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ANNOUNCEMENTS

ARTS AND SCIENCES HONORS MEETING
DEAN GLASER: Welcome to the final arts and sciences meeting of the year where we have regular business. There will be an arts and sciences meeting next Thursday presided over by Carmen, and it's for deliberations on honors. As in the past two years, that meeting will be in Granoff 155. Please make sure that every department is represented at that meeting. Questions do occasionally come up where we want some perspective from the department or the program, and so it is very useful for each department and program to have a representative there.

Are there any other announcements that people would like to make? Actually, there's one other one that I would like to make, as I look in Jillian's direction, and she reminds me, and is that Mark Brimhall-Vargas is here, and Mark is the new -- you'll have to help me with the title.

INTRODUCTION OF MARK BRIMHALL-VARGAS, CHIEF DIVERSITY OFFICER
ASSOCIATE PROVOST BRIMHALL-VARGAS: Chief diversity officer and associate provost.

DEAN GLASER: And was not here the other day when Tony introduced him, so there was no introduction, but we've invited Mark to join us, and I'd ask him to introduce himself briefly to you.

ASSOCIATE PROVOST BRIMHALL-VARGAS: Sure. My apologies. Last time, when that meeting was happening, my car was in possession of the Massachusetts Registration of Motor Vehicles, so I was nervously waiting on that. But I'm really pleased to be here, and thank you very much for the invitation.

Today is my month anniversary at Tufts, and I can definitely say that it has been a warm welcome here. For those of you who don't know, the diversity and inclusion efforts are going to be led by Tony this Friday at the first meeting of the Diversity Inclusion Leadership Council, and from that meeting, we're going to be working together with a very representative group across the entire university from the Diversity Inclusion Working Group.

Things that inevitably are going to come up are recruitment and retention of faculty, staff, and students. Certainly the diversity group work that was produced in 2013 raised issues of curriculum development, faculty mentoring, a variety of issues, and these will certainly come up.

We're also anticipating that senior leadership positions certainly with respect to gender and other forms of diversity are things that will come up as well. My office is here in the building, and I certainly welcome any and all opportunities to work with faculty who are interested in this kind of work, and I certainly look forward to working with Jim as well as we move forward. So thank you again for the opportunity, and I am really pleased to be here.
DEGREES AND HONORS

DEAN GLASER: Welcome, Mark. You're always welcome to join us. There's some free lunch. It's not free, Scott says. It's free to the rest of us, just not free to him.

LIBERAL ARTS AND JACKSON COLLEGE FACULTY
DEAN GLASER: I am now going to open a meeting of the Liberal Arts and Jackson College faculty. Members of the faculty, I have the honor to present these candidates from Liberal Arts and Jackson College.

It is the function of this faculty to recommend to the board of trustees all candidates for degrees in Liberal Arts and Jackson College as authorized by the trustees for the award of the degree in May 2015, subject to the usual conditions.

I'm happy to certify that these candidates have met or will meet the degree requirements as set forth by this faculty for the programs in which they have been enrolled.

The total number of bachelor’s degrees to be recommended is 1045. Of those, in Liberal Arts, there are 281 Bachelor of Arts candidates, 191 Bachelor of Science candidates. In Jackson College, there 376 Bachelor of Arts candidates and 197 Bachelor of Science candidates.

Is there a motion to recommend? Thank you, second? All in favor? Opposed? Abstentions? We will have graduates in about ten days.

Now I will close the meeting of the College of Liberal Arts and Jackson College, and I will open the Graduate School of Arts and Sciences.

GRADUATE SCHOOL OF ARTS AND SCIENCES
DEAN COOK: Members of the faculty, I have the honor to present these candidates to the Graduate School of Arts and Sciences.

It is the function of this faculty to recommend to the board of trustees all candidates for degrees in the Graduate School of Arts and Sciences as authorized by the trustees for the award of the degree in May 2015, subject to the usual conditions.

I am happy to certify that these candidates have met or will meet the degree requirements as set forth by this faculty for the programs in which they have been enrolled.

The total number of degrees to be recommended is 273. Of those, 241 are master’s degrees and Educational Specialists, and 33 are Doctoral degrees.

The number of graduate degrees are as follows: 92 Masters of Arts, 20 Masters of Arts in
Teaching, 45 Masters of Fine Arts, 61 Masters of Science, 6 Masters of Public Policy, 32 Doctors of Philosophy, 1 Doctor of Occupational Therapy, and 16 Educational Specialists.

Is there a motion to recommend? Second? All in favor? All opposed? We have more graduates.

**COLLEGE OF SPECIAL STUDIES**

DEAN GLASER: And now I will magically morph this group into the Faculty of the College of Special Studies, and I call upon dean ad interim of the College of Special Studies, Nancy Bauer.

DEAN BAUER: So as I always explain at this point, I don't know why I'm the dean ad interim -- and actually, nobody knows -- of the College of Special Studies. This is a vehicle that Tufts has had for a long time in order to award degrees to students at the School of the Museum of Fine Arts and any other Tufts affiliates that we’ve agreed to as degrees we are able to certify, and for whatever reason.

Members of the faculty, I have the honor to present these candidates from the College of Special Studies for the degree of Bachelor of Fine Arts.

I am happy to certify that these candidates have met or will meet the degree requirements as set forth by this faculty for the programs in which they have been enrolled.

The chair of the Department of Visual and Critical Studies of the School of the Museum of Fine Arts, College of Special Studies, has approved this list of degree candidates.

I would therefore move that this faculty recommend that these candidates be forwarded to the board of trustees for award of the degrees in May 2015, subject to the usual conditions.

There are 59 Bachelor of Fine Arts candidates. Is there a motion to recommend? Second? So now we can vote. All in favor? All opposed? Any abstentions? They're all going to graduate.

DEAN GLASER: I will close now the College of Special Studies faculty meeting and reopen the Liberal Arts and Jackson College faculty meeting. And by the way, they may all graduate, all of these degrees, because we will do one final check.

Of course, we require their grades for the final semester, and we encourage you to turn your grades in in an expeditious way so that our friends in Dowling Hall who do heroic work at this time of the year in certifying degrees can have complete information. But hopefully, all of these people will be graduating.

Now I'd like to call on David Proctor, chair of the Curriculum Committee, to present new initiatives.
NEW BUSINESS

LA&J CURRICULA COMMITTEE PROPOSALS
PROFESSOR PROCTOR: So as you all know, our main job today is to discuss and vote on a proposal for a new program, Film and Media Studies, a new major and minor in film and media studies, a change to the CMS minor, so at this point, it will be folded into the film and media studies minor, and then to vote on several new courses that are going to be part of this new major and minor.

And the way we're going to do this, we're going to look at Items 1 through 3 first, discuss those, vote on those. Once we've done, we'll proceed will Items 4 through 9, which are the new courses.

Item 1 is the new program in Film and Media Studies. Item 2, the new major and minor in Film and Media Studies. And I'd like to open the floor for any questions, concerns, discussion.

PROFESSOR DOBROW: So I'm very excited that we are here presenting these proposals for your consideration today. It's taken a very long time for these proposals to come to the floor of the faculty meeting. There have been many people, and many of you in this room have worked really hard for many months on this. It's been an incredibly collaborative effort, and we're thrilled to be here finally.

I also wanted to take this opportunity to introduce you to one of our new colleagues. Malcolm Turvey is going to be joining us officially come July. He is going to be our new Sol Gittleman professor in Film and Media Studies, and we're absolutely thrilled to be having him here as well.

PROFESSOR TURVEY: It's enormously exciting to be a part of this, and I just want to echo what Julie's just said, which is I find really a lot of people in this room who have worked long and hard on this. So thank you to you for making this much easier for me. And please vote yes.

PROFESSOR PROCTOR: So let us have a discussion. Any questions, concerns, feedback, anything at all on Items 1 or 2 or 3?

PROFESSOR DeBOLD: Joe DeBold, psychology. In the description of the requirements for the minor, several courses are listed as Experimental College courses. Are those permanent courses? I thought Experimental College was our vehicle for experimental courses?

PROFESSOR DOBROW: That's a good question, and the answer to it is that the courses that we've listed that are Experimental College courses are courses that have been offered under the umbrella of the Experimental College, which is where CMS was born and grew up and is now ready to graduate. So we can add that to our list of graduations, perhaps.
These are courses which have been offered on a recurring basis. These are not the usual one-off Ex College courses. They will continue to be offered in the next year under the gist of the Experimental College. It's our anticipation that we will be coming back with a change asking that they get FMS numbers in the future.

DEAN GLASER: I realize that everybody is expected to read this before they walk in the room, but this is a very busy time of year, and I'm wondering if Julie or Nancy would like to do a thumbnail sketch of what all this is actually going to mean and what the basics of this new program are going to be?

PROFESSOR DOBROW: Sure, happy to do that, and Malcolm, please feel free to chime in. So what we've done in developing the proposal for the major here is to capitalize on the fact that today, there are over ninety courses currently on the books in twenty-four different departments or programs that have to do with film or media studies. So in a sense, it was a very easy major to put together, because we have so many courses already that are being offered.

What we've done accrediting the major is to put it together according to what best practice seems to be. We looked at the majors at many different colleges and universities. We tried to take the best things that we saw from all the different programs and put together a major that requires twelve courses. There are three core courses that are both in Film and Media Studies. They're designed to give students some basic background and a common language that they'll be able to use in the other courses going forward.

We then have seven or eight electives of which one must be a theory course, one must be a media practice course, one must be a non-U.S. film or media course, and one must be an advanced level course. And then we have maintained the interdisciplinary program requirement of having a capstone project which we've put together giving students a couple of different options so that they can do a traditionally empirically-based thesis project, or they can do something that combines written project, research, with some sort of audio-visual element, such as a film or screenplay, that sort of thing.

We've changed the minor to mirror the major in a number of ways. And I guess the last thing that I would say that's important for everyone to realize is that this is a combined film and media studies major. That's because our students don't see any difference between film and media, and in fact, no one in the industries does anymore. This is the way the departments are going at many other colleges and universities. It just made a lot of sense to us for a lot of reasons to put it together this way.

DEAN BAUER: I just want to say one quick thing, too. It's not clear in the material, something that's very important, which is the way this group started was not that a working group was appointed, or as it says even in the materials, convened. I put out a call to the entire faculty in January of 2013 and said anybody who's interested in working on this major can come join. The first meeting was in this room, and we probably had how many people -- sixty-five, seventy, eighty
people. So quite a huge number of people.

And then it eventually narrowed itself down to a group of more or less between eighteen and twenty-two people who worked on it for the next two years, including having to come together and do things like do a position description for Malcolm's job and hire him. And Julie didn't say, but he's also going to be a member of the art and art history department. So I know art and art history is really excited about it, and so is Malcolm. So I wanted to say that.

So I just wanted to point out that it's an astonishing thing when people from I believe it was eleven different department and programs in every rank, including part-time lecturers, full-time lecturers, assistant professors, associate and full worked on this proposal together and brought it to this point. And I just think it shows what can happen when you give faculty room and the space to do what they do best.

And I really felt like I had to say that. I really want to congratulate -- whatever happens with the vote, there are many people in this room who just worked incredibly and totally collaboratively. And in the beginning, I think people were thinking I want that program in my department, I want that program in my department, and to get to this point, it's really a totally stunning achievement. So thank you to everyone who's involved in that.

PROFESSOR REMICK: I think intellectually and curricularly, this looks great. And as the past director of Asian Studies, I want to ask is the program to be properly funded and staffed, because we weren't?

DEAN BAUER: The answer to that question is yes. Joanne Berger-Sweeney really felt that this was a very important thing to do, that so many students were clamoring for it. Film and media studies is a thing that many, many of our prospective students say that they would like to see at Tufts that we haven't been able to offer on a larger scale, and so we realize that we really ought to be doing this.

Also every single member of the faculty believes that a certain kind of media and film literacy is really critical to being a citizen in the world these days, and it's really critical, of course, to have the international piece as well. And the best way for students to understand how to read a moving image is also to produce it. So that's why there's a production requirement in this major as well.

So just this morning, Howard, Julie, Malcolm and Scott sat down and talked about the funding for the program, and we understand that we really need to support it. We've done a bunch of things already that will benefit every faculty member. The old language lab in the basement of Olin is being converted into a state-of-the art screening room. It's a small screening room. It'll hold about thirty-five, forty students, but it's really great, and it will have top-notch equipment, thanks to actually Howard's consulting.

So that will be ready at the end of the summer, and we're going to make sure that the program has
a really good chance of success. And the program, I know, welcomes people who would like to purchase (inaudible), and it is a very broad group of people, as you see, from the list of core faculty. Did that respond to your question? I think you guys felt like the program was genuinely going to be supported.

