

**UConn** | COLLEGE OF LIBERAL  
ARTS AND SCIENCES  

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**COMMITTEE ON CURRICULA AND COURSES**

*Pam Bedore, Chair*

*October 11, 2016*

**I. Opening Business**

- a. Announcements and Reminders

**II. Approvals by the Chair**

- a. 2016-112 CAMS 4096W Add new course (G) (S)
- b. 2016-111 HDFS 3095 Special Topics: Food and the American Family

**III. New Business**

- a. 2016-112 CAMS 4096W Add new course (G) (S)
- b. 2016-113 SPAN 1020 Revise title, catalog copy, add Gen Ed Area A, E (G) (S)
- c. 2016-114 URBN 2400 Add course (S)
- d. 2016-115 UCS Revise Major
- e. 2016-116 UCS Revise Minor
- f. 2016-117 MS in Quantitative Economics

**IV. Reports**

- a. Preliminary Report of Plan B Subcommittee

**V. Appendix of Material**

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**2016-112 CAMS 4096W Add new course (G) (S)**

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*Proposed Catalog Copy:*

4096W. Senior Thesis in Classics and Ancient Mediterranean Studies. Three credits. Hours by arrangement. Prerequisite: ENGL 1010 or 1011 or 2011; open only with consent of instructor; twelve credits in CAMS at the 2000-level or above, three of which may be taken concurrently. Independent study authorization form required.

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**2016-113 SPAN 1020 Revise title, catalog copy, add Gen Ed Area A, E (G) (S)**

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*Existing Catalog Copy:*

1020. Fashion, Design, Art and Identity in Spain  
Three credits. Taught in English; Spanish not required; does not fulfill foreign language requirement.

Interdisciplinary approach to fashion, design, and art, and their connection to politics, society, and culture in Spain and in the world at large. CA 1. CA 4-INT.

*Proposed Catalog Copy:*

1020. Spain is Different? - Intersections of Fashion, Film, Art and Music in Modern Spain  
Three credits. Taught in English; Spanish not required; does not fulfill foreign language requirement.

Comparative approaches to the intersections between film, art, music and fashion in Spain from early 20th century to today. Critical overview of the works of famous Spanish film directors, artists, and designers and the contemporary sociopolitical context of Spain. Assessment of topics such as personal and collective identity, national unity and diversity, youth culture in Spain and in the US, high versus low culture, the local and the global. CA 1. CA 4-INT.

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**2016-114 URBN 2400 Add course (S)**

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*Proposed Catalog Copy:*

URBN 2400: City and Community in Film: Aesthetics, history, and contemporary relevance of American films that feature the urban, suburban, and/or small town landscape as a major 'character' shaping plot and story. Students will 'read' films closely as texts that make meaning through a range of tools, including narrative, mise-en-scene, editing, camera work, and genre conventions.

*Existing Catalog Copy:*

Requirements of the major

URBN 2000, 4000/W

Three of the following with no more than one per department (cross listed courses count towards the non-URBN department): ECON 2439, 2456; GEOG/URBN 3200; GEOG 2000, 2400, 4210; HIST/URBN 3541; HIST 3554; HIST/AFRA 3564; HIST 3674/LLAS 3220; POLS 3842 or PP 3031; POLS/URBN 3632/W; PP 4034; SOCI 3901/URBN 3275; SOCI 3425; 3911; URBN 3000.

One of the following: ECON 2327; GEOG 2500, 3500Q; POLS 2072Q; PP/URBN 2100; PP 3010; SOCI 3201; STAT 2215Q; URBN 2301Q, 2302.

Two additional courses selected from Group 2, Group 3, or the following list:

ANTH 3150;

ECON 2328, 2431, 3431; ECON/URBN 3439;

EDLR 3547/W;

ENGL 3235W;

GEOG 4200W;

HIST 3102, 3520; HIST 3530/AASI 3578; HIST/AFRA/HRTS 3563; HIST/AFRA 3568; HIST/URBN 3650;

HDFS 2001, 3110, 3510, 3530, 3540;

INTD 3584;

LLAS 3270/POLS 3662;

POLS/AFRA 3642; POLS/HRTS 3212; POLS 2622, 3406, 3617, 3847;

PP 3001, 3020, 4033; PP/AFRA 3033/POLS 3633;

SOCI/HRTS 3429; SOCI 3459/HDFS 3240; SOCI

2301, 3501, 3521, 3601, 3907; SOCI/AFRA/HRTS 3825; SOCI 3903/URBN 3276;

URBN 3981/3991 (3 credits combined) or INTD 3594; URBN 3993, 3995, 3998, 4497W, 4999.

*Proposed Catalog Copy:*

Requirements of the major

URBN 2000, and either 4000/W or INTD 3590

Three of the following with no more than one per department (cross listed courses count towards the non-URBN department): ECON 2439, 2456; GEOG/URBN 3200; GEOG 2000, 2400, 4210; HIST/URBN 3541; HIST 3554; HIST/AFRA 3564; HIST 3674/LLAS 3220; POLS 3842 or PP 3031; POLS/URBN 3632/W; PP 4034; SOCI 3901/URBN 3275; SOCI 3425; 3911; URBN 3000.

One of the following: ECON 2327; GEOG 2500, 3500Q; POLS 2072Q; PP/URBN 2100; PP 3010; SOCI 3201; STAT 2215Q; URBN 2301Q, 2302.

Two additional courses selected from Group 2, Group 3, or the following list:

ANTH 3150;

ECON 2328, 2431, 3431; ECON/URBN 3439;

EDLR 3547/W;

ENGL 3235W;

GEOG 4200W;  
HIST 3102, 3520; HIST 3530/AASI 3578; HIST/AFRA/HRTS 3563; HIST/AFRA 3568; HIST/URBN 3650;  
HDFS 2001, 3110, 3510, 3530, 3540;  
INTD 3584;  
LLAS 3270/POLS 3662;  
POLS/AFRA 3642; POLS/HRTS 3212; POLS 2622, 3406, 3617, 3847;  
PP 3001, 3020, 4033; PP/AFRA 3033/POLS 3633;  
SOC/HR/TS 3429; SOC/ 3459/HDFS 3240; SOC/ 2301, 3501, 3521, 3601, 3907; SOC/AFRA/HRTS 3825; SOC/ 3903/URBN 3276;  
URBN 3981/3991 (3 credits combined) or INTD 3594; URBN 3993, 3995, 3998, 4497W, 4999.

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**2016-116      UCS                      Revise Minor**

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*Existing Catalog Copy:*

The minor requires passing 15 credits at the 2000 or above level as follows:

**URBN 2000**

Two of the following with no more than one per department (Cross-listed courses count towards the non-URBN department):

ECON 2439, 2456;  
GEOG/URBN 3200; GEOG 2000, 2400, 4210;  
HIST/URBN 3541; HIST 3554; HIST/AFRA 3564; HIST 3674/LLAS 3220;  
POLS 3632/W or URBN 3632W; POLS 3842 or PP 3031;  
PP 4034;  
SOC/ 3425, 3911; SOC/ 3901/URBN 3275;  
URBN 3000.

Two additional courses selected from group 2 or the following list:

ANTH 3150  
ECON 2328, 2431, 3431; ECON/URBN 3439;  
EDLR 3547;  
ENGL 3235W;  
GEOG 2500, 4200W;  
HIST 3102, 3520; HIST 3530/AASI 3578; HIST/AFRA/HRTS 3563; HIST/AFRA 3568;  
HDFS 2001, 3110, 3510, 3530, 3540;  
INTD 3584;  
POLS 2622, 3406, 3617, 3847; POLS/AFRA 3642; POLS/HRTS 3212; POLS 3662/LLAS 3270;  
PP 3001, 3020, 4033; PP 3033/AFRA 3033/POLS 3633;  
SOC/HR/TS 3429; SOC/ 3459/HDFS 3240; SOC/ 2301, 3501, 3521, 3601, 3907; SOC/AFRA/HRTS 3825;  
URBN 3276; URBN 3981/3991 (three credits combined) or INTD 3594; URBN 3993, 3995, 3998, 4999.

*Proposed Catalog Copy:*

The minor requires passing 15 credits at the 2000 or above level as follows:

**URBN 2000**

Two of the following with no more than one per department (Cross-listed courses count towards the non-URBN department):

ECON 2439, 2456;

GEOG/URBN 3200; GEOG 2000, 2400, 4210;

HIST/URBN 3541; HIST 3554; HIST/AFRA 3564; HIST 3674/LLAS 3220;

POLS 3632/W or URBN 3632W; POLS 3842 or PP 3031;

PP 4034;

SOCI 3425, 3911; SOCI 3901/URBN 3275;

URBN 3000.

Two additional courses selected from group 2 or the following list:

ANTH 3150

ECON 2328, 2431, 3431; ECON/URBN 3439;

EDLR 3547;

ENGL 3235W;

GEOG 2500, 4200W;

HIST 3102, 3520; HIST 3530/AASI 3578; HIST/AFRA/HRTS 3563; HIST/AFRA 3568;

**HIST/URBN 3650**

HDFS 2001, 3110, 3510, 3530, 3540;

INTD 3584;

POLS 2622, 3406, 3617, 3847; POLS/AFRA 3642; POLS/HRTS 3212; POLS 3662/LLAS 3270;

PP 3001, 3020, 4033; PP 3033/AFRA 3033/POLS 3633;

SOCI/HRTS 3429; SOCI 3459/HDFS 3240; SOCI

2301, 3501, 3521, 3601, 3907; SOCI/AFRA/HRTS 3825;

URBN 3276; URBN 3981/3991 (three credits combined) or INTD 3594; URBN

3993, 3995, 3998, 4999.

## **2016-117 MS in Quantitative Economics**

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### *Proposed Catalog Copy*

The Masters of Science in Quantitative Economics is a 30-credit, non-thesis program designed to train students for private and public sector jobs that require skills in quantitative economic analysis. Students take coursework in economic theory (to provide disciplinary understanding needed to evaluate and interpret data and results) and in quantitative methods/tools needed to analyze economic and other large datasets. Students also take elective courses that broaden their understanding of the applicability of quantitative economic analysis.

## **Preliminary Report of Plan B Subcommittee**

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Report of BS Subcommittee to CLAS C&C

27-Sep-2016

Members:

Heidi Dierssen, MARN, chair

Jeffrey Connors, MATH  
Nicholas Leadbeater, CHEM  
Eldridge Adams, BIOL  
Robert Henning, PSYC  
Vernier Cormier, PHYS

### Background

Chair Jon Gajewski formed the Bachelor of Science Subcommittee in late fall 2015 to review a proposal submitted by the Department of Economics for a bachelor of science major. Members for this subcommittee were recruited from each of the four departments (PHYS, MATH, CHEM, BIOL) that offer the science and math courses required for the “Plan A” bachelor of science degree in CLAS. In addition, additional members were recruited from a social science department that currently offers a B.S. (PSYC) as well as a cross-disciplinary science area (MARN). Heidi Dierssen (MARN) agreed to serve as chair.

### Subcommittee Deliberations

The subcommittee quickly determined that the “Plan B” option for B.S. degrees that CLAS currently follows did not offer sufficient flexibility to fully consider the proposal submitted by the Department of Economics because of the overly restrictive nature of the breadth requirement:

#### Current Plan B

*The Plan A science and mathematics requirements form a template to be used, by the proposing department, in the development of new or revised departmental BS degree requirements. Proposals will be evaluated to ensure that their intent is to attain the **same level of rigor, breadth and depth as Plan A**. Once approved, a department’s BS requirements will be listed under that department.*

The committee proposes revising the wording of the Plan B B.S. requirements in order to:

- 1) provide a more explicit definition of the level of rigor, depth, and breadth that would constitute a B.S. program
- 2) ensure that the rules can be consistently applied to diverse proposals from both natural and social science departments
- 3) allow for consideration of different scientific disciplines that may not be well served by requiring only natural science courses
- 4) allow for consideration of accepted definitions of what constitutes a B.S. degree within specific disciplines at peer and aspirant peer institutions.

