAN 123: Spanish (Peninsular) 20-21 Centuries
 SPAN 140: Latin American Colonial Literature
 SPAN 143: Latin American Literature since Independence
 SPAN 113: U.S. Latino/a Literature (cross-listed w/ ENG 113)
 SPAN 114: Latinos/as in Children's Literature and Film
 SPAN 115: Chicano/a Literature (cross-listed w/ ENG 115)
 SPAN 111: Empire, The Postcolonial, and Representation: Reading East & West
 SPAN 144: Caribbean Literatures and Cultures
 SPAN 131: Transatlantic Modernismo
 SPAN 145: Novel of the Latin American Dictator
 SPAN 146: Latin American Film and Fiction
 SPAN 147: Latin American Boom
 SPAN 149: The Fantastic, Magical Realism, Realism, and Testimonials
 SPAN 151: Diasporas and Exiles in Latin Am
 SPAN 153: Bilingualism and Borders in Hispanic Literatures
 SPAN 154: Hispanic Drama and Performing
 SPAN 173: Erotic Novel and Film

2.2 Program Learning Goals and Outcomes

2.2.1 Program learning goals

The program learning goals of GASP include:

1. Introduce students to the history, theory and practice of the arts in a global context.
2. Guide students in studying all fields of creative expression in cultures throughout the world.
3. Help students develop the skills they need to critically engage culturally diverse media and to explore creative processes and material connections.
4. Offer students opportunities to acquire research, creative and hands-on experiences through course projects and program-wide events.
5. Foster a new generation of critical thinkers with global and interdisciplinary perspectives grounded in rigorous acquisition of historical and theoretical knowledge.

2.2.2 Program learning outcomes and how course requirements address intended learning outcomes

The following Program Learning Outcomes (PLOs) describe the critical skills and knowledge that students in the GASP Major, as well as in arts courses, are expected to acquire upon the completion of their undergraduate education.

1. Describe visual and aural texts in technical and theoretical terms.
2. Analyze cultural, visual, aural and spatial procedures within their historical and conceptual contexts.
3. Apply theoretical models from multiple schools of thought in art history/visual studies and musicology/ethnomusicology.
4. Conduct research specific to critical studies of the arts.

PLOs 1, 2, and 3¹² are existing PLOs for the current Arts Minor and serve as GASP Major's PLOs because they are essential skills that we expect students pursuing either a GASP Major or an Arts Minor to have. PLO 4 is an addition here to highlight GASP's emphasis on research.

2.2.3 Goals across coursework, PLOs, SSHA and UC Merced

¹ Slight adjustments to this PLO have been made for the GASP major.

² Slight adjustments to this PLO have been made for the GASP major.

The following Curriculum Chart illustrates how the PLOs correspond with the required courses in the proposed GASP Major.

A1 = Introduction to Visual Culture A2 = Introduction to Music Studies B1 = Global Art History
 B2 = Music and Society
 C1 = Image and Sound
 D1 = Theories of Expressive Culture
 E = Additional upper division courses in ARTS and GASP (electives)

	PLO 1 Terminology	PLO 2 Analysis	PLO 3 Theory	PLO 4 Research
A1 Introduction to Visual Culture	I, D	I	I	I
A2 Introduction to Music Studies	I, D	I	I	I
B1 Global Art History	D	I	D	D
B2 Music and Society	D	I	D	D
C1 Image and Sound	D	D	D, M	D
D1 Theories of Expressive Culture	M	M	M	D, M
D2 Senior Thesis	M	M	M	M
E Electives	D, M	D, M	D, M	D, M

(I = Introduction; D = Development; M = Mastery)

The GASP PLOs support multiple SSHA undergraduate education goals in important ways. With our focus on the critical studies of visual and aural expressions, the GASP Major supports SSHA's mission of serving "regional, state, national, and international communities as a multi-interdisciplinary partner within a research-intensive public university" committed to innovative and substantive research, excellent teaching, and student-focused learning." As the GASP curriculum emphasizes helping students acquire a diverse skill set through research projects, creative presentations, and hands-on experiences (e.g. exhibition curation, recital and performance organization, symposium and event promotion), we fully contribute to SSHA's overall goal of fostering students' "intellectual growth," preparing them for "marketable, challenging careers and professions," "instilling the values of lifelong learning," and encouraging "civic responsibility, public service, and understanding in a global society."

The Global Arts Studies PLOs align with the goals of the University of California, Merced in several ways. Below we outline how the degree and its PLOs link with each of the Eight Guiding Principles of General Education.

A. Aesthetic Understanding and Creativity: All GASP PLOs and courses help students meet this goal.

B. Communication: In all GASP courses we stress the importance for students to acquire communications skills to be able to articulate informed arguments based on the specialized knowledge they obtain in class.

C. Decision-Making: This is at the core of all GASP courses because all PLOs require students to make informed application of the knowledge and research findings that they obtain in all assignments and research projects. We are dedicated to teaching our students how to best use the creative and analytical tools we have given them—within the limitations we have placed upon them—specifically in order to develop their decision-making skills to the utmost. Whenever they improvise music within a given scale, sculpt with a given material, or write an argumentative essay on an assigned topic, they are honing those skills.

D. Scientific Literacy: GASP courses cover wide-ranging topics that include the scientific history and research in visual and aural perception, artistic materials, built environment and engineering principles, and the development of digital technologies in the arts. Sound and light operate according to the laws of physics, and our perceptions of them operate on biologically as well as socially determined principles. Our students will learn how these laws and principles operate in tandem.

E. Development of Personal Potential: All GASP PLOs aim at helping students achieve academic excellence through not only acquiring specialized knowledge of the arts, but also applying their knowledge to research and creative projects that will facilitate the discovery, development and realization of their potential and strengths.

F. Leadership and Teamwork: GASP courses are structured around discussion-driven lectures and seminars, which are supplemented with collaborative assignments. Students have ample opportunity to learn to work with their peers, resolve disagreement and conflict, share resources and responsibilities, and develop leadership skills and good work ethic.

G. Ethics and Responsibility: We teach our students to think critically about sonic and visual culture—things that society in general tells us are peripheral and unimportant, perhaps even frivolous, and yet which play a major role in constituting society itself. We believe that getting students in the habit of asking questions about fundamental things they are told they should not be asking questions about—and then answering those questions with clarity and intelligence—is critical to their advancement of human ethics on the whole.

H. Self and Society: We teach our students to understand and analyze the world around them via direct visual, aural, and corporeal impulses—channels that in all societies dominate our perceptions, and yet otherwise in scholarly discourse are so often and easily marked secondary in favor of scientific quantifiability and the black-and-white solidity of the written word.

UC Merced Eight Guiding Principles of General Education

The following chart illustrates how the GASP PLOs correspond with the eight UC Merced [Guiding Principles of General Education](#).

GASP PLOs	Sci Lit	Decision Making	Comm	Self & Soc	Ethics & Respons	Leadshp & Teamwk	Aesth & Creatvty	Pers Potntl
1	x	x	x	x	x	x	x	x
2	x	x	x	x	x	x	x	x
3	x	x	x		x	x	x	x
4	x	x	x		x	x	x	x

2.3 Assessment

Global Arts Studies faculty members have developed a full assessment plan that will satisfy the requirements for WASC accreditation, along with the new Core Competency requirements. We describe the principal components of the plan below. In the 2012-2013 academic year, the Arts minor changed its PLOs to the current four, which will be retained also for the GASP major, with one additional one to be added. In the 2012-2013 academic year, faculty members assessed PLO 4 of the Arts minor (different from PLO 4 in the GASP major). In the 2013-2014 academic year, faculty members assessed PLO 1 of the Arts minor (which will also be PLO 1 of the GASP major).

Through assessment activities in previous years, we gained insight on the sequencing of courses and cohesion of curricular training for students – core considerations in the building of the GASP major. For example, in AY 2012-2013, we identified a need to slightly alter the PLOs in order to clarify expectations for student learning in the program. Also in the same AY, we saw a need for curriculum coordination across the disciplines within ARTS-GASP to emphasize the PLO throughout the program coursework and to ensure that the PLOs are delivered in the appropriate courses. Ultimately, our experience with program assessment has allowed us to create a solid plan for the major in GASP. Previous year assessment reports from the Arts minor (for which the categories were different) will be made available upon request.

The following subsections describe the use of assessment processes from the Arts minor to also be used in the GASP major with and additional components in line with the new GASP major.

2.3.1 Timeline & Goals

We aim to use the assessment process to enhance the goals of our degree unit, improve our teaching and student learning, and increase the success of our students in their future education and labor market outcomes. We will begin implementing assessment of our GASP major in AY2016-17. PLOs 2, 3, and 4 will be assessed in AYs 2014-15, 2015-16, and 2016-2017, respectively. These three PLOs are remaining to be assessed from the

previous Arts minor (earlier assessment reports are available upon request). The previous assessment results allow us to predict the ways that students in the GASP major will continue to achieve the ideals mapped-out in the PLOs and likewise benefit from the new major.

PLO 1, assessed AY 2013-14 as part of Arts Minor

PLO 2 (and aligning Core Competencies), to be assessed AY 2014-15 as part of Arts Minor

PLO 3 (and aligning Core Competencies), to be assessed AY 2015-16

PLO 4 (and aligning Core Competencies), to be assessed AY 2016-17

Once we have begun offering the senior seminar, we will evaluate our goals and our assessment tools to decide whether to continue this four-year cycle or to focus our assessment on the senior seminar projects. Continuation or alteration will depend on analyzing our own assessment methodology and student need. The GASP faculty will have one member serve as a “Faculty Assessment Organizer” (FAO) who will be in charge of facilitating our plan.

2.3.2. Evidence of Student Learning

How evidence will simultaneously serve as student learning data for exploring the PLOs and Core Competencies, how it will be analyzed, and how we will use it to improve student learning. Each year, one or more Core Competencies will be assessed along side the targeted PLO. Below, we list the Core Competencies that align with each PLO. We will meet the [accreditation requirement](#) of all Core Competencies assessed by AY 2017.

Outcome 1: Describe visual and aural texts in technical and theoretical terms.

Core Competencies: Writing Communication and Oral Communication

Direct Evidence: Student assignments. Faculty will assess student work by means of a rubric. Where work is to be evaluated in distinct disciplines (e.g., music vs. visual arts), separate, though coordinated, rubrics may be used. Where work from multiple classes within the same discipline is being evaluated at once, a control set of assignments will be read, assessed, and discussed by all faculty within that discipline in order to guarantee parity.

Indirect Evidence: We will rely on the results of the graduating senior survey administered each spring, and the alumni survey administered each summer.

Outcome 2: Analyze cultural, visual, aural and spatial procedures within their historical and conceptual contexts.

Core Competencies: Writing Communication, Oral Communication, Critical Thinking, and Information Literacy

Direct Evidence: Student assignments. Faculty will assess student work by means of a rubric. Where work is to be evaluated in distinct disciplines (e.g., music vs. visual arts), separate, though coordinated, rubrics may be used. Where work from multiple classes within the same discipline is being evaluated at once, a control set of assignments will be read, assessed, and discussed by all faculty within that discipline in order to guarantee parity.

Indirect Evidence: We will rely on the results of the graduating senior survey administered each spring, and the alumni survey administered each summer.

Outcome 3: Become familiar with multiple schools of thoughts in art history/visual studies and musicology/ethnomusicology.

Core Competencies: Writing Communication, Oral Communication, and Information Literacy

Direct Evidence: Student assignments. Faculty will assess student work by means of a rubric. Where work is to be evaluated in distinct disciplines (e.g., music vs. visual arts), separate, though coordinated, rubrics may be used. Where work from multiple classes within the same discipline is being evaluated at once, a control set of assignments will be read, assessed, and discussed by all faculty within that discipline in order to guarantee parity.

Indirect Evidence: We will rely on the results of the graduating senior survey administered each spring, and the alumni survey administered each summer.

Outcome 4: Acquire research methodologies specific to critical studies of the arts.

Core Competencies: Writing Communication, Oral Communication, and Information Literacy

Direct Evidence: Student assignments. Faculty will assess student work by means of a rubric. Where work is to be evaluated in distinct disciplines (e.g., music vs. visual arts), separate, though coordinated, rubrics may be used. Where work from multiple classes within the same discipline is being evaluated at once, a control set of assignments will be read, assessed, and discussed by all faculty within that discipline in order to guarantee parity.

Indirect Evidence: We will rely on the results of the graduating senior survey administered each spring, and the alumni survey administered each summer.

2.3.3 Analysis and participants

The assessment of the GASP major will be based on the work of all students in their senior year. However, as the number of students in the GASP major rises, a certain number of students representing the following groups will be selected:

- Students who have expressed a primary interest in music.
- Students who have expressed a primary interest in visual arts.
- Students who have expressed equal interest in music and visual arts.

We will assess each of our PLOs during the academic year. Throughout the following summer, faculty and SSHA staff will enter the data and the faculty will produce results by the end of the subsequent fall semester (with an annual submission deadline of March 1).

Assessment Plan Activity	Who
Evidence collection	Faculty Accreditation Organizer (FAO) and at least one additional faculty member (rotates depending on which course[s] are included in the assessment plan)
Data entry	Faculty
Data analysis	FAO
Dissemination of results	FAO will distribute to all instructional staff (faculty, lecturers, TAs)
Implementation of findings to improve student learning	All faculty

2.3.4 Use of findings

Annual assessment findings have been used to improve student learning in several ways and we will continue in this tradition for the assessment of PLOs 2, 3 and 4. First, we will disseminate findings to all instructional staff, including faculty, lecturers, and teaching assistants so that they can identify areas of strength and weakness. Second, all faculty will participate in a discussion at least once a year about whether the results from the assessment suggest ways in which we may be able to improve our curriculum, alter the curriculum content, enhance students' skill development, or change our pedagogy. Third, we will share the results with students via the website and in informal gatherings.

2.4 Samples of study for a BA degree in GASP

What follows are four sample plans of study for a BA degree in GASP. The first assumes that the student begins taking the necessary courses upon arriving at UC Merced as a freshman. The second assumes that the student begins taking the necessary courses in the sophomore year. The third assumes that the student begins taking the necessary courses in spring of the freshman year, and then spends a junior year abroad. The fourth assumes that the student is a junior transfer from a traditional community college music major.

