

**Proposals**  
**CLAS Committee on Curricula and Courses**  
**March 11, 2003**

**OLD BUSINESS**

**2002-182** Chancellor's Office request to temporarily lower the CLAS number of required W courses from 3 to 2:

11/29/02 (email sent Chair)

The Chancellor's Office asks that the College of Liberal Arts and Sciences temporarily reduce the number of W courses required for graduation from 3 to 2, effective the Fall 03 semester, for these reasons:

- 1) the substantially increased enrollments in CLAS;
- 2) the severely strained resources of the university as outlined in President Austin's November 27th memo to the university community on the budget;
- 3) the strong possibility of substantial alterations in writing requirements in the new general education requirements, as currently under discussion in the GEOC and its subcommittee on writing.

Fred

+++++

**Faculty commentary, Sociology Department** (from Arnie Dashefsky, summarized by Chair)

1. Strongly opposed to a reduction in W courses
2. If it is necessary to approve this reduction, both W courses should be at the 200 level.

**Faculty commentary, Mathematics Department**

1. Leibowitz letter to Mathematics faculty about the suggested reduction in the W-course requirements in CLAS.

\*\*\*\*\*

From Gerald Leibowitz <leibow@plaid.math.uconn.edu>  
Tofaculty@plaid.math.uconn.edu  
SubjectCurriculum proposal from vice-provost"W" requirements  
DateWed, 5 Feb 2003 162808 -0500

The chairman of the Committee on Curricula and Courses of the College of Liberal Arts and Sciences has asked the members to react to a proposal from Fred Maryanski which seeks to change the writing component of the graduation requirements for bachelor's degrees in the CLAS.

If you have interests or concerns here, please read the proposal, the chairman's comments, and the background information given below (deleted by Chair) and send me your reply.

(I personally am opposed to decreasing the number of such courses required. If we must make changes because of the double crunch of more students and a State budget crisis, I would be in favor of limiting enrollments by non-CLAS students in W-courses given by CLAS, just as the Schools of Business and Education limit many of their offerings to students majoring in those schools. GML)

2. Replies from Mathematics Department faculty members  
(unedited; mail headers simplified)

a. DateWed, 05 Feb 2003 163727 -0500  
FromKarlheinz Grochenig <groch@math.uconn.edu>  
ToGerald Leibowitz <leibow@math.uconn.edu>  
SubjectReCurriculum proposal from vice-provost"W" requirements

>>I personally am opposed to decreasing the number of such courses required.  
>>If we must make changes because of the double crunch of more students and a  
>>State budget crisis, I would be in favor of limiting enrollments by non-CLAS  
>>students in W-courses given by CLAS,

I completely agree with this position. Charly

>-----  
b. DateWed, 05 Feb 2003 220007 -0500  
SubjectReCurriculum proposal from vice-provost"W" requirements  
From"James Hurley" <hurley@math.uconn.edu>  
ToGerald Leibowitz <leibow@math.uconn.edu>

Dear Jerry,

I share your and Rob Henning's concerns about this, but I doubt very much that any other action (including the enrollment limitation scheme you cite) will solve the problem that students are facing nowtoo few openings in W courses to get the three courses in. I would favor temporarily (for one year only) reducing the number to 2 for students who otherwise complete all graduation requirements during 2003--2004, and then revisiting the matter next year. There is nothing about a temporary waiver that inevitably leads to it becoming permanentI recall a similar temporary reduction 10 years

ago or so that lasted just one or two years, and then reverted back to 3 W courses.

--Jim

-----  
c. DateThu, 6 Feb 2003 101143 -0500 (EST)  
From"W.R. Madych" <madych@math.uconn.edu>  
ToGerald Leibowitz <leibow@math.uconn.edu>  
SubjectRe Curriculum proposal from vice-provost"W" requirements

Jerry,  
The W requirements should not be relaxed.  
The communication skills of graduates should be as high  
as is practically possible to achieve.  
Wally Madych

-----  
d. DateThu, 6 Feb 2003 145930 -0500  
FromBill Abikoff <abikoff@math.uconn.edu>  
Toleibow@math.uconn.edu  
SubjectReCurriculum proposal from vice-provost"W" requirements

Gerry,

I think it professionally irresponsible for us to agree to a  
diminution of the literacy requirements for graduation solely for  
budgetary reasons. We didn't cause it and we should not take the  
responsibility for it.

The university management team should have to go it alone on  
this one. The shortfall of capacity that will cause students not to  
fulfill degree requirements or face the suspension of requirements --  
hence cheapening of the value of their degrees -- is the  
fruit of the garden sown by managerial decisions on allocation of  
resources.

We all, managers included, have to bear responsibility for the  
consequences of our actions.

Feel free to quote me by name.

Bill

-----  
**Faculty comments, Marine Sciences Department** (from Annelie Skoog, summarized by Chair)

- 1) Concern about the negative effect on academic standards.
- 2) Most faculty find that the average undergraduate writing skill is poor.
- 3) Some faculty would accept a reduction while some find this unacceptable.
- 4) Those faculty who could accept a reduction want it contingent on a short time period.
- 5) One suggestion is to grant W credit when students write additional papers for non-W courses.
- 6) Decrease the requirements for a W-course rather than decrease the number of W-courses.

**2003-10** Note: There is no mention of GEOC in APTF draft position papers.

Academic Planning Task Force (APTF) home site:

APTF website: <http://www.chancellor.uconn.edu/aptfhome.html>

APTF areas of emphasis: <http://www.chancellor.uconn.edu/aptfemph.html>

(excerpt)

The APTF identifies six broad areas of concentration (listed alphabetically, not according to priority) to encourage all schools, departments, programs, centers, and institutes to focus their efforts to achieve measurable advances. We have avoided naming such units individually so far as possible. The six areas of emphasis are intended to encourage multidisciplinary collaborations as faculty with different sub-specialties join together to develop research proposals aimed at, for example, NEH, NIH and NSF. We specifically identify certain components of "Undergraduate Enrichment," as an area of emphasis without parallel attention to graduate programs, because the other areas of emphasis are research oriented, and implicitly incorporate graduate education. Similarly, the University has a firm commitment to diversity and to lifelong learning and outreach, but these are not separately identified as "areas of emphasis."

1. ARTS, CULTURE AND SOCIETY FROM A LOCAL TO GLOBAL PERSPECTIVE
2. ENVIRONMENTAL SUSTAINABILITY
3. HEALTH AND HUMAN SERVICE SYSTEMS
4. LIFE SCIENCES
5. SCIENTIFIC INNOVATIONS AND TECHNOLOGY
6. UNDERGRADUATE ENRICHMENT

## UNDERGRADUATE ENRICHMENT (excerpt)

This area of emphasis reinforces the University Strategic Plan's goal of improving undergraduate education. The caliber of our entering classes is rising each year, as indicated by such measures as SAT scores and class rank, and our number of applicants continues to rise. We must further these trends by providing an intellectually stimulating and multifaceted experience for our undergraduates.

Chancellor's Competition: <http://www.chancellor.uconn.edu/aptfallo.html>

## DRAFT

### ACADEMIC PLAN TASK FORCE

#### Resource Allocation and the Chancellor's Competition

(excerpt)

The Academic Plan aims at achieving a more focused allocation of resources within the University. To that end, the allocation of new academic resources within the institution should have two sources: the existing budgetary process (for both capital and operating monies) and allocation through a new Chancellor's Competition, described below.

(excerpt)

The Chancellor's Competition is an additional mechanism for focusing our efforts. Here faculty will be invited to compete for additional moneys so as to advance the University to higher levels of recognition, and to enhance its capacity to compete for external resources. The Chancellor's Competition will be funded by holding back up to one percent from the operating budgets of the academic affairs budget, including the College and School budgets.

**2003-3**

Proposal to: ADD A NEW COURSE

Date: February 5, 2003

Department: Statistics

Abbreviated Title: Survival Analysis

CATALOGUE COPY:

STAT 374. Concepts and analysis of survival data. Either semester, three credits. Prerequisite: Statistics 230-231, or consent of instructor

Survival models, censoring and truncation, nonparametric estimation of survival functions, comparisons of treatment groups, mathematical and graphical methods for assessing goodness of fit, parametric and nonparametric regression models.

Effective Date of Change:

(Note that changes will be effective immediately unless a specific date is requested.)

1. Course Number: Statistics 374

2. Course Title: Survival Analysis

3. Semester(s) offered: either

4. Number of Credits: 3

5. Number of Class Periods: 3

6. Prerequisite/Required Preparation: Statistics 230-231, or consent of instructor

7. Any required consent/any exclusions: None

8. Repetition for credit: No

9. Instructor in charge: Staff

10. Course description: Concepts and analysis of survival data. Survival models, censoring and truncation, nonparametric estimation of survival functions, comparisons of treatment groups, mathematical and graphical methods for assessing goodness

of fit, parametric and nonparametric regression models.

11. Semester and year in which course will be first offered: Fall 2003

#### JUSTIFICATION

1. Reasons for adding this course: new Concentration in Biostatistics

2. Academic Merit: basic material in Biostatistics

3. Overlapping Courses: None

4. Other Departments Consulted: No

5. Number of Students Expected: 25

6. Number and Size of Section: ---

7. Effects on Other Departments: None

8. Effects on Regional Campuses: None

9. Approvals Received and Dates: Departmental approval, December 11, 2002

10. Names and Phone Numbers of Persons for the CCC to contact: RA Vitale, 486-2008

11. Staffing: TBA

>>>>start new page here<<<<<<<<

#### **Syllabus for Stat 374: Survival Analysis**

##### Introduction

Time to Event Data

Time 0 and Time Scale

## Examples

### Basic Concepts

Survival Function

Hazard Function and Cumulative Hazard Function

PDF and CDF

Interrelationships

Mean Residual Life and Median Life

### Common Distributions for Survival Data

Exponential

Weibull

Gamma

Log-Normal

Extreme Value

Log-Logistic

Lehmann Family (Proportional Hazards)

### Common Regression Models

Linear Regression Approach (Accelerated Failure Time Models)

Conditional Hazard Rate Approach

Multiplicative Hazard Rate Model

Additive Hazard Rate Model

### Censoring and Truncation

Types of Censoring (Type I, Type II, Random, Right, Left, and Interval)

Types of Truncation (Right, Left, Interval)

### Likelihood Construction

Basic Assumption on Survival Data

Notion and Principle of Likelihood

General and Specific Forms of Likelihoods for

Different types of Censoring and Truncation

### Nonparametric Methods: One Sample



Life Table Method

Kaplan-Meier's Estimator for Right Censored Data

Confidence Intervals

Confidence Bands

Nonparametric Methods: Two or More Samples

Basic Hypotheses

Weighted Statistics

Asymptotic Sampling Distributions

Log-Rank Tests, Wilcoxon Tests, etc.

P-Values

Inference For Parametric Regression Models

Maximum Likelihood Estimation

Inference on Model Parameters

Qualitative Variables

Semiparametric Regression Models

Proportional Hazards Models

Partial Likelihoods

Inference Based on Partial Likelihoods

Relative Risks

Estimation of Baseline Survival Function

Time-Dependent Covariates

Bootstrap For Survival Data

Introduction of Resampling Methods

Resampling for Survival data with No Covariates

Resampling for Survival data with Covariates

Applications

Model Building and Model Assessment for Survival Data

Model Building (Model Selection and Comparison)

Assessing Importance of Risk Factors

Graphical Checks of Model Assumptions

Residuals

Checking the Influence of Individual Observations

Recommended Textbook

Survival Analysis --- \small Techniques for Censored and Truncated Data.

John P. Klein and Melvin L. Moeschberger.

ISBN: 0-387-94829-5. Springer-Verlag. 1997.

**2003-4**

Proposal to: ADD A NEW COURSE

Date: February 5, 2003

Department: Statistics

Abbreviated Title: Clinical Trials

CATALOGUE COPY:

STAT 373. Clinical Trials. Either semester, three credits. Prerequisite: STAT 220 or consent of instructor.

Basic concepts of clinical trial analysis: controls, randomization, blinding, surrogate endpoints, sample size calculations, sequential monitorin, side--effect evaluation and intention-to-treat analyses. Also, experimental designs including dose response study, multicenter trials, clinical trials for drug development, stratification, and cross-over trials.

Effective Date of Change:

1. Course Number: 373

2. Course Title: Clinical Trials

3. Semester(s) offered: either

4. Number of Credits: 3

5. Number of Class Periods: 3

6. Prerequisite/Required Preparation: Statistics 220 or consent of instructor

7. Any required consent/any exclusions: No

8. Repetition for credit: No

9. Instructor in charge: Staff

10. Course description: Basic concepts of clinical trial analysis: controls, randomization, blinding, surrogate endpoints, sample size calculations, sequential monitoring, side-effect evaluation and intention-to-treat analyses. Also, experimental designs including dose response study, multicenter trials, clinical trials for drug development, stratification, and cross-over trials.

11. Semester and year in which course will be first offered: Fall 2003

#### JUSTIFICATION

1. Reasons for adding this course: new Concentration in Biostatistics

2. Academic Merit: fundamental knowledge

3. Overlapping Courses: None

4. Other Departments Consulted: No

5. Number of Students Expected: 25

6. Number and Size of Section: ---

7. Effects on Other Departments: None

8. Effects on Regional Campuses: None



## Design and Analysis of Dose Response Studies

- Study Design Considerations

- Data Analysis - Multiple Comparisons

## Data Analysis

- Linear Models - ANOCOVA, diagnosis, sensitivity analysis

- Nonparametric Analyses

## Data Analyses Concerns

- Intent-to-Treat Analyses

- Subset Analyses

- Multi-Center Problems

- Multiple Comparisons

- Multivariate Situation

## Longitudinal Data Analysis with Dropouts

- LOCF

- Drop out Mechanisms

- Selection Models and Pattern Mixture Models

- Wu-Baily

- Multiple Imputation

## Interim Analyses

- Adaptive Study Designs

- Sample Size

- Operational Considerations (e.g., Blinding)

## Safety Analyses and Reporting

- Adverse Events

- Reporting (Criteria, Procedure, Structure)

- Statistics (Counting, Survival, Confidence Intervals)

- Laboratory Abnormalities

- Data Collection

- Normal Ranges

- Graphical Presentation

Statistics (Tabulations, Survival)

Genie Scores

Clinical Protocol and Statistical Analysis Plan

Components and Iterations of a Protocol

Statistical Methods Section

Analysis Plan

Blinded Data Analysis

Clinical Trial Reports

Organization of Reports

Data Cut-off

Data Sets Preparation

E-Submission

New Drug Application

Meta Analysis, ISE, ISS

Clinical Data Management

CRF Design

Data Registration

Database Establishment (Code List, Dictionary)

Data Entry (CRF, RDE, Lab Data)

Edit Checks, Query Generation and resolution

Data Dictionary

Recommended Textbook

Fundamentals of Clinical Trials. Third Edition.

Lawrence M. Friedman, Curt D. Furberg, and David L. DeMets.

ISBN: 0-387-98586-7. Springer-Verlag. 1998.

**2003-9**

Proposal to ADD A NEW COURSE

Date February 5, 2003

Department Statistics

Abbreviated Title Introduction to Biostatistics

#### CATALOGUE COPY

STAT 272. Introduction to Biostatistics. Either semester, three credits. Prerequisite: Statistics 220 or consent of instructor.

Rates and proportions, sensitivity, specificity, two-way tables, odds ratios, relative risk, ordered and non-ordered classifications, trends, cas-control studies, elements of regression including logistic and Poisson, additivity and interaction, combination of studies and meta-analysis.

STAT 372. Introduction to Biostatistics. Either semester, three credits.

Rates and proportions, sensitivity, specificity, two-way tables, odds ratios, relative risk, ordered and non-ordered classifications, trends, cas-control studies, elements of regression including logistic and Poisson, additivity and interaction, combination of studies and meta-analysis.

#### Effective Date of Change

(Note that changes will be effective immediately unless a specific date is requested.)

1. Course Number 272/372

2. Course Title Introduction to Biostatistics

3. Semester(s) offered either

4. Number of Credits 3

5. Number of Class Periods 3

6. Prerequisite/Required Preparation Statistics 220 or consent of instructor

7. Any required consent/any exclusions No

8. Repetition for credit No

9. Instructor in charge Staff

10. Course description Rates and proportions, sensitivity, specificity, two-way tables, odds ratios, relative risk, ordered and non-ordered classifications, trends, cas-control studies, elements of regression including logistic and Poisson, additivity and interaction, combination of studies and meta-analysis.

