

NOTE: A slightly modified version of this was linked to from the original memo about changes to the process around Study Abroad and LE approval. This memo was shared with Undergraduate Associate Deans on Jan 19, 2017.

Learning Abroad Courses in ECAS & LE Proposal Process

ECAS

Courses will be identified as having a learning abroad component in ECAS with a new attribute (check box). This will facilitate efficient and transparent course review using standard ECAS routing as well as reporting via the learning abroad attribute.

As with UMTC on-campus courses, instructor-led programs abroad:

- can be offered as a topics course twice before being converted to a regular course in ECAS.
- if offered as topic titles, programs are not eligible for LE certification.

New learning abroad courses will not be reviewed by the Campus Curriculum Committee (CCC). It is up to the college whether/how these courses are reviewed at the collegiate level. [note: this is similar to the revised process for FSEMS and HSEMS] Like FSEMS and HSEMS that carry LE, study abroad courses do not need to be offered regularly in order to qualify for the LE designation.

Liberal Education (LE) Proposal Process

In order to submit a U of M instructor-led learning abroad program for LE certification, please:

1. Enter the course in ECAS with a Fall 2017 or later proposal date (note: topics courses are not eligible for LE requirements). Be sure to select the Learning Abroad ECAS attribute: YES

Is any portion of this course taught outside of the United States?:	<input type="radio"/> Yes
	<input checked="" type="radio"/> No

- a. Enter a current or proposed syllabus
 - b. Indicate how at least one Student Learning Outcome (SLO) is fulfilled
 - c. Indicate if the course is being proposed for an LE core/theme and/or WI requirement
 - d. If the course was previously offered abroad under a different designator or number (e.g. as a topics title or using a UMTC on-campus course number), please indicate in the ECAS notes section the course's previous designator, number, and whether or not it was LE/WI certified. This information should be added to the course equivalency field when appropriate.
2. Send a Word or PDF version of the course syllabus to russellk@umn.edu for LE review and webe0354@umn.edu for WI review.
[Council on Liberal Education \(CLE\)](#) meeting schedule
[Campus Writing Board \(CWB\)](#) meeting schedule

Prior to submitting an LE proposal, proposers should review the LE [proposal guidelines](#) and [frequently asked questions](#). Please note, course syllabi should overtly state that the course meets an LE and/or WI requirement and describe, for students, how the course does so.

The course proposal timeline will vary by program type. Please consult the Learning Abroad Center [website for instructors](#) to learn more.

Once a U of M instructor-led abroad course is approved for a theme and/or core requirement, it will appear in the searchable [U-Credit Abroad Database](#) for students alongside all other abroad courses.

Updated 1/18/2017

Like FSEMS and HSEMS, learning abroad courses being proposed for LE must be converted to this special category of “regular courses” in order to facilitate course review. The primary reason for this is that only “regular courses” in ECAS include the liberal education fields (pictured below). Topics courses do not include an option to respond to the LE criteria and are not routed through the LE ECAS queue.

Liberal Education	
Requirement this course fulfills:	New: AH Arts/Humanities Old:
Other requirement this course fulfills:	New: GP Global Perspectives Old:
Criteria for Core Courses:	<p>Describe how the course meets the specific bullet points for the proposed core requirement. Give concrete and detailed examples for the course syllabus, detailed outline, laboratory material, student projects, or other instructional materials or method.</p> <p>Core courses must meet the following requirements:</p> <ul style="list-style-type: none"> • They explicitly help students understand what liberal education is, how the content and the substance of this course enhance a liberal education, and what this means for them as students and as citizens • They employ teaching and learning strategies that engage students with doing the work of the field, not just reading about it. • They include small group experiences (such as discussion sections or labs) and use writing as appropriate to the discipline to help students learn and reflect on their learning. • They do not (except in rare and clearly justified cases) have prerequisites beyond the University's entrance requirements. • They are offered on a regular schedule. • They are taught by regular faculty or under exceptional circumstances by instructors on continuing appointments. Departments proposing instructors other than regular faculty must provide documentation of how such instructors will be trained and supervised to ensure consistency and continuity in courses. <p>New: In this course, films from China, Hong Kong, India, Japan, and Korea will be viewed first and foremost as artistic expressions through which Asian filmmakers have responded historically to the unique conditions of modernity and ideological dimensions. Attention will thus be paid both to the formal aspects of artistic expression (that is, parameters of film art such as editing, lighting, color, composition, camera movement, mise-en-scene, point of view, etc.) and to the social and historical context in which these artistic visions took shape and to which they gave shape. The films will be placed in the larger cultural context, particularly when filmmakers were clearly influenced by contemporary literary movements, for example, or the compositional principles of traditional Chinese painting. Also closely examined will be the relationship between Asian film practices and so-called "classical Hollywood narration" for both the ways in which the former borrows from the latter and the ways it deviates from it. Through the course readings, students will gain basic knowledge of the field of film studies itself, including the various competing theories and methods of film analysis and how they have changed over time.</p> <p>Old: <no text provided></p>
Criteria for Theme Courses:	<p>Describe how the course meets the specific bullet points for the proposed theme requirement. Give concrete and detailed examples for the course syllabus, detailed outline, laboratory material, student projects, or other instructional materials or methods.</p> <p>Theme courses have the common goal of cultivating in students a number of habits of mind:</p> <ul style="list-style-type: none"> • thinking ethically about important challenges facing our society and world; • reflecting on the shared sense of responsibility required to build and maintain community; • connecting knowledge and practice; • fostering a stronger sense of our roles as historical agents. <p>New: REVISED 1/13/17 GLOBAL PERSPECTIVES THEME This course focuses on films from China, Hong Kong, India, Japan, and Korea, particularly during and after World War II. Asian cinema is arguably a transnational cultural product, increasingly consumed beyond Asian markets, and now serving as an important cultural export. In addition, Asian films are frequently produced across national borders, and the labor of animation in particular is outsourced to Korea, Taiwan, and the Philippines. Your work in this course will deepen your understanding of how and why Asian film and animation functions in complex ways in both Asian contexts and in the US, as well as in your own life.</p> <p>As a Global Perspectives theme course, you will cultivate the following habits of mind:</p> <p>Thinking ethically about important challenges facing our society and world. This class invites you to consider Asian film and animation from east and south Asia in conjunction with various readings on issues such as colonialism, environmentalism, transnational spaces, capitalism and globalization. You are strongly encouraged to engage with these films in a dialogue with the readings so as to understand that films are not isolated texts, but intimately related to their immediate political, social, and economic contexts. Moreover, this class touches upon translation (as in subtitles) and transformation as an ethical mode of connecting with different cultures and communities.</p> <p>Reflecting on the shared sense of responsibility required to build and maintain community. Class discussions and dialogues urge you to consider how non-western cinema's treatment of the foreigner, the toxic, the ghost, the monster, the animal and the cyborg can question how we receive and understand different historical events. Many of our films encourage you to think through your understanding of various historical events: World War II, the Cultural Revolution, Japanese colonization of Taiwan, etc. They imply how the practice of cinema enables us to start thinking about other people and their histories. You will often be asked to think about and connect issues from distant spaces. For example, how we can be conscious about environmental destruction in China through our knowledge of toxicity and industrialization in North America. You will think carefully about what role films can play to reveal the "foreign" or "monster" elements in a different socio-cultural setting.</p>