The committee unanimously puts forward the following revised “Plan B” language:

*“Science is the pursuit and application of knowledge and understanding of the natural and social world following a systematic methodology based on evidence” (The Science Council). Each B.S. proposal will be reviewed by a CLAS Courses and Curriculum B.S.*

*Subcommittee consisting of Departments that currently offer a B.S. degree. Proposals will be evaluated to ensure that their intent is to attain the same level of rigor and depth as Plan A, and a level of breadth that provides the foundation of a scientific discipline that is appropriate for the field of study. For achieving appropriate breadth, consideration will be given to the level of exposure to theory, experimental/observational methods and quantitative analysis, as well as providing sufficient diversity in science courses from other disciplines. Such requirements may be achieved wholly or in part through specification of the General Education requirements and/or Related Area courses. Additional consideration will be given to the precedent set by peer institutions and their requirements for B.S. offerings in the discipline. Once approved, the B.S. requirements for a program will be listed under the department.*

### Related Topics and Issues Considered by the Subcommittee

1. Although the B.S. degree is referred to as “Plan A” or “Plan B,” this distinction is only for curricular planning purposes. All B.S. degrees from UCONN are considered equivalent.
2. There is no “Plan B” B.S. program currently in place at UCONN. The B.S. in Applied Math and the B.S. in Psychology both require all of the required math and science courses of “Plan A” including: 2 semesters of Calculus, and 5 semesters of laboratory natural science courses (2 Chemistry, 2 Physics, and 1 Biology).
3. “Plan B” states that the same level of breadth must be attained as “Plan A,” and this makes it extremely difficult to approve any program plan that does not include the math and the “breadth” of the current laboratory natural science courses.
4. The breadth of natural science requirements currently required for a B.S. could be modified to allow for a broader interpretation of the definition of “science” e.g., knowledge and understanding of the natural and social world following a systematic methodology based on evidence (The Science Council).
5. “Plan B” lacks specific guidance about what constitutes the same level of rigor, breadth and depth as “Plan A,” or what discipline-specific considerations should be given to precedents set at respected peer institutions. This is particularly relevant to the field of Economics, where variants of the B.S. degree already exist at peer and aspirant peer institutions.
6. It seems likely that “breadth” can be obtained by requiring other types of science courses relevant to a discipline, such courses as in Psychological Sciences, Marine Sciences, Animal Science, Geoscience, Geography, and Natural Resources and the Environment.
7. Should science courses for non-majors be considered for “Plan B”?
8. Is some course overlap needed for “Plan A” and Plan “B”? Currently, “Plan A” requires 5 courses from 3 disciplines. Would 2 disciplines be sufficient?
9. All UCONN students currently take 6-7 credits in Science and Technology, including one laboratory, as part of their General Education Content Area 3. Would this alone be sufficient to provide the “breadth” component of a B.S.?

10. If the two required Gen Ed Content 3 courses were specified to overlap with required B.S. natural science laboratory courses, would this be sufficient science content? What would be the burden on enrollments to the departments offering these courses?
11. What role does exposure to theory, experimental/observational methods and data analysis play in the science requirement? Can this be provided by courses prescribed within the proposed discipline?
12. What math and statistics courses should be required for a B.S.? Are the two calculus courses required for all disciplines?
13. Adding more math and statistics to a B.A. would add rigor to the major (e.g., an honors track), but would not be sufficient for adding scientific content for a B.S.

## V. Appendix of Material

### CAMS 4096W

VI. COURSE ACTION REQUEST	
Request Proposer	Travis Jr
Course Title	Senior Thesis in Classics and Ancient Mediterranean Studies
CAR Status	In Progress
Workflow History	Start > Literatures, Cultures and Languages > College of Liberal Arts and Sciences

COURSE INFO	
Type of Action	Add Course
Is this a UNIV or INTD course?	Neither
Number of Subject Codes	1
Course Subject Code	CAMS
School / College	College of Liberal Arts and Sciences
Department	Literatures, Cultures and Languages
Course Title	Senior Thesis in Classics and Ancient Mediterranean Studies
Course Number	4096
Will this use an existing course number?	No



**CONTACT INFO**

Initiator Name	Roger M Travis Jr
Initiator Department	LIT, CULTURE & LANGUAGES
Initiator NetId	rjt02003
Initiator Email	<a href="mailto:roger.travis@uconn.edu">roger.travis@uconn.edu</a>
Is this request for you or someone else?	Myself
Does the department/school/program currently have resources to offer the course as proposed?	Yes

**COURSE FEATURES**

Proposed Term	Spring
Proposed Year	2017
Will this course be taught in a language other than English?	No
Is this a General Education Course?	Yes
Content Area 1 Arts and Humanities	No
Content Area 2 Social Sciences	No
Content Area 3 Science and Technology (non-Lab)	No
Content Area 3 Science and Technology (Lab)	No
Content Area 4 Diversity and Multiculturalism (non-International)	No
Content Area 4 Diversity and Multiculturalism (International)	No
General Education Skill Code	W
W Sections Term(s) Offered	Fall, Spring
Will there also be a non-W section?	No
Number of Sections	1
Number of Students per Section	19
Is this a Variable Credits Course?	No
Is this a Multi-Semester Course?	No

Credits	3
Instructional Pattern	Independent study

### COURSE RESTRICTIONS

Prerequisites	ENGL 1010 or 1011 or 2011; open only with consent of instructor; twelve credits in CAMS at the 2000-level or above, three of which may be taken concurrently. Independent study authorization form required.
Corequisites	None.
Recommended Preparation	None.
Is Consent Required for course?	Instructor Consent Required
Is enrollment in this course restricted?	Yes
Is it restricted by class?	Yes
Who is this course open to?	Senior
Is there a specific course prohibition?	No
Will this course NOT count towards any specific major or related subject area?	No
Are there concurrent course conditions?	No
Are there other enrollment restrictions?	Yes
Other restrictions	Twelve credits of CAMS, three of which may be taken concurrently.

### GRADING

Is this course repeatable for credit?	No
What is the Grading Basis for this course?	Graded
Will the course or any sections of the course be taught as Honors?	Yes

### SPECIAL INSTRUCTIONAL FEATURES

Do you anticipate the course will be offered at all campuses?	No
At which campuses do you anticipate this course will be offered?	Storrs

<b>If not generally available at all campuses, please explain why</b>	A senior thesis requires close supervision from faculty in CAMS, a section located only in Storrs.
<b>Will this course be taught off campus?</b>	No
<b>Will this course be offered online?</b>	No

### DETAILED COURSE INFO

<b>Provide proposed title and complete course catalog copy</b>	4096W. Senior Thesis in Classics and Ancient Mediterranean Studies. Three credits. Hours by arrangement. Prerequisite: ENGL 1010 or 1011 or 2011; open only with consent of instructor; twelve credits in CAMS at the 2000-level or above, three of which may be taken concurrently. Independent study authorization form required.		
<b>Reason for the course action</b>	Allow seniors to take a dedicated W-course for the writing of their senior theses.		
<b>Specify effect on other departments and overlap with existing courses</b>	None.		
<b>Please provide a brief description of course goals and learning objectives</b>	The course will prepare students to write an extended analysis of a topic of their choice within the field of Classics and Ancient Mediterranean Studies.		
<b>Describe course assessments</b>	Chapters turned in and revised on a schedule worked out between student and instructor.		
<b>General Education Goals</b>	This thesis course will provide instruction in the Writing Competency.		
<b>Skill Code W</b>	The length of theses will vary, but the fifteen revised pages criterion will always be met. Instructors will keep in mind the criteria and guidelines as they cooperate with students to prepare individual syllabi, always informing them that if they do not pass the writing component they will not pass the course.		
<b>Syllabus and other attachments</b>	<b>Attachment Link</b>	<b>File Name</b>	<b>File Type</b>
	<a href="#">SampleCAMS4096Wsyllabus.docx</a>	SampleCAMS4096Wsyllabus.docx	Syllabus

### COMMENTS / APPROVALS

<b>Committee Sign-Off Date</b>						
<b>Comments &amp; Approvals Log</b>	<b>Stage</b>	<b>Name</b>	<b>Time Stamp</b>	<b>Status</b>	<b>F_CommitteeSignOff</b>	<b>Comments</b>
	Start	Roger M Travis Jr	09/21/2016 - 08:54	Submit		Please find here a request to add a Senior Thesis course for CAMS.

	Literatures, Cultures and Languages	Philip W Balma	09/23/2016 - 18:11	Approve		Dear Roger and Pam, this proposal was approved by the LCL departmental C&C committee on 9-23-16 with a majority vote (one abstention, all other votes were in favor).
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[SAMPLE SYLLABUS]

CAMS 4096W Senior Thesis in Classics and Ancient Mediterranean Studies  
Spring 2017

Student: Jane Doe  
Topic: Suffering in Greek Tragedy

Units:

Weeks 1-3: Thesis prospectus and Chapter 1: read Agamemnon, Nicole Loraux "Mothers in Mourning; write and revise 10pp.

Weeks 4-6: Thesis Chapter 2: read Oedipus the King, Froma Zeitlin article; write and revise 10pp.

Weeks 7-9: Thesis Chapter 3: read Bacchae, Charles Segal book; write and revise 10pp.

Weeks 10-11: Thesis Bibliography, Introduction, and Conclusion: prepare bibliography, write and revise 5pp.

Weeks 12-14: Final revisions, final citations

You cannot pass the course if you do not pass the writing component.

## SPAN 1020

COURSE ACTION REQUEST	
<b>Request Proposer</b>	Diaz-Marcos
<b>Course Title</b>	Fashion, Design, Art and Identity in Spain
<b>CAR Status</b>	In Progress
<b>Workflow History</b>	Start > Literatures, Cultures and Languages > College of Liberal Arts and Sciences > Return > Literatures, Cultures and Languages > College of Liberal Arts and Sciences > Return > Literatures, Cultures and Languages > College of Liberal Arts and Sciences

**COURSE INFO**

Type of Action	Revise Course
Is this a UNIV or INTD course?	Neither
Number of Subject Codes	1
Course Subject Code	SPAN
School / College	College of Liberal Arts and Sciences
Department	Literatures, Cultures and Languages
Course Title	Fashion, Design, Art and Identity in Spain
Course Number	1020
Will this use an existing course number?	Yes
Please explain the use of existing course number	This is just a change in title. The original title was: Span 1020: Fashion, Design, Art and Identity in Spain The new title will be Span 1020: Spain is Different?: Intersections of Film, Fashion, Art and Music in Modern Spain

**CONTACT INFO**

Initiator Name	Ana Maria Diaz-Marcos
Initiator Department	LIT, CULTURE & LANGUAGES
Initiator NetId	amm07018
Initiator Email	<a href="mailto:ana_maria.marcos@uconn.edu">ana_maria.marcos@uconn.edu</a>
Is this request for you or someone else?	Myself
Does the department/school/program currently have resources to offer the course as proposed?	Yes

**COURSE FEATURES**

Proposed Term	Winter Intersession
Proposed Year	2017
Will this course be taught in a language other than English?	No

<b>Is this a General Education Course?</b>	Yes
<b>Content Area 1 Arts and Humanities</b>	Yes
<b>Content Area 2 Social Sciences</b>	No
<b>Content Area 3 Science and Technology (non-Lab)</b>	No
<b>Content Area 3 Science and Technology (Lab)</b>	No
<b>Content Area 4 Diversity and Multiculturalism (non-International)</b>	No
<b>Content Area 4 Diversity and Multiculturalism (International)</b>	Yes
<b>Is this course in a College of Liberal Arts and Sciences General Education Area A - E?</b>	Yes
<b>Specify General Education Areas</b>	Area A: Arts,Area E: World Culture
<b>General Education Skill Code</b>	
<b>Number of Sections</b>	1
<b>Number of Students per Section</b>	25
<b>Is this a Variable Credits Course?</b>	No
<b>Is this a Multi-Semester Course?</b>	No
<b>Credits</b>	3
<b>Instructional Pattern</b>	This is an online course offer in Winter and Spring Intersession. Eduardo Urios-Aparisi and Ana Maria Diaz-Marcos created this course with the help of the Provost's General Education Course Development Grant Competition and has been taught successfully in Summer 2015 and in the intensive format on Winter Intersession 2016 and May 2016.

