

*Pam Bedore, Chair*

*March 21st, 2017, 3:30-5:30PM (Oak 408)*

1. **Announcements**
2. **Old Business**

2017 – 49 EVST/EVNS/ENVE 3100 Add course (guest: Juliana Barrett)

2017 – 72 COMM 4640 Add course (guest: Anne Oeldorf-Hirsch)

2017 – 56 COMM 4640W Add course (guest: Anne Oeldorf-Hirsch) (G) (S)

2017 – 67 PP 5303 Add course (guest: Erin Melton)

1. **New Business**

2017 – 73 ARTH/AFRA 3050/W Revise course (guest: Alexis Boylan)

2017 – 74 HEJS/HRTS/DRAM 2203 Revise course (G) (S)

1. **Topics for Discussion**

Dual Degree endorsement (guest: Gustavo Nanclares)

Faculty leadership of interdisciplinary minors (Henning)

CA1 Gen Ed Review (Fairbanks and Ndiaye)

Independent Studies in Minors (Bedore)

Gen Ed Curriculum Revisions (Bedore)

**Proposals:**

2017 – 49 EVST/EVNS/ENVE 3100 Add course (guest: Juliana Barrett)

*Proposed Catalog Copy:*

3100. Climate Resilience and Adaptation: Municipal Policy and Planning

Three credits. Recommended Preparation: NRE 1000, EVST 1000, or ENVE 1000. Open to Juniors or higher. Instructor consent required.

An interdisciplinary study of climate change focusing on the local, municipal scale: impacts, policy, vulnerability and adaptation with emphasis on tools such as vulnerability assessments that help local communities determine priorities for adaptation efforts.

2017 – 72 COMM 4640 Add course (guest: Anne Oeldorf-Hirsch)

*Proposed Catalog Copy:*

COMM 4640: Social Media: Research and Practice

Three credits. Prerequisites: COMM 1000; COMM 1100; COMM 1300; COMM 3100 or 3200 or 3300.

Examines social media from multiple perspectives, including understanding their effects through empirical research and theoretical approaches, as well as practical applications across various contexts.

2017 – 56 COMM 4640W Add course (guest: Anne Oeldorf-Hirsch) (G) (S)

*Proposed Catalog Copy:*

COMM 4640W: Social Media: Research and Practice

Three credits. Prerequisites: COMM 1000; COMM 1100; COMM 1300; COMM 3100 or 3200 or 3300; ENGL 1010 or 1011 or 2011.

2017 – 67 PP 5303 Add course (guest: Erin Melton)

*Proposed Catalog Copy:*

PP 5303 Race and Public Policy

Three credits. Seminar.

This course introduces students to the public policy process using the salient, crossing-cutting cleavage of race.

2017 – 73 ARTH/AFRA 3050/W Revise course (guest: Alexis Boylan)

*Current Catalog Copy:*

ARTH 3050. African American Art Three credits. Prerequisite: Open to sophomores or higher. The artistic and social legacy of African American art from the eighteenth century to the present day.

*Proposed Catalog Copy:*

ARTH/AFRA 3050. African American Art Three credits. Prerequisite: Open to sophomores or higher. The artistic and social legacy of African American art from the eighteenth century to the present day.

2017 – 74 HEJS/HRTS/DRAM 2203 Revise course (G) (S)

*Current Catalog Copy:*

HEJS/HRTS 2203 The Holocaust in Print, Theater, and Film

Three credits. Representations of the Holocaust, including first-hand accounts and documentaries; artistic choices in genre, structure, imagery, point of view, and the limits of representation. CA1 and CA4-INT.

*Proposed Catalog Copy:*

HEJS/HRTS/DRAM 2203 The Holocaust in Print, Theater, and Film

Three credits. Representations of the Holocaust, including first-hand accounts and documentaries; artistic choices in genre, structure, imagery, point of view, and the limits of representation. CA1 and CA4-INT.

**Additional Materials:**

**2017 – 49 EVST/EVNS/ENVE 3100 Add course (guest: Juliana Barrett)**

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| **COURSE ACTION REQUEST** |
| **Request Proposer** | Barrett |
| **Course Title** | Climate Resilience and Adaptation: Municipal Policy and Planning |
| **CAR Status** | In Progress |
| **Workflow History** | Start > Environmental Studies > Environmental Science > Return > Environmental Studies > Environmental Sciences > Civil and Environmental Engineering > Return > Environmental Studies > Environmental Sciences > Civil and Environmental Engineering > College of Liberal Arts and Sciences |

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| **COURSE INFO** |
| **Type of Action** | Add Course |
| **Is this a UNIV or INTD course?** | Neither |
| **Number of Subject Areas** | 3 |
| **Course Subject Area** | EVST |
| **School / College** | College of Liberal Arts and Sciences |
| **Department** | Environmental Studies |
| **Course Subject Area #2** | ENVS |
| **School / College #2** | College of Agriculture, Health and Natural Resources |
| **Department #2** | Environmental Sciences |
| **Course Subject Area #3** | ENVE |
| **School / College #3** | School of Engineering |
| **Department #3** | Civil and Environmental Engineering |
| **Reason for Cross Listing** | This is a multi-disciplinary course cross-listed under Environmental Sciences, Environmental Studies, and Environmental Engineering. Contributions from students studying different aspects of environmental issues are expressly sought. This effort has the full support and involvement of the Directors of all three programs. |
| **Course Title** | Climate Resilience and Adaptation: Municipal Policy and Planning |
| **Course Number** | 3100 |
| **Will this use an existing course number?** | No |

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| **CONTACT INFO** |
| **Initiator Name** | Juliana Barrett |
| **Initiator Department** | DEPARTMENT OF EXTENSION |
| **Initiator NetId** | jub06008 |
| **Initiator Email** | juliana.barrett@uconn.edu |
| **Is this request for you or someone else?** | Myself |
| **Does the department/school/program currently have resources to offer the course as proposed?** | Yes |

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| **COURSE FEATURES** |
| **Proposed Term** | Fall |
| **Proposed Year** | 2017 |
| **Will this course be taught in a language other than English?** | No |
| **Is this a General Education Course?** | No |
| **Number of Sections** | 1 |
| **Number of Students per Section** | 40 |
| **Is this a Variable Credits Course?** | No |
| **Is this a Multi-Semester Course?** | No |
| **Credits** | 3 |
| **Instructional Pattern** | Lectures and Discussion; Campus LID tour |

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| **COURSE RESTRICTIONS** |
| **Will the course or any sections of the course be taught as Honors?** | No |
| **Prerequisites** | None |
| **Corequisites** | None |
| **Recommended Preparation** | NRE 1000 Environmental Science, EVST 1000 Introduction to Environmental Studies or ENVE 1000 Environmental Sustainability |
| **Is Consent Required?** | Instructor Consent Required |
| **Is enrollment in this course restricted?** | Yes |
| **Is it restricted by class?** | Yes |
| **Who is it open to?** | Junior,Senior |
| **Is there a specific course prohibition?** | No |
| **Is credit for this course excluded from any specific major or related subject area?** | No |
| **Are there concurrent course conditions?** | No |
| **Are there other enrollment restrictions?** | No |

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| **GRADING** |
| **Is this course repeatable for credit?** | No |
| **What is the Grading Basis for this course?** | Graded |

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| **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 |
| **If not generally available at all campuses, please explain why** | This is a course focused on local climate adaptation and policy adding a new dimension to the Environmental Studies program. The course will primarily be taught by two faculty from the Dept of Extension who work extensively with local municipalities with guest speakers from various departments.Potentially the course could be available at other campuses in the future. |
| **Will this course be taught off campus?** | No |
| **Will this course be offered online?** | No |

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| **COURSE DETAILS** |
| **Provide proposed title and complete course catalog copy** | 3100. Climate Resilience and Adaptation: Municipal Policy and Planning Three credits. Recommended Preparation: NRE 1000, EVST 1000, or ENVE 1000. Open to Juniors or higher. Instructor consent required. An interdisciplinary study of climate change focusing on the local, municipal scale: impacts, policy, vulnerability and adaptation with emphasis on tools such as vulnerability assessments that help local communities determine priorities for adaptation efforts.  |
| **Reason for the course action** | This new course offers a unique interdisciplinary learning experience for students interested in learning about climate change impacts, how to assess those impacts at the local level and the reality of climate adaptation trade-offs. This course will be a new addition to the Environmental Programs and is a prerequisite for a service learning experience that will aid in work force development. The service learning experience will follow this course in the Spring of 2018 with teams of students assisting local municipalities in the development of adaptation solutions using multidisciplinary approaches. Teaching loads or class sizes in other courses are not expected to change with the addition of this course. This course is being developed and offered to students as part of an initiative funded by the Office of the Provost's Academic Plan for the grant entitled, The UConn Climate Corps: Serving Connecticut's Communities while Providing a Unique Undergraduate Learning Experience. Course enrollment for Fall 2017 will be restricted to 40 students. The course includes several instructional elements that will be most effective with a smaller class. Chief among these are on-line mapping exercises, role playing exercises and small-team projects. This is a multi-disciplinary course cross-listed under Environmental Sciences, Environmental Studies, and Environmental Engineering. Contributions from students studying different aspects of environmental issues are expressly sought. This effort has the full support and involvement of the Directors of all three programs.  |
| **Specify effect on other departments and overlap with existing courses** | This course does not overlap with existing courses and is expected to enhance student learning and career development in the Environmental Studies Program. While climate change science and policy is taught in other courses, this course focuses on climate and adaptation solutions at the local municipal level. |
| **Please provide a brief description of course goals and learning objectives** | Course goals: Students will obtain an understanding of how large-scale environmental problems "translate" to the land use planning and policy. Students will also be introduced to specific skills in mapping and landscape/municipal assessment that will better prepare them for the work force. Learning objectives: - Understand and assess climate change impacts at a regional, state and municipal scale - Understand climate policy and programs at the federal, state and local levels - Understand the relationship of land use to environmental health, and the land use decision making process in the region and state - Understand the economics of land use decisions and policies - Understand what a vulnerability assessment is and how to conduct an assessment. This will include the use of maps, imagery, and land use information - Analyze climate related problems at the local level from interdisciplinary perspectives - Gain an understanding and knowledge of how local governments function and how decisions are made |
| **Describe course assessments** | Midterm Exam - 25% Final Exam - 25% Quizzes - 20% Short writing assignments (1-2pp; 3 required each worth 5%) - 15% Class Participation - 15% |
| **Syllabus and other attachments** |

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| **Attachment Link** | **File Name** | **File Type** |
| [Syllabus- Climate Resilience and Adaptation-Municipal Policy and Planning.docx](https://forms.prod.uconn.edu/feb/secure/org/run/service/ContentStorageService/43748) | Syllabus- Climate Resilience and Adaptation-Municipal Policy and Planning.docx | Syllabus |
| [Draft Readings for Climate Resilience and Adaptation-Municipal Policy and Planning.docx](https://forms.prod.uconn.edu/feb/secure/org/run/service/ContentStorageService/46407) | Draft Readings for Climate Resilience and Adaptation-Municipal Policy and Planning.docx | Other |

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| **COMMENTS / APPROVALS** |
| **Comments & Approvals Log** |

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| **Stage** | **Name** | **Time Stamp** | **Status** | **Committee Sign-Off** | **Comments** |
| Start | Juliana Barrett | 11/29/2016 - 15:00 | Submit |  | Resubmitting this CAR: This is not an INTD course. 11/28/16 |
| Environmental Studies | Mark A Boyer | 11/29/2016 - 15:06 | Approve | 11/29/2016 | Good to go. |
| Environmental Science | Cheryl D Galli | 01/26/2017 - 19:11 | Return |  | Returning form for resubmission to reset workflow. No changes needed at this time. |
| Return | Cheryl D Galli | 01/26/2017 - 19:12 | Resubmit |  | resubmitting to reset workflow -  |
| Environmental Studies | Mark A Boyer | 01/27/2017 - 17:39 | Approve | 1/27/2017 | Good to go still |
| Environmental Sciences | John Volin | 01/27/2017 - 18:07 | Approve | 11/22/2016 | Approved by ENVS Advisory Committee and Director of ENVS |
| Civil and Environmental Engineering | Nicholas Lownes | 02/08/2017 - 11:23 | Return | 2/8/2017 | There are some confusing elements to this CAR: The course number needs to be decided, and the INTD references eliminated, as it is my understanding the course will be offered as a cross-listed course across the three departments with a common number.  |
| Return | Juliana Barrett | 02/10/2017 - 10:09 | Resubmit |  | Course number changed from 3XXX to 3100 and reference to INDT removed from detailed course information.  |
| Environmental Studies | Mark A Boyer | 02/10/2017 - 10:33 | Approve | 2/10/2017 | Let's get this thing done! |
| Environmental Sciences | John Volin | 02/13/2017 - 13:56 | Approve |  | This has been approved by the Environmental Sciences Program. |
| Civil and Environmental Engineering | Nicholas Lownes | 02/13/2017 - 14:06 | Approve | 2/3/2017 | This has been approved by C&C (2/3/17) and CEE faculty (2/8/17), with the edits that have now been implemented. |

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Climate Resilience and Adaptation: Municipal Policy and Planning

Syllabus

Section 1: Climate change issues & trends, from global to local

Week 1: Introduction to class, topic and instructors. Second semester: practicum

Climate change and trends (global, regional, Long Island Sound); natural and human induced changes

Week 2: Terminology: mitigation, adaptation, resilience etc.; Status of countries, U.S. states in adapting to climate change?

Week 3: Priority indicators for New England (air temp, water temp, precipitation, sea level rise, pH, etc.); Climate Change Impacts; Impacts and Scale/Location – global to local (Connecticut)

Week 4: Sea level rise trends and impacts (ecological and economic)- National to Local scale; Increased frequency of nuisance flooding

Week 5: Precipitation, stormwater and flooding (national to local scale); combining SLR and precipitation; LID campus tour

Section 2: Climate change policy and economics

Week 6: Linking Climate Science with Climate Policy: the reality of adaptation decisions

Coastal Storm/Flood Disaster and Emergency Preparedness; Hazard Mitigation Plans; FEMA, NFIP, CRS, alternatives to rebuilding; National to local levels

Week 7: Health, human welfare, environmental justice, legal aspects of climate change (focus on local scale/Connecticut); economics of climate change

Week 8: Climate policy: Roles/responsibilities at federal, state and local levels. The world of local governance in Connecticut, and the major players in the CT Climate scene

Week 9: Municipal Planning – how it works in New England states and specifically in Connecticut;

Land use trends in Connecticut; linking these trends with climate impacts

Week 10: CT ECO/geospatial data use; lidar, etc; Online and paper map reading skills

Week 11: Politics of Climate Adaptation in Connecticut (Boyer)

Week 12: Why is climate adaptation taking a back seat? (Role play exercise will be a part of several classes.)

