Meeting of the Academic Senate
Tuesday, May 21 2013
UU 220, 3:10 to 5:00pm

I. Minutes:
   Approval of minutes for the Academic Senate meeting of April 30: (pp. 3-4).

II. Communication(s) and Announcement(s):
   ASI Resolution #13-04: ASI Board of Director's Support of Student Collaboration (pp. 5-6).

III. Regular Reports:
   A. Academic Senate Chair:
   B. President's Office:
   C. Provost:
   D. Vice President for Student Affairs:
   E. Statewide Senate:
   F. CFA:
   G. ASI:

IV. Special Reports:

V. Consent Agenda:

<table>
<thead>
<tr>
<th>Program Name or Course Number, Title</th>
<th>ASCC recommendation/ Other</th>
<th>Academic Senate (AS)</th>
<th>Term Effective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indigenous Studies in Natural Resources and the Environment (minor)</td>
<td>Reviewed on 4/4/13 and additional information was requested from department. Department response reviewed on 4/18/13 and additional information was requested from department. Recommended for approval on 4/30/13.</td>
<td>Placed on consent agenda for 5/21/13 meeting.</td>
<td>Fall 2013</td>
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<td>New Course Proposal: ES/NR 406 Indigenous Peoples and International Law and Policy (4), 4 lectures</td>
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VI. Business Items(s):
   A. Resolution on Change of Administrative Status for Wine and Viticulture Program: Cooper, Director for Wine and Viticulture Program, second reading (pp. 7-18).
   B. Resolution on Proposed New Degree Program for Master of Science in Printed Electronics and Functional Imaging: Schaffner, chair of the Curriculum Committee, second reading (pp. 19-23).
   C. Resolution on Proposed Name Change: "Academic Senate Research, Scholarship and Creative Activities Committee": Kurfess, chair of the Research and Professional Development Committee, first reading (pp. 24-25).
   D. Resolution on Name Change for the Management Area of the Orfalea College of Business: Borin, OCOB caucus chair, first reading (p. 26).
E. Resolution on Revisions to *Fairness Board Description and Procedures*: (Role of Student Ombuds Services and Provost as final authority for grade changes): Shapiro, chair of the Fairness Board, first reading (pp. 27-34).

F. Resolution on Cal Poly Field Trip Policy: Stegner, chair of the Instruction Committee, first reading (pp. 35-38).

G. Resolution on Final Examination Overload Conflicts: Stegner, chair of the Instruction Committee, first reading (pp. 39-41).


I. [time certain 4:45pm] Resolution on Honors Program: Alptekin/Greenwald/Mueller, representatives for the resolution, first reading (pp. 56-68).

VII. Discussion Item(s):

VIII. Adjournment:
WHEREAS, CSU Executive Order 1062 sets the minimum requirements for field trips and requires each CSU campus to develop an appropriate field trip policy; therefore be it

RESOLVED: That the Academic Senate approve the attached Cal Poly Field Trip Policy.

Proposed by: Academic Senate Instruction Committee
Date: April 26 2013
California Polytechnic State University, San Luis Obispo
Field Trip Policy

In response to California State University Executive Order 1062 (effective August 23, 2011) Cal Poly will follow the following policy on field trips. As part of Cal Poly's "learn by doing" philosophy, field trips are a significant part of students' learning experience.

1. Definition of a Field Trip
   A field trip is a university course-related, off-campus activity led by a faculty or staff member and designed to serve educational purposes. A field trip would include the gathering of data for research (such as at a geological or archaeological site), museum visit, participation in a conference or competition, or visits to an event or place of interest. The duration of a field trip may be a class period or longer, and could extend over multiple days.

2. Scope of this Policy
   This policy does not apply to activities or placements in the context of a teacher preparation program, intercollegiate sports, or service-learning placements, all of which are governed under separate policy.

3. Definition of a Field Trip Leader
   The leader is the class instructor or other university faculty or staff member designated by the instructor who has overall responsibility for the development and implementation of the field trip. Some leadership responsibilities may also be given to chaperones, university faculty or staff members who accompany the students on the field trip. Teaching assistants are not appropriate field trip leaders but may serve as chaperones.

4. Responsibilities of a Field Trip Leader
   a. Ensure that students (if under 18 years of age, their parents/legal guardians) complete and sign the University Release Agreement (available at http://afd.calpoly.edu/cprm/fieldtrips.asp#forms).
   b. Obtain student emergency contact information prior to the field trip.
   c. Prior to the field trip, provide students with an instructional agenda, health and safety information, emergency procedures, and the student code of conduct. See Office of Student Rights & Responsibilities, "Standards for Student Conduct" (http://osrr.calpoly.edu/standardsforconduct/).
   d. Conduct a pre-trip evaluation using the Risk Management Worksheet (available at http://afd.calpoly.edu/cprm/fieldtrips.asp#forms) and submit the worksheet to the department. The visit can be omitted if the field trip leader can demonstrate and document sufficient knowledge of the field trip site. This could be accomplished by reviewing online, examining published materials, or contacting the site to discuss the visit.
e. Provide a plan to accommodate any students with special needs. For assistance, contact the Disability Resource Center (http://drc.calpoly.edu).

f. Provide training for any equipment that may be used.

g. Provide an alternate assignment for students unwilling to accept the risk of participation for "serious and compelling" reasons (for defined reasons, see http://registrar.calpoly.edu/registrar/node/90). Note: In a major where the field trip is a part of the degree requirements, this provision applies to the specific field trip but not the degree requirement. In practice this means that a student may opt out of a field trip to one site, but the student must complete the requirement by participating in another field trip either at another site or time.


i. Comply with the EO 1041 CSU Student Travel Policy (http://www.calstate.edu/eo/EO-1041.html) if applicable.

j. Complete University Field Activities Notification, provide to students on the first day of class, and submit signed forms to the department. If a student refuses to sign the form, print his/her name on the form, indicate in the signature area that he/she received a copy, date the form, and submit it to the department.

k. Take roll at the beginning and end of the field trip; attach the roll sheet to the Travel Request Form 1A at the completion of the trip. Students leaving during the field trip should sign out on the Field Activities Sign Out Release Agreement; attach the agreement to the Travel Request.

l. For extended domestic field trips of two or more days and/or requiring extensive logistics, provide student participation agreement, medical authorization, and written emergency plan as appropriate. For assistance, contact the Cal Poly International Center (http://www.international.calpoly.edu/contact/about.html).

m. For International field trips, provide student participation agreement, medical authorization, and written emergency plan as appropriate and comply with the International Center's International Travel Approval Process (http://www.international.calpoly.edu/travel/index.html).

5. Responsibilities of the Department
   a. Provide the registrar with a department list of courses that require or may require field trips.
   b. Evaluate risk using the completed Risk Management Worksheet.
   c. Ensure instructor compliance with the field trip policy.
   d. If not the college responsibility, retain required documents, including the Risk Management Worksheet, for three years after the end of
the academic year in which the field trip takes place. Electronic copies are permissible.

