

DIVISION COUNCIL  
 \*\*\*REVISED AGENDA\*\*\*

April 30, 2015

Time: 1:30-3:30 p.m.

Call-In Number: 1-866-740-1260, Access Code 7244512

KL 362

[DivCo 2014-2015 Resources](#) / Meeting Agendas & Materials

Item	Discussion Time
<p><b>I. Chair’s Report and Announcements</b>— <i>Chair Sun</i></p> <ul style="list-style-type: none"> <li>• <a href="#">Academic Council</a> Meetings- April 1 &amp; 29</li> <li>• <a href="#">Assembly</a> Meeting- April 15</li> <li>• Highlights from the <a href="#">April 23 Meeting of the Division</a></li> </ul>	<b>10 min</b>
<p><b>II. DivCo/CAPRA Consultation with VCPB Feitelberg, Director of Academic Facilities Rabedeaux, Interim VPF Camfield, AVC Mendez and AVC Rider</b></p> <p>A. Discussion of building specifications in preparation for RFP</p> <p>B. Faculty Input to RFP for 2020 Project</p> <ul style="list-style-type: none"> <li>- 3/26/15 DivCo Memo to Provost Peterson (<i>pp. 3-4</i>)</li> <li>- <a href="#">Link to RFQ for the Project</a></li> </ul>	<b>40 min</b>
<p><b>III. Consent Calendar</b></p> <p>A. Approval of the agenda</p>	
<p><b>IV. Correspondence</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Proposed Revised Presidential Policy on Sexual Harassment and Sexual Violence</a> (<i>p. 5</i>)</li> <li>• GESC memo to DivCo re: GESC Chairmanship (<i>please see item V.B.</i>)</li> <li>• DivCo memo to UGC re: Grade Appeals Policy (<i>pp. 6-18</i>)</li> <li>• UGC memo to DivCo re: GASP Major Proposal (<i>please see item VI.</i>)</li> </ul>	
<p><b>V. General Education - Vice Chair Ricci</b></p> <p><b>A. Retreat</b> (<i>p. 19</i>)</p> <p>A GE Retreat is scheduled to take place on June 10 and 11, 2015. DivCo (and PROC) to discuss whether this Retreat should be postponed. GESC Chair proposed to hold an additional Retreat in September.</p> <p><b>B. GESC Chairmanship</b> (<i>pp. 20-24</i>)</p> <p>Action: Respond to GESC memo regarding next year’s GE leadership and associated stipend.</p>	<b>20 min</b>

**VI. Proposal for a Major in Global Arts Studies (effective Fall 2016) 15 min**

The Senate solicited comments from Standing Committees, VPDUE Whitt, Provost/EVC Peterson and CIA Martin.

- Proposal (*pp. 25-51*)
- Comments on the Proposal (*pp. 52-67*)

**Action:** Discuss proposal and request additional information from the SSHA Dean and program faculty.

**VII. Discussion Items 20 min**

- A. [Ladder Rank Faculty Recruitment Plan](#)
- B. Division Council Chair term of service in the future and the office management

**VIII. New Business****IX. Executive Session 15 min**



OFFICE OF THE ACADEMIC SENATE  
JIAN-QIAO SUN, CHAIR  
[senatechair@ucmerced.edu](mailto:senatechair@ucmerced.edu)

UNIVERSITY OF CALIFORNIA, MERCED  
5200 NORTH LAKE ROAD  
MERCED, CA 95343  
(209) 228-7954; fax (209) 228-7955

March 26, 2015

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

**From:** Divisional Council of the Academic Senate

**Re:** Faculty Input into Project 2020

The members of Divisional Council and CAPRA appreciated the opportunity to discuss faculty perspectives on Project 2020 planning with the three development teams over the past few weeks. This week there was a “debriefing” meeting attended by four of the participating faculty (Kathleen Hull, Anne Kelley, David Noelle, and Rudy Ortiz) with AVC for Real Estate Abigail Rider. At that meeting, AVC Rider provided the faculty with more information about the process for soliciting detailed proposals and determining the final parameters of the project. In particular, we understand that near the end of April a draft Request for Proposals, containing a fairly detailed statement of the amounts and general types of space to be built, will be released to the three development teams.

Our discussions with AVC Rider lead us to believe that the determination of the amounts and types of academic space needed, particularly research space, may have been made based on assumptions and/or algorithms about the types of research activities envisioned for the future that are at odds with the concerns expressed by faculty representatives at the three team meetings. Thus, it is unclear that faculty input has been adequately incorporated into the development of the RFP, and the lack of transparency in the process up to this point suggests that these decisions would benefit from faculty review. We are therefore requesting that the Senate be provided with a preliminary version of relevant parts of the draft RFP, particularly those that specify the academic space to be built, and have the opportunity to comment and suggest changes before the document goes out to the development teams. It would also be helpful to receive any associated documentation that shows how the numbers in the draft were reached, so that we can understand the reasoning behind these space decisions and comment more effectively. We understand that this is all being done on a very tight timeline, and we are prepared to respond quickly.

We recognize the severe budgetary constraints involved in further developing this campus, and we applaud the administration for seeking a novel and creative public-private partnership approach to meeting this challenge. Most of our faculty are fairly young and are committed to UC Merced far into the future, and many of us have already been here for long enough to have well-informed ideas about what the campus needs for our faculty and students to be successful.