11. Semester and year in which course will be first offered Fall 2003

#### JUSTIFICATION

1. Reasons for adding this course Concentration in Biostatistics

2. Academic Merit Introduction to concepts/methods useful for later courses.

3. Overlapping Courses None.

4. Other Departments Consulted No

5. Number of Students Expected 25

6. Number and Size of Section ---

7. Effects on Other Departments None

8. Effects on Regional Campuses None

9. Approvals Received and Dates Departmental approval, December 11, 2002



10. Names and Phone Numbers of Persons for the CCC to contact RA Vitale, 486-2008

11. Staffing TBA

### **Syllabus for Stat 272/372 Introduction to Biostatistics**

#### Overview of Biostatistics

Historical Review

Current Use

Observational and Experimental Studies

Data Sources

#### Rates and Proportions

Incidence and Mortality Rates

Prevalence

Indirect and Direct Standardization

Estimates and Confidence Intervals

#### Measures of Disease Risk

Relative Risk

Odds Ratios

Proportional Mortality

Analysis of Two-way Tables

Estimates and Confidence Intervals

Attributable Risk

Preventable Fraction

#### Epidemiological Study Designs

Cross-Sectional Studies

Case-Control Studies

Cohort Studies

Randomized Intervention Studies

Prospective and Retrospective Studies

## Review of Basic Regression

- Simple Linear Regression

- Multiple Linear Regression

- Analysis of Variance

- Inference for the Regression Models

## Logistic Regression

- Conditional and Unconditional Logistic Regression

- Effect Size Estimation and Confidence Intervals

- Interaction Effects

- Diagnostic Tools

- Missing Data

- Categorization of Continuous Variables

- Tests for Trend

- Analyzing Correlated Variables

## Sample Size Calculations

- Power and Sample Size

- Defining the Important Effect Size

- Variability Estimates

- Accounting for Drop-Outs and Missing Data

## Poisson Regression

- Mathematical Models

- Effect Size Estimation and Confidence Intervals

- Interaction Effects

- Over and Under Dispersion

## Interpreting Epidemiological Studies

- Selection Bias

- Confounding

- Internal and External Validity

- Ecological Fallacy

- Hawthorne Effect

- Regression Towards the Mean

## Diagnostic Tests

Sensitivity and Specificity  
Positive and Negative Predicted Values  
ROC Curves  
Lack of Gold Standard  
Sequential and Parallel Testing

## Meta Analysis

Study Search Procedures  
Inclusion Criteria  
Effect Size Estimation  
Benefits and Risks with Meta Analyses

## Recommended Textbook

Biostatistics--A Methodology for the Health Sciences  
Lloyd D. Fisher and Gerald Van Belle.  
ISBN0-471-58465-7. John Wiley & Sons, Inc. 1993.

(Chair has requested additional details about grading criteria for undergrads versus grads)

## **NEW BUSINESS**

**2003-11**

**298 Courses**

1. **MARN & EEB: Biol of Marine Algae, Dr. Senjie Lin and Dr. Charlie Yarish, fall 2003. (Approved by Chair)**
  - **Available at Storrs, Avery Point, and Stamford;**
  - **Lectures (Tue, Thur 4:30-5:45 pm) and hands-on labs & field-trips on Saturday by arrangement;**
  - **Covers diversity, ultrastructure, taxonomy, genetics, evolution, life history, growth and reproduction, ecological responses and adaptation, aquaculture and biotechnology;**
  - **Field trips to explore diversity and habitats of both macroalgae and microalgae.**

2. COMS Advanced Research Practicum I, 3 cr, Dr. Kirstie Cope-Farrar  
(Approved by Chair)
3. COMS Advanced Research Practicum II, 3 cr, Dr. Kirstie Cope-Farrar  
(Approved by Chair)

4. EEB Introduction to Conservation Biology \_\_\_\_\_ (needs approval of instructors credentials by Committee)

Number of Credits: 2

Instructor: Dr. Chris Elphick (CV available at <http://www.eeb.uconn.edu/faculty/Elphick/cv-elphick.htm>)

Instructor's position: Research Specialist/Gratis Research Scientist

Note: if the instructor is not a regular member of the department's faculty, please attach a statement listing the instructor's qualifications for teaching the course and any relevant experience).

Short description:

This course will provide an introduction to the discipline of conservation biology. The first two-thirds of the course will focus on the biological aspects of the discipline. Topics covered will include patterns of biodiversity and extinction, causes of extinction and population declines, techniques used to restore populations, landscape level conservation planning, and the role of conservation in protecting ecosystem services. The final third will cover the practical aspects of implementing conservation actions. It will include lectures on conservation economics, conservation law, and the challenges faced by global change.

Comments, if comment is called for:

Overall the course will be structured to complement EEB 310 (Conservation Biology) and will be geared towards undergraduates in their 3<sup>rd</sup>-4<sup>th</sup> years.

Chris S. Elphick

Dept. Ecology & Evolutionary Biology

University of Connecticut

75 North Eagleville Road U-43

Storrs CT 06269-3042

U.S.A.

Tel: (860) 486-4547

Fax: (860) 486-6364

E-mail: [elphick@uconnvm.uconn.edu](mailto:elphick@uconnvm.uconn.edu)

Web site: <http://www.eeb.uconn.edu/faculty/Elphick/>

## EDUCATION

- 1992-1998 University of Nevada, Reno, USA  
Ph.D. in Ecology, Evolution and Conservation Biology.
- 1989-1990 University of California, Irvine, USA  
(B.Sc., Exchange year.)
- 1987-1991 University of East Anglia, England  
B.Sc. (First Class, with Honors) in Biological Sciences (Ecology program).

## ACADEMIC PRIZES & AWARDS

- 1998 Southwood Prize for best applied ecology paper by a young scientist (British Ecological Society)
- 1997 Marcia Brady Tucker Travel Award (American Ornithologists' Union)
- 1997 Graduate Student Association Student Paper Award (University of Nevada, Reno)
- 1996 Annual Meeting Travel Award (British Ecological Society)
- 1996 Jay Dow Sr. Scholarship (University of Nevada, Reno)
- 1996 Marcia Brady Tucker Travel Award (American Ornithologists' Union)
- 1992 Ecology, Evolution and Conservation Biology Research Fellowship (University of Nevada, Reno)
- 1989 Bernard Matthews Scholarship (University of East Anglia)
- 1988 Birds Eye Scholarship (University of East Anglia)

## RESEARCH EXPERIENCE

- 1998-present Research Scientist. Assessing the determinants of biological diversity; influence of individual behavioral decisions on wildlife management and conservation; landscape-scale conservation planning; role of agricultural ecosystems in conservation planning and wildlife management; behavioral ecology of dispersal; effects of population biology and survey techniques on conservation monitoring; simulation and statistical modeling. Funded projects in California, Nevada, Connecticut and Hawaii.

## RESEARCH EXPERIENCE (cont.)

- 1992-1998 Ph.D. research, Sacramento Valley, California. Avian ecology, management and conservation in wetlands and agricultural lands. Addressed effects of habitat treatments at multiple scales and examined habitat quality via demographic indicators. Habitat use experiments, large-scale population surveys, behavioral studies, prey sampling, landscape-level analysis of bird distributions.

- 1996-1998 Collaborator (with Dr. J.M. Reed). Life-history and population viability of Hawaiian stilts. Simulation modeling of population dynamics.
- Collaborator (with Dr. C. Thompson). Effects of hormones on plumage maturation in house finches. Trapping and blood collection for hormone and genetic studies.
- 1996 Research Associate (with L. Tibbitts). Alaska, USA. Breeding biology and behavior of yellowlegs and Hudsonian godwits.
- 1991 Field Assistant (with Dr. B. Stutchbury). Quintana Roo, Mexico. Behavioral ecology of hooded warblers: experimental manipulations of plumage color, playback experiments.
- 1990, 1991 Field Assistant (with Dr. M. Rubega). Mono Lake, California. Foraging ecology of phalaropes: experimental examinations of the effect of prey type and density on feeding behavior in laboratory and field.
- 1990 Management plan coordinator, Pensthorpe Waterfowl Park, Norfolk, England.
- Field Assistant (with Dr. D. Irons). Prince William Sound, Alaska. Foraging and breeding ecology of black-legged kittiwakes: behavioral experiments, radio tracking at sea.
- Member, CALCOFI oceanographic cruise (with Dr. R. Veit). Northeast Pacific Ocean. Bird and mammal observations; assistant at sampling stations.
- Field Assistant (with Dr. F. Smith). Baja California, Mexico. Ecological studies of desert woodrats: trapping and marking, vegetation analysis.
- 1989 - 1990 Undergraduate research project at UC Irvine (with Dr. G. Hunt). The distribution of pelagic seabirds at sea in the Chirikov Basin, Alaska. Data management and analysis.
- 1989 Undergraduate expedition to El Triunfo, Chiapas, Mexico. Bird and plant surveys of montane area proposed for Biosphere Reserve status.
- 1980 - 1989 Numerous volunteer surveys for British Trust for Ornithology and local naturalist and ornithological societies. Including: national and county breeding bird atlases, wintering bird atlas, dragonfly atlas, monthly counts of estuarine bird populations, single-species breeding surveys, winter surveys of shorebird use of agricultural fields, migration banding, mute swan banding, etc.

## TEACHING EXPERIENCE

University of Connecticut, Storrs

General Ecology (Instructor)

Field Ecology (Instructor; including 2 week field trip to Carolinas)

Ornithology Lecture (Instructor)  
Ornithology Laboratory (Instructor)  
Biology of Invasive Species (Instructor, Graduate Seminar)  
Behavior and Conservation Biology (Instructor, Graduate Seminar)  
Conservation Biology (Guest Lecturer)  
Topics in Modern Biology (Guest Lecturer)  
Graduate student committee membership  
Ad hoc reviews for graduate student dissertation proposals

University of Nevada, Reno

Field Methods in Ornithology (Instructor)  
Avian Ecology and Management (Teaching Assistant, Guest Lecturer)  
Natural Resource Management (Guest Lecturer)

OTHER PROFESSIONAL ACTIVITIES & SERVICE

2002-  
present      Member, Connecticut DEP's Endangered Species Advisory Committee for Avian Species.  
  
                  Member, Connecticut Ornithological Association, Scientific Advisory Committee.

2001-present    Member, Connecticut Grassland Conservation Working Group.  
  
                  Member, Canada-US Shorebird Monitoring and Assessment Committee.

2000-  
present      Member, Editorial board of *Journal of Applied Ecology*.  
1997-  
present      Scientific advisor to Great Basin Bird Observatory for Nevada Breeding Bird Atlas project.  
  
                  Member, Nevada Bird Records Committee.

1997-2001      Research consultant and technical editor. National Audubon Society. Sibley Guide to Bird Life and Behavior. Chanticleer Press/Knopf.

1997-2000      Member, United States Shorebird Conservation Plan, Research and Monitoring Working Group. Chosen as member of subcommittee to write national monitoring plan.

1996            Member, Expert Panel on Waterbirds. Columbia River Basin Assessment. USFS.

1993-  
present      Peer-reviews for: Auk, Bird Populations, Condor, Conservation Biology, Ecology, Great Basin Birds, Journal of Applied Ecology, Journal of Wildlife Management, Southwestern Naturalist, Waterbirds, Western Birds, Wilson Bulletin, EarthWatch Institute and Rice Foundation competitive grants program, Western Hemisphere Shorebird Reserve Network nominations.

GRANTS

Total extramural funding awarded to date: \$584,851

\$ 24,635	2002. Effects of artificial lighting on beach-nesting waterbirds: integrating experimental and observational studies. CT DEP - OLISP. (Co-PI, with Dr. M. Rubega.)
\$ 24,434	2002. Saltmarsh-breeding sparrows in Long Island Sound marshes: testing the status of globally important populations. CT DEP - OLISP. (Co-PI, with Dr. M. Rubega.)
\$102,874	2002. Saltmarsh-breeding sparrows in Long Island Sound marshes: status and productivity of globally important populations. EPA. (Co-PI, with Dr. M. Rubega and P. Comins.)
\$ 12,779	2002. Saltmarsh-breeding sparrows along the Connecticut coast: status and productivity of globally important populations. CT DEP Endangered Species Income Tax Fund. (Co-PI, with Dr. M. Rubega.)
\$205,130	2000. Rice production and water bird sustainability in California: integrating agronomic and wildlife benefits of alternative rice management practices. Rice Foundation. (Co-PI with 11 others.) Award notification received.
\$ 36,000	1999. Predicting breeding bird distributions in Nevada. Great Basin Bird Observatory.
\$ 2,500	1999. Evaluating shorebird monitoring schemes using simulation modeling. Manomet Observatory.
\$ 20,000	1999. Bird conservation planning in the Great Plains. The Nature Conservancy.
\$ 63,485	1997. Assessing the conservation value of agricultural lands. STA/NSF International Research Fellow Award: Japan Program. (Awarded by NSF, but declined.)
\$ 20,000	1996. Wetland management on private lands: effects of the "Ricelands/Habitat Project" on birds. Ducks Unlimited, Inc. C. Elphick, Co-PI, Primary Grant Writer and Research Director (Dr. L. Oring, Principal Investigator).
\$ 42,000	1994. Wetland management on private lands: effects of the "Ricelands/Habitat Project" on aquatic birds. Institute for Wetland and Waterfowl Research Doctoral Fellowship.
\$ 31,014	1992. Effects of the "Ricelands/Habitat Project" on nongame species: an experimental study. Nature Conservancy. C. Elphick, Co-PI, Primary Grant Writer and Research Director (Dr. L. Oring, Principal Investigator).

## PUBLICATIONS

### PEER-REVIEWED PUBLICATIONS



Elphick, C.S., and L.W. Oring. 2003. Effects of rice field management on winter waterbird communities: conservation and agronomic implications. *Agriculture, Ecosystems and Environment* 94:17-29.

Elphick, C.S., and J. Klima. 2002. Hudsonian Godwit (*Limosa haemastica*). *The Birds of North America*, No. 629 (A. Poole and F. Gill, eds.). The Birds of North America, Inc., Philadelphia, PA.

Elphick, C.S., J.M. Reed, and J.M. Bonta. 2001. Correlates of endangered species recovery goals. *Conservation Biology* 15:1285-1291.

Elphick, C.S. 2000. Functional equivalency between rice fields and seminatural wetland habitats. *Conservation Biology* 14:181-191.

Elphick, C.S., and L.W. Oring. 1998. Winter management of California rice fields for waterbirds. *Journal of Applied Ecology* 35:95-108. (Winner of the Southwood Prize for best paper by a young scientist.)

Elphick, C.S. and T.L. Tibbitts. 1998. Greater Yellowlegs (*Tringa melanoleuca*). *The Birds of North America*, No. 355 (A. Poole and F. Gill, eds.). The Birds of North America, Inc., Philadelphia, PA.

Reed, J.M., C.S. Elphick, and L.W. Oring. 1998. Life-history and viability analysis of the endangered Hawaiian stilt. *Biological Conservation* 84:35-45.

Elphick, C.S. 1997. Experimental approaches to shorebird habitat management. In Conservation and Management of Shorebirds in the Western Great Basin (J.M. Reed, N. Warnock, and L.W. Oring, eds.). *International Wader Studies* 9:20-28.

Elphick, C.S. 1997. Correcting avian richness estimates for unequal sample effort in atlas studies. *Ibis* 139:189-190.

Elphick, C.S., and M.A. Rubega. 1995. Prey choices and foraging efficiency of recently-fledged California Gulls at Mono Lake, California. *Great Basin Naturalist* 55:363-367.

Elphick, C.S., and G.L. Hunt. 1993. Variations in the distributions of marine birds with water masses in the northern Bering Sea. *Condor* 95:33-44.

#### MANUSCRIPTS AVAILABLE

Elphick, C.S. Assessing conservation trade-offs: Identifying the effects of flooding rice fields for waterbirds on non-target bird species. Submitted to *Biological Conservation*.

Elphick, C.S., and N. LaFleur. Demographic data limitations for bird conservation. Intended for *Journal of Field Ornithology*.

Elphick, C.S. Influence of landscape features on waterbird densities in California rice fields. Intended for *Waterbirds*.

## BOOKS

Elphick, C.S., J.B. Dunning, and D.S. Sibley (eds.). 2001. *National Audubon Society. Sibley Guide to Bird Life and Behavior*. Knopf. 608 pp. (New York Times best seller list.)

## INVITED CHAPTERS, CONSERVATION REPORTS, AND OTHER PUBLICATIONS

Eadie, J.M., C.S. Elphick, K.J. Reinecke, and M.R. Miller. Wildlife values of North American ricelands. Submitted for inclusion in: *Conservation in Ricelands of North America* (M. Petrie, S. W. Manley, and B. Batt. eds.).

