

Undergraduate Council (UGC)

Tuesday, September 22, 2015

10:15am-11:45am

KL 232

Apologies: Professor YangQuan Chen

- I. Chair's Report – Christopher Viney** **5 min**
 A. [September 14](#) Division Council Meeting (*pp. 3-4*)
- II. Consent Calendar**
 A. Approval of the Agenda
 B. Approval of the [September 1 Meeting Minutes](#) (*pp. 5-15*)
- III. Report from the 9/10/2015 PROC Meeting- Vice Chair Zanzucchi** **5 min**
- IV. Report from the [CRF Subcommittee](#)** **10 min**
[CRS 195: Community Research and Service Experience](#) (*pp. 16-19*)
 CRS 195 was reviewed by UGC last AY but was not approved due to some requests for additional clarification about the number of units, specifically, whether they are determined by the student when signing up or at the end of the term.
 SSHA provided the following response: All students seeking enrollment in independent study courses are required to fill out the Independent Study Form linked below. Student must fill out the form with a supervising Faculty member, at which time they will determine the amount of units required for the course. This is common practice for all X95, X98 and X99 courses on campus. Additionally, in the case of SSHA courses, a Dean Designee reviews each request for independent study and is in close contact with students/instructors/faculty/academic advisors if there are questions about units, contact hours, etc. SSHA courses also require completion of a section on the form where students provide specific information outlining their course plan. Essentially, the CRS Faculty have created the CRS 195 CRF so that it would be similar to other 195 courses taught on campus. Unfortunately, there are only about 10 195 CRFs on campus to reference as most all independent study courses (X95, X98, X99) were automatically entered into Banner when courses were first created at UC Merced.
http://registrar.ucmerced.edu/files/page/documents/independent_study_ay.pdf

Actions Requested: UGC discusses the CRF subcommittee's recommendation and approves CRS 195. Senate Analyst sends UGC's recommendation to the Registrar.

Links to Relevant CRF policies and guidelines:

[UGC policy for approving new/revised courses](#) (*pp. 20-22*)

[CLOs and PLOs Guidelines](#) (*pp. 23-35*)

[CRF Flowchart](#) (*p. 36*)

[CRF Style Guide](#) (*pp. 37-49*)

[Online CRF system](#)

V. Proposal for a Major in Global Arts Studies**20 min**

Background: This proposal was reviewed last academic year by the Academic Senate and the Administration. Last year's UGC (GC and CAPRA) expressed concerns about resources required to deliver the major, the demand for the major, and the role of the two LPSOEs vs. one full staff member. The Senate and Administration's [recommendations](#) (pp. were sent to SSHA on May 6, 2015. On August 19, SSHA submitted a [revised proposal](#) to the Senate. The proposal was distributed to relevant Senate committees, the Provost/EVC, the VPDUE and the Coordinator of Institutional Assessment/ALO.

- AY 14-15 Senate and Administration Comments (*pp. 50-67*)
- Original GASP Proposal (*pp. 68-94*)
- Revised GASP Proposal (*pp. 95-121*)
- [Graduate Council Comments on Revised Proposal](#) - 9/16/15, (*p. 122*)

Actions Requested:

- UGC discusses the revised proposal and sends its recommendation to the [Division Council](#) by October 1, 2015. Committees, VPDUE, ALO, and Provost's comments will be discussed at the Division Council October 12 meeting.

VI. Systemwide Review Items:**10 min**

If UGC chooses to opine on the following items, comments are due to the Division Council by October 30, 2015.

A. [Revised Senate Regulations 417 and 621](#) (*p. 123*)

[BOARS](#)'s proposed modifications to two Senate Regulations – [SR 417](#), addressing UC applicants who complete coursework at a college while enrolled in high school, and [SR 621](#), addressing the standardized examination credit students may present to the University. Both are intended to update and clarify the language of those Regulations.

B. [Senate Bylaw 140](#) (*pp. 124-125*)

Modifications to Senate Bylaw 140 proposed by the [University Committee on Affirmative Action and Diversity](#) that would change the committee's name to the University Committee on Affirmative Action, Diversity, and Equity.

VII. Executive Session – UGC Voting members only please

Materials will be distributed under separate cover.

DIVISION COUNCIL
 Monday, September 14
 Time: 2:30-4:00pm
 KL 397

Supporting Documents available on [Box](#)

Item	Discussion Time
<p>I. Chair’s Report and Announcements— Chair Ricci 5 min</p> <ul style="list-style-type: none"> • Welcome and Introductions • September 9 Chairs/Vice Chairs/Directors Retreat (UCOP) • Senate Vice Chair Vacancy • Faculty Salary Increases • Senate Office Structure and Workload • Campus Ombuds Candidate Interviews (September 21 from 10:40-11:30am) (pp. 3-5) <i>Senate faculty are invited to meet with the candidate. CV and cover letter will be available the day of the meeting, as requested by the Office of Ombuds Services. If you are able to participate, please contact Fatima Paul.</i> 	
<p>II. Consent Calendar A. Approval of the Agenda</p>	
<p>III. Faculty Participation in Project 2020 (pp. 6-7) – Chair Ricci and CAPRA Chair Viers 15 min <i>Hyperlinked above is VP Feitelberg’s memo to the Senate and the Provost, dated 9/10/15.</i></p>	
<p>On September 3, 2015, the Provost requested faculty representatives to assist the Administration in meeting with Project 2020 bidders. (pp. 8-9) Two CAPRA members and one SOE faculty have agreed to participate. (p. 10)</p>	
<p>Action Requested: Respond to the Provost with names of additional faculty representatives.</p>	
<p>IV. Review of PROC Membership (pp. 11-12) – All 10 min Background: On 7/24/15, PROC requested a proposal from the Senate to address changes to PROC’s membership due to the division of the Faculty Welfare, Diversity, and Academic Freedom Committee into the Faculty Welfare and Academic Freedom Committee and the Diversity and Equity Committee. (pp. 13-18)</p>	
<p>In its 8/7/15 response to PROC, DivCo recommended that the membership of PROC be revised to include the vice chair of the FWAF <i>or</i> the vice chair of D&E and the vice chairs of CAPRA, UGC, and the vice chair of GC <i>or</i> COR. (p. 19)</p>	
<p>Action Requested: Review current membership and suggest possible revisions to PROC’s membership. Send recommendation to PROC.</p>	
<p>V. Guests: University Librarian Li and Library & Scholarly Communication Committee 20 min Chair Ryavec (scheduled for 3:00pm)</p>	
<p>VI. Discussion: Role of Senate Committee Chair(s) vis-à-vis the Senate Office – Chair Ricci 10 min</p>	

- VII. Diversity of Endowed Chairs – D&E Vice Chair Chin** **5 min**
Last AY, FWDAF recommended that a call for nominations for endowed chairs be distributed across campus such that Deans can more readily identify candidates. Please see FWDAF's [memo](#). (p. 20-22)

Actions Requested:

- Endorse this recommendation.
- Respond to D&E with an outline of next steps.

- VIII. Committee Chairs' Reports:** **25 min**
Chairs are asked to please report on their respective committee's top 1-3 issues and goals this academic year.

- [Academic Personnel](#) (CAP) – Vice Chair Fanis Tsoulouhas
- [Academic Planning & Resource Allocation](#) (CAPRA) – Chair Josh Viers
- [Committees](#) (CoC) – Chair Patti LiWang
- [Rules and Elections](#) (CRE) – Chair Peter Vanderschraaf
- [Diversity and Equity](#) (D&E) – Vice Chair Wei-Chun Chin (will report in Chair's absence)
- [Faculty Welfare and Academic Freedom](#) (FWAF) – Chair Rudy Ortiz
- [Graduate Council](#) (GC) – Chair Mike Dawson
- [Undergraduate Council](#) (UGC) – Chair Christopher Viney

Items Sent to Committees for Review

These items will be discussed at the October 12 DivCo meeting.

- [GASP Major Proposal](#) – Comments are due to the Senate Chair by October 1, 2015. The GASP proposal will be discussed at the October 12, 2015.
- [Senate Review of SRs 417 and 621](#) - Comments are due to the Senate Chair by October, 30, 2015
- [Senate Review of Proposed Revisions to Senate Bylaw 140](#) - Comments are due to the Senate Chair by October 30, 2015.

Informational Items:

- [DivCo, Academic Council and Assembly Bylaws](#) (pp. 23-26)
- [DivCo's Annual Report](#) (pp. 27-30)
- [DivCo's webpage](#)

Undergraduate Council (UGC)

Tuesday, September 1, 2015

10:15am-11:45am

Draft Meeting Minutes

I. Chair's Report – Christopher Viney

A. Welcome and Introductions

UGC Chair Viney welcomed new, returning members and guests and thanked members for agreeing to serve on UGC this academic year. He also thanked the UGC Senate analyst for providing support to the committee's work.

B. Review of UGC's [charge](#)

Chair Viney encouraged members to review the duties of the Undergraduate Council and to read the agenda prior to each meeting, in order to be prepared to contribute to the work of the committee this year, to ensure the committee's efficiency.

Nameplates will be provided at the next meeting.

C. Systemwide Representation

Chair Viney provided an overview of the systemwide committees and noted that two-year terms of service on those committees have proven very helpful.

- **[Board of Admissions and Relations with Schools:](#)** UGC Chair Christopher Viney
BOARS oversees all matters relating to the admissions of undergraduate students. BOARS regulates the policies and practices used in the admissions process that directly relates to the educational mission of the University and the welfare of students. The committee also recommends and directs efforts to improve the admissions process.
- **[University Committee on Educational Policy:](#)** UGC Vice Chair Anne Zanzucchi
UCEP considers the establishment or disestablishment of curricula, colleges, schools, departments, institutes, bureaus, and the like, and on legislation or administrative policies involving questions of educational policy.
- **[University Committee on International Education:](#)** UGC Member YangQuan Chen
UCIE oversees all academic aspects of the UC Education Abroad Program, which operates in conjunction with offices on the campuses and serves all UC students. The committee is responsible for approving new programs, changes in programs, and all program courses and credits. The committee also oversees the regular formal review of programs and advises the President on the appointment of study center directors.
- **[University Committee on Preparatory Education:](#)** UGC Member Sholeh Quinn
UCOPE monitors and conducts periodic reviews and evaluations of preparatory and remedial education. In addition, the committee supervises the Entry Level Writing Requirement with special emphasis on establishing appropriate and uniform systemwide standards for the Analytical Writing Placement Examination. Each year the Committee selects the essay/prompt that is to be used in administration of the Analytical Writing Placement Examination and also sets the passing standard for the exam.

UCIE representative Chen noted that last academic year, UCIE proposed changes to the committee's Bylaws. A summary of the rationale for changes and proposed Bylaw language is available here:

<http://senate.universityofcalifornia.edu/underreview/documents/ReviewofSB1823-15.pdf>

Systemwide Committee representatives will brief UGC on important systemwide issues during academic year 2015-16.

D. Carry over business from AY 14-15

▪ **Revised Program Review Policies**

Last academic year, the [Periodic Review Oversight Committee](#) (PROC) recommended that the UGC and GC Policy Subcommittees each join the PROC Subcommittee for collaborative revisions of the undergraduate and graduate program review policies. PROC asked UGC (and GC) to endorse one of the following three possible approaches to advancing the revision process:

- a) The UGC and GC Policy Subcommittees each join the PROC Subcommittee for collaborative revisions of the undergraduate and graduate program review policies.
- b) That GC and UGC Policy Subcommittees themselves undertake all revisions, or
- c) The GC and UGC Policy Subcommittees vest the PROC Subcommittee, which is co-chaired by GC vice-chair Dawson and UGC vice-chair Viney, with the authority to undertake major revisions.

AY 14-15 UGC members unanimously recommended option a) "The UGC and GC Policy Subcommittees each join the PROC Subcommittee for collaborative revisions of the undergraduate and graduate program review policies".

The PROC/GC/UGC policy subcommittee reviewed the policies and determined that they needed to be re-written. This academic year, the subcommittee, led by subcommittee co-chairs Viney and Dawson, will continue its work on revisions to the policies to maximize the efficiency of the program review workflow.

▪ **Withdraw policy**

Last AY, a faculty member raised a concern about the policy specifically, how the implementation of the policy seemed to overrule an instructor's discretion in assignment of grades. UGC members agreed to pursue the matter this academic year. There was one particular school where students seemed to bypass faculty members and contacted the Assistant Dean, and in some cases, the Chancellor. In most cases, the Dean or Assistant Dean have signed off on requests for course withdrawal forms.

Action: UGC will send a formal memo to the school Deans to remind them that there is a policy in place, and to emphasize the role of the faculty member in the decision-making process.

VCSA Nies reported that there is a workflow process and an e-process will be implemented in the near future. The processes will become even more important as we move to online digital forms. The online system will be operational once the IT infrastructure is secured.

▪ **Revised Charge of the Admissions Subcommittee**

Last year, UGC revised the membership of its Admissions subcommittee with the addition of the BOARS representative. UGC agreed to explore ways to expand the description of the subcommittee's duties.

Action: Senate Analyst will draft a charge for UGC's consideration at a future meeting.

▪ **Reading, Review/Recitation Week (RRR Week)**

Final examinations are required for all undergraduate courses by systemwide regulation. In 2010, UGC proposed an optional policy whereby faculty had the option of having an RRR week and some faculty did not endorse the proposal. Subsequently, the proposal was not implemented. Several students whose final exams are scheduled the last week of class undergo a considerable degree of stress and disruption. UCB has a [policy](#) under which the last week of official class meetings is the RRR week when classes do not meet and faculty and teaching assistants are available to students for completion of projects and preparation for final exams. This officially counts as instructional time. Final exams cannot be scheduled during the RRR week. UGC members were interested in pursuing this topic. Thus, it was agreed that a small group be established to lead this initiative. Members should include at least two UGC members and the ASUCM representative.

The following UGC members volunteered to serve on this initiative:

1. Paul Gibbons (SSHA)
2. Marcos Garcia-Ojeda (SNS)
3. Christopher Viney (SOE)
4. Elizabeth Whitt (VPDUE)
5. TBD – (Undergraduate UGC student representative)

E. UGC Goals and Priorities for AY 15-16

This year's main UGC goal coincides with one of the Senate Chair's goals; specifically, to restructure General Education (GE) in light of ongoing program review activities. It is possible that the GE Subcommittee could morph into a standalone Senate Committee.

