

*Pam Bedore, Chair*

*October 25, 2016*

**Opening Business**

1. Reminders about pending courses listed at registrar website
2. News from the Grad School: all Masters degrees require a minimum of 30 credits, effective AY 2017-18

**Approvals by the Chair**

1. 2016-118 COMM 1993 Foreign Study (S)
2. 2016-119 COMM 2993 Foreign Study (S)
3. 2016-120 COMM 3993 Foreign Study
4. 2016-121 PNB 3295 Special Topic: Human Neuroanatomy
5. 2016-124 MCB 5896 Investigation of Special Topics: The Footprints of Natural Selection in the Genome

**New Business**

1. 2016-122 EEB 4100 Add Course
2. 2016-123 EEB 5110 Add Course
3. 2016-125 HEJS/HRTS 2203 Add Course (G) (S)
4. 2016-126 Revise Engineering Physics Major

**Topics for Discussion/Voting**

1. **Minors Substitutions** (Higgins). Given that substitutions are now allowed for minors (as per Senate by-laws), we will vote on adding the following language to the catalog: “Substitutions to minor requirements offered by departments or programs in the College of Liberal Arts and Sciences require approval by the dean or dean’s designee.”
2. **Alternate BS Requirements** (Plan B BS Subcommittee). Discussion and vote on new documents created by the subcommittee in response to discussion for the 10.11.2016 meeting. See attached.
3. **Dual Degree Credit Requirement** (Nanclares). Discussion of elimination of the 150-credit requirement for dual degrees.

**Appendix of Materials**

**2016-122 EEB 4100 Add Course**

*Proposed Catalog Copy*

EEB 4100. Data Science for Biologists

Four credits. Prerequisite: MCB 2400 or 2410 or EEB 2245.

Introduction to basic concepts and approaches associated with big datasets in the biological sciences. Online laboratories include examples from molecular biology, ecology, evolutionary biology, and systems biology. Topics include data creation, integration, curation, manipulation, and visualization.

**2016-123 EEB 5110 Add Course**

*Proposed Catalog Copy*

EEB 5110. Writing Research Proposals and Fellowship Applications

Two credits. Open to graduate students in EEB, others with permission.

The craft of writing persuasive fellowship applications and funding proposals in ecology, evolutionary biology, systematics, and conservation biology. Participants apply for financial support from agencies, foundations, and other sources. Participants also review each other’s work.

* 1. **HEJS/HRTS 2203 Add Course (G) (S)**

HEJS/HRTS 2203 Holocaust in Theater and Film

Three credits.

An examination of how authors and directors have represented the Holocaust including choices made in written structure, visual imagery, and the use of language. Readings/screenings will also include first-hand accounts and documentaries. Students will consider issues related to style and genre, point of view, tropes and textuality and the limits of representation. CA1 and CA4-INT.

**2016-126 Revise Engineering Physics Major**

No catalog copy to review. This proposal is to add two new courses (ECE 3223 and 3225) to the electives as listed in the “Engineering Physics Guide to Course Selection” (<https://www.ee.uconn.edu/undergraduate-program/ugdegprograms/epcourseguide>). (See Additional Materials)

**Additional Materials**

2016-122 EEB 4100 Add Course

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| **COURSE ACTION REQUEST** | |
| **Request Proposer** | Wegrzyn |
| **Course Title** | Data Science for Biologists |
| **CAR Status** | In Progress |
| **Workflow History** | Start > Ecology and Evolutionary Biology > Return > Ecology and Evolutionary Biology > College of Liberal Arts and Sciences |

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| **COURSE INFO** | |
| **Type of Action** | Add Course |
| **Is this a UNIV or INTD course?** | Neither |
| **Number of Subject Codes** | 1 |
| **Course Subject Code** | EEB |
| **School / College** | College of Liberal Arts and Sciences |
| **Department** | Ecology and Evolutionary Biology |
| **Course Title** | Data Science for Biologists |
| **Course Number** | 4100 |
| **Will this use an existing course number?** | No |

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| **CONTACT INFO** | |
| **Initiator Name** | Jill L Wegrzyn |
| **Initiator Department** | Ecology and Evolutionary Bio |
| **Initiator NetId** | jlw13012 |
| **Initiator Email** | [jill.wegrzyn@uconn.edu](mailto:jill.wegrzyn@uconn.edu) |
| **Is this request for you or someone else?** | Myself |
| **Does the department/school/program currently have resources to offer the course as proposed?** | Yes |

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| **COURSE FEATURES** | |
| **Proposed Term** | Spring |
| **Proposed Year** | 2017 |
| **Will this course be taught in a language other than English?** | No |
| **Is this a General Education Course?** | No |
| **Number of Sections** | 1 |
| **Number of Students per Section** | 35 |
| **Is this a Variable Credits Course?** | No |
| **Is this a Multi-Semester Course?** | No |
| **Credits** | 4 |
| **Instructional Pattern** | Tuesday/Thursday lectures; laboratories will be presented online and will require students to complete exercises and reports (3 hours per week). |

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| **COURSE RESTRICTIONS** | |
| **Prerequisites** | MCB 2400 or 2410 or EEB 2245 |
| **Corequisites** | None |
| **Recommended Preparation** | None |
| **Is Consent Required?** | No Consent Required |
| **Is enrollment in this course restricted?** | No |

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| **GRADING** | |
| **Is this course repeatable for credit?** | No |
| **What is the Grading Basis for this course?** | Graded |
| **Will the course or any sections of the course be taught as Honors?** | No |

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| **SPECIAL INSTRUCTIONAL FEATURES** | |
| **Do you anticipate the course will be offered at all campuses?** | No |
| **At which campuses do you anticipate this course will be offered?** | Storrs |
| **If not generally available at all campuses, please explain why** |  |
| **Will this course be taught off campus?** | No |
| **Will this course be offered online?** | No |

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| **DETAILED COURSE INFO** | |
| **Provide proposed title and complete course catalog copy** | EEB 4100. Data Science for Biologists Four credits. Prerequisite: MCB 2400 or 2410 or EEB 2245. Introduction to basic concepts and approaches associated with big datasets in the biological sciences. Online laboratories include examples from molecular biology, ecology, evolutionary biology, and systems biology. Topics include data creation, integration, curation, manipulation, and visualization. |
| **Reason for the course action** | This course is applicable to all students in the biological sciences with an interest in research. Today, researchers acquire large datasets from the laboratory and/or field and translate them into meaningful inferences. The course will enable students to distill these complex datasets into information that can lead to reasoned conclusions. The course will introduce a suite of computational tools that are useful for data integration, visualization, and analysis. |
| **Specify effect on other departments and overlap with existing courses** | No overlapping courses exist (consulted with MCB and STATS, 20 April 2016). |
| **Please provide a brief description of course goals and learning objectives** | This course will provide training in informatics as it pertains to the biological sciences. Students will interact with examples from several fields and the unique challenges they present. Computational laboratory exercises conducted online will teach students how to apply appropriate tools and understand basic statistical concepts. They will apply their knowledge through these laboratories as well as a final independent group research project. Each group will design and analyze ‘big data’ in biology. They will practice concepts related to scientific oral presentation and visualization in web and print format. Additional learning will include readings and interactive blog responses. Course Competencies: 1. Efficiently create and curate meaningful datasets for biological research. 2. Develop basic code in at least two programming languages for data manipulation. 3. Integrate data from disparate sources to understand complex biological phenomena. 4. Apply appropriate computational tools to visualize a variety of data types. |
| **Describe course assessments** | Students will have three forms of graded work. First, students are expected to submit lab exercises each week. Second, students are expected to create blog entries summarizing the reading each week. Full participation includes written questions in your blog as well as commenting on the written work of at least two other students. Finally, students will form groups and participate in a data science project that involves the creation, curation, manipulation, visualization, and analysis of a complex biological dataset of their choosing. Students will prepare a 20-minute presentation on this project that will be given during the last week of class/finals week. Students are expected to report their contribution to group assignments honestly. Final grades are submitted as a whole or partial letter grade. |
| **Syllabus and other attachments** | |  |  |  | | --- | --- | --- | | **Attachment Link** | **File Name** | **File Type** | | [Wegrzyn\_DataScienceBiologists\_4100\_v2.docx](https://forms.prod.uconn.edu/feb/secure/org/run/service/ContentStorageService/38870) | Wegrzyn\_DataScienceBiologists\_4100\_v2.docx | Syllabus | |