## COURSE RESTRICTIONS

<b>Prerequisites</b>	None
<b>Corequisites</b>	None
<b>Recommended Preparation</b>	This is an introductory course that requires no specific previous preparation. We have had students from very different backgrounds, mostly from CLAS.
<b>Is Consent Required?</b>	No Consent Required

Is enrollment in this course restricted?	No
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GRADING	
Is this course repeatable for credit?	No
What is the Grading Basis for this course?	Graded
Will the course or any sections of the course be taught as Honors?	No

SPECIAL INSTRUCTIONAL FEATURES	
Do you anticipate the course will be offered at all campuses?	Yes
Will this course be taught off campus?	Yes
Off campus details	This is an online course that uses HuskyCT aims to provide flexibility for students who want to earn General Education credits over the Intersession and May term.
Will this course be offered online?	Yes

DETAILED COURSE INFO	
Provide existing title and complete course catalog copy	Span 1020. Fashion, Design, Art and Identity in Spain Three credits. Taught in English; Spanish not required; does not fulfill foreign language requirement. Interdisciplinary approach to fashion, design, and art, and their connection to politics, society, and culture in Spain and in the world at large. CA 1. CA 4-INT.
Provide proposed title and complete course catalog copy	NEW TITLE: Span 1020. Spain is Different?: Intersections of Fashion, Film, Art and Music in Modern Spain NEW DESCRIPTION: Comparative approaches to the intersections between film, art, music and fashion in Spain from early 20th century to today. Critical overview of the works of famous Spanish film directors, artists, and designers and the contemporary sociopolitical context of Spain. Assessment of topics such as personal and collective identity, national unity and diversity, youth culture in Spain and in the US, high versus low culture, the local and the global. CA 1. CA 4-INT.
Reason for the course action	After teaching the course several times and read the course evaluations we realized that the title does not describe the totality of the materials covered. Students had expressed enthusiasm for our exploration of Spanish Film and music, and those words are not mentioned in the title. We believe that the actual title does not reflect the true multidisciplinary of this course and we would like to attract more students while providing a better description of the contents. We want to have a new title that better describes the course materials and we also want to include a longer course description as the current one is extremely short and does not inform students of the nature and characteristics of the course
Specify effect on other departments and overlap with existing courses	There will be no impact in other courses as this is only a change in title.

<b>Please provide a brief description of course goals and learning objectives</b>	This course fulfills Art and Humanities (CA 1) & Diversity and Multiculturalism-International (CA 4-INT) 1. Recognize, analyze and compare the connections between fashion, design, film, music and art in contemporary culture 2. Explain and illustrate how fashion, film, art and music are related to politics, society and culture at large in Spain. 3. Compare and contrast a number of important artworks and identify just how these particular works modern connect fashion, design and art. 4. Discuss and argue the underlying message of visuals and their impact in cultural conceptualizations of human body 5. Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address personal, social, lifelong learning, and career needs 6. Creatively design new objects or pieces of art and evaluate and assess their own designs and those of others 7. Create and publish an online gallery of images collected and uploaded by themselves. 8. Identify a complex issue, formulate different points of views and discuss them and present a sustainable conclusion.								
<b>Describe course assessments</b>	a) Journal entries with instructor feedback. b) Multiple-choice tests. c) Final portfolio: Each student will develop an e-portfolio. This e-portfolio will include writing assignments, images and creative activities. d) Documentation of discussion in discussion boards. d) Reaction papers. e) Creation of artistic, fashion and design boards in Pinterest with images, comments and discussion. Please, see syllabus								
<b>General Education Goals</b>	This course uses a broad humanistic and multidisciplinary approach. The discussed topics include the comparison between "high" art (architecture and painting) to low art (design), from high fashion (couture) to personal style (textiles, fashion texts and blogs) and from literature to film, visual arts and digital products. It introduces the study of symbolic representation and its political and ideological functions underlying the different icons associated with the image and representations of Spanish identity. We aim to inspire the appreciation and comprehension of a very heterogeneous selection of aesthetic products while increasing the awareness of our global era and societies. The course also places emphasis on an analysis of the way "Spanishness" has been historically (miss)-represented from inside and outside. Class discussion will focus on the (self)-representation of the "otherness" as exotic, passionate or wild by examining different visual and written sources: posters, photography, art, music, comics, film and documentary to name only a few. Those discussions are linked to the concept of how we chose to represent ourselves, how we see others, how are we seen and how pervasive cultural stereotypes can be. The course is designed to sparkle controversy and opens up to multiple reflections on those perceptions and values. The "case of study" (Spanish "branding" through fashion, design and art) will serve as a model for cultural examination and will oblige to the purpose of differentiating values and modes of representation and creativity. Students will need to analyze those issues and those considerations will increase their understanding of the diversity of human culture and experience.								
<b>Content Area: Arts and Humanities</b>	For group CA1 this course enables students to question and study the intersections of art, design, fashion and culture in Spain from a broad humanistic and multidisciplinary approach. The discussed topics include the comparison between "high" art (architecture and painting) to low art (design), from high fashion (couture) to personal style (textiles, fashion texts and blogs) and from literature to film, visual arts and digital products. It introduces the study of symbolic representation and its political and ideological functions underlying the different icons associated with the image and representations of Spanish identity. We aim to inspire the appreciation and comprehension of a very heterogeneous selection of aesthetic products.								
<b>Content Area: Diversity and Multiculturalism (International)</b>	Group CA4: This course has an international focus. The students examine Spanish art, fashion and design and explore the creation and circulation of the "Spanish brand" not only as an international but as a global phenomenon. Art, design and fashion as cultural productions are also to be related to the creation of subcultures and alternative art forms of creativity that attempt to transform the world by appropriating those realities. The course stresses the variety of the human experience and it is a starting point to explore the dynamics of class, gender and power in Spanish society. Students will not be required to have prior knowledge of the subject matters involved.								
<b>Syllabus and other attachments</b>	<table border="1"> <thead> <tr> <th data-bbox="358 1413 849 1507">Attachment Link</th> <th data-bbox="849 1413 1328 1507">File Name</th> <th data-bbox="1328 1413 1430 1507">File Type</th> </tr> </thead> <tbody> <tr> <td data-bbox="358 1507 849 1581"><a href="#">SyllabusTemplateDiazMarcosSpan1020W2017.docx</a></td> <td data-bbox="849 1507 1328 1581">SyllabusTemplateDiazMarcosSpan1020W2017.docx</td> <td data-bbox="1328 1507 1430 1581">Syllabus</td> </tr> </tbody> </table>	Attachment Link	File Name	File Type	<a href="#">SyllabusTemplateDiazMarcosSpan1020W2017.docx</a>	SyllabusTemplateDiazMarcosSpan1020W2017.docx	Syllabus		
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<b>COMMENTS / APPROVALS</b>	
<b>Committee Sign-Off Date</b>	



**Comments  
& Approvals  
Log**

Stage	Name	Time Stamp	Status	F_CommitteeSignOff	Comments
Start	Ana Maria Diaz-Marcos	09/13/2016 - 09:15	Submit		We are requesting a CHANGE IN TITLE (keeping the same course number) that better describes the course contents and we are also requesting to include a NEW COURSE DESCRIPTION as the current one is very short and does not represent the variety of topics covered in this class.
Literatures, Cultures and Languages	Philip W Balma	09/19/2016 - 19:49	Approve		This proposed revision to SPAN 1020W was approved at the departmental level by the LCL C&C committee on Monday Sept 19. My only comment for the author is that it would be best to include the new course title in the sample syllabus provided.
College of Liberal Arts and Sciences	Pamela Bedore	09/20/2016 - 10:17	Return		Hi Ana Maria and Phillip! I'm returning this course to you based on our email discussions so you can make two changes. On the COURSE INFO page, please choose "yes" in response to "Does the course use an existing number?" You are changing the course number. On the COURSE FEATURES page, please choose "yes" for "Is the course a CLAS Gen Ed Area A-E" question. You can then select where the course should go on the Audit sheet. Let me know if you have questions! Pam
Return	Ana Maria Diaz-Marcos	09/20/2016 - 10:24	Resubmit		Dear Pam and Phillip, Thanks so much for your prompt attention and efficiency! This was kind of confusing at first. I have done the changes: new syllabus, course info and selected categories A and E. I hope this is all correct. Let me know if you need anything else from me. I am trying to get everything done before the course is announced. Regards, Ana
Literatures, Cultures and Languages	Philip W Balma	09/20/2016 - 18:10	Approve		Dear Ana Maria and Pam, thanks for your precision and your diligence in this process. I believe everything is in order now.
College of Liberal Arts and Sciences	Pamela Bedore	09/26/2016 - 17:33	Return		As per email request (9/26/2016), I'm returning the CAR to the proposer for revision. Have fun making some changes, Ana Maria. I'll look forward to the new version.
Return	Ana Maria Diaz-Marcos	09/28/2016 - 15:50	Resubmit		Dear Pamela and Phillip, here is the updated document with the NEW TITLE and NEW DESCRIPTION that we are requesting for this course. Thanks so much for your help and support!
Literatures, Cultures and Languages	Philip W Balma	09/28/2016 - 17:11	Approve		looks good on my end (Phillip)

## SPAN 1020



Fashion, Design, Art & Identity in Spain

### Syllabus – Winter Intersession 2017

Excluding materials for purchase, syllabus information may be subject to change. The most up-to-date syllabus is located within the course in HuskyCT.

#### Course and Instructor Information

**Course Title:** Span 1020: Spain is Different?: Intersections of Film, Fashion, Art and Music in Modern Spain

**Credits:** 3

**Format:** Online

**Prerequisites:** None

**Professor:** Ana Maria Diaz-Marcos

**Email:** Use the Course Message tools for communication. Email me in an emergency:  
ana\_maria.marcos@uconn.edu

**Office Hours/Availability:** For questions, use Course Messages or UConn email. I will respond within 24 hours except weekends and bank holidays that it can take me up to 48 hours.

#### Course Materials

**There are no required text materials for this course. All the lectures, readings and media will be available on HuskyCT.**

**Other:**

Pinterest account: This course will use *Pinterest* in each Module. Please, sign up for a free account before course begins.

- Sign up for a [Pinterest Account](#).
- [Privacy Policy](#).

*Additional course readings and media are available within HuskyCT, through either an Internet link or Library Resources*

## Course Description

This interdisciplinary course invites students to understand the contemporary cultural phenomena of fashion, design, and art in Spain as interrelated, mutually influential and deeply connected to issues regarding politics, society, national identity and culture at large in Spain. We will question and consider “Art” within a multidisciplinary focus and will examine aesthetic human expression taken into consideration a variety of disciplines and theories: from “high” art (architecture and painting), to design (artistic and aesthetic objects), from high fashion (*Haute couture* and fashion illustration) to personal style (textiles, fashion trends, and fashion blogs) and from literature to film, visual arts, advertising and digital products.

The analysis of aesthetics would be a starting point to explore the dynamics of class, gender, ideology and power in Spanish society. This course carries on investigations into the modes of symbolic representation through study of the “Spanish brand” and the different icons associated with the image and representations of Spain and *Spanishness*, thus exploring the creation and circulation of the “Spanish brand” in the global world.

We will study the role of cultural productions such as art, design and fashion in the creation of a national identity but also in the uprising of subcultures and alternative art forms of creativity that attempt to transform the world by appropriating those realities. This course will increase our critical skills towards political and ideological movements and improve our knowledge of foreign cultures thus allowing us to better reflect on our own ones.

## Course Objectives

**By the end of the semester, students should be able to:**

1. Analyze the connections between fashion, design and art in contemporary culture.
2. Explain how fashion, design and art are related to politics, society and culture at large in Spain.
3. Make connections between the concepts of fashion, modernity, democratization, and globalization in the Spanish context.
4. Evaluate images and representations of Spain and investigate the evolution in time of those images and representations.
5. Identify Spanish urban subcultures in democracy and establish a connection to Spanish music, fashion and art.