Chair Viney noted that burying something as important as GE into a subcommittee does not necessarily give GE the importance, prominence, and impact it merits. The members of the Committee would get more recognition for their work, as members of a standalone Senate committee.

II. Consent Calendar

A. Approval of the Agenda

III. Report on General Education Program Review – UGC Vice Chair Zanzucchi (former GESC Chair)

The broad goal of the General Education Subcommittee (GESC) is to extend and prioritize campus efforts towards the revision and sustainability of a General Education program that is comprehensive. Towards this end, the GESC engaged in several activities, mainly program review, to incorporate external feedback processes and learn more about the GE program. The GESC also collaborated with campus constituents to explore and receive feedback on current design, mission statement, outcomes, and guiding principles. As former Chair of the GESC, Dr. Zanzucchi will summarize these activities in her closing note to the GESC.

In the Fall, GESC worked with the Division Council and UGC to establish a permanent stipend for the GESC Chair, in anticipation of the GESC's workload and leadership needs. This stipend was approved by the Senate and the Provost's Office. The role of the GE chair is similar to the role of an FAO, consistent with program review responsibilities. In the context of program review this year, the GESC sought guidance on three main items:

- Development of a GE program that is reflective of our institutional context;
- Advice on processes for a systematic and sustainable assessment of GE that engages both Senate faculty and staff in co-curricular activities;
- Advice on structures for allocating appropriate resources as the GESC realized that there were disjunctions between how GE is delivered and how it is designed.

The site visit with the external team took place in February. The team provided a detailed report. In the response phase of this program review, PROC also provided emphases that they thought were important for this program review process thus far, and that should inform the action plan. One of PROC's recommendations was that the GESC continue to function as a "program chair" for the GE program. It was also recommended to pursue multiple avenues for faculty engagement in this process whether through the Retreat or other forums; ensure administrative inclusion in the response phase, particularly working with VPDUE Whitt; evaluate connections and potential overlaps with strategic academic focusing; and attend to accreditation expectations.

The GESC will share its goals and outcomes with PROC in September and an action plan later this year, in November.

At the end of last AY, in consultation with UGC, the GESC revised its Bylaws. The membership has been temporarily expanded to account for program review activities. For example, the disciplinary scope of senate faculty involvement has been expanded; a vice chair has been added to build some capacity in the Subcommittee; Unit 18 lecturers are now members of the GESC and the role of Student Affairs has been formalized with the VCSA as an ex-officio member.

A retreat was held in June and the focus for engaging about $\frac{3}{4}$ of faculty leads from undergraduate programs, advising, student affairs, the administration and the library, was to think about guiding principles that were connected to the hallmarks of undergraduate education specific to General Education, which would allow the GESC to develop a mission statement and outcomes. During the summer, the GESC convened several times and worked in small teams to develop a draft based on all the projects that had been developed at the retreat. As an outcome of these meetings, it made sense to develop a strategic plan that would include a mission statement and outcomes. The GESC will focus on the strategic plan in the Fall.

VCSA Nies noted that one of the outcomes of the first retreat was the development of some hallmarks regarding the meaning of a baccalaureate degree at UCM and the campus had reached some institutional agreement around those hallmarks. Few campuses have come together to agree on hallmarks of a Baccalaureate degree. This helped inform the institution around General Education combined with the co-curricular experience, and consequently, this helped elevate those hallmarks.

Chair Viney noted that it would be useful to engage the new Deans in this important endeavor and possibly invite them to a future UGC meeting.

VPDUE Whitt meets with the Deans regularly and offered to keep them apprised of any progress.

IV. Report from VPDUE Whitt Honors Task Force

In December 2014, the Provost asked VPDUE Whitt and Special Assistant to the Chancellor Lawrence to co-chair a task force charged with developing an institution-wide Honors program. The task force membership included Senate faculty representatives Jack Vevea and Mario Sifuentez and undergraduate students. The task force convened through the Spring semester and prepared a proposal that will be sent to the Provost. It is anticipated that the

Provost will send his recommendation on the proposal to UGC. The task force came to the conclusion that it should recommend a university Honors program.

UGC looks forward to reviewing the Honors proposal at its first meeting in October.

Budget Framework Implementation (BFI)

The Senate is involved in the development and implementation of 14 programmatic initiatives, also known as the Budget Framework Implementation included in the agreement between the UC and Governor Brown. The goal of this initiative is to improve efficiency, access, and student outcomes. Below is a description of the programmatic goals¹:

Significant Senate involvement:

- Carry out a comprehensive review of courses necessary in 75% of majors and reduce those requirements to no more than 45 quarter units where possible
- Transfer Pathways:
 - Develop systemwide pre-major UC transfer pathways closely aligned to the Associate Degrees for Transfer established by CCC and CSU for the 20 most popular majors, with any differences clearly identified
 - Identify the extent to which California's community colleges articulate courses with the UC transfer pathways
- Review existing policies on credits for Advanced Placement courses and College Level Examination Program tests with the goal of providing credit that will help students graduate sooner
- Use Course Identification Number System (C-ID) currently used by CCC and CSU as an additional number for UC campus courses
- Prioritize the development of courses that connect students with professors across campuses and that have the professor lecture online—particularly for bottleneck courses, courses with high failure rates, and courses needed for popular majors
- Expand online programs offering certificates or master's degrees in strategic areas with high demand to help Californians meet the workforce needs of employers, and expand enrollment in existing online programs with proven success

Less Senate involvement, but requires Involvement of all or most Undergraduate Campuses

- Achieve a 2:1 ratio of new freshman to transfer enrollments each fall at every campus, consistent with UC admission standards
- Use data and technology tools, such as predictive analytics, to identify students at risk of repeating courses, not completing on time, or in need of advising, and to close achievement gaps
- Develop 3-year degree pathways for 10 of 15 top majors on each campus; promote and encourage use of these pathways; and double from 2.6% to 5% the proportion of students on these tracks

¹ Source: The Senate Source Newsletter

- Work with campus advisors to keep students on track for graduation within four years, and transfers within two years

Less Senate Involvement but requires Involvement of Some Undergraduate Campuses

- Davis will pilot a study on deploying “adaptive learning technologies,” focused on improving instruction and increasing the number of students who succeed in difficult courses and persist to completion. Santa Barbara and one other campus will participate
- Irvine, Santa Barbara, and one other campus will pilot alternative pricing models for summer session to encourage undergraduates to take full advantage of existing infrastructure and instructional capacity, including more courses during the summer
- Riverside will pilot activity-based costing for the UCR College of Humanities, Arts, and Social Sciences. Three similar departments at Merced and Davis will participate in a scoping study and then implementation depending on outcome of scoping study

The Transfer Pathways’ meetings will bring together faculty across the system to identify a common set of lower-division courses to prepare Community College students for transfer to any UC undergraduate campus in 11 of the University’s most popular majors. The meeting dates and majors are as follows:

- October 8: Social Sciences/Other Majors – Business Administration, Communications, Political Science, Psychology
- October 13: Humanities – English/Literature, Film/Film Studies, History, Philosophy
- October 19: Engineering – Electrical Engineering, Mechanical Engineering, Computer Science.

VCSA Nies noted that the UCM Office of Admissions has conducted some preliminary analyses regarding the various major requirements across the UC.

A member asked about the nature of the measurements in place that would guarantee the quality of the education the students would get under the three-year degree pathway, and how to ensure that their UC education is a quality education. With the current cost of education, some UCM students are working two to three jobs in order to afford their tuition. This needs to be taken into consideration. We have to make sure our students are successful, and reducing the time to degree may not benefit our student population. It was also noted that UCM’s student population is fairly unprepared, compared to other UCs; therefore, students need considerable remedial preparation.

A member responded that the political agenda on access and affordability has mostly to do with more students going into the UC and graduating more quickly. The issue of quality is also part of the conversation. It is a balancing act. It is our collective responsibility to help ensure our students are successful.

V. Report from Interim VCSA Nies

Interim VCSA Nies provided the following preliminary admissions data and noted that census will be completed on September 16. Data will become official after census.

- The overall enrollment target this year was to have 6,660 students enrolled in classes. As of 9/1/15, 6,690 students are enrolled. We will have some melt between now and census so we are currently on target.
- 458 graduate students are currently enrolled, which represents a significant increase from the 380 enrolled a year ago.
- 1,788 first-year students are enrolled, only about 180 of those students are part of the referral pool.
- We only have 96 new transfer students currently enrolled. Our target was 146.
- Approximately 26% of the students that were offered admissions melted on through the summer.

This year, the Office of the President asked of all campuses that their enrollment numbers remain the same as last year's or lower than last year's numbers. Merced is the exception and can take an additional 200 students by using the referral pool. Merced is the only campus that does not have a wait list since it is taking students from the referral pool.

Our six-year graduation rate is 66% (the rate at other UCs is closer to 88%). This is significant because we have to take in more new students to compensate for those who have graduated.

Demographics of first-year class:

- African American: 6.5%
- American Indian: less than 1%
- Asian American: 20.5%
- Chicano Latino: 51%
- Filipino: 6%
- White: 12.5%

These data are collected UC systemwide, via the application system.

About 7% students are undocumented (about 130 students). The campus health insurance is available and they can get health insurance through MediCal if they do not purchase the campus health insurance.

Thousands of students were turned away, because transfer UC Merced's transfer admissions requirements are the most rigid in the entire UC system. We had over 2,565 applicants and 1,387 were denied admissions. We are still using the "old" transfer requirement. For example, the Biology major has a Physics requirement, which is not required at other UCs; once we eliminate this requirement, those numbers ought to rise.

Last year, it was suggested that UCM remove course requirements that are not necessary when majoring in a subject, to raise the number of applicants accepted. Between May and now, we have lost about 40 students. Their applications have either been resent to another UC or they did not meet the requirements.

VI. UGC Slate of Subcommittees

A. General Education AY 15-16 Membership

- [Virginia Adan-Lifante](#), Chair, (Spanish)
- Vacant, Vice Chair (CoC convenes tomorrow)
- [Anne Zanzucchi](#), UGC Vice Chair (Writing)
- [Kelvin Lwin](#), (Computer Science and Engineering)
- [Mariaelena Gonzalez](#) (Public Health)
- [Willem Van Breugel](#) (Core One)
- [Harish Bhat](#) (Applied Mathematics)
- [Katherine Brokaw](#) (English Literature)
- [Kurt Schnier](#) (Economics)
- [Elizabeth Whitt](#), Vice Provost and Dean of Undergraduate Education*
- [Laura Martin](#), Accreditation Liaison Officer and Coordinator for Institutional Assessment*
- [Charles Nies](#), Interim Vice Chancellor of Student Affairs*
- [Jane Lawrence](#), Special Assistant to the Chancellor*

**ex-officio, non-voting*

The Committee on Committees will consider the vice chair nominations at its September 2 meeting.

B. Admissions/Financial Aid

BOARS representative (Chair Viney) and one to two UGC members

The subcommittee works with the Office of Admissions at UCM and UCOP and serves as advisor on policies related to admissions and awarding of Regents Scholarships.

The equivalent of this committee at other UCs is CUARS (Committee on Undergraduate Admissions and Relations with Schools). The Director of Admissions Director serves on this subcommittee as an ex-officio, non-voting member.

A motion was made, seconded and unanimously carried to approve the following membership:

- Christopher Viney (SOE)
- Marcos Garcia-Ojeda (SNS)
- Nigel Hatton (SSHA)

C. Undergraduate Academic Programs, Policies and CRFs

Three members minimum, one from each School.

This subcommittee analyzes trends at other UC campuses and reports findings to UGC. Reviews and comments on policies related to undergraduate education and makes recommendations for new/revised courses to UGC for review and approval.

The following UGC members have agreed to serve. A SSHA representative is needed.

- YangQuan Chen (SOE)
- Laura Beaster-Jones (SNS)

Action: Senate Analyst will invite Mario Sifuentez to serve on this subcommittee.

Action: UGC will vote electronically on this slate, once the SSHA representative has been identified.

VII. AY 201516 Academic Calendar and Deadlines

The academic calendar outlines deadlines for submission of Catalog sections, CRFs, new and revised proposals for majors and minors. Each academic year, the academic calendar is prepared by the Senate Analyst in consultation with the Registrar.

A motion was made, seconded and unanimously carried to approve the AY 15-16 academic calendar.

The Calendar is available here:

http://senate.ucmerced.edu/sites/senate.ucmerced.edu/files/public/documents/UGC%20Calendar_2015_16Final.pdf

VII. Proposal for a Major in Global Arts Studies

This proposal was reviewed last academic year by the Academic Senate and the Administration. Last year's UGC (GC and CAPRA) expressed concerns about resources required to deliver the major, the demand for the major, and the role of the two LPSOEs vs. one full staff member. The Senate and Administration's [recommendations](#) were sent to SSHA on May 6, 2015.

On August 19, SSHA submitted a [revised proposal](#) to the Senate. The proposal was distributed to relevant Senate committees, the Provost/EVC, the VPDUE and the Coordinator of Institutional Assessment/ALO.

Actions Requested:

- UGC discusses the revised proposal on 9/1 and at its 9/22 meeting, if additional discussion time is needed.
- UGC sends its recommendation to the [Division Council](#) by October 1, 2015.

UGC anticipates that it will be able to make a recommendation on this proposal at its September 22 meeting. Members agreed that it would be more practical to read the proposal in depth after today's meeting and be prepared to have an efficient discussion and make a recommendation on September 22.

Preliminary Comments:

- The proposers have made an honest effort to address the concerns that were previously raised.
- It might be useful to explore if GASP was responsive to the process and whether UGC can learn from this process when it reviews future proposals. Based on previous reviews of proposals, UGC may now have a broader concept of process. There are some limits on what GASP can provide as resolutions to some questions.. For example, the LPSOE topic has been a matter of compromise in light of not having full information or definition. The response addresses the previous UGC concerns for the immediate future but can UGC, in future reviews, anticipate other issues based on what it has learnt? There were

- requests for information that most programs could benefit from by providing the information requested.
- It might be useful to provide programs with a list of required elements (or check-list) that should be included in future proposals. Programs currently use the Senate policy to prepare their proposals (the policy does include a list of required elements).
 - A SSHA member reported that SSHA faculty have requested a template to help them build future proposals. A suggestion was made to share the draft GE program template with UGC members.
 - A member noted that programs have different and unique characteristics so one single template may not be adequate for all disciplines.