Warnock, N., C.S. Elphick, and M.A. Rubega. 2001. Biology of marine birds: shorebirds. Pages 581-615 in *Biology of Marine Birds* (J. Burger and B.A. Schreiber, eds.). CRC Press.

Cech, R., J.B. Dunning, C.S. Elphick, and M. Rubega. 2001. Flight, form and function. In: *National Audubon Society. Sibley Guide to Bird Life and Behavior*. Knopf. pp. 15-38.

Cech, R., J.B. Dunning, and C.S. Elphick. 2001. Bird behavior. In: *National Audubon Society. Sibley Guide to Bird Life and Behavior*. Knopf. pp. 51-79.

Cech, R., D.S. Sibley, C.S. Elphick and J.B. Dunning. 2001. Habitats and distribution. In: *National Audubon Society. Sibley Guide to Bird Life and Behavior*. Knopf. pp. 80-106.

Reed, J. M., and C.S. Elphick. 2001. Populations and conservation. In: *National Audubon Society. Sibley Guide to Bird Life and Behavior*. Knopf. pp. 107-120.

Sibley, D.A., and C.S. Elphick. 2001. Jacanas. In: *National Audubon Society. Sibley Guide to Bird Life and Behavior*. Knopf. pp. 271-272.

Elphick, C.S. 2001. A comprehensive revision of the Nevada Bird Records Committee review list. *Great Basin Birds* 4: 13-18.

Elphick, C.S. 2000. Recommendations for bird conservation planning in the Great Plains. Report to The Nature Conservancy.

Howe, M., J. Bart, S. Brown, C. Elphick, B. Harrington, C. Hickey, G. Morrison, S. Skagen, and N. Warnock, eds. 2000. A Comprehensive Monitoring Program for North American Shorebirds. Manomet Center for Conservation Sciences. 124 pp. <http://www.Manomet.org/USSCP/files.htm>

Elphick, C.S. 1999. Consequences of observer bias for trend estimation: preliminary results of a simulation model. Report to Manomet Observatory.

Elphick, C.S. and G. Chisholm. 1999. Nevada Breeding Bird Atlas: Annual Report 1998. *Great Basin Birds* 2:52-55.

Baepler, D., D. Crowe, C.S. Elphick, L. Hoskins, L. Neel, F. Ryser, Jr., and J. Eidel. 1999. Report of the Nevada Bird Records Committee for 1997. *Great Basin Birds* 2:72-74.

Elphick, C.S. 1998. Waterbird conservation and ecology: the role of rice field management in habitat restoration. Ph.D. dissertation. University of Nevada, Reno.

Oring, L.W., and C.S. Elphick. 1994. Review of: Helmers, D.L. 1992. Shorebird Management Manual. *Auk* 110:672-674.

Coffin, J., J. Dutton, C.S. Elphick, C. Graham, and E. Rekowski. 1990. Report of the 1989 "UEA Expedition Bosque Tropical" to Chiapas, Mexico. University of East Anglia, Norwich, UK.

#### NEWSPAPER COLUMNS

Sibley, D., C. S. Elphick and J. B. Dunning. Weekly, Aug 2002 to present. Sibley on Birds. Nationally syndicated newspaper column, distributed by New York Times Special Features.

#### PRESENTATIONS

#### INVITED SYMPOSIUM TALKS

Eadie, J.M., C.S. Elphick, K.J. Reinecke, and M.R. Miller. 2002. Wildlife values of North American ricelands. *Annual meeting, Wildlife Society, Bismark, North Dakota, USA.*

Elphick, C.S. 1999. Prioritizing research on how we monitor shorebird populations: results from a simulation model. *United States Shorebird Conservation Plan Conference, Bodega Bay, California, USA.*

Eadie, J.M., C.S. Elphick, and F.A. Reid. 1999. The value of rice fields as habitat for water birds. *Temperate Rice Conference, Sacramento, California, USA.*

Elphick, C.S. 1997. Conservation implications of flooding rice fields during winter in California. *Waterbirds and Flooded Agriculture (Symposium), Annual meeting, Colonial Waterbird Society, Lafayette, Louisiana, USA.*

Elphick, C.S. 1996. Shorebird habitat use in rice fields. *Rice straw management workgroup, Agronomy and Range Science Continuing Conference, Davis, California, USA.*

Elphick, C.S. 1995. Habitat creation on private lands: bird use of flooded rice-fields in winter. *Second Biennial Institute for Wetland and Waterfowl Research Symposium, Oak Hammock Marsh, Manitoba, Canada.*

Elphick, C.S. 1994. The value of experiments to shorebird management. *Conservation and Management of Shorebirds in the Western Great Basin. (Symposium). Reno, Nevada, USA.*

#### INVITED RESEARCH SEMINARS

Canadian Wildlife Service – Delta Field Office; Linnaean Society of New York; Natchaug Ornithological Association; Simon Fraser University; Trinity College; University of California – Davis; University of Connecticut; University of Minnesota; University of Nevada – Reno, University of Southern Illinois.

#### PRESENTATIONS AT PROFESSIONAL MEETINGS

Elphick, C.S., C. Gjerdrum, P. Comins, and M. Rubega. 2002. What do point counts tell us about the size of breeding saltmarsh sparrow populations? Preliminary results. (Poster) Animals of tidal marshes symposium, Laurel, Maryland, USA.

Gjerdrum, C., C.S. Elphick, P. Comins, and M. Rubega. 2002. Conservation of saltmarsh sparrows in Long Island Sound marshes. (Poster) Animals of tidal marshes symposium, Laurel, Maryland, USA.

Elphick, C.S., J.M. Reed, and J.M. Bonta. 2001. Correlates of endangered species recovery goals. *Annual meeting, Society for Conservation Biology, Hilo, Hawaii, USA.*

Elphick, C.S., and N. LaFleur. 2000. Data limitations for demographic modeling in bird conservation. *Annual meeting, Society for Conservation Biology, Missoula, Montana, USA.*

Elphick, C.S. 1999. The influence of landscape features on waterbird densities in California rice fields during winter. *Annual meeting, American Ornithologists' Union, Ithaca, New York, USA.*

Elphick, C.S., and L.W. Oring. 1999. Measuring the conservation value of rice fields for waterbirds. *Annual meeting, Society for Conservation Biology, College Park, Maryland, USA.*

Elphick, C.S. 1998. A multivariate analysis of the factors affecting foraging behavior of shorebirds and egrets. *Annual meeting, Association of Field Ornithologists, Eastham, Massachusetts, USA.*

Elphick, C.S. 1997. Trade-offs in conservation biology: effects of flooding rice fields for waterbirds on non-target species. *Annual meeting, American Ornithologists' Union, Minneapolis, Minnesota, USA.*

Elphick, C.S. 1997. Are flooded rice fields and semi-natural wetlands functionally equivalent foraging habitats for waterbirds? *Annual meeting, Society for Conservation Biology, Victoria, British Columbia, Canada.*

Elphick, C.S., and L.W. Oring. 1997. Effects of water depth on winter bird use of rice-paddies in California. *Annual meeting, Cooper Ornithological Society, Hilo, Hawaii, USA.*

Elphick, C.S. 1996. Effects of agricultural flooding on winter bird populations. *Winter meeting, British Ecological Society, Durham, UK.*

Elphick, C.S. 1996. Management of private lands for birds: experiments in the California rice-fields. *Joint meeting, American Ornithologists' Union and Raptor Research Foundation, Boise, Idaho, USA.*

J.M. Reed, C.S. Elphick, and L.W. Oring. 1996. Population viability analysis of Hawaiian stilts: implications for management and future research. *Joint meeting, American Ornithologists' Union and Raptor Research Foundation, Boise, Idaho, USA.*

J.M. Reed, C.S. Elphick, and L.W. Oring. 1996. Population viability analysis of Hawaiian stilts. *Annual meeting, Society for Conservation Biology, Providence, Rhode Island, USA.*

Elphick, C.S. 1995. Effects of winter management regimes on waterbird use of rice-fields. *Joint meeting, Colonial Waterbird Society and Pacific Seabird Group, Victoria, British Columbia, Canada.*

Elphick, C.S. 1995. Does the total number of shorebirds at a site effectively characterize its conservation value? *Annual meeting, Cooper Ornithological Society meeting, La Paz, Mexico.*

Elphick, C.S. 1994. Effects of different rice-field management regimes on winter use by aquatic birds in the Sacramento Valley, California. (Poster) *Joint meeting, American Ornithologists', Cooper Ornithological Society, and Wilson Ornithological Society, Missoula, Montana, USA.*

Elphick, C.S., and G.L. Hunt. 1993. Seabird community structure in the northern Bering Sea: importance of patch scale and definition. *Annual meeting, American Ornithologists' Union meeting, Fairbanks, Alaska, USA.*

Elphick, C.S., and M.A. Rubega. 1993. Prey choices and foraging efficiency of juvenile California gulls at Mono Lake. *Annual meeting, Pacific Seabird Group meeting, Seattle, Washington, USA.*

## PROFESSIONAL SOCIETIES

American Ornithologists' Union	Pacific Seabird Group
Association of Field Ornithologists	Society for Conservation Biology
British Ecological Society	Waterbird Society

British Ornithologists' Union  
Cooper Ornithological Society  
Ecological Society of America

Western Shorebird Group  
Wildlife Society

## REFEREES

Dr. C. Richard Tracy, Professor

Ecology, Evolution & Conservation Biology/314, University of Nevada, Reno, NV 89512, USA.

Tel ++ (775) 784-1925; Fax ++ (775) 784-1306; dtracy@Biodiversity.unr.edu

Dr. J. Michael Reed, Associate Professor

Department of Biology, Tufts University, Medford, MA 02155, USA

Tel ++ (617) 627-3544; Fax ++ (617) 627-3805; mreed@emerald.tufts.edu

Dr. Joel Berger, Senior Field Biologist

Wildlife Conservation Society, PO Box 340, Moose, WY 83012, USA

jberger@wyoming.com

Dr. George L. Hunt Jr., Professor

Department of Ecology & Evolutionary Biology, University of California, Irvine, CA 92717, USA

Tel ++ (949) 824-6322; Fax ++ (949) 824-2181; glhunt@uci.edu

Dr. John Eadie, Associate Professor

Dept. Wildlife, Fish and Conservation Biology, 1053 Academic Surge, University of California, Davis, CA 95616, USA

Tel ++ (530)754-9204; Fax ++ (530)752-0175; jmeadie@ucdavis.edu

Dr. John B. Dunning, Associate Professor

Department of Forestry and Natural Resources, 1159 Forestry Building, Purdue University, West Lafayette, IN 47907-1159, USA

Tel ++ (765) 494-3565; Fax ++ (765) 496-2422; bdunning@fnr.purdue.edu

Dr. David Delehanty, Assistant Professor

Department of Biological Sciences, Idaho State University, Pocatello, ID 83209-8007, USA

Tel ++ (208) 282-4532; deledavi@isu.edu

Dr. Graham Chisholm, Director

The Nature Conservancy of California, 201 Mission Street, 4th Floor, San Francisco, CA 94105, USA

Tel ++ (415) 777-0487; GChisholm@aol.com

Dr. Nils Warnock, Co-Director, Wetlands Program

PRBO Conservation Science, 4990 Shoreline Highway, Stinson Beach, California, 94970, USA

Tel ++ (415) 868-1221; Fax ++ 415.868.1946; nilsw@prbo.org

## **2003-12**

Proposal to: ADD A NEW COURSE

Date: February 26, 2003

Department: Mathematics

Abbreviated Title: Advanced Financial Mathematics

CATALOGUE COPY:

MATH 324. Advanced Financial Mathematics.

An introduction to the standard models of modern financial mathematics including martingales, the binomial asset pricing model, Brownian motion, stochastic integrals, stochastic differential equations, continuous time financial models, completeness of the financial market, the Black-Scholes formula, the fundamental theorem of finance, American options, and term structure models.

3 credits. Lecture. Prerequisite: MATH 231 or equivalent, or instructor consent.

Effective Date of Change: Immediate

1. Course Number: MATH 324

2. Course Title: Advanced Financial Mathematics

3. Semester(s) offered: Either

4. Number of Credits: 3

5. Number of Class Periods: 3

6. Prerequisite/Required Preparation: MATH 231 or equivalent, or instructor consent.

7. Any required consent/any exclusions: No

8. Repetition for credit: No

9. Instructor in charge: Bass

10. Course description:

An introduction to the standard models of modern financial

mathematics including martingales, the binomial asset pricing model, Brownian motion, stochastic integrals, stochastic differential equations, continuous time financial models, completeness of the financial market, the Black-Scholes formula, the fundamental theorem of finance, American options, and term structure models.

11. Semester and year in which course will be first offered:

Fall 2003

#### JUSTIFICATION

1. Reasons for adding this course:

It is a key component and a degree requirement for the recently approved Professional Master's Degree in Applied Financial Mathematics.

It also adds material value and interest as an elective course to meet the requirements for the Master's Degree in Mathematics, specializing in Actuarial Science. In the future it could become a requirement for that degree, given the likely future evolution of professional requirements in the field of actuarial science.

2. Academic merit:

The subject will be of interest not only to Financial Mathematics and Actuarial Science degree candidates, but Master's and Ph.D. Degree candidates specializing in Pure or Applied Mathematics, Finance, Economics, Statistics, or other mathematically intensive science or engineering disciplines also will find interest in this introduction to a rapidly expanding area of theoretical research and practical application for stochastic mathematical modeling techniques.

3. Overlapping courses: None

4. Other departments consulted: Finance and Statistics

5. Number of students expected: 20 per semester

6. Number and size of sections: One section, 20 students

7. Effects on other departments:

May provide useful additional knowledge for graduate students



in Finance or Economics. May provide entree to new areas for applying the knowledge and skills of graduate students in Statistics or other mathematically intensive science or engineering disciplines.

8. Effects on the regional campuses:

None. There are no plans to offer the Professional Master's Degree in Applied Financial Mathematics at regional campuses.

9. Approvals received and dates:

Graduate program committee (Mathematics) 2/24/03

Actuarial Science faculty 2/24/03

Department head 2/25/03

Mathematics faculty 2/25/03

10. Persons for the CCC to contact:

James Bridgeman 6-8382, [bridgeman@math.uconn.edu](mailto:bridgeman@math.uconn.edu)

Manuel Lerman 6-3928, [mlerman@math.uconn.edu](mailto:mlerman@math.uconn.edu)

11. Staffing: Professor Richard Bass (Mathematics)

Math 323 Spring 2003

1Advanced Financial Mathematics

The prerequisite is Math 231 (undergraduate probability) or the equivalent or consent of the instructor.

This will be an introduction to the subject and will include the following topics.

1. Review of elementary probability
2. Conditional expectation
3. Martingales
4. Properties of martingales
5. The one step binomial asset pricing model
6. The multi-step binomial asset pricing model
7. American options
8. Continuous random variables
9. Brownian motion
10. Markov properties of Brownian motion
11. Stochastic integrals
12. Ito's formula
13. The Girsanov theorem

14. Stochastic differential equations
15. Continuous time financial models
16. Martingale representation theorem
17. Completeness
18. Black-Scholes formula, I
19. Black-Scholes formula, II
20. Solving PDE
21. The fundamental theorem of finance
22. American puts
23. Term structure
24. Some interest rate models
25. Foreign exchange
26. Dividends

There will be no textbook. Course notes are available at my web site.

Rich Bass

MSB 426

486-3939

bass@math.uconn.edu

<http://www.math.uconn.edu/~bass>

Office hours: MWF 12 or by appointment-----

Homework: 7 assignments, 75% of the grade,

Final exam 25% of the grade.

**2003-13**

Proposal to: CHANGE A COURSE

Date: March 3, 2003

Department: Psychology

Nature of Proposed Change: Title change for PSYC 238

CURRENT CATALOG COPY:

238. Child Psychology

Either semester. Three credits. Prerequisite: PSYC 236.

Historical and contemporary theories of development. Includes Piaget, Vygotsky, Freud, Erikson, social-learning theory, ethological theory, and information processing theory.

PROPOSED CATALOG COPY:

238. Theories in Developmental Psychology

Either semester. Three credits. Prerequisite: PSYC 236.

Historical and contemporary theories of development. Includes Piaget, Vygotsky, Freud, Erikson, social-learning theory, ethological theory, and information processing theory.

Effective Date of Change: Immediately

(Note that changes will be effective immediately unless a specific date is requested.)

#### JUSTIFICATION

1. Reasons for changing this course:

The new title will more accurately reflect the content of the course as it has been taught. With the old title students tend to expect a survey course on child psychology. PSYC 236, which is a prerequisite for this course, surveys psychological development in children.

