Proposal for a New Academic Program

Institution: University of Oregon  
College/School: College of Arts and Sciences  
Department/Program: Folklore Program – undergraduate major proposal

1. Program Description

a. Proposed Classification of Instructional Programs (CIP) number (contact your Registrar or campus Institutional Research office for this number).

2307011

b. Brief overview (1-2 paragraphs) of the proposed program, including its disciplinary foundations and connections; program objectives; programmatic focus; degree, certificate, minor, and concentrations offered.

The Folklore Program currently offers an undergraduate certificate in Folklore, an M.A and M.S. in Folklore, in addition to a Structured Emphasis in Folklore in the English PhD program. We now propose an undergraduate major (and minor) in Folklore. Once approved, we would discontinue the certificate. Students studying folklore at UO receive comprehensive training in scholarly approaches and methods for researching, documenting, and presenting traditional arts and cultural practices within the United States and abroad. The study of folklore examines the intersections of folklore forms—e.g., folk arts, oral narratives, music, dance, belief, and festival—with domains of community, commerce, politics, public policy, and popular culture. Folklore at UO is interdisciplinary in its approach, drawing upon methods and theories from the humanities, social sciences, and professional schools, including folklore, English, anthropology, arts administration, ethnomusicology, communication, history, literature, religious studies, and cultural studies. Though interdisciplinary, the Folklore major is distinctive from other undergraduate degree offerings at UO in its focus on traditional cultural practices and artistic expressions in everyday life, dimensions of human behavior often overlooked in other disciplines. Courses encourage both in-depth area studies and cross-cultural comparisons. Theoretical analyses, research methods, and fieldwork techniques are integral to Folklore’s offerings.

c. Course of study – proposed curriculum, including course numbers, titles, and credit hours.

Overview of major requirements

Major Coursework Required:

A minimum of 48 credits, of which 36 must be upper division, and 20 of the 48 must be Folklore (FLR) credits.

Required:
- Foundational course: FLR 250 Introduction to Folklore (4 credits)
- Three courses from Expressive Forms and Practices list (12 credits)
- Three courses from Diverse Communities list (12 credits)
- Electives (20 credits) (courses in the Expressive Forms and Practices list and Diverse Communities can count as electives if not fulfilling another requirement)
- Fieldwork Requirement. One 400-level FLR course that requires a fieldwork-based project (e.g. paper or film). The fieldwork project may be completed in a course that counts for one of the requirements listed above.

Course Offerings:

**Foundational Course (required)**
- FLR 250 Introduction to Folklore (4 credits)

**Expressive Forms and Practices (three courses from the following list):** Students are required to take three courses in this area to enhance their comprehension about how different types of folklore forms (expressive forms and practices) operate in specific contexts in everyday life. Students may substitute courses not listed below to fulfill requirements with the approval of their major advisor.

- FLR 245 Bible and Its Mythic Contexts
- FLR 411 Folklore and Religion (4 credits)
- FLR 413 Folk Art and Material Culture (4 credits)
- FLR 483 Folklore and Mythology of the British Isles (4 credits)
- FLR 485 Film and Folklore (4 credits)
- FLR 491 Anglo-American Ballad and Folk Song (4 credits)
- AAD 250, Art and Human Values – 4 credits
- AAD 408 Workshop: Zines and DIY Culture (3 credits)
- ANTH 365 Food and Culture
- ANTH 419 Performance, Politics and Folklore (4 credits)
- ANTH 493 Anthropology and Popular Culture (4 credits)
- DAN 301 Dance and Folk Culture (4 credits)
- GER 356: The German Fairy Tale (4 credits)
- GER 407: Magic, Uncanny, Surrealistic and Fantastic Tales
- MUS 360 History of Hip Hop Music (4 credits)
- MUS 451 Introduction to Ethnomusicology (4 credits)
- MUS 452 Musical Instruments of the World (4 credits)
- MUS 458 Celtic Music (4 credits)

**Diverse Communities (3 courses from the following list):** Students are required to take courses in this area to enhance their understanding of how diverse communities use folklore forms to forge identities, establish difference, and negotiate boundaries within culturally
diverse localized and global contexts. Though other course offerings not included in this list focus on specific groups, this requirement is intended to ensure that students engage with groups outside dominant western European and Euro-American folk groups. Students may substitute courses not listed below to fulfill requirements with the approval of their major advisor.