Members agreed to the following next steps:

- Review the current draft GE template.
- The working group charged with revising the current academic program policies will address possible revisions to the policies that incorporate a template.


There being no further business, the meeting adjourned at 11:45am.

Minutes prepared by Fatima Paul.

Attest: Christopher Viney, Chair, Undergraduate Council

CRS 195: Community Research and Service Experience

Course Title	Community Research and Service Experience
Abbreviated Course Title	Community Research Experience
Course Subject	CRS
Course Number	195
School Submitting Request	SSHA
Division	Upper Division
Effective Term	Fall 2015
Discontinuance Term	----
Lower Unit Limit	1
Upper Unit Limit	4
Prerequisites	
Prerequisites with a Concurrent Option	
Corequisites	
Major Restrictions	
Class Level Restrictions	JUNIORS & SENIORS
Course Description	This course provides students with a community-based undergraduate research experience. The undergraduate research experience will link to our local San Joaquin Valley and Sierra Nevada regions while also considering global analogs. It will address themes of: analytics of prosperity, sustainable development, and community engagement or community-inspired innovation.
TIE Code	I: Fieldwork-Research
Reasons for Request	New Course
Brief Explanation of Change(s)	This course is a requirement of the proposed Community Research and Service minor.
Total Contact/Non-contact Hours Per Week	Lecture: 0 contact, 0 non-contact Lab: 0 contact, 0 non-contact Seminar: 0 contact, 0 non-contact Discussion: 0 contact, 0 non-contact Tutorial: 0 contact, 0 non-contact Field: 1 contact, 2 non-contact Studio: 0 contact, 0 non-contact
Total Hours Per Week	3
Grading Options	Letter Grade Only
In Progress Grading	
Maximum Enrollment	30
Maximum Enrollment Reason	----
Cross-listing	
Conjoined	

Cross-listed Schools	----
Can this course be repeated?	Yes
How many times?	1
Resource Requirements	Classroom with A/V set up; access to library resources
Does this satisfy a General Education Requirement?	No
Course Outline and/or Additional Documentation	 CRS 195 Course Outline.pdf (17Kb)

Community Research and Service 195: Community Research and Service Experience

Course Description and Goals

This course fills a requirement of the Community Research and Service minor by providing students with a community-based undergraduate research experience. The undergraduate research experiences will link to our local San Joaquin Valley and Sierra Nevada regions while also considering global analogs. The research experience will be connected to the themes of the minor, which include: analytics of prosperity, sustainable development, and community engagement or community-inspired innovation.

Course Learning Outcomes:

At the end of this course you will be able to:

1. Analyze core knowledge about regional San Joaquin Valley and Sierra Nevada conditions including global analogs as related to the transformation of poverty to prosperity
2. Apply the key concepts of analytics of prosperity, sustainable development, and community-engaged innovation.
3. Organize scholarly questions of significance, and synthesize evidence to answer these questions
4. Communicate scientific and scholarly information to academic and non-academic audiences.

These *course learning outcomes* support and are encompassed in the following *program learning outcomes* for the Community Research and Service minor:

Graduates with a minor in Community Research and Service will demonstrate the knowledge, skill, ability, attitude and disposition to:

1. Identify and clarify core knowledge about conditions of our region and its global analogs as related to the transformation of poverty to prosperity with at least one condition relevant to a global analog
 - a) Describe at least two scenarios/examples of the conditions above
 - b) Analyzes the dynamics at work in the scenarios/ examples, referencing accurate and relevant research
2. Apply the key concepts of analytics of prosperity; sustainability, and community engagement and community- inspired innovation to improve economic and societal prosperity
 - a) Identify two qualitative or quantitative outcomes relevant to regional prosperity with at least one outcome relevant to a global analog
 - b) In the context of qualitative or quantitative outcomes relevant to regional prosperity, describe the socio-political factors connected to challenges and potential solutions factors outcomes
3. Organize scholarly questions of significance and synthesize evidence to answer those questions
 - a) Propose a hypothesis relevant to regional prosperity

- b) Draw on relevant research and course content to evaluate the hypothesis
 - c) Draw an appropriate conclusion based on the evidence
4. Communicate scientific and scholarly information to academic and non-academic audiences.
- a) Identify the fundamental components of a well-structured argument;
 - b) Recognize the pros and cons of different methods of communication, including applicability for specific audiences;
 - c) Possess basic knowledge of primary tools and technologies available for communication in various formats;
 - d) Demonstrate the ability to communicate scientific and scholarly knowledge to others

UNDERGRADUATE COUNCIL (UGC)

PROCEDURES AND POLICIES FOR APPROVAL OF NEW UNDERGRADUATE COURSES AND UNDERGRADUATE COURSE CHANGES

I. General Policy:

According to the UCM Bylaws, Undergraduate Council (UGC) is charged on behalf of the Division to review and approve all new undergraduate courses and modifications to existing undergraduate courses, including withdrawal, conduct, credit valuation, description, and classification of existing courses. After an undergraduate course is approved by UGC, it is transmitted to the Registrar for inclusion in the electronic course system and the UCM Catalog. No undergraduate course can be offered for enrollment and no official change to an existing course can be made by the Registrar without UGC approval.

Approval of new undergraduate courses and course modifications are transmitted to UGC via the existing web-based system (<http://crf.ucmerced.edu>).

II. Procedure for CRF Submission:

1. Submission of CRFs to UGC for approval should adhere to the deadlines in the annual calendar prepared by UGC. Note that UGC will not consider CRFs for approval during winter break or during summer.
2. All CRFs must be approved by the Curriculum Committee (CC) of the School (or other faculty committee designated to review curricular matters) submitting the CRF, and be approved by the Dean of the School (or designee), before the CRF is submitted for UGC approval. It is the responsibility of the School CC to review course content, programmatic contribution, overlap with other courses, and resource implications within the context of the specific program in the School.
3. *New courses* should be indicated on the CRF and should be accompanied by a 1 to 2-page course outline (*not* a full course syllabus) summarizing the course content and purpose, goals for student learning outcomes, how such goals connect to the program or degree objectives, and, for courses satisfying General Education, how the course addresses three or more of the Guiding Principles for General Education at UC Merced. The content of the course outline should also aid reviewers in understanding whether proper learning assessment tools are part of the course and include sufficient information on format, topics, and the types of readings (e.g., textbooks, novels, essays, journal articles, etc.) to adequately assess student workload and potential overlap with other existing or proposed courses. The course outline is intended to

give reviewers information about the general nature and subject of the course - actual details of the course (e.g., specific lecture topics or emphasis, readings, or student assignments) may vary with course delivery and instructor.

4. *Modifications to an existing course* should be indicated on the CRF. Instructors should indicate briefly in the explanation box the reason for the proposed change(s) (e.g., change in prerequisite, update of course description, reason for change in units, etc.). Revised courses should also include course learning outcomes.
5. *Cross-listed courses* are those undergraduate courses (numbered 1 to 199) that have different prefixes, names, and/or course numbers but are intended to be offered as the same course (i.e., same meeting time, requirements, units, and course description). Each course that is cross-listed with another course must have its own CRF that indicates the corresponding cross-listed course. Cross-listed courses must have the same course requirements, number of units, prerequisite courses, course description, and anticipated resources. If cross-listed courses originate within different Schools, each School CC must approve the course and the Dean of each School must approve the CRF.
6. *Conjoined courses* are those courses that are taught concurrently as both an advanced upper division undergraduate and an introductory graduate course. As per SR 762, undergraduate and graduate versions of conjoined courses “must have clearly differentiated and unique performance criteria, requirements, and goals.” Each course that is conjoined with another course must have its own CRF that indicates the corresponding conjoined course. The graduate version of the course must be reviewed and approved by GRC.
7. Questions regarding the electronic system submittal should be addressed to support@eng.ucmerced.edu
8. Complete CRFs will be transmitted to UGC for review. The following criteria will be used by UGC in its review:
 - Are the standards of the proposed course consistent with the standards for other courses taught at UCM?
 - Is the level appropriate (lower division, upper division)? Are the prerequisites for the course consistent with the level?
 - Is the instructional format justified (lecture, lab, etc.)? Is the unit value for the course justified? Is there an appropriate workload for the number of units offered (governed by SR 760¹)?

¹ SR 760: The value of a course in units shall be reckoned at the rate of one unit for three hours' work per week per term on the part of a student, or the equivalent.

- If a course is listed for variable units, does the description specify how unit value will be assigned? Are requirements clearly delineated for unit value?
- Does the course appear to fit within the major or minor curriculum or subject area? If an interdisciplinary or cross-listed course, are the subject areas and/or content described?
- Does the course overlap with another course? Some units may offer courses with similar subject matter, but with different disciplinary perspectives; however, potential overlap with another course should be explained in the CRF or attached course outline.
- Is the course description for the Catalog correct and consistent with the information given in the CRF?
- Are the anticipated resources consistent with the course format and description?

Additional review criteria for cross-listed courses are:

- Do cross-listed courses have identical requirements, units, descriptions, prerequisites, and resource requirements?
- Cross-listed courses must be approved by all of the participating Schools and approved by the Dean of each participating School.

Additional review criteria for conjoined courses are:

- Do conjoined courses have sufficient overlap in course structure to facilitate concurrent instruction of both advanced undergraduates and graduate students?
- Are performance criteria, requirements, and goals of the undergraduate and graduate versions of the course clear and distinct?
- Conjoined courses must also be approved by the Graduate and Research Council.

9. If UGC requires further information or indicates that modification of the CRF is needed, the Senate Analyst, on behalf of UGC, will notify the School of the request. It is the responsibility of the School and/or the instructor responsible for the CRF to provide the requested information or modification to the CRF in a timely fashion.

Once a course is approved by UGC, the Senate Analyst will notify the Registrar. The Registrar will notify the originating School of approval and the course will be entered into the Catalog.

Questions to Guide Development and Review of Undergraduate Course Learning Outcomes (CLOs)

Course Learning Outcomes (CLOs) are statements describing the intellectual abilities, knowledge, and/or values or attitudes that students should demonstrably possess at the end of a course.¹

CLOs support student learning in multiple ways. First, they provide instructors² with a framework for designing a course, including content, assignments, assessments, and instructional strategies.³ Second, when explicitly linked to assignments and assessments, CLOs also provide students with a learning-based rationale for the work they are asked to do as well as a reference point for monitoring their own learning,⁴ thereby supporting engagement and motivation. Third, CLOs provide a reference point for instructors and students to “research” student learning,⁵ yielding insights into student abilities relevant to both current and future offerings of the course. Finally, CLOs facilitate the development of a coherent, developmentally organized, *programmatic* curriculum, that as WASC puts it, is “more than simply an accumulation of courses or credits,”⁶ by allowing faculty to specify a course’s contribution to the program’s intended learning outcomes (PLOs), and to connect the course to the learning taking place in the courses that precede and follow it. When connections between CLOs and PLOs are explicitly communicated in syllabi and curriculum maps, students and instructors alike are able to develop a more holistic view of the major. In short, and as reflected in UC Merced’s mission, learning outcomes underpin a “student-centered” approach to education.

The following list of questions is suggested as a guide for developing and evaluating the quality of CLOs that best enable these applications. The questions do not address the specific intellectual content as that is the purview of the faculty as disciplinary experts with responsibility for curriculum.

- 1) Do the CLOs support the course goals⁷ as outlined, for example, in the description of the course in the UC Merced catalog or in the course outline/syllabus?
- 2) Have the program’s intended learning outcomes (PLOs) been considered in the development of the CLOs, with CLOs supporting PLO development at a level appropriate to the course’s position in the program’s curriculum? Is this relationship made explicit to all stakeholders? Have the CLOs of both prerequisite/preceding and following courses been considered in order to both build upon prior student learning and to anticipate future instruction?
- 3) Do course readings, projects, assessments, etc. appear to support development of the CLOs?
- 4) Are specific, active verbs used to describe how students will demonstrate learning? For example, upon reading a CLO, could a student or faculty member imagine the kind of assignment that might be used to evaluate student abilities? Or, to put it another way, are the CLOs measurable?⁸
- 5) Are the CLOs comprehensible to students, expecting that understanding may evolve and deepen with learning?
- 6) For General Education courses, do the CLOs align with at least three of UC Merced’s Eight Guiding Principles of General Education⁹ as required by [policy](#)¹⁰?

¹ Including for-credit, individualized courses of study like independent research. See appendix IV for suggestions regarding graduate-level outcomes for independent study.

² Including teaching assistants, or even perhaps tutors.

³ See backward design as an example. See Wiggins, Grant, and Jay McTighe. *Understanding by Design*. Alexandria: Association for Supervision and Curriculum Development, 2011. Print or ebook.

⁴ To learn and practice metacognition.

⁵ For example, through Classroom Assessment Techniques (CATS). See Angelo, Thomas A. and K. Patricia Cross. *Classroom Assessment Techniques: A Handbook for College Teachers*. San Francisco: John Wiley & Sons, 1993. Second Edition. Print.

⁶ WASC Criterion for Review 2.2.

⁷ See Appendix I for an explanation of the difference between goals and outcomes

⁸ See Appendix II for an example

⁹ See Appendix III

¹⁰ UGC Procedures and Policies for the Approval of New Undergraduate Courses and Undergraduate Course Changes

Appendix I

What are Learning Goals & Outcomes?

What is a learning goal?

- A *broad, general* statement describing what an instructor or community of instructors (eg. program, school or institution) intend students will leave a course, program, school or university *able to do, know, behave or feel*.

How will the instructor, program or institution and the students themselves know if they have met the learning goal?

- By assessing whether students have achieved the learning outcome(s) articulated for the goal.

What is a learning outcome?

- A *specific*, statement describing what a student will know, be able to do, or how s/he will behave or feel as a result of instruction and other educational experiences.
- Learning outcomes describe what the *student* will do *not* the instructor.
- Learning outcomes describe what the student will know or do in a way that is *measurable*. Therefore, *action verbs* are used to specify the observable, measurable actions the student will undertake to achieve the outcome and, consequently, goal.
- By using action verbs to specify student actions, one is identifying the types of assessment that can be used to assess student achievement of the learning outcome and, therefore, goal.