We hope that you will give us the opportunity to act as full partners in this endeavor by providing what expertise we can contribute.

This correspondence was reviewed and unanimously endorsed by the members of DivCo.

cc: School Executive Committees  
Chairs of Graduate Programs  
Senate Office

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SANTA BARBARA • SANTA CRUZ

OFFICE OF THE ACADEMIC SENATE  
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April 20, 2015

To: Mary Gilly, Academic Council

From: Jian-Qiao Sun, Chair, Division Council

Re: Systemwide Senate Review: Proposed Revised Presidential Policy on Sexual Harassment and Sexual Violence

Dear Mary,

The Merced Division Academic Senate has no comments to offer on the systemwide review of the revised Presidential Policy on Sexual Harassment and Sexual Violence. We fully support the Policy.

Thank you for the opportunity to opine.

Sincerely,

Jian-Qiao Sun, Chair  
Division Council

CC: Division Council  
Senate Office

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April 9, 2015

To: Jack Vevea, Chair, Undergraduate Council  
From: Jian-Qiao Sun, Chair, Division Council  
Re: Draft Grade Appeal Policy Review

Dear Jack,

The standing and executive committees of the Division Council and several key stakeholders reviewed the draft Grade Appeal Policy. Comments were received from the Graduate Council (GC), University Registrar Laurie Herbrand, Legal Counsel Elisabeth Gunther, Director of Compliance Wendy Smith and a faculty member. Attached for your consideration please find the full text of comments.

Sincerely,

A handwritten signature in black ink, appearing to read "J. Sun".

Jian-Qiao Sun, Chair  
Division Council

cc: Division Council  
Senate Office

## Grade Appeals Policy

### Introduction

All grades, except Incomplete, are considered final when assigned by an instructor at the end of the semester.

An instructor may request a change of grade when a computational or procedural error has occurred in the original assignment of a grade. An instructor may not change a grade as a result of re-examination or the submission of additional work after the close of the semester. No term grade except Incomplete may be revised by re-examination.

A student may initiate a grade appeal only in case of a clerical / procedural error or non-academic circumstances (described below). Students are encouraged to review their work with the instructor for an explanation of the grade assigned. A student may appeal a grade on based on potential reporting errors or criteria not directly reflective of academic performance in this course.

### Criteria for Grade Changes

There are two valid bases for changing a grade through an appeal. The first is errors and corrections, wherein the appeal is to correct a mistake either in the computation or the reporting of a grade. The second is where it is established that non-academic criteria were applied to determine a grade, which include (a) discrimination based on ethnicity, political views, religion, age, gender, sexual orientation, financial status or national origin; or (b) the application of arbitrary academic criteria in a manner not reflective of student performance in relation to course requirements.

*Point of information:* Other grade policies, outside of the grade appeal processes, address “good cause” considerations which may include illness, serious personal problems, an accident, a death in the immediate family, a large and necessary increase in working hours, or other situations deemed to be of equal gravity. Two grading policies may apply to “good cause” circumstances: an “Incomplete” or “Withdraw” grade. These processes are triggered during the semester in which the course is taken and are not available subsequent to the grade being filed.

### Initial Steps

The following are recommended preliminary steps that should be taken prior to filing a formal appeal to address grade concerns. These steps precede the formal appeal process, described in the next section.

If a clerical or procedural error in the reporting of a grade by the instructor can be documented within the semester following when the grade was filed, a student may informally petition the instructor and/or the program’s faculty lead for a change of grade. Grade changes to correct clerical and procedural errors may be filed by the instructor (or equivalent proxy) and approved by the Office of the University Registrar. Such grade changes should ensure fairness and equity based on syllabus or other policies, especially for those students whose grades will be unaltered. No final grade (except an Incomplete) may be revised by reexamination or additional coursework.

Concerns about non-academic issues (discrimination or arbitrary treatment) should be discussed with the instructor, if possible; otherwise, students are encouraged to discuss these matters with the program lead and/or program’s Dean.

### Appeal Process

**Comment [ERG1]:** Is it reasonable grounds or specifically the grounds set forth in this policy. I think it is the latter.

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**Comment [ERG2]:** These are referred to as Non-academic criteria earlier in the sentence. You may want to delete the word “academic” here.

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**Comment [ERG3]:** Is this an appeal as described below or some informal process. If it is not the appeal, let’s use a different term like “informal petition” .

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**Comment [ERG4]:** Are these issues when we are talking about clerical and procedural errors . What does this mean here. This seems to add a discretionary element into what is seemingly clerical.

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If there are sufficient and appropriate grounds to appeal a grade, based on the above specified criteria and procedures, a student may consider the following process.

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### Appeal Petition

Whenever possible, students are encouraged to work directly with their instructor to discuss grades, course policies and expectations. If a student wishes to appeal a grade after speaking to the faculty member in charge of the course and the program’s faculty lead, the grade appeal process commences with a written appeal petition.