2. Effect on Department's Curriculum: None

3. Other Departments Consulted: None

4. Effects on Other Departments: None

5. Effects on Regional Campuses: None

6. Approvals Received and Dates:

Charles Lowe, Head, Department of Psychology - February 27, 2003

Psychology Department Curriculum and Courses Committee - February 25, 2003

7. Names and Phone Numbers of Persons for the CCC to contact:

Donald Dickerson 6-4943

8. Staffing: This course is currently taught by Professor Emeritus Sam Witryol and Professor Donald Dickerson.

#### 2003-14

Authorization to CHANGE a MAJOR

Date: 2/16/2003

#### INFORMATION:

1. Department Name: Modern and Classical Languages (ILCS)

2. Title of Major: Italian Literary and Cultural Studies

3. Nature of change:

\* Request to add an existing course, ILCS 258/258W: "Cinematic Representations of Italian Americans", to the Concentration in Italian Cultural Studies.

\* Request to change the numbers of credits earned during the academic year spent by students in the Florence Study Abroad from 15 to 12.

4. Existing Catalogue Description of the Major:

The major allows students to pursue a traditional concentration in Italian literary studies or a concentration in Italian cultural studies. Students who concentrate in Italian literary studies may take

courses in Italian cultural studies in addition to their language and literature requirements. Those who concentrate in Italian cultural studies may also pursue relevant Italian literary studies.

### **Concentration in Italian Literary Studies**

Students must complete a minimum of eight courses (the equivalent of 24 credits) to be chosen among the following: ILCS 237, 238, 239, 240, 243, 244, 250, 251-252, 253, 254, 261, 262. No more than 15 credits earned in Florence may count towards the major.

### **Concentration in Italian Cultural Studies**

Students must complete a minimum of eight courses (the equivalent of 24 credits) from the following:

A. Three 200 level Italian courses, with the exception of 239 and 240

B. Two courses from the following: HIST 267, 269, 271, 297

C. Three courses to be chosen from the following:

ARTH 251, 272, 273, or MUSI 292, 213; or ENGL 278W

Students must demonstrate proficiency in Italian at a level equivalent to ILCS 147.

**Study Abroad in Italy.** Students participating in the *Florence Study Program* may earn up to 30 credits during the academic year they spend in Florence; participants register at the University of Florence where they may take courses in any discipline. The program also offers courses designed exclusively for its participants and taught by Italian professors. No more than 15 credits taken in Florence may count toward a major in Italian at this University.

A minor in Italian Cultural Studies and a minor in Italian Literary Studies are described in the "Minors" section.

### 5. Proposed Catalogue Description of the Major:

The major allows students to pursue a traditional concentration in Italian literary studies or a concentration in Italian cultural studies. Students who concentrate in Italian literary studies may take courses in Italian cultural studies in addition to their language and literature requirements. Those who concentrate in Italian cultural studies may also pursue relevant Italian literary studies.

### **Concentration in Italian Literary Studies**

Students must complete a minimum of eight courses (the equivalent of 24 credits) to be chosen among the following: ILCS 237, 238, 239, 240, 243, 244, 250, 251-252, 253, 254, 261, 262. No more than 12 credits earned in Florence may count towards the major.

### **Concentration in Italian Cultural Studies**

Students must complete a minimum of eight courses (the equivalent of 24 credits) from the following:

A. Three 200 level Italian courses, with the exception of 239 and 240, to be chosen among the following: ILCS 255W, 256W, 258/258W, 260W, 237, 238, 243, 244, 250, 251-252, 253, 254, 261, 262.

B. Two courses from the following: HIST 267, 269, 271, 297

C. Three courses to be chosen from the following:

ARTH 251, 272, 273, or MUSI 292, 213; or ENGL 278W

Students must demonstrate proficiency in Italian at a level equivalent to ILCS 147.

**Study Abroad in Italy.** Students participating in the *Florence Study Program* may earn up to 30 credits during the academic year they spend in Florence; participants register at the University of Florence where they may take courses in any discipline. The program also offers courses designed exclusively for its

participants and taught by Italian professors. No more than 12 credits taken in Florence may count toward a major in Italian at this University.

A minor in Italian Cultural Studies and a minor in Italian Literary Studies are described in the "Minors" section.

6. Effective date: Immediately (Spring 2003)

JUSTIFICATION TO ADD ILCS 258/258W:

7. Why is a change required?

ILCS 258/258W examines the cinematic representation of Italian American male and female immigrants and provides students with the historical and cultural knowledge needed to assess and examine the effects of the Italian diaspora to the United States. Hence, the course is perfectly suited to the culturalist orientation that forms the basis of the Concentration in Italian Cultural Studies.

8. What is the impact on students?

By focussing on the cinematic representations of Italian/Americans in the works of major directors from the silent era to the contemporary period, this course not only provides students with in-depth historical accounts of the Italian American experience of male and female immigrants, but leads to a deeper understanding of the complex relationships between cinema and our social systems of values as they relate to issues of ethnic and gender stereotyping, community relations, and racial intersections.

9. What is the impact on regional campuses?

None

JUSTIFICATION TO DROP THE NUMBER OF CREDITS EARNED IN FLORENCE

7. Why is a change required?

In order to receive a degree in ILCS, students must earn 24 credits at the 200 level. Since half of these credits can be earned through the Study Abroad Program in Florence, there is a negative impact on the size of our classes. Moreover, such change would also bring the ILCS section more in line with other sections of MCL, such as the Spanish one, which allows students to earn only 12 credits in the Study Abroad programs.

8. What is the impact on students?

Students who do not opt to spend a year abroad in Florence often have to enroll in Independent courses since their classes are periodically cancelled due to low enrollment. Hence, this change would benefit the students who remain in Storrs. Since the amount of credits earned by Spanish students does not seem to have any impact on those who have studied abroad, the same can be expected for ILCS majors.

9. What is the impact on regional campuses?

None

10. Dates Approved by:

Department Curriculum Committee: 2/24/03

Department Head: 2/24/03

Department Faculty: 2/24/03

11. Name and Phone Number and email address of Departmental Contact:

Norma Bouchard

Tel: 6-3292

e-mail: bouchard@uconnvm.uconn.edu, normabouchard60@hotmail.com

**2003-15**

Authorization to CHANGE a New Minor

Date: 2/15/2003

INFORMATION:

1. Department Name: Modern and Classical Languages (ILCS)

2. Title of Minor: Italian Cultural Studies

3. Nature of change: Request to add an existing course, ILCS 258/258W: "Cinematic Representations of Italian Americans", to Group A of the current minor's offerings

4. Existing Catalogue Description of the Minor:

Students electing this minor must complete 18 credits from the following:

A. Two courses in Italian literature and/or cinema in English: ILCS 255W, 256W, 260W

B. Two courses in History: HIST 267, 269, 271, 297W

C. One course in Art History: 251W, 272, 273W

D. One additional 200 level course in Italian Cultural Studies or History.

Students must demonstrate proficiency in Italian at a level equivalent to ILCS 147.

The Minor is offered by the Modern and Classical Languages Department.

5. Proposed Catalogue Description of the Minor:

Students electing this minor must complete 18 credits from the following:

A. Two courses in Italian literature and/or cinema in English: ILCS 255W, 256W, 258/258W, 260W

B. Two courses in History: HIST 267, 269, 271, 297W

C. One course in Art History: 251W, 272, 273W

D. One additional 200 level course in Italian Cultural Studies or History.

Students must demonstrate proficiency in Italian at a level equivalent to ILCS 147.

The Minor is offered by the Modern and Classical Languages Department.

6. Effective date: Immediately (Spring 2003)

JUSTIFICATION:

7. Why is a change required?

ILCS 258/258W examines the cinematic representation of Italian American male and female immigrants and provides students with the historical and cultural knowledge needed to assess and examine the effects of the Italian diaspora to the United States. Hence, the course is perfectly suited to the culturalist orientation that forms the basis of this track of the Italian Cultural Studies minor.

8. What is the impact on students?

By focussing on the cinematic representations of Italian/Americans in the works of major directors from the silent era to the contemporary period, this course not only provides students with in-depth historical accounts of the Italian American experience of male and female immigrants, but leads to a deeper understanding of the complex relationships between cinema and our social systems of values as they relate to issues of ethnic and gender stereotyping, community relations, and racial intersections.

9. What is the impact on regional campuses?

None

10. Attached a revised "Minor Plan of Study" form to this proposal. (attached below)

10. Dates Approved by:

Department Curriculum Committee: 2/24/03

Department Head: 2/24/03

Department Faculty: 2/24/03

11. Name and Phone Number and email address of Departmental Contact:

Norma Bouchard

Tel: 6-3292

e-mail: bouchard@uconnvm.uconn.edu, normabouchard60@hotmail.com

**ITALIAN CULTURAL STUDIES MINOR**  
**College of Liberal Arts and Sciences**  
**Minor Requirements - Audit Check List (2003-)**

Introduction to students: The Italian Cultural Studies Minor requires the completion of 18 credits in 200-level courses. Students electing this minor must take two courses from each of the following three Distribution Groups:

Students electing this minor must complete 18 credits from the following:

- A. Two courses in Italian literature and/or cinema in English: ILCS 255W, 256W, 260W, 258/258W
- B. Two courses in History: HIST 267, 269, 271, 297W
- C. One course in Art History: 251W, 272, 273W
- D. One additional 200 level course in Italian Cultural Studies or History.

Students must demonstrate proficiency in Italian at a level equivalent to ILCS 147.  
The Minor is offered by the Modern and Classical Languages Department.

Name of Student (please print): \_\_\_\_\_

I approve the above program for the B.A. Minor in Italian Cultural Studies

(signed) \_\_\_\_\_ Department of Modern and Classical Languages  
(Film Studies Minor Key Advisor)

(signed) \_\_\_\_\_ or \_\_\_\_\_  
(Major Department Head) (Major Key Advisor)

**2003-16**

**Authorization to ADD a NEW Minor**

**Introduction for Film Minor Proposal**

In recent years, the study of film has played a central role in both introductory and advanced classes at the University of Connecticut. Because this development clearly reflects a solid and on-going interest on the part of both students and faculty, the department of Modern and Classical Languages is requesting to draw the many film studies offerings available at the Storrs campus into a recognized interdisciplinary Film Studies Minor. It should be noted, however, that this minor does not offer students technical courses in film production since its basis is an understanding of film as a unique and powerful art form with its

own cinematic conventions, history, and traditions. The required courses, to be chosen from three distinct groups, will reflect such basis.

The following proposals are appended:

- 1) Add the Minor in Film Studies
- 2) Change CLCS 201
- 3) Change FREN 223
- 4) Add CLCS 2xy
- 5) Add CLCS 2xz
- 6) Add SPAN 2xy
- 7) Add SPAN 2xz
- 8) Add CAMS 2xy
- 9) Add FREN 2xy
- 10) Add GER 2xy

A document listing the extensive film-related credentials of MCL faculty is available upon request.

#### **INFORMATION:**

**1. Department Name:** Modern and Classical Languages (MCL)

**2. Title of Minor:** Film Studies Minor

**3. Does this Minor have the same name as the Department or a Major within this Department?** NO

**4. Catalog Description of the Minor:**

This minor requires the completion of 18 credits in 200-level courses. Students electing this minor must take two courses from each of the following three Distribution Groups:

#### **Group A: Core Courses**

CLCS 214: "Intro to World Cinema and Comparative Film Theory"

CLCS 2xy: "Film Genres"

CLCS 2xy: "Studies in Film History"

DRAM 252: "World Film"

#### **Group B: National Cinemas**

DRAM 251: "The American Film"

GER 281: "German Film and Culture" (**taught in GER**)

GER 2xy: "German Film in Cross Cultural Perspective" (**taught in ENGL**)

FRENC 223: "French Film and Theory" (**taught in FR or ENGL**)

FRENC 2xy: "French and Francophone Cinemas" (**taught in ENGL**)

ILCS 260W: "Italian Cinema" (**taught in ENGL**)

SPAN 219: "Spanish Film" (**taught in SPAN**)

SPAN 209 "Latin American Film" (**taught in SPAN**)

SPAN 2xy: "Film in Spain and Latin America" (**taught in ENGL**)

SPAN 2xy: "Latin American National Cinemas" (**taught in ENGL**)

#### **Group C: Interdisciplinary Courses**

CLCS 2xy: "Comparative Literary and Cultural Studies"

CAMS 2xy: "Ancient World in Cinema"

WS 217/ENGL 217: "Studies in Literature and Culture"



POL 208: "Politics, Propaganda, and Cinema"  
ENGL 291: "Literature and Other Disciplines"  
LAMS 275: "Cinema and Society in Latin America"  
SOVI 226/226W: "Modern Africa"  
ILCS 258/258W: "Cinematic Representations of Italian Americans"  
ENGL 274/AASI 274: "Asian American Literature"  
COMM 232/PRLS 260: "Media and Special Audiences"

**5. Effective Date:** Immediately

**JUSTIFICATION:**

**6. Identify the core concepts and questions considered integral to the discipline:**

In recognition of film as a unique art form with its own traditions and conventions, a number of very prestigious institutions, over the last few decades, have developed degree programs for the study of film from a wide variety of approaches. These include film history, film theory and critical analysis, genre study, national and world cinemas, and cinema in relation to other arts and academic fields. In recent years, the study of film has also played a central role in both introductory and advanced classes at the University of Connecticut. Advanced courses in Film Theory and History, World Cinemas, National Cinemas, and Cinemas and other Disciplines are now regularly offered by ENGL, DRAM, POL, WS, SOCI, COMS, LAMS, and by all the sections of the MCL department: GER, SPAN, ILCS, FRENC, CAMS, and CLCS. Because this development clearly reflects a solid and on-going interest on the part of both students and faculty, the department of Modern and Classical Languages is requesting to draw the many film studies offerings available at the Storrs campus into a recognized interdisciplinary Film Studies Minor. This minor would be beneficial to our students and to the university community at large. On the one hand, it would serve the need of an increasing number of students who, being eager to pursue their interest in film, must now choose Individualized Majors to do so. On the other hand, the minor, by drawing from existing resources across campus, would offer the university the opportunity to capitalize on its exceptional educational resources while further stimulating the cross-disciplinary dialogue and scholarly interchange among the members of the scholarly community.

**7. Explain how the courses required for the Minor cover the core concepts identified in the previous question:**

This minor does not offer students technical courses in film production since its basis is an understanding of film as a unique and powerful art form with its own cinematic conventions, history, and traditions. The required courses, to be chosen from three distinct groups, reflect the basis of the Minor. Courses listed under **Group A: Core Courses**, introduce students to film theory and aesthetics and survey the major phases of international film history in World, European, and Third World Cinema. Courses listed under **Group B: National Cinemas**, survey national cinemas in their cultural and intellectual contexts. Courses listed under **Group C: Interdisciplinary Courses**, treat film in relation to wider social and cultural issues, including other arts and fields.

**8. If you answer "NO" to Q. 3 above, explain how this proposed Minor satisfies Rule # 1 of the CLAS rule for Minors.**

Even though there are several minors offered by the language sections of MCL, the Film Minor is the only minor offered at the departmental level. Moreover, since its design is interdisciplinary and cross-cultural, it does not create a conflict with the other departmental programs.