6. Connect the life and work of Spanish film director Pedro Almodóvar with the cultural and social aspects of the transition to democracy.
7. Compare and contrast a number of important artworks and identify just how these particular works connect with fashion, design and art.
8. Discuss how design is integrated in our daily life and defines our social persona.
9. Identify a complex issue, formulate different points of views and discuss them and present a conclusion.

### Course Outline (and Calendar if Applicable)

December 28:	Presentation and Introduction to Spain.
December 28&30:	Module 1.
December 31&January 4 <sup>th</sup> :	Module 2.
January 5&6:	Module 3.
January 7&8:	Module 4.
January 11&12:	Module 5.
January 13&14:	Module 6.
January 15:	Wrap-up.

### Course Requirements and Grading

#### Summary of Course Grading:

Course Components	Weight
Journal Entries (6)	20%
Discussions (6)	20%
Pinterest Assignments	20%
Quizzes (5)	20%
Essays (4)	20%

#### Grading Scale:

Undergrad

Grade	Letter Grade	GPA
93-100	A	4.0
90-92	A-	3.7
87-89	B+	3.3
83-86	B	3.0
80-82	B-	2.7
77-79	C+	2.3
73-76	C	2.0
70-72	C-	1.7
67-69	D+	1.3
63-66	D	1.0
60-62	D-	0.7
<60	F	0.0

### Due Dates and Late Policy

All course due dates are identified in the Course Schedule. Deadlines are based on Eastern Standard Time; if you are in a different time zone, please adjust your submittal times accordingly. *The instructor reserves the right to change dates accordingly as the semester progresses. All changes will be communicated in an appropriate manner.*

Late Policy: Please, note that **I will reduce your grade by one letter grade for every 24 hours it is late.**

### Feedback and Grades

I will make every effort to provide feedback and grades in **24 hours (except weekends and bank holidays)**. To keep track of your performance in the course, refer to My Grades in HuskyCT.

## Student Responsibilities and Resources

As a member of the University of Connecticut student community, you are held to certain standards and academic policies. In addition, there are numerous resources available to help you succeed in your academic work. Review these important [standards, policies and resources](#), which include:

- The Student Code
  - Academic Integrity

- Resources on Avoiding Cheating and Plagiarism
- Copyrighted Materials
- Netiquette and Communication
- Adding or Dropping a Course
- Academic Calendar
- Policy Against Discrimination, Harassment and Inappropriate Romantic Relationships
- Sexual Assault Reporting Policy

## Students with Disabilities

Students needing special accommodations should work with the University's [Center for Students with Disabilities \(CSD\)](#). You may contact CSD by calling (860) 486-2020 or by emailing [csd@uconn.edu](mailto:csd@uconn.edu). If your request for accommodation is approved, CSD will send an accommodation letter directly to your instructor(s) so that special arrangements can be made. (Note: Student requests for accommodation must be filed each semester.)

Blackboard measures and evaluates accessibility using two sets of standards: the WCAG 2.0 standards issued by the World Wide Web Consortium (W3C) and Section 508 of the Rehabilitation Act issued in the United States federal government." (Retrieved March 24, 2013 from [Blackboard's website](#))

## Software Requirements

The technical requirements for this course include:

- Word processing software
- [Adobe Acrobat Reader](#)
- Reliable internet access

This course is completely facilitated online using the learning management platform, [HuskyCT](#). If you have difficulty accessing HuskyCT, online students have access to the in person/live person support options available during regular business hours from the UITS Husky Tech Help Center: call 860.486-HELP (4357) or email [HelpCenter@uconn.edu](mailto:HelpCenter@uconn.edu). Students also have 24x7 access to live chat, phone and support documents through [www.ecampus24x7.uconn.edu](http://www.ecampus24x7.uconn.edu).

## Help

[Technical and Academic Help](#) provides a guide to technical and academic assistance.

This course is completely facilitated online using the learning management platform, [HuskyCT](#). If you have difficulty accessing HuskyCT, students have access to the in person/live person support options available during regular business hours through [HuskyTech](#). Students also have [24x7 Course Support](#) including access to live chat, phone, and support documents.

## Minimum Technical Skills

To be successful in this course, you will need the following technical skills:

- Use electronic mail with attachments.
- Save files in commonly used word processing program formats.
- Copy and paste text, graphics or hyperlinks.
- Work within two or more browser windows simultaneously.
- Open and access PDF files.

University students are expected to demonstrate competency in Computer Technology. Explore the [Computer Technology Competencies](#) page for more information.

## Evaluation of the Course

Students will be provided an opportunity to evaluate instruction in this course using the University's standard procedures, which are administered by the [Office of Institutional Research and Effectiveness \(OIRE\)](#).

Additional informal formative surveys may also be administered within the course as an optional evaluation tool.

## URBN 2400

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### COURSE ACTION REQUEST

<b>Request Proposer</b>	Glasser
<b>Course Title</b>	City and Community in Film
<b>CAR Status</b>	In Progress
<b>Workflow History</b>	Start > Urban and Community Studies > College of Liberal Arts and Sciences

### COURSE INFO

<b>Type of Action</b>	Add Course
<b>Is this a UNIV or INTD course?</b>	Neither
<b>Number of Subject Codes</b>	1
<b>Course Subject Code</b>	URBN
<b>School / College</b>	College of Liberal Arts and Sciences

Department	Urban and Community Studies
Course Title	City and Community in Film
Course Number	2400
Will this use an existing course number?	No

CONTACT INFO	
Initiator Name	Ruth Glasser
Initiator Department	URBAN STUDIES PROGRAM
Initiator NetId	rug02003
Initiator Email	<a href="mailto:ruth.glasser@uconn.edu">ruth.glasser@uconn.edu</a>
Is this request for you or someone else?	Myself
Does the department/school/program currently have resources to offer the course as proposed?	Yes

COURSE FEATURES	
Proposed Term	Spring
Proposed Year	2018
Will this course be taught in a language other than English?	No
Is this a General Education Course?	Yes
Content Area 1 Arts and Humanities	Yes
Content Area 2 Social Sciences	No
Content Area 3 Science and Technology (non-Lab)	No
Content Area 3 Science and Technology (Lab)	No
Content Area 4 Diversity and Multiculturalism (non-International)	No
Content Area 4 Diversity and Multiculturalism (International)	No
Is this course in a College of Liberal Arts and Sciences General Education Area A - E?	Yes



<b>Specify General Education Areas</b>	Area A: Arts
<b>General Education Skill Code</b>	
<b>Number of Sections</b>	1
<b>Number of Students per Section</b>	20-30
<b>Is this a Variable Credits Course?</b>	No
<b>Is this a Multi-Semester Course?</b>	No
<b>Credits</b>	3
<b>Instructional Pattern</b>	The course will initially be done as a classroom course but will subsequently be converted to an on-line offering.

<b>COURSE RESTRICTIONS</b>	
<b>Prerequisites</b>	None
<b>Corequisites</b>	None
<b>Recommended Preparation</b>	None
<b>Is Consent Required?</b>	No Consent Required
<b>Is enrollment in this course restricted?</b>	No

<b>GRADING</b>	
<b>Is this course repeatable for credit?</b>	No
<b>What is the Grading Basis for this course?</b>	Graded
<b>Will the course or any sections of the course be taught as Honors?</b>	No

<b>SPECIAL INSTRUCTIONAL FEATURES</b>	
<b>Do you anticipate the course will be offered at all campuses?</b>	No
<b>At which campuses do you anticipate this course will be offered?</b>	Waterbury
<b>If not generally available at all campuses, please explain why</b>	Initially the course will be available at Waterbury but subsequently it will be available to all campuses as an on-line offering.

Will this course be taught off campus?	No
Will this course be offered online?	Yes

<b>DETAILED COURSE INFO</b>	
<b>Provide proposed title and complete course catalog copy</b>	URBN 2400: City and Community in Film: Aesthetics, history, and contemporary relevance of American films that feature the urban, suburban, and/or small town landscape as a major 'character' shaping plot and story. Students will 'read' films closely as texts that make meaning through a range of tools, including narrative, mise-en-scene, editing, camera work, and genre conventions.
<b>Reason for the course action</b>	Creation of another course on the 2000 level, current underrepresented in the Urban and Community Studies program, creation of a Content Area One A course, also an underrepresented area both on the Waterbury campus and throughout the University of Connecticut in general.
<b>Specify effect on other departments and overlap with existing courses</b>	I don't believe this course will have an effect on other departments. There may be a slight overlap with courses offered sporadically at the UConn/Waterbury campus such as DRAM 1110: Introduction to Film or DRAM 4151, The American Film [the latter course has not been an offering on the Waterbury campus]
<b>Please provide a brief description of course goals and learning objectives</b>	Learning objectives for the course will include the following: <ul style="list-style-type: none"> <li>o Students will master the tools that will enable them to critically assess film craft including narrative structure, mise-en-scene, cinematography, and editing, and how those elements of film craft create and manipulate meaning. Students will reflect their abilities with these tools back in class participation, their oral reports, and final papers [see Course Components, below].</li> <li>o Students will master key points about the history, politics, economics, and culture of the cities and towns under discussion or the types of places under discussion [such as small towns], and thus be able to articulate how films respond to, reflect, reinterpret and even influence these places. Students will reflect back these key points in class participation, oral presentations, midterm and final exams, and final papers [see Course Components, below].</li> <li>o Students will compare and contrast films that relate to the semester's overall theme, analyzing how different time periods and their values and concerns, technical and sociological changes in the film industry, and other factors have influenced the films themselves as products. Students will reflect back these key points in class participation, midterms, final exams, and final papers, [see Course Components, below].</li> <li>o Students will overall, through the above activities, gain a sense of how they themselves are influenced in their perceptions of actual cities, suburbs, and/or towns and other types of community through the portrayal of these places in the mass medium of film. The visual/media literacy gained through this course will help students tease apart their actual experiences of and thoughts about their ability to work within and improve communities from the powerful effects of those media influences. For example, what is the difference between "the city" as an icon and setting in mass media portrayals and the city students will or have lived in, visited, gone to school in, or worked in?</li> </ul>
<b>Describe course assessments</b>	Course Components Assignments and Point Values: [to be revised for on-line version] 15 points: Participation: Coming to class on time and prepared for discussion, active participation in discussion that reflects reading and viewing. [This will be folded into the weekly reading/viewing responses in the on-line version of the class] 25 points: Weekly Reading/Viewing Responses: HuskyCT blog posts on reading/viewing done for class. 15 points: Introduction/Facilitation- Class Movie: An oral report that frames one of the assigned class movies and facilitation of a class discussion analyzing it [to be done as short videos in the on-line version] 30 points: Research/Final Paper: Screening and evaluation of a cluster of 5 movies that are relevant to a specific city, time period, or genre related to this version of the course, which will culminate in a 10-12 page analytical essay. 15 points: Final Presentation: Oral presentation of your work for the final paper, to be done during the final exam period in lieu of a final exam [to be done either as a 1-time in-person meeting or as short videos in on-line version of the class]
<b>General Education Goals</b>	1. Become articulate: URBN 2400 gives students two opportunities to present materials orally before other class members, one based on a movie viewed for the class, the other based on a series of movies of their own choosing that dovetail with the semester's theme. These presentations will be done in person in the initial classroom offering and then in an equivalent presentation of two short videos in the on-line version. It also emphasizes articulation through writing in weekly writing assignments and a 10-12 pp final paper. 2. Acquire intellectual breadth and versatility: The course offers a cross-disciplinary study of film through aesthetic analysis, historical contextualization, comparisons with literary sources, photography, and visuals/writing in other media. Students will also, through multi-disciplinary reading [described above under Academic Merit] gain a deeper understanding of the historical development and current state of the cities, suburbs, and/or towns under discussion within the particular semester's theme, contrasted with the often wishful, nostalgic, or sinister portrayals in the media of film, fiction, and memoir. They will be able to compare and contrast multiple and