An appeal petition includes a written summary (250 total words, see below) and is filed with the program’s Dean (who will communicate with the instructor and program lead). The following is an outline of what a formal grade appeal petition should include:

- Contact Information: *Include name, university email address, and phone number*
- Course information: *Include course number, title, semester course was taken, and instructor name*
- Background to appeal: *In 100 words, briefly describe attempts to resolve concerns with instructor. If the faculty program lead or Dean was contacted, note these details as well.*
- Brief description of appeal: *In 150 words, describe the grounds for the appeal itself. What are the primary criteria and considerations?*
- Appendix: *Include all related documentation*

### Appeal Process

The program’s Dean shall proceed to attempt to resolve the dispute independently. (If the program’s Dean has a conflict of interest, e.g., is the instructor who filed the disputed grade, a Dean designate will review the case. In such a case, all reference to the program’s “Dean” refers to this “designate”.) After review of the appeal petition, the program’s Dean may or may not approve further action.

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If an appeal petition alleges discrimination, an initial assessment of the grounds for the case will be considered by the program’s Dean. If it is determined that this is potentially a discrimination case, the petition will be handled as a Title IX consideration.

Comment [ERG5]: What does this mean. Will it be referred to the Title IX Officer for investigation? Will the Title IX Officer simply be consulted - I assume the Dean still makes the grade decision. You may want to consult with Wendy and determine what position to refer to as Title IX is limited to gender, I think.

Written notification about findings will be shared with the student and instructor within two to four weeks of receipt of the formal petition. Within one week of this notification, the student or instructor may respond to the findings via the Provost’s Office. If there are no responses from the student or instructor, the grade shall be either sustained or altered in accordance with the findings.

Comment [ERG6]: This reads like a secondary appeal step. That is find but the phrase respond to findings via the Provosts Office is not clear. Would you like to state that they can petition to the Provost for reconsideration of the appeal decision.

Comment [ERG7]: Request for reconsideration.

If the grade appeal petition is denied by the program’s Dean, a student may appeal one more time. This this final appeal may be based solely on a violation of due process in the grade appeal process conducted in the case, or based on new and substantial information. This final appeal is limited to a 100 word summary, with related evidence, and must be filed to the Provost’s Office within one week of the date of the initial appeal findings. The Provost (or the Provost’s designate) will decide if further process is warranted and if so, how this process will be structured. If further process is deemed warranted, additional documentation or interviews supporting the appeal may be requested.

Comment [ERG8]: In addition to the step described above or is this more about the response to the Provost’s Office?

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The final decision should occur within the semester of the appeal. Decisions may include: 1) no change, 2) removal of course from transcript, or 3) grade correction. In cases where it is determined that nonacademic criteria were significant factors in establishing the grade, students may have the option of either receiving a P or S in the course or retroactively dropping the course without penalty.

Comment [ERG9]: This is very discretionary – that is OK, but it is not really consistent with a second step appeal on more limited grounds. Is it typical to open it up like this?

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If an appeal is related to a grade filed in the final semester before graduation, consideration of an appeal must be within one semester beyond graduation and is the final closure of the student's record. Otherwise, once a degree is awarded to a student, his or her record is closed.

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### Timeline

The following timeline should be followed in all grade appeals . Failure to take actions within this timeline will significantly limit and potentially disqualify the grounds for an appeal.

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The following timeframe begins in the semester following the one in which the grade in question has been filed:

At the beginning of the semester, the student will

*Weeks 1-3:* Initiate communication with instructor and/or program faculty lead, seeking informal resolution of concerns

*Weeks 4-5:* Develop a formal appeal petition, if concerns are unresolved

*By Week 6:* Submit this petition and supporting evidence to the program's Dean for review

The goal of the appeal process is for findings to be shared with the student and instructor as soon as possible. The following are estimated times for reviewing the petition, exploring information, and summarizing findings.

In the process that follows, the program's Dean will:

*Weeks 7-9:* Review the formal appeal. Findings and summaries are developed, with the potential for seeking further information or consultation.

*Weeks 10-12:* If possible, findings are shared. Please note that some cases are complex and require either further consultation or information gathering, with associated time added. The final decision will occur within the semester of the appeal.

*Findings:* When findings are released, the student and instructor have one week to respond via a brief summary (100 words) to the Provost (or Provost designate). This is the final step in the appeal process, and there may be no further petitions or appeals.

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### Final Note

These procedures are designed solely to guide grade appeal processes. No punitive actions may be taken against the instructor solely on the basis of these procedures. Neither the filing of an appeal nor the final disposition of the case shall, under any circumstances, become part of the personnel files of the instructor. The use of nonacademic criteria, however, is a violation of the Faculty Code of Conduct and in some instances, Title IX policies, which may result in, potential sanctions.

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## Dejeune Shelton

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**From:** Wendy Smith  
**Sent:** Monday, April 06, 2015 10:22 PM  
**To:** Elisabeth Gunther; Dejeune Shelton  
**Cc:** senateoffice@ucmcrops.ucmerced.edu  
**Subject:** Re: Request for Review Extension: Draft Grade Appeal Policy due Friday, April 3, 2015

Yes it probably should read something more like this:

If it is determined that this is potentially a discrimination case, the petition will be **reviewed** by the **Compliance Office** as a **Title VI and/or** Title IX consideration.