PROFESSOR REMICK: Do you have a budget?

PROFESSOR DOBROW: We have some budget. We're working on a budget. And Elizabeth, in answer to your question, I think both Malcolm and Howard and I came out of this meeting feeling very optimistic that we are going to get the support that we need to build a program that we think we would like to build. Thank you for asking that question.

DEAN GLASER: One more. And Julie, I wonder if you might say a few words about the CMS program and what this means for the CMS program?

PROFESSOR DOBROW: Sure. So what this means for the CMS program is we are basically going to be folded into a film and media studies program. So as many of you know, we have a very large, vibrant CMS program. It is one of the largest interdisciplinary programs at Tufts. Indeed, it is one of the largest programs at Tufts, period. And we fully anticipate that it will just continue to grow.

So I think I said to Malcolm earlier that assuming that you all vote affirmatively, we are going to be coming out of this meeting today saying, “Je Suis CMS.”

PROFESSOR PROCTOR: Additional questions on Items 1 through 3? If not, is there a motion to approve? Is there a second? All in favor? All opposed? Abstentions? Congratulations.

Now just quickly on the courses, and just to maintain the level of clarity, we're going to do this the way we do any other new course proposals. We're just going to quickly go through each one, take any questions or concerns that you might have, and then we'll vote on all of them as a unit.

So just to start with, Item 4, new course, Film and Media Studies, FMS 22, Media Literacy. Questions or concerns on that course?

Item Number 5, FMS 40, Beyond McLuhan: Media Theory for the 21st Century. Questions or concerns?

Item 6, Film and Media Studies, FMS 29, Film and Media Studies, Senior Colloquium. Questions or concerns on that course?

Item Number 7, new course, Film and Media Studies, FMS 191, Film and Media Studies Honors Thesis/Senior Project. Questions or concerns on that?
Item 8, FMS 20, Art of the Moving Image. Questions or concerns on that one?

And lastly, Item 9, Film and Media Studies, FMS 21, Global History of Cinema. Questions and concerns?

Is there a motion to approve Items 4 through 9? Second? All in favor? Opposed? Abstentions? Thank you very much.

DEAN GLASER: Thank you, David. Thank you, Julie. Thank you, Malcolm. Thank you, Nancy. And thank you to all those who contributed to the successful planning of the film and media studies major and minor.

PROFESSOR ROMERO: One question. Will there be a dedicated person to support the technical aspects of those screening rooms, because that's in the area where a lot tends to collapse?

DEAN BAUER: We discussed that this morning with Scott, and the answer is yes. And it's conceivable that -- it depends on what exactly is needed. We might use work-study students for things like when you have a film assigned in your class, and you want to do a screening, and somebody's responsible for making sure that that happens and the film gets there and that it's shown. And there will also be the people who will be maintaining equipment, keeping track of equipment. So yes. And the question of exactly how we're going to do that, we're still figuring out. But we have a commitment, right, Scott?

DEAN SAHAGIAN: If we're going to do something, we're going to do it right.

PROFESSOR JOHNSON: Vida Johnson, German, Russian, Asian. While we've got Scott saying -- and we've all heard it now, “we're going to do it right” -- there are two other screening rooms in the basement of Olin which will now get more requests. And I'm one of the long suffering faculty members who have worked over the years where we've actually lost practically any reasonable support. So when the system fails, there's really no one who can respond in time for the class. So we're hoping that you will look at the whole basement and support all those three screening rooms.

DEAN BAUER: The idea is that we're going to have some point person whose job it will be to make sure that things are running efficiently in all of these spaces.

DEAN SAHAGIAN: It might not happen overnight.

DEAN BAUER: It's going to happen overnight -- oh, it might not happen overnight.

DEAN GLASER: We're now going to move to the next item on our agenda, which is to talk about indirect cost recovery, and for this segment of the meeting, I turn the microphone to Bob Cook.
INFORMATION ABOUT INDIRECT COST RECOVERY (ICR)

DEAN COOK: So this is just to give you a heads-up on some summer work that we're going to do. I wear a couple of different hats. One of them is dean of the graduate school, and as such, I could give you really tired old hits about how graduate admissions were up eleven percent this year, how we're going to have a whole brand-new website come July, that we have our best year in terms of admissions since 2009. But we're not here to do any of those today.

The other hat that I have is dean of research. And so what I'm going to describe to you is just to give you a heads-up of things that are going to happen this summer. It's a summer project. It's sort of the product of Jackie Dejean and Scott, myself. Rich Lerner will be part of it. We will probably reach out to some of you about this.

So this has to do with indirect cost recovery and returns, and we'll skip this slide, because this just says that the outlook for our budget is less (inaudible) than we want, and talk about grants and funding.

Grants have two parts to them. The top part are the direct costs. Those are the actual costs that are accrued by the principal investigator, and they have to do with the actual conduct of the research. And when you see me standing on this side, facing this direction, I'll be talking as the principal investigator with an NIH grant. If you see me standing on this side, you're going to see that I'm going to also represent the institution. Because there are institutional indirect costs that are also part of any budget.

And this is a percentage that's negotiated with the federal government that's a part of this. And so the total budget is both of those two things. And the indirect costs are also associated with the real cost associated with doing research. So there are facility costs, annual depreciation of the buildings, interest, service contracts unsigned. Real money that goes out, just like this lunch. It's real money.

And there are administrative costs, having Jackie and her group review all our grants, administrative support, all those kinds of things, the library. So the university has legitimate concerns for being able to get research done. When human subjects come to my lab this winter, I didn't shovel out the driveway. Somebody else came and shoveled out the driveway that allowed those subjects to participate in my research. So I did it.

Well, the interesting thing is ICR is fifty-five percent of the total direct budget. That's negotiated with the feds in two parts: administrative costs, twenty-six percent; facilities costs, twenty-nine percent. This is how all that's computed. You don't need to know those numbers, but that's what those numbers represent.

We have three different levels of indirect cost rates that we have. For federal government, it's
fifty-five percent. For grants that are not federal government, the indirect cost rate is thirty-seven percent. And if it's off campus, it's twenty-six percent. And the reason it's twenty-six percent is there aren't any facility costs. So it sort of makes sense.

This is the distribution of grants that would come out from Tufts in the last several -- 2013. And this is the indirect cost rate that we recovered from those grants. So some of them are federal grants, and we get the full fifty-five percent. And some of them of course don't really offer any kind of indirect costs, because the various kinds of foundations and fellowships that we apply to may not offer that.

And then there are other things like the (inaudible) foundations only offer fifteen percent. That's the max. So sixty-two grants went out. They recovered less than the full amount of the cost that we think is associated with the grant. That ends up representing almost sixty-two percent of our total direct dollars. So there's a large number of dollars that we're bringing in that the institution is not covering their costs for. That's not good.

So here's the summer project. The summer project Part 1 is we're going to look at institutional direct costs, and we're going to look at the idea of asking you in your grants to put more indirect costs into your direct costs. So the idea is that some of these things, like Templeton, will allow us to put some things, such as rental space or graduate student tuition, into the direct cost that really cover our indirect costs, even though we can't really officially charge for them at this, because they cap it at fifteen percent.

So what we want to do over the summer is to think about what these are, come up with a menu of what they can be -- because some foundations might let you rent space, but not pay for graduate students. Others might let you have graduate students, but not rent space. Others might let you hire staff, but not other kinds of things. So we need to look at what each of these kinds of institutions might allow as a new kind of direct cost that could help the university in its indirect cost.

It's a pretty common practice at a lot of places. We currently don't do it here.

PROFESSOR ALLEN: Jennifer Allen. You may get to this. I'm having a strong reaction here. Two questions. One is why don't you just increase the indirect rate on all grants, which I know at the medical school is sixty-three percent. And I hope you're going to get to this, but is part of this presentation going to address payback to the department or investigate if (inaudible) grant are generated?

DEAN COOK: The answer to the second part is yes. This is a project that we're going to work on over the summer. We have to figure out how we're going to get it funded, what line items can go in there, and what seems reasonable. And that's why we need you guys to help us with that.

PROFESSOR ALLEN: Can I just add one thing?
DEAN COOK:  Sure.

PROFESSOR ALLEN:  So my strong reaction is that it's harder than ever to get funding.  It's harder than ever to write in extra costs, like the ones that you're suggesting.  And so I'm reacting because in doing this, that actually makes me less competitive for grants.

DEAN COOK:  I agree, and I'm facing this direction now, so I'm speaking as a P.I.  I get it.  But I also get the fact that the university, turning the other way, has real costs that it needs to recover, right?  So what we need to do is find a right balance.  Because I agree, if we price ourselves out of the market, no grant money is no grant money.  That's not good.

So the question is can we find the right formula where we can get something that's helpful, but yet also not hurtful?  It's got to be balanced between those two things.  I get it.  But I also understand why we need to do this, too.  Because if we keep having under-recovered grants, we're losing money that we possibly could capture.

However, there are benefits, because there's a second part to this project, and that is we're also going to consider as part of this the fact that there is institutional direct cost of which you guys might have been looking for some kind of cost return from your grants the last few years.  And if you look really hard, sometimes it's a little bitty tiny bit of money, approximately one percent.  It's not actually how it's calculated.  It's more byzantine than that.  But if you've had a federal grant, you've probably seen from your department maybe a couple of hundred dollars each year, maybe.  It depends on how they do that.

What we want to do is to reevaluate this whole model and probably go to some kind of five percent model that matches what the School of Engineering is doing so that there will be more of an incentive for you, because you'll get more indirect cost returns back from your grants, and also so that the School of Engineering no longer gives grants that were shipped over there and should come through A&S.

So the second part of the project is to talk about these various kinds of things and the implications of that.  So you may anticipate the right question, so it's a two-part project.  So that's what we're going to work on.  And I'm not saying what the final form of this will be.  That will come September.  But that's sort of what we're thinking about.  So I'd be happy to entertain questions at this point.  Although mostly I'll say wait until September.

PROFESSOR FREUDENREICH:  Catherine Freudenreich, biology.  I just wanted to thank the administration for taking this up.  This was a proposal originally put forth by the Faculty Research Support and Facilities Advisory Committee, and we felt that having some indirect costs go back to the P.I.s was definitely an important thing, because P.I.s can use that to fund innovative new things and maintain equipment that they otherwise don't have funds for.  And it's done at many institutions, and I think it would be a really big plus to have this happen in arts and sciences.  It's
already being done in engineering. So thank you for taking up the case.

DEAN COOK: And hopefully, we can find the right balance between whatever might hurt our direct costs, Jennifer's concern, and the benefits that come with that.

PROFESSOR HAMMER: David Hammer in education and physics and partly NCO, so I've been part of the thinking about whether you put the grant through A&S or you put the grant through engineering. I think this is great, and I just want to say on both sides that I've been trying to put some direct costs, or direct/indirect costs into my proposals, but I think figuring out a global strategy would be great.

PROFESSOR ALLEN: So could you answer my question about why we wouldn't just increase the overall indirect?

DEAN COOK: Do you want to answer that question?

DEAN SAHAGIAN: Sure. Scott Sahagian, and I don't know where I belong sometimes, on this side or that side or in the middle. And I prefer to be in the middle, because as I said to Bob, it's not what the university needs, and it's not necessarily what arts and sciences needs. It's what we need to reinvest into the faculty and the students who are here. So part of this is that broad picture.

The rate is negotiated with our auditing agency, and part of it is the formula that goes into it includes things like facilities depreciation, and so on and so forth. And because there hasn't been a lot done on this campus, our ICR number hasn't gone up. As a matter of fact, I think it's hovered between fifty-four, fifty-five, fifty-six. Some places I've been, it's been seventy-two percent. Which doesn't make you competitive.

That's the other part of this problem, the conundrum with the federal dollars. Where do you actually need to be, and where do you want to be? Part of the problem we also have is that somebody will call you up and say, “Well, we're going to give you $50,000 to do this study.” The question has to be is that going to be what it costs to do that science.

And, you know, by doing what we're proposing here, looking at this, direct/indirect redistribution piece, you need to begin to assess it's not just chasing the dollar for the sake of chasing the dollar. It's how does that actually fit with what I'm planning to do so that the school, the P.I., the department, everybody is benefitting the same way.

Auditing agencies come and go in terms of who does what, where, how. The mix is the mix. It's not going to change. It's at a university level. We're not due for another review for another year or two. I believe HHS is our current -- is an auditing agency, and I know other places up at MIT, it was O&R. Brandeis had HHS as well. So each one does it a little differently. The rate is the rate. Does that answer it? I'll be happy to sit with you and go through it in more detail. It's pretty complex, but again, we don't have enough to warrant increasing the current number beyond
where it is.

