**Curriculum Committee**

Friday, January 27, 2017

**Present:** Andrew Gay, Vincent Smith, Tim Becker, Susan Faller-Mitchell, Emily Miller-Francisco; MaryAnn Neely, Karen Adams, Karen DeRoss, Mathew Cable

**Guests:** Deborah Rosenberg, Miles Inada

The Meeting began at 10:00 am.

**Minutes from 1/20 Meeting**

The minutes from the January 20th meeting were accepted as written.

**Creative Arts (Art, Creative Writing, EMDA)**

Miles Inada discussed the proposed changes in Creative Arts. He said the main changes are to the Arts requirements; one proposed change would reduce the credits for the Art BFA and BA or BS. The current required credits are really high, and that makes it hard for the program to cover with the faculty available. Looking at other bachelor degrees to see what was standard regarding credit requirements, art was considerably higher than most. Another proposed change is the title change for EMDA 203; the current title is a little vague. The content of that course will also be tweaked a little bit. Other changes include trying to align EMDA with COMM courses they’re cross-listed with.

Deborah Rosenberg discussed the proposed changes in Art History, which would add ARTH 260 as core requirement, replacing another course. She also discussed the proposed changes in Creative Writing, explaining that the goal is for CW 220 and 230 to be gateway classes (so students must take before they are CW majors). This is desirable because students need to have baseline proficiency level before they enter the other courses in the major, and it also helps organize when students take what.

Ayers asked if there are any specifics around which University Studies courses should be taken to fulfill the 24 credit requirement for Creative Writing. Rosenberg said no, any University Studies courses will do. Ayers said it might help to consider clarifying language around this because some students come from high school with credits and could be tripped up.

Gay asked about EMDA 203 and the change in content, wanting to clarify if this would be more appropriately considered a new course rather than a modification to the current course. Inada said it is really just a modification to the current course. He said that it has been an ambitious class and a lot of the students look overwhelmed by the end of it. The program thinks it might be better to save part of that experience for a next-level class and focus more on establishing the foundations and core skill set needed. The type of programming that students have been expected to use by the end of the class to complete their projects was pretty high level, so it has been very challenging. As it is now, the students have been able form teams to make it work, but now the program thinks it would be better to have more time to build the core skill set. Gay asked if any of the things in the description are not going to be part of the content. Inada said everything in the description should still be in there, it’s not a total shift in focus, still the same basic content. He said one change to the description would be to remove the reference to “Flash,” and just keep the word animation. It’s not called Flash anymore.

Adams pointed out that the summary says “suspend” for all the Art courses to be removed, but it sounds like in this case it would be better to delete them. Rosenberg and Inada agreed that those courses should be deleted rather than suspended.

Adams mentioned that ART 104-6 were required courses and asked if they were being replaced with other requirements. Rosenberg confirmed that they are being removed from requirements and replaced.

Ayers asked about the process for becoming a Creative Writing major. Inada said there is a major intake form and students also need to come in for an advisor for the major. DeRoss recommended making the major intake form available to the students on the Creative Writing web page.

DeRoss asked about the language around applying to the Creative Writing program. She pointed out that the proposed language says students “may apply” to the BFA after completing 24 credits of University Studies and CW 220 and 230. She recommended a change so that it instead says students need to complete the 24 credits of University Studies and CW 220 and 230 to be admitted. Inada agreed that this would be a good change. DeRoss asked if Creative Writing courses that are University Studies courses already will be considered as part of the 24 credits in University Studies. Inada said yes.

Rosenberg and Inada clarified that the intent is to have students take CW 220 and CW 230 in that order before anything else in the Creative Writing major. This is intended to make sure that students are serious and ensure that students entering the later courses in the major are prepared. The idea of pre-majors was raised. Neely said pre-majors are not coded in Degreeworks, though students can do a “what if” search. Ayers said that some programs with similar goals set up a major GPA that’s higher for lower division courses to help with the pre-screening. Adams suggested that Music’s handling of their majors might be a model to consider for comparison. Inada said they don’t want to put up barriers to becoming a major, so if the issue can be addressed with prerequisites that would be better. It was suggested that CW 220 and 230 could be made prerequisites for all of the later CW major courses. Ayers said that doing so would create problems for the current explorations strand CW courses, CW 281 and 282. It would be a barrier for students to explore the major. Inada said it sounds like CW 220 and CW 230 should be the strand courses, not CW 281 and 282. He asked about the process for making those changes. Ayers described the process and said the deadline is usually mid-May.