What does this mean. Will it be referred to the Title IX Officer for investigation? Will the Title IX Officer simply be consulted - I assume the Dean still makes the grade decision. You may want to consult with Wendy and determine what position to refer to as Title IX is limited to gender, I think.

Wendy

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**From:** Elisabeth Gunther <[egunther@ucmerced.edu](mailto:egunther@ucmerced.edu)>  
**Date:** Monday, April 6, 2015 at 9:25 PM  
**To:** Dejeune Shelton <[dshelton2@ucmerced.edu](mailto:dshelton2@ucmerced.edu)>, Wendy Smith <[wsmith4@ucmerced.edu](mailto:wsmith4@ucmerced.edu)>  
**Cc:** "[senateoffice@ucmcrops.ucmerced.edu](mailto:senateoffice@ucmcrops.ucmerced.edu)" <[senateoffice@ucmcrops.ucmerced.edu](mailto:senateoffice@ucmcrops.ucmerced.edu)>  
**Subject:** RE: Request for Review Extension: Draft Grade Appeal Policy due Friday, April 3, 2015

Dejeune – Attached are proposed revisions to the Draft Grade Appeal Policy to clarify your process. There is one issue in the comments that you may need to clarify with Wendy, and I am including her on this email. I hope these are helpful. Elisabeth

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**From:** Dejeune Shelton  
**Sent:** Tuesday, March 24, 2015 9:30 AM  
**To:** Wendy Smith; Elisabeth Gunther  
**Cc:** [senateoffice@ucmcrops.ucmerced.edu](mailto:senateoffice@ucmcrops.ucmerced.edu)  
**Subject:** Request for Review Extension: Draft Grade Appeal Policy due Friday, April 3, 2015  
**Importance:** High

Legal Counsel Gunther  
Director of Compliance Smith

I am emailing to notify you of an extension for the review of the attached Grade Appeal Policy.

You are asked to please provide comments to [senatechair@ucmerced.edu](mailto:senatechair@ucmerced.edu) by **Friday, April 3, 2015**.

Thank you,  
Dejeuné

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**From:** Dejeune Shelton  
**Sent:** Monday, February 23, 2015 9:41 AM  
**To:** Tom Peterson; De Acker; Elisabeth Gunther; Wendy Smith; Laurie Herbrand

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OFFICE OF THE PROVOST AND EXECUTIVE VICE CHANCELLOR

5200 N. LAKE ROAD  
MERCED, CA 95343  
(209) 228-4439

March 23, 2015

**TO: JIAN-QIAO SUN, CHAIR, DIVISION COUNCIL**

**FROM: THOMAS W. PETERSON, PROVOST AND EVC**

A handwritten signature in black ink, reading "Thomas W. Peterson".

**RE: GRADE APPEAL POLICY**

I have reviewed the draft of the Grade Appeal Policy and approve the policy revisions that have been proposed by the UGC subcommittee. The revisions include a redefined process that is appropriate to the flow of an appeal and it includes explicit actions for students, instructors and deans that will facilitate timely resolutions of these appeals.

With regard to any potential legal concerns, I will defer to Elisabeth Gunther (Legal Counsel), Wendy Smith (Title IX), and De Acker (Ombuds Services) to comment on any specifics in their respective areas.

CC: Susan Sims, Chief of Staff to the Provost  
Dejeune Shelton, Director, Academic Senate  
Fatima Paul, Assistant Director, Academic Senate  
Elisabeth Gunther, Campus Legal Counsel  
Wendy Smith, Director of Compliance  
De Acker, Ombudsperson



ACADEMIC SENATE, MERCED DIVISION  
GRADUATE COUNCIL (GC)  
KATHLEEN HULL, CHAIR

UNIVERSITY OF CALIFORNIA, MERCED  
5200 NORTH LAKE ROAD  
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(209) 228-6312

**February 27, 2014**

**To: Jack Vevea, Chair, Undergraduate Council (UGC)  
Jian-Qiao Sun, Senate Chair**

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

**Re: GC comments on the draft Grade Appeal Policy**

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On February 25, Graduate Council reviewed the grade appeal policy drafted by the Undergraduate Council (UGC) Grade Appeal Policy Subcommittee. In general, members were supportive of the proposed policy that clearly defines the criteria for grade changes and formalizes the steps to appeal a grade.

During the Council's discussion the following comments and questions were raised:

- **Appeal Petition:** The policy notes that an appeal petition includes a written summary that is filed with the program's Dean; by "written" does UGC also include email? Clarification on this point would be helpful so students know if electronic or hard copies will be required. In addition, members believe that an electronic form would be helpful for undergraduate students to use for this purpose.
- **Appeal Process:** As written, the policy indicates that if the program's Dean has a conflict of interest a Dean designate will review the case. Members expressed concern that the conflict of interest may be compounded if the Dean designates the designee. GC suggests that UGC identify the designee to avoid the perception of conflict of interest in such cases; for example, the designee be the program's School Executive Committee Chair.
- **Timeline:** Members appreciate the timeline included in the draft policy, but recommend adding "no later than" language to help students understand the time limitation and when exactly the process for an appeal should begin. It would seem especially critical to set a "no later than" date for initiating the process, since the rules stipulate the process must be complete within one semester. Likewise, given that the policy indicates that the timeframe begins in the semester following that in which the grade in question was filed,

what are the timeline implications for a grade appeal for a spring semester course? Would this mean a timeline for an appeal would begin in the summer? Given such possible confusion, Graduate Council recommends explicitly stating how the summer would be incorporated (or not) in the timeline for potential stages of the appeal processes.