FLR 225 Voices of Africa (4 credits)
FLR 412 Folklore of Subcultures (4 credits)
FLR 416 African Folklore (4 credits)
FLR 418 Folklore and Gender (4 credits)

ANTH 161, World Cultures (4 credits)
ANTH 315 Gender, Folklore, and Inequality (4 credits)
ANTH 326 Caribbean Societies
ANTH 429 Jewish Folklore and Ethnology
ANTH 434 Balkan Society and Folklore

MUS 349: American Ethnic and Protest Music
MUS 358 Music in World Cultures (4 credits)
MUS 359 Music of the Americas (4 credits)
MUS 454 Music of India (4 credits)
MUS 453 Folk Music of the Balkans (4 credits)
MUS 460 Music and Gender (4 credits)
MUS 462 Popular Music in the Africa Diaspora (4 credits)

**ELECTIVES (20 credits):** Courses from the above two lists can count as electives if not fulfilling another requirement.

FLR 255 Folklore and United States Popular Culture (4 credits)
FLR 235 Folklore, the Supernatural, and Traditions of Belief (4 credits)
FLR 255 Folklore and United States Popular Culture (4 credits)
FLR 370 Folklore and Sexuality (4 credits)
FLR 411 Folklore and Religion (4 credits)
FLR 401 Research: [Topic] (1–6R)
FLR 403 Thesis (1–6R)
FLR 404 Internship: [Topic] (1–6R)
FLR 405 Reading and Conference: [Topic] (1–6R)
FLR 406 Field Studies: [Topic] (1–6R)
FLR 408/508 Workshop: [Topic] (1–5R)
FLR 409 Practicum: [Topic] (1–6R)

ANTH 280 Introduction to Language and Culture (4 credits)
ANTH 411 Politics, Ethnicity, and Nationalism (4 credits)
ANTH 420 Culture of Illness and Healing (4 credits)
ANTH 493 Anthropology and Popular Culture (4 credits)

AAD 450 Art in Society (4 credits)
AAD 451 Community Cultural Development (4 credits)
AAD 462 Cultural Policy (4 credits)
AAD 465 Marketing the Arts (4 credits)
ANTH 450: The Anthropology Museum (4 credits)

Students may substitute courses from other departments to fulfill this requirement with the approval of their major advisor. Programs from other departments offering folklore-related courses include anthropology, architecture, art history, arts and administration, Asian studies, classics, dance, East Asian languages and literatures, English, ethnic studies, geography, German studies, history, historic preservation, humanities, international studies, journalism and communication, Judaic studies, landscape architecture, linguistics, music, political science, religious studies, Romance languages, Scandinavian studies, sociology, theater arts, and women’s and gender studies.

Residency Requirement: 28 credits of upper division coursework for the major must be completed at the University of Oregon.

Advising: Majors should construct their programs in consultation with an advisor from the core Folklore faculty. The Director of the Folklore Program will assign each major an advisor. At least two terms before graduation, students who want to apply for a folklore degree must consult a folklore advisor to obtain authorization and course work approval.

Minimum Grade: Course work required for the Folklore major, both lower division and upper division, must be passed with grades of C- or better. No more than 8 credits graded P/N may be applied to the folklore major.

Foreign Language Requirement: Majors must complete the university foreign-language requirement for the B.A. degree.

d. Manner in which the program will be delivered, including program location (if offered outside of the main campus), course scheduling, and the use of technology (for both on-campus and off-campus delivery).