	<p>multi-media portrayals of the places under discussion. 3. Acquire critical judgment: The course's foundational premise is that films are layered technical productions that manipulate viewers' emotions and interpretations. Much of the semester will be spent learning about and analyzing those techniques and applying them to course films to demystify them and create an awareness of just how the viewers are being manipulated. 4. Acquire moral sensitivity: Through ongoing discussion of the city, suburb, and/or small town as a mental construction as well as as a physical place, students will learn about the ambivalent and varying values attached to such places by those who study them, write about them in fiction, and fictionalize them in feature films. 5. Acquire awareness of their era and society: Students will study the historical context of films produced in different eras and will write their papers on films of more recent decades, comparing and contrasting the historical events, mores, and values of modern times with those of the past. Through the course's chronological trajectory, they will also come to understand that cities, suburbs, and towns have shifting meanings depending upon the historical time period and its particular collective values and anxieties. 6. Acquire consciousness of the diversity of human culture and experience: By exposing students to films of diverse eras, regions, and genres, and accompanying them with history, fiction, and other forms of expression, students will garner a sense of the broad and multiple meanings attached by different people to concepts such as 'city', 'suburb', and 'town.' 7. Acquire a working understanding of the processes by which they can continue to acquire and use knowledge: Students will learn how to analyze films, using specific aesthetic tools such as narrative construction, camera movement, and editing, and they will apply these tools to their study of films both within the course and of their own choosing. They will learn how to research the historical and production contexts of the films they are presenting in oral reports and writing about for their final papers. These analysis and research skills will be valuable well beyond the semester in which the course will take place.</p>									
<p><b>Content Area: Arts and Humanities</b></p>	<p>b. Specify a CLAS area, A-E: A c. Provide justification for inclusion in CLAS area, A-E: (Please consult CLAS guidelines for areas A-E.) Arts and Humanities courses should provide a broad vision of artistic and humanistic themes. Guided by trained and experienced artists, designers, musicians, playwrights, actors, writers and scholars, courses in Content Area 1 enable students to explore their place within the larger world so that they, as informed citizens, may participate more fully in the rich diversity of human values and practices. Education in the arts and humanities challenges students by introducing them to ideas rooted in evaluation, analysis, creative thought, ambiguity, and knowledge framed by process, context and experience. This course is being taught by a scholar who has training in Arts and Humanities subject matter and methodology [see Proposer Information, below] The broadly-based Content Area 1 category of Arts and Humanities includes study in many different aspects of human endeavor. In areas traditionally included within the Arts, students explore modes of aesthetic, historical and social expression and inquiry in the visual arts, multimedia arts, the dramatic arts, music and/or analytical and creative forms of writing. Students come to appreciate diverse expressive forms, such as cultural or symbolic representations, belief systems, and/or communicative practices, and how they may change over time. In areas traditionally included within the Humanities, students engage in modes of inquiry relating to history, philosophy, communication, theology or culture. This course focuses on film as an expressive communication medium and the ways in which film expression changes over time. Criteria: Courses appropriate to this category introduce students to and engage them in at least one of the following: – Investigations and historical/critical analyses of human experience: The course is grounded on an inquiry into the nature of cities, suburbs, and/or towns as both categories of lived experience and concepts with symbolic value, represented in film and other media. – Inquiries into philosophical and/or political theory; – Investigations into cultural or symbolic representation as an explicit subject of study: The course 'unpacks' the layers of film technique that manipulate viewers' emotional reactions and interpretations, demystifying films for students and teaching students to analyze films on the basis of narrative construction, camera work, editing, and other categories of aesthetic analysis. As an Urban and Community Studies course, it will teach students to bring to bear their understanding of such film techniques on how movies have shaped their perceptions of cities, suburbs and/or towns, and how filmic portrayals of communities often reflect collective anxieties about what 'community' is or should be. – Comprehension and appreciation of written, visual, multi-modal and/or performing art forms: Through this course, students come to appreciate films as complex systems of meaning that don't just have entertainment value but reflect a multitude of viewpoints on places and their values. – Creation or reenactment of artistic works culminating in individual or group publication, production or performance. Courses bearing 3 or more credits in this category must be supplemented by written, oral and/or performative analysis or criticism. Students will each do an oral report on a class film, a 10-12 pp. research paper based on a viewing of at least 5 additional films, and will do an oral report on their research paper.</p>									
<p><b>Syllabus and other attachments</b></p>	<table border="1"> <thead> <tr> <th data-bbox="430 1587 609 1654">Attachment Link</th> <th data-bbox="609 1587 966 1654">File Name</th> <th data-bbox="966 1587 1430 1654">File Type</th> </tr> </thead> <tbody> <tr> <td data-bbox="430 1654 609 1722"></td> <td data-bbox="609 1654 966 1722">Prototype syllabus URBN 2400</td> <td data-bbox="966 1654 1430 1722">Syllabus</td> </tr> <tr> <td data-bbox="430 1722 609 1797"></td> <td data-bbox="609 1722 966 1797">Course Proposal hard copy with dates</td> <td data-bbox="966 1722 1430 1797">Other</td> </tr> </tbody> </table>	Attachment Link	File Name	File Type		Prototype syllabus URBN 2400	Syllabus		Course Proposal hard copy with dates	Other
Attachment Link	File Name	File Type								
	Prototype syllabus URBN 2400	Syllabus								
	Course Proposal hard copy with dates	Other								

COMMENTS / APPROVALS						
Committee Sign-Off Date						
Comments & Approvals Log	Stage	Name	Time Stamp	Status	F_CommitteeSignOff	Comments
	Start	Ruth Glasser	09/30/2016 - 12:20	Submit		The course proposal and syllabus were reviewed and approved by the UCS Curriculum Committee on 9/22/16. The materials were reviewed and approved by the general faculty on 9/27/16.
	Urban and Community Studies	Edith Barrett	09/30/2016 - 12:47	Approve	9/27/2016	The proposal has been through the UCS curriculum committee and approved by the faculty.

**URBN 2400: City and Community in Film**  
 Dr. Ruth Glasser  
 University of Connecticut/Waterbury Campus

**Generic Course Description:** Film is a powerful and important contemporary medium that initially emerged as an industry and entertainment medium within urban areas before spreading to other types of communities. Films often reflect urban, suburban, and/or small town themes and project powerful images of cities and other types of communities to their inhabitants as well as to those who have never visited them. Films also frequently embody our collective anxieties and hopes about cities, suburbs, and towns of the past, present, and future.

This course will explore the aesthetics, history, and contemporary relevance of American films which feature the urban, suburban, and/or small town landscape as protagonist or at least a major ‘character’ shaping plot and story. This roughly chronological survey will explore the context in which individual films were produced and how they reflect and reshape actual community events and processes within their own aesthetic conventions. Students will also ‘read’ films closely as texts that make meaning through a range of tools, including narrative, mise-en-scene, editing, camera work, and genre conventions. The exploration of content and context may focus on particular places [New York and Los Angeles, Boston and Baltimore have been paired focuses for previous versions of this course when it was taught as a special topics course] or more generically upon cities, suburban communities, or small towns, and may include various genres of feature films, documentaries, experimental films, etc. Texts will include those directly related to film aesthetics as well as draw from a number of other disciplines including the following: architecture, urban planning, history, memoir, travelogue, and fiction.

In its classroom version, URBN 2400 will be taught as a once a week seminar, with approximately one-third of the class devoted to screening time and two-thirds of the class devoted to student presentations and guided discussions on both the films and the readings and the relationships between them. Towards the end of the semester, students will screen movies entirely or partially during their own time

outside of class, unless the course can be organized to provide a lab section or other extra time for film screenings.

Learning objectives for the course will include the following:

- Students will master the tools that will enable them to critically assess film craft including narrative structure, mise-en-scene, cinematography, and editing, and how those elements of film craft create and manipulate meaning. Students will reflect their abilities with these tools back in class participation, their oral reports, and final papers [see Course Components, below].
- Students will master key points about the history, politics, economics, and culture of the cities and towns under discussion or the types of places under discussion [such as small towns], and thus be able to articulate how films respond to, reflect, reinterpret and even influence these places. Students will reflect back these key points in class participation, oral presentations, midterm and final exams, and final papers [see Course Components, below].
- Students will compare and contrast films that relate to the semester's overall theme, analyzing how different time periods and their values and concerns, technical and sociological changes in the film industry, and other factors have influenced the films themselves as products. Students will reflect back these key points in class participation, midterms, final exams, and final papers, [see Course Components, below].
- Students will overall, through the above activities, gain a sense of how they themselves are influenced in their perceptions of actual cities, suburbs, and/or towns and other types of community through the portrayal of these places in the mass medium of film. The visual/media literacy gained through this course will help students tease apart their actual experiences of and thoughts about their ability to work within and improve communities from the powerful effects of those media influences. For example, what is the difference between "the city" as an icon and setting in mass media portrayals and the city students will or have lived in, visited, gone to school in, or worked in?

### Course Components

#### **Assignments and Point Values: [to be revised for on-line version]**

15 points: **Participation:** Coming to class on time and prepared for discussion, active participation in discussion that reflects reading and viewing. *[This will be folded into the weekly reading/viewing responses in the on-line version of the class]*

25 points: **Weekly Reading/Viewing Responses:** HuskyCT blog posts on reading/viewing done for class.

15 points: **Introduction/Facilitation- Class Movie:** An oral report that frames one of the assigned class movies and facilitation of a class discussion analyzing it *[to be done as short videos in the on-line version]*

30 points: **Research/Final Paper:** Screening and evaluation of a cluster of 5 movies that are relevant to a specific city, time period, or genre related to this version of the course, which will culminate in a 10-12 page analytical essay.

15 points: **Final Presentation:** Oral presentation of your work for the final paper, to be done during the final exam period in lieu of a final exam [to be done either as a 1-time in-person meeting or as short videos in on-line version of the class]

### **Specific Course Description [Small Town Version]:**

“Small-Town America is an ideological construct that has been culturally conditioned and shaped. The influence of the “outside reality” ...on this construct has been selective: Artists choose elements from reality and rearrange them to fit a model (often a myth) they hold about a social phenomenon. The links between actual small towns and their cinematic images are therefore indirect and complex.” (Emmanuel Levy) <sup>1</sup>

This is a course about the small town as depicted in film. As Emmanuel Levy observes, film portrayals of small towns are not neutral, but are products of collective fantasies about what we as Americans think small towns are or should be.

In both the United States and Europe since the early 19<sup>th</sup> century and the dawn of the Industrial Revolution, the small town has been held up by many as an ideal place to live, counterposed against the big ‘evil’ city. But the film industry itself is an outgrowth of the Industrial Revolution and its products—movies—are largely created by urbanites in urban areas. Thus films about small towns often reflect the tensions between the city and the country [and sometimes the suburbs] as ideal or as alienating communities. We will explore these tensions and their many manifestations in a series of American films from the 1940s to the 1990s.

This course will focus on films that are what Thomas Halper and Douglas Muzzio call: “ ‘small town-centered;’ that is, the small town actively participates in shaping character and plot, rather than ‘small town-set’, where the substitution of another background locale would only alter the details.”<sup>2</sup> In each of the movies, the town itself could almost be considered a character in its own right. All of the films are fictional and based in the United States—at least within the plot of the movie!<sup>3</sup>

One of the focuses of the course will be an exploration of Main Street—the American downtown so idealized by cultural figures from film director Frank Capra to movie and theme park producer Walt Disney. It could be argued that Main Street is the emblem of the American small town, and that the small town has itself become a symbol of an increasingly elusive and problematic ‘real America.’ Thus, the course will contrast depictions of Main Street/downtown in the movies with their historical and contemporary realities and their portrayals in fiction, photography, and other media, and discuss how small town movies both articulate and fulfill our longings for community.

The course will also provide you with a technical vocabulary that will allow you to explore how films are constructed and convey their meanings through both general narrative and specifically cinematic

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<sup>1</sup> Emmanuel Levy, *Small Town America in Film* (New York: Continuum, 1991), p. 251

<sup>2</sup> Thomas Halper and Douglas Muzzio, “It’s a Wonderful Life: Representations of the Small Town in American Movies,” *European Journal of American Studies*, 6:1, Spring 2011, pp. 2-3.