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| **COMMENTS / APPROVALS** | |
| **Committee Sign-Off Date** |  |
| **Post College Routing / Workflow** |  |
| **Comments & Approvals Log** | |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Stage** | **Name** | **Time Stamp** | **Status** | **F\_CommitteeSignOff** | **Comments** | | Start | Jill L Wegrzyn | 10/10/2016 - 16:31 | Submit |  | Submission for EEB 4100 (Spring 2017) | | Ecology and Evolutionary Biology | Paul O Lewis | 10/11/2016 - 20:37 | Return |  | Need to uncheck INTD | | Return | Jill L Wegrzyn | 10/11/2016 - 21:20 | Resubmit |  | Current submission has been amended to reflect 'Neither' | | Ecology and Evolutionary Biology | Paul O Lewis | 10/12/2016 - 13:24 | Approve | 5/11/2016 | Approved by EEB faculty 11-May-2016 (delay due to the need to create this CAR) | |

**EEB 4100 Data Science for Biologists:** Syllabus for Spring 2017

**Instructor:**

Dr. Jill Wegrzyn

Jill.wegrzyn@uconn.edu

Office Location: TLS 75

**Course Information:**

Credits: 4, Lecture and Lab

Time: Tuesday/Thursday Lecture, Lab Online (3 hr/week)

**Course Description:** This course will introduce students in the biological sciences to the concepts and approaches associated with big datasets. Students will interact with real data from molecular biology, ecology, evolutionary biology, and systems biology. We will emphasize data creation, integration, curation, manipulation, and visualization.

**Course Application:** This course is applicable to all students in the biological sciences with an interest in research. Today, researchers acquire large datasets from the laboratory and/or field and translate them into meaningful inferences The course will enable students to distill these complex datasets into information that can lead to reasoned conclusions. The course will introduce a suite of computational tools that are useful for data integration, visualization, and analysis.

**Prerequisites:**

MCB 2400 or 2410 or EEB 2245

**Course Competencies:**

1. Efficiently create and curate meaningful datasets for biological research.

2. Develop basic code in at least two programming languages for data manipulation.

3. Integrate data from disparate sources to understand complex biological phenomena.

4. Apply appropriate computational tools to visualize a variety of data types.

**Course Format:** The course is a mixture of lectures, code demonstrations, and discussions. Labs allow for greater exploration of the lecture material with exercises designed to build core skills. Labs are conducted online.

**Grading:**

Students will have three forms of graded work. First, students are expected to submit lab exercises each week. Second, students are expected to create blog entries summarizing the reading each week. Full participation includes written questions in your blog as well as commenting on the written work of at least two other students. Finally, students will form groups and participate in a data science project that involves the creation, curation, manipulation, visualization, and analysis of a complex biological dataset of their choosing. Students will prepare a 20-minute presentation on this project that will be given during the last week of class/finals week. Students are expected to report their contribution to group assignments honestly. Final grades are submitted as a whole or partial letter grade.

1. Lab assignments (55%)
2. Weekly blog entries from readings (25%)
3. Final group project/presentation (20%)

**Grading scale**: A = 93%-100%, A- = 90%-92.9%, B+ = 87%-89.9%, B = 83%-86.9%, B- = 80%-82.9%, C+ = 77%-79.9%, C = 73%-76.9%, C- =70%-72.9%, D = 60%-69.9%, F = 59.9%-0%.

**Required Text:** No required text. Readings will be provided.

**Technical Requirements:** Access to a computer with the R programming language, Rstudio, ArcGIS Desktop (available via SkyBox), and an SSH client.

**Course Schedule:**

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| **Date** | **Topic** | **Objectives** | **Lab** |
| Week 1 | Data and Metadata | Understanding data from different disciplines | What spreadsheets cannot do for you |
| Week 2 | Data Creation | Data recording, data collection, and quality control | Data collection and quality control |
| Week 3 | Concepts in Visualization (I) | Best practices for data presentation  (scientific presentations and web-based) | Introduction to R (basic functions) |
| Week 4 | Data Reduction (I) | Considerations for merging and formatting data | Introduction to R (tidyr) |
| Week 5 | Data Reduction (II) | Descriptive statistics and probability | Introduction to R (descriptive statistics) |
| Week 6 | Concepts in Visualization (II) | Best practices for data presentation  (lessons from Tufte) | Introduction to R (ggplot2 and shiny) |
| Week 7 | Relational Databases | Storing and retrieving data | Querying databases with SQL |
| Week 8 | Online Resources (I) | Data resources for bioinformatics and genomics | Comparative genomics and BioMart |
| Week 9 | Online Resources (II) | Understanding and applying biological ontologies | Enrichment in Evo-Devo data |
| Week 10 | Online Resources (III) | Data resources for ecoinformatics and GIS | Python and spatial data |
| Week 11 | Data Integration | Integration and curation of data from disparate sources | Genome-wide association studies |
| Week 12 | Network Analysis | Data resources for systems biology | Visualizing gene networks with Cytoscape |
| Week 13 | Student Presentations |  |  |
| FINALS | Student Presentations | Final project due (written report) |  |

**2016-123 EEB 5110 Add Course**

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| **COURSE ACTION REQUEST** | |
| **Request Proposer** | Schultz |
| **Course Title** | Writing Research Proposals and Fellowship Applications |
| **CAR Status** | In Progress |
| **Workflow History** | Start > Ecology and Evolutionary Biology > Return > Ecology and Evolutionary Biology > Return > Ecology and Evolutionary Biology > College of Liberal Arts and Sciences |

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| **COURSE INFO** | |
| **Type of Action** | Add Course |
| **Is this a UNIV or INTD course?** | Neither |
| **Number of Subject Codes** | 1 |
| **Course Subject Code** | EEB |
| **School / College** | College of Liberal Arts and Sciences |
| **Department** | Ecology and Evolutionary Biology |
| **Course Title** | Writing Research Proposals and Fellowship Applications |
| **Course Number** | 5110 |
| **Will this use an existing course number?** | No |

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| **CONTACT INFO** | |
| **Initiator Name** | Eric T Schultz |
| **Initiator Department** | ECOLOGY & EVOL BIOLOGY |
| **Initiator NetId** | ets02002 |
| **Initiator Email** | [eric.schultz@uconn.edu](mailto:eric.schultz@uconn.edu) |
| **Is this request for you or someone else?** | Myself |
| **Does the department/school/program currently have resources to offer the course as proposed?** | Yes |

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| **COURSE FEATURES** | |
| **Proposed Term** | Fall |
| **Proposed Year** | 2016 |
| **Will this course be taught in a language other than English?** | No |
| **Is this a General Education Course?** | No |
| **Number of Sections** | 1 |
| **Number of Students per Section** | 15 |
| **Is this a Variable Credits Course?** | No |
| **Is this a Multi-Semester Course?** | No |
| **Credits** | 2 |
| **Instructional Pattern** | Weekly sessions of 1.5 to 2 hours. Some sessions are presentations by faculty or staff on subjects relevant to proposal writing (e.g. the funding environment; searching for funding opportunities; proposal quality from NSF's perspective), and other sessions are devoted to group discussions (constructive critiques) of participant proposals. |

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| **COURSE RESTRICTIONS** | |
| **Prerequisites** | none |
| **Corequisites** | none |
| **Recommended Preparation** | none |
| **Is Consent Required?** | Instructor Consent Required |
| **Is enrollment in this course restricted?** | Yes |
| **Is it restricted by class?** | No |
| **Is there a specific course prohibition?** | No |
| **Will this course NOT count towards any specific major or related subject area?** | No |
| **Are there concurrent course conditions?** | No |
| **Are there other enrollment restrictions?** | Yes |
| **Other restrictions** | Open to students in EEB, others by permission of instructor. |