2.4.1 Sample study plan, beginning freshman year

Freshman year (fall):
Introduction to Visual Culture
Freshman year (spring):
Introduction to Music Studies: Elements of Music
Music of Asia Pacific
Sophomore year (fall): Multimedia Studio
Sophomore year (spring): Global Art History
Image and Sound
Junior year (fall):
Critical Popular Music Studies
Nordic Dance Ensemble (2 credits) Junior year (spring):
Museums as Contested Sites
Nordic Dance Ensemble (2 credits) Senior year (fall):
Theories of Expressive Culture
Music and Society
Senior year (spring): Senior thesis

2.4.2 Sample study plan, beginning sophomore year

Sophomore year (fall):
Introduction to Visual Culture
Substances of Visual Art
Sophomore year (spring):
Introduction to Music Studies: Elements of Music
Multimedia Studio
Junior year (fall):
History of Clothing, Costume, and Fashion: Euro-centric Pre-History to 1800
Introduction to Music Theater Vocal
Junior year (spring): Global Art History Image and Sound

Senior year (fall):

Theories of Expressive Culture

Fundamentals of Three Dimensional Design

Senior year (spring): Senior thesis

History of Clothing, Costume, and Fashion: Euro-centric 1800 to 1980

2.4.3 Sample study plan, beginning freshman spring, with junior year abroad

Freshman year (spring):

Introduction to Music Studies: Elements of Music

Techniques of Interdisciplinary Research in Arts

Sophomore year (fall):

Introduction to Visual Culture

Music and Society

Learning to See in Three Dimensions

Sophomore year (spring): Global Art History Image and Sound

Architecture Design Studio: Modern Houses

Senior year (fall):

Theories of Expressive Culture

African American Music of the Twentieth Century

Senior year (spring): Senior thesis

Introduction to Vocal Jazz Repertoire

2.4.4 Sample study plan, junior transfer

Prerequisites covered before arriving at UC Merced (community college music major):

Introduction to Music: Elements of Music (= Music Theory I)

One Additional Lower Division GASP or ARTS course (= Music Theory II) Music and Society
(= History of American Popular Music)

Music ensembles, 8 credits (= Wind ensemble, four semesters)

Junior year (fall):

Introduction to Visual Culture

Learning to See: Beginning Photography

Junior year (spring): Image and Sound Global Art History

Senior year (fall):

Theories of Expressive Culture

Critical Popular Music Studies

Senior year (spring): Senior thesis

2.5. Catalog Description

The Global Arts Studies Program (GASP) at UC Merced educates students in the history, theory, and practice of the arts in a global context. The program brings together disciplines traditionally housed in different departments, including art history, visual studies, musicology and ethnomusicology, music performance, and studio art. The GASP curriculum integrates creative practice and hands-on training (ARTS 40%) with the theoretical analysis of visual, sonic, and material culture (GASP 60%). Our aim is to build an arts research program that fosters a new generation of critical thinkers with global and interdisciplinary perspectives grounded in rigorous acquisition of historical and theoretical knowledge.

The program is global in many senses of the word. We study all fields of creative expression in multiple global contexts with equal rigor, from film screen to dance club, from ritual and touristic practices to museums and concert halls. [Our faculty](#) of ethnomusicologists and art historians helps students refine the skills they need to critically engage culturally diverse media. Lecture courses, seminars, studio classes, and ensembles are designed to explore creative processes and material connections.

Working closely with faculty, our students conduct original research and acquire nuanced insights in both sonic and visual realms. Students further deepen their understanding of global arts through hands-on training in drawing, painting, sculpture, photography, music, and dance in a variety of media and cultures. GASP offers students ample opportunities to develop their professional skills by participating in community-oriented events—curating exhibitions, managing the UCM Art Gallery, and organizing recitals, concerts, and multimedia performances.

3. Annual Assessment and Accreditation

Submitted Arts Minor Annual PLO Assessment Reports are available upon request. The Reports that are available include one that is specific to the Arts Minor (AY 2012-2013) and one that overlaps with the proposed GASP major (PLO 1, AY 2013-2014). Both available reports illustrate our assessment practices and how we utilize findings.

4. Resource Needs and Plan for Providing Them

4.1 Faculty

In AY 2014-15, the core faculty for GASP will be:

1. Aditi Chandra, Assistant Professor of Art History: Islamic and South Asian art and architecture, Colonial & Postcolonial Studies, Travel and the Visual, Cinemas of India.
2. Jayson Beaster-Jones, Assistant Professor of Ethnomusicology: Music as commodity, South Asian popular music.
3. David Kaminsky, Assistant Professor of Ethnomusicology: Swedish Folk Music and Dance, Music and Identity.
4. Duniya Ramacova, Professor of Art History; History of Costume, Ethnic Costume, Design
5. ShiPu Wang, Associate Professor of Art History: Twentieth-Century Euramerican Art with an Emphasis on Diasporas, Race and Nationalism.
6. Ken Yoshida, Assistant Professor of Art History: Postwar Japanese Art, Film Studies and Critical Theory.
7. Maria DePrano: Assistant Professor of Art History: Renaissance Italian Art, Feminist Theory.

Ethnomusicology/Critical Musicology

Our goal is to fill one more area of critical need in an integrated curriculum: music/sound studies in relation to digital technology. A new faculty hire with expertise in sound and music as it relates to digital technology will bridge a number of intra- and interdisciplinary gaps and be a valuable resource for both our graduate and undergraduates. They will round out our strengths in film and media studies, which are currently weighted toward the visual end. They will foster interdisciplinary connections via the digital humanities, and bring in new perspectives on new technologies as mechanisms for the globalization of musical experience. Moreover, they will help prepare our students for new sociotechnological developments both inside and outside of academia.

4.1.1 Teaching rotation

We can initiate the major with six faculty members in Global Arts Studies: two in music and four in visual arts. An additional music faculty member in the following year would help us to offer the full range of senior courses, and graduate our first GASP majors. If a tenure track line is not available, a lecturer would also serve.

A future expansion in faculty would further allow us to offer (a) all of our required courses once per semester, (b) a robust selection of upper-division courses in both music and visual arts, and (c) a selection of service courses for the general student body.

In addition, we would be able to offer regular graduate courses, and to function as a strong pool of advisers and committee members for graduate students interested in doing work in both music and visual arts.

The chart outlines a potential teaching rotation for the required GASP courses with our current five faculty in place in the first year, and a sixth in the second (if we are unable to hire a sixth faculty member, the additional load could be covered by a lecturer). It follows our current three-course teaching load. The rotation allows each student to take at least one course with each of the GASP faculty.

AC (Aditi Chandra), JBJ (Jayson Beaster-Jones), DK (David Kaminsky), KY (Ken Yoshida), SPW (ShiPu Wang), DR (Dunya Ramicova), MD (Maria DePrano).

A1 = Introduction to Visual Culture

A2 = Introduction to Music Studies

B1 = Global Art History

B2 = Music and Society

C1 = Image and Sound

D1 = Theories of Expressive Culture

D2 = Senior Thesis

E = Additional upper division GASP and ARTS courses (electives)

F1 = Fall 1st Year S1 = Spring 1st year F2 = Fall 2nd Year S2 = Spring 2nd Year

Year 1: Fall

	AC	JB	DK	KY	SPW	DR	MD
A1	/	/	/	F1	/	/	/
A2	/	/	F1	/	/	/	/
B1	F1	/	/	/	/	/	/
B2	/	/	F1	/	/	/	/
C1	/	F1	/	/	/	/	/
E	F1	/	/	F1	F1	F1	F1

Year 1: Spring

	AC	JB	DK	KY	SPW	DR	MD
A1	/	/	/	/	S1	/	/
A2	/	S1	/	/	/	/	/
B1	/	/	/	/	/	/	S1
B2	/	/	S1	/	/	/	/
C1	/	S1	/	/	/	/	/
E	S1	/	/	S1	S1	S1	/

Year 2: Fall

	AC	JB	DK	KY	SPW	DR	MD
A1	/	/	/	/	/	/	F2
A2	/	F2	/	/	/	/	/
B1	F2	/	/	/	/	/	/
B2	/	/	F2	/	/	/	/
C1	/	/	/	/	/	F2	/
D1	/	/	F2	/	/	/	/
E	/	/	/	F2	F2	F2	F2

Year 2: Spring

	AC	JB	DK	KY	SPW	DR	MD
A1	/	/	/	/	S2	/	/
A2	/	/	S2	/	/	/	/
B1	/	/	/	S2	/	/	/
B2	/	S2	/	/	/	/	/
C1	S2	/	/	/	/	/	/
D2	/	/	/	/	/	/	S2
E	S2	/	/	/	S2	S2	/

4.2 Needs for specialized staff

ARTS and GASP collectively serve over 1,100 students per academic year in classroom settings alone—the number is of course greater when expanded to include audience members, event attendees, and gallery patrons. Much of this service goes beyond classroom teaching and advising to include space, resource, and equipment management; as well as exhibition, event, and concert planning. As the Arts grow at UC Merced, so will these responsibilities. Already the administrative burden is beyond what we consider reasonable for faculty, and our lack of dedicated staff severely limits the services we are able to provide to students and community.

We would like to have two additional full-time ARTS Unit 18 lecturers in place by the time we begin to offer the GASP Major in Fall 2016. One would be in music, the other in visual arts; each would have a two-course reduction (from a typical 3/3 teaching load) to coordinate and manage equipment, spaces, exhibitions, and performances.

One Unit 18 lecturer will offer ARTS or GASP courses related to digital humanities and/or museum studies, two areas of focus in the Interdisciplinary Humanities Graduate Program. This lecturer will assist in managing the UCM Art Gallery programming through teaching one to two courses in museum studies, with GASP faculty's input and involvement. The Gallery has offered shows that are interdisciplinary in content and presentation, and the lecturer will continue to organize exhibits that explore intersections of digital, visual, aural, and performative arts—the research interests of several Interdisciplinary Humanities Graduate Program faculty.

The other Unit 18 lecturer will teach classes in sound recording, mixing, and digital music. The lecturer will also manage the media lab, music practice rooms, and film viewing stations --particularly for the required Image and Sound course. This lecturer will be able to become an important contributor to a proposed HumLab that offers tools and training for faculty and graduate students working on public humanities projects.

Ideally, once additional resources become available, the abovementioned administrative functions, as well as course scheduling and other duties could be handled by a single full-time dedicated staff person.

4.3 Specialized space needed

To fully support an integrated curriculum in GASP, we need the following specialized spaces:

- A multimedia room with viewing stations equipped with computers that could handle video and sound editing. As these files tend to be large in size, computers with large amounts of RAM and fast CPU are essential. The Center of Humanities is creating a multi-media production work station, and some computers have begun to be tasked in this way in the SSM student computer lab.
- A recording studio with separate mixing booth, soundproofed, ventilated, and equipped with mixing board, microphone setup, and cables. Creation of this space is currently in process (SSM 122 is being adapted for this purpose).
- A combined music and dance rehearsal space, soundproofed and outfitted with dance floor and mirrors. Creation of this space is currently process (SSM is being adapted for this purpose).

- An additional studio art classroom will greatly alleviate the current burden of using only one classroom for all courses regardless of the art medium under study. As divergent materials are used in these classes, it is of paramount importance, for the health of the students and instructors, to be able to use separate chemicals (e.g., those found in paints) in different spaces.
- Several well-ventilated and temperature-consistent storage rooms for musical instruments, media equipment such as video cameras, hard drives, microphones, and other necessary devices, and potential art collections. SSM 152 is currently being adapted for this purpose.

4.4 Library resources

We are currently working with the library to implement a digital streaming service that would allow students to view films assigned in class.

We are also in the process of increasing the book collection in the library as texts in the areas we teach are lacking at present. The library staff have been forthcoming and have started ordering books that are not already available as e-texts.

5. Potential for non-Majors to participate

There is a fairly large number of Arts Minors at UC Merced, numbering at about 60-70 in the past two years, who will naturally gravitate towards the GASP major. However, the inherent interdisciplinarity of both art history and musicology will naturally allow for GASP courses to be of interest to non-Majors. For example, students of Chinese, Islamic, or American history will profit from an engagement with the arts and music of those cultures. Anthropology AND Archaeology students will no doubt be interested in the study of pre-modern art and architecture. English majors with interests in theater and performance studies can broaden their education by taking GASP's performance-focused courses that engage both music and theater. GASP Courses on aesthetics, race, and national identity will appeal to Philosophy and Political Science Majors. Courses in visual arts and music will be useful for Cognitive Science majors keen to learn about the impact of images and sound on the brain. GASP majors will also be enriched by their interactions with students in all of these various fields.

If potential majors are unable to take required courses due to overenrollment, the program will generate major-only sections of those courses. However, we do not anticipate this as a problem in the first few years of the major.

6. Timetable for implementation

We propose implementation of the GASP Major in Fall 2016. Students with Freshman, Sophomore, or first-semester Junior standing in Fall 2016 would be allowed to change their major to a GASP Major, per the UC Merced Change of Major Policy. Students with second-semester Junior or Senior standing as of Fall 2016 will not be able to declare GASP as a major. Transfer students will be allowed to enter the program as of Fall 2017.

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SANTA BARBARA • SANTA CRUZ

OFFICE OF THE ACADEMIC SENATE
JIAN-QIAO SUN, CHAIR
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May 6, 2015

To: Mark Aldenderfer, Dean, SSHA
From: Jian-Qiao Sun, Chair, Division Council
RE: Proposal for a Major in Global Arts Studies

The Academic Senate has completed its review of the proposal for a **Major in Global Arts Studies**, effective Fall 2016. In order to ensure broad consultation and feedback on the academic components and resource implications of the proposal, comments were solicited from the Senate Standing Committees, Provost/EVC Peterson, VPDUE Whitt and CIA/ALO Martin. While there is widespread support for the concept of this major and its uniqueness in the UC system due to its emphasis on world culture; the Undergraduate and Graduate Councils, and CAPRA expressed concerns about resources required to deliver the major, demand for the major, and the role of the two LPSOEs vs. one full staff member.

The Academic Senate recommends that the proposal authors and School Dean respond to concerns outlined in the appended memos.

Sincerely,

A handwritten signature in black ink, appearing to read "Jian-Qiao Sun". The signature is stylized and cursive.

Jian-Qiao Sun, Chair
Division Council

CC: Division Council
Tom Peterson, Provost/EVC Peterson
CAPRA
GC
UGC
Liz Whitt, VPDUE

Susan Sims, Special Assistant to the Provost and Chief of Staff
Laura Martin, CIA/ALO
Senate Office
Jan Goggans, Chair, SSHA Curriculum Committee
James Ortez, Assistant Dean, SSHA
Megan Topete, Manager of Instructional Services, SSHA
Penny Paxton, Student and Program Assessment Manager

Encl. April 3 VPDUE Memo (pp. 3-4)
April 3 GC Memo (p. 5)
April 6 CAPRA Memo (pp. 6-10)
April 6 Provost/EVC and CIA/ALO Memos (pp. 11-14)
April 8 and 24 UGC Memos (pp. 15-18)
GASP Proposal (pp. 19-45)



Office of Undergraduate Education

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April 3, 2015

TO: Jack Vevea, Chair, Undergraduate Council

FROM: Elizabeth Whitt, Vice Provost and Dean for Undergraduate Education

RE: Proposed Major: Global Arts Studies

Thank you for the opportunity to comment on the proposed Major in Global Arts Studies (GASP)

To prepare this memo, I studied materials provided by Senate Executive Director Dejeune Shelton. In addition, I was present at UGC meetings this semester when the proposal was discussed; those conversations also informed my comments.

After reviewing the proposal and considering the UGC conversations, I see a couple of reasons to support to the proposed major. First and foremost, the faculty vote on the major reported in Dean Aldenderfer's memo implies broad support within the School of Social Sciences, Humanities, and Arts. Second, the plan for assessing student learning outcomes for the major is thorough.