Week 13: Ethics and climate adaptation policy and decisions;

Vulnerability assessments (What are they and how to do an assessment?)

Week 14: Putting it all together/How the Climate Corps will assist towns/Introduction to the pilot communities for Spring 2018

Climate Resilience and Adaptation: Municipal Policy and Planning

**Draft Readings:**

**Week 1**: Introduction to class, topic and instructors.

Climate change and trends (global, regional, Long Island Sound); natural and human induced changes in the context of the Anthropocene

Readings:

* National climate trends [National Climate Assessment](http://nca2014.globalchange.gov/)
* The Impacts of Climate Change on Connecticut Agriculture, Infrastructure, Natural Resources and Public Health 2010
* Scientific consensus Scientific consensus on climate change: <http://iopscience.iop.org/article/10.1088/1748-9326/11/4/048002>
* Climate change graphics: <http://www.nytimes.com/interactive/2016/08/20/sunday-review/climate-change-hot-future.html?em_pos=medium&emc=edit_sc_20160822&nl=science-times&nl_art=1&nlid=40570241&ref=img&te=1&_r=0>
* [Hey, Earth, welcome to the Human Period](http://www.eenews.net/climatewire/stories/1060042377)
* [Anthropocene story map](http://story.maps.arcgis.com/apps/MapJournal/index.html?appid=d14f53dcaf7b4542a8c9110eeabccf1c)
* Earth Temperature Timeline: <http://xkcd.com/1732/>
* Visualizing climate change <https://www.washingtonpost.com/news/capital-weather-gang/wp/2016/05/10/the-most-compelling-visual-of-global-warming-ever-made/>

**Week 2**: Terminology: mitigation, adaptation, resilience etc.; Status of countries, U.S. states in adapting to climate change?

Readings:

* Connecticut Climate Change Preparedness Plan 2013
* [Adaptation] <http://www.nytimes.com/2016/05/03/us/resettling-the-first-american-climate-refugees.html?smprod=nytcore-ipad&smid=nytcore-ipad-share>. A $48 million grant for Isle de Jean Charles, La., is the first allocation of federal tax dollars to move an entire community struggling with the effects of climate change.
* [Adaptation] [The State of Climate Adaptation in U.S. Marine Fisheries Management](http://r20.rs6.net/tn.jsp?f=001zX8tN8WKBw58Gfg3FblPtzC5yA3MMkII2jWSihZncRgglywv_5ym9Jt3At1IAI3NZLmCJ52OW8qz6LYdE-lj9XGiLtpUrckBPXuwE9mMsylm_ixLOP7KZP8R8zCwahoeJGFZVKTCqsBx7OkWDbLBAj4TYVT84M37ciEw-OPD92HvwK9BPVhBbe45_8qFMYl2o00-I3xe1Wt6gczF16_C2U93qpw8dKCrpwFQHdLfQvbp58ZHrsbDv3oqf71jFh5psmNHB4bONfVx6no3KDjEDpwwU5MCa9nDP0Ko_j8paYonwGYF2qVp3JgPh2OYmmhB0UVi0ZRQxIJMFChQjahewrNdWoxwkmIWlX9UQFzUg7PLZP5sMgbtistkhs-3SggmBlnAjMXuaRCXKtlTKs4F-mxQ9jqEX2ef6jarhbJ7V1LMIqp2-6mDzSHNNsLT8NYhn3Vn3nFrwSZzYd2VZMQTOinRyDFyvbuXbhJ_vPUOlv-SsmD06HUop9D4b4Pcdu71YHZHY8DoFxr3uHodBu2AJsqAxuh6Ra4OcviObCFzTVhIXozHKoIoj6V3eR8TS58thm1722I_EADROc4NbiJ1p7hEbXgSTWI-0Mnjv4g0XfxmbNU_4uJ_lA==&c=M61Yze_QSUbOmauqG6C4WltlUtLLhtvTAA5CBHrQgPZkcvVMwPKd1A==&ch=GsH5ihUb6Lke-61SIyR_YoPqlbKnkTpevMFD0BOjs9S3pQhNnlif4Q==)  presents the results of EcoAdapt's efforts to survey adaptation action in marine fisheries management by examining the major climate impacts on marine and coastal fisheries in the United States and territories, assessing related challenges to fisheries management, and presenting examples of actions taken to incorporate climate considerations into management approaches.

**Week 3**: Priority indicators for New England (air temp, water temp, precipitation, sea level rise, pH, etc); Climate Change Impacts; Impacts and Scale/Location – global to local (Connecticut)

Possible Readings:

* EPA Releases 2016 Climate Change Indicators Report. EPA recently released a report that shows compelling and clear evidence of long-term changes to our climate and highlights impacts on human health and the environment in the United States and around the world. The report, "Climate Change Indicators in the United States," features observed trend data on 37 climate indicators, including U.S and global temperatures, ocean acidity, sea level, river flooding, droughts, and wildfires. To read the report: <https://www.epa.gov/climate-indicators>
* Union of Concerned Scientists – Climate Impacts in New England
* State based climate assessments for New England from Climate Solutions New England (CSNE). The results of our analyses are available on the CSNE website at [www.climatesolutionsne.org/assessments](http://unh.us1.list-manage.com/track/click?u=f961de241cfb5cbfcd3ddf440&id=33d35534d3&e=c3a125e51b)
* [CT-scale impacts] Connecticut’s traditional fishing catch is heading north: <http://ctmirror.org/2016/08/29/beneath-the-waves-climate-change-puts-marine-life-on-the-move/>
* [CT/North Atlantic-scale impacts] Saltier beaches: <https://www.sciencedaily.com/releases/2016/08/160811142647.htm?utm_source=feedburner&utm_medium=email&utm_campaign=Feed%3A+sciencedaily%2Ftop_news%2Ftop_science+%28ScienceDaily%3A+Top+Science+News%29>
* [National-scale impacts] EPA Releases New Online Training Module on “Understanding Climate Change Impacts on Water Resources” <https://www.epa.gov/watershedacademy/understanding-climate-change-impacts-water-resources>
* [Global-scale impacts] <http://e360.yale.edu/feature/will_climate_change_jam_the_global_ocean_conveyor_belt/3030/#.V9F_ckugAP4.email>

**Week 4**: Sea level rise trends and impacts (ecological and economic)- National to Local scale; Increased frequency of nuisance flooding

Readings:

* 12 September 2016, authored by Peter Folger and Nicole T. Carter.: [***Sea-Level Rise and U.S. Coasts: Science and Policy Considerations***](https://www.fas.org/sgp/crs/misc/R44632.pdf)***.***
* NASA SLR animation: <https://www.youtube.com/watch?v=VY_SeZiBcM4>
* Climate related sea-level variations over the past two millennia Andrew C. Kempa,b, Benjamin P. Hortona,1, Jeffrey P. Donnellyc, Michael E. Mannd,
* Martin Vermeere, and Stefan Rahmstorff
* [Flooding of Coast, Caused by Global Warming, Has Already Begun](http://p.nytimes.com/email/re?location=InCMR7g4BCJTYuyKqXu41kYJiF46r3Mr&user_id=ea9a8192073aa2c9933bb57220292879&email_type=eta&task_id=1472991015544233&regi_id=0) BY JUSTIN GILLIS. Scientists’ warnings that the rise of the sea would eventually imperil the United States’ coastline are no longer theoretical. <http://nyti.ms/2ccU1nT>
* Using data from NWF researchers and their affiliate organizations, the authors of the report<<http://www.nwf.org/News-and-Magazines/Media-Center/Reports/Archive/2016/08-16-16-Changing-Tides.aspx>> summarize how both wildlife and local economies in each of the 15 coastal states from Maine to Florida are affected by rising seas.
* When will NYC sink? <http://nymag.com/daily/intelligencer/2016/09/new-york-future-flooding-climate-change.html>
* Nature Climate Change: Mathew E. Hauer1, Jason M. Evans2 and Deepak R. Mishra3. Millions projected to be at risk from sea level rise in the continental United States
* <http://www.rpa.org/spotlight/from-tangier-island-to-long-island-how-will-coastal-communities-adapt-to-sea-level-rise>
* https://www.sciencedaily.com/releases/2016/02/160211192349.htm?utm\_source=feedburner&utm\_medium=email&utm\_campaign=Feed%3A+sciencedaily%2Ftop\_news%2Ftop\_science+%28ScienceDaily%3A+Top+Science+News%29

**Week 5**: Precipitation, stormwater and flooding (national to local scale); combining SLR and precipitation; LID campus tour

Readings:

* NYTimes article: After Louisiana, preparing for the next storm. August 2016. <http://www.nytimes.com/2016/08/24/opinion/after-louisiana-preparing-for-the-next-storm.html?_r=0>
* NYTimes article: Flooding in the south looks a lot like climate change. August 2016. <http://www.nytimes.com/2016/08/17/us/climate-change-louisiana.html?smprod=nytcore-ipad&smid=nytcore-ipad-share>
* http://ctbythenumbers.info/2016/06/19/67000-ct-homes-at-risk-from-hurricane-storm-surges-state-ranks-14th-among-states-under-threat/

**Section 2: Climate Change Policy and Economics**

**Week 6**: Linking Climate Science with Climate Policy: the reality of adaptation decisions

Coastal Storm/Flood Disaster and Emergency Preparedness; Hazard Mitigation Plans; FEMA, NFIP, CRS, alternatives to rebuilding; National to local levels

Readings:

* UC San Diego biologists who examined the biological impact of replenishing eroded beaches with offshore sand found that such beach replenishment efforts could have long-term negative impacts on coastal ecosystems. The scientists, who studied the effects of beach replenishment efforts on the abundance of intertidal invertebrates at eight different beaches in San Diego County, discovered that the movement of sand onto those beaches resulted in a more than twofold reduction in the abundance of intertidal invertebrates after 15 months. <https://www.sciencedaily.com/releases/2016/03/160329141503.htm#.Vvuuo1eVYl4.email>

**Week 7**: Health, human welfare, environmental justice, legal aspects of climate change (focus on local scale/Connecticut); Economics of climate change

Readings:

* The impacts of climate change on human health in the US: a scientific assessment <https://health2016.globalchange.gov/>

**Week 8**: Climate policy: Roles/responsibilities at federal, state and local levels. The world of local governance in Connecticut, and the major players in the CT Climate scene

Readings:

* New models of natural resource governance: <https://www.sciencedaily.com/releases/2016/04/160406181548.htm#.VwY5omFdMtY.email>. [Need to round this out with some more textbook descriptions of federal vs. state vs. local roles & jurisdictions]
* Attorney General George Jepsen today issued the following statement on his participation in a meeting of attorneys general in New York City today to announce a new coalition to curb climate change and release a brief filed in the United States Court of Appeals for the District of Columbia today in support of President Obama's Clean Power Plan rule (March 29, 2016) [couple this with some readings that present a higher-level description of federal vs. state authority to address climate change]

**Week 9**: Municipal Planning – how it works it New England states and specifically in Connecticut;

Land use trends in Connecticut; linking these trends with climate impacts

Readings:

**Week 10**: CT Eco/geospatial data use; lidar, etc; Online and paper map reading skills

Readings:

* Using data to better understand climate change: <http://www.nsf.gov/discoveries/disc_summ.jsp?cntn_id=189519&WT.mc_id=USNSF_1>
* Kirchhoff CJ, Lemos MC, Dessai S. 2013. Actionable knowledge for environmental decision making: Broadening the usability of climate science. *Annu. Rev. Environ. Resour.* **38**, 3.1-3.22. DOI: 10.1146/annurev-environ-022112-112828.

**Week 11**: Politics of Climate Adaptation in Connecticut (Boyer); Role play exercise

Readings:

* Boyer, MA, Meinzer, M and Bilich A. (2016) “The Climate Adaptation Imperative: Local Choices Targeting Global Problems?” Local Environment, DOI: 10.1080/13549839.2016.1160372
* Boyer, MA and Hyde, B. (2016) “Climate Adaptation in New London Harbor: Whoever Moves First Wins?” submitted for publication review.
* Boyer, M.A. (2013). *Global Climate Change and Local Action: Understanding the Connecticut Policy Trajectory*. International Studies Perspectives 14: 79-107.
* Boyer, M.A. (2012). *Adapting to Climate Change: Mapping Connecticut’s Coastal Responses to a Global Problem*. Sea Grant Law and Policy Journal 5(1): 15-40.
* POLITICS: From coast to coast, seas shape economy -- and political debate http://www.eenews.net/stories/1060036232
* Dan Kahan’s (Yale Law/Psychology) work on climate change communication

**Week 12**: Municipal Planning – how it works in Connecticut; Why is climate adaptation taking a back seat?

Readings:

* <http://www.ctnewsjunkie.com/archives/entry/new_englanders_are_concerned_about_climate_change_but_unwilling_to_pay_rate/>
* Lemos, M. C., C. J. Kirchhoff, S. E. Kalafatis, D. Scavia, and R. B. Rood. 2014. Moving Climate Information off the Shelf: Boundary Chains and the Role of RISAs as Adaptive Organizations. *Weather, Climate, and Society* 6 (2):273-285. 10.1175/WCAS-D-13-00044.1
* Vang Rasmussen L, Kirchhoff CJ, Lemos MC. Adaptation by Stealth: understanding climate information use across scales and decision spaces in water management in the United States, *Climatic Change.*
* Moss, R. H., et al. 2013. Hell and High Water: Practice-Relevant Adaptation Science. *Science* 342 (6159):696-698. 10.1126/science.1239569

Woodruff, S.C. and M. Stults. 2016. Numerous strategies but limited implementation guidance in US local adaptation plans. Nature Climate Change 6, 796-802.

http://www.nature.com/nclimate/journal/v6/n8/full/nclimate3012.html

**Week 13**: Ethics and climate adaptation policy and decisions: Vulnerability assessments (What are they and how to do an assessment?)

Readings:

* Lacey J, Howden SM, et al. 2015. Informed adaptation: Ethical considerations for adaptation researchers and decision-makers. Global Environmental Change 32: 200-210
* From: George Washington University via EurekAlert! Published August 31, 2016 07:17 AM. Study assesses climate change vulnerability in urban America
* Howden M, Jacobs KL. Innovations in assessment and adaptation: building on the US National Climate Assessment. Climatic Change 135: 157-171.