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| **GRADING** | |
| **Is this course repeatable for credit?** | Yes |
| **Number of Total Credits Allowed** | 6 |
| **Is it repeatable only with a change in topic?** | No |
| **Does it allow multiple enrollments in the same term?** | No |
| **What is the Grading Basis for this course?** | S/U |
| **Rationale for S/U Grading** | There are no exams or similar assessments; participation consists of writing a proposal, the quality of which is not graded by the instructor (but is by the funding agency!), and peer review of other's proposals. |
| **Will the course or any sections of the course be taught as Honors?** | No |

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| **SPECIAL INSTRUCTIONAL FEATURES** | |
| **Do you anticipate the course will be offered at all campuses?** | No |
| **At which campuses do you anticipate this course will be offered?** | Storrs |
| **If not generally available at all campuses, please explain why** | Graduate students in EEB, who are almost exclusively at Storrs, are the primary audience for this course. |
| **Will this course be taught off campus?** | No |
| **Will this course be offered online?** | No |

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| **DETAILED COURSE INFO** | |
| **Provide proposed title and complete course catalog copy** | EEB 5110. Writing Research Proposals and Fellowship Applications 2 credits. Open to graduate students in EEB, others with permission. The craft of writing persuasive fellowship applications and funding proposals in ecology, evolutionary biology, systematics, and conservation biology. Participants apply for financial support from agencies, foundations, and other sources. Participants also review each other’s work |
| **Reason for the course action** | This course has been offered on an 'experimental' basis for three years and has had a positive effect on proposal writing skills and (anecdotally) on funding rates. |
| **Specify effect on other departments and overlap with existing courses** | I am not aware of existing courses that overlap with this course. The course is directed primarily at EEB students. Upperclass biology students who are preparing proposals, such as to NSF's Graduate Research Fellowship Program, will also be encouraged to enroll if their research topic overlaps those of EEB students. |
| **Please provide a brief description of course goals and learning objectives** | Students in the course will become familiar with the process of applying for funding. Learning objectives include becoming knowledgeable about different sources of funding, searching for funding opportunities, recognizing the components required for compliance with the grantor's requirements, and developing an approach to effective description of project rationale, methods and expected outcomes. |
| **Describe course assessments** | Each participant writes and submits one or more proposals, and conducts peer review of the proposals of other participants. Peer review is both written and in classwide discussions. |
| **Syllabus and other attachments** | |  |  |  | | --- | --- | --- | | **Attachment Link** | **File Name** | **File Type** | | [EEB 5894 Seminar writing proposals fall 2015.docx](https://forms.prod.uconn.edu/feb/secure/org/run/service/ContentStorageService/11147) | EEB 5894 Seminar writing proposals fall 2015.docx | Syllabus | |

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| **COMMENTS / APPROVALS** | |
| **Committee Sign-Off Date** |  |
| **Post College Routing / Workflow** |  |
| **Comments & Approvals Log** | |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Stage** | **Name** | **Time Stamp** | **Status** | **F\_CommitteeSignOff** | **Comments** | | Start | Eric T Schultz | 03/01/2016 - 20:03 | Submit |  | This is the inaugural proposal of the new online form and workflow system! | | Ecology and Evolutionary Biology | Cheryl D Galli | 09/27/2016 - 07:12 | Return |  | Eric, there is a new department level approver for EEB. Please resubmit form. No changes needed. The resubmission should update the workflow and route to the correct person - thank you, Cheryl | | Return | Eric T Schultz | 09/28/2016 - 15:13 | Resubmit |  | I'm running this through again! EEB Curriculum Committee will make some changes to catalog description. | | Ecology and Evolutionary Biology | Eldridge S Adams | 10/04/2016 - 17:28 | Return |  | I entered suggested edits for the catalog description of the course. We suggest that a brief justification for the number of credits be added and that the instructional pattern is included. | | Return | Eric T Schultz | 10/04/2016 - 17:41 | Resubmit |  | I have added justification for the number of credits in the instructional pattern box (course features page) and I have made a minor further modification to the course description. | | Ecology and Evolutionary Biology | Paul O Lewis | 10/12/2016 - 13:21 | Approve | 10/12/2016 | Approved by EEB faculty 12-Oct-2016 | |

**EEB 5894 Seminar, Fall 2015  
Writing Compelling Proposals**

**General Information**

**Faculty Coordinator:** Dr. Eric T. Schultz; PharmBio 205B, 486–4692; eric.schultz@uconn.edu;  
office hours: M 11-12, Tu 9:30-10:30, and otherwise by appointment or just stop by

**Meeting Time:** Tu 1530-1700, PBB 203 (PharmBio 2nd floor fishbowl)

**Content Objectives**

This seminar course is designed to get you in touch with your inner persuader.

**Process Objectives**

We will develop an approach to preparing proposals that includes peer review.

**Organization**

Some sessions, especially early in the semester, will feature presentations by University experts on subjects pertinent to proposal preparation. The main activity throughout the semester will be group discussion of *your* proposals in preparation.

**Grading**

The course is graded S/U.

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| Date | Subject |
| 9/8 | Tom Deans on the process of writing. Also First Day Reflections; ­The funding environment, 1. Where EEB funding comes from; types of funding; sources and trends in funding. |
| 9/15 | The funding environment, 2. Introduction to Pivot searches. We will meet in Library EC 1, on Level 1. *Preparing for this session*: please develop a list of keywords that represent your research interests. *Following this session*: figure out what proposal(s) or application(s) you will start work on this semester, maybe one you knew about already or an opportunity you learned about through the Pivot search. Bring the URL where we can find instructions for the proposal, or hard copy of the instructions, to our next session. |
| 9/22 | Rowena Grainger on features of successful proposals |
| 9/29 | Opening text (workshop) |
| 10/6 | Discuss Hutson Sigma Xi and any early GRFP drafts |
| 10/13 | Discuss GRFP personal statements |
| 10/20 | Discuss GRFP research plans |
| 10/27 | Break |
| 11/3 | Review of Evans manuscript introduction |
| 11/10 | Review of Goyes Vallejo presentation to Wildlife Acoustics |
| 11/17 | Allison Goldsnider and Kyle Lewis on Budget Preparation |
| 12/1 |  |
| 12/8 |  |

**Schedule**

**2016-125 HEJS/HRTS 2203 Add Course (G) (S)**

**Add Course Request**

**Directions:** Use this form to propose new courses that are not yet in the catalog. This may include W or non-versions of existing courses. To add general education content areas to an existing course, please use the Revise Course Request form. When completed, email this form with a syllabus to [geoc@uconn.edu](mailto:geoc@uconn.edu).

**\*\* IMPORTANT! PLEASE NOTE:** If you are adding or revising a W course, please review the W guidelines posted here: <http://geoc.uconn.edu/writing-competency/>. Pay special attention to the section on Criteria. The W subcommittee checks to be sure that all of these items are met (i.e. that the syllabus explicitly states the number of pages required, that it states the student must pass the W portion of the course to pass the class, that it details how writing instruction and revision will be incorporated into the course, etc). Failure to include evidence of all of these items frequently holds up course approvals, so please make sure that you have all of these items covered to avoid a delay in your approval.