**9. Attach a "Minor Plan of Study" form to this proposal. This form will be used similarly to the Major Plan of Study to allow students to check off relevant coursework.**

Attached-- see below--

**FILM STUDIES MINOR**  
**College of Liberal Arts and Sciences**  
**Minor Requirements - Audit Check List (2003-)**

Introduction to students: The Film Studies Minor requires the completion of 18 credits in 200-level courses. Students electing this minor must take two courses from each of the following three Distribution Groups:

**Group A: Core Courses**

CLCS 214: "Intro to World Cinema and Comparative Film Theory"  
CLCS 2xy: "Film Genres"  
CLCS 2xy: "Studies in Film History"  
DRAM 252: "World Film"

**Group B: National Cinemas**

DRAM 251: "The American Film"  
GER 281: "German Film and Culture" (**taught in GER**)  
GER 2xy: "German Film in Cross Cultural Perspective" (**taught in ENGL**)  
FRENC 223: "French Film and Theory" (**taught in FR or ENGL**)  
FRENC 2xy: "French and Francophone Cinemas" (**taught in ENGL**)  
ILCS 260W: "Italian Cinema" (**taught in ENGL**)  
SPAN 219: "Spanish Film" (**taught in SPAN**)  
SPAN 209 "Latin American Film" (**taught in SPAN**)  
SPAN 2xy: "Film in Spain and Latin America" (**taught in ENGL**)  
SPAN 2xy: "Latin American National Cinemas" (**taught in ENGL**)

**Group C: Interdisciplinary Courses**

CLCS 2xy: "Comparative Literary and Cultural Studies"  
CAMS 2xy: "Ancient World in Cinema"  
WS 217/ENGL 217: "Studies in Literature and Culture"  
POL 208: "Politics, Propaganda, and Cinema"  
ENGL 291: "Literature and Other Disciplines"  
LAMS 275: "Cinema and Society in Latin America"  
SOCI 226/226W: "Modern Africa"  
ILCS 258/258W: "Cinematic Representations of Italian Americans"  
ENGL 274 AASI 274/: "Asian American Literature"  
COMM 232/PRLS 260: "Media and Special Audiences"

Name of Student (please print): \_\_\_\_\_

I approve the above program for the B.A. Minor in Film Studies

(signed) \_\_\_\_\_ Department of Modern and Classical Languages

(Film Studies Minor Key Advisor)

(signed) \_\_\_\_\_ or \_\_\_\_\_  
(Major Department Head) (Major Key Advisor)

**10. Dates Approved by:**

Department Curriculum Committee: 2/24

Department Head: 2/19

Department Faculty: 2/24

Approvals by other Departments:

ENGL: Approved on 2/27, by Gatta

COMS: Approved by Gilbert on 2/27

DRAM: Approved by English, 2/24

POL: Approved on 2/20 by Kingston

POL: 2/19 and 2/26 contacted Vengroff

LAMS: Approved on 2/24 by Mahan

SOCI: Approved on 2/21 by Wallace

PRLS: Approved on 2/24 by Blanca Silvestrini

**11. Name and Phone Number of Departmental Contact:**

Norma Bouchard

MCL (ILCS) 6-3292

**NOTIFICATIONS OF ACTION/DATES:**

1. Proposing Department: 2/24/03
2. CLAS: \_\_\_\_\_
3. Senate (If necessary) \_\_\_\_\_

**2003-17**

Proposal to: CHANGE A COURSE

Date: 28 March, 2003

Department: Modern & Classical Languages

Nature of Proposed Change: Request to change title and catalog copy of an already existing course: "CLCS 201: Comparative Literature.

CURRENT CATALOG COPY: CLCS 201. (Formerly offered as COML 201.) Comparative Literature. Either semester, three credits. This course may be repeated for credit with a change of topic.

Lectures and discussion sessions devoted to the study of major literary questions which go beyond national boundaries. (No foreign language required).

PROPOSED CATALOG COPY: CLCS 201 (Formerly offered as COML 201.) Comparative Literary and Cultural Studies. Either semester, three credits. This course may be repeated for credit with a change of topic.

Literary and cultural questions that go beyond national boundaries: the relationship of literature to other disciplines and to the other arts; cinema as a cultural phenomenon. (No foreign language required.)

Effective Date of Change:

(Note that changes will be effective immediately unless a specific date is requested.)

Justification:

1. Since CLCS 201 is a topics course in the Program in Comparative Literary and Cultural Studies, it is in the interests of the Program that the course content reflect the current orientation of the former, which involves the consideration of the relationship of literature to other disciplines and to the arts, as well as film studies.
2. Effect on Department's Curriculum: None
3. Effects on other Departments or Schools: This new offering should have no impact on other departments or schools.
4. Effects on regional campuses: None
5. Number of students expected: 20.
6. Number and size of section: 1 section, 20 students.
7. Approval received and dates: MCL 2/24/03
8. Names and phone numbers of persons to contact:  
Hassan Melehy 486- 3317; e-mail: hmelehy@uconn.edu
9. Staffing: Norma Bouchard, Lucy McNeece, Hassan Melehy, Osvaldo Pardo, Freya Schiwy.

**CLCS 201: Comparative Literary and Cultural Studies**  
**Topic: Cinematic Adaptations of Literature**

Course Description and Objectives

This course examines a number of different films in the category of literary adaptation, from different national cinematic traditions. Students will view the films and read the entirety or excerpts of the literary texts on which they are based. The class consists of lecture and discussion on the relations between film and literature, the specificity of each medium, and different approaches to adapting literary texts for the cinema.

Oftentimes, film is considered as secondary to cinema; it is a commonplace that saying "I didn't read the book, but I saw the movie" reveals a rather superficial engagement with the more "serious" art of literature. This course takes issue with that commonplace. It begins with a reading of François Truffaut's 1954 essay "A Certain Tendency of the French Cinema," in which the author criticizes the dominant practice of film studios in France at the time for presenting audiences with facile versions of literary classics in condensation to the movie-going public and completely neglecting the artistry a film director must draw on. Truffaut praises American cinema of the time, emphasizing that the images one sees on screen in the films of a number of American directors belong to an art form.

Students will then view a film that offers a truly comparative perspective: *La Ronde* (1950), made by a German director working in the French film industry whom Truffaut

praises highly, Max Ophuls, based on a play by Austrian playwright Arthur Schnitzler, *Reigen* (1900). In this film, Ophuls transforms the theatrical situations in Schnitzler's play, people watching people, as spectators to a spectacle, into cinematic ones, such that the film ends up being about its own making and viewing. Concurrent readings of texts and the films on which they are based will follow.

Students are expected to gain knowledge and engage in careful consideration of the aesthetics and practices of the cinematic adaptations of literary works. They will also engage in literary interpretation as they read texts, and film analysis as they view films. The perspective is a comparative one, both of two artistic media and of national traditions in cinema and literature.

#### Course Requirements

Midterm Exam: Several short essay questions on the films, readings, lecture, and discussion.

Final Exam: Several short essay questions on the films, readings, lecture, and discussion.

Paper: A paper of 8-10 pages, on a topic related to the adaptations covered in the course.

Weekly Reaction Papers: After each film, a one-page reaction paper, which will be graded on a pass-fail basis (pass if you do it, fail if you don't).

#### Grading:

Midterm and final exam: 25% each.

Paper: 20%.

Reaction papers: 10%.

Participation (including attendance): 20%

#### Required reading:

William S. Burroughs, *Naked Lunch* Geoffrey Chaucer, *The Canterbury Tales*

Geoffrey Chaucer, *The Canterbury Tales*

Johann Wolfgang von Goethe, *Faust*

Alberto Moravia, *The Conformist*

-----, *Contempt*

Arthur Schnitzler, *Dream Story*

-----, *La Ronde*

-----, *La Ronde*

François Truffaut, "A Certain Tendency of the French Cinema"

#### **Tentative schedule for the semester:**

- |               |   |
|---------------|---|
| <b>Week 1</b> | Introduction: what are the issues in cinematic adaptations of literature?<br>François Truffaut, "A Certain Tendency of the French Cinema" |
| <b>Week 2</b> | Reading: Arthur Schnitzler, <i>La Ronde</i> (Austria, 1900)<br>Film: Max Ophuls, <i>La Ronde</i> (France, 1950)                           |
| <b>Week 3</b> | Reading: Alberto Moravia, <i>Contempt</i> (Italy, 1954)   |
| <b>Week 4</b> | Reading: Moravia, <i>Contempt</i>   |
| <b>Week 5</b> | Reading: Moravia, <i>Contempt</i>   |

- Film: Jean-Luc Godard, *Contempt* (France, 1963)
- Week 6** Reading: Alberto Moravia, *The Conformist* (Italy, 1951)
- Week 7** Reading: Moravia, *Conformist*  
Film: Bernardo Bertolucci, *The Conformist* (Italy, 1970)
- Week 8** Reading: Johann Wolfgang von Goethe, *Faust* (Germany, 1806)  
Film: F. W. Murnau, *Faust* (Germany, 1926)
- Week 9** Reading: Geoffrey Chaucer, *The Canterbury Tales* (England, mid-14th century)
- Week 10** Reading: Chaucer, *Canterbury Tales*  
Film: Pier Paolo Pasolini, *The Canterbury Tales* (Italy, 1971)
- Week 11** Reading: William S. Burroughs, *Naked Lunch* (U.S., 1959)
- Week 12** Reading: Burroughs, *Naked Lunch*  
Film: David Cronenberg, *Naked Lunch* (Canada, 1991)
- Week 13** Reading: Arthur Schnitzler, *Dream Story* (Austria, 1925)
- Week 14** Reading: Schnitzler, *Dream Story*  
Film: Stanley Kubrick, *Eyes Wide Shut* (U.K., U.S., 1999)

### Final exam

### 2003-18

Proposal to: CHANGE A COURSE

Date: 1 March, 2003

Department: Modern & Classical Languages

Nature of Proposed Change: Adding English as one of the two possible languages of instruction

#### CURRENT CATALOG COPY: **223. French Film and Theory**

Either Semester. Three Credits. One class period. Recommended Preparation: FREN 261 or 262 or 210 or 211 or consent of instructor. French and Francophone film in its aesthetic or social function. Evolution of film language and the relation of film to literature and to other cultural expressions.

#### PROPOSED CATALOG COPY: **223. French Film and Theory**

Either Semester. Three Credits. One class period. Recommended Preparation: FREN 261 or 262 or 210 or 211 or consent of instructor. French and Francophone film in its aesthetic or social function. Evolution of film language and the relation of film to literature and to other cultural expressions. May be offered in English or in French.

Effective Date of Change:

(Note that changes will be effective immediately unless a specific date is requested.)

#### JUSTIFICATION

1. Reasons for changing this course: We want the flexibility to offer the course in English on occasion, as part of our Film Studies minor.
2. Effect on Department's Curriculum: The course will count for the Film Studies minor if it is offered in English, and for the French and Francophone Studies Major or Minor if it is offered in French.
3. Other Departments Consulted: None.
4. Effects on Other Departments: None; it may count toward the Film Studies minor if offered in English, or towards our own majors if offered in French.
5. Effects on Regional Campuses: None, it will not be offered there.
6. Approvals Received and Dates: MCL, 3/4/03
7. Names and Phone Numbers of Persons for the CCC to contact: Eliane Dalmolin, (6-3258)
8. Staffing: Existing Staff

#### **2003-19**

Proposal to: ADD A NEW COURSE

Date: January 29, 2003

Department: Modern & Classical Languages

Abbreviated title: Film History

#### CATALOGUE COPY:

CLCS 2xy. Studies in Film History. Either semester, three credits. The history of cinema from its origins to the present in relation to relevant historical and cultural developments.

Effective date of change: First semester (Fall 2003 catalogue)

1. Course Number: CLCS 2xy

2. Course Title: Studies in Film History
3. Semester offered: Either
4. Number of credits: 3
5. Number of class periods: Three class hours and a 2-hour laboratory/discussion period.
6. Prerequisites: None
7. Consent/Exclusions: None
8. Repetition for credit: Yes, with different focus and material.
9. Instructor in charge: Lucy S. McNeece

Course description:

A study of the development of narrative cinema from its origins in the late 19<sup>th</sup> century to the present. The evolution of national cinemas will be examined in relation to relevant historical events, technical advances, and artistic movements of the 20<sup>th</sup> century. The course will also explore major concepts in film theory and film language.

1. Justification:

This course will provide students with the historical background for studying contemporary film and introduce them to the role of filmic representation with respect to broader cultural events. It offers students a cross-cultural perspective on different national traditions that will give them a keener sense of how cinema functions with respect to a culture's values and aspirations, and provide them with the analytical tools for interpreting a variety of visual texts.

2. Academic Merit:

Through the cinematic representation of different national traditions, this course will give students unique insight into the recent history of cultures and their diverse responses to the challenges of modernity. It will also show students how film has been used to redefine cultural identities and to contest forms of cultural influence. The study of film theory and language will enhance critical thinking and increase students' understanding of their own cultures.

3. Overlapping courses: None

4. Other departments consulted: English, Fine Arts

5. Number of students expected: 25

6. Number and size of section: one main section, possibly two discussion/laboratory sections.

7. Effect on other departments: None

8. Effect on regional campuses: None

9. Approvals received and dates: MCL, 2/24/03

10. Names and addresses of people to contact: Lucy S. McNeece, 6-3315;  
lucy.mcneece@uconn.edu

The course will be taught by MCL or CLCS Faculty.

Syllabus

CLCS 208: The History of Cinema

Week 1: Pre-cinema and Early cinema: Lumiere, Melies (France)



- Week 2: Intolerance: 1916, D.W. Griffith (United States)
- Week 3: A Page of Madness: 1926, Teinosuke Kinugasha (Japan)
- Week 4: Potemkin: 1927, Sergei Eisenstein (Russia)
- Week 5: Andalusian Dog: 1928, Luis Bunuel (Spain)
- Week 6 M le Maudit: 1931, Fritz Lang (Germany)
- Week 7: Mid-term exam
- Week 8: Roma, città aperta: 1945 Roberto Rossellini (Italy)
- Week 9: Smiles of a Summer Night 1955 Bergman (Sweden)
- Week 10: Ashes and Diamonds, 1958, Andrzej Wajda (Poland)
- Week 11: Masculin-Féminin 1966, Jean-Luc Godard (France)
- Week 12: The Spider's Stragetem , 1969, Bernardo Bertolucci (Italy)
- Week 13: The Spirit of the Beehive , 1973, Victor Erice (Spain)
- Week 14: Aguirre, the Wrath of God , 1971 (Germany)
- Week 15: Final Exam

Students will be expected to attend main course and one hour discussion group. There will be one paper, a mid-term and a final exam.

Texts: A History of Narrative Film David Cook  
What is Cinema? Bazin  
Film, Theory and Criticism Mast & Cohen  
Film Sense and Film Form Eisenstein

**2003-20**

Proposal to: ADD A NEW COURSE

Date: 2/15/2003

Department: Modern and Classical Languages (CLCS)

Abbreviated Title: "Film Genres"

CATALOGUE COPY:

CLCS 2xz. Film Genres. Either semester, three credits. Conventions, history, and development of selected film genres.

Effective Date of Change:

1. Course Number: CLCS 2xz

2. Course Title: "Film Genres"

3. Semester(s) offered : either

4. Number of credits: 3

5. Number of Class-periods: Two class periods and one 2-hour laboratory period

6. Prerequisites/Required Preparation: None.

7. Consent and Exclusion: None

8. Repetition for credit: No

9. Instructor in charge: MCL, CLCS faculty

10. Course Description: Examines the conventions, history, and development of selected film genres, such as horrors, new waves, noirs, musicals, gangsters, and war film from a comparative, transnational perspective.

11. Semester and year in which course will be offered: Fall 2003

#### JUSTIFICATION

1. Reasons for adding this course: This course provides students with the necessary historical background needed to understand and interpret genre film in a cross-cultural perspective.

In addition, this course also offers insights into key concepts of film analysis, including cinematic codes and conventions, and patterns of production and consumption.

2 Academic Merit: By focussing on different national traditions, this course examines the history, the developments, and the formal conventions that have shaped some of the most important film genres of the twentieth century. Hence, this course enhances historical knowledge while promoting students' critical and analytical thinking in a cross-cultural perspective.

3. Overlapping courses: NONE

4. Other Departments consulted: Programs in MCL

5. Number of students expected: 30-40

6. Number and size of section: One section, 30-40 students

7. Effects on other departments: None

8. Effects on Regional campuses: None

9. Approval received and dates: MCL 2/24/03

10. Names and phone numbers of persons to contact:

Norma Bouchard 6-3292; (860) 887- 0895; [bouchard@uconnvm.uconn.edu](mailto:bouchard@uconnvm.uconn.edu)

11. Staffing: CLCS Staff

**Syllabus: CLC 207**

**"Film Genres"**

**CLCS 201: Comparative Literary and Cultural Studies**

**Topic: American and French New Wave Cinemas**

Course Description and Objectives

In this course we will examine the conventions, history, and development of new wave cinema from a comparative, transnational perspective. Students are expected to gain knowledge and engage in careful consideration of the aesthetics and practices of the American, French New Wave, and American “New Wave” by examining their theory and criticism, what distinguishes them, and the relations among them.

The term *New Wave* (*Nouvelle vague*) is usually applied to a group of French directors who began making movies in the mid-1950s, among them Jean-Pierre Melville, Jean-Luc Godard, François Truffaut, Claude Chabrol, and Eric Rohmer. They were termed the “New Wave” because of their efforts at revitalizing French cinema: they held that film as an art form was subordinated to studio productions in which the director’s job was simply to translate a script into an easy distraction. The New Wave filmmakers discerned artistic traditions and techniques that belonged specifically to cinema, looking to American movies for a number of these.

