

UMBC UGC Instructions for New Course Request Form (revised 4/2016)

Course number & title: Enter the number and title of the course at the top of the page. Contact the Registrar's Office to confirm that the desired course number is available.

Date submitted: The date that the form will be submitted to the UGC.

Effective date: The semester the new course is in effect, if approved.

Contact information: Provide the contact information of the Chair or UPD of the department or program housing the course. If the course is not housed in a department or program, then provide the same information for the head of the appropriate academic unit. (See UGC Procedures) If another faculty member should also be contacted for questions about the request and be notified about UGC actions on the request, include that person's contact information on the second line.

Course number: For cross-listed courses, provide all the numbers for the new course.

Transcript title: Limited to 30 characters, including spaces.

Recommended Course Preparation: *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s) and that 100 or 200 level courses may have them.*

Here fill in what previous course(s) a student should have taken to succeed in the course. These recommendations will NOT be enforced by the registration system. Please explain your choices in the "rationale" (discussed below).

Prerequisite: *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s)* Here fill in course(s) students need to have taken before they enroll in this course. These prerequisites will be enforced through the registration system. Please explain your choices in the "rationale" (discussed below).

NOTE: Please use the words "AND" and "OR", along with parentheses as appropriate, in the lists of prerequisites and recommended preparation so that the requirements specified will be interpreted unambiguously.

NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.

of credits: To determine the appropriate number of credits to assign to a course please refer to the [UMBC Credit Hour Policy](#) which articulates the standards for assignment and application of credit hours to all courses and programs of study at UMBC regardless of degree level, teaching and learning formats, and mode of instruction.

Maximum total credits: This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.

Grading method(s): Please review the [grading methods document](#) (this link can be found on the UGC forms page) before selecting a grading option. Please do not select all three grading options by default.

Proposed catalog description: Provide the exact wording of the course description as it will appear in the next undergraduate catalog. Course proposals should be a) no longer than 75 words, b) stated in declarative sentences in language accessible to students, and c) avoid reference to specific details that may not always pertain (e.g., dates, events, etc.). Course descriptions should not repeat information about prerequisites (which are always listed alongside the course description)."

Rationale: Please explain the following:

- a) Why is there a need for this course at this time?
- b) How often is the course likely to be taught?
- c) How does this course fit into your department's curriculum?
- d) What primary student population will the course serve?
- e) Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?
- f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).
- g) Explain the reasoning behind the P/F or regular grading method.
- h) Provide a justification for the repeatability of the course.

Cross-listed courses: Requests to create cross-listed courses must be accompanied by letters of support via email from all involved department chairs. Proposals for new courses or the addition of a cross-listing to an existing course must include as a part of the rationale the specific reason why cross-listing is appropriate. Email from all involved department chairs is also required when cross-listing is removed and when a cross-listed course is discontinued. Please note that Special Topics courses cannot be cross-listed.

Course Outline: Provide a syllabus with main topics and a weekly assignment schedule which includes complete citations for readings with page numbers as appropriate. Explain how students' knowledge and skills will be assessed.

Note: the UGC form is a Microsoft Word form. You should be able to enter most of the information by tabbing through the fields. The document is protected. In the rare case that you need to unprotect the document, use the password 'ugcform'. Beware that you will lose all the data entered in the form's fields if you unlock and lock the document.

UMBC UGC New Course Request: GLOBL 460/MLLI____: Global Stories

Date Submitted: 15 January 2020

Proposed Effective Date: Fall 2020

	Name	Email	Phone	Dept
Dept Chair or UPD	Brigid Starkey	starkey@umbc.edu	X-2182	Global Studies
Other Contact	Tania Lizarazo	lizarazo@umbc.edu		MLLI/GLBL

COURSE INFORMATION:

Course Number(s)	GLBL 460
Formal Title	Global Stories
Transcript Title (≤30c)	GLBL 460: Global Stories
Recommended Course Preparation	GLBL 100, GLOBL 300, MLLI 305
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	No hard prerequisites, only recommended preparation.
# of Credits Must adhere to the UMBC Credit Hour Policy	3 credits
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3 credits This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.
Grading Method(s)	XReg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

This is an interdisciplinary course that provides an introduction to community-engaged research through digital storytelling. It explores the main concepts and methods of creating and analyzing global stories, mainly through audiovisual production. Students work on the connections between local and global contexts of production and consumption of ethnographies.