<sup>3</sup> Actual locations may be nowhere or everywhere [movie sets or a whole collection of different locations] or places outside the country. In our era of outsourcing, Canada, for example, is a common filming location for movies purportedly based in the United States.

techniques. You will find that your ability to analyze films will increase markedly over the course of the semester!

That technical knowledge, along with the films, readings, and class discussions, will be deployed in a class project, to create an analysis of small town films of the 1990s or the 2000s to complement Emmanuel Levy's decade-by-decade approach. Levy's book ends in the 1980s for the simple reason that it was published in 1991 and has never been updated. In our project, we will imaginatively extend Levy's work to the next two decades.

### Course Texts

**Readings:** [Note: Readings will vary per the semester's theme, but will always include a film aesthetics/analysis text such as Sikov, below]

Books to be purchased for this class are:

- Ed Sikov, *Film Studies: An Introduction* (New York: Columbia University Press, 2010)
- Richard V. Francaviglia, *Main Street Revisited: Time, Space, and Image building in Small-Town America* (Iowa City: University of Iowa Press, 1996)
- Emmanuel Levy, *Small-Town America in Film: The Decline and Fall of Community* (New York: Continuum Publishing Company, 1991)
- Miles Orvell, *The Death and Life of Main Street: Small Towns in American Memory, Space, and Community* (Chapel Hill: University of North Carolina Press, 2012)

Individual book chapters and articles, indicated by \* will be posted on HuskyCT under "Library "Course Overview and Syllabus" or will be available through on-line databases.

### Films:

The movies shown in this course and those you will watch independently [see Assignments, below] will be on reserve in the campus library when not actually being shown for the class. You can also access them, of course, through Netflix, Amazon, or other streaming services. Many will be available through your public library as well. You will be expected to watch them in their entirety at least once, and reflect that thorough viewing in your class discussion and

### Class Rules:

- Come to class on time and prepared to participate in discussions and group activities by doing careful reading and responsive writing.
- If you miss class, be sure to get lecture notes, handouts, and current assignments from a classmate.
- All homework assignments are to be completed on time, unless you make a prior arrangement with me. Otherwise the homework will be graded down or not accepted. Writing assignments will generally be posts on HuskyCT.

- Be courteous to the instructor and your classmates: do not text or web surf during class, and give presenters and classmates your full attention when they are participating in class discussion. *Inattention to these rules of basic courtesy will result in a lowered participation grade.*
- Take notes on lectures as well as useful points made during group work and class discussions. These will all serve you for your writing and your exams.
- Check your UConn e-mail on a regular basis [once or preferably twice a day]. I will use it periodically to communicate with you during the semester, and given the weather and other factors, there may be sudden changes.
- Be sure you know how to use the HuskyCT website, as many of our readings will be available only through this site. If you have questions about the site, make sure you check with library staff or the HuskyCT Help Desk *before* the first Husky reading assignment is due. **I highly recommend that you print out these readings, mark them up, and have them on hand for class discussion.**
- Be aware of the rules governing academic misconduct. See the student code at [dosa.uconn.edu](http://dosa.uconn.edu) and know the following:

Academic misconduct is dishonest or unethical academic behavior that includes, but is not limited, to misrepresenting mastery in an academic area (i.e. cheating), intentionally or knowingly failing to properly credit information, research or ideas to their rightful originators or representing such information, research, or ideas as your own (i.e. plagiarism).

A student who knowingly assists another student in committing an act of academic misconduct shall be equally accountable for the violation, and shall be subject to the sanctions and other remedies described in the Student Code.

Depending on the act, a student could receive an F grade on the test/assignment, F grade for the course, and could be suspended or expelled from the University. <sup>4</sup>

Week	Reading	Movie to Be Viewed/Discussed
Week 1: Introduction		First half: "It's a Wonderful Life" (Frank Capra, 1946) 65 min.
Week 2: Small Town Film in the 1940s, Narrative Construction in Film	Levy, Introduction, pp. 15-27, and Ch. 2, pp. 71-108  Orvell, pp. 121-127  Sikov, Ch. 6, pp. 89-102	Second half: "It's a Wonderful Life" (Frank Capra, 1946) 65 min.

<sup>4</sup> University of Connecticut/Waterbury website at <http://waterbury.uconn.edu/academics/plagiarism/prevent.html>)



Week 3: Small Town Film in the 1950s, Mise-en-Scene	Levy, Ch. 3, pp. 109-146 Sikov, Ch. 1, pp. 5-23	"Invasion of the Body Snatchers (Don Siegel, 1956) 80 min.
Week 4: Small Town Film in the 1960s, Camera Movement	Levy, Ch. 4, pp. 147-181 Sikov, Ch. 2, pp. 24-33	First half: "In the Heat of the Night" (Norman Jewison, 1967) 55 min.
Week 5: Small Town Film in the 1960s, Cinematography	*Excerpts from Sinclair Lewis, <i>Main Street</i> (Harcourt, Brace, and Co., 1920)  *Excerpts from Sherwood Anderson, <i>Winesburg, Ohio</i> (B.W. Huebsch, 1919)  Sikov, Ch. 3, pp. 38-52	Second half: "In the Heat of the Night" (Norman Jewison, 1967) 54 min.
Week 6: Small Town Film in the 1970s, Film Editing	Levy, Ch.5, pp. 182-212 Francaviglia, pp. xvii-64 Sikov, Ch. 4, pp. 55-69	First half: "The Last Picture Show" (Peter Bogdanovich, 1971) 59 min.
Week 7: Small Town Film in the 1970s, Film Sound	Francaviglia, pp. 65-129 Sikov, Ch. 5, pp. 74-88	Second half: "The Last Picture Show" (Peter Bogdanovich, 1971) 59 min.
Week 8: Small Town Film in the 1980s, Film Genre	Levy, Ch. 6, pp. 213-250 and Conclusion, pp. 251-264 Sikov, Ch. 10, pp. 143-157	First half: "Back to the Future" (Robert Zemeckis, 1985) 58 min.
Week 9: Small Town Film in the 1980s, Writing a Film Paper	Francaviglia, pp. 130-192 Sikov, Ch. 12, pp. 168-185	Second half: "Back to the Future" (Robert Zemeckis, 1985) 58 min.
Week 10: Small Town Film in the 1990s, The Sunbelt	Orvell, Introduction and Ch. 1, pp. 1-46, Ch 7, pp. 184-214	First half: "The Truman Show" (Peter Weir, 1998) 52 min.
Week 11: April 9 <sup>th</sup> : Small Town Film in the 1990s, the New Urbanism	Orvell, Ch. 2-3, pp. 47-99  *Readings on the New Urbanism, TBD	Second half: "The Truman Show"—51 min.
Week 12: Small Town Film in the 1990s: the Plains	Orvell, Ch. 4, pp. 100-129	" Fargo" (Joel and Ethan Coen, 1996) 98 min.

	*Excerpts from Sinclair Lewis, <i>Babbitt</i> (Harcourt, Brace, and Co., 1922)	
Week 13: Small Town Film in the 1990s: the Midwest	Orvell, Ch. 5-6, pp. 130-183  *Excerpts from Staughton and Helen Lynd, <i>Middletown</i> (Harcourt, Brace, and Co., 1929)	"In and Out" (Frank Oz, 1997) 90 min.
Week 14: Small Town Film in the 1990s: the South	Orvell, Ch. 8 and Conclusion, pp. 184-242  *Eleanor Hersey Nickel, "'But This is the <i>South</i> ': Ambivalent Regionalism in Jan Karon's Mitford Novels," <i>Studies in Popular Culture</i> 32:2, Spring 2010, pp. 17-33  *Excerpts from Fannie Flagg, <i>Welcome to the World, Baby Girl</i> (New York: Random House, 1998)	"Fried Green Tomatoes" (Jon Avnet, 1991) 130 min.
Week 15: Final Exam or Equivalent	Student final papers due	Students present on their essays on 1990s or 2000s film as final exam equivalent

### Guidelines for Film Analysis/Oral Presentations

- Setting-- in what time and place is this film supposed to be set?
- Context of creation—sociological/historical—what of significance was happening in the United States that might have had a bearing on this film? In what ways?
- Context of creation—commercial-- which studio or company produced the movie, who directed it? Did anything notable happen during the making of this movie, from inception to final production? Were there any technical innovations during the era that influenced the stylistics of the movie?
- Context of reception—How popular was this movie with the general public? Was it nominated for/did it receive major awards? What did a major critic think [e.g. *NY Times* reviewer]?

- Intertextual—does this film refer to other films or cultural products in some way? How? [include a consideration of how fits in with director’s other work or the apparent genre of the film--melodrama, comedy, etc]
- Extratextual associations—what associations do people have today with this movie and why [e.g. “It’s a Wonderful Life” is commonly thought of as a Christmas movie...]
- Structural—what are the film’s pieces or segments, how are they put together—i.e., how is this story told, what do you know when [and to what effect?]
- Characters—who are the major characters and what do they stand for? Are they recognizable types and if so, which ones?
- Conflict, contradictions and tensions—what opposing ideas or values or dilemma is the film trying to resolve, through the characters or otherwise? How do they get expressed and how resolved?
- Where was the film shot? If in a studio, what do we know about the set and its creation? If not in the studio, what location or locations were used?
- In either case, how does the small town get spatially articulated in the film, that is, how do we get a feel for the spatial dimensions and components of the town, how is this portrait built visually within the film? Are these components themselves common types or unusual in some way within the usual run of small town movies? [E.g. train stations are common in small town movies—though they may be used in different ways—but quarries are not]
- Stylistics—what can you say about the soundtrack, the camerawork, the editing, the set, and the costuming of the characters? Are there recurrent visual or auditory motifs in this movie, and what do they signify?
- How critical or celebratory is the film, overall, of small town life? What is small town life being opposed to [big city, suburb, something else] and how is that opposition articulated?]
- Themes and values—what are the dominant themes and values expressed by the movie [and how expressed] and how do they mirror or challenge general values of the era?

### Final Project Writing Guidelines

The final project for this class, as you know, will be a piece of writing on small town films in the 1990s or the 2000s, patterned after the chapters in Emmanuel Levy’s book, *Small-Town America in Film*. For this assignment you will need to choose and view 5 small town films of the 1990s or of the 2000s. Please discuss your film choices with me before getting to work on them.

- Carefully read Sikov, Ch. 12, “Putting it Together: A Model 8- to 10- Page Paper.”

- Reread the class “Guidelines for Film Analysis/Oral Presentations,” above, to help guide you to a rigorous analysis of your chosen films
- Reread Levy’s introduction to the book and make note of the different tools he uses to analyze the movies; you will be applying his tools to this project.
- Reread a chapter from the book to remind yourself how Levy applies these tools to a discussion of actual films in a decade, and how he organizes his chapters.
- Read over all the movie descriptions in the HuskyCT journal entries to get a sense of the popularity and critical acclaim of the different films and what types of genres, themes, characters, storylines, stylistic conventions, and other items discussed by Levy seem to characterize the decade [you may have to do a bit more research on some of the movies if the posted descriptions don’t give you complete enough information].
- Sketch out an outline of your paper, including what films you will be discussing in depth as emblems of the decade’s trends.
- Do some background research on what was happening politically and socially in the decade that helps to contextualize the films, using at least 5 peer-reviewed scholarly sources.
- Do some background research on film industry trends during the 1990s that might have affected the kinds of films that came out during the decade and how people got access to them. These can be a combination of peer-reviewed scholarly sources, trade journals, newspaper reports, etc.
- Write a paper of 10-12 pp length, double-spaced in a standard 12-point font such as Times New Roman. The paper will include APA citations and an APA-formatted list of references at the end. The final paper will be due on the date of the final exam, when you will be presenting the results of your research to the rest of the class. I would like, however, to see a working draft of it at least 2 weeks beforehand as well as making sure that these other tasks described above take place in a timely fashion.

## **UCS Change Major**

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### **Proposal to Change a Major**

Last revised: September 24, 2013

1. Date: *September 8, 2016*
2. Department or Program: *Urban and Community Studies*
3. Title of Major: *Urban and Community Studies*
4. Effective Date (semester, year): *Fall 2017*

(Consult Registrar’s change catalog site to determine earliest possible effective date. If a later date is desired, indicate here.)