We will examine American films that were of interest to the New Wave, and extend the notion of “New Wave” to cinema in which similar concerns are raised. First we will see movies by Fritz Lang, Robert Siodmak, Alfred Hitchcock, and Raoul Walsh. After viewing films by Melville, Godard, and Truffaut, we will proceed to American directors of the 1970s, 1980s, and 1990s who have worked in the wake of the French New Wave: Robert Altman, Brian De Palma, Martin Scorsese, and Quentin Tarantino.

### Course Requirements

Midterm Exam: Several short essay questions on the films, readings, lecture, and discussion.

Final Exam: Several short essay questions on the films, readings, lecture, and discussion.

Paper: A paper of 8-10 pages, analyzing one or more films we have seen, from perspectives gained in reading and lecture, or engaging with and evaluating the reading in relationship with the films.

Weekly Reaction Papers: Every week, a one-page reaction to the week’s movie, which will be graded on a pass-fail basis (pass if you do it, fail if you don’t).

### Grading:

Midterm and final exam: 30% each.

Paper: 25%.

Reaction papers: 5%.

Participation (including attendance): 10%

### Required reading:

Photocopied course reader, available at the UConn Co-op

### **Tentative schedule for the semester:**

- |               |  |
|---------------|--|
| <b>Week 1</b> | Introduction: what is New Wave cinema?<br>Reading: André Bazin, “The Ontology of the Photographic Image”<br>Film: Raoul Walsh, <i>High Sierra</i> (1941; 1 hr. 40 min.)                    |
| <b>Week 2</b> | Reading: J. A. Place and L. S. Peterson, “Some Visual Motifs of Film Noir”; Tom Conley, <i>Film Hieroglyphs</i> , 154-89<br>Film: Robert Siodmak, <i>The Killers</i> (1946; 1 hr. 45 min.) |
| <b>Week 3</b> | Discussion: film noir<br>Reading: David Bordwell, “Classical Hollywood Cinema: Narrational Principles and Procedures”<br>Film: Fritz Lang, <i>The Big Heat</i> (1953; 1 hr. 29 min.)       |
| <b>Week 4</b> | Reading: Laura Mulvey, “Visual Pleasure and Narrative Cinema”; André Bazin,  |

Jacques Doniol-Valcroz, Pierre Kast, Roger Leenhardt, Jacques Rivette, and Eric Rohmer, "Six Characters in Search of *Auteurs*"  
Film: Alfred Hitchcock, *Rear Window* (1954; 1 hr. 53 min.)

- Week 5** Reading: François Truffaut, *Hitchcock*, 213-23; Eric Rohmer and Claude Chabrol, *Hitchcock*, 122-28; François Truffaut, "A Certain Tendency of the French Cinema"  
Film: Jean-Pierre Melville, *Bob le flambeur (Bob the Gambler)* (1955; 1 hr. 39 min.)
- Week 6** Reading: André Bazin, "On the *Politique des Auteurs*"; André Bazin, "The Death of Humphrey Bogart"  
Film: Jean-Luc Godard, *A bout de souffle (Breathless)* (1959; 1 hr. 30 min.)
- Week 7** Reading: Luc Moullet, "Jean-Luc Godard"; Jean-Luc Godard, "From Critic to Filmmaker" (interview)  
**Midterm exam**  
Film: François Truffaut, *Tirez sur le pianiste (Shoot the Piano Player)* (1960; 1 hr. 25 min.)
- Week 8** Reading: André Bazin, "The Evolution of the Language of Cinema"; Tom Conley, "Tirez sur le PP"; Andrew Sarris, "Notes on the *Auteur* Theory in 1962"  
Film: Jean-Luc Godard, *Le Mépris (Contempt)* (1963; 1 hr. 45 min.)
- Week 9** Reading: Catherine Russell, *Narrative Mortality*, 142-58; Andrew Sarris, "Notes on the *Auteur* Theory in 1970"  
Film: Martin Scorsese, *Mean Streets* (1973; 1 hr. 50 min.)
- Week 10** Reading: Lawrence Friedman, *The Cinema of Martin Scorsese*, 7-38  
Discussion: the American New Wave  
Film: Robert Altman, *Nashville* (1975; 2 hr. 39 min.)
- Week 11** Reading: Russell, *Narrative Mortality*, 192-208  
Discussion: death and narrative  
Film: Brian De Palma, *Body Double* (1984; 1 hr. 49)
- Week 12** Reading: Kenneth MacKinnon, *Mysogyny in the Movies*, 13-20, 160-70  
Discussion: violence, misogyny  
Film: Quentin Tarantino, *Pulp Fiction* (1994; 2 hr. 48 min.)
- Week 13** Reading: Manohla Dargis, "Pulp Instincts"; Quentin Tarantino, "On *Pulp Fiction*"; Todd F. Davis and Kenneth Womack, "Shepherding the Weak"  
**Paper due: 8-10 pages**  
Discussion: open  
Film: Martin Scorsese, *Casino* (1995; 2 hr. 58 min.)
- Week 14** Discussion: Martin Scorsese, film noir, the French New Wave  
Review

**Final exam**

**2003-21**

Proposal to: ADD A NEW COURSE

Date: 15 February, 03

Department: M & C L

Abbreviated Title: French/Francophone Cinema

**CATALOGUE COPY:**

FREN 2xy. French and Francophone Cinema. Either semester, three credits. Prerequisite FREN 210 or 211 or 261 or 262, or consent of instructor. Moments and themes in the history of French and Francophone cinema, studied chronologically.

Effective Date of Change:

(Note that changes will be effective immediately unless a specific date is requested.)

1. Course Number: FREN 2xy

2. Course Title: French & Francophone Cinema

3. Semester(s) offered: Either

4. Number of Credits: 03

5. Number of Class Periods: Two per week

6. Prerequisite/Required Preparation: FREN 210 or 211, or 261 or 262, or consent of the instructor.

7. Any required consent/any exclusions:

8. Repetition for credit: May be repeated once for credit, with instructor consent.

9. Instructor in charge: Eliane DalMolin

10. Course description: An in-depth and chronological study of important and influential moments and themes in the history of French and Francophone cinema : Early cinema, Surrealism, Poetic realism, The New Wave, Cinema du Look, Cinema Beur, Cinema Francophone, The New New Wave, Cinema *intimiste*, Digital cinema.

Each film is accompanied by critical readings on film theory in general and on the period under study in particular.

11. Semester and year in which course will be first offered: Fall 2004

**JUSTIFICATION**

1. Reasons for adding this course:

With the exception of French 171, there is no other course taught in the French Section that focuses on film. This course answers a need clearly and increasingly expressed by our majors, minors, double majors and all other students interested in deepening their knowledge of French cinema. The course also reflects the renewed emphasis placed on the “extra-literary” (cultural studies, the contextualization of literature, among other directions) in our French Studies Program. Further, from the invention of medium itself to the contemporary period, France has played a major role in the history of cinema; this course is thus a means of acknowledging and teaching a vital aspect of French culture, neglected up to now in our Program.

2. Academic Merit: The course enables the faculty in French to: 1) To extend the more traditional literary approach to a field in which France has clearly played a major role. 2) To offer a course in which film is treated as a primary field; for example, extensive readings in film theory, sometimes in combination with literary theory. 3) To seriously acquaint students with a film tradition that clearly diverges from the “Hollywood approach” with which they are already familiar.

3. Overlapping Courses:

NONE. The only other film course taught in the French Studies Program is French 171, a 100-level course that does not include the type of advanced theoretical readings nor the scope of the 200-level course we are proposing.

4. Other Departments Consulted: None; the course will study French films.

5. Number of Students Expected: 25

6. Number and Size of Section: 1

7. Effects on Other Departments: None; the course will be focus exclusively on French films.

8. Effects on Regional Campuses: None; the course will only be offered in Storrs.

9. Approvals Received and Dates: MCL 2/28/03

10. Names and Phone Numbers of Persons for the CCC to contact:  
Eliane Dalmolin, (6-3258) or Lucy McNeece (6-3315).

11. Staffing: Dalmolin, McNeece

**French 225: Close-up on French and Francophone cinema.**

An in-depth and chronological study of important and influential moments and themes in the history of French and Francophone cinema.

Week 1: Early cinema: Documentary Realism, the first comic film, and Illusionism

- Films: : Lumière brothers and Georges Méliès’s shorts.
- Readings: Excerpts from Abel, Richard. French Cinema: The First Wave, Princeton, 1984.  
Excerpts from Epstein, Jean. *The Intelligence of Machine*, 1946

Week 2: Dada and Surrealism : the second avant-garde

- films: René Clair's **Entr'acte**, and Dali's **An Andalusian Dog**
- Readings: excerpts from Kuenzli, Rudolf, *Dada and Surrealist Film*, New York, 1987.

Week 3: Poetic realism:

- Film: Marcel Carné. **Le Jour se lève** or **Quai des brumes**
- Reading: Roy Armes "French Cinema" in *The Paradoxes of French Realism*. Oxford, 1985: 86-108.
- Alan Williams, "The Republic of Images" in *Politics, Poetics, and the Cinema*. Harvard, 1992: 213-242)
- Maureen Turim "Poetic Realism as Psychoanalytical and Ideological operation: Marcel Carné's *Le Jour se lève*" in *French Film: Texts and contexts*. Routledge, 1990: 103-116.

Week 4: Film noir

- Film: Jean-Pierre Melville, **Bob le Flambeur**.
- reading: R. Buss, *French Film Noir*. London: Marion Boyars, 1994.

Week 5: The New Wave

- Film: François Truffaut, **Les 400 coups**. or **Tirez sur le pianiste**
- reading: Francois Truffaut "A Certain Tendency of the French Cinema" in Bill Nichols *Movies and Methods*. Berkeley, 1976.
- Anne Gillain. "The Script of Delinquency: François Truffaut's Les 400 coups" in *French Film: Texts and contexts*. Routledge, 1990: 187-200.

Week 6: Colonial Representations

- Film: Bertrand Tavernier, **Coup de torchon/Clean Slate**
- Reading: Dina SHERZER, *Cinema, Colonialism, Postcolonialism: Perspectives from the French and Francophone World* (1996), 1-19.
- Henry A. GARRITY, "Tavernier's Messianic Murders," in *Crime in Motion Pictures*, ed. Douglas. RADCLIFF-UMSTEAD (1986), 38-42.
- Idem, "Camera as Meaning in Coup de torchon," *Studies in the Humanities* 11/1 (1984), 56-60.

Week 7: Towards the postcolonial

- Film: Jean-Jacques Annaud. **L'Amant**
- Reading: David S. RANDALL, "Transcriptions – The Translation of Self-Reflexive Fiction into Film," *West Virginia Philological Papers* 45 (1999), 94-102.
- Dorothee BONNIGAL, "Authoritative Appropriation or Authoritarian Containment? Western Patriarchy Revisiting Marguerite Duras's L'Amant," *Romance Languages Annual* 8 (1996), 5-10.

Week 8: Cinema du Look

- Film: Leo Carax: **Les Amants du pont neuf**.
- Guy Austin. *Contemporary French Cinema*. Manchester University press, 1996.119-132
- Colin NETTELBECK, "Layering Culture: Léos Carax and *Les Amants du Pont-Neuf*," *Australian Journal of French Studies* 32/1 (1995), 109-124.
- Graeme HAYES, "Representation, Masculinity, Nation: The Crises of *Les Amants du Pont-Neuf*," in *French Cinema of the 1990s* (1999), 199-210.

Week 9 : Cinema Beur:

- Film: Malik Chibane: **Hexagone**
- Alec Hargreaves. *France:Immigration and Identity in Beur Fiction* (Oxford: Berg, 1991)

Week 10: Francophone Cinema: Africa

- Film: Dani Kouyate: **Keita: l'Heritage du Griot**.
- Reading : Djibril Tamsir Niane, *Soundjata*.

Week 11: Francophone Cinema: Vietnam.

- Film: Tran Anh Hung. **The Scent of the Green Papaya.**
- Reading: Panivong Norindr. *Phantasmatic Indochina: French Colonial Ideology in Architecture, Film and Literature*, Durham: Duke University Press, 1996.

Week 12: The New New Wave.

- Film: Olivier Assayas, **Irma Vep.**
- reading: Grace An “Par-Asian Screen Woman and Film identities: The Vampiric in Olivier Assayas’s *Irma Vep*” in *Sites* (Fall 2000) volume 4.2 : 399-416.
- Tom Conley “ “Revamping Irma : Immodest Reflections on French Cinema and Globalization” in *Sites* (Fall 2000) volume 4.2 : 417-434.

Week 13: Sex and violence

- film: Catherine Breillat: **Romance.**
- Reading: Anne Gillain, “Profile of a filmmaker: Catherine Breillat” in *Beyond French Feminisms*, Palgrave 2003. 201-212.
- Geneviève Sellier, “French Women making films in the 90’s” in *Beyond French Feminisms*, Palgrave 2003. 213-222.

Week 14: Digital Cinema

Film: Jean-Pierre Jeunet: **Le Fabuleux Destin d’Amélie Poulain**

Reading: Articles on the Internet.

**2003-22**

### **Proposal to: ADD A NEW COURSE**

**Date:** February 14, 2003

**Department:** Modern & Classical Languages

Abbreviated Title: Film in Spain and L Am

#### **CATALOGUE COPY:**

**SPAN 2xy. Film in Spain and Latin America.** Either semester, three credits. Film language and genre in Spanish and Latin American cinema. Taught in English

**Effective Date of Change:** Second semester (Spring 2004)

**1. Course Number:** SPAN 2xy

**2. Course Title:** Film in Spain and Latin America.

**3. Semester(s) offered:** either

**4. Number of Credits:** 3

**5. Number of Class Periods:** one three-hour class period and one two-hour laboratory period

**6. Prerequisite/Required Preparation:**



none

**7. Any required consent/any exclusions:**

none

**8. Repetition for credit:**

no

**9. Instructor in charge:** Freya Schiwy

**10. Course description:**

Class explores concerns over film language and genre in Spain and Latin America. Includes discussion of Spanish neo-realist film during the Franco dictatorship, anti-imperialist aesthetic in Latin America, Mexican melodrama, and postmodern cinema in Spain and Latin America. Films are screened in Spanish with English subtitles.

**11. Semester and year in which course will be first offered:**

Spring 2004

**JUSTIFICATION**

**1. Reasons for adding this course:**

Introduces students to the way film as a critical and aesthetic medium expresses particular concerns in Spanish and Latin American culture. Class is particularly suited to students with marginal or no knowledge of the Spanish language.

**2. Academic Merit:**

Students learn the basics of film analysis and terminology. A focus on film genre and form allows students to see the way melodrama, fiction/documentary, and neo-realism have been subverted and transformed by Spanish and Latin American cinema as a response and resistance to the global hegemony of Hollywood film. At the same time, students learn about some of the major cultural and political topics in Spanish and Latin American societies that film has articulated.

**3. Overlapping Courses:**

none

**4. Other Departments Consulted:**

none

**5. Number of Students Expected:**

30- 40

**6. Number and Size of Section:**

one section, 30-40

**7. Effects on Other Departments:**

none

**8. Effects on Regional Campuses:**

none

**9. Approvals Received and Dates:**

MCL, 2/24/03

**10. Names and Phone Numbers of Persons for the CCC to contact:**

Freya Schiwy, 6-1531 or (860) 684 1027; freya.schiwy@uconn.edu

**11. Staffing**

Freya Schiwy

**The University of Connecticut  
Department of Modern and Classical Languages**

**Syllabus: SPAN 250: "Film in Spain and Latin America" (Taught in English)**

Description:

Introduces students to Spanish and Latin American film and some of the major cultural and political topics in Spanish and Latin American societies that film has articulated. Our discussion will include neo-realist film in Spain that was critical of the Franco dictatorship, the search for an anti-imperialist aesthetic in Latin America cinema, the use of Melodrama in Mexico, as well as recent films influenced by postmodernism and the urban apocalypse in Spain and Latin America. Films are screened in Spanish with English subtitles.

Objectives:

You will learn the basics of film analysis and terminology (composition of shots, takes, mise-en-scene, editing). At the same time, you will familiarize yourself with some of the major cultural and political topics in Spanish and Latin American societies that film has articulated. A focus on film genre and form will allow you to see the way melodrama, fiction/documentary, and neo-realism have been subverted and transformed by Spanish and Latin American cinema as a response and resistance to the global hegemony of Hollywood film.

Required books:

Bordwell and Thomson, *Film Art*

Martin, *New Latin American Cinema Vol. I* (NCL)

Stone, *Spanish Cinema*

Selected essays on Electronic Course Reserves (ECR).