RATIONALE FOR NEW COURSE:

a/ The Global Studies major recently went through a curriculum change which resulted in a new emphasis on prevalent methodological approaches in this interdisciplinary field. As a program offering a major, as opposed to a department, we are trying to increase our points of contact in the classroom with our majors. We now have three core courses: GLOBL 100: Introduction to Global Studies; GLOBL 300: Research Methods in Global Studies; and GLOBL 400: Approaches to Globalization. This course will provide an opportunity for students in between GLOBL 300 and 400 to take an applied methodology course. Our program has developed a strength in the practice of digital storytelling and this will be a crucial experience and skill to develop for students who want to pursue undergraduate research in this area. It also will be cross-listed with the Department of Modern Language, Linguistics and Intercultural Communication (MLLI), they are requesting a permanent course number to replace the "seminar in MLL" heading under which it has been offered for the past several semesters.

b/ This course is likely to be taught on a once-a-year basis. It will be a regular semester offering.

c/ This course will fit well with the Tier 3 electives category in the GBLB major. It will provide an important opportunity to work on a key methodology and also fulfill our program's desire to provide students with hands-on skills in the field of Global Studies. In this case, audiovisual production.

d/ This course will serve primarily students in the Global Studies and MLLI majors but will also likely be of great interest to a number of other CAHSS students, including Anthropology and Sociology, Media and Communication Studies, Political Science, Visual Arts, and Gender and Women's Studies majors.

e/ This course will be offered at the 400 level because it will focus on a specialized area of interest and require students to be prepared to work independently on projects.

f/ This course will carry a recommendation that a student have completed GBLB 100 and GBLB 300. These will not be required because it is possible that students from other departments who also have applicable background will be interested in joining the class.

g/ This course will be offered on a regular grading method because there will be substantial group work and it is important that all the students be on the same page in terms of expectations of workload.

h/ The course will not be repeatable for credit because it will have a set curriculum.

ATTACH COURSE SYLLABUS (mandatory):

University of Maryland, Baltimore County
GBLB460/MLLI____: Global Stories
Spring 2021, T 4:30-7:00 PM
Fine Arts 427

Professor: Dr. Tania Lizarazo (lizarazo@umbc.edu)

Office: Fine Arts 477

COURSE DESCRIPTION

This class is an introductory course to community-engaged research through digital storytelling. We will explore the main concepts and methods of creating and analyzing global stories, mainly through audiovisual production. We will look critically at the processes of storytelling and community-engaged research, and the connections between local and global contexts of production and consumption of these stories.

The course will be organized in three simultaneous tracks: reading, viewing and doing. Students will develop a semester long E-Portfolio and use VoiceThread to complement their digital literacy and writing abilities, while audiovisual cultural productions and readings will strengthen their close reading and critical skills. The goal is to embrace our potential as producers of knowledge, while strengthening our roles as agents for social change in the classroom and in larger communities.

This is an interdisciplinary course that includes different kind of texts (academic, literary, visual, popular) and the topics discussed are constantly intertwined with our beliefs, knowledge and experience. No previous experience with a specific discipline is required, but being open to exploring your creativity and approaching every text as a valuable source and every assignment as an opportunity for learning is a requirement. We will

embrace subjectivity while exploring difference as a possibility to understanding global connections and topics. Debate is encouraged but the humanity of entire populations (based on gender, race, sexuality, nationality, ability, or any other historically marginalized identity) will not be put into question.