DEAN COOK: On a separate issue, we also have expanded the staff in Jackie's office. So if you're interested in pursuing grants of any type, we strongly encourage it. We're offering better pre- and post-award processing than we've ever done before. Jackie has great staffing. They're doing lots of good things. So independent of the indirect cost rates and the direct cost rates, I want to strongly encourage your scholarship, and we'll help you in any way that we can.

DEAN BAUER: Just very quickly, and I always like to say this, because I didn't know it, but Jackie's office is delighted to help people in the humanities, arts, and social sciences. Even the soft social sciences, so to speak, as well as people doing what we traditionally think of as science. So if people want to find funding, for whatever reason, that office is unbelievably helpful.

PROFESSOR ORIANS: Colin Orians, biology. I wanted to say thank you again for this. I was going to bring it up as an open discussion item, but I saw one of the indirects is support for janitor services. So I just wanted to understand the current dialogue that's going around in the janitor services. We have labs that need to be cleaned, floors swept, glass breaks. I feel like there's been a lack of a discussion of where our indirect costs are going relative to janitors when we're seeing these cuts, and I would like to have that conversation.

DEAN GLASER: Scott said “so noted,” and so noted. Believe it or not, we're in quite a bit of conversation with our friends and colleagues in the central administration who are at the center of the storm right now. So pretty much three times a day, I'm talking to them. And I will express this sentiment that you've just raised and this issue.

PROFESSOR ORIANS: I just would like them to talk to us, too, as faculty. It's not just the students who are -- I mean, I just want to understand what it actually means to Barnum Hall and my lab. And the cuts were implemented without a discussion, and so if we could ask our friends in central to tell us what these cuts mean. I understand that we may have more janitors than we need across the universities, but I also -- in my 20 years here, it seems like they've been cut and cut and cut, and I just want to understand the nature of those cuts and what it means to us.

DEAN SAHAGIAN: Thanks for bringing that up, Colin, because one of the issues we've had in the past has been how a laboratory, scientific or otherwise, is cleaned. We've raised this issue with both the central administration, and in talking to people in DTZ, because I honestly believe some of our instrumentation, when they come and they dust, and they're doing this, and the instruments are beneath, we've got an issue.

So if you want to move to the next level, which clearly the university is poised to do, you need to also embrace some of those pieces that mean you're moving to that next level; i.e., how do you effectively clean laboratories that are dealing with reagents and other matter that could be harmful to an individual or not, need to be specially treated. That discussion is an ongoing one that I've started with the central people on behalf of both engineering and A&S.
DEAN GLASER: My understanding is that cuts is one way of looking at it, but there's also been some decisions about allocating resources. So for instance, I think there's a sense that offices don't need to be cleaned every day, but our facilities, athletic facilities do. They were not in previous times covered over the weekends, and I think the athletic facilities get a lot of use over the weekends and use that requires a lot of cleaning.

So I think part of what they've attempted to do is to not just cut, but to rethink how the services are being provided. In the context of that conversation, what's going in laboratories and in our departments, should be accounted for.

PROFESSOR MIRKIN: Sergei Mirkin, biology. Like everyone else, I'm extremely grateful for the administration for (inaudible). And Part 2 is fantastic. We all appreciate the idea of kickbacks.

DEAN COOK: I don't know that word. We don't say bribe either.

PROFESSOR MIRKIN: Well, I came from the medical school, and that's how it was called there, the kickback, when (inaudible). Anyhow, the bottom line is that's great, because (inaudible). It gives a largely unrestricted money which you can use for whatever, research purposes, if you want to use them.

The Part 1, one comment I have that we do need to do it, as Bob pointed out, but we need to proceed with care, particularly when it comes to junior faculty. And the reason for that, in my experience is that one of the agencies in biology that junior faculty can target is American Cancer Society. They only allow grants for junior investigator, but they kept them at twenty-five percent or so. I don't remember, around twenty-five percent.

And we really want junior faculty to get any grant at this stage of their career, and we all want them to kind of try to (inaudible) agency, put the records into their career. But for this kind of a smaller grant, we need to proceed with care when it comes to the grants for which junior faculty is considered eligible.

DEAN COOK: I think it's an important consideration. And the other thing is we don't want people to pursue equipment grants that often have zero percent, and there's just nothing you can do about it. So part of this is just being rational, and I think that's a consideration that we want to take into account, absolutely.

PROFESSOR BROWN: Drusilla Brown, economics. I thought I may have understood you said, because I noticed that when you were wearing the university hat, you were standing in front of your --

DEAN COOK: Yeah. It's important to obscure it while you're explaining. (Inaudible) the
dean. It was the first professional development class that I took. You know, how can you explain while not really doing so?

PROFESSOR BROWN: So I thought that you said something, and may have misunderstood, that for federal grants, the ICR is fifty-five, and for other grants, it's thirty-seven. And then I don't know what the answer to that question is, but everything you're suggesting in this presentation seems to be running counter to the explanation we were receiving five years-ish ago about why it is that ICR was calculated the way it was. And the federal government was essentially requiring us to charge the same -- or the ICR calculation for the federal government was based on the ICR that we were charging non-federal grants, and as a consequence, the ICR on non-federal grants had to be as high as on federal grants.

MS. DEJEAN: So the three different rates that Bob showed on that slide -- the fifty-five, the thirty-seven, and the twenty-six -- all three are federal rates used on federal grants that were negotiated with DHHS, and so those apply to any sort of federal grant that we want to put out. And it's a rate that we use for any sponsor that doesn't have a restriction on the rates that we use. The federal rule is that your best price should always go to the federal government. And so if you're working with a corporation, and you're consistently giving corporations better pricing than you're giving the federal government, the federal government considers that an unfair practice and goes back and looks at the indirect cost rate that we're negotiating. Because what we're saying is technically, we can accept less compensation for our expenses than we've been charging the government. And so IBM or Legos, here is the better rate.

We don't use this same practice with foundations, because foundations always publish what their indirect cost rates are. And their indirect cost rates usually don't cover operational costs, which is what facilities and administration falls under. And so what we're trying to do is think about how we're expressing our real costs to our sponsors and addressing those costs as what is really relevant to the project that we're doing.

If we're doing work in a certain area, and we're only allowed ten percent indirect, but we know that we have to issue checks to study participants, or we have to book rooms for undergraduates in the summer, and there are all these administrative costs that the grant is not allowing us to put into an indirect cost rate, is there a way for us to think about that cost as a direct cost line item.

And then the other thing I want to say is the category of other sponsored programs has been a big question mark, and that's the thirty-seven percent rate. I think everybody understands the fifty-six or the fifty-five percent rate. That's the research program rate. Anything that you're doing that is considered research carries that full rate. And then if you're doing something that's off campus -- and that doesn't mean a home office, but that means like a field office in another state or another country -- that qualifies as an off-campus project, and we would only charge the twenty-six percent.
So the question is what is that thirty-seven percent rate? And my office on behalf of the faculty has worked really hard to try and argue that some of the projects that are being accomplished by arts and sciences may fall into that category. If you look at the institutional definition, it's really very health-oriented in terms of public health programs, direct education related to health. And so we really try to on a case-by-case basis make the case on behalf of faculty.

For example, the art gallery had a grant that was related to exhibits, and even though there was research involved in terms of digital images and creating a virtual art gallery, we were able to argue that as an other-sponsored program and not as research. But we have to do that on a case-by-case basis, because there isn't a standard institutional definition for that. I hope I've answered your question.

PROFESSOR BEDELL: Hi, Gary Bedell, occupational therapy. Jackie, that was really helpful, and that's what I was waiting to hear, is the case-by-case basis and looking at other options, particularly for junior faculty, but also for senior faculty who need to get funded for research as well. And I have found your office and you to be very helpful in terms of that conditional reasoning in terms of -- even you talked about how much is really the grant, the administrative and facility cost for the (inaudible) P.I. I know some of the events that we have in our department. There aren't a lot of administrative courses, but there may be as well. So it's great that you're talking about that case-by-case, so thanks for doing that.

DEAN COOK: All right, we'll report back to you in September.

DEAN GLASER: I just want to make one final comment, which is that the new proposal on the kickback -- reinvestment fund is partly motivated by a desire to keep grants in the school. We really want to have a collaborative and cooperative relationship with engineering. It's a very important thing to us.

But there is more than one, two, or even three grants with arts and sciences leaders that have been processed through the engineering school, and as the person responsible ultimately for the fiscal health of the school, we're going to try to do better in keeping those dollars in our school. Which is not to say that we're not going to have a collaborative and cooperative relationship with our colleagues in engineering.

I'd like to finish our meeting, since is our last opportunity to do this during this school year, with anything that anybody would like to raise. This is a good opportunity to do so.

OPEN DISCUSSION

PROFESSOR GARDEN: If I could just make one final comment about the janitor issue. So DTZ, the company that we have a contract with, previously we discovered that the staff member who cleaned our office was being rotated down off a full-time status, and this seemed to be kind of a consistent practice throughout the university.
And the reason it seemed they were doing this is because they had an agreement with the university that seventy percent of the employees would be full-time, and therefore eligible for benefits, and it seemed that they were doing this to avoid having to pay benefits to the full seventy percent of people whom they had, on paper, agreed to pay benefits to.

And I understand that this came to the attention of the administration, and it was something they were looking into. But at least when it came to the ones who cleaned our office, this was never addressed. It was a practice that never seemed to change. And so I understand that in the assessment of the cleaning needs of the university that this number of positions aren't needed, but I do hope that as you go forward with DTZ that you'll look into this aspect of their practices.

DEAN GLASER: I had not heard that particular point before. I do believe that there is some better information that's out there. Right now, the number of positions is not actually thirty-six. It is twenty, and I'm not quite sure how we got from thirty-six to twenty, but I think it has something to do with part-time versus full-time employees. And those people are distributed across Medford, Grafton, and Boston, so those cuts are not entirely happening on the Medford campus. The majority of them are on the Medford campus, but there are some in the other two campuses as well. That sort of exhausts my knowledge about the specifics of the janitors and how they're distributed and employed.

UNKNOWN SPEAKER: If you want to talk more about the janitors --

PROFESSOR ORIANS: No. I actually was going to ask Jim, since this is his first summer as non-interim dean, what your big plans are?

DEAN GLASER: Well, first of all, I'm very happy to have a summer to recuperate, because it's been an exciting and challenging year, and I feel like it's been a really good year, in spite of the fact that there have been a lot of challenges associated with it. But there does feel to me to be sort of a good working cooperative spirit between the administration and the faculty. And I just want to take this opportunity to say that I'm surrounded by some fantastic leaders.

I think the work that Nancy just did with our colleagues to create the film and media studies major is a really good example of partnership between administration and the fact that Nancy is such a talented, fantastic leader and partner. Bábara has finished her first year. But I feel like I have such a fantastic partner. I did something really right in bringing Bábara into the dean's office. And those of you who are working with Bábara closely I think have given me that information.

Scott, we've loved having you here this year. It's not a lot of clarity of what's going to happen in the future in terms of Scott's role in arts and sciences, but I think many people are feeling very supported and that we have somebody that puts academics first in this role, and that really is important. And you can see Bob has a big agenda, and he's the right person to lead that agenda.

So I just want to say that I am feeling really that I've got a team of people together who are
responsible for the operation of the school, and it couldn't be a better team. It's just really great.

Actually, there's what we call a Steering Committee, and it is much more than just the five of us. The five of us meet on a regular basis, like twice a week, and Nancy and Bárbara have gotten us to have our agenda very systemized, and we plow our way through all the issues that come up and try to be consistent across departments and try to formulate fair policies that reflect the values of the school and the university.

But there is a Steering Committee more broadly, and we meet once a week, which includes Lee Coffin, which includes Laura Wood, which includes Heidi Brown, which includes Jillian, and Bill Gehling and John Barker. And that group also, I'm really surrounded by so much talent. So I just wanted to say that and have that spread across the minutes of the arts and sciences.

As far as summer projects go, the strategic plan in arts and sciences has identified I think some of the major, major things that we're going to be going after. All of those things have lots of small steps to improve graduate studies, to improve our facilities, to make sure that we remain an accessible institution. We have curricula agenda items, one of which was accomplished today, one of which was accomplished last time with the education major.