**Week 14**: Putting it all together/How the Climate Corps will assist towns/Introduction to the pilot communities for Spring 2018

*\*\*\*\*\*\*\**

Book: Glavovic, Bruce, M. Kelly, R.Kay, Ailbhe Travers. 2015. Climate Change and the Coast, Building Resilient Communities. CRC Press. 562 p. (possibly use chapters from this book)

Websites:

http://www.climatehubs.oce.usda.gov/northeast

[www.climatecentral.org](http://climatecentral.cmail20.com/t/y-l-duktdil-juktehjuu-t/)

[sealevel.climatecentral.org](http://climatecentral.cmail20.com/t/y-l-duktdil-juktehjuu-i/)

<http://coastalresilience.org/>

<http://www.georgetownclimate.org/>

<https://toolkit.climate.gov/>

**2017 – 72 COMM 4640 Add course (guest: Anne Oeldorf-Hirsch)**

**2017 – 56 COMM 4640W Add course (guest: Anne Oeldorf-Hirsch) (G) (S)**

|  |
| --- |
| **COURSE ACTION REQUEST** |
| **CAR ID** | 17-3262 |
| **Request Proposer** | Oeldorf-Hirsch |
| **Course Title** | Social Media: Research and Practice |
| **CAR Status** | In Progress |
| **Workflow History** | Start > Communication > College of Liberal Arts and Sciences |

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| --- |
| **COURSE INFO** |
| **Type of Action** | Add Course |
| **Is this a UNIV or INTD course?** | Neither |
| **Number of Subject Areas** | 1 |
| **Course Subject Area** | COMM |
| **School / College** | College of Liberal Arts and Sciences |
| **Department** | Communication |
| **Course Title** | Social Media: Research and Practice |
| **Course Number** | 4640W |
| **Will this use an existing course number?** | No |

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| **CONTACT INFO** |
| **Initiator Name** | Anne Oeldorf-Hirsch |
| **Initiator Department** | Communication |
| **Initiator NetId** | ano13004 |
| **Initiator Email** | anne.oeldorf-hirsch@uconn.edu |
| **Is this request for you or someone else?** | Myself |
| **Does the department/school/program currently have resources to offer the course as proposed?** | Yes |

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| **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** | 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 Competency** | 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** |  |

|  |
| --- |
| **COURSE RESTRICTIONS** |
| **Will the course or any sections of the course be taught as Honors?** | No |
| **Prerequisites** | COMM 1000, COMM 1100, and COMM 1300; COMM 3100 or COMM 3200 or COMM 3300; ENGL 1010 or 1011 or 2011. |
| **Corequisites** | None |
| **Recommended Preparation** | None |
| **Is Consent Required for course?** | 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 |

|  |
| --- |
| **SPECIAL INSTRUCTIONAL FEATURES** |
| **Do you anticipate the course will be offered at all campuses?** | Yes |
| **Will this course be taught off campus?** | No |
| **Will this course be offered online?** | No |

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| --- |
| **COURSE DETAILS** |
| **Provide proposed title and complete course catalog copy** | COMM 4640W: Social Media: Research and Practice 3 credits, Lecture. Prerequisites: COMM 1000; COMM 1100; COMM 1300; COMM 3100 or 3200 or 3300; ENGL 1010 or 1011 or 2011. May not be repeated for credit. Graded. Examines social media from multiple perspectives, including understanding their effects through empirical research and theoretical approaches, as well as practical applications across various contexts. |
| **Reason for the course action** | This course provides an important addition to the study of media offered by our department. Currently, there is no course addressing social media specifically, though they have collectively become a major influence in the field of communication. This course provides both a theoretical focus of the topic and an applied focus where students can learn the empirical research about these media as well as how to use them properly to communicate. This course is different from other courses in the department such as Computer-Mediated Communication, which focuses broadly on theories of mediated communication, and New Communication Technologies, which covers the more technical aspects of communication technologies from radio to mobile technology, in terms of functioning, policy, and adoption.  |
| **Specify effect on other departments and overlap with existing courses** | This course overlaps only minimally with courses in other departments. The only existing course addressing social media as the primary course topic is DMD 5710 (Social Media Business Applications). However, this existing course is more focused on designing marketing materials for social media, whereas the focus of the proposed course is on research of social media and the application of that research to social media use.  |
| **Please provide a brief description of course goals and learning objectives** | The purpose of this course is to examine social media from multiple perspectives, including theories that guide our understanding of their effects on individuals and society, current research on their role in various settings, and practical applications of them in personal and professional use. The first part of the course lays the groundwork with the interpersonal, media, and psychological theories that inform social media use; and the remainder of the course applies these theories to various contexts such as politics, education, and advertising. Students will learn to review and critique the current research on social media, as well as conduct their own research of the existing literature. Students will also learn applied skills and best practices of social media use as a set of communication tools. By the end of this course you will be able to: • Define theories and concepts that explain the use and effects of social media • Summarize the current scope of research on social media use and effects • Explain how social media research is conducted • Examine the impact of social media in various real world contexts • Evaluate your own social media use based on theory and research • Apply best practices for social media use across platforms and settings • Demonstrate writings skills and techniques followed in the Communication discipline • Master the social scientific writing style, based on the guidelines of the American Psychological Association. |
| **Describe course assessments** | Performance in the course will be assessed through a variety of course elements. These include 3 exams which cover the content of the textbook and lectures; weekly assignments in which students will apply the course content to their own social media use, including testing principles and theories from the lessons, critically assessing their use, analyzing their data, and observing/participating in social movements; and a final research paper, as detailed below. |
| **General Education Goals** | This course meets the goals of general education by ensuring that students gain expertise in using, analyzing, and critically assessing a major form of media for communication in the modern world. In this course they will use skills from all areas of their education and apply them to the particular environment of social media, broadening their communication versatility. The content of the course explores the role of social media in diverse areas of society from personal relationships to politics. They will apply these lessons to the process of communicating via social media, learning to articulate their ideas through various social media platforms across these various contexts, and to judge the way information is presented on these platforms. By communicating globally through these media and reflecting on those communications, they will extend their awareness of society and acquire greater consciousness of their and others' cultures.  |
| **Skill Code W** | The final paper in the "W" section of this course enhances the students' learning of the material by having them delve deeper into the types of research we cover in the course, focused more specifically on a topic of their own interest. The paper will be required to be 15 pages of text, which will be completed in stages. Students will submit a topic abstract, an outline with a bibliography, and then a first draft, each of which will receive feedback before moving to the final draft of the paper. Feedback on the abstract, outline, and first draft will be given through multiple formats: written comments on the text, peer review, and one-on-one conferences. |
| **Syllabus and other attachments** |

|  |  |  |
| --- | --- | --- |
| **Attachment Link** | **File Name** | **File Type** |
| [comm\_4640W\_proposed\_ social\_media\_syllabus\_r1.docx](https://forms.prod.uconn.edu/feb/secure/org/run/service/ContentStorageService/73667) | comm\_4640W\_proposed\_ social\_media\_syllabus\_r1.docx | Syllabus |

 |

|  |
| --- |
| **COMMENTS / APPROVALS** |
| **Comments & Approvals Log** |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Stage** | **Name** | **Time Stamp** | **Status** | **Committee Sign-Off** | **Comments** |
| Start | Anne Oeldorf-Hirsch | 03/03/2017 - 22:16 | Submit |  | Here is the W version of the course. |
| Communication | Stephen C Stifano | 03/06/2017 - 19:49 | Approve |  | Ready to be submitted to C&C; Pam: Note the revised catalog copy to better explain the course title.  |

 |

COMM 4640W: Social Media: Research and Practice

Instructor: Anne Oeldorf-Hirsch, PhD | anneo@uconn.edu | 860-486-3968
Office hours: <http://advapp.uconn.edu> | Arjona 218

**COURSE OBJECTIVES**

The purpose of this course is to examine social media from multiple perspectives, including theories that guide our understanding of their effects on individuals and society, current research on their role in various settings, and practical applications of them in personal and professional use. The first part of the course lays the groundwork with the interpersonal, media, and psychological theories that inform social media use; and the remainder of the course applies these theories to various contexts such as politics, education, and advertising. Students will learn to review and critique the current research on social media, as well as conduct their own research of the existing literature. Students will also learn applied skills and best practices of social media use as a set of communication tools. By the end of this course you will be able to:

* Define theories and concepts that explain the use and effects of social media
* Summarize the current scope of research on social media use and effects
* Explain how social media research is conducted
* Examine the impact of social media in various real world contexts
* Evaluate your own social media use based on theory and research
* Apply best practices for social media use across platforms and settings
* Demonstrate writings skills and techniques followed in the Communication discipline
* Master the social scientific writing style, based on the guidelines of the American Psychological Association.

**MATERIALS**

* Required: Sheldon, P. (2015). *Social Media: Principles and Applications*. New York: Lexington Books. ISBN: 9780739192641.
	+ Additional weekly readings provided on HuskyCT
* Recommended: *Publication manual of the American Psychological Association, 6th edition*. ISBN: 978-1433805615

**COURSE COMPONENTS AND GRADING**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Exams** |  |  | **Writing Assignment** |  |  |
| * Exam 1
* Exam 2
* Exam 3
 | 45 pts45 pts45 pts | 15%15%15% | * Paper Topic and Abstract
* Paper Outline & Reference List
* First Draft of Full Paper
* Final Draft of Full Paper
* 10-Minute In-Class Paper Presentation
 | 15 pts30 pts45 pts60 pts15 pts |  5%10%15%20% 5% |

**Grades**

Grades are not given; they are **earned**. This is an upper level course and I expect you to perform and produce work of the highest quality. Keep up with the material and see the instructor or teaching assistant whenever you have any questions.

**According to university-wide policies for W courses, one cannot pass a W course without earning a passing grade on its writing components.**

Grades will be posted on HuskyCT as soon as they become available. Come to office hours or set up an appointment to discuss questions about grades. In accordance with [FERPA regulations](http://www2.ed.gov/policy/gen/guid/fpco/ferpa/students.html), grades cannot be discussed by email, and must be discussed in person.

Grades are based on the percentage of possible points you earn on the following scale.
*Grades are not rounded up.*

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| A | A- | B+ | B | B- | C+ | C | C- | D+ | D | D- | F |
| 92-100 | 90-91.99 | 88-89.99 | 82-87.99 | 80-81.99 | 78-79.99 | 72-77.99 | 70-71.99 | 68-69.99 | 62-67.99 | 60-61.99 | 0 – 59.99 |

**COURSE ASSIGNMENTS AND REQUIREMENTS**

**Final paper**

Your major writing assignment for this course is a 15-page literature review that addresses research on a single topic related to social media use. This will be done in a semester long build and revise method. See details at end of syllabus.

**Exams**

There will be three exams, each covering content from the previous three textbook chapters. The exams will cover the textbook, other required readings, lecture material, and topics discussed during class. The format of the exams is multiple choice and short answer. There is no cumulative final exam.

Exams must be taken during the scheduled exam time. All requests for make-up exams due to athletic participation, job interviews, special religious observances, or other foreseeable purposes must be made **48 hours prior** to the exam, and require documentation. A last-minute make-up exam can only be taken with proof of a valid medical excuse or extenuating circumstance.

**COURSE POLICIES**

**Attendance**

Attendance is expected each day, and classes should not be missed except in the case of university-approved travel, illness, or an emergency. A large portion of the work for this class is done during class time or relies heavily on material discussed in class. In addition to course lecture material and in-class assignments, announcements and information about how to complete assignments will be communicated during class. If you are not present to learn the material or how to accomplish a particular assignment, you are not likely to perform well on the assignment or exams. If you do miss a class, please coordinate with another student to obtain missed notes and assignment information.

**Class Participation**

You are expected to come to each class meeting having done the required readings in advance. Actively engage in class discussion, and never hesitate to voice your beliefs or ask questions.

**Late Work**

Any work that is turned in after a designated deadline will be considered late. If an assignment is turned in within 48 hours of the deadline it will receive half-credit of the graded value. Any assignment turned in after 48 hours of a deadline will not be graded and will receive a 0. There are no exceptions to this rule, unless a student has made arrangements with the professor before the assignment was due, or in the case of a documented emergency.

**Laptops/Cell phones**

We will be using technology such as laptops, tablets, and smartphones for various assignments in class, so you may bring and use your devices. However, when we are not using them for a class assignment, please be respectful to yourself, to your instructor, and to your classmates in your use of your technology. Laptops may be used to take notes, but getting online to do other things such as send email, check social media, or shop during lectures is not acceptable, as it is disruptive to your learning and to those around you who may be trying to focus.

**Classroom Civility**

In this course, it is important that people and ideas are treated with respect, and that class time is used productively. Please avoid behaviors that make it difficult to accomplish our mutual objectives (e.g., side conversations, showing disrespect to classmates, coming to class late or leaving early, etc.). In addition, please refrain from disruptive technology use in class (see technology policy above). Understand that I will impose appropriate penalties if such behaviors are flagrantly or routinely exhibited. Immature behavior will not be tolerated, period.

**Academic MISCONDUCT**

Academic misconduct is dishonest or unethical academic behavior that includes, but is not limited to, misrepresenting mastery in an academic area (e.g., cheating); failing to properly credit information, research, or ideas to their rightful originators; or representing such information, research, or ideas as your own (e.g., plagiarism). Cheating or plagiarism may result in failing this course and/or removal from the university.

Misrepresenting someone else's work as one's own is a serious offense in any academic setting and it will not be condoned. A student who knowingly assists another student in committing an act of academic misconduct shall be equally accountable for the violation. If there is evidence of any deliberate violation of academic integrity (e.g., cheating, plagiarism, or the like), including collaboration or sharing of course content, materials, etc., your instructor will pursue the most punitive response the university allows. **Please ask if you have questions or concerns.**

See <http://community.uconn.edu/the-student-code-appendix-a/> for more information on the University's student code as it pertains to Academic Integrity.

**STUDENTS WITH DISABILITIES**

The University of Connecticut is committed to protecting the rights of individuals with disabilities and assuring that the learning environment is accessible. If you anticipate or experience physical or academic barriers based on disability or pregnancy, please let me know immediately so that we can discuss options. Students who require accommodations should contact the Center for Students with Disabilities, Wilbur Cross Building Room 204, (860) 486-2020 or <http://csd.uconn.edu/>.

**COPYRIGHT**

Lectures, notes, handouts, and displays are protected by state common law and federal copyright law. They are the instructor’s original expression and have been recorded prior to or during lecture in order to ensure copyright protection. Students are authorized to take notes in class and record lectures. However, this authorization extends only to your own personal use and no other use. You may not copy this material, provide copies of materials to anyone else, or make a commercial use of them without prior permission from the instructor.