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| 1. **PROPOSED COURSE SUBJECT** | HEJS |
| 2. **PROPOSED COURSE NUMBER** | 2203 |
| 3. **PROPOSED COURSE TITLE** | Holocaust in Theater and Film |
| 4. **INITIATING DEPARTMENT or UNIT** | HEJS |
| 5. **NAME OF SUBMITTER** | Jeffrey Shoulson |
| 6. **PHONE of SUBMITTER** | 860-486-2271 |
| 7. **EMAIL of SUBMITTER** | [Jeffrey.shoulson@uconn.edu](mailto:Jeffrey.shoulson@uconn.edu) |
| 8. **CONTACT PERSON** | Jeffrey Shoulson |
| 9.**U-Box of CONTACT PERSON** |  |
| 10. **PHONE of contact person** | 860-486-2271 |
| 11. **EMAIL of of contact person** | [Jeffrey.shoulson@uconn.edu](mailto:Jeffrey.shoulson@uconn.edu) |
| 12. Departmental Approval Date | 4/8/2016 |
| 13. School/College Approval Date |  |
| 14. Names and Dates of additional Department and School/College approvals | HRTS Will seek approval from School of Fine Arts for DRAM after CLAS approval |
| 15. Proposed Implementation Term | Spring 2017 |
| 16. Offered before next printed catalog is distributed? |  |
| 17. **General Education Content Area(s)** if applicable.  (Put an X next to all that apply) | CA1 Arts and Humanities: X  CA2 Social Sciences:  CA3 Science & Technology:  CA3 Science & Technology, Lab:  CA4 Diversity & Multiculturalism:  CA4 Diversity & Multiculturalism; X  International |
| 18. **General Education Skill Code(s)** if applicable. (Put an X next to all that apply)  If W, will there be non-W sections? | W:  Q:  QW:  Yes:  No: |
| 19. Term(s) Offered (Put an X next to all that apply)   NOTE: If you wish to offer this course in Intensive Sessions of 4 weeks or less, please complete the Intensive Session/Intersession Curricular Action Request Form located on the GEOC website: <http://geoc.uconn.edu/faculty-forms/> | Fall:  Spring: X  Summer (over 4 weeks):  Every year: X  Odd years:  Even Years: |
| 20. Sections to be taught per semester | Non-W sections, if any:  W sections, if any: |
| 21. Enrollment cap per section, per semester  (Note: W sections are limited to 19 per section) | Non-W sections, if any: 30 total, to be divided among HEJS and HRTS  W sections, if any: |
| 22. Clarification of section, semester, and/or student information if necessary (optional) |  |
| 23. **Number of Credits** | Credits: 3.0  If variable:  Min: Max: |
| 24. **INSTRUCTIONAL PATTERN** - Specify number of class periods per week, or describe weekly pattern of time given to lectures, labs, discussions, etc:  1 class per week. 3 hour course block for lectures, discussions, and film/documentary screenings. | |
| 25. Will this course be taught in a language other than English? | No: X If yes, then name the language: |
| 26. Please list any prerequisites, recommended preparation or suggested preparation: | |
| 27. Is Instructor, Dept. Head or Unit **Consent Required**? (Put an X next to all that apply) | No consent required: X  Instructor consent required:  Dept or Unit consent required: |
| 28. Permissions and Exclusions: (Put an X next to all that apply)  Open only to Juniors or higher: Not open for credit to students who have passed {Insert Course #(s) here}:  Open only to students in the Honors Program:  Open only to Majors:  May not be taken concurrently with{Insert Course #(s) here}:  A reading knowledge of {Insert} is required: Other:  Specify other: | |
| 29. Is this course **repeatable for credit**?  Are multiple enrollments allowed in same term? | No: X If yes, total credits allowed:  No:  If yes, total allowed: |
| 30. **Grading Basis** | Letter graded: Yes  S/U graded:  Other (specify): |
| 31. If satisfactory/unsatisfactory (S/U) grading is proposed, please provide **rationale**: | |
| 32. Will the course or any sections of the course be taught as Honors? No | |
| 33. Additional Details: (Put an X next to all that apply and {insert} any relevant information)  May not be used to meet the {insert} requirement:  May not be used as a prerequisite for {insert}:  Offered only at the {insert} campus(es):  Other (specify): | |
| 34. Special Attributes: Please explain if the course is…  Taught off campus:  A year-long course: | |
| 35. **REGIONAL CAMPUS AVAILABILITY -** Describe the availability of the proposed course at each Regional Campus. If not generally available, please explain why: No, there is not an instructor available to teach the course at other campuses. | |
| 36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY Include standard abbreviation for department or program, course number, skill code (as applicable), course title, term offered, number of credits, instructional patterns, course language if other than English, prerequisites or recommended preparation (as applicable), consent of instructor (as applicable), additional permissions and details, exclusions (as applicable), repetition for credit (as applicable), grading (as applicable), instructor(s) name(s) (if in catalog copy), and complete course description.  HEJS/ENGL/HRTS 2203  Three credits.  Holocaust in Theater and Film:  An examination of how authors and directors have represented the Holocaust including choices made in written structure, visual imagery, and the use of language. Readings/screenings will also include first-hand accounts and documentaries. Students will consider issues related to style and genre, point of view, tropes and textuality and the limits of representation. | |
| 37. **RATIONALE** FOR ACTION REQUESTED This should include the following as applicable:  a) reason for adding the course,  The course is an important addition to HEJS and LCL (of which HEJS is a subsection) because we currently have no other Holocaust representation themed courses.  b) why course is appropriate for inclusion at 1000 or 2000 level,  The 2000 level seems like a good fit for this course since it requires the students to critically engage with texts/films and be able to successfully communicate their thoughts and ideas in writing without requiring substantial prior knowledge.  c) justification for enrollment restrictions,  d) effect on other departments,  Based upon our conversations from faculty in the Human Rights Institute, this class would be a welcome addition to their curricula.  e) amount of overlap with existing courses,  There is no overlap.  f) other departments consulted,  Human Rights.  g) effects on regional campuses, h) specific costs approved by dean, i) if course is to be cross listed supply reason for cross-listing,  Within CLAS, this course will be cross-listed with Human Rights. The course is a natural fit for both HEJS and Human Rights since the subject is the Holocaust which was the largest violation of human rights to occur on European soil and also a significant historical time period for the Jewish people and their history. The course fosters critical student engagement with primary sources and creative works (film, drama, literary texts) from a variety of perspectives to develop a critical awareness of how mass human rights violations, crimes against humanity, and genocide occur.  j) if course is to be offered as an experimental course provide reason. | |
| 38. \***SYLLABUS:** Please attach a syllabus when you email this form, or copy and paste the syllabus into this document at the END of the form.\* | |
| 39. **Course Information: ALL General Education courses, including W and Q courses, MUST answer this question. Provide the following information:** (If this course is not being proposed for a content area or competency, please skip this question and proceed to the next section.)  a. A brief (2-3 sentences) course description that includes course goals and learning objectives.  The goal of this course is to examine the Holocaust and how it has been represented. In this class we learn about the details of the Holocaust and are confronted with all the questions that this history raises, including how people respond to and function in their roles as perpetrators, victims, and bystanders. The learning objective of this course is for students to understand that the Holocaust, while being an act of unprecedented evil, occurred with the cooperation of scores of ordinary Europeans. How we understand the Holocaust depends in large part on influential fictional and non-fictional writings and films; and one of the questions at stake in our understanding of the Holocaust is how we avert genocide in the future.  b. Course requirements: Specify exam formats, nature and scope of weekly reading assignments, nature and scope of writing assignments, problem sets, etc.  The course requires a large body of reading including novels based on first-hand accounts as well as plays and criticism. The students also watch some films and documentaries. Each week the students write a short response to the reading and post a question on Blackboard. The students are also given an essay style midterm exam, asked to give a class presentation, and an essay style final exam.  c. List the major themes, issues, topics, etc., to be covered. The Holocaust is one of the most dramatized historical events for the number of years since its passing. Yet, it is also one of the most difficult moments in history to effectively represent. In this class, we will look at some of the different ways that this subject has been approached. We will investigate the various ways that different dramatizations, both in theater and film, have attempted to communicate this period of history. Comparing styles and themes, we will analyze how these different dramatic works have attempted to make broader statements about humanity, society, and the systemization of the Holocaust. Through this examination, certain re-occurring themes tend to be addressed including the coping strategies utilized by all those involved in the Holocaust as well as the concepts of hope and God and how these beliefs affected the people involved in the Holocaust. For victims, hope and faith in God often stopped them from resisting and ultimately led to their conforming to the Nazi orders (which were designed to kill them). For some bystanders, and even Nazi officers in some cases, their true faith in God and belief in religion or Judeo-Christian ethics and values made them act out against the policies of the Third Reich. We also look at the total commodification of human beings that can be found in the actions of the Nazis who used the hair of their victims to make socks for the crew of German U-Boats, and never let a body be disposed of before being fully searched for any gold teeth or other items of value. Students will be looking at style and genre, point of view, tropes and intertextuality, and the limits of representation as tools to evaluate the works that they study. | |
| 40. **Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question**. How does the proposed course meet the overall GOALS of General Education? Please note the overall goals of general education are different from the goals of specific content areas. For more information, please see <http://geoc.uconn.edu/criteria/>. (If this course is not being proposed for a content area, please skip this question and proceed to the next section.)  This course meets all 7 of the overall GOALS. Class participation is a large focus of this class as we work together to analyze and discuss the materials that are covered. Through this class participation and the assigned presentation, students work toward becoming more articulate in their statements and ideas. This course requires intellectual breadth and versatility by making the students look at the Holocaust in a new way because we take on the concept that all Nazis were bad and all victims were good by looking more deeply at the actions of those involved in the Holocaust, and finding the nuances in the personal choices made by those involved, and how these choices affected the outcomes of the Holocaust. Students are asked to use critical judgment in all of their readings and film critiques. The plays of the Holocaust specifically ask moral questions, and make their audiences (i.e. the students in this class) consider the moral dilemmas faced by those who were involved in the Holocaust. This class raises a lot of awareness about the role that society played in the unfolding of the Holocaust. The Holocaust occurred throughout many European countries. The social climate in these countries differed greatly. Utilizing a broad range of texts and films, the class looks at how the actions of the Nazis (informed by these various cultures) played out differently in various places, including Germany, Poland, Hungary, Bulgaria, Denmark, Yugoslavia, Czechoslovakia, Italy, and France. The students are asked to create a final presentation, which requires them to conduct additional research into their topic beyond the texts that we cover in class. | |
| 41. **Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer appropriate parts of this question.:** Describe how the proposed course meets the Specific Criteria for the particular content area and/or competency chosen. For more information, please see content area and competency links at <http://geoc.uconn.edu/geoc-guidelines/>. NOTE: Please do not simply copy and paste guidelines. Provide explanation as to HOW the course addresses the specific criteria.      a. **Arts and Humanities:**   * Comprehension and appreciation of written, visual, multi-modal and/or performing art forms because students are asked to critically analyze written plays, filmed stage plays, and films in terms of how they represent the Holocaust. The theater and film of the Holocaust often exists as a vehicle for artists to make larger statements or ask bigger questions that surround the Holocaust. Questions about the moral choices that people were forced to make or statements about how physical survival did not mean the same thing as emotional survival, leaving many survivors after the war mentally unable ever to leave the camps. * Investigations and historical/critical analyses of human experience because students read novels and testimony as well as watch documentaries based upon first-hand accounts from the Holocaust and are asked to grapple with the various questions raised by these works. Questions that go to the very core of human nature and explore how people functioned in the systematic genocidal Third Reich. What role did these people play as prisoners, bystanders and perpetrators? How did the apparatus constructed by the Nazis often turn people into prisoners, bystanders, and perpetrators at the same time, and how did people who survived this experience maintain their humanity?         b. **Social Sciences:**        c. **Science and Technology:**          i. **Laboratory:** (describe how the laboratory session will be conducted.)        d. **Diversity and Multiculturalism:**   * Develop an understanding of and sensitivity to issues involving human rights and migration by being exposed to the Holocaust experience and how it affected those involved. Students will learn by watching and reading works including documentary film, first-hand testimony, novels written based on personal experience, and dramatic works depicting the de-humanization and stripping away of human rights and dignity that was thrust upon Jews as well as many other groups targeted for persecution by the Third Reich. * Develop an awareness of the dynamics of social, political, and/or economic power in the context of human rights and migration by studying the Holocaust and the policies of the Nazis. The Nazis used the law to disenfranchise the Jewish population. They found ways to legally strip them of their money, possessions, careers, businesses, education, and ability to socialize with the rest of the society. This created a social environment that allowed the Holocaust to unfold without much resistance or protest.           i. **International:** (describe how the international component will be part of the course.)   * This course would fit into this category since the entire class focuses on European communities and their histories. All of the works covered in the course are written/created by members of the international community, primarily Europeans, with the exception of one play which is written by American co-authors.       e. **Q course:**        f. **W course:** | |
| 42. **RESOURCES:**  **a.** Does the department/school/program currently have resources to offer the course as proposed? Yes: X  No:  If NO, please explain why and what resources are required to offer the course.  **b.** Do the UConn LIBRARIES currently have resources to support the course as proposed? Yes: X  No:  If NO, please explain what resources are required to support the course. | |
| 43. **SUPPLEMENTARY INFORMATION**: (e.g., other information that you believe will be useful in evaluating the proposal, such as why this course is appropriate for inclusion at the 1000 or 2000 level or as a General Education Content Area or Competency (Q or W) course). | |
| **ADMIN COMMENT (For administrative use only)**: | |