As you know, Colin, the food studies in nutrition is another one that we have coming down the pike. And at the end of this process, I'm hoping we'll be able to say we've sort of -- I don't think a transformation of the curriculum has occurred, but there have been big changes and nice additions to the curriculum. And that's something that I'll highlight in the year-end report.

We hope to continue to make progress on the faculty workload project that we're engaged in. That will be something that we spend our summer, and we've had very little time to do it, just getting through every day. It makes those bigger kinds of projects more difficult.

We will be negotiating a contract with the full-time faculty union, which starts next month, and we'll meet periodically over the summer, so that will be a big project over the summer as well.

And of course, we'll do our regular things, like year-end reports and position authorizations and those things that will happen over the summer, plus preparing for another cycle next year.

I'm going to give you an extra 15 minutes of your lives, and thank you all.

MEETING ADJOURNED

Respectfully Submitted,

Jillian Dubman
Secretary of the Faculty for Arts, Sciences & Engineering
A&S Faculty Meeting, Wednesday, May 6, 2015

Schedule and Location

Wednesday, May 6, 2015 12:00 PM
Coolidge Room, Ballou Hall
Light lunch, coffee, and water served at 11:30 AM

Agenda

Announcements

Degrees and Honors

Liberal Arts and Jackson College
   Jim Glaser, Dean of the School of Arts and Sciences

Graduate School of Arts and Sciences
   Robert Cook, Dean of the Graduate School of Arts and Sciences

College of Special Studies
   Nancy Bauer, Dean of Academic Affairs and interim Dean of the College of Special Studies

New Business

LA&J Curricula Committee Proposals
   David Proctor, Chair, LA&J Curricula Committee

Information about Indirect Cost Recovery (ICR)
   Bob Cook, Dean of the Graduate School of Arts and Sciences, and
   Jackie Dejean, Director of Arts and Sciences Research Affairs

Open Discussion

For Reference

Attachments*
   - Agenda
   - LA&J Curricula Committee Agenda

*Please print all attachments and bring them with you to the meeting; a limited number of hard copies will be available at the meeting

Listings of future faculty meetings as well as the agenda and attachments for this meeting are online at http://ase.tufts.edu/faculty/meetings/.

May 6, 2015
LAJ Curricula Committee Meeting Agenda
May 6, 2015

*Items 1-9 require committee and LAJ faculty approval; Items 10-21 require committee approval only.*

**Part I**

Item 1. NEW PROGRAM – Film and Media Studies
Item 2. NEW MAJOR & MINOR—Film and Media Studies
Item 3. CHANGE PROGRAM—CMS Minor
Item 4. NEW COURSE—Film and Media Studies—FMS 0022
Item 5. NEW COURSE—Film and Media Studies—FMS 0040
Item 6. NEW COURSE—Film and Media Studies—FMS 0029
Item 7. NEW COURSE—Film and Media Studies—FMS 0191
Item 8. NEW COURSE—Film and Media Studies—FMS 0020
Item 9. NEW COURSE—Film and Media Studies—FMS 0021

**Part II**

Item 10. COURSE CHANGE TITLE AND DESCRIPTION—GRALL—ILVS 0122
Item 11. COURSE CHANGE DESCRIPTION—GRALL—JS 0126
Item 12. COURSE CHANGE DESCRIPTION—GRALL—JS 0132
Item 13. COURSE CHANGE TITLE AND DESCRIPTION—GRALL—JS 0136
Item 14. COURSE CHANGE DESCRIPTION—GRALL—JS 0142
Item 15. COURSE CHANGE DESCRIPTION—Political Science—PS 0103
Item 16. CHANGE PROGRAM—GRALL—Russian and Eastern European Studies
Item 17. CHANGE PROGRAM—Romance Languages—Major in French
Item 18. CHANGE PROGRAM—Romance Languages—Major in Italian Studies
Item 19. CHANGE PROGRAM—Romance Languages—Minor in Italian
Item 20. CHANGE PROGRAM—History—Senior Honors Thesis
Item 21. CHANGE PROGRAM—History—History Major
Item 1. NEW PROGRAM—Film and Media Studies

From: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu
Program Co-directors: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu

Program Description for Bulletin: Mass media now saturate our lives, making media literacy an indispensable civic skill for the 21st century. Film and Media Studies is an interdisciplinary program that educates students about the artistic potential and social effects of film and other forms of mass communication. Theoretical and practical knowledge are equally essential for media literacy, and all students take critical studies and production courses. The program combines film with media studies due to their increasing convergence, and is international in its outlook, thereby furthering Tufts' commitment to globalism and diversity. The curriculum encompasses narrative, documentary, and avant-garde modes in live action and animated images as well as sound and text-based platforms. In keeping with Tufts' rich liberal arts tradition, an interdisciplinary approach is fostered by core courses in film and media analysis, history, theory, and production and supplemented by electives in a variety of departments. By learning about the theory and practice of filmmaking and other forms of mass communication on a global scale, students become more discerning and active users of media, able to understand and employ them as powerful art forms that can change society for the better.

The program offers a major and a minor, both of which prepare students well for graduate studies/professional programs, and for career opportunities in film, television, advertising, public relations, journalism and digital media.

Rationale: Film and media studies have been taught at Tufts for decades. The Experimental College has offered courses in film studies and film production since the 1960s, and under Sol Gittleman’s leadership, the German program purchased a number of 16mm cameras for use in its classes in the late 1960s. Film and media studies courses have since proliferated throughout the University. The “media cluster” began in the Experimental College in 1982. This evolved into the Communications and Media Studies program (CMS), launched in 1985. In 1996, CMS became an approved interdisciplinary minor, and graduated its first class of seniors with an organized minor in 1997. Since that time the program has grown rapidly, and today is one of the largest interdisciplinary programs at Tufts, graduating between 75 and 85 seniors a year.

At present there are more than 90 film and media courses offered at Tufts, in at least 24 different departments and programs. Faculty across Tufts recognize that film and media offer powerful lenses through which to view their disciplines, and that our students have grown up in media-saturated environments that have shaped the way they process information and express themselves. The major will contextualize and support the large number of disparate film and media studies courses already on offer at Tufts by undergirding them with core courses that impart to students a common language, set of analytical skills, and historical and theoretical knowledge-base.

Many other colleges and universities offer majors in film and media studies (full list available upon request). CMS fields innumerable requests for information about current program offerings and the possibility of a major in Film and Media Studies from prospective students and their parents, and we are consistently told by the Admissions Office that this is a major concern to students. Large numbers of our current students complete one of the three CMS minors (information on numbers and trends available upon request) and many more take our classes, participate in our internship program or attend our many on-campus events. In addition, Tufts
has a large number of highly engaged alumni who work in film, television, journalism, advertising and social media fields.

The combination of existing resources, current and prospective student interest, high demand for film and media studies courses and a competitive analysis of other college and university offerings suggest that the time has come for Tufts to add a major in Film and Media Studies.

**Resource Requirements and Curricular Adjustments:**

While we are proposing some new courses, several of them are currently taught through the Experimental College by full time faculty members (Julie Dobrow and Khary Jones). Several others will be new courses taught by incoming faculty member Malcolm Turvey, the Sol Gittleman Chair and Director of Film and Media Studies. There is no need to hire new faculty to teach the courses being proposed in this major.

The proposed major consists of 12 courses: three core classes, seven or eight electives and a one or two-course capstone. The three required courses are “Art of the Moving Image,” (FMS 20) an introductory gateway course that will teach students about the fundamental aesthetic features of moving images in several media (principally cinema and television); “History of Global Cinema,” (FMS 21) which will cover the history of film from its beginnings in the 1890s to the present day in the West and beyond; and “Media and Society” (Sociology 40) or “Media Literacy,” (FMS 22) courses that introduce students to media industries and media effects from a social science perspective. (We are making this last requirement an either/or course because Soc. 40 is in high demand, and starting in academic year 15-16 will not be offered every semester. But both courses fulfill the purpose of this requirement.) “Art of the Moving Image” and “History of Global Cinema” are new courses; “Media Literacy” has been taught a number of times through the Experimental College but is now being submitted to the Curricula Committee as a course to be taught through Film and Media Studies.

Each student is also required to take seven elective courses, of which one must be a theory course (to ensure that students have an understanding of some of the seminal theories in the respective disciplines and develop a common vocabulary for discussing work), one a non-U.S. film or media course (to reflect Tufts’ global philosophy and outlook), one a practice course (because a basic tenet of media literacy is that to understand film and media one must know something about how to make it) and one an advanced level film or media course or seminar (to ensure that students do not complete a major with an elective palette of only introductory courses).

Students will be able to cluster their remaining electives around film studies, film practice or media studies.

Students have choices with regard to a capstone project. If they submit a proposal for a senior honors thesis or project in the spring of the junior year and it is approved, they may take a one semester senior colloquium in which they begin work on the thesis or project in the fall of their senior years, followed by a second semester in which that work is completed during the spring. This is a model that provides supervision and support for an in-depth scholarly and/or creative project. Alternatively, in anticipation of the significant number of students we expect as majors, it will also be possible for students to take an additional elective followed by a capstone consisting of either an advanced course in which a 20-30 page paper is written, or a one semester independent study in which a significant paper or equivalent project is completed.

As an interdisciplinary major, FMS will mirror what CMS has done successfully for many years and require students to take courses in at least three departments.
New courses to be added
The following new courses would be added (syllabi available upon request):

- Art of the Moving Image (FMS 20) *
- Global History of Cinema (FMS 21) *
- Media Literacy (FMS 22) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Filmmaking 1 (FMS 30) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Filmmaking 2 (FMS 31) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Media Theory (FMS 40) *
- Senior Colloquium (FMS 29) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Senior Thesis/Project (FMS 199) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)

* designates new courses that have not previously been taught through the Experimental College

FMS designation
Because CMS has always existed under the aegis of the Experimental College we have never had a separate designation for our courses. With the absorption of CMS into the new FMS major and minor, we are requesting a separate FMS designation for our courses. This would include all of the new courses listed above. We would anticipate gradually giving an FMS designation to other courses currently run through the Experimental College and bringing them before the Curriculum Committee, as well as giving an FMS designation and cross-listing a number of courses currently offered in other departments.

Planning Process: Planning for the proposed major has been a collaborative process involving over twenty faculty from a range of departments and programs that has taken place for the past two years. Starting with a charge from Dean Joanne Berger-Sweeney, Dean Nancy Bauer first convened an all-volunteer group of all faculty who teach film and media courses. The Film and Media Studies (FMS) working group was tasked to:

1) think about the future of film and media studies at Tufts and
2) suggest an approach for hiring the Sol Gittleman Professor in this area

This larger group narrowed slightly into a working group of about 20 who met regularly over the course of several months to refine a vision for the program, examine current resources and discuss future directions.

In the late fall of 2013, we drafted a description for the Sol Gittleman Chair in Film and Media studies and commenced a search in the spring of 2014. A search committee narrowed an international field of 64 candidates to three, and brought these individuals to campus for interviews in late April/early May 2014. The same three individuals returned to campus in the fall of 2014 for additional interviews and meetings with students. The result of the search process was the hiring of Professor Malcolm Turvey.

Turvey, who will technically start at Tufts on July 1, 2015, has generously worked closely with the FMS working group since his appointment to craft and refine this proposal for the major.
Potential Overlap/Conflicts: Because we have worked collaboratively with faculty from GRALL, Drama and Dance and ILVS (the programs in which most film and media studies courses are located), we do not believe there will be any significant overlap. We have worked closely with faculty across A&S to design a major that builds upon strengths that already exist at Tufts, particularly the interdisciplinarity and global reach of the curriculum. Letters of support from key departments are available upon request.

Members of the FMS Faculty Working Group
Nancy Bauer, Philosophy
Amahl Bishara, Anthropology
Jennifer Burton, Drama & Dance
Alessandra Campana, Music
Downing Cless, Drama & Dance
Julie Dobrow, Communications & Media Studies
Lee Edelman, English
Charles Inouye, ILVS
Nina Gerassi-Navarro, Spanish
Vida Johnson, GRALL
Khary Jones, Drama & Dance
Elizabeth Lemons, Religion
Jeremy Melius, Art History
Susan Napier, GRALL
Heather Nathans, Drama & Dance
Monica White Ndounou, Drama & Dance
Peter Probst, Art History
Laurence Senelick, Drama & Dance
Stephen White, Philosophy
Howard Woolf, Experimental College

Dean Approval: Approved by Dean’s office.