**POLICY AGAINST DISCRIMINATION, HARASSMENT AND RELATED INTERPERSONAL VIOLENCE**

The University is committed to maintaining an environment free of discrimination or discriminatory harassment directed toward any person or group within its community – students, employees, or visitors. Academic and professional excellence can flourish only when each member of our community is assured an atmosphere of mutual respect. All members of the University community are responsible for the maintenance of an academic and work environment in which people are free to learn and work without fear of discrimination or discriminatory harassment. In addition, inappropriate amorous relationships can undermine the University’s mission when those in positions of authority abuse or appear to abuse their authority. To that end, and in accordance with federal and state law, the University prohibits discrimination and discriminatory harassment, as well as inappropriate amorous relationships, and such behavior will be met with appropriate disciplinary action, up to and including dismissal from the University. Additionally, to protect the campus community, all non-confidential University employees (including faculty) are required to report sexual assaults, intimate partner violence, and/or stalking involving a student that they witness or are told about to the Office of Institutional Equity. The University takes all reports with the utmost seriousness. Please be aware that while the information you provide will remain private, it will not be confidential and will be shared with University officials who can help.

More information is available at <http://equity.uconn.edu> and <http://titleix.uconn.edu>.

**OTHER RESOURCES**

CLAS Academic Services Center
860-486-2822
<http://clasadvising.uconn.edu>

Career Services

860-486-3013
[http://career.uconn.edu](http://career.uconn.edu/)

Counseling and Mental Health Services

860-486-4705 (after hours: 860-486-3427) <http://counseling.uconn.edu>

Dean of Students Office

860-486-3426
[http://dos.uconn.edu](http://dos.uconn.edu/)



**COURSE SCHEDULE**

**This schedule is subject to change.**

Any changes to the schedule will be announced in class and updated on HuskyCT.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Week** | **Date** | **Topics Covered** | **Readings** | **Deadlines** |
| 1 | Tue 8/29 | Introduction to social media and each other |  |  |
| Thu 8/31 | Writing workshopReview of sample papers |
| 2 | Tue 9/5 | Social Media and Traditional Interpersonal Communication Theories | * Textbook chapter 1
 |  |
| Thu 9/7 |  |
| 3 | Tue 9/12 | Social Media and Theories of Mass Communication | * Textbook chapter 2
 |  |
| Thu 9/14 | Paper Topic & Abstract due |
| 4 | Tue 9/19 | Psychology of Social Media | * Textbook chapter 3
 |  |
| Thu 9/21 |  |
| 5 | Tue 9/26 | Exam 1 |  |  |
| Thu 9/28 | Writing day |  |
| 6 | Tue 10/3 | Social Media in Politics | * Textbook chapter 4
 |  |
| Thu 10/5 |  |
| 7 | Tue 10/10 | Social Media Privacy and Security | * Textbook chapter 5
 |  |
| Thu 10/12 |  |
| 8 | Tue 10/17 | Social Media in Education | * Textbook chapter 6
 |  |
| Thu 10/19 |  |
| 9 | Tue 10/24 | Exam 2 |  |  |
| Thu 10/26 | Writing day |  |
| 10 | Tue 10/31 | Social Media and Disaster Communication | * Textbook chapter 7
 |  |
| Thu 11/2 |  |
| 11 | Tue 11/7 | Social Media and Advertising | * Textbook chapter 8
 |  |
| Thu 11/9 | First Draft due |
| 12 | Tue 11/14 | Social Media Addiction | * Textbook chapter 9
 |  |
| Thu 11/16 |  |
|  | Tue 11/21 | THANKSGIVING BREAK |
| Thu 11/23 |
| 13 | Tue 11/28 | Exam recap & Writing day |  |  |
| Thu 11/30 | Exam 3 |  |  |
| 14 | Tue 12/5 | Paper presentations |  |  |
| Thu 12/7 | Paper presentations |  |  |
| Finals week | 12/11-12/16  |  |  | **Final Draft due** |

**WRITING ASSIGNMENT GUIDELINES**

**Overview**

Your major writing assignment for COMM 4640W should address research literature on a single topic related to social media use or effects. This will be done in a semester long build and revise method.

*As per University Guidelines for W courses: “A student cannot pass a W course without earning a passing grade on its writing components.”*

**Guidelines**

* 15-page Standard Academic Literature Review on social media-related topic of interest

For the paper, you will choose a topic within social media to research. Treat this like a professional paper, as this will be beneficial as a writing sample or future research/contribution to the field.

**References**

You’ll need to reference 8-10 sources on a relevant issue of your choosing. The articles must be from academic books or journals. The latter can be found in the main library, or any number of online resources, and might include such titles as *Journal of Computer-Mediated Communication, Communication Research, Journal of Communication, Computers in Human Behavior*, and *Cyberpsychology, Behavior, and Social Networking*, among others.

General education textbooks (e.g. Dominick’s *Introduction to Mass Communication*) do *not* count as scholarly sources, nor do periodicals (e.g., *TIME*). These may be used, but they will not be counted towards your 8-10 required peer-reviewed sources.

Please *do not* use meta-analyses or entire books for this assignment. Articles that merely review a book on a subject are also *not* acceptable choices.

**Acceptable Topic Areas**

You may review any social media-related topic, so long as (1) all references address the same topic, which should be narrowly defined, and (2) academic sources are relatively timely (i.e., published within the last decade or two). Think of your personal interests and course content when choosing a topic. Any topical heading appearing on the syllabus would be appropriate for study, but feel free to address other dimensions of communication messages or effects as well. Once you've selected a topic area, consult the course text for possible research sources.

Overly broad topics (e.g., “Effects of social networking sites use on society”) should be avoided. Be very specific with your focus (e.g. “Effects of self-presentation on Facebook”). Take care to delimit your topic to one medium or genre.

Also, remember to focus on social media-related issues. A review of “classical Greek literature” would not be appropriate for this course. I’d be happy to help you identify workable topic areas and recommend sources during the next week or so. Remember to utilize the Communication Sciences librarian, Dawn Cadogan, as a resource as well.

**Assignment Descriptions**

Each submission requires something specific to be considered a completed draft. All submissions should follow APA guidelines.

*Paper Topic and Abstract*

This should be a one page abstract/proposal that outlines what topic you would like to do, what method you would like to use, and why this topic and method is appropriate for this assignment.

*Paper Outline and Reference List*

This submission should include a fully realized outline of the topic and argument you are presenting. In-text citations should be used where appropriate, and there should be a full APA References page included at the end. Claims should be made in full sentences, but backup information can be bullet points. A clear thesis should also be made early in the paper. Section headers should be appropriate to the type of writing.

*First Draft of Full Paper*

This submission should be a complete draft of the paper. Feedback will be given with careful attention to content and style. Be sure to include a cover letter that reports what you are most concerned with or are having trouble with so that I can focus my feedback on addressing your concerns.

*Final Submission*

This is the final draft of your paper and should be uploaded to HuskyCT by 5pm on the final exam date.

**Assignments and Submission Format**

There will be four submissions throughout the semester. This process is designed to build the complete 15 page final submission. The writing will be done in stages with an emphasis on revision.

**Please submit your assignment electronically via HuskyCT, *by 11:59p.m.* by the due date.** *Do not send via email.* No paper copies accepted.

Writing assignments are to be turned in electronically, with a cover letter, to me **via HuskyCT.** Submit your paper ***as an attachment*** within the assignment tab. Your paper must be submitted in one of the following formats: a Word document (.doc or .docx), or a PDF. Simply cutting and pasting your paper into the submission box in HuskyCT will not keep your formatting (which is one of the things you are being graded on). If you are having problems with HuskyCT, email me the file immediately, so as to avoid any late penalties. **Files submitted after the deadline due to technical issues will still incur a late penalty.**

When you submit your ***first and final drafts*** you need to include a cover letter (the cover letter can either be a second, separate Word document or you can make it the first page of your assignment). Each draft requires a cover letter. A template of how to word the cover letter for your initial draft submission and for your revised submissions are below.

Template of Cover Letter **for a Draft**:

Dear Professor Oeldorf-Hirsch,

In this draft I am trying to....

I think that the strongest parts of the draft are.... And what I struggled with most was....

My top two priorities for revising are....

Other things that I know I need to work on include...

Questions I have for you at this stage are...

Sincerely,

[your name]

I will use this information in your cover letter to help me better review and critique your assignment. For example, if you know your article summaries are not as strong as your analysis of the articles’ conclusions, then I will know to give you more directed feedback about analyzing articles for a literature review.

When you *resubmit* your paper, you will write **another** cover letter:

Template of Cover Letter **for a Final Paper:**

Dear Professor Oeldorf-Hirsch,

In this paper I am trying to...

In my first draft I…

Given the feedback I received on that draft, I decided to... because…

For this final draft I concentrated most of my efforts on… because…

What I struggled with most was...

If given more time, I would work on…

I think that the strongest parts of the final essay are…

Other things you may want to keep in mind as you read this essay are…

Sincerely,

[your name]

**2017 – 67 PP 5303 Add course (guest: Erin Melton)**



**Proposal to Add a New Graduate Course**

Last revised: September 24, 2013

1. Date: March 21, 2017 2. Department requesting this course: Public Policy 3. Semester and year in which course will be first offered: Fall 2018

**Final Catalog Listing**

Assemble this after you have completed the components below. This listing should not contain any information that is not listed below!

PP 5303 Race and Public Policy 3 credits. Seminar.

INSERT Proposed Catalog Copy here:

This course introduces students to the public policy process using the salient, crossing-cutting cleavage of race.

**Items Included in Catalog Listing**

**Obligatory Items**

1. Abbreviation for Department, Program or Subject Area: PP 2. Course Number: 5303 3. Course Title: Race and Public Policy 4. Number of Credits (use digits, “3” not “three”): 3

5. Course Description (second paragraph of catalog entry): 6. Course Type, if appropriate:

\_\_Lecture \_\_ Laboratory \_X\_ Seminar \_\_ Practicum

**Optional Items**

7. Prerequisites: None. 8. Recommended Preparation: None. 9. Consent of Instructor: Not Required. 10. Exclusions: None. 11. Repetition for credit: None. 12. S/U grading: A-F Graded.

 

**Justification**

1. Reasons for adding this course: This course has been offered by the Department of Public Policy for several years as PP5397 Special Topics. It has served as an elective course for the Master of Public Administration (MPA) program. With the introduction of the Master of Public Policy (MPP) program (approved by the Board of Trustees on February 24, 2016), it will now also serve as an elective course option for MPP students. The Department of Public Policy intends to offer this course regularly.

2. Academic merit: This course is an elective course within the MPA and MPP programs. It can be cross-listed with PP 3033 Race & Policy, POLS 3633 Race & Policy and AFRA 3033 Race & Policy.

3. Overlapping courses: None 4. Number of students expected: 30 5. Number and size of sections: 1 section 6. Effects on other departments: None 7. Staffing: Staffing for the course will be provided by the Department of Public Policy. No new staff is necessary to offer this course. 8. Dates approved by

Department Faculty: 2.10.2017 9. Name, Phone Number, and e-mail address of principal contact person:

Ken Dautrich K.Dautrich@uconn.edu

**Syllabus**

A syllabus for the new course must be attached to your submission email.

**Additional Approval**

New graduate courses must also be approved by the Graduate Faculty Council.

(Attach Syllabus Here)

  

Professor:

Office: Phone: E-mail:

Tuesdays, 5:00-7:30 PM Spring 2017 Oak 301

Dr. Erin K. Melton (Robinson)

1800 Asylum Avenue, Library Building 433 (Greater Hartford Campus) (860) 570-9107 erin.melton@uconn.edu

Office hours:

COURSE DESCRIPTION

COURSE OBJECTIVES

University of Connecticut Department of Public Policy

PP 5397: RACE AND PUBLIC POLICY

Cross-listed with PP 3033/AFAM 3033/POLS 3633

GRADUATE SYLLABUS

Tuesdays, 7:45 – 9p and by appointment | Oak 301 Twitter: @DrErinK | Skype/Oovoo: DrErinM



Public policy is essentially the relationship between government and its citizens. The political process that produces public policy represents a web of interconnected ideas, values, and preferences. The ways in which policies affect the sum total of the American citizenry are not uniform, with disparities stemming from a multiplicity of sources. This course attempts to better understand the ramifications of the public policy process using the common, cross-cutting cleavage of race. Race is not only predictive of individual attitudes and behavior, but is also politicized in a manner that leads to the disparity of outcomes across racial groups. The current diversity of the United States’ population serves as an appropriate theoretical and practical testing ground for the introduction and examination of the intersection of public policy and race.



* To introduce students to the public policy process using the salient, cross-cutting cleavage of race.
* To familiarize students with various areas of public policy and how they differentially affect the United States’ largest racial  groups.
* To encourage intellectual exploration of diversity among individuals, ideas, values, and perspectives
* To create an opportunity for students to learn and demonstrate some fundamental skills of critical and analytical thinking as well as written and oral communication.  As it relates to classroom participation and involvement, the professor encourages students to think both critically and analytically about course material and topics discussed during lectures. I look forward to lively debate as well as the expression of varying points of view as the semester progresses. No matter the topic, I will require that students demonstrate respect to one another as well as to the instructor. Failure to do so will result in your being asked to leave the classroom.  As a student in this course, you also have several responsibilities regarding success, including:
	1. Attending class (in a punctual and consistent manner).
	2. Reading and preparing for class.
	3. Participating meaningfully.
	4. Communicating any concerns to the professor (earlier, rather than later, in the semester).
	5. Maintain attention in current events related to race and American public policy.
* Furthermore, this course will be conducted according to standards of a productive educational environment. Class sessions will start and end on time. Respect for the diversity of individuals, ideas, and experiences is expected. Further, it is disruptive for students to arrive late or leave early, and it is recommended that students will make every effort not to do so. While technology is an appropriate and welcome part of the educational setting, irresponsible use is problematic and will not be tolerated. The usage of personal websites unrelated to course material or lecture discussion is prohibited. Likewise, cellular phones are not to be used at any time during class or examinations. Students that fail to adhere to these requirements face the loss of participation points. Multiple instances of disruption to student’s personal learning, or the learning of other students, will not be tolerated and will be handled through the University processes of academic misconduct.  1

REQUIRED TEXTS

There are no required texts for purchase for this class. Required reading materials will be placed on the HuskyCT course website unless otherwise noted by the instructor.

CLASSROOM PROTOCOL



Note on the professor: I utilize a multi-method teaching strategy. Class meetings may include lectures, group discussions and activities, slides, films, public speaking, writing, guest speakers and thinking on your feet. All students will be expected to be active participants in the class and contribute to the explanation, evaluation, and application of course concepts. My expectations for your performance are high, yet I will supply the tools you need for success in every endeavor.

