

DOCUMENT N: COURSE AND PROGRAM DEVELOPMENT COVER SHEET

See Course and Program Development Policy and Procedures for Instructions

SCHOOL: LAW <input type="checkbox"/> MSB <input type="checkbox"/> YGCLA <input checked="" type="checkbox"/>	Contact Name: Julie Simon	Phone: x6061
DEPARTMENT / DIVISION: Communication Design		
SHORT DESCRIPTION OF PROPOSAL (state name of action item 1-20 and course name, code & number / program affected): CMAT 130 Baltimore in the Media		
PROPOSED SEMESTER OF IMPLEMENTATION: Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Year: 2007		

Box 1: TYPE OF ACTION	ADD(NEW) <input checked="" type="checkbox"/>	DEACTIVATE <input type="checkbox"/>	MODIFY <input type="checkbox"/>	OTHER <input type="checkbox"/>
Box 2: LEVEL OF ACTION	Non-Credit <input type="checkbox"/>	Undergraduate <input checked="" type="checkbox"/>	Graduate <input type="checkbox"/>	OTHER <input type="checkbox"/>

Box 3: ACTION ITEM (check appropriate boxes)		DOCUMENTS REQUIRED (see box 4 below)	IMPACT REVIEWS (see box 5 on back)	APPROVAL SEQUENCE (see box 6 on back)
	1. Experimental Course ¹	NOP	a, c, e	AC
	2. Course Title	NO		ABCD
	3. Course Credits	NO		ABCD
	4. Course Number	NO		ABCD
	5. Course Level	NO		ABCD
	6. Pre & Co-Requisite	NO		ABCD
	7. Course Description	NOP		ABCD
X	8. New Course	NOP		ABCDEF
	9. Deactivate a Course	NO		ABCDEF
	10. Program Requirements	NO	b, c, d, e	ABCDEF
	11a. UG Specialization (24 credits or less)	NO	a, b, c, d, e	ABCDEF
	11b. Masters Specialization (12 credits or less)	NO	a, b, c, d, e	ABCDEF
	11c. Doctoral Specialization (18 credits or less)	NO	a, b, e	ABCDEF
	12. Closed Site Program	NOT	e	ABCDHIK
	13. Program Suspension ⁹	NO,5	a, e	ABCDEGIK
	14a. Certificate Program (ug/g) exclusively within existing degree program	NO	a, c, e	ABCDEFHIK
	14b. Certificate Program (ug/g) where degree programs do not exist or where courses are selected across degree programs (12 or more credits)	NOQR, 6	a, c, e	ABCDEFHJL
	15. Off-Campus Delivery of Existing Program	NO, 4	a, b, c, e	ABCDEFHIL
	16a. UG Concentration (exceeds 24 credit hours)	NO, 5	a, c, d, e	ABCDEFHJL
	16b. Masters Concentration (exceeds 12 credit hours)	NO, 5	a, c, d, e	ABCDEFHJL
	16c. Doctoral Concentration (exceeds 18 credit hours)	NO, 5	a, c, d, e	ABCDEFHJL
	17. Program Title Change	NO, 5	a, c, d, e	ABCDEFHJL
	18. Program Termination	NO, 10	d, e	ABCDEFHIK
	19. New Degree Program	NOQR, 3,8	a, c, d, e	ABCDEFHJL
	20. Other	Varies	Varies	Varies

Box 4: DOCUMENTATION (check boxes of documents included)					
X	N.	This Cover Sheet	Q.	Full 5-page MHEC Proposal	T. Other
X	O.	Summary Proposal	R.	Financial Tables (MHEC)	
X	P.	Course Definition Document	S.	Contract	

