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

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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.

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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

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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 now too 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

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c. Date Thu, 6 Feb 2003 101143 -0500 (EST)
From 'W.R. Madych' <madych@math.uconn.edu>
To Gerald Leibowitz <leibow@math.uconn.edu>
Subject Re 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

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d. Date Thu, 6 Feb 2003 145930 -0500
From Bill Abikoff <abikoff@math.uconn.edu>
To leibow@math.uconn.edu
Subject Re Curriculum 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

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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
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
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-Meiser'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 --- Techniques for Censored and Truncated Data.
John P. Klein and Melvin L. Moeschberger.

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 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.

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
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 373: Clinical Trials

Drug Development Process
   Historical Review
   Statistics in a Drug Label (Bextra)

Statistics Used in Each Stage of Pharmaceutical Research and Development
   Animal Testing (Efficacy)
   Animal Testing (Toxicology)
   Formulation
   IND
   Planning for Clinical Development
   Introduction to Clinical Development
   Definitions of Phase I, II, III, IV
   Clinical Planning for Each Phase

Design and Analysis for Phase I Clinical Trials
   Purposes of Phase I Clinical Trials
   Variables of Interests
   Analysis for Crossover Designs
   Bioavailability/Bioequivalence

Phase II/III Clinical Trial Designs
   Sample Size Estimation
   Randomization
   Types of Designs and Design Related Issues
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
Lawrence M. Friedman, Curt D. Furberg, and David L. DeMets.

Proposal to ADD A NEW COURSE
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, case-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.

   (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 3rd-4th 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
Web site: http://www.eeb.uconn.edu/faculty/Elphick/

EDUCATION

1992-1998  University of Nevada, Reno, USA

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.

Collaborator (with Dr. C. Thompson). Effects of hormones on plumage maturation in house finches. Trapping and blood collection for hormone and genetic studies.


1991 Field Assistant (with Dr. B. Stutchbury). Quintana Roo, Mexico. Behavioral ecology of hooded warblers: experimental manipulations of plumage color, playback experiments.


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

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

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.)


$ 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).


PUBLICATIONS

PEER-REVIEWED PUBLICATIONS


**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*.


BOOKS


INVITED CHAPTERS, CONSERVATION REPORTS, AND OTHER PUBLICATIONS


NEWSPAPER COLUMNS


PRESENTATIONS

INVITED SYMPOSIUM TALKS


**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.


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


**PROFESSIONAL SOCVITIES**

American Ornithologists' Union  Pacific Seabird Group
Association of Field Ornithologists  Society for Conservation Biology
British Ecological Society  Waterbird Society
British Ornithologists' Union  Western Shorebird Group
Cooper Ornithological Society  Wildlife Society
Ecological Society of America

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
Proposal to: ADD A NEW COURSE

Date: February 26, 2003

Department: Mathematics

Abbreviated Title: Advanced Financial Mathematics

CATALOGUE COPY:

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
Manuel Lerman 6-3928, mlerman@math.uconn.edu

11. Staffing: Professor Richard Bass (Mathematics)

Math 323 Spring 2003
1. Advanced 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:
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
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"
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"

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.
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
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

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 condenscension to the movie-going public and completely neglecting the artistry a film director must draw on. Truffaut praises American cinema of the time, emphasizing the 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
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*
- 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:**

**Week 1**

- Introduction: what are the issues in cinematic adaptations of literature?
- François Truffaut, "A Certain Tendency of the French Cinema"

**Week 2**

- Reading: Arthur Schnitzler, *La Ronde* (Austria, 1900)
- Film: Max Ophuls, *La Ronde* (France, 1950)

**Week 3**

- Reading: Alberto Moravia, *Contempt* (Italy, 1954)

**Week 4**

- Reading: Moravia, *Contempt*

**Week 5**

- Reading: Moravia, *Contempt*
Film: Jean-Luc Godard, *Contempt* (France, 1963)

**Week 6**
Reading: Alberto Moravia, *The Conformist* (Italy, 1951)

**Week 7**
Reading: Moravia, *Conformist*  

**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**

**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*  

**Final exam**

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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 19th 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 20th 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 Strategem**, 1969, Bernardo Bertolucci (Italy)


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  

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**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 focusing 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
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:

Week 1
Introduction: what is New Wave cinema?
Reading: André Bazin, “The Ontology of the Photographic Image”
Film: Raoul Walsh, High Sierra (1941; 1 hr. 40 min.)

Week 2
Reading: J. A. Place and L. S. Peterson, “Some Visual Motifs of Film Noir”; Tom Conley, Film Hieroglyphs, 154-89
Film: Robert Siodmak, The Killers (1946; 1 hr. 45 min.)

Week 3
Discussion: film noir
Film: Fritz Lang, The Big Heat (1953; 1 hr. 29 min.)

Week 4
Reading: Laura Mulvey, “Visual Pleasure and Narrative Cinema”; André Bazin,
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
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, mysogyny
Film: Quentin Tarantino, Pulp Fiction (1994; 2 hr. 48 min.)

Week 13
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
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
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 exclusivey 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: Lumiére brothers and Georges Méliès’s shorts.

Week 2: Dada and Surrealism: the second avant-garde
• films: René Clair's *Entr’acte*, and Dali's *An Andalusian Dog*

Week 3: Poetic realism:
• Film: Marcel Carné, *Le Jour se lève* or *Quai des brumes*

Week 4: Film noir
• Film: Jean-Pierre Melville, *Bob le Flambeur*.

Week 5: The New Wave
• Film: François Truffaut, *Les 400 coups* or *Tirez sur le pianiste*

Week 6: Colonial Representations
• Film: Bertrand Tavernier, *Coup de torchon/Clean Slate*

Week 7: Towards the postcolonial
• Film: Jean-Jacques Annaud. *L’Amant*

Week 8: Cinema du Look
• Film: Leo Carax: *Les Amants du pont neuf*.

Week 9: Cinema Beur:
• Film: Malik Chibane: *Hexagone*

Week 10: Francophone Cinema: Africa
• Film: Dani Kouyate: *Keita: l’Heritage du Griot*.
  Reading: Djibril Tamsir Niane, *Soundjata*.
● Film: Tran Anh Hung. The Scent of the Green Papaya.

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.

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.

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

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:
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 neorealism 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)
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:

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
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

Week 1 Introduction

Italy, Neo-realism and Experimentalism

Week 2
Memorias de subdesarrollo (Memories of Underdevelopment, Tomás Gutiérrez Alca, 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 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."  

**Week 10**  
Mujer Transparente (Transparent Woman, 1990, Hector Veitia, 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

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


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:


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:
Berlin Schönhauser Corner (East Germany: Gerhard Klein, 1957) (on reserve)

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

**cinematic concepts**: action, plot, story, screen time, 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, 180° 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:


pp. 386-396

7. Literature As Film: 19th 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? _x___ 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):
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-based 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 puts forth race as a leading factor that undergirds 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: ________
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 (3 credits)

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 19th Century
___AASI 287W/ HIST 287 W - East Asia to the Mid 19th Century
___AASI 288/ HIST 288 - East Asia Since the 19th Century
___AASI 288W/ HIST 288 W - East Asia Since the 19th 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.