5. Nature of change: *Add INTD 3590 (Interning in the City) as an option with URBN 4000 (Understanding Your Community).*

## Existing Catalog Description of Major

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### Requirements of the major

1. [URBN 2000](#), [4000/W](#)
2. Three of the following with no more than one per department (crosslisted courses count towards the non-URBN department): [ECON 2439](#), [2456](#); [GEOG/URBN 3200](#); [GEOG 2000](#), [2400](#), [4210](#); [HIST/URBN 3541](#); [HIST 3554](#); [HIST/AFRA 3564](#); [HIST 3674/LLAS 3220](#); [POLS 3842](#) or [PP 3031](#); [POLS/URBN 3632/W](#); [PP 4034](#); [SOC 3901/URBN 3275](#); [SOC 3425](#); [3911](#); [URBN 3000](#).
3. One of the following: [ECON 2327](#); [GEOG 2500](#), [3500Q](#); [POLS 2072Q](#); [PP/URBN 2100](#); [PP 3010](#); [SOC 3201](#); [STAT 2215Q](#); [URBN 2301Q](#), [2302](#).
4. Two additional courses selected from Group 2, Group 3, or the following list:
  - o [ANTH 3150](#);
  - o [ECON 2328](#), [2431](#), [3431](#); [ECON/URBN 3439](#);
  - o [EDLR 3547/W](#);
  - o [ENGL 3235W](#);
  - o [GEOG 4200W](#);
  - o [HIST 3102](#), [3520](#); [HIST 3530/AASI 3578](#); [HIST/AFRA/HRTS 3563](#); [HIST/AFRA 3568](#); [HIST/URBN 3650](#);
  - o [HDFS 2001](#), [3110](#), [3510](#), [3530](#), [3540](#);
  - o [INTD 3584](#);
  - o [LLAS 3270/POLS 3662](#);
  - o [POLS/AFRA 3642](#); [POLS/HRTS 3212](#); [POLS 2622](#), [3406](#), [3617](#), [3847](#);
  - o [PP 3001](#), [3020](#), [4033](#); [PP/AFRA 3033/POLS 3633](#);
  - o [SOC/HRTS 3429](#); [SOC 3459/HDFS 3240](#); [SOC 2301](#), [3501](#), [3521](#), [3601](#), [3907](#); [SOC/AFRA/HRTS 3825](#); [SOC 3903/URBN 3276](#);
  - o [URBN 3981/3991](#) (3 credits combined) or [INTD 3594](#); [URBN 3993](#), [3995](#), [3998](#), [4497W](#), [4999](#).

## Proposed Catalog Description of Major

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### Requirements of the major

1. [URBN 2000](#), and either [4000/W](#) or [INTD 3590](#)
2. Three of the following with no more than one per department (crosslisted courses count towards the non-URBN department): [ECON 2439](#), [2456](#); [GEOG/URBN 3200](#); [GEOG 2000](#), [2400](#), [4210](#); [HIST/URBN 3541](#); [HIST 3554](#); [HIST/AFRA 3564](#); [HIST 3674/LLAS 3220](#); [POLS 3842](#) or [PP 3031](#); [POLS/URBN 3632/W](#); [PP 4034](#); [SOC 3901/URBN 3275](#); [SOC 3425](#); [3911](#); [URBN 3000](#).
3. One of the following: [ECON 2327](#); [GEOG 2500](#), [3500Q](#); [POLS 2072Q](#); [PP/URBN 2100](#); [PP 3010](#); [SOC 3201](#); [STAT 2215Q](#); [URBN 2301Q](#), [2302](#).
4. Two additional courses selected from Group 2, Group 3, or the following list:
  - o [ANTH 3150](#);
  - o [ECON 2328](#), [2431](#), [3431](#); [ECON/URBN 3439](#);
  - o [EDLR 3547/W](#);

- ENGL 3235W;
- GEOG 4200W;
- HIST 3102, 3520; HIST 3530/AASI 3578; HIST/AFRA/HRTS 3563; HIST/AFRA 3568; HIST/URBN 3650;
- HDFS 2001, 3110, 3510, 3530, 3540;
- INTD 3584;
- LLAS 3270/POLS 3662;
- POLS/AFRA 3642; POLS/HRTS 3212; POLS 2622, 3406, 3617, 3847;
- PP 3001, 3020, 4033; PP/AFRA 3033/POLS 3633;
- SOCI/HRTS 3429; SOCI 3459/HDFS 3240; SOCI 2301, 3501, 3521, 3601, 3907; SOCI/AFRA/HRTS 3825; SOCI 3903/URBN 3276;
- URBN 3981/3991 (3 credits combined) or INTD 3594; URBN 3993, 3995, 3998, 4497W, 4999.

## **Justification**

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1. Reasons for changing the major: *The purpose of URBN 4000 is to insure that UCS majors have a community-based capstone experience. In URBN 4000 students work as a team with a client to address an urban issue. INTD 3590 is a 9-credit hour internship that is part of the Urban Semester program. For 27.5 hours a week (378 hours for the semester) students intern in a Hartford-based non-profit or government agency. They gain experience in addressing urban issues from an on-the-ground perspective. Students accomplish the same learning objectives in both classes, so the faculty is very comfortable allowing either course to fulfill the capstone experience. As one faculty member said, "If Urban Semester does not count as a capstone experience, I don't know what does."*

*[Note: Although INTD 3590 is a 9-credit hour course, we propose only that 3 of those credits count toward the major. We are not proposing that the required credits be increased. Furthermore, occasionally an Urban Semester student will elect to intern for only 18.5 hrs/week (252 hours) and will earn 6 credits for INTD 3590. We would consider either as fulfilling the major capstone requirement.]*

2. Effects on students: *Increase options to fulfill requirements. In addition, many students prefer to participate in the Urban Semester Program during the spring semester of their senior year, the same semester they would be enrolled in URBN 4000. Since the Urban Semester Program is a full-time and fee-based Study Abroad program, it is both a challenge in terms of time and cost for students to enroll in URBN 4000 simultaneous to Urban Semester.*

3. Effects on other departments: *None.*

4. Effects on regional campuses: *None. The Urban Semester Program is open to all students, regardless of home campus and regardless their major or college.*

5. Dates approved by

Department Curriculum Committee: *9/7/2016*

Department Faculty: *9/7/2016*

6. Name, Phone Number, and e-mail address of principal contact person: *Edith Barrett, 860-*

## Plan of Study

If the proposed change modifies the requirements of the major, then attach a revised "Major Plan of Study" form to your submission email. *N/A*

### URBAN & COMMUNITY STUDIES FINAL PLAN OF STUDY

Student Name: _____	People Soft ID #: _____
_____	
Catalog Year: _____	Date: _____
_____	
Expected Date of Graduation: _____	

#### Writing Competencies

ENGL 1010 or 1011: \_\_\_\_\_

1000 level of higher W: \_\_\_\_\_

2000 level of higher in major W: \_\_\_\_\_

#### Quantitative Competencies

At least one Q  
in Math or Stat

Q:

Q:

Q:

Second Language: \_\_\_\_\_

#### Content Area One – Arts & Humanities (5 courses, 1 from each area a-d, from 4 different academic units)

A) Arts: \_\_\_\_\_ B) Literature: \_\_\_\_\_ C) History: \_\_\_\_\_

D) Philosophy / Ethical Analysis: \_\_\_\_\_ E) World Cultures: \_\_\_\_\_

#### Content Area Two – Social Sciences (2 courses from 2 different academic units)

(1) \_\_\_\_\_ (2) \_\_\_\_\_

#### Content Area Three – Science & Technology (2 courses from 2 different academic units, at least 1 must be a lab course)

Laboratory Course: \_\_\_\_\_ Non-Laboratory Course: \_\_\_\_\_

#### Summary of Content Areas One, Two, & Three (List 6 different academic units)

(1) \_\_\_\_\_ (2) \_\_\_\_\_ (3) \_\_\_\_\_

(4) \_\_\_\_\_ (5) \_\_\_\_\_ (6) \_\_\_\_\_

#### Content Area Four – Diversity & Multiculturalism (1 must be international; 1 overlap max with other Content courses)

USA: \_\_\_\_\_ International: \_\_\_\_\_

## Courses for Urban & Community Studies Major

**Required Core**     URBN 2000  
                           URBN 4000 or INTD 3590

**Core Courses** (3 courses from 3 different disciplines)

(1) \_\_\_\_\_  
(2) \_\_\_\_\_  
(3) \_\_\_\_\_

**Methods** (1 course)

(1) \_\_\_\_\_

**Supporting Courses** (2 courses)

(1) \_\_\_\_\_  
(2) \_\_\_\_\_

**Related Courses** (4 courses)

(1) \_\_\_\_\_                      (3) \_\_\_\_\_  
(2) \_\_\_\_\_                      (4) \_\_\_\_\_

### Additional University Requirements

- University requirement for 45 credits at or above 2000 level has been met
  
- University requirement for 120 credits total has been met

I approve the above program: \_\_\_\_\_

\_\_\_\_\_

Major Advisor or Dept. Head Signature

Date

\_\_\_\_\_

Print Advisor's Name

Revised 9/8/2016

## UCS Minor Change

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### Proposal to Change a Minor

Last revised: September 24, 2013

1. Date: *September 8, 2016*
2. Department or Program: *Urban and Community Studies*
3. Title of Minor: *Urban and Community Studies*
4. **Effective** Date (semester, year): *Fall 2017*

(Consult Registrar's change catalog site to determine earliest possible effective date. If a later date is desired, indicate here.)

5. Nature of change: *Add HIST/URBN 3650 (History of Urban Latin America to the minor as options to fulfill Requirement IV.*



## Existing Catalog Description of Minor

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The minor requires passing 15 credits at the 2000 or above level as follows:

1. [URBN 2000](#)
2. Two of the following with no more than one per department (Cross-listed courses count towards the non-URBN department):
  - o [ECON 2439, 2456](#);
  - o [GEOG/URBN 3200](#); [GEOG 2000, 2400, 4210](#);
  - o [HIST/URBN 3541](#); [HIST 3554](#); [HIST/AFRA 3564](#); [HIST 3674/LLAS 3220](#);
  - o [POLS 3632/W](#) or [URBN 3632W](#); [POLS 3842](#) or [PP 3031](#);
  - o [PP 4034](#);
  - o [SOC 3425, 3911](#); [SOC 3901/URBN 3275](#);
  - o [URBN 3000](#).
3. Two additional courses selected from group 2 or the following list:
  - o [ANTH 3150](#)
  - o [ECON 2328, 2431, 3431](#); [ECON/URBN 3439](#);
  - o [EDLR 3547](#);
  - o [ENGL 3235W](#);
  - o [GEOG 2500, 4200W](#);
  - o [HIST 3102, 3520](#); [HIST 3530/AASI 3578](#); [HIST/AFRA/HRTS 3563](#); [HIST/AFRA 3568](#);
  - o [HDFS 2001, 3110, 3510, 3530, 3540](#);
  - o [INTD 3584](#);
  - o [POLS 2622, 3406, 3617, 3847](#); [POLS/AFRA 3642](#); [POLS/HRTS 3212](#); [POLS 3662/LLAS 3270](#);
  - o [PP 3001, 3020, 4033](#); [PP 3033/AFRA 3033/POLS 3633](#);
  - o [SOC/HRTS 3429](#); [SOC 3459/HDFS 3240](#); [SOC 2301, 3501, 3521, 3601, 3907](#); [SOC/AFRA/HRTS 3825](#);
  - o [URBN 3276](#); [URBN 3981/3991](#) (three credits combined) or [INTD 3594](#); [URBN 3993, 3995, 3998, 4999](#).