- Approval of experimental course automatically lapses after two offerings unless permanently approved as a new course.
- Codes: a) Library Services (Langsdale or Law) b) Office of Technology Services c) University Relations d) Admissions
- Letter of Intent is required by USM at least 30 days before a full proposal can be submitted. Letter of Intent requires only the approval of the dean and the provost and is forwarded to USM by the Office of the Provost.
- One-page letter to include: Program title & degree/certificate to be awarded; resources requirements; need and demand; similar programs; method of instruction; and oversight and student services (MHEC requirement)
- One-page letter with description and rationale (MHEC requirement)
- One or two-page document that describes: centrality to mission; market demand; curriculum design; adequacy of faculty resources; and assurance program will be supported with existing resources. (MHEC requirement)
- Learning objectives, assessment strategies; fit with UB strategic plan
- Joint Degree Program or Primary Degree Programs require submission of MOU w/ program proposal. (MHEC requirement)
- Temporary suspension of program to examine future direction; time not to exceed two years. No new students admitted during suspension, but currently enrolled students must be given opportunity to satisfy degree requirements

DOCUMENT N: COURSE AND PROGRAM DEVELOPMENT COVER SHEET (Page 2 of 2)

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10. Provide:
- evidence that the action is consistent with UB mission and can be implemented within the existing program resources of the institution.
 - proposed date after which no new students will be admitted into the program;
 - accommodation of currently enrolled students in the realization of their degree objectives;
 - treatment of all tenured and non-tenured faculty and other staff in the affected program;
 - reallocation of funds from the budget of the affected program; and
 - existence at other state public institutions of programs to which to redirect students who might have enrolled in the program proposed for abolition.
11. University Council *review* (for a recommendation to the President or back to the Provost) shall be limited to curricular or academic policy issues that may potentially affect the University's mission and strategic planning, or have a significant impact on the generation or allocation of its financial resources.

Box 5: IMPACT REVIEW procedures for authorized signers)	SIGNATURES (see	DATE
a. Library <input type="checkbox"/> No impact <input type="checkbox"/> Impact statement attached	Director or designee:	
b. OTS <input type="checkbox"/> No impact <input type="checkbox"/> Impact statement attached	CIO or designee:	
c. University Relations <input type="checkbox"/> No impact <input type="checkbox"/> Impact statement attached	Director or designee:	
d. Admissions <input type="checkbox"/> No impact <input type="checkbox"/> Impact statement attached	Director or designee:	
e. Records <input type="checkbox"/> No impact <input type="checkbox"/> Impact statement attached	Registrar or designee:	

Box 6: APPROVAL SEQUENCE APPROVAL SIGNATURES		DATE
A. Department / Division	Chair: <i>[Signature]</i>	<i>9/22/06</i>
B. Final faculty review body within each School	Chair: <i>Margaret J. Potthast</i>	<i>11/14/06</i>
C. College Dean	Dean: <i>[Signature]</i>	<i>11/20/06</i>
D. Provost and Senior Vice President for Academic Affairs	Provost: <i>[Signature]</i>	<i>11/27/06</i>
E. Curriculum Review Committee (UFS subcommittee)	Chair: <i>[Signature]</i>	<i>12/4/06</i>
F. University Faculty Senate (UFS option)	Chair:	
G. University Council (see #11 above)	Chair:	
H. President	President:	
I. Board of Regents – notification only		
J. Board of Regents – approval		
K. MHEC – notification only		
L. MHEC – approval		

UNIVERSITY OF BALTIMORE

DOCUMENT O: SUMMARY PROPOSAL

See Course and Program Development Policy and Procedures for Instructions

SCHOOL: LAW <input type="checkbox"/> MSB <input type="checkbox"/> YGCLA <input checked="" type="checkbox"/>	Contact Name: Julie Simon	Phone: x6061
DEPARTMENT / DIVISION: Communications Design		
SHORT DESCRIPTION OF PROPOSAL (state action item 1-20 and course name & number or program affected):		
CMAT 130 Baltimore in the Media		
PROPOSED SEMESTER OF IMPLEMENTATION: Fall <input type="checkbox"/> x Spring <input type="checkbox"/> Year: 2007		

O-1: Briefly describe what is being requested:		
Add new course to fulfill fine arts lower division requirement within the Learning Community and a precursor to the Corporate Communication major.		
For new courses or changes in existing courses (needed by Registrar)		
OLD Title:	Course # / HEGIS Code:	Credits:
NEW Title:	Course # / HEGIS Code: CMAT 130	Credits: 3