We appreciate the opportunity to opine.

Cc: Division Council  
Graduate Council  
Academic Senate Office

## UCM Senate Chair

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**From:** Laurie Herbrand  
**Sent:** Sunday, March 15, 2015 2:07 PM  
**To:** Jack Vevea; UCM Senate Chair  
**Cc:** Fatima Paul  
**Subject:** RE: Request for Review: Draft Grade Appeal Policy--University Registrar Response  
**Attachments:** Grade Appeal Policy\_revised Registrar March 2015.docx

To Senate Chair Sun and Undergraduate Council Chair Vevea:

Thank you for the opportunity to comment on the draft Grade Appeal Policy. I have tracked changes on the attached document for two suggested additions and for two comments.

- **Initial Steps:** Add statement referencing present rule requiring Dean's approval for grade changes over one year old.
- **Appeal Petition:** Add student ID number to contact information needed.
- **Appeal Process:** Delete last paragraph related to final semester before graduation. This statement is not needed in my opinion, since any petition outlining an exceptional situation approved at the Dean's level or above would be cause for precedence over the practice in the Registrar's profession regarding changes to the student record after a degree is awarded. If the committee insists, then I would highly suggest changing language for the sake of clarity as well as for outlining timing due to the potential impact on Graduation Honors and Chancellor's/Dean's Honors. Example: "If a grade appeal is related to the final term before graduation, submission of an appeal must be made within 30 days after the last day of a student's final term and considered within 30 days after receipt." Again, I strongly believe that this statement is unnecessary and should be deleted. I have also touched base with Liz Whitt and Anne Zanzucchi, two members of the UGC Grade Appeal Policy Subcommittee, regarding this concern.
- **Timeline:** Please clarify how Summer term would impact the timeline.

Please let me know if you have any questions or need more information. Thank you!

Laurie

Laurie Herbrand, EdD  
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Phone: (209) 228-2741  
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[lherbrand@ucmerced.edu](mailto:lherbrand@ucmerced.edu)

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**From:** Dejeune Shelton  
**Sent:** Monday, February 23, 2015 9:39 AM  
**To:** Tom Peterson; De Acker; Elisabeth Gunther; Wendy Smith; Laurie Herbrand  
**Cc:** Susan Sims; April Graves; [senateoffice@ucmcrops.ucmerced.edu](mailto:senateoffice@ucmcrops.ucmerced.edu); Jian-Qiao Sun  
**Subject:** Request for Review: Draft Grade Appeal Policy due Monday, March 16, 2015

**Provost/EVC Peterson**  
**Campus Ombuds Acker**

I read the draft policy and have only one comment. In several places the document encourages the student to discuss the matter with the “program faculty lead”. How does the student know who that person is? Presumably the course instructor would know, but perhaps not particularly if the instructor is a lecturer, and perhaps the student doesn’t want to rely on the instructor to tell him/her who to talk to. The Dean could direct the student to this person, but if the student has to go to the Dean first, the policy might as well not mention the program lead. In a normal university, a student who doesn’t get satisfaction from his/her instructor would normally go first to the chair of the relevant department, who is easily identified. Until we have departments, we need to either decide that all such conflicts will be handled directly by the School Dean or else provide some way to publically identify the program lead for each program.

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**From:** Dejeune Shelton [<mailto:dshelton2@ucmerced.edu>]

**Sent:** Monday, February 23, 2015 9:45 AM

**To:** [capra1415@ucmcrops.ucmerced.edu](mailto:capra1415@ucmcrops.ucmerced.edu); [coc1415@ucmcrops.ucmerced.edu](mailto:coc1415@ucmcrops.ucmerced.edu); [cor1415@ucmcrops.ucmerced.edu](mailto:cor1415@ucmcrops.ucmerced.edu); [cre1415@ucmcrops.ucmerced.edu](mailto:cre1415@ucmcrops.ucmerced.edu); [fwdaf1415@ucmcrops.ucmerced.edu](mailto:fwdaf1415@ucmcrops.ucmerced.edu); Asmeret Asefaw Berhe; Elliott Campbell; Jeffrey Gilger

**Cc:** [gc1415@ucmcrops.ucmerced.edu](mailto:gc1415@ucmcrops.ucmerced.edu); [ugc1415@ucmcrops.ucmerced.edu](mailto:ugc1415@ucmcrops.ucmerced.edu); [senateoffice@ucmcrops.ucmerced.edu](mailto:senateoffice@ucmcrops.ucmerced.edu); Anthony Sali; Jessica Grace; Shannon Adamson; [divco1415@ucmcrops.ucmerced.edu](mailto:divco1415@ucmcrops.ucmerced.edu)

**Subject:** Request for Review: Draft Grade Appeal Policy Due Monday, March 16, 2015

### **Standing and Executive Committee Chairs,**

On behalf of Senate Chair Sun, I am writing to invite comments on the attached draft Grade Appeal Policy.