6. Responsibilities of the College
   a. Evaluate risk using the completed Risk Management Worksheet.
   b. Retain completed Student Participation Agreements for three years beyond the year in which the field trip occurs and, if not delegated to the department, retain other required documents for the same period of time. Electronic copies are permissible.
   c. Ensure department compliance with the field trip policy.

7. Responsibilities of the Registrar
   a. Maintain the university list of courses that require or may require field trips.
   b. Publish this information in the catalog and course schedule.

8. Responsibilities of AFD Contracts and Procurement
   a. Maintain up to date information on the risk management website.

9. Responsibilities of Academic Programs
   a. Administer regular reviews to monitor and document compliance with the field trip policy; update requirements as necessary at regular intervals.
WHEREAS, There are no university policies governing the maximum number of finals a student can be required to sit in one day; and

WHEREAS, The final examination schedule is available to students before Plan A Student Schedule (PASS) opens for registration in order to inform students of potential overload conflicts (registrar.calpoly.edu/content/Calendars_Deadlines/index); and

WHEREAS, Final examinations are required, except in specific circumstances (see CAM 484.4), to be administered during finals week (CAM 484.1 and 484.2); and

WHEREAS, When courses with three or more sections hold Common Final, designated by the University Scheduling Office and with approval by the department chair/head and appropriate dean, “any student who is unable to attend the common assessment time due to a conflict with another course’s final assessment shall be permitted to arrange an alternate assessment time” for the Common Final (CAM 484.3B); therefore be it

RESOLVED: That faculty should make a reasonable effort to offer an alternative final examination time to students with more than two final examinations on the same day; and be it further

RESOLVED: That faculty schedule the alternative final examination time during finals week (except in circumstances defined in CAM 484.4); and be it further

RESOLVED: That faculty include the date and time of the final examination on the course syllabus, if the course uses an in-class examination as its final assessment, and, whenever applicable, provide students with advance notice if the final examination date and/or has been rescheduled with the written approval of the appropriate dean; and be it further

RESOLVED: That a student should notify all involved instructors in a collective email of the final examination overload conflict and request to reschedule the final examination by the end of the sixth week of instruction.

Proposed by: Academic Senate Instruction Committee
Date: April 16 2013
Revised: April 23 2013
A. Lecture Courses

The university's schedule for final examinations for lecture courses will be included in each issue of the quarterly Class Schedule. The schedule, drafted by the Associate Dean, Educational Services, and approved by the Vice President for Academic Affairs, will designate an examination time for each time block in which lecture sections are normally scheduled. Examinations will be held at the time designated in the schedule unless the class and instructor have been notified otherwise, at the location in which the class was assigned to meet during the quarter.

The maximum time for which a facility will be allotted for a lecture section final examination is as follows: one hour for a section meeting one or two hours per week; two hours for a section meeting three hours per week; three hours for a section meeting four or more hours per week.

8. Nonlecture Courses

Final examinations in nonlecture courses will be held during the last class meeting in the regularly assigned meeting location.

A. Courses with Lectures & Seminars (other than 1-unit courses)

Course activity, including assessments, shall continue through the week designated for final assessments for all courses with a lecture component. Faculty are required to meet with students at the scheduled final assessment period and will use the week designated at the end of the quarter for the final assessing of student work. Faculty should decide the pedagogically appropriate assessment activity: for example, exams, receipt of term papers or projects, presentations, etc.

The university's schedule for final assessment periods will be included in each issue of the quarterly Class Schedule. The schedule, drafted by the University Scheduling Office and approved by the Vice President for Academic Affairs, will designate an assessment period for each time block in which lecture sections are normally scheduled and the location assigned.

Final assessments will be given in all sections of lecture and seminar courses unless exempt under the provisions contained in CAM 484.2.

The maximum time for which a facility that is normally controlled by the University Scheduling office will be allotted for final assessment is three hours.

8. Nonlecture Courses and 1-unit Courses

Final assessments in nonlecture courses (labs/activity courses) and 1-unit courses will be held during the last week of instruction in the regularly designated meeting time and location unless an alternate time and location is pedagogically necessary, (2) does not create an academic scheduling conflict for any student, and (3) does not have to be scheduled by the University Scheduling Office.
484.2 Final Examinations—Exempt Courses

Final examinations will be given in all sections of lecture and nonlecture courses unless exempt under the provisions contained in CAM 484.2. Examination exemptions may be granted for such reasons as uniqueness of course content or method of instruction, and/or a more appropriate procedure for establishing an evaluation of the student's performance in the course. Exemptions in the University Catalog in unusual circumstances, a faculty member may petition for exemption after the course has begun. Requests for such exemption will be submitted in writing to the school dean through the department head for approval.

484.3 Final Examinations—Rescheduling

Under unusual circumstances, it may be deemed advisable to reschedule a final examination to be held at a time and/or location other than that for inclusion in the University Catalog. Requests for exemptions will be submitted in writing through the department chair for approval by the regularly scheduled. The instructor, in consultation with the Associate Dean, Educational Services, will determine whether the anticipated change can be made. If a suitable new time and location can be established, the instructor will then, in writing, submit the request through the department head to the dean of the school. The request will indicate the course and section to be changed, the reason for the request, the new time and place for the alternate examination, an indication that at least two-thirds of the class is in agreement with the change, and a statement that an examination will be held at the regularly scheduled time and place for those students who are unable or unwilling to attend the final examination at the rescheduled hour.

484.2 Exempt Courses

Assessment exemptions may be granted for such reasons as uniqueness of course content or method of instruction, and/or a more appropriate procedure for establishing an evaluation of the student's performance in the course. Exemptions ordinarily will be established at the time the course is proposed by the department for inclusion in the University Catalog. Subsequent requests for exemptions will be submitted in writing through the department chair/head for approval by the appropriate Dean with notification of approved exemptions sent to University Scheduling Office.

484.3 Rescheduling

A. Early Assessments

No final assessments shall be given prior to the scheduled final assessment period without written approval of the appropriate Dean and notification sent to University Scheduling Office at least two weeks before the final assessment.

B. Common Assessments

Courses with three or more sections may hold assessments during "common assessment" times designated by the University Scheduling Office with approval by the department chair/head and appropriate Dean. Faculty who have requests approved must notify the University Scheduling Office at least two weeks before the final assessment. Any student who is unable to attend the common assessment time due to a conflict with another course's final assessment shall be permitted to arrange an alternate assessment time.

C. Alternate Assessments

Faculty may offer an additional (i.e., alternate) assessment period during the final assessment week; however, the assessment must also be offered at the original time set aside in the class schedule. Courses with alternate assessment periods during the final period must notify the University Scheduling Office at least two weeks before the final assessment.
RESOLUTION ON
PROPOSAL FOR THE ESTABLISHMENT OF THE CAL POLY
EXPRESSIVE TECHNOLOGY STUDIOS CENTER

RESOLVED: That the Academic Senate of Cal Poly endorse the attached proposal for the establishment of the Expressive Technology Studios Center.