## Proposed Catalog Description of Minor

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The minor requires passing 15 credits at the 2000 or above level as follows:

1. [URBN 2000](#)
2. Two of the following with no more than one per department (Cross-listed courses count towards the non-URBN department):
  - o [ECON 2439, 2456](#);
  - o [GEOG/URBN 3200](#); [GEOG 2000, 2400, 4210](#);
  - o [HIST/URBN 3541](#); [HIST 3554](#); [HIST/AFRA 3564](#); [HIST 3674/LLAS 3220](#);
  - o [POLS 3632/W](#) or [URBN 3632W](#); [POLS 3842](#) or [PP 3031](#);
  - o [PP 4034](#);
  - o [SOC 3425, 3911](#); [SOC 3901/URBN 3275](#);
  - o [URBN 3000](#).
3. Two additional courses selected from group 2 or the following list:
  - o [ANTH 3150](#)
  - o [ECON 2328, 2431, 3431](#); [ECON/URBN 3439](#);
  - o [EDLR 3547](#);
  - o [ENGL 3235W](#);
  - o [GEOG 2500, 4200W](#);

- HIST 3102, 3520; HIST 3530/AASI 3578; HIST/AFRA/HRTS 3563; HIST/AFRA 3568; HIST/URBN 3650
- HDFS 2001, 3110, 3510, 3530, 3540;
- INTD 3584;
- POLS 2622, 3406, 3617, 3847; POLS/AFRA 3642; POLS/HRTS 3212; POLS 3662/LLAS 3270;
- PP 3001, 3020, 4033; PP 3033/AFRA 3033/POLS 3633;
- SOCI/HRTS 3429; SOCI 3459/HDFS 3240; SOCI 2301, 3501, 3521, 3601, 3907; SOCI/AFRA/HRTS 3825;
- URBN 3276; URBN 3981/3991 (three credits combined) or INTD 3594; URBN 3993, 3995, 3998, 4999.

## Justification

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1. Reasons for changing the minor: *Last year, we added HIST/URBN 3650 to the major. We would like to keep the course options consistent between the major and the minor.*
2. Effects on students: *Increase options to fulfill requirements.*
3. Effects on other departments: *The inclusion of these course will potentially increase the enrollment in the courses. The Department of History initiated the cross-listing the course.*
4. Effects on regional campuses: *Should the course be offered on a regional campus, the addition will increase the pool of interested students.*
5. **Dates approved** by  
 Department Curriculum Committee: *9/7/2016*  
 Department Faculty: *9/7/2016*
6. Name, Phone Number, and e-mail address of principal contact person: *Edith Barrett, 860-570-9029, edith.barrett@uconn.edu*

## Plan of Study

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If the proposed change modifies the requirements of the Minor, then attach a revised "Minor Plan of Study" form to your submission email as a separate document. The plan of study should include the following information:

- A. Near the top of the form:

NOTE: Completion of a minor requires that a student earn a C (2.0) or better in each of the required courses for that minor. A maximum of 3 credits towards the minor may be transfer credits of courses equivalent to University of Connecticut courses. Substitutions are not possible for required courses in a minor.

B. At the bottom of the form:

Name of Student: \_\_\_\_\_

I approve the above program for the Minor in <insert name>

(signed) \_\_\_\_\_ Dept. of <insert name>

## **2016-117 MS in Quantitative Economics**

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### **Request for New/Modified UConn Academic Degree Program or Name Change**

#### **General Information**

Name of proposed academic degree program (If solely a Name Change, indicate old and new names):

Master of Science in Quantitative Economics

Name of sponsoring Department(s):

Economics

Name of sponsoring School(s) and/or College(s):

College of Liberal Arts and Sciences

Campuses (Storrs and/or regional[s]) proposed to offer this degree program:

Storrs

Contact person and contact details:

Chihwa Kao

Professor and Department Head

Department of Economics

University of Connecticut

365 Fairfield Way, U-1063

Storrs, CT 06269-1063

[chih-hwa.kao@uconn.edu](mailto:chih-hwa.kao@uconn.edu)

860-486-4669

Type of Proposal (New/Modified/Name Change/Discontinuation):

New

Type of Program (B.A./B.S./M.S./Ph.D./Certificate, ETC):

M.S.

Anticipated Initiation Date:

Anticipated Date of First Graduation:

Fall of 2017

Spring of 2018

CIP Code:

DHE Code (if available):

### **Submittal Information**

Name of Department Head(s): Chihwa Kao

Department(s): Economics

Signature of Department Head(s):

Date:

Name of Dean: Jeremy Teitelbaum

School/College: College of Liberal Arts and Sciences

Signature of Dean:

Date:

Name of Document Recipient in Provost's Office:

Date:

### **Please include the following applicable documents upon delivery to Provost's Office:**

Course and Curriculum Committee Minutes (One set for all involved departments)

Undergraduate Program Review Committee Minutes (Undergrad Only)

Graduate Faculty Council Executive Committee Minutes (Grad Only; not for the Law School)

Board of Trustees Resolution (Template available on Provost's website)

The Provost's Office will submit the proposal to the Council of Deans, the Board of Trustees, the Advisory Committee on Accreditation (if necessary), and the Board of Regents.

### **Program Proposal Instructions**

Please populate the following fields with all applicable information for your proposed program, modification, or discontinuation. The information below will be shared with the Council of Deans, the Board of Trustees, the Connecticut Board of Regents and the Advisory Committee in Accreditation (if necessary). If you have any questions, please contact the Provost's Office.

Please submit the Program Proposal in WORD format.

Further instructions are available here: <http://policy.uconn.edu/?p=1024>

## CONSENT CALENDAR

Institution: University of Connecticut

Item: Master of Science in Quantitative Economics

Date: September 19, 2016

### **Background & Description**

The demand for master's students with quantitative and programming skills is growing rapidly in many sectors. A recent article in *The Economist* (<http://www.economist.com/news/finance-and-economics/21706505-promise-faster-and-cheaper-path-wall-street-quantum-scholars>) discusses this demand and the ability of masters programs focused on quantitative skills to provide a means of meeting this demand in a timely and cost-effective manner. We propose that the Economics Department enhance its existing master's program offerings with the addition of a new 30-credit program that focuses on the development of quantitative and data analytic skills for use in economic analysis.

A broad feature of the program is that it will emphasize the development of skills in quantitative methods and data analysis, as well as the application of those skills to economic problems. Thus, the training will combine training in economic principles/theory with strong training in quantitative and analytical methods. The program will qualify as a STEM program, thereby contributing to the Next Generation Connecticut initiative to enhance educational opportunities and training in STEM disciplines. It is expected to attract a broad range of students (both domestic and international) who seek to develop quantitative economic skills for use in public and private sectors, including, for example, insurance companies, health care providers, think-tanks, financial consultancies, accounting firms, and academic institutions.

### **Reasons for the Proposed Program/Modification/Discontinuation**

There is a growing consensus within the economics profession (see, for example, <https://bigdataeconometrics.wordpress.com/> and the aforementioned article in *The Economist*) that there is a demand for masters level professionals in economics with strong quantitative skills. Many schools offer a 10-course 30-credit MS program in Quantitative/Applied Economics and Econometrics. These include Georgetown, Johns Hopkins, and Duke, as well as Illinois State, East Carolina, and DePaul. However, there is currently no master's program in Quantitative Economics in Connecticut or nearby. Given its proximity to New York City and Boston, its growing reputation as a top public research institution, and the strengths of its faculty,

UConn seems ideally suited as a place to develop a program of this type. In addition, since several of the courses required for this program would be shared with the existing MA program in Economics that the Department currently offers (which serves a different target population), the new program will be able to offer the desired training in a cost-effective way.

**Curriculum & Program Outline**

The curriculum consists of

- (a) 3 core courses: microeconomics, macroeconomics, mathematical economics;
- (b) 4 required quantitative methods courses focusing on programming and data analysis; and
- (c) 3 elective courses from economics, statistics or mathematics department (e.g., Stat 5361 statistical Computing, Stat 5505 Applied Statistics I, Stat 5605 Applied Statistics II, Math 5800-030 Financial Programming and Modeling, Math 5800-031 Financial Data Mining with Big Data).

The program could be taken either entirely within one calendar year (Option A), or across one academic year plus one additional academic semester (Option B).

**Suggested program: Option A: Fall-Spring-Summer (4-4-2)**

<b>1<sup>st</sup> Semester:</b>	<b>Core</b> Microeconomics	<b>Quantitative Methods</b> Applied Econometrics	<b>Core</b> Mathematical Economics	<b>Quantitative Methods</b> Open-Source Programming
<b>2<sup>nd</sup> Semester:</b>	<b>Quantitative Methods</b> Methods on Big Data Analysis	<b>Quantitative Methods</b> Panel Data Econometrics	<b>Core</b> Macroeconomics	<b>Elective</b> Economics, Statistics, or Mathematics Department
<b>3<sup>rd</sup> Semester:</b>	<b>Elective</b> Economics, Statistics, or Mathematics Department	<b>Elective</b> Economics, Statistics, or Mathematics Department		

**Suggested Program: Option B: Fall-Spring-Fall (4-3-3)**

<b>1<sup>st</sup> Semester:</b>	<b>Core</b> Microeconomics	<b>Quantitative Methods</b>	<b>Core</b> Mathematical Economics	<b>Quantitative Methods</b>
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		Applied Econometrics		Open-Source Programming
<b>2<sup>nd</sup> Semester:</b>	<b>Quantitative Methods</b> Methods on Big Data Analysis	<b>Core</b> Macroeconomics	<b>Quantitative Methods</b> Panel Data Econometrics	
<b>3<sup>rd</sup> Semester:</b>	<b>Elective</b> Economics, Statistics, or Mathematics Department	<b>Elective</b> Economics, Statistics, or Mathematics Department	<b>Elective</b> Economics, Statistics, or Mathematics Department	

**Learning Outcomes**

Students will learn advanced (masters level) principles of economic theory, including microeconomic and macroeconomic theory, to provide the disciplinary understanding needed to evaluate and interpret data and results. In addition, they will learn quantitative methods/tools that can be used to analyze economic and other data, including “big data” (which often raises unique challenges for data management and analysis). The combination of a strong disciplinary grounding in economics and strong quantitative skills will make these students uniquely qualified to work in data analysis in a substantive (rather than simply mechanical) capacity. The goal of the program is to place students in private and public sector jobs that require both critical thinking skills and quantitative economic analysis. Examples include jobs with insurance companies, health care providers, think-tanks, financial consultancies, accounting firms, and academic and other institutions.

**Enrollment & Graduation Projections**

The targeted size is 30 new students per year.

**Financial Resources**

Because the new program will rely on many courses that are already being taught, the additional costs of the program are modest. Some new courses (and the corresponding capacity to teach those courses) are needed, but the bulk of the expertise and resources needed for the program are already available. The main expense is the hiring of one additional full time faculty member (with a teaching load of 4 courses/year) who can teach some of the specialized courses needed for the program. The following summarizes the financial aspects of the program:

**Cost:** One full time faculty hire at a salary of approximately \$120,000 -- \$160,000 (depending on experience), plus benefits, for a total cost of approximately \$300,000 per year.

**Revenue:** 30 students at \$54,000 program tuition (\$18,000 \* 3 semesters), for a total revenue of \$1,620,000 per cohort. This is based on out-of-state tuition since we expect the potential master's students would be primarily out-of-state students (including international students)

<http://bursar.uconn.edu/2015-2016-graduate-tuition-and-fees/>

### **Hidden Costs**

There are no foreseen hidden costs of the program.

### **Hidden Benefits**

The program will provide opportunities to foster closer ties with and support from both industry and alumni.

### **Facilities//Equipment/Library/Special Resources**

No special facilities, equipment or other resources are needed.

### **Program Administration**

The department head and the director of graduate studies will oversee the program.

### **Faculty**

Francis Ahking, Ling Huang, Jungbin Hwang, Chihwa Kao, Hyun Lee, Tom Miceli, Olivier Morand, Kanda Naknoi, Subhash Ray, Kathy Segerson, Jackie Zhao, new hire.

### **Similar Programs in Connecticut or Region**

At UConn, the business analytics and project management program in the business school focuses on the IT machine learning aspect. Our program trains economists who are good in big data econometrics and programming. Also our program is different from the financial mathematics program in the mathematics department. Some of their courses, though, could be helpful to our program.