Item 2. NEW MAJOR AND MINOR—Film and Media Studies
From: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu and Julie Dobrow, x74744, julie.dobrow@tufts.edu
Program Co-directors: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu and Julie Dobrow, x74744, julie.dobrow@tufts.edu

Bulletin Description:
Film and Media Studies
Professor Malcolm Turvey, Sol Gittleman Professor of Film and Media Studies, Art and Art History, Director
Senior Lecturer Julie Dobrow, Child Study and Human Development, FMS, Director of Media Studies

Core Faculty
Professor Lee Edelman, English
Professor James Glaser, Dean of Arts and Sciences, Political Science
Professor Barbara Grossman, Drama and Dance
Mass media now saturate our lives, making media literacy an indispensable civic skill for the 21st century. Film and Media Studies is an interdisciplinary program that educates students about the artistic potential and social effects of film and other forms of mass communication.
Theoretical and practical knowledge are equally essential for media literacy, and all students take critical studies and production courses. The program combines film with media studies due to their increasing convergence, and is international in its outlook, thereby furthering Tufts' commitment to globalism and diversity. The curriculum encompasses narrative, documentary, and avant-garde modes in live action and animated images as well as sound and text-based platforms. In keeping with Tufts' rich liberal arts tradition, an interdisciplinary approach is fostered by core courses in film and media analysis, history, theory, and production and supplemented by electives in a variety of departments. By learning about the theory and practice of filmmaking and other forms of mass communication on a global scale, students become more discerning and active users of media, able to understand and employ them as powerful art forms that can change society for the better.

The program offers a major and a minor, both of which prepare students well for graduate studies/professional programs, and for career opportunities in film, television, advertising, public relations, journalism and digital media.

**FMS Major Requirements**
The Film and Media Studies major requires the completion of twelve courses: three mandatory core courses, seven or eight elective courses and either a two or one course capstone. Students may concentrate their electives in film studies, film production, or media studies. Students must take courses from at least three different departments or programs in addition to FMS designated courses.

**Core Requirements (three courses)**
The Core Requirements consist of three courses that impart essential analytical skills, historical background and theoretical underpinnings to all FMS majors. The core courses provide a coherent knowledge base and consistent language for further study of film and media, thereby helping to form a community among FMS students.

The three core courses are:

- FMS 20 Art of the Moving Image
- FMS 21 Global History of Cinema
- FMS 22 Media Literacy OR SOC 40 Media and Society

**Elective Courses (seven or eight courses)**
Students must take either seven or eight courses (depending on whether they take a two or one-course capstone) from the list of approved FMS electives that will be published each semester. Of these, one must be a theory course, one a film or media practice course, one a non-U.S. film or media course, and one an upper level course or seminar. Students may concentrate their electives in film studies, film production or media studies.

**Capstone Requirement**
Two-course option:
Students may do a Senior Honors Thesis or Senior Project (only students who have been on the Dean’s List at least twice and have a GPA of at least 3.4 are eligible to do a Senior Honor
Thesis). Students wishing to pursue a Senior Honors Thesis or Senior Project must first submit a proposal in their junior year. If the proposal is approved, students take the FMS Senior Colloquium course in the fall of their senior year (FMS 29) and the Senior Honors Thesis/Senior Project (FMS 199) in the spring.

One-course option:
Students who do not wish, or are not qualified, to do a Senior Honors Thesis or Senior Project may take an eighth elective and a one semester directed study (FMS 191) or extended paper in an advanced level course or seminar as their capstone.

FILM AND MEDIA STUDIES INTERNESHIP PROGRAM
The internship program grants academic credit for internships in film, media and communications (FMS 99). Students can arrange to work at newspapers, magazines, film companies, advertising and public relations firms, television stations, radio stations, and publishing houses. Interns are required to work a minimum of 150 hours (approximately 12 to 15 hours each week), complete written requirements, and meet regularly with the faculty advisor. Consult the CMS website for eligibility and course requirements: http://ase.tufts.edu/cms

FMS Minor Requirements
Students pursuing a minor in Film and Media Studies must take the following courses:
- The core class, Art of the Moving Image (FMS 20)
- One introductory level Media/Film Practice Course from the following list:
  - COMP 23: Game Development
  - DR 22: Art of Multimedia
  - DR 77: Screenwriting
  - DR 193: Directing for Film
  - ENG 007: Journalism
  - ENG 011: Intermediate Journalism
  - FMS 30: Filmmaking 1
  - EXP 51: Introduction to Narrative and Documentary Practice
  - EXP 53/PHL 292: Experimental Film
  - EXP 55: Multi-platform Journalism
  - EXP 58: Social Marketing
  - MUS 64: Computer Tools for Musicians
- Four elective courses from the extended list of Film and Media Studies electives, published each semester

Students must take courses from at least three different departments or programs.

A capstone project is not required for the FMS minor, but students wishing to pursue one must have a GPA of at least 3.4 and obtain approval of the program director.

Rationale: Film and media studies have been taught at Tufts for decades. The Experimental College has offered courses in film studies and film production since the 1960s, and under Sol Gittleman’s leadership, the German department purchased a number of 16mm cameras for use in its classes in the late 1960s. Film and media studies courses have since proliferated throughout the University. The “media cluster” began in the Experimental College in 1982. This evolved
into the Communications and Media Studies program (CMS), launched in 1985. In 1996 CMS became an approved interdisciplinary minor, and graduated its first class of seniors with an organized minor in 1997. Since that time the program has grown rapidly, and today is one of the largest interdisciplinary programs at Tufts, graduating between 75 and 85 seniors a year.

At present there are more than 90 film and media courses offered at Tufts, in at least 24 different departments and programs. Faculty across Tufts recognize that film and media offer powerful lenses through which to view their disciplines, and that our students have grown up in media-saturated environments that have shaped the way they process information and express themselves. Many other colleges and universities offer majors in film and media studies (full list available upon request.)

CMS fields innumerable requests for information about current program offerings and the possibility of a major in Film and Media Studies from prospective students and their parents, and we are consistently told by the Admissions Office that this is a major concern to students. Large numbers of our current students complete one of the three CMS minors (information on numbers and trends available upon request) and many more take our classes, participate in our internship program or attend our many on-campus events. In addition, Tufts has a large number of highly engaged alumni who work in film, television, journalism, advertising and social media fields.

The combination of existing resources, current and prospective student interest, high demand for film and media studies courses and a competitive analysis suggest that the time has come for Tufts to add a major in Film and Media Studies.

**Resource Requirements:** While we are proposing some new courses, several of them are currently taught through the Experimental College by full time faculty members (Julie Dobrow and Khary Jones). Several others will be new courses taught by incoming faculty member Malcolm Turvey, the Sol Gittleman Chair and Director of Film and Media Studies. There is no need to hire new faculty to teach the courses being proposed in this major.

**Curricular Adjustments:** The proposed major consists of 12 courses. There are three required courses: "Art of the Moving Image,” (FMS 20) an introductory gateway course that will teach students about the fundamental aesthetic features of moving images in several media (principally cinema and television); “History of Global Cinema,” (FMS 21) which will cover the history of film from its beginnings in the 1890s to the present day in the West and beyond; and “Media and Society” (Sociology 40) or “Media Literacy,” (FMS 22) courses that introduce students to media industries and media effects from a social science perspective. (We are making this last requirement an either/or course because Soc. 40 is in high demand, and starting in academic year 15-16 will not be offered every semester. But both courses fulfill the purpose of this requirement.)

Each student is also required to take seven elective courses, of which one must be a theory course (to ensure that students have an understanding of some of the seminal theories in the respective disciplines and develop a common vocabulary for discussing work), one a non-U.S. film or media course (to reflect Tufts’ global philosophy and outlook), one a practice course (because a basic tenet of media literacy is that to understand film and media one must know something about how to make it) and one an advanced level film or media course or seminar (to ensure that students do not complete a major with an elective palette of only introductory courses).

Students will be able to cluster their remaining electives film studies, film production or media studies.
Students have choices with regard to a capstone project. If they submit a proposal for a senior honors thesis or project in the spring of the junior year and it is approved, they may take a one semester senior colloquium in which they begin work on the thesis or project in the fall of their senior years, followed by a second semester in which that work is completed during the spring. This is a model that provides supervision and support for an in-depth scholarly and/or creative project. Alternatively, in anticipation of the significant number of students we expect as majors, it will also be possible for students to take an additional elective followed by a capstone consisting of either an advanced course in which a 20-30 page paper is written, or a one semester independent study in which a significant paper or equivalent project is completed.

As an interdisciplinary major, FMS will mirror what CMS has done successfully for many years and require students to take courses in at least three departments.

Curricular adjustments to the existing CMS minor:

Structure of the minor
The CMS minor, which allows students to take either a minor in Film Studies (FS) or a minor in Media Studies (MCMS), will become a minor in Film and Media Studies, and will be adjusted as follows:

- Instead of taking Soc. 40 (Media and Society) for MCMS minors or ILVS/DR 50 (Introduction to Film Studies) for FS minors as a core course, all students would be required to take the new Art of the Moving Image (FMS 20) course
- All students would also be required to take a film or media practice course
- Students would no longer be required to do a capstone course [but could petition to]

New courses to be added
The following new courses would be added:

- Art of the Moving Image (FMS 20)
- Global History of Cinema (FMS 21)
- Media Literacy (FMS 22) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Filmmaking 1 (FMS 30) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Filmmaking 2 (FMS 31) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Media Theory (FMS 40)
- Senior Colloquium (FMS 29) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Senior Thesis/Project (FMS 199) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)

FMS designation
Because CMS has always existed under the aegis of the Experimental College we have never had a separate designation for our courses. With the absorption of CMS into the new FMS major and minor, we are requesting a separate FMS designation for our courses. This would include all of the new courses listed above. We would anticipate gradually giving an FMS designation to other courses currently run through the Experimental College and bringing them before the Curriculum Committee, as well as new courses to be added in subsequent years at such time as we are able to add them.

Planning Process: Planning for the proposed major has been a collaborative process involving over twenty faculty from a range of departments and programs that has taken place over the past
two years. Starting with a charge from Dean Joanne Berger-Sweeney, Dean Nancy Bauer first convened a group of all faculty who teach film and media courses. The Film and Media Studies (FMS) working group was tasked to:

3) think about the future of film and media studies at Tufts and
4) suggest an approach for hiring the Sol Gittleman Professor in this area

This larger group narrowed slightly into a working group of about 16 who met regularly over the course of several months to refine a vision for the program, examine current resources and discuss future directions.

In the late fall of 2013, we drafted a description for the Sol Gittleman Chair in Film and Media studies and commenced a search in the spring of 2014. A search committee narrowed an international field of 64 candidates to three, and brought these individuals to campus for interviews in late April/early May 2014. The same three individuals returned to campus in the fall of 2014 for additional interviews and meetings with students. The result of the search process was the hiring of Professor Malcolm Turvey.

Turvey, who will technically start at Tufts on July 1, 2015, has generously worked closely with the FMS working group since his appointment to craft and refine this proposal for the major.

Potential Overlap/Conflicts: Because we have worked collaboratively with faculty from GRALL, Drama and Dance and ILVS (the programs in which most film and media studies courses are located), we do not believe there will be any significant overlap. We have worked closely with faculty across A&S to design a major that builds upon strengths that already exist at Tufts, particularly the interdisciplinarity and global reach of the curriculum. Letters of support from key departments are available upon request.

Item 3. CHANGE PROGRAM—CMS Minor
From: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu and Julie Dobrow, x74744, julie.dobrow@tufts.edu
Program Co-directors: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu and Julie Dobrow, x74744, julie.dobrow@tufts.edu

The CMS minor will continue through the class of 2018 but will be replaced with the FMS minor effective with the class of 2019. For requirements of the new FMS minor see Item 2. The current CMS minor will remain in effect through spring of 2018.

Item 4. NEW COURSE—Film and Media Studies—FMS 0022
From: Julie Dobrow, x74744, julie.dobrow@tufts.edu
Program Co-director: Julie Dobrow, x74744, julie.dobrow@tufts.edu

FMS 0022 Media Literacy

Bulletin Description: Exploration of the theorists working in the field of New Media Literacy and examination of how the systems and institutions of mass media shape images; analysis and critique of the literature on media effects. Focus on utilizing media production as an application of course concepts. Assessment of core debates surrounding the value of bringing new media technologies and participatory culture practices into formal systems of education and discussion of why American public education has been so reluctant to embrace them.

Next Anticipated Offering: Once a year, in the alternate semester to when Sociology 40 (Media and Society) is being taught
Rationale: This course will teach students about the systems and institutions of the media systems they use, about effects of media on society and culture and about how to be more media literate, themselves – a key 21st century civic skill. It offers students a social science-based perspective on media images, production and effects. As it will be given in alternate semesters to Sociology 40, Media and Society, a course whose content in some ways overlaps, there will be no effect on enrollment. This course has been offered a number of times before through the Experimental College.