**When completed, email this form with a syllabus to** [**geoc@uconn.edu**](mailto:geoc@uconn.edu)**.**

Eng.3623-01, HEJS 3298-002, DRAM 3138-02

The Holocaust in Theater and Film

Spring 2017

Instructor: Grae Sibelman

Email: grae.sibelman@uconn.edu

Phone number: (860) 486- 9242

Office location: Oak Hall 224

Office hour: Tuesday, 1:30 PM – 2:30 PM

Course Description: The Holocaust is one of the most dramatized historical events for the number of years since its passing. Yet, it is also one of the most difficult moments in history to effectively represent. In this class, we will look at some of the different ways that this subject has been approached. We will investigate the various ways that different dramatizations, both in theater and film, have attempted to communicate this period of history. Comparing styles and themes, we will analyze how these different dramatic works have attempted to make broader statements about humanity, society, and the systemization of the Holocaust. The course encourages you to interpret primary sources and creative works (film, drama, literary texts) from a variety of perspectives to develop a critical awareness of how mass human rights violations, crimes against humanity, and genocide occur.

We will specifically focus on the use of style and genre, point of view, tropes and intertextuality, and the limits of representation.

Course Goals:

1. To come to a deeper understanding of the Holocaust and its implications for recognizing individual and systemic factors that led to mass human rights violations, crimes against humanity, and genocide.

2. To understand how and why certain types of Holocaust depictions do a better job of capturing this moment in history.

Course Requirements and Grading

20 percent class participation - All students are expected to attend regularly and engage in class discussions related to the weekly reading assignments and films/stage productions that we view in the class. This will be a discussion based course and student input is an important part of the learning process.

30 percent on weekly assignments. Each week students are expected to post a discussion question on Blackboard. This question should be well thought out and complex. The question needs to demonstrate critical thinking and should tease out some aspect of insight that you were provided with from the reading. This question needs to be posted on black board by 10:00 PM on Monday night. Questions will be graded upon based on their merit. Questions may be used for class discussion, so you may be called upon to share your question orally.

25 percent mid-term exam. The mid-term will be a take home exam. It will consist of multiple essay questions. You will need to draw upon the readings, screenings, lectures, and class discussions to complete the essays. The essays should be well constructed papers with a beginning, middle, and conclusion. Attention should also be paid to grammar, spelling, and properly citing all material used from sources.

25 percent final exam with presentation – Students will be assigned three questions. Two will be given in the form of a take home essay exam. The essay questions will draw upon the books and plays that we have read, films that we have screened, lectures, and class discussions. The other question will need to be answered in presentation format. For the presentation question, students are asked to choose one non-fiction text that we read in class and one dramatic piece (play or film) from the course readings/screenings and to compare the benefits/deficits of the different modalities.

Schedule

Weeks 1-2 – Confronting the Holocaust – reading and watching first-hand accounts of the Holocaust experience in order to ground us in our study of the dramatizations.

Assignments:

January. 17th – Film: One Day in Auschwitz – Directed by Steve Purcell.

Read *Night* by Ellie Wiesel

January24th - Film: The Pianist – Directed by Roman Polanski.

Read: *This Way to the Gas Ladies and Gentleman* by Tadeusz Borowski

Recommended to read - “Neither Monsters nor Beasts” section of *Facing the Extreme* by Tzvetan Todorov, Metropolitan Books 1996.

Weeks 3 – 7 Narrative structured representations that focus on showing the nuances and broader questions raised by the Holocaust.

Assignments:

January 31st – Discuss The Pianist and readings.