Can a learning goal be met by more than one outcome?

- Yes. There are many ways to meet a learning goal, which is the same as saying the same goal can be met via different learning outcomes. Such learning outcomes typically vary with respect to the *level of expertise* they describe.
- Different levels of expertise are outlined in Bloom's taxonomies for understanding, skills and affect.
- By progressively increasing the levels of expertise expected of students as they move through a course or program, we can consciously articulate and encourage the growth of student abilities and knowledge in measurable ways through time.

Appendix II: Example Learning Outcomes¹¹

The following example of learning outcomes was adapted with the most modest of modifications from *Reaching All Students* (2007, p. 5). Changes include

- substituting the term outcomes for objectives
- adding italics to highlight the importance of active verbs in learning outcomes
- replacing passive verbs with active verbs in a few places
- amending the organization so that all statements begin with verbs linked to the heading phrase

All credit belongs to the authors; see the footnoted reference. Find the excellent resource from which this was excerpted in its entirety at <http://www.cirtl.net/publications.html>.

Sample Course Learning Outcomes: Organic Chemistry

This course will provide an audience of junior and senior students majoring in chemistry or the allied chemical sciences with a foundation in the theoretical principles and descriptive chemistry of the elements. The goal is to introduce the concepts of symmetry and their application to molecular orbital theory, and to use this framework to understand the chemistry of the elements with a focus on the transition elements.

By the end of this course, it is expected that every student will be able to

1. *determine* the point-group symmetry of a molecule and *use* the point-group symmetry to *deduce* select spectroscopic properties.
2. *derive* a molecular orbital diagram for a molecule in an ideal geometry and *use* the diagram *to aid in prediction of* chemical behavior.
3. *demonstrate* a basic knowledge of the descriptive chemistry of the element families and *show* familiarity with literature resources that can provide further information.
4. *predict* the chemical behavior of significant classes of inorganic molecules, including transition metal coordination compounds and organometallic compounds.
5. *propose* several plausible reaction mechanisms for a given chemical transformation, *derive* rate laws for these mechanisms, and *interpret* experimental kinetic data to *provide support for or against* a given mechanism.
6. *access* the chemical literature to find specific chemical information.

¹¹ Sellers, S.L., J. Roberts, L. Giovanetto, K. Friedrich, C. Hammagran. 2007. *Reaching All Students: A resource for teaching in science, technology, engineering and mathematics*. Second Edition. Center for Integration of Research, Teaching and Learning. Madison, Wisconsin. <http://www.cirtl.net/publications.html>.

Appendix III

UC Merced's Eight Guiding Principles of General Education

Scientific Literacy: To have a functional understanding of scientific, technological and quantitative information, and to know both how to interpret scientific information and effectively apply quantitative tools;

Decision Making: To appreciate the various and diverse factors bearing on decisions and the know-how to assemble, evaluate, interpret and use information effectively for critical analysis and problem solving;

Communication: To convey information to and communicate and interact effectively with multiple audiences, using advanced skills in written and other modes of communication;

Self and Society: To understand and value diverse perspective in both the global community contexts of modern society in order to work knowledgeably and effectively in an ethnically and culturally rich setting;

Ethics and Responsibility: To follow ethical practices in their professions and communities, and care for future generations through sustainable living and environmental and societal responsibility;

Leadership and Teamwork: To work effectively in both leadership and team roles, capably making connections and integrating their expertise with the expertise of others;

Aesthetic Understanding Creativity: to appreciate and be knowledgeable about human creative expression, including literature and the arts; and

Development of Personal Potential: To be responsible for achieving the full promise of their abilities, including psychological and physical well-being.

Appendix IV

Why develop a “syllabus” for graduate independent study and research units?

For these types of graduate credits, it can be useful to conceive of the syllabus as a student’s work plan for the semester, complete with a set of desired work products (outcomes). In turn, these “outcomes” provide evidence of the professional abilities a student is developing, with benefits to both the individual student and the program. Potential advantages of this approach include the following.

- 1) The syllabus can form part of the official record of a student’s academic advancement, as well as his or her ability to manage that progress (with the support of an advisor), particularly when paired with evidence that outcomes have been met.
- 2) Students can be asked to draft the syllabus, providing an opportunity to practice (with feedback) an essential professional skill: the ability to establish achievable goals that advance research progress in the face of the competing demands common to academia¹² and professional life more generally. Student abilities in this important area might be expected to improve over the course of their graduate education.
- 3) Development of the document provides the student and advisor with a structured opportunity to reflect on student progress in light of programmatic expectations and timelines and the student’s professional goals.
- 4) Discussing progress on desired outcomes allows the faculty member and student to regularly calibrate their expectations and understandings. As Barbara Lovitts highlights in her book *Making the Implicit Explicit: Creating Performance Expectations for the Dissertation*,¹³ faculty and students may have different understandings of the nature of research, including what constitutes quality research. These differences likely reflect the fact that, while faculty are practiced researchers, students are in the process of learning to be researchers.
- 5) Approaching the syllabus in this way also enables us to concurrently address WASC’s expectation that expectations for learning are explicitly shared with students through syllabi, and that we have some way of documenting the work for which students earn units.¹⁴

¹² Including the ability to manage teaching, research and service simultaneously, a fundamental skill of successful faculty.

¹³ Lovitts, Barbara E. 2007. *Making the Implicit Explicit: Creating Performance Expectations for the Dissertation*. Stylus: Sterling, Virginia.

¹⁴ The Department of Education and thus WASC are now asking institutions to develop and demonstrably adhere to a [Credit Hour Policy](#) that accounts for non-traditional courses like online courses, independent study, studio class, internships, etc.

Syllabus Template for Graduate Independent Study, Research, or Directed Reading Courses (Ex. 295, 298, 299)

Course Name & Number:

Semester and Year:

Instructor:

Student (as relevant):

Meeting Schedule (ex. weekly or monthly):

Number of units: ¹⁵

Course Goal(s):

What does the program intend students to learn through the activities undertaken for these credits? This can take the form of a slightly modified course catalogue description.

Learning Outcomes:

For units earned in graduate-level independent research and study courses, learning outcomes include the kinds of work products expected of an apprentice researcher that demonstrate evidence of research and professional skills, and associated knowledge,¹⁶ appropriate to the student's level of advancement in the degree program. What attributes of a successful, disciplinary professional are students developing through these units and how will they share their progress with their advisor, committee and/or program? What outcomes support progress toward successful achievement of program benchmarks like qualifying exams or timely completion of the thesis or dissertation?

Example outcomes include:

- dissertation proposals or chapters
- literature reviews
- grant proposals
- professional presentations, including conference posters or presentations
- drafts of publishable papers or articles¹⁷
- development of research techniques
- research results, and associated documents like a professional lab notebook
- one or more written summaries of work undertaken/progress made
- presentations or progress updates at lab meetings
- minutes from meeting with advisors to discuss progress or projects

Relationship to Program Learning Outcomes and, as applicable, Program Requirements:

Briefly describe the Program Learning Outcome(s) that these independent research activities support and, as relevant, any program requirements students will be meeting through enrollment for these credits.

¹⁵ One unit is equal to 45 hours of work per semester as per the [UC Merced Credit Hour Policy](#). The outcomes outlined below should be consistent with the credits earned.

¹⁶ As broadly outlined in the PLOs and perhaps more specifically in program rubrics. See below.

¹⁷ Depending on the program, this might be a required element for the degree completion.

Evaluation/Grading System: How will learning and progress be evaluated?

Questions to Guide Development and Review of Undergraduate Program Learning Outcomes (PLOs)

Program Learning Outcomes (PLOs) are intended to describe the intellectual abilities, knowledge and values that students should demonstrably possess at graduation, as a result of a cohesive and coherent degree program that, as WASC puts it, is “more than simply an accumulation of courses or credits.”^{1, 2}

PLOs have multiple functions. They provide a framework within which instructors³ and students can contextualize courses, connecting and building on learning throughout the degree program. They also facilitate opportunities for educational synergies, by communicating program aims to diverse stakeholders including students, faculty, teaching assistants, disciplinary experts, co-curricular staff, parents, employers, donors, etc. Finally, PLOs provide a reference point for “researching” student learning, with the goal of better supporting all students in the development of skills and knowledge judged important to a meaningful post-graduate life and career. In short, and as reflected in UC Merced’s mission, PLOs underpin a “student-centered” approach to education.

To guide development of PLOs that best enable these applications, WASC developed the *Rubric for Assessing the Quality of Academic Program Outcomes*. Appended here, the rubric describes the generic attributes of quality PLOs.⁴ It does not address the specific intellectual content as that is the purview of the faculty as disciplinary experts with responsibility for curriculum. Finally, while it is useful for students to have a consistent set of expectations, it is appropriate to expect that PLOs will be revised and refined over time.

In light of this rubric, WASC’s Accreditation Standards more generally, and what is understood to be effective educational practice, the following list of questions is suggested as a guide for developing and evaluating the quality of PLOs.

- 1) Is the set of outcomes comprehensive? Does it provide a framework for a curriculum and a degree that is holistic?
- 2) Have national disciplinary standards, or relevant peer-reviewed literature, been considered in their development?
- 3) Are “core” intellectual skills like oral and written communication, information literacy, quantitative skills, and critical thinking (as defined in a disciplinary context) addressed in some way? Are relevant aspects of UC Merced’s Eight Guiding Principles of General Education⁵ addressed?
- 4) Will the PLOs be comprehensible to students, expecting that understanding may evolve and deepen with learning?
- 5) Are specific, active verbs used to describe how students will demonstrate learning? For example, upon reading a PLO, could a student or faculty member imagine the kind of assignment or prompt that might be asked of a student in order to evaluate student abilities? Or, to put it another way, are the PLOs measurable?
- 6) Do the PLOs support program intentions as described in marketing materials, the program website, and the catalog?
- 7) Do the PLOs articulate intellectual skills, knowledge, and values appropriate for a graduate at the given degree level (B.A./B.S., Masters or PhD)?

¹ WASC Criterion for Review 2.2.

² See Appendix I for an explanation of the difference between goals and outcomes

³ Including teaching assistants

⁴ Specifically, the developed and highly developed categories. See Appendix II.

⁵ See Appendix III.

Appendix I

What are Learning Goals & Outcomes?

What is a learning goal?

- A *broad, general* statement describing what an instructor or community of instructors (eg. program, school or institution) intend students will leave a course, program, school or university *able to do, know, behave or feel*.

How will the instructor, program or institution and the students themselves know if they have met the learning goal?

- By assessing whether students have achieved the learning outcome(s) articulated for the goal.

What is a learning outcome?

- A *specific*, statement describing what a student will know, be able to do, or how s/he will behave or feel as a result of instruction and other educational experiences.
- Learning outcomes describe what the *student* will do *not* the instructor.
- Learning outcomes describe what the student will know or do in a way that is *measurable*. Therefore, *action verbs* are used to specify the observable, measurable actions the student will undertake to achieve the outcome and, consequently, goal.
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Can a learning goal be met by more than one outcome?

- Yes. There are many ways to meet a learning goal, which is the same as saying the same goal can be met via different learning outcomes. Such learning outcomes typically vary with respect to the *level of expertise* they describe.
- Different levels of expertise are outlined in Bloom's taxonomies for understanding, skills and affect.
- By progressively increasing the levels of expertise expected of students as they move through a course or program, we can consciously articulate and encourage the growth of student abilities and knowledge in measurable ways through time.

Appendix II



PROGRAM LEARNING OUTCOMES

Rubric for Assessing the Quality of Academic Program Learning Outcomes

Criterion	Initial	Emerging	Developed	Highly Developed
Comprehensive List	The list of outcomes is problematic: e.g., very incomplete, overly detailed, inappropriate, disorganized. It may include only discipline-specific learning, ignoring relevant institution-wide learning. The list may confuse learning processes (e.g., doing an internship) with learning outcomes (e.g., application of theory to real-world problems).	The list includes reasonable outcomes but does not specify expectations for the program as a whole. Relevant institution-wide learning outcomes and/or national disciplinary standards may be ignored. Distinctions between expectations for undergraduate and graduate programs may be unclear.	The list is a well-organized set of reasonable outcomes that focus on the key knowledge, skills, and values students learn in the program. It includes relevant institution-wide outcomes (e.g., communication or critical thinking skills). Outcomes are appropriate for the level (undergraduate vs. graduate); national disciplinary standards have been considered.	The list is reasonable, appropriate, and comprehensive, with clear distinctions between undergraduate and graduate expectations, if applicable. National disciplinary standards have been considered. Faculty have agreed on explicit criteria for assessing students' level of mastery of each outcome.
Assessable Outcomes	Outcome statements do not identify what students can do to demonstrate learning. Statements such as "Students understand scientific method" do not specify how understanding can be demonstrated and assessed.	Most of the outcomes indicate how students can demonstrate their learning.	Each outcome describes how students can demonstrate learning, e.g., "Graduates can write reports in APA style" or "Graduates can make original contributions to biological knowledge."	Outcomes describe how students can demonstrate their learning. Faculty have agreed on explicit criteria statements, such as rubrics, and have identified examples of student performance at varying levels for each outcome.
Alignment	There is no clear relationship between the outcomes and the curriculum that students experience.	Students appear to be given reasonable opportunities to develop the outcomes in the required curriculum.	The curriculum is designed to provide opportunities for students to learn and to develop increasing sophistication with respect to each outcome. This design may be summarized in a curriculum map.	Pedagogy, grading, the curriculum, relevant student support services, and co-curriculum are explicitly and intentionally aligned with each outcome. Curriculum map indicates increasing levels of proficiency.
Assessment Planning	There is no formal plan for assessing each outcome.	The program relies on short-term planning, such as selecting which outcome(s) to assess in the current year.	The program has a reasonable, multi-year assessment plan that identifies when each outcome will be assessed. The plan may explicitly include analysis and implementation of improvements.	The program has a fully-articulated, sustainable, multi-year assessment plan that describes when and how each outcome will be assessed and how improvements based on findings will be implemented. The plan is routinely examined and revised, as needed.
The Student Experience	Students know little or nothing about the overall outcomes of the program. Communication of outcomes to students, e.g. in syllabi or catalog, is spotty or nonexistent.	Students have some knowledge of program outcomes. Communication is occasional and informal, left to individual faculty or advisors.	Students have a good grasp of program outcomes. They may use them to guide their own learning. Outcomes are included in most syllabi and are readily available in the catalog, on the web page, and elsewhere.	Students are well-acquainted with program outcomes and may participate in creation and use of rubrics. They are skilled at self-assessing in relation to the outcomes and levels of performance. Program policy calls for inclusion of outcomes in all course syllabi, and they are readily available in other program documents.