The delivery of the program will not change from the current delivery of the undergraduate certificate. The course load of two and one half faculty members in the English Department are dedicated to teaching Folklore courses. Their offices along with space allocated to the Folklore Program for The Randall V. Mills Archive of Northwest Folklore, video production lab, and Folklore library are located on the 4th floor of PLC. The offices of faculty in other departments are allocated by their departments. Classrooms are scheduled by the administrative office of the faculty’s home department. The Folklore Program has its own technology budget provided by CAS that it uses for instructional purposes, for example, for purchasing recording equipment (audio-and video recorders, transcription machines, and computers for video editing) and specialized software available to our undergraduate and graduate students. The Folklore Program has kept up with current standards in fieldwork, archiving, and video-editing and is always updating the equipment as necessary.
e. Ways in which the program will seek to assure quality, access, and diversity.

The Folklore Program is a well-established program at the University of Oregon that has been serving students and faculty for over thirty years. The Folklore Program’s faculty represents the high quality of faculty at the university, and its courses are taught regularly with consistently high standards for student output. The quality of instruction is evidenced by the positive peer and student evaluations folklore faculty consistently receive. Diversity—defined in relationship to culture (inclusive of race and ethnicity), class, gender, religion, and geography—are central to the discipline of folklore and thus to its course offerings. Many folklore courses fulfill the university’s general education multicultural requirements.

Because folklore at UO is interdisciplinary, the major provides students access to classes and faculty across campus, for example, English, Anthropology, Arts and Administration, and Music. The Folklore Program is committed to making its courses and degrees intellectually relevant to students from all economic, cultural, and national backgrounds. The program’s innovative use of fieldwork with underrepresented populations as a basis for education expands students’ appreciation of their own cultural backgrounds as well as those from other groups, which increases their cross-cultural respect and understanding.

f. Anticipated fall term headcount and FTE enrollment over each of the next five years.

At the undergraduate level, we currently offer only a certificate, which we have not effectively advertised. For the past three years, 5 students a year have graduated with the certificate. However, we have anecdotal evidence of far greater interest. We are aware, for example, that a few students each year complete the requirements or a substantial number of folklore courses, but never complete the paperwork to obtain the certificate. A number of students have expressed to folklore faculty that they do not consider the certificate to be valuable and so choose not to pursue one. These same students have indicated interest in either a major or minor. Furthermore, high school students often contact the program secretary inquiring about degree options in folklore. We are therefore confident that if we were to offer a major and minor and if we effectively advertised the degrees, the numbers of majors and minors would far exceed the current number of those graduating with the certificate.

We anticipate that in the first year, we would have 10 majors and 10 minors. We will devote this first year to making our program more visible and advertising the new degree. We anticipate that the numbers will grow in subsequent years to reach 30 majors and 30 minors by year 5. We also anticipate that this major will be especially attractive to students seeking double-majors, for example, students interested in increasing their cultural sensitivity and communication skills who are pursuing professions where these skills are integral, for example, International Studies, Journalism, or Business majors.

g. Expected degrees/certificates produced over the next five years.

In the next five years, we plan to strengthen our graduate and undergraduate program with the addition of this undergraduate major and minor that we are proposing. Eventually, we hope to propose a PhD when resources allow.

h. Characteristics of students to be served (resident/nonresident/international; traditional/nontraditional; full-time/part-time; etc.)

The Folklore major would attract the full range of students already at the University of Oregon, both resident/nonresident, traditional/nontraditional, and full-time/part-time. Because of its emphasis on cultural practices and the expertise of a number of our faculty
on international folklore, we anticipate that we will attract students from a variety of cultural backgrounds, both domestic and international.

i. Adequacy and quality of faculty delivering the program.

The Folklore Program is very proud of the excellent quality of its faculty, who excel in their research as leaders in their fields as well as their teaching, advising, and service (note three administrators in our core faculty). Most of our faculty members are full or associate professors, and we are extremely pleased with the quality and dynamism of those who have recently joined our interdisciplinary program as assistant professors. Our Affiliated Faculty also include those who are both leaders in their research fields and very committed to undergraduate and graduate education at UO.