Resource Requirements and Curricular Adjustments: The course will be taught by Julie Dobrow, current CMS Director and a full-time Senior Lecturer in Child Study and Human Development. This course fulfills one of the three core course requirements for the Film and Media Studies Major.

Potential Overlap/Conflicts: As mentioned above, the course does have some content also taught in Sociology 40 but will not be given in the same semester. We are offering Media Literacy as an alternative to Soc. 40 so that a core course for the FMS major will be available to students each semester. We know the demand already exists. Soc. 40 has regularly filled up with a waitlist when it has been given both semesters; now that the Sociology Department will not be offering it each semester and since we have made a social science course with a focus on media effects a requirement for the new major in which we anticipate high demand, we believe that Media Literacy should be offered when Soc. 40 is not to fill the need.

ARB Review: Social Sciences Distribution

Item 5. NEW COURSE—Film and Media Studies—FMS 0040
From: Julie Dobrow, x74744, julie.dobrow@tufts.edu
Program Co-director: Julie Dobrow, x74744, julie.dobrow@tufts.edu
FMS 0040 Beyond McLuhan: Media Theory for the 21st Century
Bulletin Description: Examination of traditional mass media theories and exploration of the extent to which they apply to newer digital and social communication platforms and research. Consideration of social reality theories including agenda setting and para-social interaction, functional theories including theories about media violence, cultivation and the diffusion of innovation, and theories about mass media and mass culture. Use of theory to understand research and as well as media practice.

Rationale: For the Film and Media Studies major we feel that a grounding in either film or media theory is necessary, introducing students to seminal theories and giving them a common language. A film theory course already exists (ILVS 91), but we have had no course in media theory. Given that there have been three times as many students pursuing a minor in Mass Communications and Media Studies as in film studies, we believe that a media course would be necessary.

Resource Requirements and Curricular Adjustments: The course will be taught by current CMS Director Julie Dobrow who also has a full-time Senior Lecturer appointment in Child Study and Human Development. It fulfills a required theory elective for the major.

Potential Overlap/Conflicts: None
ARB Review: Social Sciences Distribution

Item 6. NEW COURSE—Film and Media Studies—FMS 0029
From: Julie Dobrow, x74744, julie.dobrow@tufts.edu
Program Co-director: Julie Dobrow, x74744, julie.dobrow@tufts.edu
FMS 29  Film and Media Studies Senior Colloquium

**Bulletin Description:** Preparation for senior honors theses or projects in film or media for the interdisciplinary majors in Film and Media Studies. Emphasis on defining the topic, articulating research questions or a creative focus, developing the significance of the project, planning and writing a literature review or context section, working out a methodology or diary for executing the project, establishing a reasonable timetable.

**Rationale:** The FMS Senior Colloquium will prepare students undertaking a senior honors thesis or senior project. We do not have a methods course for the major; this course fulfills that need. It has no impact on any other programs of study. The course has been offered for many years under an Experimental College number.

**Resource Requirements and Curricular Adjustments:** The course will be taught by current CMS Director Julie Dobrow who also has a full-time Senior Lecturer appointment in Child Study and Human Development. For those students doing a two semester senior project it will be required; for those doing a two semester senior honors thesis it will be strongly recommended

**Potential Overlap/Conflicts:** None

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**Item 7. NEW COURSE—Film and Media Studies—FMS 0191**

*From: Julie Dobrow, x74744, julie.dobrow@tufts.edu*

*Program Co-director: Julie Dobrow, x74744, julie.dobrow@tufts.edu*

**FMS 0191  Film and Media Studies Honors Thesis/Senior Project**

**Bulletin Description:** The FMS Senior Honors Thesis/Senior Project is a two semester undertaking. To be eligible, students must write a proposal in their junior year, have at least a 3.4 GPA and have been on the Dean’s List at least twice.

**Rationale:** This is the capstone project for the interdisciplinary major. It has no impact on other programs, and has not been offered before in this form (the CMS Senior Project has existed for many years under an Experimental College number but we have never had a senior honors thesis).

**Resource Requirements and Curricular Adjustments:** Various existing program and related faculty. This is the capstone project for the major.

**Potential Overlap/Conflicts:** None

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**Item 8. NEW COURSE—Film and Media Studies—FMS 0020**

*From: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu*

*Program Co-director: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu*

**FMS 0020  Art of the Moving Image**

**Bulletin Description:** Exploration of cinema's basic aesthetic characteristics: its stylistic features, such as editing, cinematography, and sound, as well as its major narrative and non-narrative forms. Screenings include a variety of films from the US and abroad that exemplify cinema's myriad forms and styles: mainstream and avant-garde, fiction and non-fiction, narrative and non-narrative, black-and-white and color, silent and sound. Discussion of the extent to which cinema's aesthetic features are shared by television and interactive media such as video games, as well as what is artistically distinctive about these newer moving image media.

**Rationale:** This course will acquaint students with the basic aesthetic characteristics of the moving image, and the principal ways they can and have been used by practitioners. Students will learn to identify and analyze the narrative and non-narrative structures that recur in moving-image works, as well as their distinctive stylistic features, such as editing and camera movement.
Students will also become attuned to the aesthetic differences between moving image mediums such as cinema and TV, and conversant with the concepts of genre and authorship. Literacy in an art form requires the ability to perceive and analyze its principal aesthetic characteristics, which is why this is a mandatory core course for Film and Media Studies majors. This course has not been offered before, and it will not impact other programs.

**Resource Requirements and Curricular Adjustments:** The course will be taught by Malcolm Turvey, incoming Gittleman Chair and Director of Film and Media Studies. This course fulfills one of the three core course requirements for the Film and Media Studies Major.

**Potential Overlap/Conflicts:** None.

*ARB Review: Arts Distribution*

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**Item 9. NEW COURSE—Film and Media Studies—FMS 0021**

*From: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu*

*Program Co-director: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu*

**FMS 0021 Global History of Cinema**

**Bulletin Description:** History of cinema beginning with the emergence of the technologies for making and exhibiting films around 1894 and the major genres of early cinema (1895-1904); the development of "classical" narrative film in the US in the 1900s and 1910s; the creation of alternatives to classical cinematic storytelling in the 1920s in France, Germany, the Soviet Union and elsewhere; the rise of documentary and experimental film; and the coming of synchronized sound in the late 1920s. European responses to the increasing political turmoil in the lead-up to WWII in the 1930s; Japanese popular traditions of filmmaking, the impact of WWII on film history; the emergence of Italian Neo-Realism and "modernist" art cinema in the late 1940s and 1950s; the New Waves of the late 1950s; and political modernist, post-colonial, feminist and other radical forms of filmmaking that arose in response to the political crises of the 1960s. Survey of world cinema since the 1970s, focusing on the changes that have occurred in mainstream Hollywood filmmaking and the work of filmmakers in Hong Kong and other non-western countries.

**Rationale:** This course will acquaint students with the basic periods, movements, and trends in film history from the beginning of cinema in the 1890s to the present day. Students will learn how artistic, technological, social, political, economic and other historical forces profoundly shape films and their aesthetic features. They will become cognizant of fundamental styles in film history, such as German Expressionism and the New Wave, and will be taught how to analyze films as examples of these styles. Expertise in an art form requires a grasp of its history, which is why this is a mandatory core course for Film and Media Studies majors. This course has not been offered before, and it will not impact other programs.

**Resource Requirements and Curricular Adjustments:** The course will be taught by Malcolm Turvey, incoming Gittleman Chair and Director of Film and Media Studies. This course fulfills one of the three core course requirements for the Film and Media Studies Major.

**Potential Overlap/Conflicts:** None.

*ARB Review: Arts Distribution*

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**Part II**

**Item 10. COURSE CHANGE TITLE AND DESCRIPTION—GRALL—ILVS**
Current Title: ILVS 0122 South African Writers

Current Bulletin Description:  (Cross-listed as WL 122) Survey of modern South African writers, with emphasis on the effects of Apartheid and the anti-Apartheid struggle on the life of the imagination—including literary, film, and theatre evocations of South African life. Writers may include: Alan Paton, Lewis Nkosi, J. M. Coetzee, Agnes Sam, Zoë Wicomb, Athol Fugard, Njabulo Ndebele, Miriam Tlali, Breyten Breytenbach, Mongane Serote, Ruth First, Nadine Gordimer, and Bessie Head.

New Title: ILVS 0122 South African Writers and Films

New Bulletin Description:  Modern South African writers, with emphasis on the effects of Apartheid (racial segregation) and the anti-Apartheid struggle on the life of the imagination—including literary, film, and theatre evocations of South African life. Writers may include: Lewis Nkosi, J. M. Coetzee, Agnes Sam, Zoë Wicomb, Athol Fugard, Njabulo Ndebele, Miriam Tlali, Breyten Breytenbach, Mongane Serote, Ruth First, Nadine Gordimer, Alan Paton, Bessie Head, Zakes Mda, and Phaswane Mpe.  Cross-listed as WL 122.

Rationale:  The new description adds “and Films” into the title, to increase the appeal of the course.  The list of writers considered places more emphasis on people of color, and includes authors added to the course in more recent years.  The description also translates the Afrikaans-language word “Apartheid” (lit. “Apart-hood”), since, although the word is still in general use, we cannot be sure that every prospective student knows its meaning.

Item 11. COURSE CHANGE DESCRIPTION —GRALL—Judaic Studies

From:  Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
Program Director:  Joel Rosenberg, joel.rosenberg@tufts.edu, x72037

JS 0126 Roots of the Jewish Imagination

Current Bulletin Description:  (Cross-listed as Rel 126 and ILVS 133.) An introduction to Jewish myths, legends, mystical doctrines, and other subjects influential in the formation of Jewish imaginative literature. Topics include: the journey of the soul; the righteous sufferer; Jewish heresy; Jewish dream lore; the Messiah and the end of days; legends of the Golem; the dybbuk and exorcism; metamorphosis; hunger, food, fasting, and eating; the comic book and graphic novel; modern trauma and Jewish experience; Kabbalah, mysticism, and religious search; Ju-Bus (Jewish Buddhists); modern Israel and her neighbors in contemporary writing. All texts read in English.

New Bulletin Description:  Jewish myths, legends, mystical teachings, and other subjects that influenced the formation of Jewish imaginative literature. Topics include: the journey of the soul; the Book of Job and why bad things happen to good people; Jewish heresy; Jewish dream lore; the Messiah and the End of Days; legends of the Golem (android, or artificial man); the dybbuk (spirit possession) and exorcism; tales and parables of Kafka; metamorphosis; hunger, food, and eating; the comic book and graphic novel; the Holocaust and modern trauma; Kabbalah, mysticism, and religious search; Ju-Bus (Jewish Buddhists); Israelis and Palestinians; women’s experience in Jewish life. All texts read in English. Cross-listed as Rel 126, WL 126, and ILVS 133.

Rationale:  The new description expands the cross-list information and creates a permanent cross-list relationship with WL, and, in general, strives for a less technical and more accurate description of the course’s contents. Translation is provided for some possibly unfamiliar terms.
The Book of Job, the tales and parables of Kafka, the Holocaust, and women’s experience in Jewish life, have been added in as subjects (were part of course content all along). The phrase “modern Israel and her neighbors” has been replaced by the more familiar issue “Israelis and Palestinians.” The phrase “end of days” has been capitalized as “End of Days” to reflect its role as a theological concept and to distinguish it from the daily setting of the sun.

Item 12. COURSE CHANGE DESCRIPTION —GRALL—Judaic Studies
From: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
Program Director: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
JS 0132 The Book of Genesis and Its Interpreters
Current Bulletin Description: (Cross-listed as Religion 132 and ILVS 132) A detailed study of the biblical Book of Genesis, with special attention to the role the book played in postbiblical Jewish tradition. All texts read in English.
New Bulletin Description: A detailed study of the biblical Book of Genesis and related biblical texts, in their historical setting, with special attention to the role that Genesis played in postbiblical religious traditions and in art and literature from early modern times onward. All texts read in English. Cross-listed as Religion 132, ILVS 132, and WL 132.
Rationale: The new description expands the cross-list information and creates a permanent cross-list relationship with WL, and provides a more detailed and accurate description of course content, placing new emphasis on the cross-cultural heritage of Genesis, and its role in a post-traditional world.