How Visiting Team Members Can Use the Learning Outcomes Rubric

Conclusions should be based on a review of learning outcomes and assessment plans. Although you can make some preliminary judgments about alignment based on examining the curriculum or a curriculum map, you will have to interview key departmental representatives, such as department chairs, faculty, and students, to fully evaluate the alignment of the learning environment with the outcomes.

The rubric has five major dimensions:

1. **Comprehensive List.** The set of program learning outcomes should be a short but comprehensive list of the most important knowledge, skills, and values students learn in the program, including relevant institution-wide outcomes such as those dealing with communication skills, critical thinking, or information literacy. Faculty generally should expect higher levels of sophistication for graduate programs than for undergraduate programs, and they should consider national disciplinary standards when developing and refining their outcomes, if available. There is no strict rule concerning the optimum number of outcomes, but quality is more important than quantity. Faculty should not confuse learning processes (e.g., completing an internship) with learning outcomes (what is learned in the internship, such as application of theory to real-world practice). Questions. Is the list reasonable, appropriate and well-organized? Are relevant institution-wide outcomes, such as information literacy, included? Are distinctions between undergraduate and graduate outcomes clear? Have national disciplinary standards been considered when developing and refining the outcomes? Are explicit criteria – as defined in a rubric, for example – available for each outcome?
2. **Assessable Outcomes.** Outcome statements should specify what students can do to demonstrate their learning. For example, an outcome might state that “Graduates of our program can collaborate effectively to reach a common goal” or that “Graduates of our program can design research studies to test theories and examine issues relevant to our discipline.” These outcomes are assessable because faculty can observe the quality of collaboration in teams, and they can review the quality of student-created research designs. Criteria for assessing student products or behaviors usually are specified in rubrics, and the department should develop examples of varying levels of student performance (i.e., work that does not meet expectations, meets expectations, and exceeds expectations) to illustrate levels. Questions. Do the outcomes clarify how students can demonstrate learning? Have the faculty agreed on explicit criteria, such as rubrics, for assessing each outcome? Do they have examples of work representing different levels of mastery for each outcome?
3. **Alignment.** Students cannot be held responsible for mastering learning outcomes unless they have participated in a program that systematically supports their development. The curriculum should be explicitly designed to provide opportunities for students to develop increasing sophistication with respect to each outcome. This design often is summarized in a curriculum map—a matrix that shows the relationship between courses in the required curriculum and the program’s learning outcomes. Pedagogy and grading should be aligned with outcomes to foster and encourage student growth and to provide students helpful feedback on their development. Since learning occurs within and outside the classroom, relevant student services (e.g., advising and tutoring centers) and co-curriculum (e.g., student clubs and campus events) should be designed to support the outcomes. Questions. Is the curriculum explicitly aligned with the program outcomes? Do faculty select effective pedagogy and use grading to promote learning? Are student support services and the co-curriculum explicitly aligned to promote student development of the learning outcomes?
4. **Assessment Planning.** Faculty should develop explicit plans for assessing each outcome. Programs need not assess every outcome every year, but faculty should have a plan to cycle through the outcomes over a reasonable period of time, such as the period for program review cycles. Questions. Does the plan clarify when, how, and how often each outcome will be assessed? Will all outcomes be assessed over a reasonable period of time? Is the plan sustainable, in terms of human, fiscal, and other resources? Are assessment plans revised, as needed?
5. **The Student Experience.** At a minimum, students should be aware of the learning outcomes of the program(s) in which they are enrolled; ideally, they should be included as partners in defining and applying the outcomes and the criteria for levels of sophistication. Thus it is essential to communicate learning outcomes to students consistently and meaningfully. Questions: Are the outcomes communicated to students? Do students understand what the outcomes mean and how they can further their own learning? Do students use the outcomes and criteria to self-assess? Do they participate in reviews of outcomes, criteria, curriculum design, or related activities?

Appendix III

UC Merced's Eight Guiding Principles of General Education

Scientific Literacy: To have a functional understanding of scientific, technological and quantitative information, and to know both how to interpret scientific information and effectively apply quantitative tools;

Decision Making: To appreciate the various and diverse factors bearing on decisions and the know-how to assemble, evaluate, interpret and use information effectively for critical analysis and problem solving;

Communication: To convey information to and communicate and interact effectively with multiple audiences, using advanced skills in written and other modes of communication;

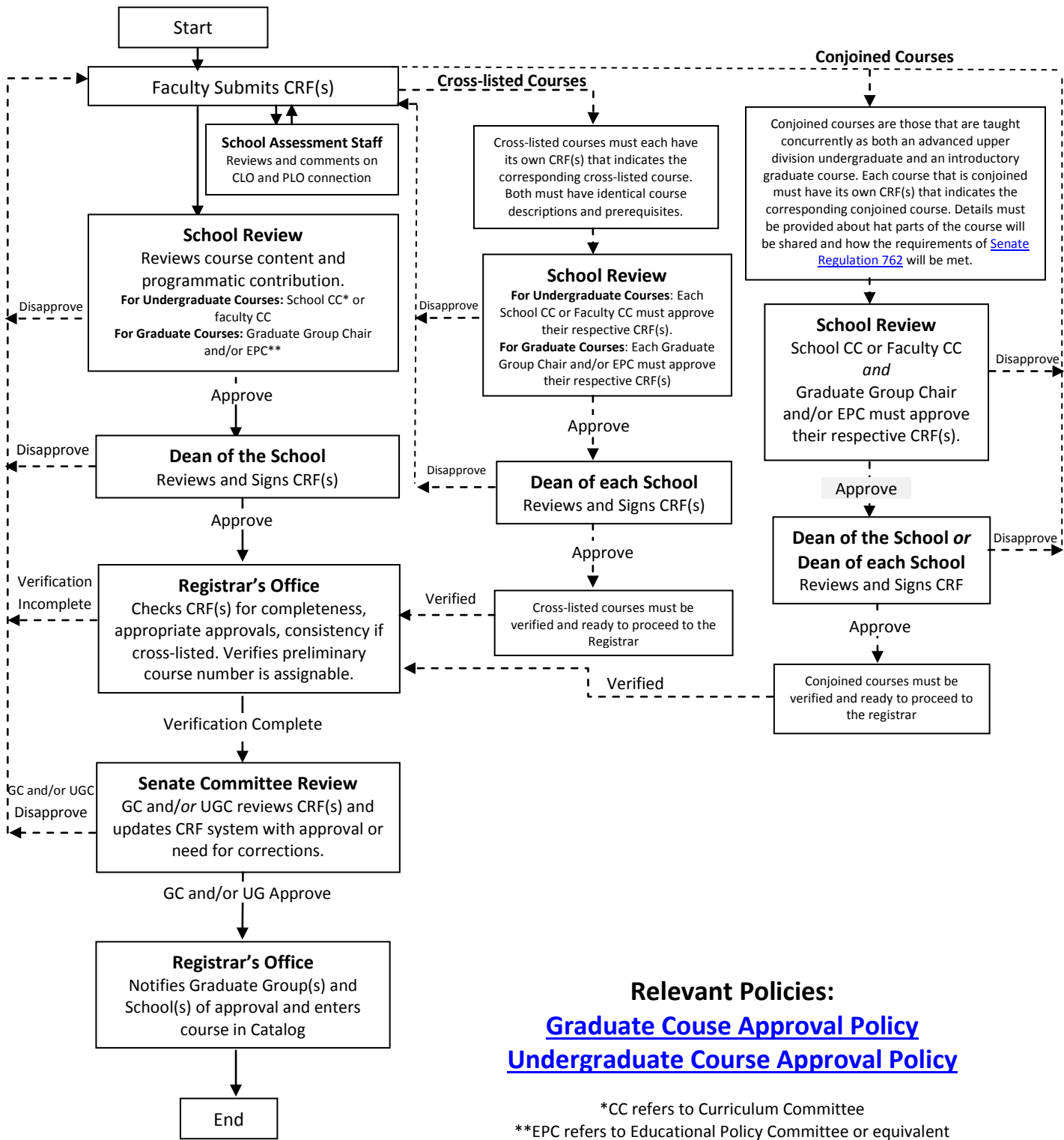
Self and Society: To understand and value diverse perspective in both the global community contexts of modern society in order to work knowledgeably and effectively in an ethnically and culturally rich setting;

Ethics and Responsibility: To follow ethical practices in their professions and communities, and care for future generations through sustainable living and environmental and societal responsibility;

Leadership and Teamwork: To work effectively in both leadership and team roles, capably making connections and integrating their expertise with the expertise of others;

Aesthetic Understanding Creativity: to appreciate and be knowledgeable about human creative expression, including literature and the arts; and

Development of Personal Potential: To be responsible for achieving the full promise of their abilities, including psychological and physical well-being.



Relevant Policies:
[Graduate Course Approval Policy](#)
[Undergraduate Course Approval Policy](#)

*CC refers to Curriculum Committee
 **EPC refers to Educational Policy Committee or equivalent

CRF Unified Workflow Version 4 – 6/17/13

Course Request Form (CRF) Style Guide

CRSE 000: Example Course

Course Title:

Also known as the “long course title.” Has no character limit in Banner. Used in the academic catalog.

Abbreviated Course Title:

Also known as the “short course title.” Must be limited to 30 characters including spaces, but try to make the title as full and clear as possible within that limit. Used in the online schedule, class registration, and in most instances, student transcripts. See Appendix A below for additional standards related to abbreviated course titles.

Course Subject:

Must be a valid three or four-letter subject code. Proposals for new subject codes should be included on new major/minor program proposals and thus already familiar to the Undergraduate Council (UGC) and/or the Graduate Council (GC) during the CRF approval process. If a subject code does not yet exist in the CRF system, notify curriculum staff of the School to which the course belongs to have it added to the selection criteria.

Course Number:

Must be three digits. Allows for one valid suffix letter in some instances (e.g. “H” designates Honors version of a course).

School Submitting Request:

The School to which the course subject code belongs, regardless of faculty affiliation or funding (e.g. indicate Natural Sciences for a BIO course, even if submitted by an Engineering professor). If the course is crosslisted/conjoined, use the appropriate fields below for the crosslisted/conjoined courses and their corresponding Schools.

Division:

Undergraduate:

Select “Lower” for course numbers 001-099 or “Upper” for course numbers 100-199.

Graduate:

Select “Graduate” for course numbers 200 and above.

Effective Term:

The term the new course or course changes will go into effect. Adhere to the timeline for term enforcement set by UGC and GC. The deadline by which CRFs must be approved by the Schools and submitted to the Registrar’s Office for review is usually October 1st for Spring and Summer terms and March 1st for Fall terms, but see the Academic Senate website for a calendar of specific deadlines within the current academic year: <http://senate.ucmerced.edu/committees/undergraduate-council-ugc/resources>. Leave this field blank if the course is being deactivated and the discontinuance term is listed below.

Discontinuance Term:

The term the course deactivation will go into effect. If the course is being replaced by a new or existing course, the replacement course must be clearly noted in the “Brief Explanation of Changes” section below. Leave this field blank if the effective term field is used above.

Lower Unit Limit:

If course units are not variable, then enter the unit value for the course here and leave “Upper Unit Limit” blank. If course units are variable, enter the minimum unit limit here.

Upper Unit Limit:

If course units are variable, then enter maximum unit limit here.

Prerequisites:

Enter all prerequisite courses and any equivalent prerequisites. If you would like all equivalents to be added by default, add “and all equivalents” after the prerequisite courses. “Equivalents” include competency exams, crosslisted or conjoined courses, and equivalent courses (but do not include mutually exclusive courses). C- is the default minimum grade for undergraduate prerequisite courses, and B the default minimum grade for graduate prerequisite courses. If you would like a higher minimum grade for certain prerequisites, specify the course and the minimum grade.

Use “and,” “or,” and parentheses to delimit the prerequisites [e.g. (HIST 016 and HIST 017) or (HIST 010 and HIST 011)].

What not to do (items listed below):

- Do not use commas or other ambiguous punctuation as the only delimiters. If commas are used, they are usually interpreted as “and” unless they are part of a list ending with an “or” connector.*
- Do not list prerequisites with a concurrent option, as this is intended for the next field.*
- Do not include major or class level restrictions here, since these also have their own designated fields.*
- Do not add “Or instructor consent” as a prerequisite. This option is assumed of every course.*

Prerequisites with a Concurrent Option:

The same guidelines as the “Prerequisite” section apply here, the only distinction being that these are prerequisites students can complete before or concurrent with the course in question.

Corequisites:

Courses that students are required to take during the same term as the course in question. Any course listed here will be required for all students, not optional for some. Corequisites may be set up as one-sided (e.g. enrolling in BIO 001L also requires enrollment in BIO 001, but not the vice versa). If the corequisite is double-sided, then the CRF for both courses must reflect each other.

Major Restrictions:

Can be as specific as major, minor, and even degree program (e.g. limited to Ph.D. Physics students). The default interpretation is that anything listed here is inclusive, that

the course should be limited only to these majors. If the restriction is intended to be exclusive, then note it clearly (e.g. “BIO, CHEM, and PHYS majors may not enroll”).

*The SIS (Banner) reads major/minor/program restrictions as “and” requirements in relation to other prerequisites and restrictions (e.g. prerequisite of MATH 021 **and** MATH major). Statements like “MATH 021 **or** MATH major” cannot be setup in Banner. Like prerequisites, the “instructor consent” option is always assumed.*

Class Level Restrictions (Undergraduate Only):

Limits the course to students within a specified class level (i.e. Freshman, Sophomore, etc.) The default interpretation is that the restriction is inclusive and encompasses the class level specified plus those above it (e.g. if “Sophomore standing” is listed, then it will be assumed that Juniors and Seniors should also be allowed to enroll). If only particular levels are permitted, then note clearly (e.g. “Sophomore standing only”). Like major restrictions, “or” statements are not possible in class level restrictions and the “instructor consent” option is assumed.