Read: *Fragments of Memory* by Hana Greenfield, Gefen Publishing House, 1998 and *Medallions* by Zofia Nalkowska, Northwestern University Press, 2000.

February 7th – Film: Ida – Directed by Pawel Pawlikowski.

Read: *Resort 76* by Shimon Wincelberg from *Theatre of the Holocaust* by Robert Skloot, University of Wisconsin Press 1982.

Recommended to read - Introduction to *Theatre of the Holocaust* by Robert Skloot

February 14th – Film excerpts from: Partisans of Vilna, The Untold Story of Jewish Resistance During World War II – directed by Josh Waletzky, 1986.

Read: *Ghetto* by Joshua Sobol from *Plays of the Holocaust* by Elinor Fuchs and excerpts from *The Last Days of the Jerusalem of Lithuania: Chronicles from the Vilna Ghetto and the Camps, 1939-1944* by Herman Kruk (pages 173 – 197)

February 21st - Film: Amen – Directed by [Costa-Gavras](http://www.imdb.com/name/nm0002020/?ref_=tt_ov_dr).

Read: *The Deputy* by Rolf Hochhuth 1964

February 28th *-* Film: Pope Pius XII Under the Roman Sky – Directed by Christian Duguay.

Read: Articles on Pope Pius XII and the representation of the Clergy in theater.

March 7th – Review of all material covered thus far

Read *The Puppetmaster of Lodz* by Gilles Segal, Translated by Sara O’Conner, Samuel French 1950.

Weeks 9- 14 – Non-narrative structured representations that focus on dehumanization and the repercussions of the Holocaust on civilization.

March 21st - Midterm Exam will be turned in.

Read: *Throne of Straw* by Harold and Edith Lieberman from *Theatre of the Holocaust.*

March 28th - Film: Lodz Ghetto directed by [Alan Adelson](http://www.imdb.com/name/nm0011863/?ref_=tt_ov_dr), [Kate Taverna](http://www.imdb.com/name/nm0851707/?ref_=tt_ov_dr) Throne, 1988.

Read: “Theatre is an Encounter” and “Akropolis: Treatment of the Text” from *Towards a Poor Theatre* by [Jerzy Grotowski](http://www.google.com/search?tbo=p&tbm=bks&q=inauthor:%22Jerzy+Grotowski%22), Routledge, 1968.

April 4th - Watch:  *Akropolis* by Grotowski - VHS recording and *The Theater of Grotowski* by Jennifer Kumiega.

Read: *The Post-Traumatic Theater of Grotowski and Kantor* by Magda Romanska, Anthem Press 2012. Pages 199 -200 and 252-266.

April 11th – Class cancelled in observance of Passover Holiday

Watch: *The Dead Class* by Tadeusz Kantor on your own during this week.

Read: *Who Will Carry the Word* by Charlotte Delbo from *Theatre of the Holocaust*

# April 18th – Student Presentations. Read: *Endgame* by Samuel Beckett

April 25th – Student Presentations. Watch: *Endgame* by Samuel Beckett.

May 2nd – Turn in take home final by 10:30 AM in my mailbox.

Bedore, Pamela

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|  |  |
|  | 202 Mountain Road, West Harford CT 06107  860 904 5504 | [grae\_es@yahoo.com](mailto:grae_es@yahoo.com) |

Education

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| 2000-2003 | **University of Toronto Toronto, Ontario PhD Candidate**   * *Dramatic Representation of the Holocaust.* |
| 2000 | **University of Toronto Toronto, Ontario**   * *MA, Academic Study of Drama* |
| 1998 | **State University of NY Buffalo, New York**   * *MA*, *Humanities, emphasis in Theater and Dance* |
| 1996 | **The Evergreen State College Olympia, Washington**   * *BA, Liberal Arts* |

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| Research **/** PresentationExperience | |
| 2003  2001  2000  1999  1996 | **Lodz Ghetto Study Group**   * I assisted Dr. Roger Simon in his research on historical memory by participating in a study group examining life in the Lodz Ghetto.   **Theatre In Exile Conference, Graduate Centre for the Study of Drama, University of Toronto**   * Researched the work of Tadeusz Kantor and created a performance piece inspired by The Dead Class. I participated in the conference panel on Memory Theater.   **Meta-Theater Explored, colloquium paper, Graduate Centre for the Study of Drama, University of Toronto**   * Presented a colloquium paper about meta-theater using the play, Silence is Golden, as a case study.   **Festival of Original Theater Conference, University of Toronto**   * My original performance piece, “New York Bodies in Motion; Movement without Rest” was one of the 8 pieces selected to be performed at this theater conference.   **One Act Play Festival, The Evergreen State College**   * My original play “A Woman’s’ Story” was one of the four shows selected to be produced as part of this annual festival. |

Teaching experience

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| **Spring 2016**  **2014-present**  **2009-2012**  **2008 - 2009**  **2002 - 2003**  **2002 -2003**  **2002-2003**  **2001**  **2001**  **1995** | **Holocaust in Theater and Film, University of Connecticut, Storrs, CT**   * Teaching a co-listed class between English, Judaic Studies, and Theater.   **Israel History, Congregation Adath Israel, Middletwon, CT**   * Taught classes for high school students on Israeli history.   **Beit Sefer Tichon (Jewish High School), Emanuel Synagogue, West Hartford, CT**   * Taught drama based classes, including Unified Theater as well as a theater production class.   **Yachad (Community Jewish High School), West Hartford, CT**   * Taught classes for 9th, 10th, 11th, and 12th graders focused on Jewish issues using Drama and Pop Culture.   **Jewish Culture Teacher, Toronto, ON**   * Developed an arts based curriculum for teaching Jewish history/culture. * Taught small group classes using this curriculum.   **Madricha (group leader), Canada Israel Experience Toronto On**   * I was selected from hundreds of applicants to lead a group of young adults between the ages of 20-26 on a Birthright Israel trip. * I planned and facilitated educational programming about Israeli politics and Jewish Identity.   **Teacher, Danforth Jewish Circle, Toronto, ON**   * Designed and initiated hands-on learning curriculum in Jewish Studies and Hebrew for children ranging in age from 4 to 11. * Developed interactive lesson plans that enhanced the participation and excitement of students.   **Guest lecturer, Ryerson Polytechnic University, Toronto, ON**   * Prepared and presented a lecture/discussion about local Jewish community theatre to an undergraduate class.   **Peer Teaching, Drama Theory, University of Toronto**   * Presented a lecture and facilitated a graduate seminar on Jacques Rousseau. * Presented a lecture and facilitated a graduate seminar on Jerzy Grotovsky.   **Teacher, Kadima Community School, Seattle, WA**   * Planned lessons and taught a second grade class, teaching Jewish Studies and Hebrew. |

awards received

|  |  |
| --- | --- |
| **2010 - 2014**  **2009**  **2000 -2003**  **1998**  **1998** | **Innovative Program Awards** – I won 4 innovative teaching/program awards from the Commission of Jewish Education and Leadership, a division of the Federation of Greater Hartford.  **Weisel Grant-** I won this grant competition to fund a school wide, family education program at Emanuel Synagogue.  **University of Toronto, Toronto ON**   * University of Toronto Open Fellowship award. * University of Toronto IRA student award. * Lindsey B. Fernie Travel Fellowship.   **The Simon Studio, New York City, NY**   * I received a half scholarship to participate as a resident actor, director, and playwright in the Roger Hendricks Simon Studio.   **American College Theatre Festival, Region III**   * My play The Wager won a ten-minute play award, and was produced at the theatre festival. |