I do, however, have several of questions about the GASP major that the proposal raises, but does not answer to my satisfaction, and about which I would like more information. What follows is a brief description of each of those questions.

First, what specific evidence from and about UC Merced undergraduates and undergraduate enrollments demonstrates the need and demand for the major? To respond to that question, the proposal states: "We expect to attract a substantial number of students once a GASP Major is established based on several factors. Our enrollment data indicates students' sustained interest in arts courses. Based on SSHA's census data, there has been a demonstrative increase in the number of students who chose to pursue an ARTS Minor, which was established in 2008 and required students to take courses in both GASP and ARTS." It is not clear to me that, taken together, these statements demonstrate that UC Merced undergraduates – "a substantial number" or not – have interests and goals that the GASP major will address – that is, educating students "in the history, theory, and practice of the arts in a global context." I don't know that interest in the ARTS minor necessarily implies an interest in the GASP major. Examples of similar programs at other UC campuses also are cited to support the need for the proposed major. However, a clear case must be made that *our* students have the interests and the commitment to pursue those interests that will launch and sustain the major and that warrant the investment of financial, human, and space resources the major will require.

My second question – or set of questions – has to do with those resources, questions that also were raised by the SSHA Curriculum Committee. Dean Aldenderfer’s memo does not mention a commitment from him or the School to provide any resources, yet the proposal details faculty and space needs that appear to me to be substantial. In the absence of clear commitments or specific plans to obtain the necessary resources to offer the GASP major, I am reluctant to offer my support to the proposal.

My third and final question relates to the curriculum of the proposed major. According to the proposal, the “Global Arts Studies Program (GASP) at UC Merced educates students in the history, theory, and practice of the arts in a global context. The program brings together disciplines traditionally housed in different departments, including art history, visual studies, musicology and ethnomusicology, music performance, and studio art. The GASP curriculum integrates creative practice and hands-on (sic) training (ARTS 40%) with the theoretical analysis of visual, sonic, and material culture (GASP 60%).” Since 2011, the Office of Undergraduate Education has supported three ARTS courses -- ARTS 2A, ARTS 2B, and ARTS 190 -- which offer individual and choral vocal instruction and opportunities for choral performance. Then-Provost Alley agreed to move the courses from GASP to Undergraduate Education for two years, apparently at the request of the GASP faculty. I have continued to support the courses beyond the agreed-upon time limit, in part in anticipation that they could be included as elements of music performance and practice in the proposed GASP major. However, it isn’t clear to me from the proposal that any of those courses is, in fact, included. I take it as a given that the curriculum – as a whole and within schools and programs – is the responsibility of the faculty. Therefore, I don’t think it’s appropriate for an administrative unit to provide ARTS courses the GASP faculty appear to see as unnecessary in the proposed major. This issue ought to be addressed clearly by the proposal.

Thank you again for the opportunity to comment on the proposed GASP major. Please let me know if you have any questions or need additional information.

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ACADEMIC SENATE, MERCED DIVISION
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April 3, 2015

To: Jian-Qiao Sun, Senate Chair

From: Kathleen Hull, Chair, Graduate Council (GC)

Re: Review of Global Arts Studies Major Proposal

Graduate Council (GC) has completed its review of the Global Arts Studies major proposal, and offers the following comment:

- Section 4.1.1 of the proposal indicates that GASP faculty will not “be able to offer regular graduate courses, and to function as a strong pool of advisers and committee members for graduate students” in Interdisciplinary Humanities unless or until the GASP faculty expands beyond the current six faculty members. Impact of initiation the GASP major on graduate education is also clearly reflected in the proposed faculty rotation (p. 20) from which graduate teaching by GASP faculty is absent. GC is concerned that initiation of the GASP major significantly undermines GASP faculty commitment to graduate education. Thus, GC requests that the GASP program propose a better balance between undergraduate and graduate education—commensurate with the IH CCGA proposal stipulation that “each member of the IHGG faculty will have the opportunity to teach a graduate course as often as once every four teaching semesters” — with existing faculty, given their core faculty affiliation in the IH graduate program.

Cc: Division Council
Graduate Council
Academic Senate Office



ACADEMIC SENATE, MERCED DIVISION
COMMITTEE ON ACADEMIC PLANNING AND RESOURCE ALLOCATION
ANNE KELLEY, CHAIR
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April 6, 2015

To: Jian-Qiao Sun, Chair, Division Council

From: Anne Kelley, Chair, Committee on Academic Planning and Resource Allocation *Anne Kelley*
(CAPRA)

Re: Global Arts Studies Program Proposal

CAPRA reviewed the Global Arts Studies Program (GASP) proposal and deemed the resources requirements to be minimal. As such, CAPRA voted to recommend the proposal's approval, but offers the following comments with two detailed reviews appended that identify issues that are likely to come up upon further review. The group is encouraged to address these issues:

- Courses at UCM that involve significant laboratory and/or field work often charge "course materials and services" fees to help offset the cost of course delivery. Do current GASP/ARTS courses currently charge such fees? Would they need to be assessed in order to support a GASP major with a larger number of students?
- Although CAPRA's main focus is academic planning and budgetary issues, the committee noted that the 44 unit total requirement to graduate with a B.A. in GASP seems low. The existing B.A. degrees in SSHA all require between 48 and 64 units specific to the major, apart from general School requirements. CAPRA defers to Undergraduate Council on whether this program meets the standards of academic rigor.
- How will the lack of graduate courses impact GASP faculty's ability to mentor PhD students as well as their own scholarly/research productivity?
- The proposal includes the need for two LPSOE lines but would it not be better to address the administrative needs with a staff person (which is one stated option in the proposal) and use FTE allocations for adding much needed ladder-rank faculty?

CAPRA supports the proposal with these caveats: (1) Undergraduate Council is satisfied that this program meets the standards of academic rigor expected for a University of California B.A. program in the arts and (2) the program satisfactorily addresses how the per-student costs of offering these courses

will be managed (with course fees or from other sources), and additional justification for two LPSOE lines.

cc: CAPRA Members
DivCo Members
Senate office

Enclosures: CAPRA reviews

REVIEWER 1

CAPRA review of proposed major in Global Arts Studies (GASP)

Global Arts Studies currently exists as a “program” within SSHA. There are a number of courses with the GASP prefix but there is no major, minor, or graduate program. The faculty are now proposing a major in GASP, which builds on the existing Arts minor. The stated goal of the program is to “educate students in the history, theory, and practice of the arts in a global context” by bringing together “disciplines traditionally housed in different departments, including art history, visual studies, musicology and ethnomusicology, music performance, and studio art.”

It is stated that students in this major will be able to take advantage of museums and performing arts centers in Merced and the Bay Area for course assignments. However, there are logistical issues associated with transportation to off-campus sites, as well as, presumably, costs to access some of these facilities. Courses at UCM that involve significant laboratory and/or field work often charge “course materials and services” fees to help offset the cost of course delivery. Do current GASP/ARTS courses currently charge such fees? Would they need to be assessed in order to support a GASP major with a larger number of students?

Although CAPRA’s main focus is supposed to be academic planning and budgetary issues, I must comment that the 44 unit total requirement to graduate with a B. A. in GASP seems low. The existing B.A. degrees in SSHA all require between 48 and 64 units specific to the major, apart from general School requirements.

The program web site currently lists twelve people under “faculty” but six of these are lecturers. The other six, two in music and four in the visual arts, are listed on p. 18 as faculty to support the major. The proposal states a need for one more hire in music, but also says that a lecturer could be used to meet that need. The proposal also states that a further expansion in faculty would allow offering all required courses once per semester (rather than once per year), a greater selection of upper-division courses, and service courses for the general student body. These would be desirable, but are not essential for the major. The proposal also discusses offering regular graduate courses, apparently as part of the Interdisciplinary Humanities graduate group, which is supposed to include the arts. There are currently no graduate courses listed in the catalog with the GASP prefix (or the ARTS prefix, for that matter) and it may not be realistic to introduce new graduate courses while also bringing on a new major.

In addition to the new faculty position in music, two new LPSOE positions are requested by the time the major opens in Fall 2016. The need for these positions seems to be driven largely by a need for someone to take on administrative duties associated with the program, and these functions could reasonably be handled by a staff person instead, as the proposal suggests. Several requirements for specialized spaces are also noted, but according to the proposal most of this is already being done in existing space.

In conclusion, while the proposed program seems light in academic content, a major in the arts would further diversify Merced’s academic offerings and also allow more students majoring in other fields to sample courses in the arts. It appears that this major could be delivered with fairly modest additional resources. I am supportive of approving this major with two caveats: (1) Undergraduate Council is satisfied that this program meets the standards of academic rigor

REVIEWER 1

expected for a University of California B.A. program in the arts, and (2) the program satisfactorily addresses how the per-student costs of offering these courses will be managed (with course fees or from other sources).

REVIEWER 2

CAPRA review of proposed major in Global Arts Studies (GASP)

It seems highly desirable that a comprehensive research university provide the opportunity for undergraduate students to pursue the scholarly study of the arts and earn an associated B.A. degree. This may be countered to some extent by that the documented demand for such a course of study seems, quite frankly, weak, especially in the context of the other current majors in SSHA. Should limited resources be further divided with an area of study that will meet the needs of a small group of students? However, considering that arts studies is part of the core of human knowledge, I believe it warrants that status.

Consistent with smaller demand, the resource requirements do seem modest, albeit not insignificant. It is unclear whether one more faculty, either a ladder-rank faculty or lecturer, is needed or would mainly enhance the offering. It would be helpful to have this specified.

It is of some concern that the major is to be offered with no consideration given to this faculty teaching graduate courses. This points to two issues at least. Are the GASP faculty not going to contribute to the Interdisciplinary Humanities PhD program with formal courses? And if not, how will this impact GASP faculty's ability to mentor PhD students as well as their own scholarly/research productivity? For most faculty members' research programs to flourish require collaboration with PhD students. Is this not the case for GASP faculty?

The second issue with the lack of considering graduate teaching is that the teaching portfolio for GASP faculty will be entirely filled with undergraduate courses. Is this good for faculty development, for example, when they are not stimulated through graduate seminar teaching? Most faculty at a research university certainly expect to be able to teach graduate courses regularly. Therefore, if indeed faculty are not intending to teach graduate courses, then the several questions raised by this strategy need to be addressed. If rather these issues cannot be resolved, then the proposal for undergraduate course offerings need to be modified to account for graduate teaching.

The proposal also points to needing two LPSOE lines. It is unclear what is gained by this approach when it appears that the main rationale for these lines is administrative in nature. LPSOE lines count against faculty allocation, just the same as ladder-rank faculty, yet they are not expected to contribute to the research and scholarship of the unit. Is LPSOE really worth that cost? Would it not be better to address the administrative needs with a staff person (which is one stated option) and use FTE allocations for adding much needed ladder-rank faculty?

More generally, the focus on global arts in this major, as opposed to a more traditional arts study program, is very attractive. The rationale for this focus is intriguing and well developed in this proposal. This will provide a distinct identity for UC Merced and fit with our value on diversity in multiple ways.



OFFICE OF THE PROVOST AND EXECUTIVE VICE CHANCELLOR

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April 6, 2015

TO: JACK VEVEA, CHAIR, UNDERGRADUATE COUNCIL

FROM: THOMAS W. PETERSON, PROVOST AND EVC

A handwritten signature in black ink, appearing to read "Thomas W. Peterson".

RE: PROPOSAL FOR UNDERGRADUATE MAJOR IN GLOBAL ARTS STUDIES

Thank you for the opportunity to review and comment on the proposal for the *Major in Global Arts Studies*. I found the proposal to be impressive in its breadth and subject matter depth. The strong interdisciplinary focus that is represented by the multiple fields that the GASP faculty bring together will support the rigorous methodological training that is outlined in the proposed curriculum.

I have reviewed the proposal in consideration of the academic components and have the following concerns and questions:

- I would like to see an analysis from the Dean that includes a discussion of resource requirements. We need a clearer sense of the enrollment projections and student demand. This has clear bearing on the resource request and the ability to deliver the program.
- The program calls for a strong writing component, but the proposal does not articulate how the additional needs of this requirement will be addressed.
- With regard to the space needs of the program, in the five bullet points you list on pages 21-22 of the proposal, four of them indicate current space that is being re-purposed to the specialized needs of the GASP curriculum. However, bullet point four calls for an additional studio art classroom. What is being done to address this additional space need? (This space need is also mentioned in #6 in the December 1, 2014 memo to the SSHA Curriculum Committee). If no additional space is found for the additional classroom, what impact will it have on the program's ability to offer the necessary curriculum?

- I would like a more detailed analysis of what the two proposed LPSOE's would do versus the hiring of one full-time staff member. Please further articulate the administrative load they will carry.
- The number of units required to complete the major (44 units) seems thin in comparison to other majors in SSHA. The Economics BA and the Psychology BA both require 48 units and all other majors require at least 52 units.
- The proposal does not indicate what kind of bachelors degree this is – a BA or BS. Clearly it is a BA, but it should indicate that.

I consulted with Laura Martin on the proposal and I support the comments she has made in the attached memo.

Please do not hesitate to contact me with any questions you may have.

CC: Susan Sims, Chief of Staff to the Provost
Laura Martin, Accreditation Liaison Officer & Coordinator for Institutional Assessment
Dejeune Shelton, Director, Academic Senate
Fatima Paul, Assistant Director, Academic Senate



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April 6, 2015

To: Jack Vevea Chair, Undergraduate Council

From: Laura Martin, Accreditation Liaison Officer & Coordinator for Institutional Assessment

Re: Proposal for Undergraduate Major in Global Arts Studies

Thank you for the opportunity to comment on the proposal for a *Major in Global Arts Studies*. I have reviewed the proposal in light of accreditation expectations, including those related to the re-affirmation of accreditation efforts that are underway. I hope the comments that follow will help to strengthen the program, and I am more than happy to assist the program in any way that I can.

I very much enjoyed reading the proposal. The description, including the program's distinctive focus on uniting fields that are typically housed in different departments, is inviting and exciting. The program's focus on four broadly important and widely transferable skills – research, analysis, argumentation, and writing - also seem to directly facilitate student development of four of the five WSCUC's Core Competencies: critical thinking, information literacy, written communication, and oral communication.¹

The innovative spirit that permeates Section 1 of the proposal, however, did not seem carry through to the learning outcomes for the degree program (p. 10). From my perspective, this is a lost opportunity to ensure that program graduates will be able to demonstrate the program's signature characteristics in both their work and their ability to talk about their work (and the program). Toward this end, I encourage the program to integrate into its PLOs some of the distinctive attributes described in section 1 (particularly section 1.1²). *Doing so will also help the program differentiate the outcomes for the bachelor's degree from those of the Arts minor, which is consistent with WSCUC's expectation that learning outcomes be appropriate to the degree level awarded.* The program's intentional focus on written communication, which presumably involves development of argumentation skills, is also not explicitly represented in the program's PLOs, and is something that might be addressed in any revision.