Proposed by: Douglas Epperson, Ph.d., CLA Dean; David Gillette, Ph.D., English and LAES; Michael Haungs, Ph.D., Computer Science Department

Date: April 24, 2013
Proposal to Establish an Expressive Technology Studios Center
California Polytechnic State University

Submitted by: Douglas Epperson, Ph.D., David Gillette, Ph.D., & Michael Haungs, Ph.D.

April 16, 2013
Mission & Funding

The Expressive Technology Studios Center at California Polytechnic State University (Cal Poly) will provide a forum for faculty, students, and multi-media industry to research and develop new forms of human expression and story telling through the use of advanced technologies. All of the Center’s activities will exemplify Cal Poly’s Learn by Doing philosophy and will embody the highest principles of academic freedom. The Center will be self-supporting.

The Center will accomplish this mission by:

(1) Engaging faculty in teaching, research, and publication in the areas of technology, expression, and effective communication;
(2) Engaging students in studying and applying skills associated with technology, expression, and effective communication; and
(3) Engaging and developing relationships with members of industry involved in expressive technologies.

Rationale for the Center

For two years, the Expressive Technology Studios (ET Studios) group has served as an informal grassroots collection of faculty, students, and industry partners collaborating on a series of interdisciplinary, cross-media projects that have resulted in important learning experiences for Cal Poly students. ET Studios has garnered financial support from donors (approximately $100,000), fostered industry partnerships, and created a diverse range of opportunities for faculty collaboration. These past achievements, combined with its current set of projects, strongly indicate that ET Studios is ready to move from its initial position as an unofficial grassroots organization toward becoming a prominent center at Cal Poly. The institutional infrastructural support the center model provides ensures that ET Studios will continue to meet the growing interests and needs of faculty, students, and industry partners. It will allow center participants to complete even more innovative projects that demonstrate new ways technology can enhance and transform artistic expression.

Background

ET Studios is presently supporting teaching, research, publication, and experiential learning through studio experiences that engage faculty, students, and members of industry in leading expressive technologies.

In the last two years, working in conjunction with industry experts from all over California, ET Studios has pulled together faculty and students from architecture, engineering, and nearly every area of the arts to explore how advanced technology
can enhance, modify, and create fresh modes of artistic expression and interaction. Ideally, ET Studios, as the Expressive Technology Studios Center, will grow to support faculty and student participants from every college at Cal Poly.

ET Studios offers Learn by Doing experiences for faculty, students, and industry partners. It supports project-based learning that is inherently interdisciplinary and prepares students to contribute, technically and intellectually, to the film and television industries, both of which are among the biggest in California. ET Studios employs the entire campus for projects, making highly efficient use of existing resources through faculty and program sharing, technology recycling, and collaborative project implementation. By working from a shared understanding of the instructive power behind effective storytelling and compelling narrative design, ET Studios projects enlist faculty, students, and staff from across campus into a cohesive, creative studio environment. ET Studios also reaches into the broader Central Coast community, especially when working on interactive environmental design projects.

Fundraising Track Record & Use of Donations

Faculty members involved in ET Studios have raised approximately $100,000 in donations over two years for projects on which students and faculty have collaborated. Using these donations, ET Studios has supported faculty and student-driven projects by:

- Purchasing and managing a shared repository of advanced media equipment that has been used on multiple projects, then used for additional projects directed by ET Studios faculty.
- Organizing and paying for onsite production visits.
- Hosting training and development workshops.
- Hosting local film festivals and related campus visits from top national and international film and media technologists.

Projects: Categories

The projects of ET Studios tend to fall into three related categories:

1. Interactive Entertainment.
3. Community Development Through Creative Expression & Technology.

1. Interactive Entertainment

Interactive entertainment involves the development of software and the creation of services that allow users to direct their entertainment experience.
Examples of interactive entertainment experiences include:

- Using and expanding on the tracking abilities in mobile devices to create location-aware experiences and computer games, or building augmented reality environments.
- Exploring ways of using technology to convert passive, traditional media, such as television broadcast or traditional cinema presentation, into more interactive medias for expression.
- Exploring what happens as traditional entertainment media shift to mobile devices or are distributed through various forms of embedded computing.
- Creating a believable “soundscape” to compliment the landscape or environment of a game.

Computer game design, an interdisciplinary, creative process that combines technical expertise and the creative arts, figures importantly in this category. A well-designed game includes a fully immersive environment and anticipates the multiple ways users will play the game. Consequently, good game design requires extensive understanding of narrative design, rule and game structure, character development, music, visualization, usability, and audience motivation. Recently, well-designed games have emerged not merely as valuable forms of entertainment, but also as tools for education and problem solving (e.g., Foldit: Solve Puzzles for Science, http://fold.it/portal/info/about).

2. Expressive Environment Design & Technology Enhanced Theatre

A. Expressive Environment Design:

Expressive Environment Design includes using technology for storytelling in theme parks. In these parks, every element of the created environment is a vital part of the theme park’s overall narrative design. Expressive Environment Design can also include the temporary re-alignment of a common public space into something new or unusual, such as using projection mapping to animate city buildings at night as part of a public celebration. Also in this category are activities such as creating an electronic soundscape for a public square that combines music and sound effects with motion tracking equipment, allowing visitors to influence the “music-scape” being broadcast into the area.

B. Enhanced Theatre

Enhanced Theatre brings together actors and audience members as they collaboratively use technology and the environment to fashion an individualized, highly interactive theatrical experience.

Examples of traditional enhanced or interactive theatre include “Pyschodrama”
(http://www.asgpp.org/) and Augusto Boal's "Theatre of the Oppressed" (http://brechtforum.org/abouttop). In both of these traditional forms of enhanced theatre, the actors present a dramatic storyline that is informed by the members of the audience. Audience members participate in the creation of the narrative by suggesting paths and different outcomes for the story. Through collaboration with ET Studios, theatre arts students and faculty can better use technology to construct new mechanisms for enhancing the interactive theatre experience.

By using advanced media technology in a theatrical setting, actors on stage can connect and interact with audiences in different locations, or connect theatrical productions in separate locations into one, shared experience. Advanced technology in theatre also allows stories to be told in new venues that are traditionally not thought of as inherently "theatrical" spaces such as public plazas, wooded parks, offices, libraries, train stations, and other gathering places.

3. Community Development Through Creative Expression & Technology

In this category of activities the goal is to provide assistance, tools, and expertise to the broader community in its efforts to better define its sense of place and communicate historical community-based stories through a wide range of expressive technologies. These projects allow students and faculty to work directly with community partners to reveal, refine, and present the hidden stories of the California Central Coast, especially for under-represented communities.

This type of work involves the creation of individualized, guided tours that bring together historical images, recordings, and documents in novel ways and make use of existing mobile technologies such as smartphones or interactive signage. These kinds of technologies and presentation methods are often prohibitively expensive for communities to create and maintain on their own. However, by working in partnership with ET Studios faculty, students, and commercial partners, our local community enjoys opportunities to present its history and its stories to larger audiences.

