

CAS Faculty Meeting Minutes
April 26, 2019
Alumni House

The meeting was called to order at 3:35 p.m.

Proxies were held by/for
Marice Rose for Katherine Schwab

1. Announcements from the Chair

- **CAS Faculty Meetings for the Fall 2019 term:**
September 24, 3:30 p.m. to 5:00 p.m. in the Dogwood Room
October 24, 3:30 p.m. to 5:00 p.m. in the Dogwood Room
December 6, 3:30 p.m. to 5:00 p.m., in the Dogwood Room

Upcoming Magis Core Events:

- **Faculty Development Day**
May 1st, 12-2 p.m. with lunch
Focus: WAC/WID Course Development

- **Two-Day Course Development Institutes:**
May 20th and May 22nd WAC/WID
May 29th and May 31st: SJ
June 3rd and June 5th: ID
Apply by May 2nd, notification will happen around May 6th

Prof. Brian Walker announced that Faculty can donate money to the University and designate where the money will go. Faculty can complete a faculty gift/pledge form and target their gift to a specific fund or department or initiative.

2. Approval of the March 14, 2019 meeting minutes

Steffen/Weiss. The minutes were approved unanimously with several abstentions.

3. Faculty Research Minutes (three faculty were invited to present)

Michelle Farrell

I am a scholar of Cuban and Venezuelan film, with a focus on the relationship of national cultural politics and cinema. In particular, I explore the intricate connections between government-centered film initiatives and local, beyond government filmmaking in the contemporary digital audiovisual landscape. I examine how filmmakers push the boundaries of

state control, attempt to avoid censorship, question top-down initiatives, and challenge market pressures as they contribute to rewriting their dynamic national narratives.

First, my research is an expansion of my dissertation on the Venezuelan Film Platform, which then-president Hugo Chávez revived in 2006, modeling it after Cuba's 1959 creation of the Cuban Institute of Cinematographic Art and Industry [ICAIC] in order to shape, represent, and support the changing narrative of contemporary revolutionary Venezuela. After researching the Venezuelan opposition's fear of a "Cubanización" of Venezuela, I was intrigued to see how the under-studied Venezuelan Film Platform copied, built on, and challenged the five decades of Cuba's ICAIC. In the work that I have since published stemming from my dissertation I examine Chávez's Venezuelan Film Platform in a comparative perspective, looking at Venezuela not only as a key actor in Latin American politics but also as an active contributor to Latin American film and culture. I showed how the Platform reshaped an on-going Latin American practice that has employed film as a revolutionary tool for decades since the 1950s. To bring both context and nuance to Chávez's initiative, I compared the Platform to Cuba's ICAIC and Brazil's Cinema Novo. Building on this research, I wrote the article "A Close-up on National Venezuelan Film Support during the Chávez Years: Between Revolution and Continuity" (*The Latin Americanist* 2016) that explores the maze of past and present institutions that constitute Venezuela's contentious Film Platform and how it borrows, while also differing from, Cuba's ICAIC. To continue the focus on Venezuela, in my article "From the Intimate to the National: *Pelo Malo's* Representation of Symbolic Violence in Contemporary Venezuela" (*Cincinnati Romance Review* 2017), I examine Venezuelan director Mariana Rondón's controversial film *Pelo Malo*, which sparked outrage for offering a critical look at Chávez and Venezuelan society despite her public funding from the state Platform. In preparation for the article, I interviewed Rondón for the popular online site *Remezcla: The New Latin Wave* in one interview entitled, "The Director of 'Bad Hair' Talks About Venezuela's Dangerous Obsession With Beauty," and hosted the post-film talk back with her at NYC's Film Forum (Nov. 19, 2014). This project on *Pelo Malo* serves as a case study of the politics of public funding, and the threat of censorship of fictional film in a highly politicized atmosphere such as Venezuela in the post-Chávez era.