All films are screened in Spanish with English Subtitles

Course Requirements:

Class participation		20%
Quizzes	20%	
2 Short essays		30%
Final composition		30%

**Class participation:** This class relies on your participation. You will have to prepare readings in advance, develop your own ideas and be prepared to contribute to class discussion. You are also required to attend the laboratory film screenings.

**Quizzes:** There will be several short quizzes on factual information and key concepts.

**Short essays:** There is no midterm but you will be required to write 2 brief analyses of films we have discussed. These short essays (3 pages) will help you sharpen your ideas for the final composition as well as enhance your Spanish language writing proficiency.

**Final composition:** You will write a final paper (max. 8 pages) comparing cinematographic strategies of representation in two of the films we have discussed. You will be able to integrate the contextual and critical reading we have done over the semester into this final paper.

Time Table:

Week 1 Introduction

**Introduction: Film and the Eye – on montage and realism**

**Week 2 View: Un Chien Andalou and Las hurdes**

ECR: Bill Nichols, “Documentary Modes of Representation”

Rob Stone, *Spanish Cinema*: chapter 2

**Neorealism in Spain and Mexico**

Week 3 View: *La caza*

Rob Stone, *Spanish Cinema*: chapters 3 and 4

Bordwell and Thompson, chapter 2 (The Significance of Film Form), **Quiz 1**

Week 4 View: *El espíritu de la colmena*

Bordwell, chapter 3 (Narrative as a formal system)

ECR: Marscha Kinder, *Blood Cinema*: chapter 3 “Breaking new ground”

and Rob Stone, *Spanish Cinema*, chap 5

Week 5 View: *Los Olvidados*

Bordwell and Thomson, chapter 6 (The shot- cinematographic properties)

ECR Michael Wood, “Buñuel in Mexico”

**Tears and Desire - Mexican Melodrama**

Week 6 View: *Flor Silvestre*

Bordwell and Thomson, chapter 5 (The shot – Mise-en-scene) **Quiz 2**

ECR Thomas Elsaesser, “Tales of Sound and Fury”

Week 7 View: *Maria Candelaria*

ECR Laura Mulvey, “Visual Pleasure and Narrative Cinema”

ECR Ana López, “Tears and Desire” **1. SHORT ESSAY DUE**

**The line between fiction and documentary - anti-imperialist cinema in Latin America**

Week 8 View: *Muerte de un burócrata*

Tomás Gutiérrez Alea, “ “ in NLC

Julio García Espinosa, “For an Imperfect Cinema” in Martin, NLC

Week 8 View: *Yawar Mallku*

Jorge Sanjinés, “Problems of form and content” in Martin, NLC and

ECR: Sanjinés, “Revolutionary Cinema: The Bolivian Experience” (Interview)

Week 10 View: El exilio de Gardel  
Martin, selection  
Martin, selection **2. Short essay due**

Postmodernist aesthetics and the Urban Apocalypse

Week 11 View: *Kika*  
ECR Paul Julian Smith, "Kika"  
Rob Stone, Spanish Cinema, chap. 6  
Week 12 View: *Lovers of the Artic Circle*  
Rob Stone, Spanish Cinema chap 7 and 8  
**Quiz 3**  
Week 13 View: *Ratas, Ratones, Rateros*  
ECR: Framework, (selection)  
ECR: Gabriela Alemán, essay  
Week 14 View: *Y tu mamá también*  
ECR: Hester Feerst and Ryan Long, essay  
Presentations and Group discussions of individual final papers.

FINAL PAPER DUE 3 DAYS AFTER CLASS

2003-23

Proposal to: ADD A NEW COURSE

Date: 2/15/03

Department: Modern and Classical Languages  
Abbreviated Title: Latin American Cinemas

CATALOGUE COPY:

SPAN 2xz. Special Topics in Latin American National Cinemas. Either semester, three credits. Selected Latin American national cinema. Focus on identity, aesthetics, and history.

Effective Date of Change: Spring 2004

(Note that changes will be effective immediately unless a specific date is requested.)

1. Course Number: SPAN 2xz
2. Course Title: "Special Topics in Latin American National Cinemas"
3. Semester(s) offered: either
4. Number of Credits: 3
5. Number of Class Periods: One three-hour class period and one two-hour laboratory period
6. Prerequisite/Required Preparation: None
7. Any required consent/any exclusions: None

8. Repetition for credit: Yes
9. Instructor in charge: Jacqueline Loss
10. Course description: Class explores the way film has expressed debates over a particular nation's identity and history in light of international consequences of those discussions. Topics may include Cuban Film, Mexican Melodrama, Andean Film, and Argentinean Cinema.
11. Semester and year in which course will be first offered: Spring 2004

## JUSTIFICATION

1.Reasons for adding this course: This course offers insight into the cinematographic production of a particular Latin American nation and the way film has articulated central socio-political and aesthetic debates of a nation. It is particularly suited to students who are pursuing a major or minor degree in Spanish literary and cultural studies, as well as in Latin American and Caribbean studies. Screenings during the laboratory periods will be of films subtitled in English and are open to undergraduates enrolled in other film classes.

2.Academic Merit: Students will gain an understanding of cinematographic aesthetics within a particular national context. The focus on a single nation allows students to study in greater depth the material and social conditions of production and reception. The class examines points of contact between a particular national cinema and the international sphere, as well as aesthetic schools and trends within specific geographic and historical contexts.

3. Overlapping Courses: None
4. Other Departments Consulted: Programs in MCL
5. Number of Students Expected: 25-30
6. Number and Size of Section: One section, 25-30
7. Effects on Other Departments: None
8. Effects on Regional Campuses: Because this course is offered in English, it would be appropriate for students at the Hartford Campus.
9. Approvals Received and Dates: MCL 2/24/03
10. Names and Phone Numbers of Persons for the CCC to contact:  
Jacqueline Loss, (860) 570-9224 or (203) 243-7289; [jacqueline.loss@uconn.edu](mailto:jacqueline.loss@uconn.edu)
11. Staffing: Jacqueline Loss and Freya Schiwy

**Syllabus: SPAN 254 "Special Topics in Latin American National Cinemas" CUBAN FILM**

### **Course Format:**

Either Semester: Two class-periods and one 2-hour laboratory period. Course is taught in English. Films and videos mainly in Spanish with English subtitles.

### **Course Description and Objectives:**

This course familiarizes students with the evolution of Cuban film. As students are exposed to particular international aesthetic and political trends including Italian neo-realism, they acquire a deeper knowledge of

particular mechanisms within the Cuban revolutionary context that upholds a particular specialized vocabulary on film. The transforming relation of Cuban film to the revolution is a principle focus. The class examines the effects of the institutionalization of culture, in general, and film, in particular, on film production and the way in which film reflects as well as affects problems of race, gender, and class within Cuba. Through film, theoretical, and historical readings, students are exposed to the material and symbolic effects of Cuba's special socio-political conditions within a post-Cold War on film.

**Course Requirements:**

Class Participation: 20%

Quizzes: 20%

2 Short essays: 30%

Final composition: 30%

**Class participation:** This class relies on your participation. Please prepare readings in advance and be prepared to contribute your ideas in the discussion. You are also required to attend the laboratory film screenings.

**Quizzes:** There will be short quizzes.

**Short essays:** You will be required to write 2 brief (3-4 page) analyses of films that we have discussed.

**Final composition:** This paper is comparative. Relate two films and develop an original thesis that takes into account the critical, theoretical, and historical readings and models discussed in class.

**Required Books**

Julianne Burton, Cinema and Social Change in Latin America: Conversations with Filmmakers

Michael Chanan, The Cuban Image: Cinema and Cultural Politics In Cuba.

**Week 1** Introduction

**Italy, Neo-realism and Experimentalism**

**Week 2**

Memorias de subdesarrollo (Memories of Underdevelopment, Tomás Gutiérrez Alea, 1968)

Session 1: Julio García Espinosa, "For an Imperfect Cinema" in Michael Martin, ed. The New Latin American Cinema, Vol. 1 and "20 Years of Imperfect Cinema"

Michael Chanin, selections from Memories of Underdevelopment

Session 2:

Tim Barnard, "Death is Not True" in The New Latin American Cinema, Vol. 2

**Week 3**

Aventuras de Juan Quin Quin (The Adventures of Juan Quin Quin, Julio García Espinosa, 1967)

Session 1: Michael Chanan, from The Cuban Image: Cinema and Cultural Politics In Cuba.

Session 2: John Hess, "Neo Realism and New Latin American Cinema" in John King, Ana M. López, Manuel Alvarado, eds. Mediating Two Worlds: Cinematic Encounters in the Americas"

Julianne Burton, from Cinema and Social Change in Latin America: Conversations with Filmmakers

**Sovietization**

**Week 4**

PM (Sába Cabrera Infante, 1962)

Soy Cuba/I am Cuba (1964, Mikhail Kalatozov)

Session 1 Ché Guevara, "Notes on Man and Socialism in Cuba"  
Sergei Eisenstein, "Methods of Montage"

Session 2: Fidel Castro, "Words to the Intellectuals," Heberto Padilla selections from Sent off the field; a selection from the poetry, and Guillermo Cabrera Infante, selections from Mea Cuba

### **Slavery, Race, Revolution**

**Week 5** (The Other Francisco, Sergio Giral, 1975)

Session 1: Roberto Fernández Retamar, "Calibán"

Session 2: open discussion

### **Week 6**

La última cena (The Last Supper, Tomás Gutiérrez Alea, 1977)

Session 1: Mraz, John. "Recasting Cuban Slavery: The Other Francisco and the Last Supper" in Donald D. Stevens, ed. Based on a True Story: Latin American History at the Movies.

Session 2: Tomás Gutiérrez Alea, "The True Face of Calibán"

Julianne Burton, from Cinema and Social Change in Latin America: Conversations with Filmmakers

### **Women, Testimony, and Recuperating Voices from Within**

#### **Week 7**

De cierta manera (One Way or Another, Sara Gómez, 1974)

Session 1: Ana M. López, "At the Limits of Documentary: Hypertextual Transformation and the New Latin American Cinema." in Julianne Burton, ed. The Social Documentary in Latin America

Session 2: Tshombe Gabriel, "Towards a critical theory of Third World films", in Pines and Willeman. Questions of Third Cinema

#### **Week 8**

Retrato de Teresa (Portrait of Teresa, Pastor Vega, 1979)

Session 1: Vilma Espín speech, Che Guevara "The Role of Women"

Session 2: open discussion

#### **Week 9**

Hasta cierto punto/Up to a Point (1983). (Tomás Gutiérrez Alea)

Session 1: Catherine Davies, "Recent Cuban Fiction Films: Identification, Interpretation, Disorder."

Session 2: Zuzana M. Pick, The New Latin American Cinema: A Continental Project

#### **Week 10**

Mujer Transparente (Transparent Woman, 1990, Hector Veitía, Mayra Segura, Mayra Vilasís, Mario Crespo, and Ana Rodríguez)

Session 1: Cuban Family Code

Barbara Riess, "The Emerging "Feminist" Discourse in Cuban Cultural Production as Seen through Mujer transparente

Session 2: Zuzana M. Pick, The New Latin American Cinema: A Continental Project

Marvin D'Lugo, "Transparent Women: Gender and Nation in Cuban Cinema" in John King, Ana M. López, Manuel Alvarado, eds. Mediating two worlds : cinematic encounters in the Americas

### **Censor and Exile**

## **Week 11**

Alicia en el pueblo de maravillas (Alice in Wonder town, Daniel Díaz Torres, 1991)

Session 1: open discussion

Session 2: selected readings from Jesús Díaz

## **Special Cinema and Parody**

### **Week 12**

Plaff o demasiado miedo a la vida (Plaff or too much fear for life, Juan Carlos Tabio, 1988)

Session 1: Gilberto Moisés Blasini, "The world according to Plaff" in Chon A. Noriega, ed. Visible Nations

Session 2: Special Period Readings

## **Tolerating Gays**

### **Week 13**

Fresa y Chocolate (Strawberry and Chocolate, Tomás Gutiérrez Alea and Juan Carlos Tabio, 1994)

Session 1: "El Lobo, el bosque, y el hombre nuevo," Senel Paz

José Quiroga, selection from Tropics of Desire: Interventions from Queer Latino America

Session 2: Paul Julian Smith, "The Language of Strawberry"

## **Transitions? And Magical Realism**

### **Week 14**

La vida es silbar (Life is to Whistle, Fernando Pérez, 1998)

Session 1: A. Wesemann, "Wilis in Cuba ('Life Is To Whistle', a Giselle interpretation by Fernando Perez)"  
Diane Soles, "The Cuban Film Industry: Between a Rock and a Hard Place" in John Cotman and  
Eloise Linger, eds. Cuban Transitions at the Millennium

Session 2: Beat Borter, "Moving to Thought: The Inspired Reflective Cinema of Fernando Perez"

## **Internationalization vs. Globalization**

### **Week 15**

Before Night Falls (Julian Schnabel, 2000)

Session 1: Jacqueline Loss, "Global Arenas: Narrative and Filmic Translations of Identity"  
Jon Hillson, "The Sexual Politics of Reinaldo Arenas"

Session 2: Nestor García Canclini, "Will There Be Latin American Cinema in the Year 2000?" in Ann  
Marie Stock, ed. Framing Latin American Cinema: Contemporary Critical Perspectives  
Fernando Birri, "Manifesto for Opening of School of Three Worlds"

**2003-24**

Proposal to: ADD A NEW COURSE



Date: February 4, 2003  
Department: Modern and Classical Languages  
Abbreviated Title: German Cinema

CATALOGUE COPY: German 2xy. German Cinema in Cross-Cultural Perspective. Either Semester, three credits. Cross-cultural comparison of film genres using examples from German film history and other cinematic traditions.

Effective Date of Change:

(Note that changes will be effective immediately unless a specific date is requested.)

1. Course Number: Germ 2xy
2. Course Title: German Cinema in Cross-Cultural Perspective
3. Semester(s) offered: either
4. Number of Credits: 3
5. Number of Class Periods: 1 four-hour session
6. Prerequisite/Required Preparation: sophomore standing
7. Any required consent/any exclusions: none
8. Repetition for credit: no
9. Instructor in charge: Staff
10. Course description: Investigating dominant genres in film by contrasting German films with examples from other national cinemas will give students a firm grasp of cinematic techniques as well as sharpen their awareness of cultural and national differences. In addition, the investigation of film form and genre provides models of aesthetic appreciation that carry over into other media, both visual and textual.
11. Semester and year in which course will be first offered: Spring 2004

JUSTIFICATION 1. Reasons for adding this course: The course adds to the Department of Modern and Classical Languages' offerings of cultural studies courses taught in English, thus giving students without knowledge of the language access to German national cinema on an advanced level. It also complements course offerings in film studies by covering one of the more prominent national cinematic traditions. The course can be applied to the German Studies Major requirements as one of the two 200-level courses that can be taken in English.

2. Academic Merit: The course stimulates critical thinking by providing a set of analytical tools that students will be able to use for cross-cultural comparisons. The insights gained are easily transferable to other areas of our students' academic and life experiences. The course also builds communicative and writing skills through a focus on small group and class discussions and extensive writing assignments. 3. Overlapping Courses: There is some overlap with German 171, but while German 171 is a lower division course that is primarily a survey of German film history, the focus of German 282 is film genre and its variations across cultures.

4. Other Departments Consulted: none
5. Number of Students Expected: 25
6. Number and Size of Section: 1 section, 25 students
7. Effects on Other Departments: none
8. Effects on Regional Campuses: none
9. Approvals Received and Dates: MCL 2/24/03

10. Names and Phone Numbers of Persons for the CCC to contact: Friedemann Weidauer, Assoc. Prof. of German, 486 1533

11. Staffing: The course will alternate with German 281 which so far has been offered annually, thus there is no impact on staffing.

**Syllabus for German 282: GERMAN CINEMA IN CROSS-CULTURAL PERSPECTIVE**

**Content:**

This course will investigate seven film genres, contrasting German films with examples of the same genre from other countries. Comparing these films will bring out the ways in which different cultures adapt cinematic traditions for their own purposes.