Item 13. COURSE CHANGE TITLE AND DESCRIPTION —GRALL—Judaic Studies
From: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
Program Director: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
JS 0136 King David and the Israelite Monarchy
Current Bulletin Description: King David was ancient Israel's most pivotal leader, who transformed Israel from a loose confederation of tribes to a dynastic monarchy with a capital in Jerusalem, fashioning a people into a nation in a more complex sense. The story of his acquisition and use of power is told in the biblical books 1 and 2 Samuel and the first two chapters of 1 Kings, which present a critique of kingly power and an examination of both the [sic!] strengths and failings of Israel's first dynastic king. The course explores these and related biblical narratives, viewed in the light of modern historical and literary study, and cultural theory.
New Course Title: JS 0136 The Story of King David
New Bulletin Description: King David was ancient Israel's most pivotal leader, who transformed Israel from a loose confederation of tribes to a dynastic monarchy with a capital in Jerusalem, fashioning a people into a nation in a more complex sense. The story of his acquisition and use of power is told in the biblical books 1 and 2 Samuel and the first two chapters of 1 Kings, which present a critique of kingly power and an examination of both the strengths and failings of Israel's first dynastic king. The course explores these and related biblical narratives, viewed in the light of modern historical and literary study, and cultural theory. Cross-listed as Religion 137 and WL 136.
Rationale: The new title sounds less technical and more oriented to works of the imagination, and therefore might attract more students. The description adds cross-list information and
creates a permanent cross-list relationship with WL. The course content is otherwise the same (and thus should not make a difference to departments and programs that have approved the course in the past for cross-listing). Correction of the typo is an obvious need, but somehow the misprint has persisted.

**Item 14. COURSE CHANGE DESCRIPTION —GRALL—Judaic Studies**
*From: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037*
*Program Director: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037*

**JS 0142 Jewish Experience on Film**
**Current Bulletin Description:** Selected classic and contemporary films dealing with aspects of Jewish experience in America, Europe, and Israel, combined with reading on the cultural and philosophical problems illuminated by each film. One weekly session will be devoted to screenings, the other to discussion of the films and readings. In English. Cross-listed as REL 142, ILVS 92-10, and WL 92-01.

**New Bulletin Description:** Selected classic and contemporary films dealing with aspects of Jewish experience in America, Europe, and Israel, combined with reading on the cultural, historical, and philosophical problems illuminated by each film. One weekly session will be devoted to screenings, the other to discussion of the films and readings. In English. Cross-listed as REL 142, WL 142, and ILVS 103. 
**Rationale:** The description adds the phrase “and historical,” to reflect the more proper (and ambitious) emphasis of course content and reflects a permanent cross-list to be created for WL and existing cross-list relationship with ILVS.

**Item 15. COURSE CHANGE DESCRIPTION—Political Science**
*From: Deborah Schildkraut, 73492, deborah.schildkraut@tufts.edu*
*Department Chair: Malik Mufti, 72016, malik.mufti@tufts.edu*

**Current Number/Title:** PS-0103 Political Science Research Methods

**Current Bulletin Description:** Quantitative methods for investigating political issues and policy controversies. Focuses on collecting, analyzing, and presenting data. Emphasizes hands-on training that provides useful skills for academic and professional settings. Topics covered include: measurement, hypothesis development, survey design, experiments, content analysis, significance tests, correlation, and regression. No prior statistics background necessary. Coursework includes problem sets and a final team project. Recommendations: PS 11, 21, 45, 46, or 61. A methodologically focused course.

**New Bulletin Description:** The study of quantitative methods for investigating political issues and policy controversies. Focuses on collecting, analyzing, and presenting data. Emphasizes hands-on training that provides useful skills for academic and professional settings. Topics covered include: measurement, hypothesis development, survey design, experiments, content analysis, significance tests, correlation, and regression. No prior statistics background necessary. Prerequisites: PS 11, 21, 41, 42, or 61. A methodologically focused course.

**Next Anticipated Offering:** Spring 2016

**Rationale:** Three changes: 1. The team project is not a consistent feature of the class, so its mention is removed. 2. Our Dpt has changed the course numbers for the prerequisites. The new description lists the accurate course numbers. 3. Prerequisites were listed in SIS as recommendations, but they are prerequisites.
Item 16. CHANGE PROGRAM—GRALL—Russian and Eastern European Studies

From: Vida T. Johnson, 73407, vida.johnson@tufts.edu
Program Director: Vida T. Johnson, 73407, vida.johnson@tufts.edu

Current Bulletin Description: The Russian and East European Studies (REES) major offers the student training in the history, politics, literature, and arts of Russia with some study of Eastern Europe, as well as a grounding in oral and written Russian. The major is designed for students who intend to pursue careers in which familiarity with Russia and the East European area is an attractive or necessary asset, or for students planning to enter graduate school in law, business, international relations, or diplomacy with a specialization in Russian and East European affairs. The REES major also prepares students for graduate work in Russian and East European studies. The major requires ten courses as follows: a. Four core language courses: Russian 21, 22, 121, 122. For Russian 121 and 122 the student may substitute Russian 123, 125, 131, and 132 or any advanced course related to the area in which all readings are in Russian. Students coming back from a semester in Russia will be required to take one 100-level course conducted in Russian. (Students going abroad in spring of senior year must take a 100-level course in Russian before leaving.) b. Six courses with a primary focus in the Russian and East European area chosen from the following three categories: (1) history, (2) political science, and (3) literature and the arts. At least one course in each of the three categories and at least three courses from a single category must be taken. One of the courses must be a special topics course, a seminar or an advanced directed study. Students who place out of Russian 21, 22, 121 and/or 122 on the basis of the Russian language placement examination administered by the department still need to take ten courses to complete the major.

New Bulletin Description: The Russian and East European Studies (REES) major offers the student training and regional expertise in a variety of disciplines that shape Russia and Eastern Europe such as history, literature, politics, and culture, as well as a solid grounding in oral and written Russian. Broadly speaking, for the purposes of this major "Russia" encompasses the geographic area of the former Soviet Union including Central Asia. The major is designed for students interested in Russia and related areas who might pursue a career in this field, particularly with an orientation to graduate work in Russia/Eastern Europe, but also for students planning to enter law, business, international relations or diplomacy in which this degree would be an useful asset.

The major requires ten courses as follows:

a. Four core language courses: Russian 21, 22, 121, 122, or the equivalent. For Russian 121 and 122 the student may substitute Russian 123, 125, or any advanced course related to the area in which all readings are in Russian. Students coming back from a semester in Russia will be required to take one 100-level course conducted in Russian. (Students going abroad in spring of senior year must take a 100-level course in Russian before leaving.)

b. Six courses with a primary focus in the Russian and East European area chosen from the following two categories: (1) literature and culture; (2) history, politics and society. At least two courses must be taken at Tufts in each of the designated categories. One of the six courses must be an advanced special topics course, a seminar, an advanced directed study, or similarly oriented course approved by the program.

Students who place out of Russian 21, 22, 121 and/or 122 on the basis of the Russian language placement examination administered by the department still need to take ten courses to complete the major.

Rationale. We have decided to give students more flexibility within the Russian and East
European Studies major by creating two larger categories (1) literature & culture and (2) history, politics & society rather than having three categories: history, politics, and literature. Under the previous course requirements, it has been at times difficult for students to complete the major if faculty, for example, were on leave or otherwise unavailable. In addition, we are also reflecting in the revised cross-departmental major recent hiring in the Russian studies area across A&S. 

**Planning.** this revision was discussed by Russian studies faculty: Oxana Shevel (Pol.Sci), Rachel Applebaum (History, incoming Asst. Prof.), Gregory Carleton, Christopher Lemelin, Vida Johnson (Russian Program, Department of German, Russian, and Asian languages and literatures); all program faculty have agreed to be major advisors.

**Item 17. CHANGE PROGRAM—Romance Languages—Major in French**

*From: Andrew McClellan, 617-627-2626, andrew.mcclellan@tufts.edu*

*Department Chair: Andrew McClellan, 617-627-2626, andrew.mcclellan@tufts.edu*

**Bulletin Description:** The French major requires ten courses as follows: French 21 and 22, or equivalent; French 31 and 32, or equivalent; four 100-level courses in literature; one 100-level course to be selected from among the various course offerings in advanced language and culture, including French 121, 122, 124, 125, 130, 140, 150, or their equivalents or one additional 100-level course in French literature. (Students participating in programs abroad may count toward the satisfaction of this requirement a wide range of courses in language, literature, art history, geography, history, civilization, and other areas, taught in the language of the major.) One course taught in French, in a related field, or one additional 100-level course in French literature. No more than one credit in Independent Study may be counted toward the major. No more than two credits combining an Independent Study and an honors thesis may be counted toward the major. All courses taken for credit in the major must be completed with a grade of C- or better.

**New Bulletin Description:** The French major requires ten courses as follows:

French 22, or equivalent; French 31 and 32, or equivalent;

four 100-level courses in literature;

two 100-level courses to be selected from among the various course offerings in advanced language and culture, including French 121, 122, 124, 125, and all 100-level French courses unless specified otherwise, or their equivalents, or up to two additional 100-level courses in French literature;

one course taught in any language in a related field, or one additional 100-level course in French language and culture or literature. (Students participating in programs abroad may count toward the satisfaction of the latter two requirements a wide range of courses in language, literature, art history, geography, history, civilization, and other areas.)

No more than one credit in Independent Study may be counted toward the major. No more than two credits combining an Independent Study and an honors thesis may be counted toward the major. All courses taken for credit in the major must be completed with a grade of C- or better.

**Rationale.** Students have long been asking for the ability to do a more culture-focused French major. The proposed changes allow students to focus on culture and advanced language if they wish, including the ability to focus on Francophone culture outside France, while preserving the requirement for them to take a significant number of literature courses and preserving the ability for students to take a pure literature focus if they wish. It also reflects the number of our students who study abroad by allowing them to use more of their study abroad courses towards the major.

**Overlap.** This change complements Tufts' interdisciplinary focus by allowing students to count
courses taught in English in other departments for their related field course, which in recent years was required to be in French. Various courses relating to France and/or Francophone areas (of Africa, the Caribbean, etc) in History, Art History, English, etc could be used. However, there is no significant change in departmental course content, only a greater flexibility in students' ability to use existing courses towards the major.

Planning. The French full-time faculty have voted in favor of this change. They will continue to act as major advisers and to teach courses in the major. The department is fully behind this proposed revision.

Item 18. CHANGE PROGRAM—Romance Languages—Major in Italian Studies
From: Laura Laura Baffoni Licata, x72763, laura.baffoni-licata@tufts.edu
Department Chair: Andrew McClellan, x72626, andrew.mcclellan@tufts.edu

Current Bulletin Description:
Major in Italian Studies
The Italian Studies major requires ten courses distributed as follows among Categories A, B, and C: Category A: Six courses taught in Italian in the Department of Romance Languages: Italian 21 and 22, or equivalent; Italian 31 and 32, or equivalent; and two 100-level courses, such as Italian 121, 177, 191, or 192. Category B: Two courses taught in English in the Department of Romance Languages, such as Italian 51, 52, 55, or 75. Category C: Any two courses from one or more of the following groups: Category A, above; Category B, above; courses in Latin language or literature, with readings in the original, above the level of Latin 3; courses in Latin literature or culture, with readings in English translation; courses devoted exclusively to Italian culture (as attested by course description and syllabus), taught in departments other than Romance Languages. Courses taken in other departments must be approved by the Department of Romance Languages for credit in the major. No more than one credit in Independent Study may be counted toward the major. No more than two credits combining an Independent Study and an honors thesis may be counted toward the major. All courses taken for credit in the major must be completed with a grade of C- or better.

New Bulletin Description:
Major in Italian Studies
The Italian Studies major requires ten courses distributed as follows, among Sections I, II, III, IV, and V.

Section I: Two courses in Composition and Conversation, taught in Italian, in the Department of Romance Languages: Italian 21 and 22, or equivalent; Section II: Two survey courses of literature, taught in Italian: Italian 31, and 32, or equivalent; Section III: One 100-level course of advanced Italian language, taught in Italian: Italian 121; Section IV: Two literature or culture courses at the 100-level, taught in Italian; Section V: Three elective courses in Italian literature, culture, or related fields, taught in Italian or English (see Guidelines, attached to the Checklist for the Major, for acceptable courses).

Courses taught in departments other than Romance Languages must be devoted exclusively to Italian culture (as attested by course description and syllabus), and must be approved by the Department of Romance Languages for credit in the major. No more than one credit in Independent Study may be counted toward the major. No more than two credits combining an Independent Study and an honors thesis may be counted toward the major. All courses taken for credit in the major must be completed with a grade of C- or better.
Rationale: We envision that the recommended changes will contribute to achieve the following important goals towards a stronger major, while preserving the academic integrity of its core:

1. Strengthening the Language preparation for the majors by adding, in Section III, Italian 121—Advanced Italian Language—a course offered in the Department of Romance Language. Therefore, with this proposed change, three courses of language will be required: Italian 21, Italian 22 (Composition and Conversation) (Section I), and Italian 121.