Related Professional Experience

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| **2016 - Present**  **2013** - **2015**  **2008- 2013**  **2005**-**2008**  **2003-2005**  **2002 - 2003**  **1998**  **1997**  **1996** | Academic Specialist, Global Affairs, University of Connecticut, Storrs, CT  * I was responsible for creating fundraising materials for a new state wide Holocaust Studies initiative that will be housed at the University of Connecticut. * Project managed the visitation of a prestigious visiting scholar in the field of Holocaust Studies to come from Israel. Collaborated with other campuses/institutions to set-up lectures and events for her throughout the state.  Director of Education, Congregation Adath Israel, Middletown, CT  * Developed and implemented a well-rounded and comprehensive curriculum focusing on Israel, history, Jewish values, Modern Hebrew, and mitzvoth. * Coordinated and organized outreach programs and events to recruit young families. * Established interdisciplinary project based learning programs. * Supervised a staff of 8 teachers. * Responsible for drafting and following an annual religious school budget.  Director of Family Education, Emanuel Synagogue, West Hartford, CT  * Created and organized family education programs for the religious school. * Developed new early childhood programming. * Publicized events to both the congregation as well as the general community through emails, flyers, and press releases. * Worked with Synagogue Senior Staff on planning Congregation wide programs. * Wrote and assisted with the writing of grants. * Developed and planned outreach events to recruit new members.  Director of Community Relations and the Anna P. Housen Israel Desk, Jewish Federation of Western Massachusetts, Springfield, MA  * Improved the stature and visibility of the Anna P. Housen Israel Desk in the community. * Expanded Israel Desk and Community Relations Committee’s membership and participation. * Increased community partnerships through collaborative programming and facilitating interagency discussions on issues that face the community. * Organized and staffed a non-sectarian community leader’s mission to Israel. * Broadened the scope of constituencies for various educational programs by including campuses, public schools, and interfaith/non-sectarian institutions. * Conceived of and organized a Maccabee Tel Aviv exhibit and grand opening celebration in partnership with the Naismith Memorial Basketball Hall of Fame in honor of Israel’s 60th Birthday.  Washington and Oregon States Director, American Israel Public Affairs Committee (AIPAC), Seattle WA  * Implemented all AIPAC operations in Washington and Oregon State. * Increased fundraising revenue in Washington by 30 % and in Oregon by 79% through one on one solicitations and targeted development programming. * Coordinated Washington and Oregon State wide lobbying efforts and local Congressional Caucuses. * Organized fundraising, donor recognition, and all area AIPAC events and meetings. * Expanded AIPAC presence in Washington and Oregon State and successfully built coalitions with other Jewish Organizations there. * Held Candidate Briefings for all Congressional candidates in Oregon and Washington State on the history of Israel and the U.S. Israel relationship. * Planned community educational programming on US Politics, Israeli politics, and the Middle East. * Delivered behind the scenes political briefings and Middle East updates for AIPAC members, prospective members, and the community at large. * Increased AIPAC awareness and name recognition through strategic alliances and marketing opportunities.   **Founder and President, Olive Branch for Israel (OBFI), Toronto ON**   * Founded not-for-profit entity to provide needed Israel awareness and advocacy programming for young adults/professionals. * Created and organized the Shuk in the Park annual event in Toronto, which in its first year, raised over $10,000 in proceeds, and had over 2,000 in attendance. In the second year, Shuk in the Park raised over 35,000 dollars in goods and services and had 5,000 people in attendance, with representation from all religious sects and age demographics in both years. * Prepared and presented effective grant proposals to community members and organizations. * Successfully built coalitions by bringing in other organizations to sponsor and support Shuk in the Park. * Built international relations and imported Israeli products on consignment to OBFI to be sold at the Shuk in the Park event.  Founder and Artistic Director, the Graduate Showcase, Buffalo NY  * Founded the Graduate Showcase so that MA students could complete fine arts rather than academic theses if they chose. * Prepared and presented successful proposal to graduate faculty and academic committees. * Organized and produced all of the projects included in the Graduate Showcase. These tasks including budgeting, scheduling performance dates and rehearsal spaces, handling publicity, and designing and printing the program and advertisements. * The Graduate Showcase played to sold-out audiences and earned large revenue that ensured its ability to continue annually.  Summer Internship, The American Place Theater Company, NY, NY  * I was selected as one of the four summer interns to work for Wynn Handman at the American Place Theater Company. * I focused on assisting the Literary Director by reviewing scripts and writing summaries and making suggestions for production. * I also assisted with the directing/work-shopping of new productions, specifically one-person shows, including a one-man show by Assaf Mandavi.  Programming Director, NW International Lesbian Gay Film Festival, Olympia WA  * Formulated a multi-cultural theme for the 9th annual NWILGFF and headed the film programming committee. As director I selected the films, coordinated the festival schedule, and dealt with the ordering and returning of rentals. * Member of the film festival executive committee. Responsibilities included fundraising, grant writing, festival publicity, and putting together the festival catalogue. * Supervised thework of the programming committee. |

Artistic Experience

**Dance and Choreography:**

• Dancers Workshop, Buffalo NY 1998

• NorthSouth Dance Company, Brooklyn NY 1998-1999

• Silence, The Only Human Dance Collective. Toronto On. 2000

• New York Bodies in Motion, Movement without Rest, Graduate Drama Centre. Toronto, On 2000

• Silence is Golden, The Graduate Drama Centre. Toronto On. 2000

**Playwriting:**

• A Woman’s Story, The Evergreen State College Olympia, WA 1996

• The Wager, American College Theater Festival, SUNY Buffalo, 1998,

•The Wager, The Greenwich Street Theatre New York, NY 1998

• Faceless, University of Buffalo, Buffalo NY 1998,

• Faceless, Theatre Studio Inc. New York, NY 1999

• Another Night, Creative Voices Theatre, New York NY 1999

• New York Bodies in Motion, Movement Without Rest, Graduate Drama Centre, Toronto On 2000

•The Dead Class Revisited, created by Grae Sibelman. The Graduate Center 2001.

•Purim Play, Avon Senior Center, 2011

•Purim Play by Grae Sibelman, Emanuel Synagogue, 2012

**Directing:**

•A Woman’s Story, by Grae Sibelman, The Evergreen State College, 1996

•Faceless, by Grae Sibelman, SUNY at Buffalo, 1998

•The Wager, by Grae Sibelman, The Greenwich Street Theatre, 1998

•Faceless, by Grae Sibelman, The Theatre Studio, NYC, 1999

•Silence is Golden, by Leslie Barzca, and additional material by Grae Sibelman, Graduate Drama Center, 2000

•The Dead Class Revisited, created by Grae Sibelman, The Graduate Center, 2001

•Purim Play by Grae Sibelman, Avon Senior Center, 2011

•Purim Play by Grae Sibelman, Emanuel Synagogue, 2012

**Internships:**

•The American Place Theater Company, NYC, 1997

**Artistic Director and Founder:**

•The Graduate Showcase, SUNY at Buffalo, 1998

**Theatre Night Coordinator:**

•Theatre Night, Colouring Ourselves Arts Festival. Toronto, 2001

**2016-126 Revise Engineering Physics Major**



**Proposal to Change a Major**

Last revised: September 24, 2013

1. Date: October 19, 2016

2. Department or Program: Physics

3. Title of Major: Engineering Physics

4. [Effective](http://ccc.clas.uconn.edu/form-instructions/#effective) Date (semester, year): Fall, 2017

(Consult Registrar’s change catalog site to determine earliest possible effective date. If a later date is desired, indicate here.)

5. Nature of change: Substitution of courses

# Existing Catalog Description of Major

Engineering Physics Major is offered jointly by the School of Engineering and the Department of Physics in the College of Liberal Arts and Science, Engineering Physics majors can concentrate in either (1) Electrical, (2) Materials Science & Engineering or (3) Mechanical. To complete the degree, students must satisfy the course requirements of the degree granting college or school.

# Proposed Catalog Description of Major

None

# Justification

1. Reasons for changing the major: The previous courses are not being offered

2. Effects on students: None

3. Effects on other departments: Electrical Engineering department is proposing the change. No effect on Physics

4. Effects on regional campuses: None

5. [Dates approved](http://ccc.clas.uconn.edu/form-instructions/#dates) by

    Department Curriculum Committee: Oct. 4, 2015

    Department Faculty: Oct. 7, 2015

6. Name, Phone Number, and e-mail address of principal contact person:

Niloy Dutta, 860-486-3481, nkd@phys.uconn.edu

# Plan of Study

If the proposed change modifies the requirements of the major, then attach a revised "Major Plan of Study" form to your submission email.

