**Curriculum Committee**

Friday, February 8, 2019

**Present:** Laura Jessup, Emily Miller-Francisco, Anna Oliveri, Michael Stanfill, Erin Wilder; MaryAnn Neely, Tiffany Thom, Jody Waters

**Guests**: Miles Inada, Cody Bustamante, Sean O’Skea

The meeting began at 1:32pm.

The minutes from the February 1st meeting were accepted with a couple minor changes: two corrected typos and a clarification of Waters’ remarks regarding renumbering, clarifying that course expectations and outcomes are expected to change when the level of the course changes (i.e. 200-level to 300-level or vice versa).

**Theatre**

Sean O’Skea discussed the proposed changes in Theatre. He said the changes are pretty straightforward and the goal is to make the catalog as clear as possible. One change is to clarify the admission to the BFA program. Other changes include several new course proposals. All but the proposed new course TA 155 are existing classes that have been taught as 399s and that the program would now like to hard number.

Neely asked about TA 155, which was not listed as repeatable in the summary of proposed changes. This was an oversight, the new course proposal does indicate that the course should be repeatable. O’Skea said the course should be repeatable 3 times.

Neely discussed the proposed new course TA 350 - Topics in Design and asked whether it would be better for different topics to have different titles. O’Skea said the program does the same thing it’s proposing here with its Topics in Performance (TA 370) and Topics in Drama (TA 458). The topics are offered based on student need, and specific topics are not repeated very often. Neely asked if the program would be concerned about students repeating. O’Skea said not at all, the course are very unlikely to be repeated with the same topic.

Neely noted that the new course proposal for TA/EMDA 441 includes “Creative Arts majors” in its prerequisite section. She pointed out that there is no Creative Arts major, so it would be best to remove those references. She asked about which program or programs would require this course and for which program or programs would it be an elective. O’Skea said they would just be electives, though in the future the program may ask for them to be required of BFA design students in theatre, but that would be a conversation for another day. Waters said she was curious why TA 440 is proposed as repeatable. She said the course sounds pretty fixed in its propositions and outcomes. O’Skea said the only reason he can think he might have made it repeatable is that technology changes quickly, so a student might take it early in their college career and want to retake it based on changes in technology. Waters said it would probably be better managed through prerequisites. She said she was not necessarily opposed to having it be repeatable, it just seemed odd. O’Skea said it is not essential that the course be repeatable. Waters said she also noticed that the course has ART 348 as one of the prerequisite options, but that course is among those proposed to be suspended. O’Skea said ART 348 is cross-listed with EMDA 348, and EMDA 348 will remain, so that should replace ART 348 here.

Miller-Francisco asked about the proposed repeatability of TA/EMDA 441. O’Skea said this course is similar to a capstone class, where a student repeating it would be with a completely different group of people and working on a completely different project. Waters said that with the prerequisites listed, a first year student could take one of the 100-level prerequisites and then enroll in TA/EMDA 440, then 441. O’Skea said if a student is able to get this training early they would be able to do more during their time in the program. He said he would support something like “Junior standing or above or instructor approval.” He said in both 440 and 441 it wouldn’t be common for a first year student to take the course, so he would not have a problem with listing “Junior or above or instructor approval” in the prerequisites for both courses.

Thom asked about the proposed abbreviated title for TA/EMDA 441 – Design Communication Collaboration, which is DCC. She said this may not be explanatory enough for a student to understand what the course is. O’Skea agreed but said that students moving into 441 would have taken 440 and not just come across it in the catalog or elsewhere. He said he had no objection to making it more clear with abbreviated words like Design Comm. Collab or something similar.

Thom asked about the reasoning behind cross-listing rather than cross referencing TA/EMDA 440 and 441. O’Skea said the programs chose to cross-list intentionally with the goal of merging the two disciplines together, aligning with the Oregon Center for the Arts’ and SOU’s focus on creative industries. He said when the programs first started talking about this years ago they thought about the different strengths of Theatre and EMDA majors and considered it a valuable aspect of the course to have the two groups work together and learn from each other. Theatre students tend to have more experience working within deadlines, for example, while EMDA often has new workflows and ideas it may be valuable for Theatre students to be introduced to. Part of the strength of the class is mixing the students from these two majors. He said he and Inada may not always be the two people teaching these classes, but the goal is to have people from the different worlds collaborate. Thom said this reasoning makes sense and she just wanted to make sure we’re using cross-lists properly and not without due consideration. Waters agreed that the reasoning behind this proposal to cross-list feels curricular and said she thinks it looks great.