The program's attention to student development and assessment of the WSCUC Core Competencies is very much appreciated given WSCUC's expectation that we assess all five of the competencies by our Accreditation Visit in spring 2018. As the program continues to firm-up its assessment plan, *it will be important to keep in mind that WSCUC is interested in student achievement of the competencies at or near graduation.* Looking forward, the senior thesis may be an excellent form of direct evidence for program assessment that also meets WSCUC's expectation. The program is also encouraged to be as specific as possible about the types of assignments it will gather and the courses from which they will be gathered. The [WSCUC Core Competency Assessment Planning Guidelines](#) may be helpful in this regard. Completed Core Competency Assessment

¹ The remaining two are oral communication and quantitative reasoning

² E.g. critique classist hierarchies of taste and value; analyze visual and sonic materials and examine them in conjunction with each other; conduct in-depth multi-media analysis; the preparation and practice in studio arts

Planning Guidelines are also part of the evidence UC Merced will provide to WSCUC to demonstrate how we are addressing the Core Competencies as a campus. *It would be helpful if the program's assessment plan could be translated into this format.* I am happy to assist.

Finally, it will also be important to revise the curriculum map (p.11) to include the Senior Thesis course (4 units) and the GASP and ARTS courses student may take to meet the upper division requirements (i.e. expand what is currently the electives category in the map). As the program revises its map, it may also want to confirm, for each course, that (a) one or more course learning outcomes explicitly address the aligned PLO(s), and (b) the course does or will include assignments/projects/exams etc. through which students practice and demonstrate skills and knowledge that are part of the PLO at the level indicated in the map³. Finally, the program is encouraged to make the map more easily interpretable for future users (students, TAs, and new faculty) by adding the course number and/or name⁴ as well as an abbreviation for the PLO (e.g. "Research" for PLO 4) directly to the map.

I am happy to assist in whatever way might be helpful to the program, and I encourage the program to contact me with any questions about my recommendations.

I am also happy to answer any questions that you or UGC may have. Please do not hesitate to contact me.

CC: Tom Peterson, Provost and Executive Vice Chancellor
Susan Sims, Chief of Staff, Office of the Provost and Executive Vice Chancellor

³ I.e. Introductory, Developed, Mastery, with reference to the level of performance expected at graduation (mastery).

⁴ If the course number is not yet available.



ACADEMIC SENATE, MERCED DIVISION
UNDERGRADUATE COUNCIL (UGC)
JACK VEVEA, CHAIR
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UNIVERSITY OF CALIFORNIA, MERCED
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(209) 228-7930; fax (209) 228-7955

April 8, 2015

Jian-Qiao Sun, Chair, Academic Senate

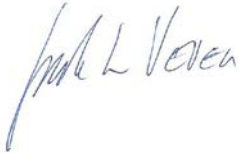
Re: UGC Comments on the Proposal for a Major in Global Arts Studies

The Undergraduate Council has reviewed the proposal for a Global Arts Studies Major (GASP) effective Fall 2016. UGC's preliminary discussion has identified a few areas where additional clarification is needed:

- a) **Evidence of Demand for the Major:** The proposal primarily relies on assumptions that large numbers of students currently taking GASP courses will become majors. Additional data (e.g., surveys of current students) would help determine if the assumption is correct.
- b) **Section 4.2 "Needs for Specialized Staff":** UGC discussed whether it was appropriate to use LPSOEs in the manner described in the proposal. Some UGC members noted that there is precedent within the UC system for using LPSOEs to manage technical facilities, while others argued that using LPSOEs in a primarily technical role was inappropriate on philosophical grounds. The sense of some members is that, for example, the management of the recording studio is more than a technical position, and involves creating ties to the academic program in a manner that requires the expertise of someone who is a teacher and scholar in the area, as opposed to someone with mere technical expertise. The feeling was that if that is the case, the use probably is appropriate, but that the issue should be clarified in the proposal. UGC members also suggested changing the title of this section to "Needs for Resources".
- c) **Funding Contingencies:** Members felt that the proposal needed to clarify the viability of the program if additional resources do not become available. Whereas the plan for provision of faculty relies on existing personnel, the program does appear to rely heavily on the two new LPSOE positions. The proposal should address contingencies in the event that resources for those positions do not materialize.
- d) **College One:** Additional clarity on the role (if any) of offerings that are currently available through College One would be useful.

UGC would like to point out that before voting on the proposal, Council members need to wait for comments from Standing Committees and CAPRA's in particular, regarding the resource implications.

Sincerely,

A handwritten signature in blue ink that reads "Jack L. Vevea". The signature is written in a cursive style with a large initial "J".

Jack Vevea
Chair, Undergraduate Council

Cc: UGC Members
VPDUE Whitt
Fatima Paul, Senate Assistant Director



ACADEMIC SENATE, MERCED DIVISION
UNDERGRADUATE COUNCIL (UGC)
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April 24, 2015

Jian-Qiao Sun, Chair, Academic Senate

Re: UGC Comments on the Proposal for a Major in Global Arts Studies

The Undergraduate Council has conducted its second review of the proposal for a Global Arts Studies Major (GASP), effective Fall 2016. Comments from the Provost/EVC, the VPDUE, standing Senate Committees and the Coordinator of Institutional Assessment were solicited. They are appended to this memo and summarized below.

The Provost requested a Dean's analysis of resource requirements and clarification of the Writing component because it seems underspecified as described. The proposal calls for an additional studio art classroom. The Provost wonders about the impact on the program should space not become available and asks for a detailed analysis of the roles of the two LPSOEs vs. one full time staff member. The number of units (44) seems low compared to other programs. The proposal does not indicate if this is a B.A. or B.S.

The VPDUE was fairly supportive of the proposal, but pointed out that better documentation of the demand for the major that does not rely on an assumption that interest in the minor implies interest in the major is necessary. Echoing the Provost's comments, the VPDUE also wrote about the need for commitment from the Dean regarding resources. In addition, she asked for clarification of the role of the Arts courses that are currently housed in College One. During the April 15 UGC meeting, the VPDUE noted that she is not seeking a specific response from the program but would like the issue of the Arts courses to be addressed. The faculty need to recognize that there are three Arts courses that are not part of this major and are temporarily sponsored by an administrative unit, and should consider long-term solutions for that situation.

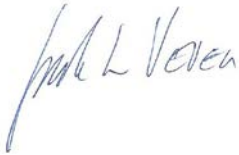
CIA Martin commented on the relation of PLOs to core competencies and suggested some reformatting of the assessment plan. She also recommended revisions to the curriculum map to clarify the assessment structure.

CAPRA raised the issue of whether it might be desirable to have "course materials and services" fees associated with the classes, when appropriate, to help offset the cost of course delivery. The proposal suggests that all the faculty teaching resources will need to be allocated to the major. CAPRA wonders about the impact on graduate education and mentoring. CAPRA also raised the issue of staff vs. LPSOEs and the number of units.

Graduate Council called attention to the major potentially undermining GASP faculty commitment to graduate education.

The Undergraduate Council encourages the program faculty and the SSHA Dean to address all these points before a recommendation is made by the Senate. UGC looks forward to the implementation of this major at UCM.

Sincerely,

A handwritten signature in blue ink that reads "Jack L. Vevea". The signature is written in a cursive style with a large initial "J".

Jack Vevea
Chair, Undergraduate Council

Cc: UGC Members
VPDUE Whitt
Chief of Staff Sims
Provost/EVC Peterson
CIA Martin
DivCo Members
Senate Office



SCHOOL OF SOCIAL SCIENCES, HUMANITIES AND ARTS

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February 24, 2015

To: Undergraduate Council

Re: Major in Global Arts Studies Proposal

On February 5, 2015, the School of Social Sciences, Humanities and Arts Curriculum Committee unanimously voted to approve the *Major in Global Arts Studies (GASP)* proposal.

On February 19, 2015, the voting period to consider the *Major in Global Arts Studies (GASP)* concluded with the proposal being approved by the SSHA faculty. Therefore, on behalf of the School of Social Sciences, Humanities and Arts, I submit to you the *Major in Global Arts Studies (GASP)* proposal (68 votes for; 3 vote against; 2 abstention; 28 ballots not returned).

A copy of the *Major in Global Arts Studies (GASP)* proposal is enclosed for your review. We request that the proposal be approved effective Fall 2016. The SSHA assessment specialist supported the faculty efforts in the creation of the PLOs, curriculum map and corresponding multi-year assessment plan, ensuring compliance with campus [guidelines](#).

Thank you for your consideration.

A handwritten signature in black ink, appearing to read 'Mark Aldenderfer'.

Mark Aldenderfer
Dean, SSHA

CC: Jan Goggans, Chair, SSHA Curriculum Committee
James Ortez, Assistant Dean, SSHA
Megan Topete, Manager of Instructional Services, SSHA
Morghana Young Alfaro, Manager of Student & Program Assessment

Enclosure

GASP Major Proposal

1. Program description and rationale

The major in Global Arts Studies at UC Merced will educate students in the history, theory, and practice of the arts in a global context. The program will bring together disciplines traditionally housed in different departments, including art history, visual studies, musicology and ethnomusicology, music performance, and studio art. The curriculum for the Global Arts Studies major will integrate creative practice and hands-on training with the theoretical analysis of visual, sonic, and material culture. We aim to foster a new generation of critical thinkers with global and interdisciplinary perspectives, grounded in deep historical and theoretical knowledge.

The program will be global in many senses of the word. Our studies will not privilege one geographic space over another. We will be rigorous in the study of all kinds of human expression, from film screen to dance club, from ritual and touristic practice to museum and concert hall. Our faculty of ethnomusicologists and art historians will help students refine the skills they need to engage critically with culturally diverse media. We will train our students to deal with both sonic and visual realms, granting them sophisticated insights into multi-media performances and artworks—architecture, film and television, operas, video games and other interactive media, music videos, and dances both staged and social. Our students will deepen their understanding of these expressions with studies of their history and social relevance, with an array of theoretical and methodological perspectives and approaches to them, and not least with hands-on practical training in painting, sculpture, design, photography, music, and dance. The program will also offer students ample opportunity to develop their professional skills via participation in community-based events—curating exhibitions, managing the UCM Art Gallery, and organizing and performing in recitals, concerts, and multi-media presentations.

The breadth of our program is obvious, but we also have much to offer in terms of depth. As GASP faculty we all have our own individual in-depth disciplinary training but all of us deal with multiple academic fields. Some of our courses are interdisciplinary in character and others will have a strong disciplinary focus. Second, we are dedicated to developing a rigorous methodological training of four basic skills that will be relevant within the major, outside the major, and as preparation for both graduate school and the general job market: research, analysis, argumentation, and writing.

We believe this major will have several advantages over more traditional art and music majors. Our dedication to addressing “high,” “low,” and “middle-brow” culture on equal terms will allow us to disempower and critique classist hierarchies of taste and value. Our commitment to training our students to do in-depth analysis in multiple media will help them fill in the problematic lacunae that plague much current scholarship on multimedia art forms—film scholars’ traditional lack of attention to musical scoring, music scholars’ traditional lack of serious attention to libretto and stagecraft in opera, and so forth. And our geographical flexibility will allow us to avoid the major pitfalls that stem from dividing up the world along colonialist lines of geography and race—“the West and the rest.”

The GASP major builds on the Arts minor and will continue to employ the same resources and existing courses in studio art, music ensemble, GASP lectures and seminars. Most of the studio art and ensemble courses will be slightly adjusted to comport with the new guidelines but they will largely remain in place because the majors will be required to take at least eight units of studio art and/or music ensemble. The minors will be given the opportunity to pursue a

BA in GASP if they so choose using the units taken before the major was established.

1.1 How the program will contribute to undergraduate education at UC Merced

As mentioned in the Program Rationale, the Global Arts Studies Program will bring together disciplines, which although traditionally housed in different departments, are also inherently interdisciplinary. The coming together of art history, visual studies, musicology, ethnomusicology, music performance, and studio art will support the interdisciplinary goals of UC Merced both within and outside of GASP. Art history and musicology engage not only with the visual and the musical, but also with other cultural contexts that inform them such as history, literature, human encounters, spatial analyses, issues of trade, memory, and identity—contexts that are central to several humanities disciplines. Within GASP, students will learn to not only analyze visuals or sonic materials but also to examine them in conjunction with each other—a task typically not undertaken by traditional art history or musicology programs. For example, GASP majors will be required to take a course entitled “Image and Sound,” in which they will engage in multimedia analysis of a wide range of potential subjects, from film, television, and music video to music in ritual architectural spaces. Students in existing Majors such as Anthropology, English, Cognitive Science, History, Philosophy, Political Science, Sociology, and Spanish, and those with interests in World Heritage and performance studies will benefit from an engagement with GASP courses, which will allow students to use visual and sonic materials to enrich approaches to their respective disciplines.

GASP Majors, ARTS Minors, and other students will be able to take advantage of museums and performing arts centers in Merced and the Bay Area for course assignments. These will also be useful for faculty in developing their pedagogy. For example, the GASP Major gives us the potential to maintain and foster relationships between UC Merced and the Merced Arts Council and Playhouse Merced. With logistical support, such interactions can also be developed with the Asian Art Museum, the Museum of Modern Art in San Francisco, and centers of musical arts in the Bay Area, as well as with galleries and music halls throughout the Central Valley. Fostering relationships with community organizations and exposing students to Bay Area institutions will permit students to relate classroom knowledge to practical experiences. This will also connect students to potential job opportunities by creating networks in these community organizations.

The GASP Major will have a strong writing component. The writing skills students acquire, along with skills of close reading of visual and sonic texts, will prove useful in a wide range of Humanities, Social Science, and even Science disciplines.

Another significant contribution of the GASP Major to undergraduate education is the possibility of our majors to participate in the University of California Education Abroad Program (UCEAP).

They will feel more motivated to take up these programs as it will provide them an opportunity to visit historic sites, museums, and centers of performing arts outside the U.S.—spaces that they would have, thus far, only examined in class. The potential for GASP to move students towards UCEAP programs will not only broaden their worldview but will also foster an engagement with Humanities and Arts majors in the wider UC system. GASP’s focus on global networks that highlights cultural encounters and pays attention to both Western and non-Western materials will make students critically aware of the politics of our times as they are manifested in cultural objects.

1.2 Job market demand, graduate education/professional school prospect for majors and expected student demand

1.2.1 Job market demand and graduate education/professional schools

Broadly speaking, we are working on developing essential skills such as how to think critically, how to write, how to convince an audience, how to do research and distinguish reliable from unreliable sources. These are useful for a variety of jobs that require analytical and writing skills. We are also training students to appreciate and use sources that are different from the textual sources that historians typically use. Students will learn how we can develop historical and contextual analysis through visual and sonic sources. If they choose to pursue graduate studies, GASP majors will know the value of tangible and intangible materials of cultural production, which will help them in a variety of humanities and arts disciplines.