Please provide comments or edits to the Senate Chair via [senatechair@ucmerced.edu](mailto:senatechair@ucmerced.edu) by end of day **Monday, March 16, 2015**.

Please let me know if your committee will not opine.

Thank you,  
Dejeuné M. Shelton  
Executive Director, Merced Academic Senate

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ACADEMIC SENATE, MERCED DIVISION  
COMMITTEE ON RESEARCH  
DAVID C. NOELLE, CHAIR  
dnoelle@ucmerced.edu

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**March 11, 2015**

**To:** Jian-Qiao Sun, Chair, Division Council

**From:** David C. Noelle, Chair, Committee on Research (COR)

A handwritten signature in cursive script that reads "David C. Noelle".

**Re:** Revised Grade Appeals Policy

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COR appreciates the opportunity to opine on this issue but has no comments.

cc: COR Members  
Senate Office



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ACADEMIC SENATE, MERCED DIVISION  
COMMITTEE ON ACADEMIC PERSONNEL (CAP)  
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gibbs@ucsc.edu

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MERCED, CA 95344  
(209) 228-4369; fax (209) 228-7955

**February 23, 2015**

**To:** Jian-Qiao Sun, Chair, Division Council

**From:** Raymond Gibbs, Chair, Committee on Academic Personnel (CAP) *Raymond Gibbs*

**Re:** Grade Appeal Policy

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CAP appreciates the opportunity to opine on this issue but has no comments.

cc: CAP members  
Senate office

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ACADEMIC SENATE, MERCED DIVISION  
COMMITTEE ON ACADEMIC PLANNING AND RESOURCE ALLOCATION  
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**February 23, 2015**

**To:** Jian-Qiao Sun, Chair, Division Council

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

**Re:** Grade Appeal Policy

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CAPRA appreciates the opportunity to opine on this issue but has no comments.

cc: CAPRA Members  
Senate Office

## **GE Retreat Invitation – April 20, 2015**

On behalf of Dr. Anne Zanzucchi, Chair of the General Education Subcommittee:

We invite you to the **2015 General Education Retreat scheduled for Wednesday, June 10 through Thursday, June 11** (9am-5pm) in the Crescent Arch conference room.

Last year's GE Retreat was a significant milestone for our campus and continues to be a critical part of campus and program planning. At the [2014 GE Retreat](#), we defined the hallmarks of an undergraduate degree at UC Merced which has been reviewed and endorsed by Senate committees, academic programs, and undergraduates. These hallmarks and recommendations for a GE program served as a framework for our recent program review, which the external review team similarly endorsed with further feedback on ways to **prioritize and expand efforts to develop a comprehensive GE program**.

Please join us this year for this next phase of planning, which involves responding to the external team's recommendations. If you anticipate travel plans or fundamental scheduling conflicts during this time, please suggest a colleague who may be invited in your stead. **With prioritizing planning phases and re-designing of GE curriculum requirements, it is very important that all undergraduate programs are represented in these planning discussions.**

This year's retreat will be equally productive and foundational to the [GE Subcommittee](#) of Undergraduate Council's shared efforts to plan GE, particularly in making the most of the recommendations from external review. A complete agenda will be available in late May. Looking forward to your involvement in this next phase of GE program development!

**Please rsvp to Fatima Paul by Monday, April 27<sup>th</sup>.**



ACADEMIC SENATE, MERCED DIVISION  
GENERAL EDUCATION SUBCOMMITTEE (GESC)  
ANNE ZANZUCCHI, CHAIR  
[azanzucchi@ucmerced.edu](mailto:azanzucchi@ucmerced.edu)

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**April 13, 2015**

**Jian-Qiao Sun, Chair, Academic Senate**  
**Jack Vevea, Chair, Undergraduate Council**  
**Patti LiWang, Chair, Committee on Committees**

**RE: General Education Subcommittee Chairmanship**

The following memo summarizes the General Education Subcommittee (GESC) of Undergraduate Council leadership changes, with a brief outline of anticipated further work to define this Senate committee. Based on unanimous nominations from the GESC, Professor Harish Bhat has been confirmed as the incoming Chair of the GESC for academic year 2015-16. We are requesting action from the Committee on Committees (COC) regarding his nomination.

The GE Subcommittee is a relatively new committee. GESC was established as a subcommittee of the Undergraduate Council, initially to respond to the suspension of Core 100 and eventually to spearhead the GE program review and provide the GE program self study. Although the GESC [charges](#) do not currently include a term limit for the role of chair, the appointment letter for Program Review chair responsibilities conclude in Spring 2015.

In early April 2015, all members of the GE Subcommittee were given the opportunity to nominate a new GESC chair. Criteria included a tenured Senate faculty member with service on either UGC or the GESC. Independently, we all nominated Professor Bhat, who currently serves on both UGC and GESC. He has accepted this nomination and appointment, with the following caveats:

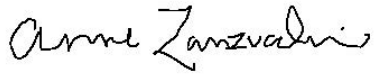
- 1) There is a transition in roles to account for his Active Service-Modified Duty responsibilities ([APM 760](#)) during fall 2015. Thus, I will continue as chair of GESC until January 2016, during which time Professor Bhat will transition into his new leadership role.
- 2) His GESC chairmanship does not require him to be a member of the UGC.
- 3) Last year, the GESC chair was approved as having FAO funding (\$2,500) to account for workload and responsibilities. This stipend could be interpreted as being linked only to developing the self study report. Further, it could be read to be for program review responsibilities rather than the committee service itself. Recognition of the GESC chair role is an important matter, apart from the temporary (albeit extended) program review responsibilities that are added to this position. I request priority review and confirmation that this chairmanship stipend is a permanent resource allocation to GESC as a Senate committee. Please find attached the associated confirmation letter for our shared reference.