Note on the course: Because the topics we discuss in this course may prove sensitive, every effort will be made by the professor and students to remain respectful. Slang or derogatory terms will not be tolerated; while racial slurs are completely prohibited. Even in the process of repeating/referring to an experience or scholarly work, every effort will be made to refrain from the usage of such terms. Failure to adhere to these standards will be addressed immediately.

Communication. I will communicate with you via your UConn email address. It is expected that you will check this email regularly for course-related messages. If you have a personal email address that you prefer to use, you should forward your UConn email to this address. I will not utilize the HuskyCT email option for this course, although the announcement option may be used when necessary.

HuskyCT. Readings and assignments will be posted on HuskyCT unless otherwise noted on the syllabus or verbally. Should additional course materials are posted, you will be notified via email and in class. Should you have problems accessing course materials, please alert me immediately.

Email Protocol: I welcome you to email me with course-related questions or concerns. If a matter will be more adequately addressed face-to-face, I will reply to you suggesting that we set up a time to meet. Please allow 24 hours for me to reply to emails. That is, if you send an email at 11pm on Tuesday, it is likely you will not receive a response until the next day (Wednesday). With the previous statement, however, I reserve the right to reply up until 11pm of the following day (in this example, Wednesday at 11pm).

Academic Integrity. Plagiarism, cheating, and other forms of academic dishonesty will not be tolerated. Disciplinary action will be pursued if such conduct is discovered. All work that you submit for credit during this course must represent your own work and that of no one else. Students should be particularly careful to cite all materials obtained from web-based research, as well as printed materials. For definitions of academic misconduct and further information, see Appendix B of the University of Connecticut student code located on the web at http://www.dosa.uconn.edu. This code specifies, “The appropriate academic consequence for serious offenses is generally considered to be failure in the course. For less serious offenses regarding small portions of the course work, failure for that portion is suggested, with the requirement that the student repeat the work satisfactorily for no credit.”

Late work and missed classes. It is required that you meet all deadlines specified in the course schedule, or verbally by me. Late written work will not be accepted except by prior arrangement with the professor or under extreme, unforeseen emergency circumstances. Further, it is your responsibility to make the necessary provisions in relation to missed classes. This includes obtaining notes from fellow classmates, contacting me with regard to your absence, and ensuring that you remain up-to-date with the syllabus thereafter. Please see me immediately if you think you might have a problem with these expectations.

Course Materials/Copyright. The handouts used in this course are copyrighted. By “handouts,” I mean all materials generated for this class, which include but are not limited to syllabi, quizzes, exams, take-home assignments, in-class review sheets, and additional problem sets. Because these are copyrighted, you do not have the right to copy or distribute the handouts, unless I expressly grant permission.

Class Cancellations. Class will be cancelled only if absolutely necessary. If it becomes necessary to cancel class, students will be notified by email and/or VISTA as soon as possible. If the weather is inclement, students should call the campus emergency closing information line at (860) 570-5327. If the campus is open, class will be held.

Students With Disabilities. According University of Connecticut policy, the university “is committed to achieving equal educational opportunity and full participation for persons with disabilities.” Assurance of equal educational opportunity rests upon legal foundations established by the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. By federal law, a person with a disability is any person who: 1. has a physical or mental impairment; 2. has a record of such impairment; or 3. is regarded as having such an impairment which substantially limits one or more major life activities such as self-care, walking, seeing, hearing, speaking, breathing, or learning.” All students with disabilities are entitled to a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability that requires an accommodation, please contact the Regional Campus Coordinator of Services for Students with Disabilities at (860) 570-9204 or jacqueline.santiago@uconn.edu. For more information also visit the Center for Students with Disabilities at (http://www.csd.uconn.edu/).

COURSE REQUIREMENTS – ASSESSMENT TOOLS

Students are expected to attend each class and to read daily assignments prior to class. Class participation is a graded, course requirement (see Assessment Tools below). Members of the class are also responsible for materials placed on reserve and other readings that may be assigned during the semester. Overall course evaluation will be based on scores on a midterm, research project, and three elements of course participation. Makeup examinations will not be administered and a late project will not be accepted unless determined as a result of a university-approved excuse or extraordinary circumstances as determined by the instructor. In either case, in order for the exception to apply, I must be contacted by phone or by e-mail within 24 hours of the

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exam or due date of the project. If you are absent because of a school sanctioned activity, assignments should be turned in prior to your absence and missed exams to be made up the next class day after your return.

MIDTERM COURSE PARTICIPATION

QUIZZES IN-CLASS ASSIGNMENTS HYBRID SESSIONS

20 Tue., February 21

10 5 Quizzes/ 2% each 10 5 Assignments / 2% each 10 Tue., Feb 28; Apr 4

RESEARCH PROJECT 35

Presentation

15 Tue., April 18/April 25

100%



TOTAL

EXAMS

Exams given in this course will cover information from class lectures, assigned readings, and course notes/handouts. The format of exams may vary throughout the semester; students will be given guidance during the lecture period prior to the exam of the format (i.e., multiple choice, short answer, etc.) they should expect.

Note: During exams, course materials, cellular phones, laptops, tablets, etc. are not permitted and should not be visible to the student or professor. Failure to adhere to this requirement will result in a loss of points on the exam.

COURSE PARTICIPATION

As listed above under assessment tools, there are three elements that comprise course participation. First, students will be given five, unannounced quizzes - each worth 2% for a total of 10% of their overall grade. Second, students will be required to complete five in-class assignments – each worth 2% for a total of 10% of their overall grade. These assignments include the evaluation of public policies where students are asked to apply concepts discussed in lectures as well as to think critically about issues of race. Third, students will participate in two hybrid (online) class sessions on the dates indicated above. These elements will combine for 30% of the overall course grade. The purpose of these activities is for students to gain a holistic understanding of the saliency of race in public policy as well as to learn actively, rather than passively.

Note: During in-class participation activities, cellular phones, laptops, tablets, etc. are not permitted and should not be visible to the student or professor. Failure to adhere to this requirement will result in a loss of participation points.

GROUP RESEARCH PROJECT

Students will be paired up to address a fundamental issue of race and public policy. Examples of “fundamental questions” will be provided throughout the semester. To ensure timely completion of the research project, groups will be encouraged to submit their topic in writing for approval by the instructor by Tuesday, March 21, 2017 at the start of class. Outlines will be accepted by the instructor, but they are neither required nor graded. Outlines are strongly suggested; however, so that students make certain they are making satisfactory progress toward an acceptable final product. The last day to submit an outline for review is Tuesday, April 4, 2017 by 5pm (EST). Finally, students will be provided examples of published works in the field of public policy as part of their weekly reading assignments to introduce them to the scholarly pursuit of research questions and familiarize them with scholarly writing. The final research paper is due in hard copy AND electronic format on Tuesday, April 25, 2017 at the start of class.

The final research paper should be between ten and twelve, double-spaced pages in length. I take into account that students will use a standard font, font size, and margins (e.g., Times New Roman, 12 pt; Arial, 12pt; Courier, 12pt; 1” around). Groups that fail to meet the required number of pages will be deducted two points from their research paper grade – that is, a paper that deserves a grade of 92 percent, yet exceeds ten pages will receive a 90. Please note that this stipulation also applies to papers that are too short in length.

Using a minimum of seven “reputable” sources, students should clearly address their topic in a clear and concise manner. We will discuss how to determine whether a source is reputable frequently throughout the course. I will provide examples of venues from which students might gain useful information throughout the semester. Although I require seven sources, students should not limit themselves to this amount; however, excessive use of sources (i.e., anything above twelve) is discouraged. Failure to include at least seven reputable sources will result in a ten percent deduction in the research project grade.

Groups should always attempt to turn in a final product that best represents their abilities. Accordingly, grammar and spelling will be a part of the final paper grade. Please pay attention to these elements of writing when submitting your final draft. Do not rely on the software packages of your word processors to handle this for you.

Presentations. As part of the research project requirement, groups will present their work to the class for a total of 20 minutes. In a 15-minute allotment, students will discuss the main points of their papers, providing clear justification for why their research is important and valid. For 5 minutes thereafter, students should be prepared to answer questions from their peers and the professor. Every effort should be made not to exceed the time allotted; students will be penalized by 1 point for presentations that are too short/long in length (more/less than 15 minutes). Students will be given substantial guidance in preparing their presentations and are encouraged to visit office hours for additional advice.

Presentations are scheduled for Tuesday, April 18 and April 25, 2017. Presentations will begin promptly at 5:10p. The order of presentations will be pre-determined by the professor and announced in class. Should a group member(s) arrive late, presentation times will not be delayed or rearranged for any reason. Late person(s) will receive a 0 for this portion of the research project.

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Course assessment information will be reiterated frequently throughout the course, especially as due dates for assignments approach. It is, however, the responsibility of the student to keep up with all deadlines.



Session 1: Tue, Jan 17 Session 2: Tue, Jan 24

Session 3: Tue, Jan 31

Session 4: Tue, Feb 7

Session 5: Tue, Feb 14

Session 6: Tue, Feb 21 Session 7: Tue, Feb 28

Session 8: Tue, Mar 7

Session 9: Tue, Mar 14

COURSE SCHEDULE\* Course introduction & Syllabus Review

Public Policy: Process, Typologies, and Definitions

To prepare for this session, read:

Sabatier, Paul A. 1991. “Toward Better Theories of the Policy Process.” PS: Political Science and Politics 24(2):147-156.

Race and Ethnicity in America: Derivations, Definitions, and Misconceptions

To prepare for this session, read:

Perez, Anthony and Charles Hirschman. 2009. “The Changing Racial and Ethnic Composition of the US Population: Emerging American Identities.” Population and Development Review 35(1): 1-51.

Smedley, Audrey. 1998. “’Race” and the Construction of Human Identity.” American Anthropologist

100(3):690-702.

Using Race to View the Policy Process: Actors, Actions, and Outcomes

To prepare for this session, read:

Saito, Leland. 2015. “From Whiteness to Colorblindness: Racial Formation and Urban Development.” Sociology of Race and Ethnicity 1(1): 37-51.

Education Policy

To prepare for this session, read:

Darling-Hammond, Linda. 1998. “Unequal Opportunity: Race and Education.” The Brookings Review 16(2): 28-32.

Baker, Bruce D., Keller-Wolff, Christine, and Lisa Wolf Wendel. 2000. “Two Steps Forward, One Step

Back: Race/Ethnicity and Student Achievement in Education Policy Research.” .

Midterm Exam Affirmative Action (Hybrid Session)

Materials for this session will be provided on HuskyCT.

Housing Policy

To prepare for this session, read:

Cohen, Rachel. 2015. “We Can’t Talk About Housing Policy Without Talking About Racism.” The American Prospect. Online Periodical.

Flippen, Chenoa A. 2004. “Racial and Ethnic Inequality in Homeownership and Housing Equity.” The Sociological Quarterly 42(2):121-149.

Spring Break – No Class Meeting.

      

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Session 10: Tue, Mar 21 Welfare Policy and Reform To prepare for this session, read:

Burnham, Linda. 2007. “Racism in United States Welfare Policy.” Race, Poverty, and the Environment. Spring: pp.1-5.

Johnson, Martin. 2003. “Racial Context, Public Attitudes, and Welfare Effort in the American States.” In Race and the Politics of Welfare Reform, eds. Sanford F. Schram, Joe Soss, and Richard C. Fording. Ann Arbor: University of Michigan Press.

Session 11: Tue, Mar 28 Criminal Justice: Contemporary Policy Issues and Reform Strategies To prepare for this session, read:

      

Session 12: Tue, Apr 4

Session 13: Tue, Apr 11

Brewer, Rose M., and Nancy A. Heitzeg. 2008. “The Racialization of Crime and Punishment: Criminal Justice, Color-Blind Racism, and the Political Economy of the Prison Industrial Complex.”

American Behavioral Scientist 51(5): 625-44. Petrie, Michelle A., and James E. Coverdill. 2010. “Who Lives and Dies on Death Row? Race, Ethnicity,

and Post-Sentence Outcomes in Texas.” Social Problems 57(4): 630-652.

Racialized Public Policies: Definition, Derivation, and Evaluation (Hybrid Session)

Materials for this session will be provided on HuskyCT.

Representation: Problem or Solution?

To prepare for this session, read:

Preuhs, Robert. 2007. “Descriptive Representation as a Mechanism to Mitigate Policy Backlash: Latino Incorporation and Welfare Policy in the American States.” Political Research Quarterly 60(2):277-292.

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Amy, Douglas J. 2005. “What is Proportional Representation and Why Do We Need This Reform?”

    

Mount Holyoke College, PR Library. Online Article. Sessions 14/15: Tue, Apr 18/25 Class Presentations and Group Research Project Due

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\*Note: The professor reserves the right to make changes as necessary to the course syllabus. Students will be notified of syllabus changes via HuskyCT’s Announcement function, email, or verbally in class.