O-2: Set forth the rationale for the proposal:
In the age of instantaneous messages and 24-hour news cycles, the impression a major metropolitan area makes on the world is not in the hands of the city leaders anymore. Television, motion pictures, the internet, magazine, blogs, and literature all play a role in defining the image of a city to the outside world, one the Convention and Visitors bureau may, or may not, approve. <i>Baltimore in the Media</i> looks at the role the media has played in branding the image of Baltimore to the rest of the world.
Learning Communities were developed to incorporate Humanities, Social Science, and Information Literacy Blocks. This course has been approved for general education/humanities credit and will fulfill the needs of the learning community and serve as a precursor to Corporate Communication, English, and Professional Writing Majors.

Document P: Required Format for Course Definition Document

Include in your course definition items one through 15 using as much space as needed.

1. Date Prepared: 9/20/06
2. Prepared by: Julie Simon
3. Department: Communication Design
4. Course Number(s), including HEGIS code(s): CMAT 130
5. Course Title: Baltimore in the Media
6. Credit Hours: 3

Catalog Description (Paragraph should reflect general aims and nature of the course):

CMAT 130 SATISFIES GENERAL EDUCATION FINE ARTS REQUIREMENT.

A study of the image of Baltimore through the lens of the media. Students will analyze narrative and non-narrative films, television programs, books, short stories, websites, newspapers, magazines, and blogs to gain a greater understanding of where they live and the city's evolution from the eyes of those who record and promote its happenings. *Laboratory Fee.*

7. Prerequisites : None
8. Faculty qualified to teach course: Julie Simon, Jonathan Shorr, Stephanie Gibson
9. Course Type / Component (clinical, continuance, discussion, field studies, independent study, laboratory, lecture, seminar, supervision, thesis research, workshop): Lecture, discussion, laboratory
10. Suggested approximate class size: 20-25
11. Content Outline:

Baltimore in the Media is designed to work within the Learning Community: Baltimore Identity in the 20th Century. It is paired with an Urban Solutions and an Information Literacy Course. The Goals of the Learning Community are examine three periods in Baltimore history: Immigration in the early 20th century, Black/Jewish relations in the mid-20th century, and an assessment of present day Baltimore from a number of perspectives.

Baltimore in the Media focuses on the internal/external identity of Baltimore - during these time periods - by focusing on its role in movies, television, books, short stories, newspapers, magazines, and on the Internet.

For example, while the students are reading DeWayne Wickham's *Woodholme: A Black Man's Story of Growing Up Alone* in CSCE100 – Urban Solutions [the story of a black man's life as a caddy at the predominately Jewish Woodholme golf course in the '50's] they'll be studying Barry Levinson's film *Liberty Heights*

[a film about black and Jewish teenagers forging friendships in 1950's Baltimore]. They'll discuss the historical and sociological background of the era in CSCE 100, they'll learn how to find 1950's magazines and newspapers and then conduct research about '50's Baltimore in the Information Literacy course, and finally evaluate the film for historical accuracy and filmic continuity in Baltimore in the Media.

They'll be able to evaluate the question - how is Baltimore portrayed? - coming from a multi-disciplinary base of knowledge and skills.

Week 1: Branding

Week 2: Baltimore in Film Early 20th Century/Avalon

Week 3: Shooting Photos for web distribution

Week 4: Baltimore in the Media [the early years]

Week 5: Audio Production for web distribution

Week 6: Baltimore in Film Mid 20th Century/Liberty Heights

Week 7: Baltimore in Film Mid 20th Century/Hairspray

Week 8: Baltimore in Film Late 20th Century – Book to Screen Adaptation/The Corner

Week 9: Baltimore in Film Late 20th Century – Book to Screen Adaptation/The Corner

Week 10: Baltimore in Film Late 20th Century – Book to Screen Adaptation/The Corner

Week 11: Baltimore in Film Late 20th Century – Book to Screen Adaptation/The Corner

Week 12: iMovie for web distribution

Week 13: Baltimore in the Media [currently]

Week 14: Baltimore in Film Early 21st Century- Boys of Baraka

Week 15: Presentations

12. Learning Goals:

At the end of this course:

1. Students will be able to analyze and discuss filmic content as it applies to historical and modern day Baltimore;
2. Students will be able to decipher and write about what factors make up the image of Baltimore, and how the city is perceived from the outside;
3. Students will understand how books and other non-filmic material is adapted for the screen, and be able to adapt material gleaned from this Learning Community – as a whole - into a script and short video/audio podcast.