The Folklore Program currently has nine core faculty members faculty representing departments across campus. All have PhDs in Folklore or closely related disciplines, teach courses that are core to our curriculum, advise folklore students, and participate in the program’s decision-making body, the Folklore Program Committee. Two and one half of this nine (Gilman, Wojcik, and Dugaw) devote their teaching exclusively to folklore and are responsible for the bulk of folklore student advising.

Affiliated Faculty have expertise relevant to folklore and either teach some folklore courses or include folklore material in some of their syllabi. Many also participate as advisors to our Folklore MA students.

Adjunct faculty in the program teach individual courses as needed.

j. Faculty resources – full-time, part-time, adjunct.

Core Faculty
- Doug Blandy, professor (art and community service, art and special populations). See Arts and Administration.
- Dianne M. Dugaw, professor (British folklore, ballads and folk song, 18th-century literature). See English.
- John Fenn, assistant professor (ethnomusicology, multimedia and the arts). See Arts and Administration.
- Loren Kajikawa, assistant professor (ethnomusicology, popular music, Japan). See Music.
- Philip W. Scher, associate professor (Caribbean, politics of culture, transnationalism). See Anthropology.
- Sharon R. Sherman, professor emerita (film studies, folklore, popular culture). See English.
- Daniel N. Wojcik, associate professor (alternative religions, vernacular arts). See English.

Participating Faculty
- Ina Asim, history
- Martha J. Bayless, English
Carl R. Bybee, journalism and communication
Matthew Dennis, history
Patricia M. Dewey, arts and administration
James D. Fox, library
Marion Sherman Goldman, sociology
Lori Hager, arts and administration
Kingston Heath, historic preservation
Kenneth I. Helphand, landscape architecture
Lamia Karim, anthropology
Kathleen Rowe Karlyn, English
Mark Levy, music
Phaedra Livingstone, arts and administration
Gabriela Martinez, journalism and communication
Anne Dhu McLucas, music
Debra L. Merskin, journalism and communication
Julianne H. Newton, journalism and communication
Jeffrey Ostler, history
Dorothee Ostmeier, German and Scandinavian
Priscilla P. Ovalle, English
Gordon M. Sayre, English
Kartz Ucci, art
Stephanie Wood, Yamada Language Center
Stephen R. Wooten, international studies

Adjunct Faculty
  • John Baumann
  • Camilla Mortensen

k. Other staff.

Cathy O’Grady is the Folklore Program secretary. The Folklore Program receives additional administrative support from the English Department staff.

l. Facilities, library, and other resources.

Students in the Folklore Program have full access to the Knight Library and all of its associated resources, including the Northwest Folklore Digital Collections. The Randall V. Mills Archives of Northwest Folklore is housed in the Folklore Program. Students have access to its holdings, and many deposit their fieldwork research projects in the Archives for future use by students, scholars, and community members. The Folklore Program also has a video-editing lab available to students developing skills in documentary filmmaking, and they have access to the state of the art video lab created by the Cinema Studies Program.

The Program already has access to classrooms, meeting rooms, lecture halls and other facilities available to academic units on campus.

m. Anticipated start date.