The GASP capstone sequence will help develop skills of research, writing, and analysis. It will also push students to engage with critical theory and use it to support their own research and arguments. The GASP program will also be excellent preparation for graduate school. We will shape visual arts students who can analyze sonic materials, and music majors who will be able to examine visual objects and spaces. GASP majors will make for attractive graduate school candidates in both Art History and Musicology because they will have training that goes beyond traditional programs in these disciplines.

Art History and Musicology and their comparative study are useful for a wide range of professions both in academic and cultural spheres. For example:

- a) Arts Administration & Management: Art curation in Museums and Galleries, Music Management, and Auction houses, Museum Education, Program Manager for Arts and Music-related Trusts, Foundations, and Grant-giving agencies.
- b) Art Criticism & Journalism: Art, Film, or Music critic or contributor in leading national newspapers or online web-zines.
- c) Art Law: International Art Law (after specialized graduate degree or relevant work experience).
- d) Media and Entertainment Industry: Advertising, Public Relations, Film and Media Studies, potentially go to Film School for specialized training.
- e) Heritage & Cultural Property Management: Travel and Tourism industry, UNESCO projects.
- f) Art, Music and Film Conservation: After specialized graduate degree or relevant work experience.
- g) Art or Music Repository: Art or Music Librarian or Archivist at an institution of higher learning or at a public or private archive. Head of a Visual Resources Center, which is often part of traditional Art History or Film Studies Departments, is also a possibility.
- h) Graduate Education: Visual studies, Film Studies, Art History, Ethnomusicology, Critical Musicology, History, Anthropology.

1.2.2 Expected student demand

We expect to attract a substantial number of students once a GASP Major is established based on several factors. Our enrollment data indicates students' sustained interest in arts courses. Based on SSHA's census data, there has been a demonstrative increase in the number of students who chose to pursue an ARTS Minor, which was established in 2008 and required students to take courses in both GASP and ARTS.

As there were more ARTS lecturers to offer a greater number of classes without prerequisites in the early years of the program, the enrollment numbers in ARTS have been historically bigger than those in GASP. In 2008, GASP was established as a prefix to designate research and scholarly courses in the arts, as opposed to technique- and practice-oriented classes in ARTS. Since taking over the role of the program lead for both GASP and ARTS in 2011, Prof. Wang initiated the process of integrating both programs into a coherent curriculum, which including cross-listing courses, decreasing our reliance on lecturer-taught classes, and increasing the variety of course offerings that would benefit more students.

Students in ARTS Minor

YEAR	NUMBER
2008-2009	15
2009-2010	40
2010-2011	72
2011-2012	69
2012-2013	58

GASP-ARTS Enrollment Data	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13	2013-14	Total Enrollment	Total Students taught	
ShiPu Wang	37	66	112	98	99	118	22	53		605	(F '10 on leave)
Kevin Fellezs	40	88	77	119	61	/	/	/		385	(left UCM in 2011)
David Kaminsky	/	/	/	/	/	/	52	72		124	(Joined in 2012)
Ken Yoshida	/	/	/	/	/	/	64	93		157	(Joined in 2012)
Aditi Chandra	/	/	/	/	/	/	/	88		88	(Joined in 2013)
Enrollment of faculty-taught GASP courses	77	154	189	217	160	118	138	306			
Number of Lecturers*	0	0	2	1	1	2	2	2			*See Note 1
Enrollment of lecturer-taught GASP courses	n/a	n/a	59	23	13	318	348	117			
Total GASP enrollment	n/a	n/a	248	240	173	436	486	423	2006	1359	
Dunya Ramicova			119	141	94	133	0	144			(AY 2012-13 on leave)
Enrollment of lecturer-taught ARTS courses			450	562	589	743	684	664			(excluding cross-listed GASP courses)
Number of Lecturers**			6	6	7	5	5	6			**See Note 2
Total ARTS enrollment			569	703	683	876	684	808	4323		
GASP + ARTS Total Enrollment****			817	943	856	1312	1170	1231	6329		***See Note 3

Notes

1. GASP has historically been allocated few lecturers. When hired, lecturers were asked to teach cross-listed courses that benefit both GASP and ARTS; the same has not applied to lecturers in ARTS due to their technique-oriented instruction.
2. For historical data consistency, this includes Ms. Lorraine Walsh, who was a SSHA lecturer in 2008-2012 and became a College One lecturer in 2012. She continues to teach ARTS courses that were created by the arts faculty, Prof. Ramicova, not by College One, however.
3. In 2011 and in anticipation of an eventual GASP Major, Prof. Wang began the process of integrating ARTS and GASP, as well as offering more GASP courses. The enrollment data reflects the gradual shift of focus.

1.3 Relation to existing undergraduate programs/B.A.s

1.3.1 Relations to programs on UC Merced campus

The rising interest in image and sound analysis in humanistic research and pedagogy also makes the skills students acquire in GASP courses highly desirable in other disciplinary settings. An English major who wishes to study visual representation in literary history will benefit from art history and visual studies courses; a student interested in theater will gain hands-on experience in ensemble and performance classes; a history major studying audio culture will gain a more robust understanding by taking music courses.

In addition to its interdisciplinary approach, the program's curricular structure reflects our commitment to study the cultural and intellectual effects of globalization. Many of our courses deal with postcolonialism, gender, race, and power that other disciplines on campus also address. Students enrolled in a Spanish course that examines transnational literature and film (e.g. SPAN 111: Empire, The Postcolonial, and Representation: Reading East & West) will most certainly find the subject of global visual arts quite useful. GASP's introductory requirements (GASP 3 and 5), electives, and upper-division sequence, all of which cover visual and sonic representation of gender and race, politics of art and historical memory, will complement many courses offered in History and Anthropology.

1.3.2 Relations to programs at other UC campuses

Most UC campuses offer degrees related to visual and sonic arts (i.e. BA in Art History). Therefore, it is important to establish a program dedicated to the practice and study of arts at UC Merced. A number of UC campuses have been very successful in establishing new and exciting programs that have impacted the humanities and much of their rigor emerge from their interdisciplinary model that also characterizes GASP. For instance, the History of Consciousness, a graduate program at UC Santa Cruz composed of literary scholars, historians, anthropologists, ethnomusicologists, artists, and political theorists, has led the humanities for decades. GASP adopts its similar pedagogical and academic structure to provide students with the necessary analytic skills to examine the complexity of creative expressions and cultural practices. However, GASP's curricular constellation that integrates visual, sonic, new media, and performance studies, offers a different theoretical design. Below is a list of arts-related programs at other UC campuses that are comparable to our approach.

UCLA

World Arts and Cultures program (WAC)

This interdisciplinary program explores cross-cultural understanding through arts, with emphasis on performance and dance. Like GASP, WAC's curriculum emphasizes global transaction of expressive practices in an effort to decenter the Western hegemonic tradition of art.

UCI

Visual Studies

The interdisciplinary graduate program in Visual Studies at UC Irvine combines art history and media studies. The program explores the meanings and practices of imaging across historical period and geographic regions.

UCSC

History of Art and Visual Culture Program (HAVC)

UC Santa Cruz's History of Art and Visual Culture program offers both undergraduate and graduate degree in Visual Studies. Similar to UCI's interdisciplinary program, HAVC combines art historical and cultural studies to examine representation and imaging in multiple media and cultural settings.

History of Consciousness

The History of Consciousness Department at UCSC is a graduate program that examines diverse theoretical approaches to gender, race, art, and politics. Its primary methodological framework is critical theory, which allows faculty and students to address issues that cut across multiple disciplines.

1.4. Availability of suitable preparatory at community colleges

Visual Arts: The study of the visual arts form a fairly significant part of the curriculum of the college system of California's Central Valley. Therefore, any transfer students from these institutions to UC Merced who wish to continue their study of visual materials will most likely have their basics in place. However, at almost all community and State colleges around UC Merced, the study of the visual arts (as art history or visual studies) is limited to large surveys of Western art history, which are located in either Studio Art or History programs. This means that while students will indeed learn the basics of art history, they will be restricted in that they will only examine one part of the world and not of the cultural encounters that shape the GASP program. Further, by studying visual or sonic material as secondary to History or Studio Arts, students at local colleges only approach it as secondary to those disciplines. Some larger institutions, such as the California State Universities and Fresno City College, do include wide-ranging surveys of Asian Art. However, their approach to art history follows the traditional, broad survey format. With GASP, we expand this approach by not only focusing on global cultural exchange without losing sight of local specificities as the basis of our lower division visual arts courses, but also by engaging with sonic materials so that our students have a more nuanced understanding of the visual as co-existing with other cultural materials.

Music: Most music programs at Community Colleges will generally have a "traditionalist" approach to music theory. Our approach is different but the first semester of a standard music theory sequence will probably satisfy our "Introduction to Music Studies: Elements of Music" requirement. A range of different courses might satisfy the "Music and Society" requirement at the discretion of the faculty, as long as the student has been given satisfactory ethnographic fieldwork research skills in that or another class (this requirement can also be satisfied with any ethnographic fieldwork methods class at UC Merced).

General: Music or Arts courses in which students have had to write a major research or analytical paper will satisfy the upper-division elective requirement. Ensemble and studio courses taken at other schools can also satisfy studio/ensemble requirements at UC Merced. The following courses must be taken at UC Merced: "Image and Sound," "Theories of Expressive Culture," "Senior Thesis."

The regional colleges surveyed include: Bakersfield College, College of the Sequoias, Cerro Coso Community College, Merced College, Porterville College, Modesto Junior College, San Joaquin Delta College, Reedley Community College, Taft College, West Hills College, California State University at Fresno, California State University at Stanislaus and Fresno City College.

2. Program Requirements

2.1 Lower division and upper division course requirements

Foundational sequence (lower division, no prerequisites) — 8 units

Introduction to Visual Culture [4 units]. This course will give students all the tools they need to enter advanced classes in film studies, art history, and visual analysis. No prerequisites.

Introduction to Music Studies: Elements of Music [4 units]. This course will give students all the tools they need to go into advanced classes in music. Students will learn to hear and discuss music in terms of rhythm, form, melody, harmony, timbre, and texture. No prerequisites.

One Additional Lower Division GASP or ARTS course. No prerequisites.

Skills and content sequence (lower division, with prerequisites) — 8 units

Image and Sound [4 units]. Writing-intensive seminar. Students engage in close readings of multimedia “texts,” e.g., films, music videos, video games, engaging all the tools learned in the foundational sequence. The focus here is on paper-crafting, developing a focused argument, thesis statements, outlines, abstracts, and so forth. Prerequisites: Introduction to Visual Culture and Introduction to Music Studies, Writing 10 or equivalent (may be taken concurrently). This course must be taken in residence.

At least one of the following two courses:

Global Art History [4 units]. This course is a historical overview of global cultural exchange as manifested in visual expressions and materials throughout the world. This functions as GASP's secondary source research methods course in which students continue to develop skills of visual analysis. Prerequisites: Introduction to Visual Culture, Writing 10 or equivalent (may be taken concurrently).

or

Music and Society [4 units]. This course will focus on the role music plays in society. This also functions as GASP's secondary source research methods course. Prerequisites: Introduction to Music Studies, Writing 10 or equivalent (may be taken concurrently).

Upper-division requirements — 12 units

Any upper division non-studio/ensemble GASP or ARTS course [4 units].

Topics and prerequisites will vary.

Any upper division non-studio/ensemble GASP or ARTS course, or Global Art History or Music and Society [4 units].

Topics and prerequisites will vary.

Any upper division GASP or ARTS course, or any studio/ensemble course(s) totaling 4 units.

Topics and prerequisites will vary.

Senior sequence — 8 units

Theories of Expressive Culture [4 units]. Reading-intensive cultural theory seminar. Students will read and respond to advanced theoretical writings relevant to the study of expressive culture.

Students in this course will also develop a proposal for the senior thesis. Prerequisite: senior standing; Image and Sound. This course must be taken in residence.

Senior thesis [4 units]. Writing seminar and workshop for senior thesis. Prerequisite: Theories of Expressive Culture. This course must be taken in residence.

Studio/ensembles — 8 units

Music and/or dance studio/ensemble course(s) totaling 4 units, upper or lower division. Topics and prerequisites will vary.

Visual arts studio course(s) totaling 4 units, upper or lower division. Topics and prerequisites will vary.

Total units to graduate with GASP Major: 44

2.1.1 ARTS Minor

The minor in ARTS enables students to explore art from three distinct yet related approaches: history (contextual analysis of visual, architectural, and aural formats), theory (critical and creative interpretation of texts) and practice (application of techniques and concepts).

Lower Division Minor Requirements [8 units]

- One lower division GASP course
- One lower division ARTS course

Upper Division Minor Requirements [16 units]

- A minimum of four upper division ARTS or GASP courses

2.1.2 A list of potential non-GASP courses that GASP majors are encouraged to take

ANTH 110: Migration, Diaspora, and Transnational Belonging

ANTH 112: Political Anthropology

ANTH 114: Social Memory

ANTH 126: Anthropological Approaches to Gender

ANTH 130: Material Culture

ANTH 132: History of Archaeological Interpretation

ANTH 140: Cultural Heritage Policy and Practice (cross-listed w/ WH 140)

ANTH 141: Writing Narrative for Archaeology (cross-listed w/ WRI 141)

ANTH 142: Archaeology of Colonialism

ANTH 144: Archaeology of Religion

ANTH 172: Ethnohistory

ANTH 175: Ceramic Analysis

ENG 020: Introduction to Shakespeare Studies

ENG 032: Introduction to Chicano/a Culture and Experiences (cross-listed w/ CCST 060 & SPAN 060)

ENG 056: Introduction to World Drama

ENG 100: Engaging Texts: Introduction to Critical Practice (cross-listed w/ SPAN 100)

ENG 106: Early English Drama

ENG 151: Advanced Shakespeare

ENG 165: Tragic Drama

HIST 010: Introduction to World History to 1500

HIST 011: Introduction to World History Since 1500

HIST 040: History of Technology in Society I (cross-listed w/ ENGR 040)

HIST 041: History of Technology in Society II

HIST 060: The Silk Road

HIST 070: History of Islam I: From Muhammad to the Caliphate
 HIST 071: History of Islam II: From the Caliphate to the Present
 HIST 080: History of China Through the Mongol Conquest
 HIST 081: History of China Since the Mongol Conquest
 HIST 101: Visual Arts of the Twentieth Century (cross-listed w/ GASP 101)
 HIST 103: Critical Popular Music Studies (cross-listed w/ GASP 131)
 HIST 112: History of Islamic Art and Architecture (cross-listed w/ GASP 105)
 HIST 113: History of the Gunpowder Empires
 HIST 116: History of Decolonization in the Twentieth Century
 HIST 122: That's the Joint: Race, Gender, and Migration in Hip-Hop History
 HIST 123: Comparative Race and Ethnicity in the United States
 HIST 124: African American History from Slavery to Civil Rights
 HIST 126: Race and Nationalism in American Art (cross-listed w/ GASP 175)
 HIST 129: Introduction to Chicano History
 HIST 130: The Cold War, 1941-1991
 HIST 138: Topics in Visual Culture (cross-listed w/ GASP 151)
 HIST 158: Topics in Middle Eastern History
 HIST 171: Modern European Intellectual History
 SPAN 105: Hispanic Cultures I
 SPAN 106: Hispanic Cultures II
 SPAN 121: Spanish Golden Age
 SPAN 122: Spanish (Peninsular) 18-19 Centuries
 SPAN 123: Spanish (Peninsular) 20-21 Centuries
 SPAN 140: Latin American Colonial Literature
 SPAN 143: Latin American Literature since Independence
 SPAN 113: U.S. Latino/a Literature (cross-listed w/ ENG 113)
 SPAN 114: Latinos/as in Children's Literature and Film
 SPAN 115: Chicano/a Literature (cross-listed w/ ENG 115)
 SPAN 111: Empire, The Postcolonial, and Representation: Reading East & West
 SPAN 144: Caribbean Literatures and Cultures
 SPAN 131: Transatlantic Modernismo
 SPAN 145: Novel of the Latin American Dictator
 SPAN 146: Latin American Film and Fiction
 SPAN 147: Latin American Boom
 SPAN 149: The Fantastic, Magical Realism, Realism, and Testimonials
 SPAN 151: Diasporas and Exiles in Latin Am
 SPAN 153: Bilingualism and Borders in Hispanic Literatures
 SPAN 154: Hispanic Drama and Performing
 SPAN 173: Erotic Novel and Film

2.2 Program Learning Goals and Outcomes

2.2.1 Program learning goals

The program learning goals of GASP include:

1. Introduce students to the history, theory and practice of the arts in a global context.
2. Guide students in studying all fields of creative expression in cultures throughout the world.
3. Help students develop the skills they need to critically engage culturally diverse media and to explore creative processes and material connections.
4. Offer students opportunities to acquire research, creative and hands-on experiences through course projects and program-wide events.
5. Foster a new generation of critical thinkers with global and interdisciplinary perspectives grounded in rigorous acquisition of historical and theoretical knowledge.