**Readings:**

Page numbers refer to Bordwell/Thompson, *Film Art* (6th Edition; New York: McGraw-Hill, 2001)

**Schedule:**

**1. The Politics of Disasters: German Fascism and the Early Cold War:**

**Week 1:**

*Titanic* (Germany: Werner Klingler/Herbert Selpin, 1943) (on reserve)

**Week 2:**

*Titanic* (USA: Jean Negulesco, 1953) (missing from the library, personal copy)

pp. 94-109, 39-57

**cinematic concepts for this topic:** genre, textual readings of films, explicit/implicit/referential/symptomatic meaning, motivation and function of cinematic elements

**2. Rebels Without A Clue: Youth Rebellion in East and West Germany and the US**

**Week 3:**

*Rebel Without A Cause* (USA: Nicholas Ray, 1955) (on reserve)

pp. 59-76

**Week 4:**

*Hooligans* (West Germany: Georg Tressler, 1956) (personal copy in PAL format)

pp. 76-92

**Week 5:**

*BerlinCSchönhauser Corner* (East Germany: Gerhard Klein, 1957) (on reserve)

pp. 182-184, 260-262, 276-278

**cinematic concepts:** action, plot, story, screentime, time of narrative and narrated time, construction of time in film

### 3. Kings of The Road: Looking for Adventure in the 60s' and 70s' Germany and US

#### Week 6:

*Easy Rider* (USA: Dennis Hopper, 1969) (on reserve)

pp. 170-174, 327-332

Paper I is due today!

#### Week 7:

*Kings of the Road* (West Germany: Wim Wenders, 1976) (personal copy)

pp. 156-184

**cinematic concepts:** character, plot as formal element, implicit vs. explicit commentary, diegetic vs. non-diegetic elements

Midterm I Today!

### 4. Western/"Eastern": The Frontier in East Germany and the US

#### Week 8:

*Hang 'em High* (USA: Ted Post, 1968) (on reserve)

pp. 193- 246

#### Week 9:

*Trace of the Stones* (East Germany: Frank Beyer, 1966) (on reserve)

pp. 249-265

**cinematic concepts:** the shot, cinematic construction of space, Kuleshov Effect, 180E rule, shot-reverse-shot

### 5. Crime Doesn't Pay: What's Wrong with a Cowboy in Hamburg?

#### Week 10:

*Ripley's Game* (USA: Liliana Cavani, 2001) (not yet out on video)

pp. 265-284

Paper II is due today!

**Week 11:**

*The Amerikanische Friend* (West Germany: Wim Wenders 1976) (on reserve)

pp. 352-366

**cinematic concepts:** symbols, metaphors, leitmotifs, hierarchies of knowledge, depth vs. breadth of knowledge, narrative perspective (restricted/limited vs. unrestricted), continuity editing

**6. Neo-Realism: Social Criticism in East Germany and Italy**

**Week 12:**

*Ladri di biciclette* ("The Bicycle Thief," Italy: Vittorio De Sica, 1948) (on reserve)

pp. 327-332, 366-376

Midterm II Today!

**Week 13:**

*Das Fahrrad* ("The Bicycle," East Germany: Evelyn Schmidt, 1982) (on reserve)

pp. 386-396

**7. Literature As Film: 19<sup>th</sup> Century Drama and the New German Film**

**Week 14 (Double Feature):**

*Woyzeck* (West Germany: Werner Herzog, 1979) (on reserve)

*Stroszek* (West Germany: Werner Herzog, 1977) (on reserve)

pp.

Paper III is due today!

**Requirements:**

Regular active participation in class based on thorough familiarity with the readings and the film (30 %)

Two midterms on the cinematic concepts discussed in class (20 %)

Three papers (about 1000 word each), comparing two films of the same genre and roughly following these guidelines (50 %):

A working definition of the genre in question

How do the films vary from or adhere to this definition?

Your thesis on your *symptomatic* reading of these films: How do the films comment on the time and place in which they were made and in which they are set and what does this say about the two national cultures in question?

narrative elements to support this thesis (character development, cultural characterizations, setting, story development (e.g. what *has changed* when you compare the beginning and the end of the film?))

formal elements to support your thesis (props, music, use of space, lighting, editing, symbols, ...); also discuss here the use and variations of conventions of the genre in question.

A general assessment of the film (*no thumbs up or down, please!*): How well do the films succeed in bringing across what in your opinion is their central message? Do all elements fit together or are there loose ends and discrepancies? Are there alternative ways to see and interpret this film? What do the films contribute to the development of the genre in question?

## 2003-25

### Authorization to ADD A New Minor

#### INFORMATION:

1. Department Name: **Asian American Studies Institute**

2. Title of Minor: **Asian American Studies Minor**

3. Does this Minor have the same name as the Department or a Major within this Department?  Yes  No (If no, explain in Justification section below how this proposed Minor satisfies Rule #1 of the CLAS Rules for Minors).

4. Catalogue Description of the Minor: (Include specific courses and options from which students must choose. Do not include justification here. State number of required credits, which must be not less than 15 and not more than 18. **Asian American Studies is an interdepartmental, interdisciplinary program devoted to the study of the Asian American experience within the larger context of an increasingly diverse American society. Although the primary focus of the minor is upon Asian Americans, attention is also given to the study of the global context, especially Asia, since this larger context informs the Asian American experience. Requirements for the Asian American Studies Minor Students are required to complete eighteen 200-level courses. Students are required to take the Gateway Course, three credits, from Section A; six credits from Section B; six credits from Section C; and three credits from Section D. Additionally, students must have an approved *Plan of Study*.**

(For course listings see attached Plan of Study)

5. Effective Date (semester, year):

(Note that changes will be effective immediately unless a specific date is requested.)

JUSTIFICATION

6. Identify the core concepts and questions considered integral to the discipline: **Asian American Studies is an interdisciplinary program devoted to the study of the Asian American experience within the larger context of an evolving American society. Asian American Studies explores the neglected aspect of the cultural, literary, historical, socioeconomic, legal, medical, and political experiences of people of Asian origin in the United States. In doing so, Asian American Studies offers a unified and comprehensive curriculum which pursues several major objectives. First, Asian American Studies explores the largely neglected experiences of people of Asian origin in the United States. Second, although the primary focus of Asian American Studies is upon Asian Americans, attention is also given to the study of the global context, especially Asia, since this larger context informs the Asian American experience. Third, since it is important to have a comparative focus about ethnic diversity, Asian American Studies explores the experiences of African –Americans , Latina/Latino-Americans, and white Americans. Fourth, given the importance of gender, Asian American Studies examines the impact of gender-bases issues on the development of the Asian American community. Fifth, race remains a critical factor in the global transformation of societies today. As a result, Asian American Studies focuses on a paradigm that put forth race as a leading factor that under –girded all aspects of Asian American life.**

7. Explain how the courses required for the Minor cover the core concepts identified in the previous question: **See attached- "Requirements for the Asian American Studies Minor.**

8. If you answered "no" to Q. 3 above, explain how this proposed Minor satisfies Rule #1 of the CLAS Rules for Minors. If you answered "yes" to Q. 3, leave blank.

9. Attach a "Minor Plan of Study" form to this proposal. This form will be used similarly to the Major Plan of Study to allow students to check off relevant coursework. It should include the following information at the bottom of the form:

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

I approve the above program for the (B.A. or B.S.) Minor in (insert name)  
(signed) \_\_\_\_\_ Dept. of (insert name)  
Minor Advisor

10. Dates approved by:  
Department Curriculum Committee: \_\_\_\_\_  
Department Head: \_\_\_\_\_  
Department Faculty: \_\_\_\_\_

11. Name and Phone Number of Departmental Contact: [FORM]

----- Do not fill in below this line: for C&C use only -----

**NOTIFICATIONS OF ACTION/DATES:**

1. Proposing Department: \_\_\_\_\_
2. CLAS: \_\_\_\_\_
3. Senate (if necessary): \_\_\_\_\_

**MINOR IN ASIAN AMERICAN STUDIES**

The **Asian American Institute** is an interdisciplinary research, teaching and publication program devoted to the study of the Asian American experience within the larger context of an evolving American society.

Although the primary focus of the institute is upon Asians in America, attention is also given to the study of Asian, since Asia informs the Asian American experience.

**PLAN OF STUDY**

Name of student \_\_\_\_\_

ID# \_\_\_\_\_

Note: Before you complete this Plan of Study, consult with the Asian American Studies Minor Advisor, Director, Asian American Studies Institute (422 Beach Hall, Rm. 417; Asiadm01@uconnvm.uconn.edu; 860-486-4751).

During the first three weeks of your graduating semester, file a copy of this form with Degree Auditing in the Registrar's Office, 144 Wilbur Cross and a copy with the Asian American Studies Minor. Keep one copy for your own records.

**ASIAN AMERICAN STUDIES MINOR**

Students are required to complete eighteen 200-level courses. Students are required to take the introduction course, three credits, from Section A; six credits from Section B; six credits from Section C; and three credits from Section D. Additionally, students must have an approved Plan of Study.

- A. Check the required Course: AASI 201 –  
Introduction to Asian American Studies  
(3credits)

- B. Check the two courses you have chosen to fulfill the requirements for Section B:

\_\_\_AASI 215/AH 215 -Critical Health Issues  
of Asian Americans

\_\_\_AASI 298.001 -Asian American Art  
and Visual Culture \_\_\_AASI 274/ ENGL 274 -Asian American  
Literature and Culture  
\_\_\_AASI 268 / HIST 268 -Japanese American and  
World War Two  
\_\_\_AASI 294 / HIST 294 -Asian American  
Experience Since 1850  
\_\_\_AASI 221W/ SOCI 221W -Sociological Perspectives  
on Asian American  
Women

3 Check the two courses you have chosen to  
fulfill the requirements for Section C:

\_\_\_AASI 214/AH 215 -Medicinal Plants of  
Asian Origin and Culture

\_\_\_AASI 216/AH 216 - Asian Medical Systems

\_\_\_AASI 222/ SOCI 222 - Asian Indian Women  
Activism and Social  
Change in India and the  
US

\_\_\_AASI 277/ HIST 277 - Modern India

\_\_\_AASI 287/ HIST 287 - East Asia to the  
Mid 19<sup>th</sup> Century

\_\_\_AASI 287W/ HIST 287 W - East Asia to the  
Mid 19<sup>th</sup> Century

\_\_\_AASI 288/ HIST 288 - East Asia Since  
the 19<sup>th</sup> Century

\_\_\_AASI 288W/ HIST 288 W - East Asia Since  
the 19<sup>th</sup> Century

\_\_\_HIST 221 - Modern China

\_\_\_POLS 279 - South Asia  
in World Politics

D. Check the two courses you have chosen to  
fulfill the requirements for Section D:

#### **African American Studies**

\_\_\_ENGL 276W -Black American Writers

\_\_\_HIST 238 - African American History

\_\_\_SOCI 235 - African Americans  
and Social Protest

\_\_\_SOCI 236 - White Racism

\_\_\_DRAM 213 - African American Theater



**Puerto Rican and Latino Studies**

\_\_\_PRLS 241 - Latin American Minorities  
in the US

\_\_\_PRLS 295 - Minorities Among Minorities  
Puerto Ricans and Mexican  
Americans

**Women's Studies**

\_\_\_WS 215 - History of women and Gender  
in the US: 1790 to the Present

With the approval of the Minor Advisor, a three-credit independent study course with substantial Asian American or Asian content may also be counted towards the minor.

The minor is offered by the Asian American Studies Institute.

For further information, contact Professor Roger Buckley, Director,  
Asian American Studies Institute.

Total Credits\_\_\_\_\_

Student's Signature\_\_\_\_\_

Minor Advisor

Signature\_\_\_\_\_

Date\_\_\_\_\_

**2003-26**

Proposal to: CHANGE A COURSE

Date: February 20, 2003

Department: Women's Studies

Nature of Proposed Change: **Cross Listing**

**CURRENT CATALOG COPY: POLS 247 Black Feminist Politics An introduction to major philosophical and theoretical debates at the core of black feminist thought, emphasizing the ways in which interlocking systems of oppression uphold and sustain each other. 3 units min / 3 units max, Lecture**

**PROPOSED CATALOG COPY: WS 2XX (Also offered as POLS 247) Black Feminist Politics An introduction to major philosophical and theoretical debates at the core of black feminist thought, emphasizing the ways in which interlocking systems of oppression uphold and sustain each other. 3 units min / 3 units max, Lecture**

Effective Date of Change: **Immediately**

(Note that changes will be effective immediately unless a specific date is requested.)

#### JUSTIFICATION

1. Reasons for changing this course: **This course will greatly enhance Women's Studies course selection which unfortunately has far too few courses which address black feminist scholarship. As an interdisciplinary academic program devoted to the critical analysis of gender, Women's Studies will benefit greatly from having such a course cross listed. Although our program is committed to integrating race and class perspectives into all our classes, we currently have few courses that provide such a comprehensive "critical examination of the character and dynamics of major philosophical and theoretical arguments contesting race, class and gender oppression." Women's Studies students have benefited greatly from having the opportunity to participate in two cross-listed Political Science courses: Women and Political Development (PoliSci 203) and Women and Politics (PoliSci 204). We are confident that "Black Feminist Politics" will substantially add to our commitment to the diversity and interdisciplinary focus of our program.**

2. Effect on Department's Curriculum: **Expand offerings in upper division courses for WS majors and minors.**

3. Other Departments Consulted: **Political Science**

4. Effects on Other Departments: **Will expand enrollment in this course which is currently offered in Political Science.**

5. Effects on Regional Campuses: **None**

6. Approvals Received and Dates: **Political Science 9/13/02  
Women's Studies 10/7/02**

7. Names and Phone Numbers of Persons for the CCC to contact:  
**Marita McComiskey, Acting Director Women's Studies, 486-1133**

8. Staffing: **Dr. Evelyn Simien**

**2003-27**

Registrar's proposed elimination of "or consent of instructor" for all undergraduate courses.

Note: The Chair has asked the Registrar for a rationale for this proposed change given concerns among CC&C members that removing "or consent by instructor" may in some cases subvert the intent of our current prerequisites.

From: "Marianne Buck" <Marianne.Buck@uconn.edu>  
To: "CLAS CC&C" <henning@uconnvm.uconn.edu>, <Veronica.Makowsky@UConn.edu>  
Subject: Undergraduate Catalog - Please review  
Date: Thu, 27 Feb 2003 17:05:36 -0500

The Undergraduate Catalog proof copy is ready for review at this URL:

<http://vm.uconn.edu/~regsdh08/proofc.htm>

Some sections contain notes written in red to point out areas for which academic approvals are not clear. Updates and corrections that have been made are still subject to change if appropriate approvals have not been submitted by March 7.

Please note some general changes this year. Prerequisites for skill courses have been added. Footnotes referring to courses have been replaced with the actual text added into each course description. The term, "open to sophomores" has been changed to "open to sophomores or higher." The term, "or open by instructor consent" has been removed. Page formats, headings, and numbering will not be completed until the end of the review period.

Lists of faculty members will be available for final review next week and another e-mail will be sent out to alert everyone.

Please contact me with any questions or concerns.

Email: Marianne.Buck@UConn.edu

Phone: 860-486-5948

Reviews must be completed by Friday, March 7.

Marianne Buck

Publications Editor

Office of the Registrar

**2003-28**

RE: Vice Chancellor Maryanski's proposal to approve INTD courses at the 200 level

Excerpt from Senate C&C minutes, Meeting of Monday, January 27, 2003

4. New business

A. Discussion of **INTD 282** and **INTD** courses, in general. In response to requests by faculty, the C&C is attempting to clarify how INTD courses are proposed and approved. This came up with respect to the following message, extracted from an e-mail forwarded on behalf of Vice Chancellor Fred Maryanski:

“In order to provide junior and senior students with the opportunity to explore interdisciplinary topics and to offer faculty the chance to experiment with new material outside of their traditional areas, a one-credit interdisciplinary course number, INTD 282, has been established. The intention of these courses is to approximately parallel the INTD 182 offerings available to first and second year students. Courses to be offered under the INTD 282 designation must be interdisciplinary, drawing material and even faculty from multiple departments. The format of the course need not be restricted to a single 50-minute meeting per week. Experimentation in content and format is encouraged. INTD 282 courses require the approval of the Vice Chancellor for Academic Administration who will act upon the advice of the associate deans.”

The following was received from Fred Maryanski after the meeting: “Responsibility for INTD courses was moved from CLAS to Undergraduate Education about 2-3 years ago. The INTD 100 courses were approved by the Senate about 6 years ago. All of the INTD courses are special/variable topic courses in which the content of a particular section may vary. The First Year Programs Office coordinates the 180-182 offerings. The Honors program manages its 198 offering, the content of which is expected to undergo major modification. Sections of the INTD 200 courses are reviewed by the Associate Deans who recommend action to the Undergraduate Vice. A new issue with INTD courses is the desire of the Honors program to develop interdisciplinary 100's level honors course which are designed to satisfy general education requirements. This is a new idea which has emerged from the external review process. These courses could be less experimental than the typical INTD course and would require review of a yet-to-be-defined curriculum group. Lynne Goodstein would welcome the opportunity to discuss this with the C&C committee.”

Further discussion postponed until a later meeting.

— FINIS —