Course Description:

Used in the academic catalog and online schedule. Should be as succinct as possible, not exceeding 75 words, and limited only to the content of the course. When composing course descriptions:

Do:

- *Begin sentences with active verbs (e.g. “Investigates...” or “Explores...”) or fragments (e.g. “Introduction to...” or “Study in...”)*
- *Write in the third person present tense*
- *Use a comma before “and” or “or” in a series (e.g. Athens, Rome, and Alexandria)*
- *Use the word “course” sparingly*

Do not:

- *Include administrative notes (e.g. “Offered Fall semesters” or “Not intended for Engineering majors”), advertisements for the course, or syllabus- and schedule-related information*
- *Begin sentences with filler words or redundant phrases (e.g. “This course will...” or “In this course, we will...” or “This instructor-led seminar...”)*
- *Pose rhetorical questions*
- *Use specialized terminology and discipline-specific jargon that will confuse potential students*
- *Use pronouns like “you” and “we”*

For additional guidelines related to course descriptions, see the [Course Conventions](#) document.

TIE Code:

Select the appropriate code from the list based on the course’s instructional activity type. For a list of types and their definitions:

http://registrar.ucmerced.edu/sites/registrar.ucmerced.edu/files/page/documents/definitions_of_instructional_activity_types_2.pdf

Reasons for Request:

Explain briefly why the new course is being introduced or the existing course modified. Do not use this field for administrative notes or course details.

Brief Explanation of Change(s):

List all changes being made throughout the CRF, accounting for not only additions to the course but also deletions (e.g. if removing a class level restriction, delete it from the restriction field above and also note here). If the course is new, simply indicate “New Course.” You may use this field for miscellaneous notes and administrative details.

Total Contact/Non-contact Hours Per Week:

Per Academic Senate Regulation (SR) 760, “the value of a course in units shall be reckoned at the rate of one unit for three hours’ work per week per term on the part of a student, or the equivalent.” Enter the course’s distribution of contact/non-contact hours by instruction type in the fields below. For example, a 4-unit course might be distributed as follows:

- Lecture: 3 contact, 5 non-contact
- Lab: 2 contact, 0 non-contact
- Seminar: 0 contact, 0 non-contact
- Discussion: 2 contact, 0 non-contact
- Tutorial: 0 contact, 0 non-contact
- Field: 0 contact, 0 non-contact
- Studio: 0 contact, 0 non-contact

The fields used should correspond to the TIE code selected in the TIE code field above (e.g. if Seminar-Topical is selected as the TIE code, then ensure that hours are inputted for Seminar). Contact hours in particular are used by curriculum staff and the Office of the Registrar to determine the length and frequency of class meetings for scheduling purposes. To see how contact hours on the CRF correspond directly to standardized meeting patterns, consult the scheduling grids found here: http://registrar.ucmerced.edu/files/page/documents/ga_classroom_scheduling_practices.pdf. Note that actual scheduling hours as specified by the standard meeting patterns are often slightly shorter than a true 60-minute hour in order to allow for adequate passing time between classes (e.g. a discussion section requiring one weekly contact hour per the CRF might in practice meet Mondays, 10:30-11:20am, for a total of 50 minutes each class period).

Total Hours Per Week:

The contact and non-contact hours totaled from the table above. Should calculate in multiples of three at the rate of three hours per one unit (e.g. a 4-unit course totals to 12 hours).

Grading Options:

If the course is limited to one grade mode, specify only that one. Courses with multiple grading options will be set to “Normal Letter Grade” as the default mode and “P/NP” or “S/U” as the non-default, unless otherwise specified. During registration, Banner will set student records to the default mode automatically, but where applicable, individual students may request to use a non-default grade option by completing a “Grade Mode Change” form through the Registrar’s Office.

Undergraduate:

Valid grading options are “Letter Grade Only,” “Pass/No Pass Only,” and “Pass/No Pass Option for Everyone.” Please note that Banner does not have the capability of controlling automatically for student-specific grade options at the time of registration (i.e. “Pass/No Pass Option for non-majors only”). This must instead be coordinated manually through MyAudit, a student’s academic advisor, and the individual registration record in Banner.

Graduate:

Valid grading options are “Letter Grade Only,” “Satisfactory/Unsatisfactory Only,” and “Satisfactory/Unsatisfactory Option.”

In Progress Grading:

Field is not used currently.

Maximum Enrollment:

Specify the maximum number of students allowed to enroll in a primary section of the course (e.g. the lecture, not the supplementary discussions or labs).

Maximum Enrollment Reason:

Elaborate on reasons for max enrollment number.

Cross-listing:

Crosslisting refers to courses within the same academic level, with different subject prefixes and/or course numbers, that meet together with the same instructor(s) as one class. Each crosslisted course must have its own CRF to match to its corresponding crosslisted course(s). Effective terms should be consistent for each CRF. Crosslisted courses must have the same requirements, number of units, prerequisites, title, course description and anticipated resources. If the courses originate within different Schools, each School’s curriculum committee and dean must approve their own course.

Conjoined:

Conjoining indicates courses across different academic levels (i.e. UG and GR), with different subject prefixes, titles, and/or course numbers, that meet together with the same instructor(s) as one class. Similar to crosslisting, conjoined courses must each have their own CRFs with consistent effective terms and must be reviewed and approved through the regular procedure for their own academic levels (i.e. through UGC for undergraduate and GC for graduate). Aspects like course description, units, requirements, etc. do not necessarily have to be identical between the conjoined courses, but details must be provided about which parts will be shared and how courses of the higher academic level will differ from those of the lower, per Academic Senate Regulation (SR) 762.

Cross-listed Schools:

The School to which the crosslisted/conjoined course subject code belongs, regardless of faculty affiliation, funding, or the School of the course in the CRF title (e.g. indicate Natural Sciences for a BIO course, even if the course is submitted by an Engineering professor and the course in the CRF title belongs to SSHA).

Can this course be repeated?

Mark “Yes” or “No” whether the course may be repeated for credit (e.g. special topics courses and independent studies often fall into this category). Repeating for credit is

distinct from repeating after failing a course. For policies related to the latter, see <http://registrar.ucmerced.edu/policies/course-repetition>.

How many times?

If “Yes” above, note how many times a student may retake the course for credit. Repeats are in addition to the first instance of the student completing the course (e.g. if three repeats are allowed, then student will be allowed to take the course four times total). If there is no limit to repeats, say “unlimited.”

Resource Requirements:

List all resources needed to successfully teach the course. Resources include classroom requirements, equipment, software needs, media, field trips, transportation, consumables, TA support, etc.

Does this satisfy a General Education Requirement? (Undergraduate only):

Mark “Yes” or “No.” If yes, UGC requires explanation, noted in the syllabus, of how the course fulfills one or more of the eight guiding principles for General Education at UC Merced: <http://catalog.ucmerced.edu/content.php?catoid=3&navoid=295>.

Course Outline and/or Additional Documentation:

Attach a WSCUC-compliant syllabus/course outline. If the course is crosslisted or conjoined, the CRFs and syllabi for the corresponding courses must also be included. Requirements for a WSCUC-compliant course outline/syllabus are provided in the relevant UGC and GC policies for the review and approval of courses. These policies, Undergraduate Courses: Review/Approval Policies and Procedures and Course Approval and CRF Process (Graduate) respectively, are available here:

<http://senate.ucmerced.edu/committees/undergraduate-council-ugc/resources>
<http://senate.ucmerced.edu/committees/graduate-council-gc/resources>

Further considerations:

- *CRFs are taken in their entirety as submitted; they do not build upon previously-approved CRFs. Make sure to begin with the most recent version of the CRF, the course as it currently exists, and then make edits from there. Changes and omissions will be interpreted as intentional and at face value (e.g. if a course originally included a major restriction that is omitted from the new CRF, the assumption is that the School and faculty wish to remove the restriction to the course going forward).*
- *Do not include details in the CRF about course cycles (e.g. “Spring semester only,” “Every Fall semester”), especially not in the course description. Please submit this information to School Curriculum staff, who will then communicate with the Office of the Registrar. The Registrar’s Office will update Banner and the Academic Catalog accordingly.*
- *If a course will be offered online or as an in-person/online hybrid or through some other distance technology, indicate above in the “Brief Explanation of Changes” section how the course will distribute its time among the various delivery modes (e.g. 2 hours a week of in-person lecture, 10 hours a week of online work, or 12 hours a week fully online). Course units and weekly hours for online/hybrid/distance classes are calculated at the same rate as traditional in-person courses (i.e. one unit for three hours’ work per week per term). In addition to this explanation on the CRF itself, UGC and GC also requires*

the completion of a supplemental questionnaire for online/hybrid/distance classes, to be included with the syllabus and additional documentation. Questionnaires may be found here:

Undergraduate:

http://senate.ucmerced.edu/files/public/UGC_OnlineEducationQuestionnaire9.21.11.pdf

Graduate:

http://senate.ucmerced.edu/sites/senate.ucmerced.edu/files/public/OnlineSupplementalQuestions_GradPolicy_9.9.14.pdf

Appendix A: Abbreviated Course Title Standards

This section provides additional guidelines for course titles and common abbreviations when titles exceed 30 characters.

For	Always	Example
Capitalization	Use upper and lower case	Prin of Organic Chem
And	Use an ampersand	Intro to Business & Finance
Sequential Courses	Use Roman numerals	Intro Physics I, Intro Physics II
Common words	Use regular abbreviations	TV, USA, GPS
Centuries	Enumerate	20th Century
Generic to specific titles	Use colon to separate	Creative Writing: Drama
Redundancies	Eliminate	Bio I, not Bio Level I
Punctuation	Delete periods, commas, question and exclamation marks	Intro to Comp Sci, not Intro. to Comp. Sci. Exception: use dash for date ranges (AfAmer Hist 1877-Pres)
Articles and Prepositions	Try to eliminate "the," "of," "to," "for" and other connectors	Politics Medieval Europe, not The Politics of Medieval Europe

- Abbreviate words so they are understandable
- One syllable words generally do not need abbreviation
- Three or four essential words are usually preferable to abbreviating every word

Correct	Incorrect
Intro Object Orient Program	Int Ob Ori Prog

- Avoid using acronyms unfamiliar to someone outside the discipline

Correct	Incorrect
<i>Intro Computer Asst Draw</i>	<i>Intro CAD</i>

- *Avoid abbreviations that result in inadvertent innuendos or offensive phrases*

Correct	Incorrect
<i>Practical Assess Student Serv</i>	<i>Prac Ass Stud Service</i>

- *Variations of a word should use the same abbreviation*

For	Use
<i>Administration, Administer, Administrate</i>	<i>Admin</i>
<i>Quantitative, Quantity, Quantum</i>	<i>Quant</i>

- *Combine abbreviations where appropriate:*

For	Use
<i>Biological Geography</i>	<i>Biogeography</i>

Consult the table below for a list of standard abbreviations for common words:

Word	Abbreviation
<i>Academic</i>	<i>Acad</i>
<i>Accounting</i>	<i>Acct</i>
<i>Administration</i>	<i>Admin</i>
<i>Advanced</i>	<i>Adv</i>
<i>Aerospace</i>	<i>Aero</i>
<i>African</i>	<i>Afr</i>
<i>Algebra</i>	<i>Alg</i>
<i>Algorithm</i>	<i>Algo</i>
<i>Alternative</i>	<i>Alt</i>
<i>American</i>	<i>Amer</i>
<i>Analysis</i>	<i>Analy</i>
<i>Ancient</i>	<i>Anc</i>
<i>Anthropology</i>	<i>Anth</i>
<i>Applied</i>	<i>Appl</i>
<i>Approach</i>	<i>Appr</i>
<i>Archeology</i>	<i>Archeol</i>
<i>Architecture</i>	<i>Arch</i>
<i>Assessment</i>	<i>Assess</i>

<i>Astronomy</i>	<i>Astro</i>
<i>Astrophysics</i>	<i>Astrphys</i>
<i>Behavior</i>	<i>Behav</i>
<i>Biochemistry</i>	<i>Biochem</i>
<i>Biology</i>	<i>Bio</i>
<i>Business</i>	<i>Bus</i>
<i>Calculus</i>	<i>Calc</i>
<i>Cellular</i>	<i>Cell</i>
<i>Century</i>	<i>Cent</i>
<i>Chemistry</i>	<i>Chem</i>
<i>Child/Children</i>	<i>Chld</i>
<i>Civil</i>	<i>Civ</i>
<i>Classic</i>	<i>Class</i>
<i>Classification</i>	<i>Class</i>
<i>Clinical</i>	<i>Clin</i>
<i>Colloquium</i>	<i>Colloq</i>
<i>Commercial</i>	<i>Commer</i>
<i>Communication</i>	<i>Comm</i>
<i>Community</i>	<i>Commun</i>
<i>Comparative</i>	<i>Compar</i>
<i>Computer</i>	<i>Comp</i>
<i>Concept</i>	<i>Cncpt</i>
<i>Conservation</i>	<i>Conserv</i>
<i>Continuing</i>	<i>Contin</i>
<i>Cooperative</i>	<i>Coop</i>
<i>Creative</i>	<i>Creat</i>
<i>Criminology</i>	<i>Crim</i>
<i>Criticism</i>	<i>Crit</i>
<i>Culture</i>	<i>Cultr</i>
<i>Current</i>	<i>Currt</i>
<i>Curriculum</i>	<i>Curr</i>
<i>Design</i>	<i>Des</i>
<i>Development</i>	<i>Dev</i>
<i>Diagnose</i>	<i>Diag</i>
<i>Directed</i>	<i>Dir</i>
<i>Dissertation</i>	<i>Diss</i>
<i>Division</i>	<i>Div</i>
<i>Dynamics</i>	<i>Dyn</i>
<i>Ecology</i>	<i>Eco</i>