2.2.2 Program learning outcomes and how course requirements address intended learning outcomes

The following Program Learning Outcomes (PLOs) describe the critical skills and knowledge that students in the GASP Major, as well as in arts courses, are expected to acquire upon the completion of their undergraduate education.

1. Describe visual and aural texts in technical and theoretical terms.
2. Analyze cultural, visual, aural and spatial procedures within their historical and conceptual contexts.
3. Apply theoretical models from multiple schools of thought in art history/visual studies and musicology/ethnomusicology.
4. Conduct research specific to critical studies of the arts.

PLOs 1, 2, and 3¹² are existing PLOs for the current Arts Minor and serve as GASP Major's PLOs because they are essential skills that we expect students pursuing either a GASP Major or an Arts Minor to have. PLO 4 is an addition here to highlight GASP's emphasis on research.

2.2.3 Goals across coursework, PLOs, SSHA and UC Merced

The following Curriculum Chart illustrates how the PLOs correspond with the required courses in the proposed GASP Major.

A1 = Introduction to Visual Culture A2 = Introduction to Music Studies B1 = Global Art History

¹ Slight adjustments to this PLO have been made for the GASP major.

² Slight adjustments to this PLO have been made for the GASP major.

B2 = Music and Society
 C1 = Image and Sound
 D1 = Theories of Expressive Culture
 E = Additional upper division courses in ARTS and GASP (electives)

	PLO 1	PLO 2	PLO 3	PLO 4
A1	I, D	I	I	I
A2	I, D	I	I	I
B1	D	I	D	D
B2	D	I	D	D
C1	D	D	D, M	D
D1	M	M	M	D, M
E	D, M	D, M	D, M	D, M

(I = Introduction; D = Development; M = Mastery)

The GASP PLOs support multiple SSHA undergraduate education goals in important ways. With our focus on the critical studies of visual and aural expressions, the GASP Major supports SSHA's mission of serving "regional, state, national, and international communities as a multi-interdisciplinary partner within a research-intensive public university" committed to innovative and substantive research, excellent teaching, and student-focused learning." As the GASP curriculum emphasizes helping students acquire a diverse skill set through research projects, creative presentations, and hands-on experiences (e.g. exhibition curation, recital and performance organization, symposium and event promotion), we fully contribute to SSHA's overall goal of fostering students' "intellectual growth," preparing them for "marketable, challenging careers and professions," "instilling the values of lifelong learning," and encouraging "civic responsibility, public service, and understanding in a global society."

The Global Arts Studies PLOs align with the goals of the University of California, Merced in several ways. Below we outline how the degree and its PLOs link with each of the Eight Guiding Principles of General Education.

- A. Aesthetic Understanding and Creativity: All GASP PLOs and courses help students meet this goal.
- B. Communication: In all GASP courses we stress the importance for students to acquire communications skills to be able to articulate informed arguments based on the specialized knowledge they obtain in class.
- C. Decision-Making: This is at the core of all GASP courses because all PLOs require students to make informed application of the knowledge and research findings that they obtain in all assignments and research projects. We are dedicated to teaching our students how to best use the creative and analytical tools we have given them—within the limitations we have placed upon them—specifically in order to develop their decision-making skills to the utmost.

Whenever they improvise music within a given scale, sculpt with a given material, or write an argumentative essay on an assigned topic, they are honing those skills.

D. Scientific Literacy: GASP courses cover wide-ranging topics that include the scientific history and research in visual and aural perception, artistic materials, built environment and engineering principles, and the development of digital technologies in the arts. Sound and light operate according to the laws of physics, and our perceptions of them operate on biologically as well as socially determined principles. Our students will learn how these laws and principles operate in tandem.

E. Development of Personal Potential: All GASP PLOs aim at helping students achieve academic excellence through not only acquiring specialized knowledge of the arts, but also applying their knowledge to research and creative projects that will facilitate the discovery, development and realization of their potential and strengths.

F. Leadership and Teamwork: GASP courses are structured around discussion-driven lectures and seminars, which are supplemented with collaborative assignments.

Students have ample opportunity to learn to work with their peers, resolve disagreement and conflict, share resources and responsibilities, and develop leadership skills and good work ethic.

G. Ethics and Responsibility: We teach our students to think critically about sonic and visual culture—things that society in general tells us are peripheral and unimportant, perhaps even frivolous, and yet which play a major role in constituting society itself. We believe that getting students in the habit of asking questions about fundamental things they are told they should not be asking questions about—and then answering those questions with clarity and intelligence—is critical to their advancement of human ethics on the whole.

H. Self and Society: We teach our students to understand and analyze the world around them via direct visual, aural, and corporeal impulses—channels that in all societies dominate our perceptions, and yet otherwise in scholarly discourse are so often and easily marked secondary in favor of scientific quantifiability and the black-and-white solidity of the written word.

UC Merced Eight Guiding Principles of General Education

The following chart illustrates how the GASP PLOs correspond with the eight UC Merced [Guiding Principles of General Education](#).

GASP PLOs	Sci Lit	Decision Making	Comm	Self & Soc	Ethics & Respons	Leadshp & Teamwk	Aesth & Creatvty	Pers Potntl
1	x	x	x	x	x	x	x	x
2	x	x	x	x	x	x	x	x
3	x	x	x		x	x	x	x
4	x	x	x		x	x	x	x

2.3 Assessment

Global Arts Studies faculty members have developed a full assessment plan that will satisfy the requirements for WASC accreditation, along with the new Core Competency requirements. We describe the principal components of the plan below. In the 2012-2013 academic year, the Arts minor changed its PLOs to the current four, which will be retained also for the GASP major, with one additional one to be added. In the 2012-2013 academic year, faculty members assessed PLO 4 of the Arts minor (different from PLO 4 in the GASP major). In the 2013-2014 academic year, faculty members assessed PLO 1 of the Arts minor (which will also be PLO 1 of the GASP major).

Through assessment activities in previous years, we gained insight on the sequencing of courses and cohesion of curricular training for students – core considerations in the building of the GASP major. For example, in AY 2012-2013, we identified a need to slightly alter the PLOs in order to clarify expectations for student learning in the program. Also in the same AY, we saw a need for curriculum coordination across the disciplines within ARTS-GASP to emphasize the PLO throughout the program coursework and to ensure that the PLOs are delivered in the appropriate courses. Ultimately, our experience with program assessment has allowed us to create a solid plan for the major in GASP. Previous year assessment reports from the Arts minor (for which the categories were different) will be made available upon request.

The following subsections describe the use of assessment processes from the Arts minor to also be used in the GASP major with and additional components in line with the new GASP major.

2.3.1 Timeline & Goals

We aim to use the assessment process to enhance the goals of our degree unit, improve our teaching and student learning, and increase the success of our students in their future education and labor market outcomes. We will begin implementing assessment of our GASP major in AY2015-16. PLOs 2, 3, and 4 will be assessed in AYs 2014-15, 2015-16, and 2016-2017, respectively. These three PLOs are remaining to be assessed from the previous Arts minor (earlier assessment reports are available upon request). The previous assessment results allow us to predict the ways that students in the GASP major will continue to achieve the ideals mapped-out in the PLOs and likewise benefit from the new major.

PLO 1, assessed AY 2013-14 as part of Arts Minor

PLO 2 (and aligning Core Competencies), to be assessed AY 2014-15 as part of Arts Minor

PLO 3 (and aligning Core Competencies), to be assessed AY 2015-16

PLO 4 (and aligning Core Competencies), to be assessed AY 2016-17

Once we have begun offering the senior seminar, we will evaluate our goals and our assessment tools to decide whether to continue this four-year cycle or to focus our assessment on the senior seminar projects. Continuation or alteration will depend on analyzing our own assessment methodology and student need. The GASP faculty will have one member serve as a “Faculty Assessment Organizer” (FAO) who will be in charge of facilitating our plan.

2.3.2. Evidence of Student Learning

How evidence will simultaneously serve as student learning data for exploring the PLOs and Core Competencies, how it will be analyzed, and how we will use it to improve student learning. Each year, one or more Core Competencies will be assessed along side the targeted PLO. Below, we list the Core Competencies that align with each PLO. We will meet the [accreditation requirement](#) of all Core Competencies assessed by AY 2017.

Outcome 1: Describe visual and aural texts in technical and theoretical terms.

Core Competencies: Writing Communication and Oral Communication

Direct Evidence: Student assignments. Faculty will assess student work by means of a rubric. Where work is to be evaluated in distinct disciplines (e.g., music vs. visual arts), separate, though coordinated, rubrics may be used. Where work from multiple classes within the same discipline is being evaluated at once, a control set of assignments will be read, assessed, and discussed by all faculty within that discipline in order to guarantee parity.

Indirect Evidence: We will rely on the results of the graduating senior survey administered each spring, and the alumni survey administered each summer.

Outcome 2: Analyze cultural, visual, aural and spatial procedures within their historical and conceptual contexts.

Core Competencies: Writing Communication, Oral Communication, Critical Thinking, and Information Literacy

Direct Evidence: Student assignments. Faculty will assess student work by means of a rubric. Where work is to be evaluated in distinct disciplines (e.g., music vs. visual arts), separate, though coordinated, rubrics may be used. Where work from multiple classes within the same discipline is being evaluated at once, a control set of assignments will be read, assessed, and discussed by all faculty within that discipline in order to guarantee parity.

Indirect Evidence: We will rely on the results of the graduating senior survey administered each spring, and the alumni survey administered each summer.

Outcome 3: Become familiar with multiple schools of thoughts in art history/visual studies and musicology/ethnomusicology.

Core Competencies: Writing Communication, Oral Communication, and Information Literacy

Direct Evidence: Student assignments. Faculty will assess student work by means of a rubric. Where work is to be evaluated in distinct disciplines (e.g., music vs. visual arts), separate, though coordinated, rubrics may be used. Where work from multiple classes within the same discipline is being evaluated at once, a control set of assignments will be read, assessed, and discussed by all faculty within that discipline in order to guarantee parity.

Indirect Evidence: We will rely on the results of the graduating senior survey administered each spring, and the alumni survey administered each summer.

Outcome 4: Acquire research methodologies specific to critical studies of the arts.

Core Competencies: Writing Communication, Oral Communication, and Information Literacy

Direct Evidence: Student assignments. Faculty will assess student work by means of a rubric.

Where work is to be evaluated in distinct disciplines (e.g., music vs. visual arts), separate, though coordinated, rubrics may be used. Where work from multiple classes within the same discipline is being evaluated at once, a control set of assignments will be read, assessed, and discussed by all faculty within that discipline in order to guarantee parity.

Indirect Evidence: We will rely on the results of the graduating senior survey administered each spring, and the alumni survey administered each summer.

2.3.3 Analysis and participants

The assessment of the GASP major will be based on the work of all students in their senior year. However, as the number of students in the GASP major rises, a certain number of students representing the following groups will be selected:

- Students who have expressed a primary interest in music.
- Students who have expressed a primary interest in visual arts.
- Students who have expressed equal interest in music and visual arts.

We will assess each of our PLOs during the academic year. Throughout the following summer, faculty and SSHA staff will enter the data and the faculty will produce results by the end of the subsequent fall semester (with an annual submission deadline of March 1).

Assessment Plan Activity	Who
Evidence collection	Faculty Accreditation Organizer (FAO) and at least one additional faculty member (rotates depending on which course[s] are included in the assessment plan)
Data entry	Faculty
Data analysis	FAO
Dissemination of results	FAO will distribute to all instructional staff (faculty, lecturers, TAs)
Implementation of findings to improve student learning	All faculty

2.3.4 Use of findings

Annual assessment findings have been used to improve student learning in several ways and we will continue in this tradition for the assessment of PLOs 2, 3 and 4. First, we will disseminate findings to all instructional staff, including faculty, lecturers, and teaching assistants so that they can identify areas of strength and weakness. Second, all faculty will participate in a discussion at least once a year about whether the results from the assessment

suggest ways in which we may be able to improve our curriculum, alter the curriculum content, enhance students' skill development, or change our pedagogy. Third, we will share the results with students via the website and in informal gatherings.

2.4 Samples of study for a BA degree in GASP

What follows are four sample plans of study for a BA degree in GASP. The first assumes that the student begins taking the necessary courses upon arriving at UC Merced as a freshman. The second assumes that the student begins taking the necessary courses in the sophomore year. The third assumes that the student begins taking the necessary courses in spring of the freshman year, and then spends a junior year abroad. The fourth assumes that the student is a junior transfer from a traditional community college music major.