COURSE REQUIREMENTS

- Explore writing and knowledge production in public (E-portfolio + VoiceThread).
- Complete assigned viewing and reading, and prepare reactions/questions.
- Participate actively in class discussions and group projects.

Create a semester-long digital storytelling project as an example of community-based research.

COURSE POLICIES

Email + Office Hours

Learning is a collaborative experience and dialogue is an important part of the process. I welcome virtual and in-person interaction, and value dialogue as a way of getting to know each other. Contact me with questions or comments about the class or the material (never for grade negotiations), and make sure to interact with other students as well. I try to be available online and in my office to talk to students, but I might take more than 24 hours to respond (especially during the weekends and finals' week). Having study groups or the contact information of classmates might help to think with others as well as getting quick answers about assignments or content.

Check your email and Blackboard announcements for updates and important information.

Attendance and Participation

This class will be conducted as a discussion-based class with a practical component designed to strengthen analytical skills, as well as an exploration of public writing and online communities. Based on feminist notions of pedagogy, our class will be a collaborative space of thinking together through close reading, dialogue, questioning and creation. Sharing your knowledge, insights and questions will contribute greatly to a successful learning environment. Make sure to read and complete assignments carefully before attending class in order to contribute to the discussion and participate in group activities. Be generous. Be respectful. Electronic devices are allowed as long as you avoid distractions and remember you are responsible for your own learning process. Do not hesitate to go to my office hours if you would like to discuss participation and attendance assessment.

In order to ensure participation in class and online, each student must comment in three different classmate's E-Portfolio (Google Sites) and VoiceThread (Blackboard) as indicated in the schedule (below).

VoiceThread (Blackboard)

As a complement to active participation in class, contributing to an audiovisual collaborative discussion using VoiceThread is mandatory. This virtual space allows to discuss readings, audiovisual material and methodological issues.

- **Introduction:** Explore the platform and share something about yourself to your future Global Studies community (2 mins maximum).
- **Thread:** Every student must select one session during the semester to create a thread reacting to the assigned reading/viewing as a discussion starter (5 mins maximum).

E-Portfolio (Google Sites)

In order to complete the practice component of the class, developing an online presence and sharing three assignments in public is mandatory. This virtual space (Google Sites) allows to discuss readings, audiovisual material and methodological issues. This space is open to experimentation. It is possible to include screenshots or links of intervention in social media (Twitter, Instagram, Snapchat, Facebook, etc.) creating or participating in hashtags related to the topics, if connected to the class.

Grade Distribution

VoiceThread (Discussion Starter)	20%
Final Project (digital story/audiovisual ethnography)	30%
E-Portfolio (4 assignments)	30%
Attendance & Participation (including 3 VT + 3 E-Portfolio comments)	20%

Late Assignments and Make-Up Quizzes

Late assignments will NOT be accepted. In exceptional cases and ONLY with previous authorization, E-Portfolio assignments may be turned in after the due date. However, they will be penalized by 10% for each 24-hour period they are late.

Academic Integrity and Honesty

By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult UMBC policies, or the Faculty Handbook (Section 14.3). Any unauthorized help a student may receive will be considered an act of academic dishonesty.

Please contact me if you feel you cannot handle the workload or schedule. We can develop a plan together to avoid plagiarism. All academic dishonesty will be reported to the Office of Undergraduate Education.

Accommodations for Students with Disabilities

Students with disabilities are welcome in this class! If you anticipate needing any type of accommodation in this course, or have questions about physical or other forms of access, please tell me as soon as possible.

Non-Discrimination Statement

The University of Maryland Baltimore County does not discriminate on the basis of race, color, national origin, ethnic background, ancestry, sex, disability, age, marital status, sexual orientation, veteran's status, or religion in admission to and participation in educational programs and activities, or employment practices in accordance with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973 (revised 1992), Title VII of the Civil Rights Act of 1964, and the Americans with Disabilities Act of 1990.