As early as Fall 2011
2. Relationship to Mission and Goals
   a. Manner in which the proposed program supports the institution’s mission and goals for access; student learning; research, and/or scholarly work; and service.
      • The Folklore Program is committed to providing the highest standards of academic inquiry, learning, and service.
      • The Folklore Program contributes to the university’s highest standards of instruction in reading, writing, and critical thinking.
      • In recognizing that research, both basic and applied, is essential to the intellectual health of the university, as well as to the enrichment of the lives of Oregonians, the program trains its students to conduct research with individuals and communities in the region to enhance understanding of arts, local histories, and cultures. For example, undergraduate student research projects conducted for Folklore courses are deposited into the Randall V. Mills Archives of Northwest Folklore, which creates a repository for future research and knowledge. And, student documentary film projects, also based in original field research, contribute to available knowledge about their subjects of inquiry.
      • Folklore faculty integrate their teaching, research, and service, and they understand them to be mutually enriching enterprises. This integration is reflected in the classroom where we emphasize ways in which our research and teaching complement students’ professional goals inside and outside of the academy.
      • Students learn to appreciate the cultural expressions and to value the day-to-day expressivity of all peoples, which is essential for establishing a framework for lifelong learning that leads to productive careers and to the enduring joy of inquiry.
      • Our internationally oriented courses (e.g. African Folklore, Balkan Society and Folklore, and Caribbean Societies) demonstrate the program’s commitment to enhancing students’ knowledge of cultural practices across the globe and to raise international awareness. Through these courses, students emerge as truly global citizens.
      • Fundamental to the Folklore Program’s mission is “a dedication to the principles of equality of opportunity and freedom from unfair discrimination for all members of the university community and an acceptance of true diversity as an affirmation of individual identity within a welcoming community.”
   b. Connection of the proposed program to the institution’s strategic priorities and signature areas of focus.
      • Sustainable Cities Initiative (SCI): The Folklore Program understands that issues around sustainability necessarily extend beyond the “ecological, social, and economic” to include the cultural. Core Folklore faculty in the Arts and Administration Program are involved in SCI, foregrounding the role of arts and culture as important contributors and measures of quality of life. Folklore courses highlight ways that communities are constituted and sustained, and how healthy communities contribute to thriving living environments defined in relationship to cultural, social, ecological, and economic well-being. We understand and teach that for cities to thrive sustainably, diverse communities must be integrated into the process and given opportunities to participate and learn about one another. We also perceive that access to participation in arts and culture constitute human rights and as
such are necessary for social sustainability and have great potential for contributing to economic and ecologic sustainability.

- The Americas in a Globalized World: The Folklore Program educates students about the cultural practices of diverse peoples in the U.S. and abroad from a culturally relativist point of view with the goal of increasing students’ understandings and respect for cultural diversity as well as emphasizing strategies for enhancing cross-cultural communication. In addition to coursework relating to cultural practices in the hemisphere, we anticipate that a large percentage of our students will pursue study abroad options in the Americas that would provide opportunities for language learning and folklore research across the hemisphere. Cultural education is vital to a student’s future success as a participant in “globalized markets, research priorities, and workplaces.” Furthermore, more and more of our students come from families across the Americas. Course assignments in several folklore courses require students to document aspects of their own family’s cultures, thus contributing to research and classroom learning about diverse cultural groups across the hemisphere.

- Global Oregon: The Folklore Program is especially committed to teaching students about their positions globally by exploring their positions within the a larger global framework, learning about global cultural influences in the U.S., investigating international communities based in the U.S., and by facilitating their engagement with international studies through coursework and by encouraging study abroad and international internships. We value multilingual competency and understand that language is one among many aspects necessary for effective cross-cultural communication and collaboration. We consider folklore research and writing to encompass the development of cultural as well as linguistic competence. We are also strongly committed to this strategic initiative’s recognition of the value of combining the academic missions of a liberal arts education with the professional schools, as is evidenced from our collaboration with the Arts and Administration Program. Ultimately, our goal is to contribute to students’ emergence as global citizens.

c. Manner in which the proposed program contributes to Oregon University System goals for access; quality learning; knowledge creation and innovation; and economic and cultural support of Oregon and its communities.

- The Folklore Program is committed to making its courses and degrees intellectually relevant to students from all economic, cultural, and national backgrounds.

- The Program’s innovative use of fieldwork with underrepresented populations as a basis for education expands students’ appreciation of their own cultural backgrounds as well as those from other groups, which increases their cross-cultural respect and understanding.

- It engages new technologies in its training in research and presentation of culture, for example in documentary films and new media platforms. It also engages students in critically examining the implications of new technologies in community formation, issues of representation, and intellectual rights.