Projects

The following table presents a selection of some of the primary projects and activities of ET Studios from Winter 2011 to Fall 2012:

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<th>Interactive Entertainment</th>
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<tr>
<td><strong>Expressive Technology Development Workshop #1, 2011</strong></td>
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<td>Onsite projection mapping demonstration for Disney Imagineering staff and related designers from the Disney Animation studio and ABC television.</td>
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<td>Four-week-long interactive themed environment and interactive site-game run at the Kennedy Library as part of a co-hosted library archives show.</td>
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<td>Interactive ghost-hunting, ghost-story-telling app for the Cal Poly campus based on actual Cal Poly history and Cal Poly images archive, created with a design team of 50 arts &amp; technology students (CLA, CENG, CSAM, ARCH), four faculty members, three masters-level computer programming students, and collaboration with Cal Poly Kennedy Library Special Archives staff.</td>
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<tr>
<td>Supported and directed the creation of sound effects and music composition &amp; recording for the weekend-long Game Jam event hosted at Cal Poly by the computer science department.</td>
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<tr>
<th>Expressive Environment Design &amp; Technology Enhanced Theatre</th>
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<td>Gathering six years of project work into a series of video, textual and audio presentations about the Lumiere Ghosting project created by faculty and students in the colleges of Architecture and Liberal Arts.</td>
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<td>Creation of a short introductory video used for the opening of the 2012 Summer Pageant of the Masters; the theme was &quot;The Genius&quot; with a focus on technology that was represented by a large-scale Rube Goldberg device created, run and filmed by ET Studios students.</td>
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<tr>
<td>Supported a series of seminars about the expansion of the digital curriculum for the Graphic Communications program.</td>
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<td>Hosted an afternoon-long discussion about the future of print, electronic paper, online design, and mobile communications with panel of top experts from the print, film, and mobile media industries.</td>
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<td>Supported a discussion focused on the future of expressive technologies in the print industry at the International Graphic Expo in Chicago.</td>
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<tr>
<td>Working in direct collaboration with the director of the SLO International Film Festival, ET Studios served as a full sponsor and coordinator of the opening day of the festival; ET Studios</td>
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International Film Festival, 2013 brought to campus many of the top designers and technicians from Industrial Light and Magic, Disney Animation Studios, and a number of other high-end visual effects companies; this event offered over 50 students and faculty a series of workshops, panel discussions, and portfolio review sessions throughout the day, culminating with the opening of the festival in the Sapanos theater with a university and community audience of over 450.

### Community Development Through Creative Expression & Technology

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<th>Digital Curriculum Development, GRC &amp; Ricoh, 2011</th>
<th>Fully funded curriculum development for Graphic Communication in the digital aspects of high-end print design and technology.</th>
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<tr>
<td>Warner Brothers Studio Presentation, 2011</td>
<td>Demonstration of interactive mobile messaging for storytelling design, open discussion about the future of the film/television industry on interactive mobile platforms with representatives from Warner Brothers Studios, Disney, Xerox, and smaller media technology companies.</td>
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<tr>
<td>Sir Richard Taylor, Weta Workshop, Hosting/Directing Panel Discussion, SLO International Film Festival Host, 2012</td>
<td>Helped host Sir Richard Taylor, the director of New Zealand’s Weta Workshop, the multi-academy award winning visual effects shop responsible for the <em>Lord of the Rings</em> film series and many other major international films; created a special opportunity for Cal Poly students and faculty to meet and talk, at length, with Richard Taylor and other Weta Workshop technicians. (This activity falls under category 2, too)</td>
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<tr>
<td>ReCollecting #1: “Love, Labor &amp; Filipinas” first onsite collection of images, sounds, documents, Filipino-American Community, Santa Maria, 2012</td>
<td>Collaboration with Dr. Grace Yeh’s ethnic studies research project into the history of the Filipino-American communities of the Central Coast, with a focus on immigration and family establishment stories from 1920-1940.</td>
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<tr>
<td>ReCollecting #2: “Love, Labor &amp; Filipinas,” second onsite collection of images, sounds, documents, Filipino-American Community, Santa Maria, 2012</td>
<td>Continuing support of the work of Dr. Grace Yeh with an additional recording and information-gathering session at a day-long community celebration in Santa Maria, CA.</td>
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<tr>
<td>ReCollecting #3: Onsite collection of images, sounds, documents from Japanese-American Community, Avila Beach Buddhist Center, 2012</td>
<td>Continuing support of the work of Dr. Grace Yeh, now turning to a focus on the Japanese-American history of the Central Coast, examining the period between 1915-1950, with a recording and information-gathering session at a day-long community celebration in Avila Beach, CA.</td>
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Other Activities & Projects

Other Activities:

- ET Studio faculty members have collaborated in writing grants and judging project competitions between students.
- ET Studio faculty members have collaborated on the development of interdisciplinary curricula.

On-going Projects:

- PolyXpress, Spring 2012 – Present: uses tracking and mixed-media delivery software (iPhone/Android app) that allows users to interact with and learn from their environment as a curated, multimedia story unfolds on their smartphone. Currently developed for the Cal Poly campus environment but in 2013-2014, it will be used for similar purposes with campus locations in Jakarta, Indonesia and Brisbane, Australia.
- Maker Faire, Spring 2013: a community development project involving theatrical and interactive environmental and architectural design. ET Studio is a co-sponsor with the City of San Luis Obispo on the first Maker Faire for the Central Coast.
- Area 55 Project, Spring 2013 – October 2012, Los Osos Middle School: a community development project using STEM education design/development and interactive theatrical design.
- ET Studios workshops: workshops range in topics from theatrical design for public events (Maker Faire workshops) to the basics of chroma key compositing work (green screen video shooting and editing), HD video production, and interactive story design and cross-platform implementation. All workshops are Learn by Doing experiences and are open to students and faculty from all over campus.

Potential Future Activities:

- The creation of an Expressive Technology artist-in-residence program to strengthen further industry and commercial partnerships from across the nation and internationally.
- Hosting an annual conference on campus that brings together expressive technologists from the film, television, gaming, and mobile computing industries to discuss the future of their media (a proposed name for these annual conferences would be the Annual Cal Poly FLEET conferences: Future of Learning, Entertainment and Expressive Technology).
Governance

Overview
The formation of the Expressive Technology Studios Center will involve collaboration and consultation with students, faculty, and industry members. The bylaws will specifically address the appointment procedures and protocol for the Center Director, the industry advisory board, and the overall organizational structure and reporting. Below is a brief overview, which will be elaborated upon in the bylaws.

Expressive Technology Studios Center Director

As the Expressive Technology Studios Center establishes itself for the first number of years, the expectation is that a tenured faculty member with a history of interdisciplinary work, community outreach and commercial partnership coordination will serve as the director.

As the center builds upon its foundation and expands, and the range of ET Studios projects become more complex, international, and more directly connected to extensive commercial partnerships, the expectation is that the center will be well served by eventually bringing in a director from the outside who can work exclusively for ET Studios, fostering even more national and international contacts, more diverse funding sources, and more current industry partnerships.