Disclosures of Sexual Misconduct and Child Abuse or Neglect

As an instructor, I am considered a Responsible Employee, per [UMBC's Policy on Prohibited Sexual Misconduct, Interpersonal Violence, and Other Related Misconduct](#). While my goal is for you to be able to share information related to your life experiences through discussion and written work, I want to be transparent that as a Responsible Employee I am required to report disclosures of sexual assault, domestic violence, relationship violence, stalking, and/or gender-based harassment to the University's Title IX Coordinator.

As an instructor, I also have a mandatory obligation to report disclosures of or suspected instances of child abuse or neglect (www.usmh.usmd.edu/regents/bylaws/SectionVI/VI150.pdf).

On and off campus resources can be found at: <http://humanrelations.umbc.edu/sexual-misconduct/gender-equitytitle-ix/>.

Writing Center

The Writing Center in the LRC (Library, first floor) can help you improve your work before any assignment is due.

SCHEDULE*

DATE & TOPIC	READING	VIEWING	DOING
WHAT IS DIGITAL STORYTELLING?			
1/26: Introduction	Syllabus	VT: Intro to the class + classmates' introductions	★ VT: Comment on Introduction Thread ★ Survey
2/2: Storytelling	★Coco Fusco, "The Other History of Intercultural Performance" ★Jenkins, "Game Design as Narrative Architecture." ★ Joe Lambert, <i>Digital Storytelling: Capturing Lives, Creating Community</i>	Coco Fusco and Guillermo Gómez Peña, "The Couple in the Cage"	Create E-Portfolio (Google Sites)
COMMUNITY-BASED RESEARCH			
2/9: Community	★ Saskia Sassen, "Researching the Localizations of the Global" ★Adele de Jaeger et al, "Digital Storytelling in Research: A Systematic Review" ★ Miranda Joseph, "Community, Collectivity, Affinities"	micha cárdenas, Amy Sara Carroll, Césaire Carroll-Dominguez, Patrick Carroll, and Ricardo Dominguez, "Transborder Immigrant Tool"	Attend CS3 Event

2/16: Engagement	<p>★Anna Carlile, "Student Participant-Researchers: Learner Agency and Creative Engagement"</p> <p>★Stuart Greene et al, "A Review of Research Connecting Digital Storytelling, PhotoVoice and Civic Engagement"</p> <p>★Tania Lizarazo et al, "Ethics, Collaboration and Knowledge Production: Digital Storytelling with Sexually Diverse Farmworkers in California"</p>	<p><u>Sexualidades Campesinas</u></p>	Attend Humanities Forum Event
PLACE-BASED STORYTELLING			
2/23: Mapping	<p>★Cherrie Moraga, "Catching Fire, Preface to the Fourth Edition" <i>This Bridge Called My Back</i>.</p> <p>★An Xiao Mina, excerpts from <i>From Memes to Movements: How The World's Most Viral Media is Changing Social Protest and Power</i>,</p> <p>★ Maylei Blackwell, "Geographies of Indigeneity: Indigenous Migrant Women's Organizing and Translocal Politics of Place"</p>	<p><u>Mapping Indigenous LA: Place-Making Through Digital Storytelling</u></p>	Story Circle

3/2: Migration	<p>★E. Dever, “Embodied Research in Migration Studies: Creative and Participatory Approaches”</p> <p>★Ana Patricia Rodríguez, “Entre Mundos/Between Worlds: Digital Stories of Salvadoran Transnational Migration</p> <p>★Tanya Maria Golash-Boza, <i>Deported: Immigrant Policing, Disposable Labor and Global Capitalism</i> (Introduction & Conclusion).</p>	Humanizando la deportación	E-Portfolio: Proposal
ARCHIVAL STORYTELLING			
3/9: Ethics	<p>★Lisa Lemont et al, “The Immigration Dilemma: Legal, Ethical, and Practical Issues in Creating a Living, Growing Archive”</p> <p>★Caroline Lenette et al, “‘Better than a Pill’: Digital Storytelling as a Narrative Process for Refugee Women”</p> <p>★Kim Anderson et al, “Digital Storytelling as a Trauma Narrative Intervention for Children Exposed to Domestic Violence”</p>	DACAmended	E-Portfolio: Comment
3/16	SPRING BREAK!		