**Add ECE3223/3225 to the Engineering Physics curriculum.**

Engineering physics used to have ECE4231/4232 as required classes. ECE3223 and ECE3225 have replaced these courses, but the engineering physics curriculum was never updated.

The above has been approved by the School of Engineering C&C in Fall 2015

The curriculum is attached below with the new courses.

***ENGINEERING PHYSICS (EE)***

# FRESHMAN YEAR

|  |  |  |  |
| --- | --- | --- | --- |
| First Semester | Credits | Second Semester | Credits |
| MATH 1131Q- Calculus I (115Q) | 4 | MATH 1132Q-Calculus II (116Q) | 4 |
| CHEM 1127Q-Gen. Chem. I (127Q) | 4 | CHEM 1128Q – General Chemistry II (128Q) | 4 |
| PHYS 1501Q -Physics for Engin. I (151Q) | 4 | PHYS 1502Q -Physics for Engin. II (152Q) | 4 |
| ENGL 1010 or ENGL 1011-Acad. Writing (110/111) | 4 | Arts and Humanities Course2 | 3 |
| ENGR 1000-Orientation to Engr. (100) | 1 | CSE 1100C – Intro. To Computing (123C) | 2 |
|  | 17 |  | 17 |

#### SOPHOMORE YEAR

|  |  |  |  |
| --- | --- | --- | --- |
| First Semester | Credits | Second Semester | Credits |
| MATH 2110Q-Multivariable Calc.(210Q) | 4 | MATH 2410Q-Differential Equations (211Q) | 3 |
| PHYS 1602Q – Mechanics I (142Q) | 3 | ECE 2001W- Electric Circuits (210W) | 4 |
| PHYS 2501WC – Lab. in Electricity, Magnetism, & Mechanics (258WC) | 3 | PHYS 2300Q – Quantum Physics (230Q) | 3 |
| CSE 2300W - Logic Design (210W) | 4 | PHIL 1104 Phil. and Social Ethics (104) | 3 |
|  | \_\_ | Social Sciences Course2 | 3 |
|  | 14 |  | 16 |

#### JUNIOR YEAR

|  |  |  |  |
| --- | --- | --- | --- |
| **First Semester** | Credits | **Second Semester** | Credits |
| ECE 3201- Elect. Devices & Circuits (212) | 4 | ECE 3111- Systems Analysis (232) | 3 |
| ECE 3101-Signals and Systems (202) | 3 | PHYS 3202Q – Electricity and Magnetism II (257Q) | 3 |
| PHYS 3201Q- Elect. & Magnetism I (255Q) | 3 | STAT 3345Q – Prob. Mod. For Engr. (224Q) | 3 |
| MATH 2210Q-Linear Algebra (227Q) | 3 | Social Sciences course2 | 3 |
| MATH 3410Q – Diff. Eqns. Appl. (272Q) | 3 | Diversity and Multiculturalism course2 | 3 |
|  | 16 |  | 15 |

#### SENIOR YEAR

|  |  |  |  |
| --- | --- | --- | --- |
| First Semester | Credits | Second Semester | Credits |
| ECE 4901-Comp. & Elec. Engr. Design I (290) | 2 | ECE 4902-Comp & Elec. Engr. Design II (291) | 3 |
| ECE 4111 – Communication Systems (241) | 3 | ECE 4211-Micro/Optoelectronic Device (245) | 3 |
| ECE 3223 – Optical Engineering (223) | 3 | ECE 3225 – Optical Engineering Lab (225) | 3 |
| PHYS 3401Q – Quantum Mech.3 (261Q) | 3 | Diversity and Multiculturalism course2 | 3 |
| PHYS 3300Q – Stat. /Therm. Phys. (271Q) | 3 | Elective | 4 |
| Elective | 3 |  | \_\_ |
|  | 17 |  | 16 |

The three-semester sequence of MATH 1120Q-1121Q (112Q-113Q) followed by Math 1132Q (116Q) may be taken instead to satisfy this requirement. MATH 1120Q (112Q) cannot be used toward the required 128 credits for the Engineering degree.

2The courses from content areas one (Arts and Humanities) and two (Social Sciences) must be from four different departments. One course from either content area one (Arts and Humanities) or content area two (Social Sciences) may also be used to fulfill one of the requirements from content area four (Diversity and Multiculturalism). One course from content area four must be an international course.

3Quantum mechanics for Engineers offered by the ECE department can be substituted.

CLAS C&C Policies Document

A Bachelor of Science (B.S.) degree offered by CLAS generally requires the following set of courses:

One of the Chemistry sequences:

• CHEM 1124Q, 1125Q, 1126Q;

• CHEM 1127Q, 1128Q;

• CHEM 1137Q, 1138Q;

• CHEM 1147Q, 1148Q

One of the Mathematics sequences:

• MATH 1125Q, 1126Q, 1132Q;

• MATH 1131Q (or 1151Q), 1132Q (or 1152Q);

• MATH 2141Q, 2142Q

One of the following Biology courses:

• BIOL 1107

• BIOL 1108

• BIOL 1110

One of the Physics sequences:

• PHYS 1201Q, 1202Q;

• PHYS 1401Q, 1402Q;

• PHYS 1501Q, 1502Q;

• PHYS 1601Q, 1602Q

Departments may request to change one or more of these requirements through application to the CLAS C&C committee. A proposal for a new or revised B.S. must first be reviewed and approved by a B.S. Subcommittee of the CLAS C&C. The composition of the Subcommittee will include members from departments offering B.S. degrees within CLAS. Faculty serving on the CLAS C&C from other departments are also eligible to be on the B.S. Subcommittee. In judging whether a B.S. is permissible, the Subcommittee will consider the broad definition of science: “Science is the pursuit and application of knowledge and understanding of the natural and social world following a systematic methodology based on evidence” (The Science Council). Proposals will be evaluated to ensure that their intent is to attain the same level of rigor and depth as other CLAS B.S. degrees, and a level of breadth that provides the foundation of a scientific discipline that is appropriate for the field of study. For achieving appropriate breadth, consideration will be given to the level of exposure to theory, experimental/observational methods and quantitative analysis, as well as providing sufficient diversity in science courses from other disciplines. Such requirements may be achieved wholly or in part through specification of the General Education requirements and/or Related Area courses. Additional consideration will be given to the precedent set by peer institutions and their requirements for B.S. offerings in the discipline. Once approved, the B.S. requirements for a program will be listed under the department.

Proposed change to catalog

Under the following webpage:

<http://catalog.uconn.edu/college-of-liberal-arts-and-sciences/#general>

Current Catalog Copy:

Additional requirements for Bachelor of Science (B.S.)

B.S. students must take all of the following:

One of the Chemistry sequences:

• CHEM 1124Q, 1125Q, 1126Q;

• CHEM 1127Q, 1128Q;

• CHEM 1137Q, 1138Q;

• CHEM 1147Q, 1148Q

One of the Mathematics sequences:

• MATH 1125Q, 1126Q, 1132Q;

• MATH 1131Q (or 1151Q), 1132Q (or 1152Q);

• MATH 2141Q, 2142Q

One of the following Biology courses:

• BIOL 1107

• BIOL 1108

• BIOL 1110

One of the Physics sequences:

• PHYS 1201Q, 1202Q;

• PHYS 1401Q, 1402Q;

• PHYS 1501Q, 1502Q;

• PHYS 1601Q, 1602Q

Proposed catalog copy:

Unless specified differently for a major, B.S. students must take all of the following:

One of the Chemistry sequences:

• CHEM 1124Q, 1125Q, 1126Q;

• CHEM 1127Q, 1128Q;

• CHEM 1137Q, 1138Q;

• CHEM 1147Q, 1148Q

One of the Mathematics sequences:

• MATH 1125Q, 1126Q, 1132Q;

• MATH 1131Q (or 1151Q), 1132Q (or 1152Q);

• MATH 2141Q, 2142Q

One of the following Biology courses:

• BIOL 1107

• BIOL 1108

• BIOL 1110

One of the Physics sequences:

• PHYS 1201Q, 1202Q;

• PHYS 1401Q, 1402Q;

• PHYS 1501Q, 1502Q;

• PHYS 1601Q, 1602Q