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**2017 – 73 ARTH/AFRA 3050/W Revise course (guest: Alexis Boylan)**

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| **COURSE ACTION REQUEST** |
| **Request Proposer** | Boylan |
| **Course Title** | African American Art |
| **CAR Status** | In Progress |
| **Workflow History** | Start > Art and Art History > Return > Art and Art History > Africana Studies Institute > School of Fine Arts > College of Liberal Arts and Sciences |

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| **COURSE INFO** |
| **Type of Action** | Revise Course |
| **Is this a UNIV or INTD course?** | Neither |
| **Number of Subject Areas** | 2 |
| **Course Subject Area** | ARTH |
| **School / College** | School of Fine Arts |
| **Department** | Art and Art History |
| **Course Subject Area #2** | AFRA |
| **School / College #2** | College of Liberal Arts and Sciences |
| **Department #2** | Africana Studies Institute |
| **Reason for Cross Listing** | AFRA requested the cross-listing for this class. It will help increase their visual arts courses and for ARTH it could encourage more students to consider art history. |
| **Course Title** | African American Art |
| **Course Number** | 3050 |
| **Will this use an existing course number?** | Yes |
| **Please explain the use of existing course number** | As typical for cross-listed classes, the number will be the same, the department will shift. |

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| **CONTACT INFO** |
| **Initiator Name** | Alexis L Boylan |
| **Initiator Department** | Art and Art History |
| **Initiator NetId** | alb10009 |
| **Initiator Email** | alexis.boylan@uconn.edu |
| **Is this request for you or someone else?** | Myself |
| **Does the department/school/program currently have resources to offer the course as proposed?** | Yes |

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| **COURSE FEATURES** |
| **Proposed Term** | Fall |
| **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)** | Yes |
| **Content Area 4 Diversity and Multiculturalism (International)** | No |
| **General Education Competency** | W |
| **W Sections Term(s) Offered** | Fall |
| **Will there also be a non-W section?** | Yes |
| **Non-W Sections Term(s) Offered** | Fall |
| **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** | Discussion and Lecture |

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| **COURSE RESTRICTIONS** |
| **Will the course or any sections of the course be taught as Honors?** | No |
| **Prerequisites** | sophomores and above |
| **Corequisites** | none |
| **Recommended Preparation** | sophomores and above |
| **Is Consent Required?** | No Consent Required |
| **Is enrollment in this course restricted?** | No |
| **Is Consent Required for course?** | No Consent Required |

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| **GRADING** |
| **Is this course repeatable for credit?** | No |
| **What is the Grading Basis for this course?** | Graded |

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| **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 |
| **If not generally available at all campuses, please explain why** | Not the faculty to teach at all campuses |
| **Will this course be taught off campus?** | No |
| **Will this course be offered online?** | No |

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| **COURSE DETAILS** |
| **Provide existing title and complete course catalog copy** | ARTH 3050. African American Art Three credits. Prerequisite: Open to sophomores or higher. The artistic and social legacy of African American art from the eighteenth century to the present day. |
| **Provide proposed title and complete course catalog copy** | ARTH/AFRA 3050. African American Art Three credits. Prerequisite: Open to sophomores or higher. The artistic and social legacy of African American art from the eighteenth century to the present day. |
| **Reason for the course action** | Would like to cross-list this class. It is already on the books and running in SFA, the ARTH program. I was asked by the Africana program to cross list and it would be great for both programs and schools. |
| **Specify effect on other departments and overlap with existing courses** | None. |
| **Please provide a brief description of course goals and learning objectives** | The goals of this course are to introduce students to the artistic production by African American artists from 1700 to the present day. Specifically, this class will focuses on the ways in which artists used creativity to confront, deny, or complicate understandings of racial identity and racism. Necessarily, this demands also providing intensive historical and social context for students to appreciate the context of artistic production. |
| **Describe course assessments** | The weekly readings are a demanding mix of scholarly articles about art and/or racial identity. In the non-W class, there is then a weekly response paper (1 ½ -2page, double-space) where students reflect, with the guidance of pre-circulated questions, on the readings and then two exams and a final exam. In the W version of this class there are three exams, a 3-page paper, and then a 12-page research paper; (this paper has been based on an object pulled for the Benton Museum’s collection). As in accordance with the W designation, the research papers have several drafting steps, are peer-reviewed, and involve a trip to the library to meet with a research librarian. |
| **General Education Goals** | I have addressed the criteria specifically: 1. Become articulate In stressing both written work and class discussion, this class and its format pushes students to consider and debate the very complex history of race and creativity that all artists in the United States must confront. 2. Acquire intellectual breadth and versatility; 3. Acquire critical judgment; In the context of this class, I see these goals as working in tandem. There are no easy answers to the questions of racial formation, the history of citizenship, strategies of representation, and personal identity that are the subject of this course. The term itself posits the question: is a class called “African American Art” necessary? Is it progressive or regressive to create a class around a racial formation? Why should the artists in this class be integrated into an “American Art” course? The students must struggle to find their own answers to these questions as they study the answers that African American artists have suggested to these questions. 4. Acquire moral sensitivity; As noted above, this class deals with complex issues of race (and gender and sexuality) as well as the complicated history of the United States. In considering the various strategies artists took to either confront or avoid racial identity, students have an opportunity to confront their own ideas about history, power, art, and morality. 5. Acquire awareness of their era and society; As noted above, in following a chronological format, by necessity students learn about the changing artistic dialogue and how it is reflective of the historical shifts from 1700 to 2013 in the United States. 6. Acquire consciousness of the diversity of human culture and experience; The class readings, while primarily focused on art historical scholarship, also include primary source materials, ranging from W.E.B. DuBois to Barack Obama. Likewise, in reading Ralph Ellison’s novel The Invisible Man to considering Spike Lee’s documentary on Hurricane Katrina and New Orleans, this class looks to expose students to the plethora of creative voices that speak to the African American experience. 7. Acquire a working understanding of the processes by which they can continue to acquire and use knowledge. This class is meant to inspire a lifelong appreciate of art generally and of the diversity of the United States more broadly. |
| **Content Area: Diversity and Multiculturalism (non-International)** | Group IV: Diversity and Multiculturalism This class meeting specifically TWO of the criteria set forward for a C4 designation: C4 Criteria 1. Emphasize that there are varieties of human experiences, perceptions, thoughts, values, and/or modes of creativity; Following a chronological structure, this class considers how 17th and 18th century shifting racial legal definitions, 19th and 20th century visions of integration, dialogues about civil rights, cultural nationalism, multiculturalism, intersectionality, and post-race have all inspired and/or limited artists in expressing their own creative vision. C4 Criteria 2. Emphasize that interpretive systems and/or social structures are cultural creations; Each week students confront—in readings, in close analysis of art, in response papers, and in weekly discussion—how different artists understood race as either an element or an obstacle to their production and personal identity thus demanding that students realize how complex and varied these conversations are. There is no such thing as a stable or constant “African American Art” across time and for different people, and this class stresses the crucial part the visual arts have to play in the shifting constructions of race, citizenship, and personal identity. |
| **Skill Code W** | It follows the guidelines for all the W requirements in regard to pages written, revising writing, peer editing, and producing scholarship. |
| **Syllabus and other attachments** |

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| **Attachment Link** | **File Name** | **File Type** |
| [New 3050 Syllabus.docx](https://forms.prod.uconn.edu/feb/secure/org/run/service/ContentStorageService/68205) | New 3050 Syllabus.docx | Syllabus |
| [New 3050W Syllabus.docx](https://forms.prod.uconn.edu/feb/secure/org/run/service/ContentStorageService/68206) | New 3050W Syllabus.docx | Syllabus |

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| **COMMENTS / APPROVALS** |
| **Comments & Approvals Log** |

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| --- | --- | --- | --- | --- | --- |
| **Stage** | **Name** | **Time Stamp** | **Status** | **Committee Sign-Off** | **Comments** |
| Start | Alexis L Boylan | 01/23/2017 - 08:26 | Submit |  | Again, this is a request to cross list between ARTH and AFRA. Thanks! |
| Art and Art History | Monica M Bock | 01/23/2017 - 11:45 | Return |  | Change to Revised Course, and complete required fields for Department, SFA & Senate review.  |
| Return | Alexis L Boylan | 01/23/2017 - 11:47 | Resubmit |  | Changed to "revise" course for cross-listing. Also added new material and syllabi. |
| Art and Art History | Monica M Bock | 01/30/2017 - 00:32 | Approve | 1/24/2017 | Faculty Meeting Approval 1/24/2017 |
| Africana Studies Institute | Melina A Pappademos | 02/22/2017 - 09:32 | Approve | 1/11/2017 | This course provides breadth and depth of the current curricular resources for ASI. |
| School of Fine Arts | Thomas Meacham | 02/27/2017 - 12:11 | Approve | 2/14/2017 | The SFA C&C Committee approved this course in addition to receiving approval through an SFA faculty vote (2/24/17). |

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**African American Art**

Art History 3050

Fall 2012, Lecture, MW 3-4:15pm

Professor Alexis Boylan

E-Mail: alexis.boylan@uconn.edu

Office Hours: MW 11:30-1:00pm Beach Hall 420 and by appt.

**Description:** This course will trace the artistic and social legacy of African American art from the eighteenth century to the present day. Specifically, this class will focus on the ways in which artists used creativity to confront, deny, or complicate understandings of racial identity and racism. We will also interrogate the idea of “African American Art” and discuss what that term means in the context of larger discussions of identity, politics, nationalism, and visual culture. To this end we will look at a broad scope of artistic production including painting, sculpture, photography, multi-media, fiction writing, and video art.

**Course Requirements and Policies:**

1. **Structure.** The syllabus outlines the requirements, readings, exams, and assignments that are required to pass this class.

2. **Participation.** Participation in this class is taken seriously. This class is fast-paced, has significant weekly readings, response papers, and will engage with complex theory and art. Success will demand that you stay committed to attending class, participating, and seeking help immediately if problems arise.

3. **Exams and evaluations.** There are three, hour-long exams in this class, which includes the final exam (December 12, 3:30-4:30pm). There will be no make-up exams except with written permission from the academic dean of students. There are also weekly response papers. Additionally, class participation will constitute a part of your final grade.

4. **Final Exam Policy.** Please note the following, from the Office of Student Services and Advocacy, in regard to the final exam:

Students are required to be available for their exam during the stated time. If you have a conflict with this time you must visit the Office of Student Services and Advocacy to discuss the possibility of rescheduling this exam. Please note that vacations, previously purchased tickets or reservations, graduations, social events, misreading the exam schedule and over-sleeping are not viable excuses for missing a final exam. If you think that your situation warrants permission to reschedule, please contact the Office of Student Services and Advocacy with any questions.

5. **Computer Policy.** Because attending to lecture and discussion, looking at the projected images or films, and taking notes on both already involves significant multitasking, this is an **unplugged classroom environment:** **cell phone, laptop, and iPad/tablet use are not permitted in class.** Per the UConn student conduct manual, cell phones must be turned completely off, not merely left in “standby” or silent mode (please refer to the relevant pages regarding these policies if you need more information). The instructor is responsible for having a cell phone on standby in case of official UConn Emergency Alert text messages and will communicate any emergency procedures and instructions to students. The only exception to this policy is for students with special needs and those students will need documentation from the Center for Students with Disabilities before computers can be brought to class.

6. **Audio or video recording.** No audio or video recording of lectures or discussion sections is permitted. This is a violation of intellectual property rights.

7. **CSD.** To request accommodations for a disability you must first contact the Center for Students with Disabilities. Located in room 204 of the Wilbur Cross Building, you can also reach them at 860.486.2020, csd@uconn.edu, or on the web at [http://www.csd.uconn.edu](https://exchange.uconn.edu/exchweb/bin/redir.asp?URL=http://www.csd.uconn.edu). You must have the appropriate forms from this office before we can arrange accommodations.

8. **HuskyCT.** Important course documents and readings will be posted on HuskyCT as will any changes made to the class. You should make it a habit to check HuskyCT at least once a week for updates. If you are not familiar with HuskyCT consult the Learning Resource Center webpage, <http://lrc.uconn.edu/ct/> or schedule an appointment.

9. **Plagiarism.** I take plagiarism and cheating very seriously. Thus if there is a case of plagiarism or cheating I will vigorously pursue the issue and if the offender is found guilty she/he will FAIL THE WHOLE COURSE. Misconduct will be handled in accordance with the guidelines established in *The Student Code* as they are outlined at <http://www.dosa.uconn.edu/student_code_appendixa.html>. As stated in these guidelines:

“Academic misconduct is dishonest or unethical academic behavior that includes, but is not limited, to misrepresenting mastery in an academic area (e.g., 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 (e.g., plagiarism).”

You should read these guidelines and if you are unclear about anything, please talk to Prof. Boylan.

10. **Grading.** All grades will be calculated according to the percentage formula below. For more details see the grading sheet posted on HuskyCT.

**Final Grade Formula:**

Three Exams 60% (20% each)

Discussion 5%

Weekly Response papers (earned points/total points) 35%

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 100%

11. **Textbooks.** Three texts are required and available at the University bookstore. These texts are also all on reserve at the library. All other readings are on the class HuskyCT site.

1. Ralph Ellison, *The Invisible Man* (any copy of the novel is fine).
2. Sharon Patton, *African-American Art* (New York and Oxford: Oxford University Press, 1998).
3. Diane Hacker, *Pocket Style Manual. 6th edition* (New York: Bedford/St. Martin's, 2011).

**Tentative Class Schedule: (Please note, this schedule may change, be sure to check announcements on HuskyCT. All readings (outside of three texts above) are on the HuskyCT site. Also, in terms of reading schedules, it is preferable that all material are read or viewed by class on Monday, but if that is not possible, read the material in the order it is listed.)**

**Week of Aug 27:** Introduction, What does “African American Art” mean?

Readings: Patton: 11-16

Michael Omi and Howard Winant, Racial formation in the United States: from the 1960s to the 1980s

James Smalls, “A Ghost of a Chance: Invisibility and Elision in African American Art Historical Practice”

**Week of Sept 3\*:** Colonial Period and 19th Century Images of African Americans

Readings: Patton: 19-49

Gwendolyn DuBois Shaw, “Scipio Moorhead, Phillis Wheatley and the Mythic Origins of Anglo-African Portraiture in New England.”

**\*Note, no Class on Monday, Sept. 3th for Labor Day, Class resumes Sept 5th \***

**Week of Sept 10:** 19th Century Artists, Part I: Robert Duncanson

Readings: Patton: 51-58, 71-75, 79-85

David Lubin, “Reconstructing Duncanson”

Margaret Rose Vendryes “Race Identity/Identifying Race: Robert S. Duncanson and Nineteenth-Century American Painting”

**Week of Sept 17:** 19th Century Part II: Henry Ossawa Tanner, Edmonia Lewis, and Photographs of Sojourner Truth

Readings: Patton: 89-103

Kirsten Buick, “The Ideal Works of Edmonia Lewis”

Albert Boime, “Henry Ossawa Tanner’s Subversion of Genre”

Alan Braddock, “Painting the World’s Christ…”

Augusta Rohrbach, “Shadow and Substance: Sojourner Truth in Black and White”

**SEPTEMBER 24: EXAM 1**

**Sept 26:** Modernism: New Directions, New Voices, and the “New Negro*”*

Readings: Patton: 105-114

W.E.B. Du Bois, Selections from The Souls of Black Folk

Alain Locke, Selections from The New Negro: An Interpretation

George S. Schuyler, “The Negro-Art Hokum”

Langston Hughes, “The Negro Artist and the Racial Mountain”

**Week of Oct 1:** Harlem Renaissance and Photography and Identity (Aaron Douglas, Archibald Motley Jr., James Van Der Zee, Palmer Hayden, etc.)

Readings: Patton: 114-132, 136-144

Phoebe Wolfskill, “Caricature and the New Negro in the Work of Archibald Motley Jr. and Palmer Hayden”

bell hooks “In Our Glory: Photography and Black Life”

**Week of Oct 8:** Ralph Ellison’s *The Invisible Man*

Readings: Please read the whole novel for class on Tuesday.