Director responsibilities include:

- Fundraising: work in concert with advancement to deepen relationships with alumni and industry potential donors, as well as support grant development with faculty members and external organizations.
- Track media-related funding from CSU and other California government initiatives.
- Build and maintain a commercial advisory committee to meet twice a year.
- Maintain contact with industry committee members to help solicit in-kind donations of equipment and/or services (e.g., access to studios, technical training, etc.).
- Oversee Center committees to ensure regular meeting schedules and reporting.
- Provide monthly updates on Center activities to campus stakeholders.
- Engage in community outreach and ongoing connection with SLO government and K-12 system.
- Oversee public relations on campus, locally, and nationally.
- Oversee activities of any Expressive Technology Studios Center staff, as well as student support provided for projects, workshops, and other Center activities.
- Collect assessment data for the Office of Research and Graduate Programs,
who currently have oversight over centers and institutes.

- Function as the central point of contact for the Expressive Technology Studios Center.
- Creating and filing annual reports for the center (activities, budget, and related details).
- Convening annual meetings of the industry advisory board, taking minutes of the meetings, and distributing information to the advisory board members.
- Creating and filing program review reports for the center.
- Assuring compliance with fiscal reporting controls and budgetary conformance.
- Respond to inquiries for information and audit requests.
- Assure continuous improvement and integration with curriculum, including learning objectives for supported programs.

Expressive Technology Studios Project Committee

This committee is comprised of 3-5 faculty members who are directly connected to the core projects under development with ET Studios. The bylaws will address the appointment protocol. This committee elects its chair from within its membership, who then serves a two-year term. Throughout the academic year, the Expressive Technology Studios Project Committee will review progress on projects to date and plan for upcoming work. The committee will also solicit new project ideas from other faculty, from advancement partners, and from other community and professional organizations outside of campus. The committee oversees and approves the allocation of money from the Expressive Technology Studios Development Fund. Eventually, the committee will construct an Expressive Technology Studios grant program to which other Cal Poly faculty and students can apply for Expressive Studios-related support.

Expressive Technology Studio Center Leadership Committee

The Director shall report to the Dean of the College of Liberal Arts (CLA). The CLA Dean shall have fiscal oversight and control responsibility for this center. However, every academic dean or a designee, will be invited to serve on an advisory leadership committee to provide guidance and input on ways to continuously improve the integration of the center with leading technologies and curricular needs. Additionally, the Director invites representation from Cal Poly Advancement, the Office of the Provost, and program directors or department chairs who can represent different ET Studio campus interests. The committee oversees the integration of ET Studios projects with their related academic programs across campus, and helps assist in the development and direction of more interdisciplinary academic programs, projects and initiatives on campus. This committee elects a new chair every year.
Expressive Technology Studios Center Industry Committee

This committee is comprised of key representatives (executives, designers, technologists, division managers) from the industries and professional organizations connected to important expressive technology research, design, and production in California. It builds on the partnerships ET Studios has already established. The purpose of the committee is to provide annual advice to the Expressive Technologies Studio Center about marketplace trends, recommend guest artist/technologists for project involvement and campus residency participation, promote the interests of the Center in the USA and abroad, and to help to solicit new expressive technology projects for Cal Poly and ET Studios. Fundamental to the committee’s activities is forwarding the advancement goals of the Expressive Technology Studios Center.

The process for appointment to this committee will be addressed in the bylaws.

Faculty Involved Thus Far

- Virginia Anderson, Theater and Dance Department
- David Arrivee, Music Department
- Antonio G. Barata, Music Department
- Sky Bergman, Department of Art and Design
- Tim Dugan, Theater and Dance Department
- Rachel Fernflores, Philosophy Department
- Thomas Fowler, Architecture Department
- David Gillette, English Department/LAES
- Brenda Helmbrecht, English Department
- Michael Haungs, Computer Science Department/LAES
- Linda Halisky, English Department (prior Dean, College of Liberal Arts)
- Foad Khosmood, Computer Science Department
- Franz Kurfess, Computer Science Department
- Brian Lawler, Graphic Communications Department
- Jane Lehr, Ethnic Studies Department and Women’s and Gender Studies Department/LAES
- Harvey Levenson, Graphic Communications Department
- Josh Machamer, Theatre and Dance Department
- Kathryn McCormick, Department of Art and Design
- Diana Stanton, Theatre and Dance Department
- Brady Teufel, Journalism Department
- Debra Valencia-Laver, Psychology Department (current Associate Dean, College of Liberal Arts)
- Grace Yeh, Ethnic Studies Department
- Ignatios Vakalis, Computer Science Department
Industry Involved Thus Far

- ABC studios
- Aspect Studios
- Disney Animation Studios
- Disney Imagineering
- DTS
- Housing Authority of San Luis Obispo
- In2:In Thinking Network
- iWerks
- Pageant of the Masters
- Raleigh Studios
- Ricoh
- SLO Future of Work Conferences
- THX
- USL Inc.
- Warner Brothers
- wevideo.com
- Xerox

Industry That Has Expressed Interest

- Apple
- Pixar
- Google
- LucasArts
- Industrial Light and Magic
- Weta Workshop
- EA Games
- Dreamworks
- Pratt & Whitney Rocketdyne, Media Division

Assessment

The overall goal of establishing the Expressive Technology Studios Center committees is to provide a reporting structure and consistent form of assessment, development, and support that will be tied to the mission of the Center. The Expressive Technologies Project Committee will develop clear goals related to the educational aspects of the Center's mission. The committee will consult with the leadership and industry committees to ensure that assessment of the Center's activities result from clear processes and goals. The committee will produce a comprehensive assessment report for the Office of Research and Graduate Programs.
and the Office of the Provost in accordance with the schedule for program review applicable to the Center. The Center will undergo regular program review as required by the University and the CSU. The Director will assure that the program review process includes an outcomes and output based evaluation. This will include a report which addresses integration with learning objectives of supported programs, assessment of outcomes related to such programs, and participation results in the form of research and publication results, student, faculty, and industry participation in activities.
Background: On March 31, 1995, President Warren Baker approved Academic Senate Resolution AS-434-95, Resolution on a Proposal for a University Honors Program (attached). In receiving the resolution, President Baker stated:

I was pleased to receive the Academic Senate’s Resolution on a Proposal for a University Honors Program and will by copy of this memo ask Vice President Koob to oversee its implementation. This new program promises to encourage the enrollment and retention of diverse, highly motivated students. They will find in it an opportunity to explore a variety of modes of learning and to gain an appreciation for the interconnectedness of knowledge in learning contexts crafted carefully to promote creativity and intellectual rigor. As a seedbed for innovation in teaching and learning the program promises to enrich the entire university. I would like to congratulate the faculty for its development. It is yet another example of the faculty’s commitment to our students and to the tradition of quality undergraduate instruction at Cal Poly.