Related to my work on Venezuela, the second, and now primary, focus of my research examines contemporary Cuban film beyond the five decades of state-supported revolutionary cinema. I analyze Cuba's rapidly changing audiovisual landscape. Specifically, I have concentrated my research on the works of the young digital filmmakers in Cuba, examining how digital realities have impacted production, distribution, and exhibition of Cuban film. I contribute to the growing body of work that examines Cuba beyond government institutions and centralized initiatives to see grassroots civil society and their contributions to Cuba not necessarily in opposition to the Cuban state. This young generation of digital artists, between the ages of 20-35, known as the *nuevos realizadores* [new filmmakers], challenges, and complicates the centralized role of the Cuban state, negotiating from the margins with a near-independent, semi-legal status. These filmmakers often combine journalism, television, media, and film representing and re-defining contemporary Cuban life beyond a simple "pro-government vs. anti-government" model. With an exponential increase of young voices creating works with a different relationship with the centralized ICAIC, this generation has changed the formula of who narrates Cuban realities and how these narratives are distributed digitally in spaces beyond state television and national cinema networks.

The emerging digital opportunities reveal and challenge five decades of gender inequality and racial disparity in filmmaking, as well as the highly visible urban and less visible rural Cuban populations in contemporary Cuban cinema. In my research on the *nuevos realizadores*, I focus on the growing protagonism of women in Cuban cinema and audiovisual production. While the ICAIC has served as a leader in Latin American cinema, as of today only three Cuban women have directed feature films from within the institution. Despite their low visibility, Cuban women have been directing films since the ICAIC's founding in 1959. With a focus solely on the ICAIC's production, Cuban women's contributions as screenwriters and directors in both documentary and feature films are often made invisible. I analyze and offer an overview of the immense contributions of women filmmakers in my chapter "Cuban Women Filmmakers from 1959 until 2013" in the *Palgrave volume Women Scriptwriters: An International Guide (2015)*. My contribution to the international volume works towards building the visibility of some of these key voices in Cuban cinema.

To further analyze how a five-decade male-domination of the urban film institute has made these voices and others invisible, I have explored the work of the young Cuban woman filmmaker Yaima Pardo who is dedicated to providing a space for other voices to contribute to her interactive film. In my article, "Slightly Independent and Illegal: Yaima Pardo's films *OFF_LINE* and *SWITCH_ON* at the Crossroads of Literacy, Inclusion and Digital Filmmaking in Contemporary Cuban Cinema" (*Transmodernity: Journal of Peripheral Cultural Production of the Luso-Hispanic World* 2016), I analyze how Pardo launches a digital literacy campaign bringing her inter-active film to remotes communities throughout Cuba and filming their feedback on Cuba's digital needs. Her work is in dialogue with the 1961 Cuban Literacy Campaign and contributes to an on-going struggle to foster participation in a larger national multi-directional and inclusive dialogue on Cuba's present future.

Currently I am working on a book project on the under-researched topic of digital Cuba. In the book I will analyze how digital technology challenges and facilitates the production, distribution, and exhibition opportunities for emerging young voices working beyond the Cuban state institutions or in their shadows. The paquete article will serve as the base for the first chapter. I have begun writing the draft of the second chapter, which focuses on the current debate over a law to create a legal mechanism for official recognition of independent film and audiovisual production in Cuba. The latest debate between quasi-legal independent filmmakers and the Cuban ICAIC has been on-going since May 2013. These artists hover in a legal limbo, unrecognized as independent production companies, and thus cannot seek funding or co-production support nationally or internationally for their work. The discussions on legal recognition of independent production in Cuba are part of a larger conversation about the state redefining its central role in Cuban society.

My overarching objective is to continue to explore the intertwined relationships between film and the state in contemporary Cuba and Venezuela. The public medium of film reveals the role that artists, audiences and digital technology have in reflecting and changing these national realities. As Cuban and Venezuelan filmmakers challenge spaces within or beyond the state, their works reshape local and national narratives, and even possibly what it means to be Cuban and Venezuelan today.