**Week of Oct 16:** Abstract Expressionism: The problem of the “universal”/ Civil Rights Photography

Readings: Patton: 166-176, 183-193

Martin Luther King, Jr., “I Have a Dream”

Leigh Raiford, Selections from *Imprisoned in a Luminous Glare*

Martin A. Berger, Selections from *Seeing through Race*

Sarah Vowell, “Rosa Parks, C’est Moi”

**Week of Oct 22:** The Black Panthers, The Blacks Arts Movement and Art of the 1970s

Readings: Patton: 193-224

SNCC and Black Panther Party-Selected Readings

Charles E. Jones, “Recovering the Legacy of the Black Panther Party Through the Photographs of Stephen Shames”

**OCTOBER 29: EXAM 2**

**Oct 31:** Another 1970s: Faith Ringgold and Barkley L. Hendricks

Readings: Lowery Sims, “Race Riots. Cocktail Parties. Black Panthers. Moon Shots and Feminism”

**Week of Nov 5:** Art of the 1980s: Adrian Piper, Jean-Michel Basquiat, and Robert Mapplethorpe

Readings: Patton: 232-250

Dick Hebdige, “Welcome to the Terrordome”

Adrian Piper, “The Triple Negation of Colored Women Artists”

Kobena Mercer, “Just Looking for Trouble: Robert Mapplethorpe and Fantasies of Race”

**Week of Nov 12:** The 1990s: Kara Walker

Readings: Interview with Kara Walker, 2000

**NOV 14 No lecture**

**\*WEEK OF NOV 19---NO CLASS\* Thanksgiving Break\***

**Week of Nov 26:** The 1990s: Michael Ray Charles// A New Century: Spike Lee’s *When the Levees Broke: A Requiem in Four Acts*

Readings: Viewing, *When the Levees Broke: A Requiem in Four Acts*

**Week of Dec 3:** Post Race? Barack Obama, Rashaad Newsome, and Laylah Ali

Readings: Barack Obama, “A More Perfect Union,” Philadelphia, March 18, 2008

Interview with Laylah Ali by Kara Walker

Malcolm Gladwell, “Small Change”

***Final Exam: Wednesday December 12th, 3:30-5:30 PM***

**African American Art**

Art History 3050W

Fall 2012, Lecture, MW 3-4:15pm, and “W” section, W 4:30-5:20pm

Professor Alexis Boylan

E-Mail: alexis.boylan@uconn.edu

Office Hours: MW 11:30-1:00pm Beach Hall 420 and by appt.

**Description:** This course will trace the artistic and social legacy of African American art from the eighteenth century to the present day. Specifically, this class will focus on the ways in which artists used creativity to confront, deny, or complicate understandings of racial identity and racism. We will also interrogate the idea of “African American Art” and discuss what that term means in the context of larger discussions of identity, politics, nationalism, and visual culture. To this end we will look at a broad scope of artistic production including painting, sculpture, photography, multi-media, fiction writing, and video art.

**Course Requirements and Policies:**

1. **Structure.** This class has two parts, the lecture section and the “W” section. “Part I” of the syllabus outlines the requirements for the lecture and “Part II” outlines the requirements for the “W” segments. BOTH sets of rules, readings, exams, and assignments are required to pass this class.

2. **Participation.** Participation in this class is taken seriously. This class is fast-paced, has significant weekly readings, response papers, and will engage with complex theory and art. Success will demand that you stay committed to attending class, participating, and seeking help immediately if problems arise.

3. **Exams and evaluations.** There are three, hour-long exams in this class, which includes the final exam (December 12, 3:30-4:30pm). There will be no make-up exams except with written permission from the academic dean of students. As part of the “W” requirement, there are also a 3-pg paper and a 12-pg paper due. Both papers will demand drafts produced for, and discussed in, class. Additionally, class participation will constitute a part of your final grade.

4. **Final Exam Policy.** Please note the following, from the Office of Student Services and Advocacy, in regard to the final exam:

Students are required to be available for their exam during the stated time. If you have a conflict with this time you must visit the Office of Student Services and Advocacy to discuss the possibility of rescheduling this exam. Please note that vacations, previously purchased tickets or reservations, graduations, social events, misreading the exam schedule and over-sleeping are not viable excuses for missing a final exam. If you think that your situation warrants permission to reschedule, please contact the Office of Student Services and Advocacy with any questions.

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You should read these guidelines and if you are unclear about anything, please talk to Prof. Boylan.

10. **Grading.** All grades will be calculated according to the percentage formula below. Please note that for “W” courses, the 50% of the course devoted to writing/revising (noted with an asterisks \*) must be passed to pass the class. For more details see the grading sheet posted on HuskyCT.

**Final Grade Formula:**

Three Exams 45% (15% each)

Discussion 5%

3-pg Paper (+drafts)\* 10%

12-pg Paper (+ other assignments and drafts)\* 40%

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 100%

11. **Textbooks.** Three texts are required and available at the University bookstore. These texts are also all on reserve at the library. All other readings are on the class HuskyCT site.

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**PART I: Lecture Section**

 **(Please note, this schedule may change, be sure to check announcements on HuskyCT. All readings (outside of three texts above) are on the HuskyCT site. Also, in terms of reading schedules, it is preferable that all material are read or viewed by class on Monday, but if that is not possible, read the material in the order it is listed.)**

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Readings: Patton: 11-16

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James Smalls, “A Ghost of a Chance: Invisibility and Elision in African American Art Historical Practice”

**Week of Sept 3\*:** Colonial Period and 19th Century Images of African Americans

Readings: Patton: 19-49

Gwendolyn DuBois Shaw, “Scipio Moorhead, Phillis Wheatley and the Mythic Origins of Anglo-African Portraiture in New England.”

**\*Note, no Class on Monday, Sept. 3th for Labor Day, Class resumes Sept 5th \***

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Readings: Patton: 51-58, 71-75, 79-85

David Lubin, “Reconstructing Duncanson”

Margaret Rose Vendryes “Race Identity/Identifying Race: Robert S. Duncanson and Nineteenth-Century American Painting”

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Readings: Patton: 89-103

Kirsten Buick, “The Ideal Works of Edmonia Lewis”

Albert Boime, “Henry Ossawa Tanner’s Subversion of Genre”

Alan Braddock, “Painting the World’s Christ…”

Augusta Rohrbach, “Shadow and Substance: Sojourner Truth in Black and White”

**SEPTEMBER 24: EXAM 1**

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W.E.B. Du Bois, Selections from The Souls of Black Folk

Alain Locke, Selections from The New Negro: An Interpretation

George S. Schuyler, “The Negro-Art Hokum”

Langston Hughes, “The Negro Artist and the Racial Mountain”

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Readings: Patton: 114-132, 136-144

Phoebe Wolfskill, “Caricature and the New Negro in the Work of Archibald Motley Jr. and Palmer Hayden”

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Readings: Patton: 166-176, 183-193

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Martin A. Berger, Selections from *Seeing through Race*

Sarah Vowell, “Rosa Parks, C’est Moi”

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SNCC and Black Panther Party-Selected Readings

Charles E. Jones, “Recovering the Legacy of the Black Panther Party Through the Photographs of Stephen Shames”

**OCTOBER 29: EXAM 2**

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Readings: Lowery Sims, “Race Riots. Cocktail Parties. Black Panthers. Moon Shots and Feminism”

**Week of Nov 5:** Art of the 1980s: Adrian Piper, Jean-Michel Basquiat, and Robert Mapplethorpe

Readings: Patton: 232-250

Dick Hebdige, “Welcome to the Terrordome”

Adrian Piper, “The Triple Negation of Colored Women Artists”

Kobena Mercer, “Just Looking for Trouble: Robert Mapplethorpe and Fantasies of Race”

**Week of Nov 12:** The 1990s: Kara Walker

Readings: Interview with Kara Walker, 2000

**NOV 14 No lecture**

**\*WEEK OF NOV 19---NO CLASS\* Thanksgiving Break\***

**Week of Nov 26:** The 1990s: Michael Ray Charles// A New Century: Spike Lee’s *When the Levees Broke: A Requiem in Four Acts*

Readings: Viewing, *When the Levees Broke: A Requiem in Four Acts*

**Week of Dec 3:** Post Race? Barack Obama, Rashaad Newsome, and Laylah Ali

Readings: Barack Obama, “A More Perfect Union,” Philadelphia, March 18, 2008

Interview with Laylah Ali by Kara Walker

Malcolm Gladwell, “Small Change”

***Final Exam: Wednesday December 12th, 3:30-5:30 PM***

**PART II: “W” Section**

**Goals and Objectives.** The Writing requirement at the University of Connecticut mandates 1) a deliberate process for revision of 15 pages over the course of the semester; and 2) that students learn to “write across the disciplines”: that is, that students learn appropriate research and documentation techniques and the critical thinking skills of discipline-specific writing. By the end of the course you will:

1. Understand that writing is a process and a mode of gaining knowledge and understanding, and that revision is fundamental to that process.
2. Be more critical of your own writing through dialog, drafts, reading, and peer review.
3. Have improved the mechanics of your writing so that you write at the college level in art history.

The W section is intended to assist students in choosing appropriate paper topics, identifying theses, research in art history, paper organization, and style. The section is a “workshop” environment designed to facilitate your revision process as required for Writing credit. The bulk of our work will take place in the revision process.

Each student will write on one work of art that is owned by UConn; a work either in the excellent museum, The Benton, or at the amazing Dodd Center Archive. This allows each student to build a paper using an original work of art.

**Textbooks.** The text below is available at the University bookstore.

A Pocket Style Manual, Diana Hacker, 6th edition, 2012.

Additionally we will do readings from Anne D’Alleva’s book, Look! The Fundamentals of Art History, Anne D'Alleva, 3rd edition, 2010. The book is on reserve at the library. It is a VERY helpful source and it is recommended that you purchase a copy.

**Tentative Schedule:**

August 29: Goals and explanation of the term-long assignment

Sept 5: Writing: Goals, Skills, and Thinking about revision

**Reading:** Hacker, pp. 88-89

D'Alleva, pp. 11-26

Sept 12: Visual analysis paper: Why important, how to proceed

**Reading:** D'Alleva, pp. 27-35 and 76-81

Sept 19: *Visit to Dodd and Benton*

Sept 26: Peer Review Day

**Due:** **Formal Analysis Paper Draft Due (Bring 2 copies)**

Oct 3: Getting started with the Annotated Bibliography and research proposal

**Reading:** Hacker, pp. 88-89

D'Alleva, pp. 83-97 and 108-117

Oct 10: Using the library---MEET IN LIBRARY

**DUE: Final formal analysis paper (1 copy, folder)**

Oct 17: Structuring a thesis; Major components of a long paper

**Reading:** Hacker, pp. 208-210

 D-Alleva, pp. 97-108

**DUE:** **Annotated Bibliography and Research proposal**

Oct 24: Endnotes, Plagiarism, and Illustrations: Details matter

**Reading:** Hacker, pp. 210-213 and 217-242 (skim)

**Due**: **Draft of Thesis paragraph (1 copy)**

Oct 31: Quotations: How and when to use them

**Readings:** Hacker, pp. 211-217

**Due:** **Draft of Introduction, 2 pages (Bring 2 copies)**

Nov 7: Peer review

**Due:** **6 Page Draft** **(Bring 2 copies)**

Nov 14: **No Class** (Draft will be returned on Monday)

Nov 21: **No Class –Thanksgiving Week**

Nov 28: Paramedic Method/ Peer Review

**Reading:** “The Paramedic Method” (on HuskyCT)

**Due:** **4 pages of material: New or old, your choice** **(Bring 2 copies)**

Dec 5: Final Discussion: Writing for your Future

**Final papers: If you want extensive feedback, papers due DECEMBER 5th in class. They will then be returned to you on December 12th at the final exam.**

**Otherwise, ALL PAPERS ARE DUE DECEMBER 12th before the final exam begins. No papers will be accepted after 3:40 on Dec 12th without a note from the Dean. You will then receive efficient commentary and your paper can be picked up in the spring term.**

**More information about final papers and a checklist will be distributed in November.**

**2017 – 74 HEJS/HRTS/DRAM 2203 Revise course (G) (S)**

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| **COURSE ACTION REQUEST** |
| **Request Proposer** | Sibelman |
| **Course Title** | The Holocaust in Print, Theater, and Film |
| **CAR Status** | In Progress |
| **Workflow History** | Start > Dramatic Arts > Return > Dramatic Arts > Human Rights > Literature, Cultures and Languages > UICC > Return > Dramatic Arts > Human Rights > Literature, Cultures and Languages > School of Fine Arts > College of Liberal Arts and Sciences |

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| **COURSE INFO** |
| **Type of Action** | Revise Course |
| **Is this a UNIV or INTD course?** | Neither |
| **Number of Subject Areas** | 3 |
| **Course Subject Area** | DRAM |
| **School / College** | School of Fine Arts |
| **Department** | Dramatic Arts |
| **Course Subject Area #2** | HRTS |
| **School / College #2** | College of Liberal Arts and Sciences |
| **Department #2** | Human Rights |
| **Course Subject Area #3** | HEJS |
| **School / College #3** | College of Liberal Arts and Sciences |
| **Department #3** | Literature, Cultures and Languages |
| **Reason for Cross Listing** | The nature of this course is highly interdisciplinary. The class is utilizing almost exclusively dramatic texts, and discussing how different styles of dramatic text are better able to represent certain elements of the Holocaust, making the course a perfect fit for a Theater Studies course. The class is also looking at the Holocaust, a historical event that is deeply relevant both the centers for Jewish Studies and Human Rights.  |
| **Course Title** | The Holocaust in Print, Theater, and Film |
| **Course Number** | 2203 |
| **Will this use an existing course number?** | No |

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| **CONTACT INFO** |
| **Initiator Name** | Grae E Sibelman |
| **Initiator Department** | Judaic Studies Center |
| **Initiator NetId** | ges15108 |
| **Initiator Email** | grae.sibelman@uconn.edu |
| **Is this request for you or someone else?** | Myself |
| **Does the department/school/program currently have resources to offer the course as proposed?** | Yes |

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| **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)** | Yes |
| **Is this course in a College of Liberal Arts and Sciences General Education Area A - E?** | Yes |
| **Specify General Education Areas** | Area A: Arts |
| **General Education Competency** |  |
| **Number of Sections** | 1 |
| **Number of Students per Section** | 30 |
| **Is this a Variable Credits Course?** | No |
| **Is this a Multi-Semester Course?** | No |
| **Credits** | 3.0 |
| **Instructional Pattern** | The class will be a combination of lectures, discussion, and dramatic screenings. The class will meet once per week for 3.0 hours.  |