2.4.1 Sample study plan, beginning freshman year

Freshman year (fall):

Introduction to Visual Culture

Freshman year (spring):

Introduction to Music Studies: Elements of Music

Music of Asia Pacific

Sophomore year (fall): Multimedia Studio

Sophomore year (spring): Global Art History

Image and Sound

Junior year (fall):

Critical Popular Music Studies

Nordic Dance Ensemble (2 credits) Junior year (spring):

Museums as Contested Sites

Nordic Dance Ensemble (2 credits) Senior year (fall):

Theories of Expressive Culture

Music and Society

Senior year (spring): Senior thesis

2.4.2 Sample study plan, beginning sophomore year

Sophomore year (fall):

Introduction to Visual Culture

Substances of Visual Art

Sophomore year (spring):

Introduction to Music Studies: Elements of Music

Multimedia Studio

Junior year (fall):

History of Clothing, Costume, and Fashion: Euro-centric Pre-History to 1800

Introduction to Music Theater Vocal

Junior year (spring): Global Art History Image and Sound

Senior year (fall):

Theories of Expressive Culture

Fundamentals of Three Dimensional Design

Senior year (spring): Senior thesis

History of Clothing, Costume, and Fashion: Euro-centric 1800 to 1980

2.4.3 Sample study plan, beginning freshman spring, with junior year abroad

Freshman year (spring):

Introduction to Music Studies: Elements of Music

Techniques of Interdisciplinary Research in Arts

Sophomore year (fall):

Introduction to Visual Culture

Music and Society

Learning to See in Three Dimensions

Sophomore year (spring): Global Art History Image and Sound

Architecture Design Studio: Modern Houses

Senior year (fall):

Theories of Expressive Culture

African American Music of the Twentieth Century

Senior year (spring): Senior thesis

Introduction to Vocal Jazz Repertoire

2.4.4 Sample study plan, junior transfer

Prerequisites covered before arriving at UC Merced (community college music major):

Introduction to Music: Elements of Music (= Music Theory I)

One Additional Lower Division GASP or ARTS course (= Music Theory II) Music and Society
(= History of American Popular Music)

Music ensembles, 8 credits (= Wind ensemble, four semesters)

Junior year (fall):

Introduction to Visual Culture

Learning to See: Beginning Photography

Junior year (spring): Image and Sound Global Art History

Senior year (fall):

Theories of Expressive Culture

Critical Popular Music Studies

Senior year (spring): Senior thesis

2.5. Catalog Description

The Global Arts Studies Program (GASP) at UC Merced educates students in the history, theory, and practice of the arts in a global context. The program brings together disciplines traditionally housed in different departments, including art history, visual studies, musicology and ethnomusicology, music performance, and studio art. The GASP curriculum integrates creative practice and hands-on training (ARTS 40%) with the theoretical analysis of visual, sonic, and material culture (GASP 60%). Our aim is to build an arts research program that fosters a new generation of critical thinkers with global and interdisciplinary perspectives grounded in rigorous acquisition of historical and theoretical knowledge.

The program is global in many senses of the word. We study all fields of creative expression in multiple global contexts with equal rigor, from film screen to dance club, from ritual and touristic practices to museums and concert halls. [Our faculty](#) of ethnomusicologists and art historians helps students refine the skills they need to critically engage culturally diverse media. Lecture courses, seminars, studio classes, and ensembles are designed to explore creative processes and material connections.

Working closely with faculty, our students conduct original research and acquire nuanced insights in both sonic and visual realms. Students further deepen their understanding of global arts through hands-on training in drawing, painting, sculpture, photography, music, and dance in a variety of media and cultures. GASP offers students ample opportunities to develop their professional skills by participating in community-oriented events—curating exhibitions, managing the UCM Art Gallery, and organizing recitals, concerts, and multimedia performances.

3. Annual Assessment and Accreditation

Submitted Arts Minor Annual PLO Assessment Reports are available upon request. The Reports that are available include one that is specific to the Arts Minor (AY 2012-2013) and one that overlaps with the proposed GASP major (PLO 1, AY 2013-2014). Both available reports illustrate our assessment practices and how we utilize findings.

4. Resource Needs and Plan for Providing Them

4.1 Faculty

In AY 2014-15, the core faculty for GASP will be:

1. Aditi Chandra, Assistant Professor of Art History: Islamic and South Asian art and architecture, Colonial & Postcolonial Studies, Travel and the Visual, Cinemas of India.
2. Jayson Beaster-Jones, Assistant Professor of Ethnomusicology: Music as commodity, South Asian popular music.
3. David Kaminsky, Assistant Professor of Ethnomusicology: Swedish Folk Music and Dance, Music and Identity.
4. Duniya Ramacova, Professor of Art History; History of Costume, Ethnic Costume, Design
5. ShiPu Wang, Associate Professor of Art History: Twentieth-Century Euramerican Art with an Emphasis on Diasporas, Race and Nationalism.
6. Ken Yoshida, Assistant Professor of Art History: Postwar Japanese Art, Film Studies and Critical Theory.

Ethnomusicology/Critical Musicology

Our goal is to fill one more area of critical need in an integrated curriculum: music/sound studies in relation to digital technology. A new faculty hire with expertise in sound and music as it relates to digital technology will bridge a number of intra- and interdisciplinary gaps and be a valuable resource for both our graduate and undergraduates. They will round out our strengths in film and media studies, which are currently weighted toward the visual end. They will foster interdisciplinary connections via the digital humanities, and bring in new perspectives on new technologies as mechanisms for the globalization of musical experience. Moreover, they will help prepare our students for new sociotechnological developments both inside and outside of academia.

4.1.1 Teaching rotation

We can initiate the major with six faculty members in Global Arts Studies: two in music and four in visual arts. An additional music faculty member in the following year would help us to offer the full range of senior courses, and graduate our first GASP majors. If a tenure track line is not available, a lecturer would also serve.

A future expansion in faculty would further allow us to offer (a) all of our required courses once per semester, (b) a robust selection of upper-division courses in both music and visual arts, and (c) a selection of service courses for the general student body.

In addition, we would be able to offer regular graduate courses, and to function as a strong pool of advisers and committee members for graduate students interested in doing work in both music and visual arts.

The chart outlines a potential teaching rotation for the required GASP courses with our current five faculty in place in the first year, and a sixth in the second (if we are unable to hire a sixth faculty member, the additional load could be covered by a lecturer). It follows our current three-course teaching load. The rotation allows each student to take at least one course with each of the GASP faculty.

AC (Aditi Chandra), JBJ (Jayson Beaster-Jones), DK (David Kaminsky), KY (Ken Yoshida), SPW (ShiPu Wang), and DR (Dunya Ramicova).

A1 = Introduction to Visual Culture

A2 = Introduction to Music Studies

B1 = Global Art History

B2 = Music and Society

C1 = Image and Sound

D1 = Theories of Expressive Culture

D2 = Senior Thesis

E = Additional upper division GASP and ARTS courses (electives)

F1 = Fall 1st Year S1 = Spring 1st year F2 = Fall 2nd Year S2 = Spring 2nd Year

	AC	JB	DK	KY	SPW	DR
A1	/	/	/	F1	/	
A2	/	/	F1	/	/	
B1	F1	/	/	/	/	
B2	/	/	F1	/	/	
C1	/	F1	/	/	/	
E	F1	/	/	F1	F1	F1

	AC	JB	DK	KY	SPW	DR
A1	/	/	/	/	S1	
A2	/	S1	/	/	/	
B1	/	/	/	/	/	S1
B2	/	/	S1	/	/	
C1	/	S1	/	/	/	
E	S1	/	/	S1	S1	S1

	AC	JB	DK	KY	SPW	DR
A1	/	/	/	F2	/	/
A2	/	F2	/	/	/	/
B1	F2	/	/	/	/	/
B2	/	/	F2	/	/	/
C1	/	/	/	/	/	F2
D1	/	/	F2	/	/	/
E	/	/	/	F2	F2	F2

	AC	JB	DK	KY	SPW	DR
A1	/	/	/	/	S2	/
A2	/	S2	/	/	/	/
B1	/	/	/	S2	/	/
B2	/	/	S2	/	/	/

C1	S2	/	/	/	/	/
D2	/	S2	/	/	/	/
E	S2	/	/	/	S2	S2

4.2 Needs for specialized staff

ARTS and GASP collectively serve over 1,100 students per academic year in classroom settings alone—the number is of course greater when expanded to include audience members, event attendees, and gallery patrons. Much of this service goes beyond classroom teaching and advising to include space, resource, and equipment management; as well as exhibition, event, and concert planning. As the Arts grow at UC Merced, so will these responsibilities. Already the administrative burden is beyond what we consider reasonable for faculty, and our lack of dedicated staff severely limits the services we are able to provide to students and community.

Ideally, we would like to have two ARTS LPSOEs in place by the time we begin to offer the GASP Major in Fall 2016. One would be in music, the other in visual arts, and each would have a two-course reduction to shoulder the administrative burdens of their respective fields—coordinating and managing ARTS and GASP schedules and lecturer/curricular requests, managing equipment and space, and so forth.

One LPSOE will offer ARTS or GASP courses related to digital humanities and/or museum studies, two areas of focus in the Interdisciplinary Humanities Graduate Program. In addition to administrative responsibilities, the LPSOE will also assist in managing the UCM Art Gallery programming through teaching one to two courses in museum studies, with GASP faculty's input and involvement. The Gallery has offered shows that are interdisciplinary in content and presentation, and the LPSOE will continue to organize exhibits that explore intersections of digital, visual, aural, and performative arts—the research interests of several Interdisciplinary Humanities Graduate Program faculty.

The other LPSOE will teach classes in sound recording, mixing, and digital music. The LPSOE will also manage the media lab, music practice rooms, and film viewing stations --particularly for the required Image and Sound course. The LPSOE will be able to become an important contributor to a proposed HumLab that offers tools and training for faculty and graduate students working on public humanities projects.

If resource allocation does not allow the hiring of two LPSOEs by 2016, the abovementioned administrative functions could be handled by a single full-time dedicated staff person, until such time as those resources do become available.

4.3 Specialized space needed

To fully support an integrated curriculum in GASP, we need the following specialized spaces:

- A multimedia room with viewing stations equipped with computers that could handle video and sound editing. As these files tend to be large in size, computers with large amounts of RAM and fast CPU are essential. The Center of Humanities is creating a

multi-media production work station, and some computers have begun to be tasked in this way in the SSM student computer lab.

- A recording studio with separate mixing booth, soundproofed, ventilated, and equipped with mixing board, microphone setup, and cables. Creation of this space is currently in process (SSM 122 is being adapted for this purpose).
- A combined music and dance rehearsal space, soundproofed and outfitted with dance floor and mirrors. Creation of this space is currently in process (SSM is being adapted for this purpose).
- An additional studio art classroom will greatly alleviate the current burden of using only one classroom for all courses regardless of the art medium under study. As divergent materials are used in these classes, it is of paramount importance, for the health of the students and instructors, to be able to use separate chemicals (e.g., those found in paints) in different spaces.
- Several well-ventilated and temperature-consistent storage rooms for musical instruments, media equipment such as video cameras, hard drives, microphones, and other necessary devices, and potential art collections. SSM 152 is currently being adapted for this purpose.

4.4 Library resources

We are currently working with the library to implement a digital streaming service that would allow students to view films assigned in class.

We are also in the process of increasing the book collection in the library as texts in the areas we teach are lacking at present. The library staff have been forthcoming and have started ordering books that are not already available as e-texts.

5. Potential for non-Majors to participate

There is a fairly large number of Arts Minors at UC Merced, numbering at about 60-70 in the past two years, who will naturally gravitate towards the GASP major. However, the inherent interdisciplinarity of both art history and musicology will naturally allow for GASP courses to be of interest to non-Majors. For example, students of Chinese, Islamic, or American history will profit from an engagement with the arts and music of those cultures. Anthropology AND Archaeology students will no doubt be interested in the study of pre-modern art and architecture. English majors with interests in theater and performance studies can broaden their education by taking GASP's performance-focused courses that engage both music and theater. GASP Courses on aesthetics, race, and national identity will appeal to Philosophy and Political Science Majors. Courses in visual arts and music will be useful for Cognitive Science majors keen to learn about the impact of images and sound on the brain. GASP majors will also be enriched by their interactions with students in all of these various fields.

If potential majors are unable to take required courses due to overenrollment, the program will generate major-only sections of those courses. However, we do not anticipate this as a problem in the first few years of the major.

6. Timetable for implementation

We propose implementation of the GASP Major in Fall 2016. Students with Freshman, Sophomore, or first-semester Junior standing in Fall 2016 would be allowed to change their major to a GASP Major, per the UC Merced Change of Major Policy. Students with second-semester Junior or Senior standing as of Fall 2016 will not be able to declare GASP as a major. Transfer students will be allowed to enter the program as of Fall 2017.



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November 7, 2014

To: GASP Major Proposal Faculty

Re: GASP Major Proposal

On October 29, 2014, the School of Social Sciences, Humanities and Arts Curriculum Committee met to review and discuss the submitted GASP Major Proposal. We received the major at our first meeting, on September 29, and postponed discussion until October 29, when all members would have had time to read and analyze the proposal fully.

The CC wants to congratulate you on an innovative and fresh approach. While some of us have concern about proposing any new major in the current UC climate, as many of us had a strong feeling that a UC campus without an arts major should not exist. With both in mind, we look and respond to your proposal with a view to its necessity and ways to make it function.

First, and technically, Megan Topete has adjusted the courses on pages 8 – 9, in section 2.1.2, to remove courses that do not exist in ENG and to add cross listing when appropriate. You might also reach out to faculty in majors within SSHA and beyond to expand your list. Megan also pointed out that the Arts Minor is listed incorrectly in the GASP Major Proposal. It does not match the [general catalog](#). We have concerns that UGC will delay your proposal because of this error. The committee also expressed concern over the teaching rotation chart included in the major, since it does not list classes and is thus less clear than it could be on how and which faculty will deliver the courses this ambitious major requires.

Our other concerns fall into the area of resources, especially in terms of projected needs for faculty, growth, and space.

As to the first, the committee expressed a desire for you to be clearer on your hiring needs/expectations. Specifically, on p. 17 the major proposal says “it is crucial to have an additional ethnomusicologist or critical musicologist join us by the time the GASP Major is offered.” But it backtracks quite soon to “FF as of year 2 or a lecturer.” Basically, this raises the question: is the hire crucial or not? But more broadly, it asks the question of if the major can launch in the current hiring climate. If funding is not available for a faculty search or lecturer hire, how will the major function? Working on the basic question of whether students can get the courses they need when the major launches, a concern all new majors face, the committee also expressed concern over class size, student faculty ratio and teaching load. Given that the courses in the major will more than likely attract non majors, will there be room in classes and faculty enough to serve the needs of majors? In the most basic iteration, if the major launched now, would existing faculty and lecturer

FTE be enough?

Beyond the major's launch, the CC has some concern over its optimistic growth projections. Will GASP faculty be reaching out to non UCM faculty and community partners, both of which can augment the current structure? With the potential non major appeal of many courses, the CC discussed the idea that some UCs make courses in performing arts for majors only to help manage the balance. The committee also wondered about GASP's potential following of the PSY and SOC slow growth pattern, which PSY structured so that GE courses are reserved for majors and minors by adding a pre req. Finally, the committee would like some assurance of how the major will function if it does not grow to the robust ten member faculty it ideally projects.

Growth needs also seem projected around space expansion. In 4.3, the major specializes space needs. Please clarify which items on the list have been provided and which have not and how the major will move on should specifically listed items not in existence not come to fruition.