- Courses in public sector folklore prepare students professionally for work in applied sectors, for example in multicultural curriculum development, festival planning, and folk arts programming.
d. Manner in which the program meets broad statewide needs and enhances the state’s capacity to respond effectively to social, economic, and environmental challenges and opportunities.

- The Folklore Program is founded on the idea that culture is integral to community social, economic, and environmental well-being and vitality. Our students learn the important ways that culture is used in community building and providing cultural needs. Cultural practices can also be the basis for social problems. For example, in order to reduce environmental degradation, widespread cultural change is necessary to change people’s expectations and practices around limited resources. Understanding how cultural forms and cultural heritage work is fundamental to exploring positive social change.

- The Folklore Program teaches cultural awareness and critical engagement with issues of diversity. Folklore graduates are prepared to work in diverse cultural environments with tolerance and sensitivity, but also with tools for negotiating conflicts that arise from lack of effective cross-cultural understanding and communication.

- Folklore forms are also important to the economic vitality of the region, for example, much tourism depends on the effective presentation and marketing of local culture, and folklore graduates are prepared to work in the tourist industry to create sustainable models of cultural programming that are economically lucrative and respectful and beneficial to the communities represented.

- The promotion of folk and traditional arts provides job opportunities not only for folklorists involved in folk arts programming, but also for those folk artists in the state who might not otherwise have venues for presenting and selling their work.

- Cultural heritage is important for regional identity, cultural preservation, and cultural vitality, and folklore studies are at the center of researching the value of cultural heritage, but also strategizing how to document, preserve and ensure the continuation of cultural practices. For example, students engage in documenting and preserving cultural heritage in their fieldwork projects, which they then deposit into the archives. Students also research in the archives, providing them the opportunity to experience first-hand the value of similar work that undergraduate students contributed to the folklore archives in years past, for example, comparing projects completed by students in the 1970s, 1980s, and 2000s.
3. Accreditation

a. Accrediting body or professional society that has established standards in the area in which the program lies, if applicable.

There are no accreditation programs for undergraduate programs in folklore.

b. Ability of the program to meet professional accreditation standards. If the program does not or cannot meet those standards, the proposal should identify the area(s) in which it is deficient and indicate steps needed to qualify the program for accreditation and date by which it would be expected to be fully accredited.

There are not any national professional accreditation standards.

c. If the proposed program is a graduate program in which the institution offers an undergraduate program, proposal should identify whether or not the undergraduate program is accredited and, if not, what would be required to qualify it for accreditation.

NA

d. If accreditation is a goal, the proposal should identify the steps being taken to achieve accreditation. If the program is not seeking accreditation, the proposal should indicate why it is not.

NA

4. Need
a. Evidence of market demand.

- The Folklore Program has long offered a certificate in folklore, which it has not effectively advertised. Nevertheless, each year, approximately five students complete the certificate. Anecdotally, the folklore faculty and administrative staff have received many inquiries from UO students as well as prospective students about a BA in Folklore, which is what propels us to apply for the degree. Our undergraduate courses are consistently very popular and are usually filled to capacity.
- Regionally and nationally, there is ongoing need for students trained in folklore, both those working with communities in the United States and internationally. With the emergence of new technologies and expanding national and world networks, the importance of understanding cultures and multicultural and international cultural understanding is more important than ever.
- The UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage (ICH) has raised awareness internationally about the importance of ephemeral folklore practices, such as oral traditions, ceremonies, music, dance, and theatrical performances, and our students will be well prepared to participate in initiatives locally and globally intended to safeguard intangible cultural heritage.
- The Folklore major will be well suited for students to double-major. We anticipate that it will attract students majoring in such disciplines as English, Anthropology, Business, foreign languages, East Asian Languages and Literatures, International Studies, and Environmental Studies who are interested in adding expertise in expressive culture, community studies, cross-cultural communication, and the arts.
- In addition to training students interested in academic or applied careers in folklore, folklore majors will be well prepared to work in for arts commissions, organizations working toward cultural sustainability, K-12 education, and a variety of research positions.

b. If the program’s location is shared with another similar OUS program, proposal should provide externally validated evidence of need (e.g., surveys, focus groups, documented requests, occupational/employment statistics and forecasts).