Neely asked if students who took what is now a University Studies course before it was officially a University Studies course get University Studies credit retroactively. Ayers said yes they do, but we don’t publicize that to students. Gay asked if that meant it would be problematic to drop CW 281 and 282 from University Studies because students will have that stripped from their University Studies requirements. Ayers said University Studies credits aren’t removed retroactively if the course loses its University Studies designation after the student has completed it.

Inada asked a follow up question regarding the question of pre-requisites and transfer students. If CW 220 and 230 are added as prerequisites for all of the CW major courses, would we need to do overrides for every single CW major course for students transferring in? Neely said there’s no way to fix that unless the transfer students have courses that are articulated as equivalent course. Inada said that for ROAR we probably need to come up with a system so people can get in. Neely asked if overrides can be entered in advance by advisors. Inada said if transcripts are received in advance that would be possible. DeRoss said it would be possible to provide the program access to the students who are pre-CW so they could focus on them. Rosenberg said we can also have more people at ROAR who can help with equivalencies.

Adams asked about the upper division methods courses in Art; some have repeatability increasing, some decreasing. Also, there are some pretty high repeatability numbers. Inada said the intention was to anticipate random cases where people might run up against the limit. The idea is to allow students to repeat the course with different content. Ayers asked how we reflect that in transcript so it doesn’t look like student took 24 credits in one course. Inada said that it doesn’t really happen. Ayers suggested adding letters like 352A, B, C, etc. Adams asked if those courses are ever offered with variability. Inada said in practice most are 4 credits, but the variability allows the program flexibility to experiment. Ayers said an external auditor might be concerned that a student can do so much in one topic area. Inada said the proof has to be in the product; in the studio areas, look at the portfolio. Given the number of faculty available, it’s a problem to offer more courses. Faller-Mitchell said if you already have classes with different levels of students being instructed at the same time, using 352A, B, C, and so on will look better on the transcript. Inada said it could be a registration issue. Practice is currently that we get crazy spreadsheets hyper-divided. We want to keep it as simple as possible. We went through this issue with art a few years ago, with a very long list of courses. Rosenberg proposed making them 4 credit classes repeatable for up to 16 credits. Inada agreed with making them all repeatable for 16 credits, but said he would prefer to keep the credits variable. This would allow more flexibility.

Miller-Francisco/Faller-Mitchell moved to accept the proposed Creative Arts changes with the following edits:

* ART 333 – add note to description indicating that the course may include nude models.
* ART 352 and 353 – change repeatability to “repeatable for up to 16 credits.”
* Delete (rather than suspend) ART 104, 105, 106, 198, 298, 398, 483A, 483B, 483C.
* In Art, BFA requirement “2f. Capstone & Thesis: Senior Studio” remove “& Thesis.”
* Instead of requiring CW 220 and 230 before students can apply to the CW major, add those two courses to the prerequisites of all other required CW courses in the CW major.
* In the Creative Writing BFA introduction change the “Students may apply” language to emphasize that students must complete the requirements (24 credits of University Studies Courses) to be admitted to the major.
* EMDA 203 – remove “Flash” from description.

The movement passed 5Y/0N/0A. (Deborah Rosenberg and Miles Inada departed).

**Course Modification vs. New Course**

Adams suggested that the Committee revisit the discussion around CCJ 414/CCJ 371, which raised the issue of what constitutes a substantive change in course content. The handbook is not very clear on this issue.

Ayers discussed the history of that particular course. When the CCJ program went through and renumbered there wasn’t a corrections course in the curriculum, so they created CCJ 271. Some content got included from another course. The 414 course was part of a track for students to prepare them to go into the corrections industry, going deep into the relevant law. The course hasn’t been taught that way in a while because there hasn’t been a faculty member with the necessary experience. We don’t have a penologist or someone who specializes in that area of corrections. Faller-Mitchell asked if this is adding to the course as opposed to changing the course. Ayers said she doesn’t know where the course is going, or what the content structure is going to be. Faller-Mitchell said that in her experience she’s constantly having to add to her courses to stay current. Gay added that COMM has had a couple nightmare scenarios for students; the change from COMM 201 to COMM 203, for example tripped up a number of students. Creating a new course number for the same content causes trouble. Ayers said that in the case of that COMM course, Jody Waters taught it and explained how the number needed to change because it was substantially different from what was being taught. It would be a good question for the CCJ program: does this warrant taking another look?

Gay asked if the Committee should revisit putting standards into the handbook and also asked if the committee should be in touch with the CCJ program to clarify. Ayers said yes, it would be good to email the program to clarify. Smith said yes, it would be good to revisit having standards in the handbook.