13. Assessment Strategies:

1. Students will write essays based on questions posed after each film or visual presentation.
2. Students will engage in professor led discussions to assess their understanding of the films/readings.

3. Students will adapt their research - from all three learning communities - into a visual/verbal script for a podcast depicting their image of historic or present day Baltimore.
4. Students will work in small groups to produce their script for web distribution.

14. Suggested Text(s) and Materials (example: textbooks, equipment, software, etc.):

Screenings/Readings:

Avalon. Barry Levinson, dir. 1990.

Liberty Heights. Barry Levinson, dir. 1999.

Hairspray. John Waters, dir. 1988.

The Boys of Baraka. Heidi Ewing & Rachel Grady, dirs. 2005.

The Corner. Charles S. Dutton, dir. 2001.

The Corner: Life in an Inner City Neighborhood. David Simon & Ed Burns. 1997.

Jewish Baltimore: A Family Album. Gilbert Sandler. 2000.

Small Town Baltimore: An Album of Memories. Gilbert Sandler. 2002.

Baltimore Noir (excerpt). Laura Lippman (ed.) 2006

Current and Past Newspapers, Magazines, Journal Articles, Websites, Blogs etc.

15. Laboratory Fee

CMAT 130 Baltimore in the Media

Course Description:

A study of the image of Baltimore through the lens of the media. Students will analyze narrative and non-narrative films, television programs, books, short stories, websites, newspapers, magazines, and blogs to gain a greater understanding of where they live and the city's evolution from the eyes of those who record and promote its happenings.

Course Outcomes:

At the end of this course:

1. Students will be able to analyze and discuss filmic content as it applies to historical and modern day Baltimore;
2. Students will be able to decipher and write about what factors make up the image of Baltimore, and how the city is perceived from the outside;
3. Students will understand how books and other non-filmic material is adapted for the screen, and be able to adapt material gleaned from this Learning Community – as a whole - into a script and short video/audio podcast.

Books:

The Corner: Life in an Inner City Neighborhood. David Simon & Ed Burns. 1997.

Jewish Baltimore: A Family Album. Gilbert Sandler. 2000.

Small Town Baltimore: An Album of Memories. Gilbert Sandler. 2002.

Baltimore Noir (excerpt). Laura Lippman (ed.) 2006

Fine Print:

1. It is illegal and unethical to use someone else's work without properly crediting the source. If you are not sure where that line is between needing to credit a source or not or between quoting, paraphrasing, and original language, or between imitating and copying an existing piece of work, please ask me in advance or err on the side of over-citing. If I discover that you've plagiarized material for this class, I will follow the University's policy for violations of academic integrity (see the UB Student Handbook), the consequences of which can include failing the course and expulsion from the University of Baltimore.
2. This course is part of a Learning Community. It won't always meet at exactly the same time every week, but will meet with the Learning Community block of time. Consult your syllabus frequently.
3. Attendance is mandatory. We cover too much material in class to make it up. You are permitted one excused absence. Final grades will be docked after that.
4. Papers will be graded for writing as well as content.
5. Assignments are due on the date stated by the beginning of class. Anything turned in late will automatically lose one letter grade per day late. If you don't have access to the web at home or work, please use the on-campus computer labs.
6. Class participation is mandatory. Come to class with the reading done and prepared to discuss the material.

Grades:

1. 10% - In class participation in discussions
2. 40% - Essays written from questions from all films & television programs screened in class and selected readings
3. 20% - 3-5 minute script for your mini-movie or podcast
4. 30% - Final: 3-5 minute podcast produced from your script

Sample Syllabus:

Week 1: Branding

Week 2: Baltimore in Film Early 20th Century/Avalon

Week 3: Shooting Photos for web distribution

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