3/23: Memory	<p>★Michelle Anderson, “Community-Based Transitional Justice Via the Creation and Consumption of a Digitized Storytelling Archives: A Case Study of Belfast’s Prisons Memory Archive”</p> <p>★Spencer Jordan, “Digital storytelling and performative memory: new approaches to the literary geography of the postcolonial city”</p> <p>★Alice Cati et al, “Among Drowned Lives: Digital Archives and Migrant Memories in the Age of Transmediality”</p>	<p><u>LGBTIQ+ Refugee Digital Storytelling Project</u></p>	E-Portfolio: Script
SOCIAL MEDIA AS DIGITAL STORYTELLING			
3/30: Politics	<p>★Jessica Marie Johnson, “Social Stories: Digital Storytelling and Social Media”</p> <p>★Marcia Chatelain, “Is Twitter any Place for a [Black Academic] Lady?”</p> <p>★ Gino Canella, “Social Movement Documentary Practices: Digital Storytelling, Social Media and Organizing”</p>	<p><u>Torn Apart/ Separados</u></p>	E-Portfolio: Storyboard
4/6: Workshop on Audio Recording + Editing (Audacity)			

4/13: Creativity	<p>★Safiya Umoja Noble <i>Algorithms of Oppression: How Search Engines Reinforce Racism</i> (excerpts)</p> <p>★Sarah J. Jackson, Moya Bailey, and Brooke Foucault Welles, “#GirlsLikeUs: Trans advocacy and community building online”</p> <p>★Nancy Thumim, “Therapy, Democracy, and the Creative Practice of Digital Storytelling”</p>	Al Jazeera, The 5 Filters of the Mass Media Machine	E-Portfolio: Comment
AFFECT			
4/20: Positionality	<p>★Chlöe Brushwood Rose “Resistance as Method: Unhappiness, Group Feeling, and the Limits of Participation in a Digital Storytelling Workshop”</p> <p>★Isabel Munson, “The Genre of You”</p> <p>★Anastasia Salter “Building Interactive Stories”</p>	Newest Americans	VT: Comment
4/27: Collaboration	<p>★Chlöe Brushwood Rose “Resistance as Method: Unhappiness, Group Feeling, and the Limits of Participation in a Digital Storytelling Workshop”</p> <p>★Roopika Risam, <i>New Digital Worlds: Postcolonial Digital Humanities in Theory, Praxis, and Pedagogy</i> (excerpts)</p> <p>★Angeline Koh, “Digital Storytelling in Multicultural Singapore”</p>	Flowchart of the Declaration of the Occupation of NYC	E-Portfolio: Event/ Film Review
5/4: Digital Story (class to work on your own to create the storyboard/audio/images or to edit)			

5/11: Bodies	<p>★ Jessica Marie Johnson, "Markup Bodies: Black [Life] Studies and Slavery [Death] Studies at the Digital Crossroads"</p> <p>★ Carla Rice et al, "Multimedia Storytelling Methodology: Notes on Access and Inclusion in Neoliberal Times"</p> <p>★ John Cheney-Lippold, <i>We are Data: Algorithms and the Making of Our Digital Selves</i> (excerpts)</p>	<p>Apartheid Heritages: A Spatial History of South Africa's Townships</p>	E-Portfolio: Digital Story
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* I reserve the right to make any changes to the syllabus, as I deem appropriate.

Supporting Documentation:
Letter of Support from Global Studies Program Director
(attached)