NA

c. Manner in which the program would serve the need for improved educational attainment in the region and state.

Because of the subject matter of Folklore courses, the major will attract students from underrepresented populations in the state.

d. Manner in which the program would address the civic and cultural demands of citizenship.

Folklore courses emphasize the importance of community engagement and awareness, which is facilitated by encouraging research in communities, training for work in the non-profit sector, as well as coursework that engages social issues, for example, working with communities to promote their cultures and arts and in self-documentation. Graduates in folklore tend to work in the public sector in jobs that emphasize civic responsibility. Those entering K-12 education or academic jobs make a civic contribution through education.

5. Outcomes and Quality Assessment
a. Expected learning outcomes of the program.
   - Students completing a major or minor in Folklore will obtain strong skills in:
     - Critical thinking
     - Written and oral communication
     - Cultural competence
     - Ethnographic fieldwork methods
     - Library research
     - Documentation (written, audio, video, and new media).

   In addition, with a B.A. in Folklore, students will have:
   - Preparation to pursue further education in graduate programs in a range of disciplines, including folklore, English, anthropology, cultural studies, arts management, ethnomusicology, religious studies, ethnic studies, and women’s and gender studies.
   - A strong foundation for pursuing certification for K-12 education either in the humanities or social sciences.
   - Cross cultural communication skills and engagement with issues that arise in heterogeneous social, cultural, economic, religious, political settings, and which they could bring to a wide range of occupational settings.
   - The necessary skills to work in the non-profit sector working with public folklore organizations, arts associations, humanities centers, heritage associations, and various social service organizations for which knowledge of the expressive intricacies of specific communities is necessary.

b. Methods by which the learning outcomes will be assessed and used to improve curriculum and instruction.

   Coursework seeks to achieve specific goals, and each course activity has different means of evaluating a student’s progress toward meeting those goals in addition to the objectives of improving critical thinking, cultural competence, research, and documentation. Student participation and projects in these courses will be evaluated to determine the extent to which students are meeting the goals of the program. Each student’s work will be evaluated throughout each term as stipulated on the syllabi of individual courses, using assessment rubrics that have been established over numerous years of teaching. The Director of the Folklore Program will review student evaluations of its courses annually to determine the extent to which students feel that faculty are meeting the objectives outlined for their courses and how these correlate with the learning outcomes of the program.
c. Program performance indicators, including prospects for success of program graduates (employment or graduate school) and consideration of licensure, if appropriate.

Program performance indicators will include evaluating the success of graduating students in being admitted to highly-ranked graduate programs and obtaining jobs in the field. We anticipate that our graduates will pursue further education in a range of disciplines, including folklore, anthropology, English, cultural studies, history, and International Studies. We also anticipate that some of our students will pursue careers in K-12 education, the non-profit sector, and in international development. Additional indicators will be students’ placement in relevant jobs in the public sphere.

d. Nature and level of research and/or scholarly work expected of program faculty; indicators of success in those areas.

Folklore Program faculty are required to fulfill university-wide rigorous requirements for scholarly work, tenure, and promotion. Our current faculty is engaged in a wide range of research endeavors, working with a variety of folklore forms (e.g. dance, folk art, film, belief, and music) and communities in the United States and abroad (e.g. Malawi, Ecuador, Eastern Europe, Trinidad, and China). Faculty are engaged in scholarly writing as well as scholarly presentations in other media, for example, documentary films and interactional websites. All faculty are regularly reviewed based on the criteria established by their individual departments and the university.

6. Program Integration and Collaboration

a. Closely related programs in other OUS universities and Oregon private institutions.