On May 21, 2012, the Honors Task Force issued its report (attached). The report included an analysis of the program as well as a number of recommendations.

WHEREAS, the Academic Senate has approved Academic Senate Resolution AS-434-95, Resolution on a Proposal for a University Honors Program; and

WHEREAS, Many of the remarks in President Baker’s response to the resolution remain valid; and

WHEREAS, In Fall 2011, the Academic Senate formed the Honors Task Force comprised of both faculty and students; and

WHEREAS, on May 21, 2012, the Honors Task Force issued its report, which included an analysis of the program as well as a number of recommendations; and

WHEREAS, the Academic Senate has not reviewed the Honors Task Force report as of yet; and

WHEREAS, Curricular decisions are the prerogative of the faculty; and
WHEREAS, Students within the Honors Program have formally requested that a final decision regarding the Honors Program not be implemented at this time; therefore be it

RESOLVED: That no decision regarding the termination of the Honors Program be made at this time; and be it further

RESOLVED: That the recommendation of the Honors Task Force be implemented as appropriate.

Proposed by: Sema Alptekin, Director, Cal Poly Honors Program
Harvey Greenwald, former Academic Senate Chair
Reginald Gooden, former Academic Senate Chair
John Hampsey, Professor of English
Myron Hood, former Academic Senate Chair
George Lewis, former Academic Senate Chair
James Mueller, professor of Mathematics
Max Riedlsperger, former Academic Senate Chair

Date: April 30 2013
Honors Task Force
May 21, 2012

The Honors Task Force (HTF) met weekly during Spring Quarter and biweekly during Winter Quarter 2012. Members include: Ken Brown (Philosophy), Jessica Carson (Administrative Analyst, Programs and Planning), Adrienne Greve (City & Regional Planning), Jim Mueller (Math), Erika Rogers, (former director of the Honors Program), Tom Trice (History), Lou Tornatzky (Industrial Technology), Sema Alpekin (Industrial and Manufacturing Engineering and Director of the Honors Program), Cheri Baumgarten (Administrative Analyst, Honors Program), and Kate Murphy (History), task force chair. Honors students and seniors Brita Bookser (Psychology), Alexandra Highsmith (Business), & Michele Jenkins (Math) also participated in the HTF’s discussions.

Background
The Honors Program was created by Academic Senate Resolution AS-434-95 in March 1995 and implemented in the Fall of 1999. Currently, 519 students, representing every college on campus, are enrolled in the program. Sixty-four faculty members have taught in the program during the last seven years.

The HTF was created in Fall 2011 to review the current state of the Honors Program and to recommend future directions. Specifically, the HTF’s charge was to examine the possibility of revising the existing program so that all students have similar opportunities to those in the Honors Program.

After researching Cal Poly’s current program, honors programs at peer institutions and within the CSU system, and the relevant literature, the HTF concluded that the program was already open to all qualified students, who may apply for admission to the program at any point in their Cal Poly careers. Furthermore, the HTF unanimously agreed that a smaller, more focused program best serves the interests of the students and the university as a whole. Based on its research and discussions, the HTF offers the following recommendations and observations about the program.

Vision
The HTF’s vision for the Honors Program is best encapsulated in the program’s new mission statement, which developed out of the task force’s discussions:

The Cal Poly Honors Program provides an academically enriched learning experience for the university’s most outstanding and highly motivated students. It brings together students, faculty, and friends of the university to seek challenges, participate in experiential and interdisciplinary learning, grow as individuals, and expand the boundaries of their academic potential.

Throughout its curricular and extracurricular programming, the Honors Program fosters active intellectual engagement and a mutual exchange of ideas, in which students and faculty are partners in discovery. Honors courses, research opportunities, housing, service learning projects, and other activities provide the university’s most outstanding and highly motivated students with an enriched learning experience in the company of similarly motivated peers.
Value

It is the opinion of the HTF that the Honors Program represents an integral part of Cal Poly, not just for students and faculty involved with the program, but for the university as a whole.

From Fall 2007 to Spring 2009, the Honors Undergraduate Research Program furnished a lively and highly successful example of how to employ the Teacher-Scholar model while simultaneously promoting interdisciplinary and experiential education. It provided opportunities for students to work with faculty on research projects, to present their findings at local and national venues, and to publish their results in an Honors research journal in 2008 and 2009. Furthermore, the program promoted interdisciplinary, cross-college research by matching faculty projects with student interest, so that students from Liberal Arts and Science and Math worked with an Engineering professor on the "Polytech Waterbag" project, while an Engineering student collaborated with a Liberal Arts professor to research human trafficking. The program allowed students to receive course credit for their research and enabled faculty members otherwise not involved in the program to receive funding to work with honors students. The HTF recommends that when funds become available, this program be reinstated and made a permanent focal point of the Honors Program.

While by no means the only entity on campus doing so, the Honors Program already embodies many of the university’s strategic imperatives. The program promotes whole-system thinking through its interdisciplinary nature. The Honors Undergraduate Research Program illustrated the potent possibilities of a well-funded, ambitious commitment to the Teacher-Scholar model. The Honors Program has also fostered a culture of community engagement and leadership, evidenced in the service-learning components of the program, the work of the Honors Student Board community service committee, and the multitude of Honors students who serve in leadership positions in organizations throughout campus.

While endorsing the value of the current Honors Program, the HTF also finds that the institution has not taken full advantage of the strengths and potential value of this program. The HTF offers the following examples of areas where this could be achieved:

- The Honors Program serves as an incubator for innovative pedagogy, by allowing faculty the opportunity to experiment with new approaches, subjects, and pedagogies that, when proven successful, serve as prototypes within the broader curriculum. The opportunity to use the Honors framework as an incubator for additional course innovation, including those that fall outside the bounds of disciplinary constraints, could be advertised to faculty in general. Such opportunities could help to attract and retain faculty and to assist junior faculty in enhancing their Promotion and Tenure portfolios.

- The success of the Honors Undergraduate Research Program could be employed by the University Grants Development Office as both a model for successful grant proposal writing for undergraduate research as well as a vehicle for additional grant proposal development.

- A robust Honors Program would further enhance Cal Poly’s proven ability to attract top students. Given the number of out-of-state students in the Honors Program, the HTF believes this could help to increase out-of-state and, generally, more diverse applicants.

- Nationwide, it has been shown that strong Honors Programs can attract major donor funding to campuses. Here in California, several Cal State institutions have been the recipients of major

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1 The subsequent academic year, 2009-2010, marked the beginning of major budget cuts to the program.
gifts tied to their Honors programs; approximately one quarter of honors programs within the CSU have dedicated endowments. The Honors Program is a potential magnet for external funding that has not been utilized to date.2

The HTF maintains that if the Honors Program is encouraged to thrive, it will also help the institution to thrive. But these goals cannot be realized by the bottom-up efforts of a partially-funded Honors Director. The initiative must come from an institutional commitment, by which Cal Poly not only recognizes, acknowledges, and embraces the strengths of its programs, but, in addition, leverages those strengths for the greater good of the entire campus.