Aaron Van Dyke

Good Afternoon, I'm in the Department of Chemistry & Biochemistry. I'd like to describe my research using a Star Wars analogy. Most of us are familiar with the Death Star and how it ionizes planets. Similarly, my group uses an instrument called a MALDI with its laser to ionize human cells.

Our goal is not universal conquest. Rather, it is to obtain a fingerprint of the cell. Just as each of you has unique fingerprints that can be used for identification, we've found that different cell types give unique fingerprints. We expect this technique can be used to differentiate between cancerous and non-cancerous cells.

This is important because most techniques for cancer cell detection are labor intensive and low throughput. The MALDI, on the other hand, gives results rapidly and inexpensively.

Carol Ann Davis

I am a poet and essayist, with two collections of poetry and an NEA fellowship; my poems and essays have appeared widely in literary magazines and online. My most recent work has been completing forthcoming essay collection entitled *The Nail in the Tree* which narrates my experience of raising two sons in Sandy Hook, CT, on the day of and during the aftermath of the shooting there, utilizing my experience of poetry and visual art to contextualize my own parenting within a broader history of violence.

Alongside my writing, for about fifteen years now I've also engaged in literary outreach work to underserved or at-risk communities, first in Charleston, SC, where I created a poetry in the schools program at the only non-charter, non-magnet public high school in the city, and later in Newtown and Bridgeport through a program supported by many FU entities (the Writing Center, the CT Writing Project, the Center for Faith and Public Life), which allows me to work in communities hit by sudden or systemic violence through facilitating poetry workshops with children and their parents. In Newtown I've been honored to work very closely with deeply affected children, including those who lost siblings in the shooting, and with the local Muslim community. I believe very strongly that writing together strengthens our humanity and our democracy, and this work has reinforced that notion through the darkest of days.

Throughout this time I have continued to write and publish poems on a broad range of topics—but in both genres I seem to return to certain themes, the examination of other art forms (mainly visual art) alongside their own (and contemporary) historical realities/violences, the raising of children in difficult times, and more broadly, the challenge and necessity of living a life that opens out from love (rather than closes down from fear).

I'd like to acknowledge the rich community of practice comprised of all scholars, scientists, and artists on this campus and to thank you for all you've done to embrace, enhance, or support my work and I hope my presence here is a support of your work as well.

4. Presentation of CAS Distinguished Teaching and Mentorship Awards

The 2019 CAS Award for Distinguished Teaching is awarded to Michael Andreychik.

Since joining the Department of Psychology in Fall 2009, Mike has taught a variety of classes to majors and non-majors alike, from introductory courses such as General Psychology, to foundational courses such as Social Psychology and Research Methods, to specialized upper-level courses such as Stereotyping, Prejudice, and Discrimination. He team-teaches courses in the Honors program, is part of the interdisciplinary Black Lives Matter course, and has incorporated service learning into his curriculum.

His classes are extremely well received by students, as shown by the speed with which his classes fill and the fact that over 92% of his students rate him as an excellent professor. His interactive classes creatively balance providing content with engaging active learning opportunities. For example, after a dynamic discussion about research design and methodology, students in his social psychology class work in groups to critically evaluate the methodologies and conclusions drawn in psychology-relevant segments from the show MythBusters. In their course evaluations, students regularly comment on the effectiveness and memorability of the numerous real-world, hands-on examples that Mike uses to bring psychology to life. One former student commented that Mike's teaching "totally changed how I see the world and how I approach activism in efforts to make a difference." Another student noted that, "I truly believed I picked the wrong major until I took your research methods class. Your kind words of encouragement have gotten me through some moments of doubt and difficulty in many of my courses. Your stereotypes course especially guided me in figuring out what I want to do for the rest of my life...I will never forget all the things you have done for me." To date, he has mentored 69 research students, has 25 conference presentations with students, and has published two papers with student co-authors at top-tier peer-reviewed journals. Additionally, Mike also works with numerous students well beyond our Fairfield campus through the Collaborative Research and Education Project (CREP), a teaching-focused initiative that engages psychology students from across the country in replicating well-known recent findings in psychology.