For this transition to be fully formalized, further clarification regarding the term of service is required. Having a term limit specified is important. Professor Bhat's leadership role should conclude in May 2017, which will also be indicated in his appointment letter as GESC chair, if endorsed by CoC. GESC is likely to evolve to include a vice chair role, similar to UGC, to encourage multidisciplinary leadership, continuity, and collaboration. Thus a typical leadership term would also be two years; ideally with shared leadership as modeled in this transition. The GESC will include this term limit into our GESC charges and bylaws. No

action is required with this issue; rather this is to indicate a priority revision to our charges for clarity about term limits.

We anticipate further revisions to GESC charge and membership based on recommendations from the GE review team report and self-identified priorities. At this juncture, we hope that this summary of our current leadership transition and priorities is useful context relative to GESC's progress as a Senate committee.

Sincerely,

A handwritten signature in black ink that reads "Anne Zanzucchi". The signature is written in a cursive, flowing style.

Anne Zanzucchi  
Chair, General Education Subcommittee

Cc: GESC Members  
UGC Members  
CoC Members and Analyst  
DivCo Members  
Fatima Paul, Senate Assistant Director

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OFFICE OF THE ACADEMIC SENATE  
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November 17, 2014

To: Anne Zanzucchi, Chair, General Education Subcommittee (GE)  
From: Jian-Qiao Sun, Chair, Division Council  
RE: General Education Subcommittee Chair Compensation Request

Dear GE Chair Zanzucchi,

Thank you for your letter (appended) where you described the evolution of the General Education subcommittee and inquired about compensation for current and future GE subcommittee chairs. The Division Council discussed your request at its November 5, 2014 meeting and approved providing compensation for the GE subcommittee chair on a temporary basis.

Therefore, in support of the GE subcommittee chair's Senate leadership activities and in recognition of the chair's consistent efforts and time commitment in conducting Senate business throughout the year and during the summer, the Division Council agrees to provide \$2500.00 a year through the 2016-2017 academic year. Additional compensation after this time period should be provided under the same compensation structure associated with Faculty Assessment Organizers (FAOs).

The Division Council would like to extend its appreciation for the hard work and dedication you and the members of the GE subcommittee have contributed to solidifying General Education on our campus. We look forward to your continued success in providing our students with the necessary "practical skills and diverse knowledge base they will need to become an informed citizen and a successful problem solver after graduation."

Sincerely,

A handwritten signature in black ink, appearing to read "J. Sun".

Jian-Qiao Sun, Chair  
Division Council

CC: Division Council  
Senate Office  
Thomas W. Peterson, Provost and Executive Vice Chancellor  
Susan Sims, Special Assistant to the Provost and Executive Vice Chancellor and Chief of Staff  
Cindy Love, Business Services Manager, Academic Affairs  
Sondra Mora, Personnel and Financial Analyst-Merrit Writing Program



MERRITT WRITING PROGRAM  
OFFICE OF UNDERGRADUATE EDUCATION

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(209) 228-4173

18 June 2014

Dear Senate Chair Lopez Calvo,

I am writing to briefly describe the evolution of the General Education subcommittee, in part to inquire about how to proceed on a budgetary structure question. The evolution of the GE subcommittee is relatively recent, transitioning from a stand-alone and sometimes ad hoc structure (2003-2010) to being a subcommittee of Undergraduate Council in fall 2011. As chair of this committee, my position has been unpaid and voluntary. I am writing to inquire about a stipend for current and future Senate chairs of the GE subcommittee. To contextualize this request, the following is a summary of the associated responsibilities and workload with chairing the GE subcommittee.

The GE subcommittee is a Senate curriculum committee with advisory responsibilities for GE course approvals and GE assessment (the Senate [link to our overview and charges](#) is here). GE coursework constitutes one-third of undergraduate instruction, so this oversight is significant and ongoing. Since AY 2012, we have convened on a monthly basis with official minutes recorded by Fatima Paul (who provides Senate Analyst support at all meetings). Our committee has initiated significant assessment projects, including revision of the Banner system to include GE outcomes to track course enrollments. We work directly with Institutional Planning and Analysis on coordinating graduating senior survey questions and qualitative data about GE. Policy work has included implementing a Core 1 unit limit to ensure that this is a lower-division, foundational course. In sum, the GE subcommittee has a robust and active agenda, with significant workload associated with our charges and responsibilities. As committee chair, I coordinate all agendas, attend meetings related to GE, consult with faculty and staff to initiate projects, report to UGC, and collaborate actively with VP/Dean Whitt and ALO Martin to establish relevant and implementable projects to strengthen GE planning.