Neely asked about the grade mode for TA 350. Currently it’s proposed as Pass/No Pass only, which means it wouldn’t count in the major. She said one option would be to make the grade mode optional so majors could be required to take it graded and others could take it Pass/No Pass. O’Skea said that would be perfect.

Inada asked if EMDA 352 and 353 could be added to the prerequisite options for TA/EMDA 440 (so the prerequisites would read “TA 169 or ART 133 or EMDA 348 or EMDA 352 or EMDA 353”).

Neely noted that TA 155 will be a 0 credit course, but students will still have to get a passing grade to meet the requirement of completing the course.

Oliveri/Stanfill moved to accept the proposed changes in Theatre with the following alterations:

* TA 155 will be repeatable 3 times;
* The grade mode for TA 350 will be optional;
* The prerequisites for TA/EMDA 440 will be TA 169 or ART 133 or EMDA 348 or EMDA 352 or EMDA 353;
* The mentions of “Creative Arts majors” in the major/class restrictions for TA/EMDA 440 and 441 will be removed
* “Junior standing or above or instructor approval” will be added to the major/class restrictions for TA/EMDA 440 and 441
* The abbreviated title for Design Communication Collaboration will be expanded for clarity.

The motion passed, 5Y/0N/0A.

**Emerging Media and Digital Arts**

Miles Inada discussed the proposed changes in Emerging Media and Digital Arts. He said the program is changing some of its major requirements, including moving away from requiring 8 credits in special projects and 8 credits in the capstone. He said the program decided to reduce the required credits to 4 in both of those areas for a variety of reasons, including the amount of faculty resources dedicated to serving those requirements and the student outcomes. Students didn’t seem to be getting what the program wanted them to get out of the experience—they were meant to be independently directed, but they needed more instruction than expected. The program decided to focus more on project design to really facilitate how to do an independent project. The 8 total credits removed from those two requirements are being replaced with an increase in studio electives.

Another proposed change is the new course EMDA/ART 462. This course was created because the program wanted to facilitate more production-based projects that might be led by the instructor. David Bithell piloted this last year when he and his students built a digitally-driven analog wood instrument set. They built this art installation in a large, collaborative class.

Waters noted that the grade mode for EMDA/ART 462 is optional. She asked if the program anticipates any students taking it Pass/No Pass. She said having the option might make it tricky for some students in the program. She said one way to manage the issue would be by CRN. Inada said the program would like to make the course graded only if possible.

Miller-Francisco noted that the program proposes changing the title and description for EMDA 330 and asked if it will still be the same course. Waters said this looks like a new course to her, it seems very unlikely that a student who took the current 330 would read the new description and think they already took that class. She said she had a similar question regarding the proposed description change for EMDA 362, but for that course the outcomes seem relatively similar, so it seems less problematic. But for EMDA 330 there are some substantive differences in the two courses. Inada asked if a new proposal with new number would be needed. Waters said yes, a new course for EMDA 330 would definitely be the way to go, but she asked for the Committee’s thoughts on EMDA 362. Inada said he understood her point with regard to EMDA 330, though the proposed changes bring the course description in line with the way it has evolved and is now being taught.

Miller-Francisco asked why EMDA 410 is being made repeatable for up to 12 credits and said that seems like a lot. She said it sounds fun and she probably knows several people who would love to take a course on video games for as many credits as possible. Inada said the idea is that the class content changes. Neely asked if students would be able to take 12 credits of that course toward their 24 elective credits required for the major. Inada said he is not sure why it was suggested to be repeatable for 12 credits. Waters said it’s a project-oriented class, sort of like a capstone. Inada said that is true. He said he doesn’t think the class is set up in a way that would facilitate students taking advantage of it in the way has been suggested. He said there is a theoretical component to the course. Miller-Francisco asked if that changes each time the course is taught. Inada said the core theoretical component of the course stays the same, but the readings might change. Oliveri asked if the program might expect the project a student is working on to continue beyond one term. Inada said yes, that does happen sometimes.

Thom noted the removal of prerequisites for EMDA 410 and asked if the goal is to allow freshmen to take the course. Inada said the program has a lot of problems with transfer students getting jammed up with prerequisites. Thom asked if the program would consider a class restriction instead of prerequisites. Inada said he isn’t sure he has enough info to answer all the questions about the course.

O’Skea said it sounds like the question is what is the best framework to allow students to extend the work beyond 10 weeks if need be. Inada agreed.

Neely asked to clarify the EMDA major requirements. Students will no longer need to take 8 elective credits at the 400-level, but they will need to take 8 elective credits with an EMDA prefix. Inada said this is correct.