Next Steps

The HTF is very aware that many of its recommendations depend upon the availability of funding. Therefore, the HTF believes that it is crucial that the program secure sustainable funding for the future and become less reliant upon state funds. As a result, the Honors Program has begun a conversation with University Advancement to secure endowing gifts for the program as part of the capital campaign. Such funding would be used to:

- reestablish the Honors Undergraduate Research Program
- establish an Honors Senior Showcase to share the results of student work
- purchase faculty release time (especially to facilitate team-taught interdisciplinary classes and to develop new courses)
- fund student scholarships3
- support administrative staff and program leadership

The interdisciplinarity embodied in the Honors Undergraduate Research Program remains a defining feature of the Honors Program as a whole. Presently, the program accomplishes this through HNRS 100 (the required introductory course that is currently taught around the theme of sustainability, diversity, and ethics) and through Honors G.E. courses. In the future, the HTF recommends that the program add a capstone course to the Honors curriculum. An Honors capstone class would provide Honors students with a culminating interdisciplinary experience that builds on the foundation laid by HNRS 100 and Honors G.E. courses. Although the capstone course could take various forms, the HTF envisions these seminar classes as interdisciplinary, inquiry-based, and likely project-driven seminars that encourage students to solve real-world problems by drawing upon the breadth of knowledge acquired through G.E. and the depth of expertise developed within their respective majors.

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3 Nationally, 75% of honors programs offer scholarships to their students. B.T. Long, Attracting the best: The use of honors programs to compete for students (Chicago, IL: Spencer Foundation, 2002), 10. (ERIC Document Reproduction Service no. ED465355).
In the short-term, the HTF recommends that the program raises its GPA requirement for students to graduate in the program to a 3.5 minimum and correspondingly raise its requirements for underclassmen to remain in the program. The HTF also concluded that the program needs to raise its entrance requirements for freshmen applicants in order to reduce the program to a more manageable size (to approximately 100 students per class).

In its research, the HTF discovered that three-quarters of Honors Programs in the CSU offer priority registration to their students. The HTF believes that such a privilege would strengthen the program and, especially, increase completion rates by enabling students to more easily navigate the curricular requirements of both their majors and the program. The HTF believes that the program meets the requirements outlined by the University Registration and Scheduling Committee’s policy on granting priority registration status and therefore recommends that the program petition the committee to request priority registration for its students.

The HTF recommends that the Honors Program establish an advisory board, comprised of faculty from each college, to assist the director in the implementation of the HTF’s recommendations and to provide a more permanent mechanism for advising the director on matters of policy, curriculum, and development.

In recent weeks the HTF has had preliminary discussions with the UNIV task force (UTF) on the subject of encouraging interdisciplinary education on campus and, in particular, the UTF’s proposal for a Center for Integrative Education that might provide a future home for the Honors Program. The HTF shares UTF’s commitment to encouraging interdisciplinary education at Cal Poly, and recommends that the Honors Program be utilized as both a model and a vehicle for achieving this goal.

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4 The National Collegiate Honors Council identifies such an advisory board as a characteristic of a fully developed honors program. “Basic Characteristics of a Fully Developed Honors Program,” [http://nehchonors.org/faculty-directors/basic-characteristics-of-a-fully-developed-honors-program](http://nehchonors.org/faculty-directors/basic-characteristics-of-a-fully-developed-honors-program)
RESOLVED: That the Academic Senate of Cal Poly approve the attached "Proposal for a University Honors Program" and, be it further

RESOLVED: That the attached "Proposal for a University Honors Program" be forwarded to President Baker and Vice President Koob for approval and implementation.

Proposed by: Ad Hoc Committee to Study a University Honors Program
Date: January 31, 1995
Proposal for a

University Honors Program

The following proposal for a University Honors Program developed from the work of an ad hoc committee appointed beginning spring quarter 1992 by Vice President Koob to consider establishing an honors program at Cal Poly. After reviewing the major literature relevant to honors programs, the committee met regularly to design a program which would fit the needs of students and faculty within the terms of Cal Poly's Strategic Plan.

Description

Objectives

A University Honors Program will provide intellectually challenging opportunities for bright and motivated undergraduate students to enrich and broaden their academic experiences. In addition, Honors courses will stimulate promising students to develop their abilities as fully as possible, encouraging them to develop high intellectual standards, independent thought, logical analysis, and insight into the nature of knowledge.

The Honors Program is additionally designed to help Cal Poly attract and retain diverse and talented students. This core of students will, in turn, contribute to the learning climate at Cal Poly. Faculty will have the opportunity to work with these students in a pedagogically creative environment encouraging close faculty-student interaction. The program will also provide an alternative to current GE&B requirements, setting an example of academic excellence and providing an opportunity for curricular experimentation which, when successful, can be incorporated into the broader GE&B curriculum.

Students in the University Honors Program will elect Honors sections of General Education and Breadth courses as freshmen and sophomores, and participate in Honors Colloquia as juniors and seniors. The program, designed primarily at its inception for entering freshmen, will provide a coherent program of instruction for its students. Once initiated, the program will make efforts to accommodate transfer students.

The committee included Linda Dalton (City & Regional Planning), Gary Field (Graphic Communication), Ed Garner (Mechanical Engineering), George Lewis (Mathematics), Ed Mayo (History), Diane Michelfelder (Philosophy), Walt Perlick (Business Administration), Bill Rife (Chemistry), Dave Schaffner (Agribusiness), and John Harrington, Chair (English).
Experience at other universities suggests that about 25 percent of those eligible will enroll in an Honors Program. The program would begin with approximately 50-60 students. Once the program is fully established, the graduates will number about 100 per year. Students would be admitted independently of their selection of a major at Cal Poly. Some students would enter the major in the traditional way as freshman, also entering the majors. Those undeclared majors who maintain the standards of the program and who have met lower-division requirements for a chosen major would be guaranteed admission to the major of their choice by the beginning of their junior year. During the advising process, all students would be strongly encouraged to declare a major by the end of their freshman year.

Catalogue Description

Cal Poly's undergraduate Honors Program combines special educational opportunities for talented students with a coherent General Education and Breadth option integrating lower-division coursework and upper-division colloquia. Honors courses challenge and stimulate students to develop their intellectual abilities to the fullest. Students may enter the program as freshmen with declared majors or as undeclared majors with admission to the major of choice by the beginning the junior year.* Successful completion of the program will be noted on the student's transcript.

*Students seeking admission to majors with special portfolio admissions will need to follow regular procedures for those majors.

Publicity

A brochure fully describing the Honors Program will be prepared by the Director of Honors to inform prospective students of the various features of Honors at Cal Poly. Additional information about the Program will appear in the expected places such as the catalogue, advisory mailings, and the class schedule.