Some universities in the state offer courses in Folklore, but none offer any degrees in Folklore. Portland State University and Willamette University each offer a handful of folklore-related classes. PSU offers four-five courses through their Anthropology Department, only one of which has “Folklore” in its title. Willamette University offers several courses on Chinese Folklore.

b. Ways in which the program complements other similar programs in other Oregon institutions and other related programs at this institution. Proposal should identify the potential for collaboration.

The Folklore Program integrates with other programs at the University of Oregon, especially English, Anthropology, Ethnomusicology, and Arts and Administration Program. As an interdisciplinary program, students take relevant offerings and work with faculty in these departments. Faculty from across campus (see Affiliated faculty list) already demonstrate their commitment to the folklore program by enthusiastically working with our MA students, and their participation in the program will easily extend to the undergraduate programs. Students majoring in these disciplines as well as many others already take folklore courses because of the focus of folklore on expressivity in everyday life, folk cultures, and community provides an important perspective to the education they are receiving in their disciplines.

c. If applicable, proposal should state why this program may not be collaborating with existing similar programs.

NA
d. Potential impacts on other programs in the areas of budget, enrollment, faculty workload, and facilities use.

Our major and minor proposals build from the existing Folklore certificate. With the addition of a minor in Folklore, Folklore faculty in the English department (Gilman, Wojcik, and Dugaw) will be responsible for advising, so there will be an increase in their advising responsibilities. We plan to institute some group advising sessions to minimize the impact on these faculty. Otherwise, all courses are already being offered, and we anticipate no other increase in expense or workload for faculty or program.

7. **Financial Sustainability** (attach the completed *Budget Outline*)

a. Business plan for the program that anticipates and provides for its long-term financial viability, addressing anticipated sources of funds, the ability to recruit and retain faculty, and plans for assuring adequate library support over the long term.

The Folklore Program already has the necessary resources to offer the Folklore major. The teaching load of 2 1/2 faculty in the English Department (Gilman, Wojcik, and Dugaw) is committed to "FLR" courses, which ensures the continued offering of "FLR" courses. Faculty in other departments regularly teach the courses with significant folklore content that are listed under the degree requirements. Much of Professors Gilman’s, Wojcik’s, and Dugaw’s service is already dedicated to the Folklore Program. They will be responsible for the majority of the additional advising for the undergraduate degrees. They are already involved in advising students pursuing the Folklore undergraduate certificate, so the added load should be minimal and should not negatively impact their workload. Students pursuing the major would use existing resources, such as audio and video technology as well as the Randall V. Mills Archives of Northwest Folklore, which would add no additional expenses. Some additional administrative support will also be needed, which can be streamlined into existing systems for managing the Folklore certificate and M.A.

As the numbers of majors and minors grow, we anticipate an expansion of our administrative needs. We also foresee the need to hire additional faculty. Given the interdisciplinary nature of the program, we hope to partner with another unit (e.g. English, ethnic studies, East Asian Languages and Cultures, or anthropology) on campus for a designated folklore hire.
b. Plans for development and maintenance of unique resources (buildings, laboratories, technology) necessary to offer a quality program in this field.

The College of Arts and Sciences provides the Folklore Program with technology funds for maintaining the quality of documentation and video editing equipment. Students also benefit from resources made available through the University Libraries Media Services Center. The Folklore Program is also writing grants (already successful) to update and maintain the Randall V. Mills Archives of Northwest Folklore, a central component of a research, teaching, and service mission.

c. Targeted student/faculty ratio (student FTE divided by faculty FTE).

?? – ASK DEAN’S OFFICE

d. Resources to be devoted to student recruitment.

We will expend resources from our program budget to revise our website to advertise our new major, which will also be advertised in our newsletter (no additional cost to existing cost of production) and create a new brochure that we will distribute across campus. Much of our advertising on campus will occur in person, through announcements by the Folklore Program director in relevant courses, and posting of flyers across campus. We will work with the communications staff in CAS to strategize advertising the major outside of the university.

8. **External Review** (if the proposed program is a graduate level program, follow the guidelines provided in *External Review of new Graduate Level Academic Programs* in addition to completing all of the above information)