In AY 2013, our committee has been tasked with coordinating the General Education Program Review, so this committee is not only a curriculum committee but also a program review committee. Although the program review responsibilities are temporary and not associated with an ongoing Senate committee structure, it is worth noting that workload will continue to increase for this committee as we begin to implement the results of program review recommendations. The GE subcommittee now has required representation in some Senate Standing Committees; most recently this is the case with the revised plan for Academic Program Review. The current workload for chairing this committee is high, and the role of the GE subcommittee in Senate activities is only going to increase over time.

The GE subcommittee has an ongoing and significant role in the Senate. Given this context, I hope that you will consider a means for compensating a Senate faculty member who chairs the GE subcommittee. Please know that I recognize the oddity of the subcommittee piece and will understand if this is not the right time or context for this topic. Since the structure is an oddity, it seemed worth bringing to your attention for further consideration.

Sincerely,

A handwritten signature in cursive script that reads "Anne Zanzucchi".

Anne Zanzucchi  
Merritt Writing Program





SCHOOL OF SOCIAL SCIENCES, HUMANITIES AND ARTS

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5200 N. Lake Rd. Building A  
MERCED, CA 95343  
(209) 228-SSHA  
FAX (209) 228-4007

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

<b>GASP-ARTS Enrollment Data</b>	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		<b>605</b>	(F '10 on leave)
Kevin Fellezs	40	88	77	119	61	/	/	/		<b>385</b>	(left UCM in 2011)
David Kaminsky	/	/	/	/	/	/	52	72		<b>124</b>	(Joined in 2012)
Ken Yoshida	/	/	/	/	/	/	64	93		<b>157</b>	(Joined in 2012)
Aditi Chandra	/	/	/	/	/	/	/	88		<b>88</b>	(Joined in 2013)
<b>Enrollment of faculty-taught GASP courses</b>	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			
<b>Total GASP enrollment</b>	<b>n/a</b>	<b>n/a</b>	<b>248</b>	<b>240</b>	<b>173</b>	<b>436</b>	<b>486</b>	<b>423</b>	<b>2006</b>	<b>1359</b>	
Dunya Ramicova			119	141	94	133	0	144			(AY 2012-13 on leave)
<b>Enrollment of lecturer-taught ARTS courses</b>			<b>450</b>	<b>562</b>	<b>589</b>	<b>743</b>	<b>684</b>	<b>664</b>			(excluding cross-listed GASP courses)
Number of Lecturers**			6	6	7	5	5	6			**See Note 2
<b>Total ARTS enrollment</b>			<b>569</b>	<b>703</b>	<b>683</b>	<b>876</b>	<b>684</b>	<b>808</b>	<b>4323</b>		
<b>GASP + ARTS Total Enrollment****</b>			<b>817</b>	<b>943</b>	<b>856</b>	<b>1312</b>	<b>1170</b>	<b>1231</b>	<b>6329</b>		***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 3<sup>12</sup> 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

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<sup>1</sup> Slight adjustments to this PLO have been made for the GASP major.

<sup>2</sup> 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.





SCHOOL OF SOCIAL SCIENCES, HUMANITIES AND ARTS

UNIVERSITY OF CALIFORNIA, MERCED  
5200 N. Lake Rd. Building A  
MERCED, CA 95344  
(209) 228-SSHA  
FAX (209) 228-4007

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](mailto: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.



ACADEMIC SENATE, MERCED DIVISION  
UNDERGRADUATE COUNCIL (UGC)  
JACK VEVEA, CHAIR  
[jvevea@ucmerced.edu](mailto:jvevea@ucmerced.edu)

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**April 8, 2015**

**Jian-Qiao Sun, Chair, Academic Senate**

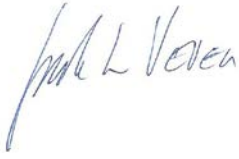
**Re: UGC Comments on the Proposal for a Major in Global Arts Studies**

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, sweeping initial "J".

Jack Vevea  
Chair, Undergraduate Council

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



ACADEMIC SENATE, MERCED DIVISION  
UNDERGRADUATE COUNCIL (UGC)  
JACK VEVEA, CHAIR  
[jvevea@ucmerced.edu](mailto:jvevea@ucmerced.edu)

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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.

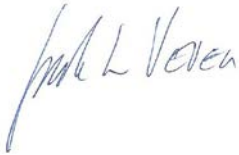
CIA Martin commented on the relation of PLOs to core competencies and suggested some reformatting of the assessment plan. She also recommended revisions to the curriculum map to clarify the assessment structure.

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



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

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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.<sup>1</sup>

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 1.1<sup>2</sup>). *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

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<sup>1</sup> The remaining two are oral communication and quantitative reasoning

<sup>2</sup> 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 map<sup>3</sup>. 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 name<sup>4</sup> 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

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

<sup>4</sup> If the course number is not yet available.



Office of Undergraduate Education

UNIVERSITY OF CALIFORNIA, MERCED  
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(209) 228-7951

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.



ACADEMIC SENATE, MERCED DIVISION  
COMMITTEE ON ACADEMIC PLANNING AND RESOURCE ALLOCATION  
ANNE KELLEY, CHAIR  
amkelley@ucmerced.edu

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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

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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.

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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**

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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