Program Requirements

The curriculum for entering freshmen and sophomores will emphasize integration of coursework for GE&B. During the junior and senior years various colloquia will encourage application of the fundamentals learned during lower-division coursework. Upon entering the program, students must take at least one Honors course or sequence in two of every three quarters during the freshman and sophomore years. Fifty or more quarter units of designated Honors coursework must be completed to earn an Honors diploma. Faculty from each college will cooperatively design courses, and courses linking technology to the liberal arts and sciences will be encouraged in formulating curriculum. Flexibility and innovation will be major premises in developing the program, including the possibility of traditional tutorial arrangements if appropriate.
Freshman and Sophomore Years

Cal Poly's current GE&B program requires 79 units of coursework, including 12-units at the upper-division level. Because the honors curriculum will emphasize writing, speaking, and critical thinking in small classes, students will receive one unit of additional Area A credit in each of the subject-matter courses of other area courses. Consequently, the 14 units of Area A may, in effect, be exempted from these students' GE&B requirements. All Honors courses will focus on subject matter and, where possible, courses will link various areas of knowledge. All courses are expected to be intellectually rigorous. Also, the program will encourage courses incorporating field trips (to museums, sites, or performances, for example), activities, and liaison with the community. All honors coursework will apply to designated GE&B requirements should students leave the program.

Junior and Senior Years

Students will earn at least 12 units of flexible upper-division GE&B colloquia credit during four or more separate quarters during the junior and senior years. Each colloquium will be designed to earn up to four units of credit, and each will focus on a theme or issue developed by participating faculty. Efforts will be made to link colloquia with ongoing series involving speakers, public performances, or other activities sponsored by various campus programs.

Implementation

The Honors Director, with consultation and approval of the Honors Council and the department chairs, will solicit ideas for new courses from the faculty. These new courses shall fulfill the goals of GE&B but will be given flexibility in achieving these goals. Linked courses will particularly be encouraged to demonstrate the interconnectedness of knowledge. Some sample suggestions from the committee: The Nature and Implications of Darwinism (taught by faculty from the humanities, the sciences, and the social sciences); A Comparison of the Uses of Language in the Humanities, in the Sciences, and in the Technological Disciplines (taught by faculty from the respective areas); Great Traditions of the World (studying the art, music, literature science, and technology from a specific time period).

Proposals for Honors courses will be approved by the Honors Council. A special liaison with the Senate Curriculum and GE&B Committee will be established to allow the flexibility and timeliness needed to develop and implement honors curriculum and establishing procedures for a biannual review.

Honors courses will usually be limited to 18 students. Each Honors course will have an Honors designation (listed in the course catalogue), and course descriptions will indicate which areas of GE&B each course fulfills. Extensive writing will be expected in all courses, and major papers for each course will be kept in the student's file in the Honors office.

With the concurrence of their department chairs, Honors students may elect to complete an Honors Thesis in lieu of a Senior Project. Such projects may involve joint supervision of departmental and honors faculty.
Eligibility

Admission

To be eligible for the program, a student must meet at least two of the following criteria:

a. SAT (combined Math & Verbal) of 1200 or higher.
b. Upper 10 percent of high school graduating class.
c. 3.5 grade point average at Cal Poly for at least 15 units of coursework.
d. Two or more Advance Placement scores of 4 or 5.
e. Permission of the Director of the Honors Program.

However, an application from any student will be considered in terms of its individual merit. Any student interested in joining the program may submit other supporting evidence, such as recommendations from previous instructors or documentation that shows the ability to work independently at complex intellectual tasks.

Maintaining Eligibility

Students will be expected to achieve a GPA of 3.0 during their freshman year and to earn a cumulative GPA of 3.3 or higher to graduate with Honors. Participants will be reviewed annually to ascertain that their academic work shows satisfactory quality and progress. After talking with students deemed deficient, the Director will make retention recommendations to the Honors Council. Students disqualified from the program may petition for readmittance when they meet appropriate criteria.

Transcript Notations

Honors students will have "Honors Program" noted on their transcripts. Graduation from the program will be noted on the student's diploma. (Currently, graduates earning honors for academic excellence have the following notations on their diploma: Summa cum laude (3.85 gpa); Magna cum laude (3.70 gpa); and Cum laude (3.50 gpa). Consequently, as in most universities distinguishing graduation in an Honors Program from graduation with academic distinction, we can maintain the distinction with the current language. A student may graduate Summa cum laude, with Honors.)

Honors Dormitory

An effort will be made to provide identified housing for the Honors Program. Freshmen Honors students would be invited to live in a designated dormitory complex in a space sequestered for the program. Following common practice for Honors dormitories, approximately 40% of the students living in the Honors dormitory would be students not participating in the Honors Program. Such an arrangement would enhance intellectual exchange and provide a sense of identity to Honors students. In addition, the space within the dormitory would allow speakers, and perhaps colloquia, in a familiar and comfortable setting.
Program Administrator

Program Director

The Director of the Honors Program will oversee the program and will be the principal advisor for Honors students with undeclared majors. Based upon a recommendation forwarded by the Honors Council, the Vice President for Academic Affairs will appoint the Director to a three-year renewable term. The Director will report to the Vice President for Academic Affairs.

Honors Council

The Honors Council will provide oversight and will be the source of university policy governing the program. The Council will consist of the Director of the Honors Program (ex officio), one faculty member from each College (serving three-year, staggered terms) including one representative from the Curriculum Committee and one from the GE&B Committee, three Honors students (serving one year, renewable terms), representatives from SAS, from Admissions, from Academic Records (all three ex officio), and from the Vice President for Academic Affairs (usually the Associate Vice President). Based upon recommendations from the Faculty Senate, faculty members will be appointed by the Vice President for Academic Affairs in consultation with the Honors Director. Students members will be elected by Honors Students.

The Honors Council will approve Honors courses and colloquia, evaluate the program periodically, and advise on matters important to the program.

Honors Faculty

Honors Faculty will be selected jointly by the Director of Honors and the chairperson of the department offering appropriate courses. Faculty will be selected on the basis of their ability to work collectively with faculty in other disciplines, to foster intellectual growth, and to work individually with students. Faculty will be provided with a supportive environment for working with students and will be encouraged to involve themselves at various stages of the development of students. The Honors Faculty will develop curriculum and propose colloquia Participation in Honors should be viewed as a positive factor in RPT decisions.
State of California  
Memorandum  

To: Jack D. Wilson, Chair  
Academic Senate  

From: Warren J. Baker  
President  

Date: 03/31/95  
Copies: R. Koob

Subject: Academic Senate Resolution 434-95 Resolution on a Proposal for a University Honors Program  

I was pleased to receive the Academic Senate's Resolution on a Proposal for a University Honors Program and will by copy of this memo ask Vice President Koob to oversee its implementation.

This new program promises to encourage the enrollment and retention of diverse, highly motivated students. They will find in it an opportunity to explore a variety of modes of learning and to gain an appreciation for the interconnectedness of knowledge in learning contexts crafted carefully to promote creativity and intellectual rigor. As a seedbed for innovation in teaching and learning the program promises to enrich the entire university. I would like to congratulate the faculty for its development. It is yet another example of the faculty's commitment to our students and to the tradition of quality undergraduate instruction at Cal Poly.