2. Adding more depth and flexibility to the curriculum of the major by requiring two courses of Italian literature or culture at the 100-level taught in Italian (Section IV)

3. In order to make the major more attractive and flexible, and promote also a stronger interdisciplinary approach, to satisfy the requirements in Section V, the students may take any three courses of Italian literature, culture, and civilization from a variety of course offerings, such as:
   a) Courses of Italian Literature and Culture (Film) taught in English in the Department of Romance Languages;
   b) An additional course of Italian Literature (100-level) taught in Italian in the Dept. of Romance Languages;
   c) Selected approved courses taught in other departments on the Tufts campus (attached Guidelines for acceptable courses);
   d) Transferred courses, in Italian literature or culture, taught in English or Italian, approved for the Major in Italian Studies, from accredited Programs Abroad (or other academic institutions in the United States).

Item 19. CHANGE PROGRAM—Romance Languages—Minor in Italian

From: Cristina Pausini, x72536, cristina.pausini@tufts.edu
Department Chair: Andrew McClellan, x72626, andrew.mcclellan@tufts.edu

Current Bulletin Description:
Minor in Italian
The minor in Italian requires five courses as follows: Four courses in Italian language, literature, and/or culture above the intermediate level (Italian 3-4), one of which must be in literature. These courses must be taught in Italian. One course chosen from among the following: (a) a course, taught in English translation, on Italian literature or civilization (e.g., Italian 41, 42, 51, 52, 55, 75); (b) one of the Italian culture courses listed in this bulletin at the end of the College of Liberal Arts Information section; (c) one further course in Italian language, literature, and/or culture, taught in Italian on the Medford/ Somerville campus; (d) an upper-level course, completed in Italy, in one of a variety of disciplines. No more than one credit in Independent Study may be counted toward the minor. It is highly recommended that seniors returning from overseas programs enroll in an appropriate Italian course in the Department of Romance Languages during their final year of study. Interested students should consult the designated advisor for the minor.

New Bulletin Description:
Minor in Italian
The minor in Italian requires five courses as follows:
Four courses in Italian language, literature, and/or culture above the intermediate level (Italian 3-4), one of which must be in literature. These courses must be taught in Italian. One course chosen from among the following: a) one further course in Italian language, literature, and/or culture, taught in Italian on the Medford/Somerville campus; b) a course in Italian literature or civilization taught in English translation (e.g., Italian 51, 52, 55, 75); c) one of the Italian culture courses listed in the Guidelines for acceptable courses; d) an upper-level course, completed in Italy, in one of a variety of disciplines. No more than one credit in Independent Study may be counted toward the minor.

It is highly recommended that seniors returning from overseas programs enroll in an appropriate Italian course in the Department of Romance Languages during their final year of study.

Interested students should consult the designated advisor for the minor.

**Rationale:** Both checklists for the Minor in Italian (the one for Arts and Sciences students and the one for Engineering students), have been approved by the Romance Languages faculty for some small changes. Here is the list of the changes:

In both checklists, one sentence in the initial paragraph has been updated as follows:

OLD checklists “Copies of transcripts, including those for transfer courses, should be submitted together with the degree sheet if the latest versions are not already included in the student’s minor file”

NEW checklists “Copies of transcripts, including those for transfer courses, a copy of the major(s) checklist, and an advisement report from SIS should be submitted together with the degree sheet.”

Changes to the OLD Minor in Italian for Arts and Sciences students were made with regards to the order of items in Section II.

OLD checklist:

a) A course in Italian literature or civilization taught in English translation (e.g. IT41,42,51,52,55,75)

b) One of the Italian culture courses listed in the Bulletin at the end of the college of Liberal Arts Information section

c) One further course in Italian language, literature, and/or culture, taught in Italian on the Medford/Somerville campus

d) An upper-level course, completed in Italy, in one of a variety of disciplines

NEW checklist:

a) One further course in Italian language, literature, and/or culture, taught in Italian on the Medford/Somerville campus

b) A course in Italian literature or civilization taught in English translation (e.g. IT51,52,55,75)

c) One of the Italian culture courses listed in the Guidelines for acceptable courses

d) An upper-level course, completed in Italy, in one of a variety of disciplines

The courses IT41 and 42 have been removed from item b) as they were not offered in recent years, and the Guidelines mentioned in item c) are the same that have been approved for the new major checklist presented to you by Dr. Baffoni-Licata.

Changes to the OLD Minor in Italian for Engineering students were made to items in Section II and III.
OLD checklist:
II. An advanced course in Italian language, literature and/or culture, taught in English or Italian
III. A social science course concerning Italy (may include IT51, IT52, and IT55)
NEW checklist:
II. An advanced course in Italian language, literature and/or culture, taught in English or Italian (see Guidelines for acceptable courses)
III. A social science or humanities course concerning Italy taught in English or Italian (It may be taken outside the Department of Romance Languages)
In section II, the wording in parenthesis “see Guidelines for acceptable courses” has been added.
In section III the changes were made to reflect the same wording used in the current French and Spanish Minor checklists for students of Engineering.

Item 20. CHANGE PROGRAM—History—Senior Honors Thesis
From: Alisha Rankin, x74131, alisha.rankin@tufts.edu
Department Chair: Beatrice Manz, x72539, beatrice.manz@tufts.edu
Current Bulletin Description:
The Senior Honors Thesis in History
The Senior Honors Thesis program in History is intended for those students who have a record of high performance in upper-level history courses and who have developed an interest and some background in a well-focused research topic. Students interested in writing a Senior Honors Thesis should consult their advisors, the guidelines described under Thesis Honors Program in this bulletin and the History Department Web pages. For an Honors Thesis in History the thesis committee must have three members: two from History and one from an outside department.
New Bulletin Description:
The Senior Honors Thesis in History
The Senior Honors Thesis program in History is intended for those students who have a record of high performance in upper-level history courses and who have developed an interest and some background in a well-focused research topic. Students interested in writing a Senior Honors Thesis should consult their advisors, the guidelines described under Thesis Honors Program in this bulletin and the History Department Web pages. For an Honors Thesis in History the thesis committee must have three members: two from History and one from an outside department. All thesis writers must enroll in the thesis seminar, HIST 198, for the fall semester of their thesis year.
Rationale: Clarifying additional requirement of taking History 198 for all those writing a thesis.

Item 21. CHANGE PROGRAM—History—History Major
From: Alisha Rankin, x74131, alisha.rankin@tufts.edu
Department Chair: Beatrice Manz, x72539, beatrice.manz@tufts.edu
Current Bulletin Description:
The History major requires completion of a minimum of 10 courses, ordinarily to be taken within the department. History courses taken at Tufts’ programs abroad or transferred from other accredited institutions may be counted toward the minimum of ten courses. Courses taken outside of Tufts, however, do not count as graded courses. No more than four of the history major concentration requirements may be transferred from other institutions.
In consultation with their advisor (normally prior to taking such courses), majors may count up to two courses from outside the department in cases where it may be difficult or impossible to complete their concentration core (see below) within the department. Such courses may not count toward either of the seminar requirements. A minimum grade of C- is required in all courses counted towards the completion of the major. Of the ten courses, the following are required: (1) one Foundation Seminar (a high-demand course) to be completed during the sophomore year or as soon as possible after declaration of the major; (2) one course covering the pre- and early-modern period; (3) one course in U.S. history, one in European history, and one in any two of the following areas: global/transregional, Africa, Latin America, the Middle East or Central Asia, East Asia, and South Asia; (4) four or more courses to serve as a concentration core (this may be defined geographically or topically); and (5) one Research Seminar (a high demand course) to be taken within the History Department at Tufts.

In consultation with their advisor, majors should prepare for their research seminar by taking courses, either at Tufts or abroad, that build toward this capstone experience. Ordinarily a Research Seminar will form part of the concentration core. Those intending to write a Senior Honors Thesis (see below) should plan to take their research seminar in the second semester of their junior year or, at the latest, the first semester of their senior year.

New Bulletin Description:
The History major requires completion of a minimum of 10 courses, ordinarily to be taken within the department. History courses taken at Tufts’ programs abroad or transferred from other accredited institutions may be counted toward the minimum of ten courses. Courses taken outside of Tufts, however, do not count as graded courses. No more than four of the history major concentration requirements may be transferred from other institutions.

In consultation with their advisor (normally prior to taking such courses), majors may count up to two courses from outside the department in cases where it may be difficult or impossible to complete their concentration core (see below) within the department. Such courses may not count toward either of the seminar requirements. A minimum grade of C- is required in all courses counted towards the completion of the major. Of the ten courses, the following are required: (1) one Foundation Seminar (a high-demand course) to be completed during the sophomore year or as soon as possible after declaration of the major; (2) one course covering the pre- and early-modern period; (3) one course in U.S. history, one in European history, and one in any two of the following areas: global/transregional, Africa, Latin America, the Middle East or Central Asia, East Asia, and South Asia; (4) four or more courses to serve as a concentration core (this may be defined geographically or topically); and (5) one Research Seminar (a high demand course) to be taken within the History Department at Tufts.

In consultation with their advisor, majors should prepare for their research seminar by taking courses, either at Tufts or abroad, that build toward this capstone experience. Ordinarily a Research Seminar will form part of the concentration core. Those intending to write a Senior Honors Thesis (see below) should plan to take their research seminar in the second semester of their junior year or, at the latest, the first semester of their senior year. In exceptional cases, thesis writers may petition to be exempt from the Research Seminar requirement.

Rationale: Adding the sentence, “In exceptional cases, thesis writers may petition to be exempt from the Research Seminar requirement.” to the very end of the major description to provide some flexibility to exempt students from this requirement in exceptional cases.
Working Proposals: Indirect Cost Recovery & Return
Budget Outlook

Unrestricted Net Operating Income
($ Millions)

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Funded Projects - Budgeting

**PI Direct Costs**

Funding for the direct costs of conducting the research

**Institutional Indirect Costs**

Funding for institutional costs related to the conduct of the research
Examples of Facilities Costs

- Annual depreciation expense of buildings, capital improvements to land & buildings, and equipment
- Interest expense on debt associated with buildings, equipment & capital improvements
- Utilities, security, janitors, property insurance, safety, hazardous waste, maintenance of facilities and plant administration
- Service contracts on scientific equipment
Examples of Administrative Costs

- Administrative offices of entire university such as president, provost, finance (accts payable, budget, etc), personnel (payroll, etc.), computing, general counsel, etc.
- Administrative & support services that benefit academic deans and departments such as chemistry, biology, child study, etc.
- Offices of grant and contract administration including sponsored accounting etc.
- Expenses for the operations of libraries
Rate Calculation

- INDIRECT COST RATE 55.0%
- ADMINISTRATION COSTS 26.0%
- FACILITIES COSTS 29.0%
  - BUILDING DEPR 4.9%
  - EQUIPMENT DEPR 1.5%
  - INTEREST EXP 3.0%
  - OPERATIONS & MAINT 17.2%
  - LIBRARY 2.4%
Different Rates

**ORGANIZED RESEARCH – 55.0%**

- **Sponsored Research Projects:** Research projects sponsored by Federal agencies and non-Federal organizations (e.g. states, cities, foundations, corporations, etc.) through grants, contracts, and cooperative agreements.

- **Sponsored Research Training:** Training of individuals in research techniques sponsored by Federal agencies and non-Federal organizations through grants, contracts and cooperative agreements. Common examples include Career Development (“K”) awards, institutional training grants (T-32), individual fellowships (F-32), etc.

**OTHER SPONSORED ACTIVITIES – 37%:**

Programs and projects financed by Federal and non-Federal agencies and organizations that involve the performance of work other than instruction and organized research. Examples are health service projects, public service projects, clinical trials performed in clinical space, and public service.

**OFF CAMPUS – 26%**

All sponsored research activities that take place off campus in non-Tufts owned facilities.
FY2013
ICR & Number of grants

62 grants
62% of total direct cost dollars recovers less than 37% ICR
Our Summer Project – Part 1

Developing new guidelines to help partially recover *indirect costs* into the *direct budgets* of under-recovering grants.
Our Summer Project – Part Deux
Developing new indirect cost return policies for PI with funded grants

- PI
- Direct Costs

- Institutional
- Indirect Costs

Current New Proposal is 5% to match SOE