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| **COURSE RESTRICTIONS** |
| **Will the course or any sections of the course be taught as Honors?** | No |
| **Prerequisites** | none |
| **Corequisites** | none |
| **Recommended Preparation** | none |
| **Is Consent Required?** | 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 |

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| **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 |
| **If not generally available at all campuses, please explain why** | Due to instructor limitations. |
| **Will this course be taught off campus?** | No |
| **Will this course be offered online?** | No |

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| **COURSE DETAILS** |
| **Provide existing title and complete course catalog copy** | HEJS/HRTS 2203 The Holocaust in Print, Theater, and Film Three credits. Representations of the Holocaust, including first-hand accounts and documentaries; artistic choices in genre, structure, imagery, point of view, and the limits of representation. CA1 and CA4-INT. |
| **Provide proposed title and complete course catalog copy** | HEJS/HRTS/DRAM 2203 The Holocaust in Print, Theater, and Film Three credits. Representations of the Holocaust, including first-hand accounts and documentaries; artistic choices in genre, structure, imagery, point of view, and the limits of representation. CA1 and CA4-INT. |
| **Reason for the course action** | To add DRAM as a 3rd course number. |
| **Specify effect on other departments and overlap with existing courses** | There is no overlap between this course and courses already being offered.  |
| **Please provide a brief description of course goals and learning objectives** | The goal of this course is to examine the Holocaust and how it has been represented. In this class we learn about the details of the Holocaust and are confronted with all the questions that this history raises, including how people respond to and function in their roles as perpetrators, victims, and bystanders. The learning objective of this course is for students to understand that the Holocaust, while being an act of unprecedented evil, occurred with the cooperation of scores of ordinary Europeans. How we understand the Holocaust depends in large part on influential fictional and non-fictional writings and films; and one of the questions at stake in our understanding of the Holocaust is how we avert genocide in the future. |
| **Describe course assessments** | The course requires a large body of reading including novels based on first-hand accounts as well as plays and criticism. The students also watch some films and documentaries. Each week the students write a short response to the reading and post a question on Blackboard. The students are also given an essay style midterm exam, asked to give a class presentation, and an essay style final exam.  |
| **General Education Goals** | This course meets all 7 of the overall GOALS. Class participation is a large focus of this class as we work together to analyze and discuss the materials that are covered. Through this class participation and the assigned presentation, students work toward becoming more articulate in their statements and ideas. This course requires intellectual breadth and versatility by making the students look at the Holocaust in a new way because we take on the concept that all Nazis were bad and all victims were good by looking more deeply at the actions of those involved in the Holocaust, and finding the nuances in the personal choices made by those involved, and how these choices affected the outcomes of the Holocaust. Students are asked to use critical judgment in all of their readings and film critiques. The plays of the Holocaust specifically ask moral questions, and make their audiences (i.e. the students in this class) consider the moral dilemmas faced by those who were involved in the Holocaust. This class raises a lot of awareness about the role that society played in the unfolding of the Holocaust. The Holocaust occurred throughout many European countries. The social climate in these countries differed greatly. Utilizing a broad range of texts and films, the class looks at how the actions of the Nazis (informed by these various cultures) played out differently in various places, including Germany, Poland, Hungary, Bulgaria, Denmark, Yugoslavia, Czechoslovakia, Italy, and France. The students are asked to create a final presentation, which requires them to conduct additional research into their topic beyond the texts that we cover in class.  |
| **Content Area: Arts and Humanities** | • Comprehension and appreciation of written, visual, multi-modal and/or performing art forms because students are asked to critically analyze written plays, filmed stage plays, and films in terms of how they represent the Holocaust. The theater and film of the Holocaust often exists as a vehicle for artists to make larger statements or ask bigger questions that surround the Holocaust. Questions about the moral choices that people were forced to make or statements about how physical survival did not mean the same thing as emotional survival, leaving many survivors after the war mentally unable ever to leave the camps. • Investigations and historical/critical analyses of human experience because students read novels and testimony as well as watch documentaries based upon first-hand accounts from the Holocaust and are asked to grapple with the various questions raised by these works. Questions that go to the very core of human nature and explore how people functioned in the systematic genocidal Third Reich. What role did these people play as prisoners, bystanders and perpetrators? How did the apparatus constructed by the Nazis often turn people into prisoners, bystanders, and perpetrators at the same time, and how did people who survived this experience maintain their humanity?  |
| **Content Area: Diversity and Multiculturalism (International)** | • Develop an understanding of and sensitivity to issues involving human rights and migration by being exposed to the Holocaust experience and how it affected those involved. Students will learn by watching and reading works including documentary film, first-hand testimony, novels written based on personal experience, and dramatic works depicting the de-humanization and stripping away of human rights and dignity that was thrust upon Jews as well as many other groups targeted for persecution by the Third Reich. • Develop an awareness of the dynamics of social, political, and/or economic power in the context of human rights and migration by studying the Holocaust and the policies of the Nazis. The Nazis used the law to disenfranchise the Jewish population. They found ways to legally strip them of their money, possessions, careers, businesses, education, and ability to socialize with the rest of the society. This created a social environment that allowed the Holocaust to unfold without much resistance or protest. • This course fits into the international category since the entire class focuses on European communities and their histories. All of the works covered in the course are written/created by members of the international community, primarily Europeans, with the exception of one play which is written by American co-authors.  |
| **Syllabus and other attachments** |

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| **Attachment Link** | **File Name** | **File Type** |
| [Syllabus Holocasut in Theater and Film with Human Rights.docx](https://forms.prod.uconn.edu/feb/secure/org/run/service/ContentStorageService/70043) | Syllabus Holocasut in Theater and Film with Human Rights.docx | Syllabus |

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| **COMMENTS / APPROVALS** |
| **Comments & Approvals Log** |

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| **Stage** | **Name** | **Time Stamp** | **Status** | **Committee Sign-Off** | **Comments** |
| Start | Grae E Sibelman | 01/20/2017 - 13:06 | Submit |  | This is a request to add a DRAM cross-list to an already approved class. |
| Dramatic Arts | Lindsay Cummings | 01/31/2017 - 17:06 | Return |  | Recommend slight adjustment to class participation/attendance language in syllabus. |
| Return | Grae E Sibelman | 02/01/2017 - 21:25 | Resubmit |  | I have deleted the original attached syllabus and attached a new version with corrections.  |
| Dramatic Arts | Lindsay Cummings | 02/07/2017 - 15:39 | Approve | 2/7/2017 | Course passed committee and dept vote. Recommend cross-listing, perhaps as DRAM 3150.  |
| Human Rights | Samuel M Martinez | 02/08/2017 - 08:18 | Approve | 10/3/2016 | This course has already been approved by CLAS CC&C as a HEJS/HRTS cross-list; the HRI undergrad commitee had also already approved it being cross-listed too with Drama. |
| Literature, Cultures and Languages | Philip W Balma | 02/08/2017 - 20:15 | Approve | 2/8/2017 | Excellent course, certainly worthy of crosslisting with Drama. |
| UICC | Eric Donkor | 02/08/2017 - 21:45 | Return |  | The initiator of this request intends to submit the proposal to CLAS. He should therefore selected "NEITHER" under "Course Info" and resubmit so the proposal will be sent to CLAS instead of UICC. |
| Return | Grae E Sibelman | 02/09/2017 - 10:31 | Resubmit |  | I have changed selection to "Neither" as reqested. |
| Dramatic Arts | Lindsay Cummings | 02/17/2017 - 14:22 | Approve | 2/17/2017 | I have approved the new version with "Neither" listed. |
| Human Rights | Samuel M Martinez | 02/21/2017 - 20:37 | Approve | 9/23/2016 | This course has already been approved by CLAS CC&C as a HEJS/HRTS cross-list. The HRI undergrad committee had before then also approved it being cross-listed with Drama.  |
| Literature, Cultures and Languages | Philip W Balma | 02/22/2017 - 13:19 | Approve | 2/22/2017 | approved on 2-22-2017 |
| School of Fine Arts | Thomas Meacham | 02/27/2017 - 12:10 | Approve | 2/14/2017 | The SFA C&C Committee approved this course in addition to receiving approval through an SFA faculty vote (2/24/17). |

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ENGL 3623-01, HEJS 3298-002, DRAM 3138-02, CLCS 3203-002

The Holocaust in Theater and Film

Spring 2017

Instructor: Grae Sibelman

Email: grae.sibelman@uconn.edu

Phone number: (860) 486- 9242

Office location: Oak Hall 224

Office hour: Tuesday, 1:30 PM – 2:30 PM

Course Description: The Holocaust is one of the most dramatized historical events for the number of years since its passing. Yet, it is also one of the most difficult moments in history to effectively represent. In this class, we will look at some of the different ways that this subject has been approached. We will investigate the various ways that different dramatizations, both in theater and film, have attempted to communicate this period of history. Comparing styles and themes, we will analyze how these different dramatic works have attempted to make broader statements about humanity, society, and the systemization of the Holocaust. The course encourages you to interpret primary sources and creative works (film, drama, literary texts) from a variety of perspectives to develop a critical awareness of how mass human rights violations, crimes against humanity, and genocide occur.

We will specifically focus on the use of style and genre, point of view, tropes and intertextuality, and the limits of representation.

Course Goals:

1. To come to a deeper understanding of the Holocaust and its implications for recognizing individual and systemic factors that led to mass human rights violations, crimes against humanity, and genocide.

2. To understand how and why certain types of Holocaust depictions do a better job of capturing this moment in history.

Course Requirements and Grading

20 percent class participation - All students are expected to engage in class discussions related to the weekly reading assignments and films/stage productions that we view in the class. This will be a discussion based course and student input is an important part of the learning process.

30 percent on weekly assignments. Each week students are expected to post a discussion question on Blackboard. This question should be well thought out and complex. The question needs to demonstrate critical thinking and should tease out some aspect of insight that you were provided with from the reading. This question needs to be posted on black board by 10:00 PM on Monday night. Questions will be graded upon based on their merit. Questions may be used for class discussion, so you may be called upon to share your question orally.

25 percent mid-term exam. The mid-term will be a take home exam. It will consist of multiple essay questions. You will need to draw upon the readings, screenings, lectures, and class discussions to complete the essays. The essays should be well constructed papers with a beginning, middle, and conclusion. Attention should also be paid to grammar, spelling, and properly citing all material used from sources.

25 percent final exam with presentation – Students will be assigned three questions. Two will be given in the form of a take home essay exam. The essay questions will draw upon the books and plays that we have read, films that we have screened, lectures, and class discussions. The other question will need to be answered in presentation format. For the presentation question, students are asked to choose one non-fiction text that we read in class and one dramatic piece (play or film) from the course readings/screenings and to compare the benefits/deficits of the different modalities.

Schedule

Weeks 1-2 – Confronting the Holocaust – reading and watching first-hand accounts of the Holocaust experience in order to ground us in our study of the dramatizations.

Assignments:

January. 17th – Film: One Day in Auschwitz – Directed by Steve Purcell.

Read *Night* by Ellie Wiesel

January24th - Film: The Pianist – Directed by Roman Polanski.

Read: *This Way to the Gas Ladies and Gentleman* by Tadeusz Borowski

Recommended to read - “Neither Monsters nor Beasts” section of *Facing the Extreme* by Tzvetan Todorov, Metropolitan Books 1996.

Weeks 3 – 7 Narrative structured representations that focus on showing the nuances and broader questions raised by the Holocaust.

Assignments:

January 31st – CLASS WILL BE HELD IN CLASS OF 1947 CONF ROOM, HOMER BABBAGE LIBRARY

Guest visitor: Holocaust survivor (with similar background to Ellie Wiesel) Abby Weiner.

Discuss The Pianist and readings.

Read: *Fragments of Memory* by Hana Greenfield, Gefen Publishing House, 1998 and *Medallions* by Zofia Nalkowska, Northwestern University Press, 2000.

February 7th – Film: Ida – Directed by Pawel Pawlikowski.

Read: *Resort 76* by Shimon Wincelberg from *Theatre of the Holocaust* by Robert Skloot, University of Wisconsin Press 1982.

Recommended to read - Introduction to *Theatre of the Holocaust* by Robert Skloot

February 14th – Film excerpts from: Partisans of Vilna, The Untold Story of Jewish Resistance During World War II – directed by Josh Waletzky, 1986.

Read: *Ghetto* by Joshua Sobol from *Plays of the Holocaust* by Elinor Fuchs and excerpts from *The Last Days of the Jerusalem of Lithuania: Chronicles from the Vilna Ghetto and the Camps, 1939-1944* by Herman Kruk (pages 173 – 197)

February 21st - Film: Amen – Directed by [Costa-Gavras](http://www.imdb.com/name/nm0002020/?ref_=tt_ov_dr).

Read: *The Deputy* by Rolf Hochhuth 1964

February 28th *-* Film: Pope Pius XII Under the Roman Sky – Directed by Christian Duguay.

Read: Articles on Pope Pius XII and the representation of the Clergy in theater.

March 7th – Review of all material covered thus far

Read *The Puppetmaster of Lodz* by Gilles Segal, Translated by Sara O’Conner, Samuel French 1950.

Weeks 9- 14 – Non-narrative structured representations that focus on dehumanization and the repercussions of the Holocaust on civilization.

March 21st - Midterm Exam will be turned in.

Read: *Throne of Straw* by Harold and Edith Lieberman from *Theatre of the Holocaust.*

March 28th - Film: Lodz Ghetto directed by [Alan Adelson](http://www.imdb.com/name/nm0011863/?ref_=tt_ov_dr), [Kate Taverna](http://www.imdb.com/name/nm0851707/?ref_=tt_ov_dr) Throne, 1988.

Read: “Theatre is an Encounter” and “Akropolis: Treatment of the Text” from *Towards a Poor Theatre* by [Jerzy Grotowski](http://www.google.com/search?tbo=p&tbm=bks&q=inauthor:%22Jerzy+Grotowski%22), Routledge, 1968.

April 4th - Watch:  *Akropolis* by Grotowski - VHS recording and *The Theater of Grotowski* by Jennifer Kumiega.

Read: *The Post-Traumatic Theater of Grotowski and Kantor* by Magda Romanska, Anthem Press 2012. Pages 199 -200 and 252-266.

April 11th – Class cancelled in observance of Passover Holiday

Watch: *The Dead Class* by Tadeusz Kantor on your own during this week.

Read: *Who Will Carry the Word* by Charlotte Delbo from *Theatre of the Holocaust*

# April 18th – Student Presentations. Read: *Endgame* by Samuel Beckett

 April 25th – Student Presentations. Watch: *Endgame* by Samuel Beckett.

May 2nd – Turn in take home final by 10:30 AM in my mailbox.