<i>Economics</i>	<i>Econ</i>
<i>Education</i>	<i>Educ</i>
<i>Electrical</i>	<i>Elect</i>
<i>Elementary</i>	<i>Elem</i>
<i>Engineering</i>	<i>Engr</i>
<i>English</i>	<i>Eng</i>
<i>Environment</i>	<i>Envir</i>
<i>Ethnology</i>	<i>Ethn</i>
<i>European</i>	<i>Eur</i>
<i>Evolution</i>	<i>Evol</i>
<i>Evaluation</i>	<i>Eval</i>
<i>Experiment</i>	<i>Expmnt</i>
<i>Financial</i>	<i>Fin</i>
<i>Foreign</i>	<i>For</i>
<i>Foundations</i>	<i>Found</i>
<i>Function</i>	<i>Func</i>
<i>Fundamental</i>	<i>Fund</i>
<i>Gender</i>	<i>Gend</i>
<i>Genetics</i>	<i>Genet</i>
<i>Geography</i>	<i>Geog</i>
<i>Geology</i>	<i>Geol</i>
<i>Health</i>	<i>Hlth</i>
<i>Hispanic</i>	<i>Hisp</i>
<i>History</i>	<i>Hist</i>
<i>Honors</i>	<i>Hon</i>
<i>Human</i>	<i>Hum</i>
<i>Hydraulics</i>	<i>Hydrl</i>
<i>Immunology</i>	<i>Immun</i>
<i>Implementation</i>	<i>Implm</i>
<i>Independent</i>	<i>Ind</i>
<i>Individual</i>	<i>Indiv</i>
<i>Information</i>	<i>Info</i>
<i>Innovation</i>	<i>Innov</i>
<i>Inquiry</i>	<i>Inq</i>
<i>Instruction</i>	<i>Instr</i>
<i>Instrumental</i>	<i>Instrm</i>
<i>Integrated</i>	<i>Integ</i>
<i>Intermediate</i>	<i>Interm</i>
<i>International</i>	<i>Intl</i>

<i>Internship</i>	<i>Intern</i>
<i>Interpretation</i>	<i>Interp</i>
<i>Introduction</i>	<i>Intro</i>
<i>Investment</i>	<i>Invest</i>
<i>Issues</i>	<i>Iss</i>
<i>Japanese</i>	<i>Japn</i>
<i>Journalism</i>	<i>Jour</i>
<i>Laboratory</i>	<i>Lab</i>
<i>Language</i>	<i>Lang</i>
<i>Leader</i>	<i>Lead</i>
<i>Lecture</i>	<i>Lect</i>
<i>Library</i>	<i>Lib</i>
<i>Linguistics</i>	<i>Ling</i>
<i>Literature</i>	<i>Lit</i>
<i>Major</i>	<i>Maj</i>
<i>Management</i>	<i>Mgmt</i>
<i>Marketing</i>	<i>Mrkt</i>
<i>Mathematics</i>	<i>Math</i>
<i>Mechanical</i>	<i>Mech</i>
<i>Medicine</i>	<i>Med</i>
<i>Methodology</i>	<i>Meth</i>
<i>Modeling</i>	<i>Model</i>
<i>Modern</i>	<i>Mod</i>
<i>Molecular</i>	<i>Molec</i>
<i>Morphology</i>	<i>Morph</i>
<i>Multicultural</i>	<i>Multicul</i>
<i>Music</i>	<i>Mus</i>
<i>National</i>	<i>Natl</i>
<i>Native</i>	<i>Natv</i>
<i>Natural</i>	<i>Natur</i>
<i>Networking</i>	<i>Netwrk</i>
<i>Nuclear</i>	<i>Nucl</i>
<i>Nutrition</i>	<i>Nutr</i>
<i>Occupational</i>	<i>Occup</i>
<i>Organize</i>	<i>Org</i>
<i>Origin</i>	<i>Orig</i>
<i>Pathology</i>	<i>Path</i>
<i>Pediatrics</i>	<i>Ped</i>
<i>Performance</i>	<i>Perf</i>

<i>Perspective</i>	<i>Persp</i>
<i>Philosophy</i>	<i>Phil</i>
<i>Physical</i>	<i>Phys</i>
<i>Physiology</i>	<i>Physio</i>
<i>Planning</i>	<i>Plan</i>
<i>Politics</i>	<i>Pol</i>
<i>Practicum</i>	<i>Prac</i>
<i>Principle</i>	<i>Princ</i>
<i>Problems</i>	<i>Prob</i>
<i>Production</i>	<i>Prod</i>
<i>Professional</i>	<i>Prof</i>
<i>Program</i>	<i>Prog</i>
<i>Project</i>	<i>Proj</i>
<i>Psychology</i>	<i>Psych</i>
<i>Public</i>	<i>Publ</i>
<i>Reading</i>	<i>Read</i>
<i>Religious</i>	<i>Relig</i>
<i>Research</i>	<i>Res</i>
<i>Resource</i>	<i>Resour</i>
<i>Science</i>	<i>Sci</i>
<i>Seminar</i>	<i>Sem</i>
<i>Service</i>	<i>Serv</i>
<i>Social</i>	<i>Soc</i>
<i>Sociocultural</i>	<i>Sociocul</i>
<i>Sociology</i>	<i>Soc</i>
<i>Software</i>	<i>Soft</i>
<i>Spanish</i>	<i>Span</i>
<i>Special</i>	<i>Spec</i>
<i>Statistics</i>	<i>Stat</i>
<i>Strategies</i>	<i>Strat</i>
<i>Structure</i>	<i>Struc</i>
<i>Student</i>	<i>Stu</i>
<i>Study</i>	<i>Stdy</i>
<i>Supervision</i>	<i>Sup</i>
<i>Survey</i>	<i>Surv</i>
<i>Symbol</i>	<i>Symb</i>
<i>Synthesis</i>	<i>Synth</i>
<i>System</i>	<i>Sys</i>
<i>Teaching</i>	<i>Teach</i>

<i>Technology</i>	<i>Tech</i>
<i>Theatre</i>	<i>Theat</i>
<i>Theory</i>	<i>Theor</i>
<i>Thesis</i>	<i>Thes</i>
<i>Training</i>	<i>Train</i>
<i>Translation</i>	<i>Trans</i>
<i>Transmission</i>	<i>Transm</i>
<i>University</i>	<i>Univ</i>
<i>Visual</i>	<i>Vis</i>
<i>Women</i>	<i>Wom</i>
<i>Workshop</i>	<i>Wrk</i>
<i>World</i>	<i>Wrld</i>
<i>Writing</i>	<i>Writ</i>

UNIVERSITY OF CALIFORNIA, MERCED

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SANTA BARBARA • SANTA CRUZ

OFFICE OF THE ACADEMIC SENATE
JIAN-QIAO SUN, CHAIR
senatechair@ucmerced.edu

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(209) 228-7930; fax (209) 228-7955

May 6, 2015

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

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

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

Sincerely,

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

Jian-Qiao Sun, Chair
Division Council

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

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

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



Office of Undergraduate Education

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April 3, 2015

TO: Jack Vevea, Chair, Undergraduate Council

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

RE: Proposed Major: Global Arts Studies

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

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

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

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

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

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

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

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



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

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April 3, 2015

To: Jian-Qiao Sun, Senate Chair

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

Re: Review of Global Arts Studies Major Proposal

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

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

Cc: Division Council
Graduate Council
Academic Senate Office



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

To: Jian-Qiao Sun, Chair, Division Council

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

Re: Global Arts Studies Program Proposal

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

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

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

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

cc: CAPRA Members
DivCo Members
Senate office

Enclosures: CAPRA reviews

REVIEWER 1

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

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

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

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

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

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

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

REVIEWER 1

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

REVIEWER 2

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

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

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

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

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

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

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



OFFICE OF THE PROVOST AND EXECUTIVE VICE CHANCELLOR

5200 N. LAKE ROAD
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April 6, 2015

TO: JACK VEVEA, CHAIR, UNDERGRADUATE COUNCIL

FROM: THOMAS W. PETERSON, PROVOST AND EVC

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

RE: PROPOSAL FOR UNDERGRADUATE MAJOR IN GLOBAL ARTS STUDIES

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

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

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

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

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

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

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



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April 6, 2015

To: Jack Vevea Chair, Undergraduate Council

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

Re: Proposal for Undergraduate Major in Global Arts Studies

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

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

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

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

¹ The remaining two are oral communication and quantitative reasoning

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

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

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

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

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

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

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

⁴ If the course number is not yet available.



ACADEMIC SENATE, MERCED DIVISION
UNDERGRADUATE COUNCIL (UGC)
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April 8, 2015

Jian-Qiao Sun, Chair, Academic Senate

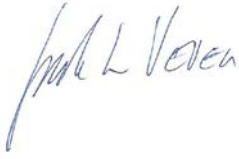
Re: UGC Comments on the Proposal for a Major in Global Arts Studies

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
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April 24, 2015

Jian-Qiao Sun, Chair, Academic Senate

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

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

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

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

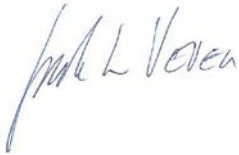
CIA Martin commented on the relation of PLOs to core competencies and suggested some reformatting of the assessment plan. She also recommended revisions to the curriculum map to clarify the assessment structure.

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

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

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

Sincerely,

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

Jack Vevea
Chair, Undergraduate Council

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



SCHOOL OF SOCIAL SCIENCES, HUMANITIES AND ARTS

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February 24, 2015

To: Undergraduate Council

Re: Major in Global Arts Studies Proposal

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

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

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

Thank you for your consideration.

Mark Aldenderfer
Dean, SSHA

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

Enclosure

GASP Major Proposal

1. Program description and rationale

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

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

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

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

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

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

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

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

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

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

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

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

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

1.2.1 Job market demand and graduate education/professional schools

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

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

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

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

1.2.2 Expected student demand

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

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

Students in ARTS Minor

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

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

Notes

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

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

1.3.1 Relations to programs on UC Merced campus

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

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

1.3.2 Relations to programs at other UC campuses

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

UCLA

World Arts and Cultures program (WAC)

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

UCI

Visual Studies

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

UCSC

History of Art and Visual Culture Program (HAVC)

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

History of Consciousness

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

1.4. Availability of suitable preparatory at community colleges

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

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

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

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

2. Program Requirements

2.1 Lower division and upper division course requirements

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

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

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

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

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

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

At least one of the following two courses:

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

or

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

Upper-division requirements — 12 units

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

Topics and prerequisites will vary.

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

Topics and prerequisites will vary.

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

Topics and prerequisites will vary.

Senior sequence — 8 units

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

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

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

Studio/ensembles — 8 units

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

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

Total units to graduate with GASP Major: 44

2.1.1 ARTS Minor

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

Lower Division Minor Requirements [8 units]

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

Upper Division Minor Requirements [16 units]

- A minimum of four upper division ARTS or GASP courses

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

ANTH 110: Migration, Diaspora, and Transnational Belonging

ANTH 112: Political Anthropology

ANTH 114: Social Memory

ANTH 126: Anthropological Approaches to Gender

ANTH 130: Material Culture

ANTH 132: History of Archaeological Interpretation

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

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

ANTH 142: Archaeology of Colonialism

ANTH 144: Archaeology of Religion

ANTH 172: Ethnohistory

ANTH 175: Ceramic Analysis

ENG 020: Introduction to Shakespeare Studies

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

ENG 056: Introduction to World Drama

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

ENG 106: Early English Drama

ENG 151: Advanced Shakespeare

ENG 165: Tragic Drama

HIST 010: Introduction to World History to 1500

HIST 011: Introduction to World History Since 1500

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

HIST 041: History of Technology in Society II

HIST 060: The Silk Road

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

2.2 Program Learning Goals and Outcomes

2.2.1 Program learning goals

The program learning goals of GASP include:

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

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

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

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

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

2.2.3 Goals across coursework, PLOs, SSHA and UC Merced

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

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

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

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

B2 = Music and Society

C1 = Image and Sound

D1 = Theories of Expressive Culture

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

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

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

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

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

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

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

C. Decision-Making: This is at the core of all GASP courses because all PLOs require students to make informed application of the knowledge and research findings that they obtain in all assignments and research projects. We are dedicated to teaching our students how to best use the creative and analytical tools we have given them—within the limitations we have placed upon them—specifically in order to develop their decision-making skills to the utmost.

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

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

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

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

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

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

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

UC Merced Eight Guiding Principles of General Education

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

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

2.3 Assessment

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

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

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

2.3.1 Timeline & Goals

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

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

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

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

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

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

2.3.2. Evidence of Student Learning

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

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

Core Competencies: Writing Communication and Oral Communication

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2.3.3 Analysis and participants

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

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

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

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

2.3.4 Use of findings

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

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

2.4 Samples of study for a BA degree in GASP

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

2.4.1 Sample study plan, beginning freshman year

Freshman year (fall):

Introduction to Visual Culture

Freshman year (spring):

Introduction to Music Studies: Elements of Music

Music of Asia Pacific

Sophomore year (fall): Multimedia Studio

Sophomore year (spring): Global Art History

Image and Sound

Junior year (fall):

Critical Popular Music Studies

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

Museums as Contested Sites

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

Theories of Expressive Culture

Music and Society

Senior year (spring): Senior thesis

2.4.2 Sample study plan, beginning sophomore year

Sophomore year (fall):

Introduction to Visual Culture

Substances of Visual Art

Sophomore year (spring):

Introduction to Music Studies: Elements of Music

Multimedia Studio

Junior year (fall):

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

Introduction to Music Theater Vocal

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

Senior year (fall):

Theories of Expressive Culture

Fundamentals of Three Dimensional Design

Senior year (spring): Senior thesis

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

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

Freshman year (spring):

Introduction to Music Studies: Elements of Music

Techniques of Interdisciplinary Research in Arts

Sophomore year (fall):

Introduction to Visual Culture

Music and Society

Learning to See in Three Dimensions

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

Architecture Design Studio: Modern Houses

Senior year (fall):

Theories of Expressive Culture

African American Music of the Twentieth Century

Senior year (spring): Senior thesis

Introduction to Vocal Jazz Repertoire

2.4.4 Sample study plan, junior transfer

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

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

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

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

Junior year (fall):

Introduction to Visual Culture

Learning to See: Beginning Photography

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

Senior year (fall):

Theories of Expressive Culture

Critical Popular Music Studies

Senior year (spring): Senior thesis

2.5. Catalog Description

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

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

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

3. Annual Assessment and Accreditation

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

4. Resource Needs and Plan for Providing Them

4.1 Faculty

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

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

Ethnomusicology/Critical Musicology

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

4.1.1 Teaching rotation

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

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

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

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

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

A1 = Introduction to Visual Culture

A2 = Introduction to Music Studies

B1 = Global Art History

B2 = Music and Society

C1 = Image and Sound

D1 = Theories of Expressive Culture

D2 = Senior Thesis

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

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

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

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

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

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

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

4.2 Needs for specialized staff

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

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

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

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

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

4.3 Specialized space needed

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

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

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

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

4.4 Library resources

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

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

5. Potential for non-Majors to participate

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

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

6. Timetable for implementation

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



SCHOOL OF SOCIAL SCIENCES, HUMANITIES AND ARTS

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November 7, 2014

To: GASP Major Proposal Faculty

Re: GASP Major Proposal

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

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

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

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

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

FTE be enough?