The committee expressed a general concern for the workload projected for the LPSOE and urges GASP to think of associate director designation. LPSOEs can take administrative positions, and a clearer explanation of how GASP'S would do that, administratively, will make their projected work load justification clearer.

Overall, the committee hopes you will address our concerns and looks forward to a response sent to Megan Topete (mtopete@ucmerced.edu) no later than Friday, December 5. We are impressed by the scope and ambition of your proposal.

Sincerely,

Jan Goggans
Chair, SSHA Curriculum Committee

CC: James Ortez, Associate Dean, SSHA
Megan Topete, Manager of Instructional Services, SSHA
Morghan Young Alfaro, Manager of Student & Program Assessment



SCHOOL OF SOCIAL SCIENCES, HUMANITIES AND ARTS
GLOBAL ARTS STUDIES PROGRAM

UNIVERSITY OF CALIFORNIA, MERCED
5200 NORTH LAKE ROAD
MERCED, CA 95343

December 1, 2014

To: SSHA Curriculum Committee

Re: GASP Major Proposal

GASP faculty met on November 21 to address the concerns of the November 7 memo from the SSHA curriculum committee. We made a number of adjustments to the proposal that we hope will address the concerns of the committee. These changes include:

- 1) In section 2.1.1, the description of the Arts Minor in the proposal was adjusted to match the catalog description of the minor.
- 2) In section 4.1, Dunya Ramicova was added to the list of core faculty; language indicating the immediate need for an additional musicologist was removed.
- 3) In section 4.1.1, Dunya Ramicova was added to teaching rotation. Additionally, GASP faculty noted that a list of classes and key were included in this section above the table and abbreviations for these classes are used in the table, which should clarify confusion about reading the teaching rotation schedule.
- 4) In section 4.4.1, the language about future faculty was adjusted in order to compensate for the current hiring climate at UCM. As such, the proposal should now indicate that there are sufficient faculty to begin the major, even as it points to future faculty needs (i.e. a musicologist).
- 5) In section 4.2, LPSOE faculty positions were each given a two-course reduction to compensate for heavy administrative burden.
- 6) In section 4.3, added language to the description of specialized spaces that indicates which spaces are already being adapted for GASP needs. At the present time, all but one of these spaces are in process.
- 7) In section 5, added language that indicates that major-only sections will be created in the case of overenrollment of core GASP classes.

Please let us know if you have any other suggested changes to the proposal.

COMMITTEE ON ACADEMIC PLANNING AND RESOURCE ALLOCATION (CAPRA)
ANNUAL REPORT
AY 2014-2015

To the Merced Division of the Academic Senate:

The Committee on Academic Planning and Resource Allocation (CAPRA) held a total of 12 regularly scheduled in-person meetings and conducted some business via email with respect to its duties as outlined in UC Merced's Senate [Bylaw II.IV.1](#).

For the third consecutive academic year (see annual reports from [2012-2013](#) and [2013-2014](#)) the campus experienced another transition year in terms of a new budget and planning process. The Provost/EVC, in conjunction with a steering committee comprised of faculty members, continued to refine the strategic academic focusing (SAF) initiative and the research pillars that will guide investment of resources and ladder-rank faculty hiring for the next six years. While CAPRA conducted normal Senate business, much of the academic year was focused on determining CAPRA's role in the SAF initiative and how CAPRA should request the traditional academic plans and FTE allocations from the Schools or request FTE proposals in concert with the Provost's SAF process.

FTE Requests Process

CAPRA met with Provost/EVC Peterson over the summer of 2014 to discuss updates on the strategic academic focusing (SAF) process and the activities of the SAF steering committee.

At the end of spring semester in the last academic year, CAPRA submitted a memo to the Provost/EVC with a request for a listing of faculty lines that were allocated last year and a list of all lines that were allocated in previous years. CAPRA's intention was to formulate a tracking system to better plan for future FTE allocations. The Provost/EVC sent a response in fall 2014 semester which CAPRA considered and will keep in its records for future planning.

In an effort to gain a better understanding of the SAF process and its timeline, CAPRA met with two members of the SAF steering committee in fall 2014. The committee's main concerns were 1) deliverables from the SAF process and the deliverables' rationale

and 2) defining the role of the Academic Senate in this new process and the expectation for CAPRA's involvement.

A joint meeting of CAPRA and Division Council was held in October which the Provost/EVC attended and indicated that he welcomed faculty input on narrowing down the broad, five thematic research areas/pillars defined under the SAF initiative. He also requested CAPRA's assistance in prioritizing the areas in terms of FTE allocations versus allocations to the traditional, disciplinary areas. Faced with a second year of no faculty hiring, CAPRA expressed its concerns in a response memo to the Provost/EVC, suggesting that he proceed with either 1) developing a campus strategic academic plan with continued faculty input and for search year 2015-2016 and releasing a set of disciplinary faculty lines following a process and criteria similar to what CAPRA recommended last year or 2) bring the SAF process to a conclusion and use all of the information gathered thus far to select the pillars and define approximately how this will translate into a faculty hiring plan.

At the beginning of spring 2015, the Provost/EVC again met with CAPRA and Division Council and confirmed that currently unknown numbers of new faculty lines would be allocated to both the disciplinary or "foundational" areas and the "strategic" areas, and that the process for evaluating the prioritizing the former should be similar to what has been done in previous years. CAPRA then submitted to the Provost/EVC its proposed statement of FTE process and criteria (a revised process the committee drafted last year in the hopes of a call for FTEs) in anticipation of a call for new foundational faculty line requests.

As the semester progressed, and in the absence of a response and wary of the timeline for an FTE request, CAPRA sent a memo to the Provost/EVC stating its assumption that no new faculty lines would be allocated for next year. However, as the committee previously communicated to the Provost/EVC, a number of searches carried over from previous years were ongoing and the committee expected that some subset of those will be carried forward again into AY 2015-2016. CAPRA therefore requested an update indicating the disposition of the positions that were still in play at that time as well as the current enrollment target for next fall and the expected student to faculty ratio if that target is met.

Finally, the Provost/EVC attended an April CAPRA meeting and proposed a six-year, ladder-rank faculty hiring plan detailing the percentage of hires placed into foundational and strategic areas. He requested CAPRA's input and after several iterations, the Provost/EVC submitted his hiring plan to the campus on April 17.

CAPRA members were approached by several faculty members who expressed their concern about the six-year hiring plan and their general dissatisfaction with the high percentage of FTE lines allocated to the strategic areas. After much debate, the majority of CAPRA approved the issuing of a survey to all campus ladder-rank faculty, asking if faculty support the Provost/EVC's six-year hiring plan, inquiring what percentage of FTE lines ought to be allocated to foundational areas, and asking faculty to enter their own comments. The survey indicated broad disagreement with the Provost's hiring plan with many comments indicating widespread concern about the future of the traditional disciplines, although about 35% of the respondents were in favor of the hiring plan with comments expressing support for the SAF process. CAPRA forwarded the survey results and verbatim comments to the Provost/EVC, with a memo indicating the committee's hope that the Provost/EVC modify the six-year hiring plan.

At the end of the semester, the Provost/EVC expressed his potential willingness to alter the hiring plan based on faculty members' comments. At the final joint CAPRA/Division Council meeting of the academic year, the Provost/EVC announced his intention to further revise the hiring plan to include additional foundational hires and additional hires into three of the strategic areas. CAPRA subsequently submitted a list of questions to the Provost/EVC asking him to consider the following points in his revised hiring plan: 1) distribution of foundational FTE lines across school and bylaw 55 unit, 2) whether allocated lines can be rolled over into next year at the request of the faculty. As of August 12, no response had been received.

Space Planning and Allocation

CAPRA's other main function, in addition to advising the Provost/EVC on FTE allocation, is space planning and allocation. In response to the critical space shortages faced by faculty, graduate students, and researchers, CAPRA drafted a set of space principles based on its meeting with the Provost/EVC, members of the strategic academic focusing committee, and the all-faculty forum held on September 24. These space principles were sent to all Senate committees and school executive committees for review and a final version was submitted to the Provost/EVC.

Throughout the academic year, research space was one of the main issues that served as a source of much dismay for faculty members. As the Senate committee charged with representing faculty members' interests with regard to this issue, CAPRA held continuing conversations with the Provost/EVC. Towards the end of spring 2015, the Provost/EVC requested that CAPRA formulate explicit guidelines/formulas for space allocation and reallocation to assist him in his decision making. CAPRA will continue its work on this project in AY 2015-2016.

CAPRA also opined on the following issues:

Project 2020

CAPRA consulted with key members of the Administration on [Project 2020](#) updates as they affect faculty members. The main issues surrounding Project 2020 that concern many faculty are 1) whether adequate academic space will be built and whether there will be enough laboratory space to provide to the additional faculty the campus will need to hire in order to reach the goal of 10,000 students by 2020 and 2) every component of the new buildings, including planning, construction, parts of the financing structure, and maintenance and operation, will be handled by a consortium. While this authority gives the consortium incentive to build excellent buildings, it is unclear how responsive they will be to faculty members in an emergency, such as equipment failures on weekends.

CAPRA heard updates throughout the year on assignable square feet of research space and its allocation from the appropriate members of the Administration. UC Merced's Project 2020 team leaders also delivered a presentation at a February 2015 University Committee on Planning and Budget (UCPB) meeting. In addition, the CAPRA chair took a leading role in developing talking points for Senate faculty to use when meeting with the three, short-listed Project 2020 developer teams competing for the construction projects. The final RFP will be issued by the campus later this year.

Assessment

CAPRA benefited from updates from its Vice Chair, who, by virtue of this position, serves on the Program Review Oversight Committee (PROC). The Vice Chair requested that PROC share with CAPRA the deans' analysis that accompanies submission of PLO Reports as the deans' comments include evaluations of resource requests made by

programs in response to assessment results. While these analyses are informational only, CAPRA will begin receiving and reviewing them next academic year.

Systemwide Review Items

- APM revisions. CAPRA reviewed several proposed revisions to various sections of the APM as requested by systemwide and Division Council. Many proposed revisions were deemed outside of CAPRA's purview and the committee therefore declined to opine.
- Systemwide Senate bylaws. CAPRA reviewed two proposed revisions to Senate bylaws, one pertaining to the expanded role of the University Committee on International Education and the other focusing on making the vice chairs of all standing systemwide committees at-large members.
- Proposals for Doctoral Student Support. CAPRA reviewed the proposal and supported changing Regental policy to charge no non-resident supplemental tuition after the first year. In addition, CAPRA supported offering 100% funding to all first-year students through some combination of fellowship, TA, and GSR.
- UCPB updates. UCPB discussed the following issues this academic year: the solvency of the UC Care health plan, the UC Retirement Program, the state budget, the distribution of the 3% increase in faculty salaries, the remuneration study, and UC Merced's Project 2020.

Campus Review Items

- MAPP revisions for campus review. CAPRA reviewed the annual, proposed revisions to the MAPP as requested by the VPF and Academic Personnel office. This year's proposed revisions pertained to the L(P)SOE titles.
- Revision of CAPRA's section of UC Merced Division bylaws.
- Proposed split of FWDAF into two new committees: 1) Faculty Welfare and Academic Freedom and 2) Diversity and Equity.
- Undergraduate Chairs Pilot Program in SNS and SSHA. CAPRA was divided on whether to recommend approval of this pilot program. The committee agreed that each major should have a specific faculty member who takes responsibility for consulting with his or her colleagues to design, deliver, and assess that major's curriculum, and who serves as the

principal contact person with the administration. However, CAPRA members were divided as to whether the proposed approach is the best way to proceed for majors associated with a single bylaw unit that already has an appointed chair. CAPRA recommended that if the proposed pilot program is initiated, the following points be considered: 1) The program faculty should recommend the appointment to the Undergraduate Dean, 2) The duties of the undergraduate program chair should include curriculum planning, and 3) pay all undergraduate program chairs the same stipend unless the FAO duties are taken by a different person, in which case the stipend would be split.

- Provost/EVC's proposed procedures for the establishment of Centers. CAPRA requested clarification on the mechanism for determining the reappointment or removal of Center directors.
- Vice Chancellor for Research and Economic Development's (VCORED) ORU Review Policy. The VCORED expanded on the set of comprehensive policies to establish and review research units that were drafted by the Senate Committee on Research and approved by the Senate in the last academic year. CAPRA requested clarification on the alignment of these policies with the original Senate policies and on the appointment of ORU directors.
- PhD Program Proposals.
 - Public Health. CAPRA found that the proposal was sound in the areas of academic planning, budget, and resource allocation, and recommended approval to Division Council.
 - Economics. CAPRA had several concerns, including the feasibility of requesting additional FTE lines, the cohort size of graduate students, and the reliance on non-resident tuition. In spring 2015, CAPRA reviewed the revised proposal, noted the inclusion of the previously requested changes, but still had concerns about the revised proposal, particularly graduate student support and TA ships. Pending clarification on these questions, CAPRA recommended the proposal's approval to Division Council.
 - Mechanical Engineering. CAPRA reviewed the proposal in the last academic year and expressed reservations about the proposal's

ambitious growth profile. CAPRA reviewed the revised proposal in summer 2015 and had concerns about the projected faculty hires in light of the Provost/EVC's ladder-rank hiring plan and strategic versus foundational hires, teaching plan, research space, and staffing needs. The committee recommended approval of the revised proposal to Division Council contingent upon the aforementioned points being addressed.

- Management of Innovation, Sustainability, and Technology.
CAPRA decided to defer its vote until it is given an opportunity to review the Master's proposal in order to better judge the sustainability of this new, proposed graduate program.
- Proposal for a SSHA major in Global Arts Studies Program (GASP). CAPRA deemed the resources request to be minimal, but posed several questions, including that of per-student costs. Nevertheless, CAPRA recommended the proposal's approval to Division Council.
- Revised proposal for a SSHA minor in Community Research and Service. CAPRA opined on the original proposal in the last academic year. The committee requested clarification on faculty numbers and teaching assignments. In this academic year, the committee reviewed the revised proposal and after judging that the revisions were appropriate, recommended the minor's approval to Division Council.
- Proposal to establish an honor's program in the School of Natural Sciences. At the request of the Undergraduate Council, CAPRA reviewed the proposal and pointed out issues regarding instructional resources and faculty credit for extra teaching.
- Proposal to establish a Public Health Bylaw Unit in SSHA. CAPRA deemed the resources implications to be minimal and as such, endorsed the proposal.

Respectfully submitted:

CAPRA members:

Anne Kelley, Chair (SNS) – UCPB representative

Joshua Viers, Vice Chair (SOE)

Marilyn Fogel, (SNS)
Cristián Ricci, Senate Vice Chair (SSHA)
Mukesh Singhal, (SOE)
Jan Wallander, (SSHA)

Ex officio, non-voting members:

Jian-Qiao Sun, Senate Chair (SOE)

Student Representatives:

Danielle Bermudez, Graduate Student Representative, GSA
Daisy Pelayo-Figueroa, Undergraduate Student Representative, ASUCM

Senate Staff:

Simrin Takhar