Jessup/Wilder moved to approve the proposed changes in Emerging Media and Digital Arts with the following exceptions and amendments:

* EMDA 330 and 410 are not included in the motion;
* The mentions of “Creative Arts majors” in the major/class restrictions for TA/EMDA 440 and 441 will be removed
* “Junior standing or above or instructor approval” will be added to the major/class restrictions for TA/EMDA 440 and 441
* The abbreviated title for Design Communication Collaboration will be expanded for clarity;
* The grade mode for EMDA/ART 462 will be changed to graded only.

The motion passed, 5Y/0N/0A.

**ART**

Cody Bustamante discussed the proposed changes in Art. He said that the proposed changes include some alterations to the major requirements. The program proposes dropping the major foundations sequence (ART 101, 102, 103). Most graduates were not going through that experience, because they’re transfer students, and the program was using a lot of faculty resources on it. Also, these courses had to be large but the program wants to provide a more intimate experience. He said the commitment of resources was too much for the department and this was creating a bottleneck. He said the program proposes adding more options in the lower division introduction to studio methods requirements. There were some bottlenecks in this process as well, and it wasn’t building the real craft skills the program wanted because of the limited timeframe. The changes will allow students to have more options, including some EMDA options, and students will have more in-depth opportunities to get into their materials. One potential downside is that the cohort won’t necessarily be as cohesive because they’re not being grouped the same way, but one way the program hopes to make up for that is by adding the requirement that majors complete the art history courses.

Bustamante said another proposed change involves Art History 260 - Art Theory and Critical Issues. The program has always offered the course with other art history courses as prerequisites, but ARTH 260 is only offered in the fall, which trips up some students. To make things more clear, the program wants to make it an upper-division course by renumbering it from 260 to 350.

Bustamante said the program proposes separating the Studio Topics courses, which will be another place where the Sophomore cohort will be gathered. That ends up lowering the lower division requirements in BA/BS and BFA. To make up the difference, the program proposes adding more credits to the upper division studio methods requirement.

Bustamante said another minor change is to get a bit more particular with the capstone. Currently BA/BS and BFA students have the same course required for their capstone, ART 498. The program has ART 480 in the catalog, which is a BFA thesis course, and Bustamante said he’s not sure why the program didn’t use it, maybe to simplify things so all seniors take same course, but now they want to use it for BFA students.

Bustamante said another proposed change is for BFA students to be required meet BA or BS requirements. Neely said those requirements can’t be added back into the BFA. Waters agreed and said this would be making a change to the BFA degree, which would be hierarchically one step above making a change to the major, so all BFAs would have to take this on. She said this does not seem like what is intended, and it sounds like something that would be better managed through advising. Bustamante said the idea is to make it a non-issue for students who are pursuing the BFA, which is a pretty rigorous program. Not all feel that they want to continue pursuing it when they get to their mid-program review, which often happens in their Senior year. Then, to switch to the BA or BS, they have to meet the BA language requirement or the BS requirements. Neely said we see that with other students who want to change majors. Bustamante asked if trying to make this change would be re-writing the definition of the BFA across campus. Waters said yes. Bustamante said he was not shocked, but he was disappointed. Waters said she understands what he’s saying, but it becomes an advising issue and a mid-program evaluation issue. Bustamante said this issue has to do with us accommodating transfer students as well. Sometimes they’re transferring in with enough credits that we’d basically need to have the mid-program review immediately.

Waters asked about the proposed renumbering from ARTH 260 to 350. She asked how the outcomes will be different. Bustamante said the department discussed this and decided that it’s already basically an upper division course and should have been upper division all along. Inada added that the course requires a full year of lower division coursework before a student can take it. Waters said there may be some students who try to take it again, so the program will need to do some keen advising to avoid this. Bustamante said the program has been thinking about that issue and part of what gives him the confidence to propose this change is having the Student Success Coordinator, which allows the department to focus on what’s going on with the majors. He said something like this might have slipped by in the past, but now it’s something that Karen Bolda’s on the ball with. Bustamante said he’s made advising sheets for faculty and students to show how to meet all the requirements. Waters said this is great.

Thom said she can make ARTH 350 equivalent to ARTH 260 in Banner so students don’t get credit for taking it again. Neely said students who took it as 260 wouldn’t have it count as an upper division class toward their requirements. Bustamante said the program and students are able to track these things better now with DegreeWorks and the Student Success Coordinator. Neely said there will also be a note on the course saying that it was taught under a different number previously.

Oliveri/Miller-Francisco moved to approve the proposed changes in Art with the exception of the proposed addition of the BA language requirement or BS requirements for BFA students, and with the change to the grade mode of EMDA/ART 462 to graded only; the motion passed, 5Y/0N/0A.

The meeting ended at 2:35pm.