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

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

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

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

Sincerely,

Jan Goggans
Chair, SSHA Curriculum Committee

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



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

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

December 1, 2014

To: SSHA Curriculum Committee

Re: GASP Major Proposal

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

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

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



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July 29, 2015

To: Jian-Qiao Sun, Chair, Divisional Council
From: Mark Aldenderfer, Dean, SSHA
RE: Response to your 6 May 2015 memo regarding the proposed GASP major

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

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

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

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

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

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

Enclosures

GASP MAJOR — GASP FACULTY RESPONSE TO REVIEWER COMMENTS

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

Student Interest and Resource Allocation

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

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

*Projected Enrollment for GASP Major**

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

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

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

Finally, one reviewer noted:

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

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

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

Impact on Graduate Education

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

LPSOE Lines vs. Staff Positions

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

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

and dismantling works.

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

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

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

Writing Component

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

Space Needs; Studio Arts Space

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

Fees

We do not intend to charge fees.

Choral component

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

BA vs. BS

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

Credit Hours

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

Upper Division Electives

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

Course Map

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

Changes to PLOs

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

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

GASP Major Proposal (Bachelor of Arts)

1. Program description and rationale

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

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

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

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

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

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

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

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

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

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

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

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

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

1.2.1 Job market demand and graduate education/professional schools

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

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

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

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

1.2.2 Expected student demand

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

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

Students in ARTS Minor

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

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

Notes

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

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

1.3.1 Relations to programs on UC Merced campus

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

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

1.3.2 Relations to programs at other UC campuses

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

UCLA

World Arts and Cultures program (WAC)

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

UCI

Visual Studies

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

UCSC

History of Art and Visual Culture Program (HAVC)

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

History of Consciousness

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

1.4. Availability of suitable preparatory at community colleges

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

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

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

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

2. Program Requirements

2.1 Lower division and upper division course requirements

Lower-division requirements – 20 units

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

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

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

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

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

And

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

Upper-division requirements — 16 units

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

Topics and prerequisites will vary.

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

Senior sequence — 8 units

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

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

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

Studio/ensemble requirements — 12 units

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

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

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

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

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

Lower Division Minor Requirements [8 units]

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

Upper Division Minor Requirements [16 units]

- A minimum of four upper division ARTS or GASP courses

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

ANTH 110: Migration, Diaspora, and Transnational Belonging

ANTH 112: Political Anthropology

ANTH 114: Social Memory

ANTH 126: Anthropological Approaches to Gender

ANTH 130: Material Culture

ANTH 132: History of Archaeological Interpretation

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

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

ANTH 142: Archaeology of Colonialism

ANTH 144: Archaeology of Religion

ANTH 172: Ethnohistory

ANTH 175: Ceramic Analysis

ENG 020: Introduction to Shakespeare Studies

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

2.2 Program Learning Goals and Outcomes

2.2.1 Program learning goals

The program learning goals of GASP include:

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

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

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

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

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

2.2.3 Goals across coursework, PLOs, SSHA and UC Merced

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UC Merced Eight Guiding Principles of General Education

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

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

2.3 Assessment

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

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

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

2.3.1 Timeline & Goals

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

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

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

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

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

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

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

2.3.2. Evidence of Student Learning

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

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

Core Competencies: Writing Communication and Oral Communication

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2.3.3 Analysis and participants

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

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

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

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

2.3.4 Use of findings

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

2.4 Samples of study for a BA degree in GASP

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

2.4.1 Sample study plan, beginning freshman year

Freshman year (fall):

Introduction to Visual Culture

Freshman year (spring):

Introduction to Music Studies: Elements of Music

Music of Asia Pacific

Sophomore year (fall): Multimedia Studio

Sophomore year (spring): Global Art History

Image and Sound

Junior year (fall):

Critical Popular Music Studies

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

Museums as Contested Sites

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

Theories of Expressive Culture

Music and Society

Senior year (spring): Senior thesis

2.4.2 Sample study plan, beginning sophomore year

Sophomore year (fall):

Introduction to Visual Culture

Substances of Visual Art

Sophomore year (spring):

Introduction to Music Studies: Elements of Music

Multimedia Studio

Junior year (fall):

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

Introduction to Music Theater Vocal

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

Senior year (fall):

Theories of Expressive Culture

Fundamentals of Three Dimensional Design

Senior year (spring): Senior thesis

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

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

Freshman year (spring):

Introduction to Music Studies: Elements of Music

Techniques of Interdisciplinary Research in Arts

Sophomore year (fall):

Introduction to Visual Culture

Music and Society

Learning to See in Three Dimensions

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

Architecture Design Studio: Modern Houses

Senior year (fall):

Theories of Expressive Culture

African American Music of the Twentieth Century

Senior year (spring): Senior thesis

Introduction to Vocal Jazz Repertoire

2.4.4 Sample study plan, junior transfer

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

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

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

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

Junior year (fall):

Introduction to Visual Culture

Learning to See: Beginning Photography

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

Senior year (fall):

Theories of Expressive Culture

Critical Popular Music Studies

Senior year (spring): Senior thesis

2.5. Catalog Description

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

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

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

3. Annual Assessment and Accreditation

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

4. Resource Needs and Plan for Providing Them

4.1 Faculty

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

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

Ethnomusicology/Critical Musicology

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

4.1.1 Teaching rotation

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

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

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

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

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

A1 = Introduction to Visual Culture

A2 = Introduction to Music Studies

B1 = Global Art History

B2 = Music and Society

C1 = Image and Sound

D1 = Theories of Expressive Culture

D2 = Senior Thesis

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

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

Year 1: Fall

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

Year 1: Spring

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

Year 2: Fall

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

Year 2: Spring

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

4.2 Needs for specialized staff

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

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

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

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

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

4.3 Specialized space needed

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

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

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

4.4 Library resources

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

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

5. Potential for non-Majors to participate

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

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

6. Timetable for implementation

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

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September 16, 2015

To: Cristián Ricci, Chair, Division Council

From: Michael Dawson, Chair, Graduate Council

Mike Dawson

Re: Revised GASP Major Proposal

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

In GC's prior review of the GASP proposal, then Chair Hull requested 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.'" The current GC finds this matter still unresolved in the revised GASP proposal.

Although the Dean's cover letter notes the addition of a faculty member (Dr. M. DePrano) and so greater capacity among core faculty, and although statements in the Faculty Response (page 2) and revised proposal (section 4.1.1) affirm existing and future commitments to graduate education, we find that evidence of sufficient involvement is lacking. For example, the teaching rotation on page 20 of the revised proposal shows seven instructors of which five teach 3 courses per year and two teach 2 courses per year; a two year rotation is provided. Assuming the third course for each of these latter two faculty is taught in Interdisciplinary Humanities (IH), the suggested annual rotations would fall short (by about 1/3rd) of commitments to IH in the CCGA proposal. This shortfall would be exacerbated when also considering a reasonable schedule of sabbatical leave.

GC therefore continues to be concerned about the potential impact of a new undergraduate major in GASP on the provision of existing graduate curriculum in Interdisciplinary Humanities.

Cc: Graduate Council
Division Council
Senate Office

On July 29 2015, the Academic Council approved a Systemwide Senate review of modifications to two Academic Senate Regulations recommended by the Board of Admissions and Relations with Schools. Proposed changes are underlined and highlighted in yellow. Background for each is provided.

1. REGULATION 417

This chapter applies to students who submit an application for freshman admission to the University and have completed no term of course work at a postsecondary institution following graduation from high school (summer session excepted). Students who have completed Community college coursework prior to high school graduation will also be viewed as freshmen. High school graduates who have completed college-level work at an accredited postsecondary institution (except in the summer following high school graduation), shall be applicants for advanced standing under the provisions of Chapter 4. (En 17 June 2009)

BACKGROUND

When SR 417 was enacted in June 2009, the word “community” should not have been included. The actual intent, confirmed by the former OP Director of Admissions Dr. Susan Wilbur, was that all college/university units must be treated the same. As the regulation is now written, high school students who have completed college level courses at a four-year college/university, including a UC campus, would be excluded from being allowed to apply as freshmen applicants.

Striking the word “community” from the regulation, allows students who have completed four-year college/university coursework while enrolled in high school to apply as freshmen, which is consistent with the way in which we treat high school students who earn credit at community colleges.

2. REGULATION 621

[Recommended revisions are highlighted.]

Advanced Placement Standardized Examination Credit (En 25 May 83)

Students who enter the University with advanced placement standardized examination credit (such as from College Board, International Baccalaureate Organization, Advanced Level and/or any other standardized examination that BOARS determines is acceptable for transfer credit) may exceed by the amount of this credit:

- A. *the maximum unit limitations requiring the selection of a major field of study; and*
- B. *the maximum unit limitation requiring graduation.*

BACKGROUND

This regulation, as currently written, appears to limit the standardized examination credit students may present to the University (in this case, the College Board’s “Advanced Placement” exams). It is possible that in 1983, when regulation 621 was enacted, UC enrolled few students who had presented other standardized exam credit, such as the International Baccalaureate (IB) program or Advanced-Level (A-Level) examinations. Since that time, however, the number of students seeking admission to UC from abroad has increased dramatically, while, at the same time, the number of domestic students who complete IB and AP examinations has also increased. As a result, it is recommended that this regulation be revised to encompass the fuller suite of standardized examinations for which the University awards unit credit.



UNIVERSITY COMMITTEE ON AFFIRMATIVE ACTION AND DIVERSITY (UCAAD)
David Lopez-Carr, Chair
david.lopez-carr@ucsb.edu

ACADEMIC SENATE
University of California
1111 Franklin Street, 12th Floor
Oakland, California 94607-5200

July 21, 2015

MARY GILLY
ACADEMIC COUNCIL CHAIR

Dear Mary:

At its January meeting, UCAAD approved a proposal to amend Bylaw 140 to include the word “equity” in its title. The committee’s new name would read the University Committee on Affirmative Action, Diversity, and Equity (UCAADE).

Proposal

Senate Bylaw 140 defines the membership, duties, and title of the University Committee on Affirmative Action and Diversity (UCAAD). This Bylaw was last amended in 1997.

UCAAD would like to amend its Bylaw and change its name to include the word “equity.” No other changes would be made to the Bylaw or name at this time.

Rationale

In the past several years, the scope of UCAAD has broadened, reflecting the increasing spectrum and expression of diversity throughout the state. Rights, protections, and concerns for undocumented students, transgender individuals, and victims of sexual violence have been discussed at the division and systemwide levels, as have micro-aggressions and unperceived bias.

In response, UCAAD felt that its mission would be better expressed through the inclusion of the word “equity” in its name and bylaws. This addition is meant to underscore the attention UCAAD intends to focus on issues of equal treatment as well as its historical roles tied to affirmative action and diversity issues.

A “red line” version reflecting this change is included for your review.

Best regards,

A handwritten signature in blue ink, appearing to read "D. Lopez-Carr".

David Lopez-Carr, Ph.D.
Chair, UCAAD

cc: Daniel Hare, Academic Council Vice Chair
Hilary Baxter, Academic Senate Executive Director
UCAAD Members
Michael LaBriola, Senate Analyst

140. Affirmative Action, ~~and~~ Diversity, and Equity (Am 13 May 97)

- A. Membership shall be determined in accordance with Bylaw 128. One undergraduate and one graduate student shall sit with the Committee. [See [Bylaw 128.E.](#)] The Vice Chair shall be chosen in accordance with Bylaw 128.D.1. and 3. (Am 4 Jun 91; Am 28 May 03; Am 9 May 07)
- B. Duties. Consistent with Bylaw 40, the Committee shall: (Am 28 03)
 - 1. Confer with the President on general policies bearing on affirmative action, ~~and~~ diversity, and equity for academic personnel, students, and academic programs. (Am 28 May 2003; Am 12 May 2004)
 - 2. Establish basic policy and procedures for coordinating the work of the Divisional Committees concerned with affirmative action, ~~and~~ diversity, and equity. (Am 28 May 2003)
 - 3. Report annually to the Assembly the state of affirmative action, ~~and~~ diversity, and equity in the University. This report shall include a review of the annual reports of the Divisional Committees on Affirmative Action, ~~and~~ Diversity, and Equity (or equivalent committees). (Am 28 May 2003).
 - 4. Review the information on affirmative action, ~~and~~ diversity, and equity provided by the campus and University administrations and report said findings to the Academic Council. The information shall consist of data and analyses of working conditions, salaries, advancement, separation for women and ethnic minorities, and may also include data and analyses relating to lesbian, gay, bisexual, and transgender individuals. (Am 14 Oct 2010)
 - 5. Undertake studies of policies and practices affecting affirmative action, ~~and~~ diversity, and equity and make recommendations to appropriate University bodies. (Am 28 May 2003)

UNDERGRADUATE COUNCIL - 2015-2016 Attendance Record – Fall Semester Meetings are held from 10:15-11:45am

	9/1/15 KL 232	9/22/15 KL 232	10/13/15 KL 232	10/27/15 KL 232	11/10/15 SSB 238	11/24/15 KL 232	12/8/15 SSB 250	
Christopher Viney, Chair (ENG)	X							
Anne Zanzucchi, Vice Chair (SSHA)	X							
Laura Beaster-Jones (SNS)	X							
YangQuan Chen (ENG)	X	****						
Marcos Garcia-Ojeda (SNS)	X							
Paul Gibbons (SSHA)	X							
Nigel Hatton (SSHA)	X							
Sholeh Quinn (SSHA)	X							
Linda-Anne Rebhun (SSHA)	****							
Mario Sifuentez (SSHA)	****							
Charles Nies, VCSA*	X							
Elizabeth Whitt, VPDUE*	X							
Andre Frise, ASUCM Rep*	N/A (nomination pending)							

* Non-Voting Member **** Not Present
X Present
T Called in