The College of Arts & Sciences honors and celebrates our colleague, Michael Andreychik, as the winner of our 2019 Distinguished Teaching Award. His passion and commitment to quality education and mentorship have shaped the department and university as a whole, and his pedagogy has inspired his junior and senior colleagues, who enthusiastically bring his ideas and materials into their own classrooms.

Prof. Andreychik thanked the College Community for keeping the inspiration going.

The 2019 CAS Award for Distinguished Mentoring is awarded to Emily Orlando.

Since her arrival in 2007, Dr. Emily Orlando has epitomized Fairfield University's dedication to the whole student, especially by extending the process of education beyond the classroom into individualized support, mentoring, and advising. She is deeply committed to working one on one with students and has helped scores of them achieve academic, post-graduation, and professional success.

Dr. Orlando gives valuable time to reading and editing their personal statements and application materials, and she has also helped several graduate and undergraduate students get papers accepted to present at academic conferences; mentored them to win national undergraduate essay prizes; helped first-year composition students publish their essays on NPR's "This I Believe" website; and helped numerous students avoid dropping out or transferring. Dr. Orlando is also a steady fixture at evening and weekend events in support of our students. She twice organized the English Career Night, and each year she recruits for and attends the annual American Studies Conference to support student scholars as they present their research. She regularly represents the Department at admissions events and a number of our majors visited her class before enrolling at Fairfield University. Dr. Orlando has actively recruited the great majority of the students minoring in Women, Gender & Sexuality Studies, a program she directed or co-directed for four years. As a recent WGSS Director, she regularly advises minors and prospective minors, helping them chart their path at Fairfield University. Many students whose careers Dr. Orlando has supported with letters of reference have done exceedingly well. One former student explains that Dr. Orlando's courses inspired him and a number of his fellow English majors to pursue a career in teaching: "One could draw a direct correlation between having you as my advisor, and my performance rapidly improving... You made me want to become a better teacher... I think it's safe to speak for us all when I say that you inspired us to this profession." As another student notes, "Dr. Emily Orlando is a rarity among professors, as she commits to her students not only as a dedicated educator, but beyond the classroom as a top-notch adviser and mentor."

The College of Arts & Sciences is pleased to celebrate the achievement of Dr. Emily Orlando as the winner of our 2019 Distinguished Advising Award. In sum, Dr. Emily Orlando's selfless, tireless, and remarkable record represents mentoring and advising at its best.

Emily thanked everyone.

5. Update from the Dean

The Dean's office thanks Shannon Harding and the Core Committee.

The Dean thanked all of his staff as they help move things in the Dean's office in visible ways.

The College hired 11 Full time faculty this academic year. All of the scholars are top notch. The diversity rate is 54 %.

The Dean invited the Provost to the next Dean's Council meeting which will happen on Wednesday, May 1st. We changed the budget process to make it more rational for academic processes. The budget process is a better system for everyone. It is important to hear the Provost's vision on her multiple year budgeting process.

The Dean has been raising money and has been a good steward. He is raising money using restricted funds. To date, the Dean has raised almost \$700,000. There is a plan for a capital campaign in the College of Arts and Sciences.

The Dean will tell Departments what lines will be funded next week.

One of the areas Corey Unis is prioritizing for undergraduate admissions is recruiting students for the College of Arts and Sciences. There will be at least 400 students in the College of Arts and Sciences entering in September 2019. We are graduating 350 students in May.

In order to provide opportunities to work with faculty, we need students.

The University wants an entering class of first year students of 1100 students in the fall of 2019.

There will be a lot of construction happening on campus this summer. The new Dolan School Building will be ready for the fall 2019 term. Canisius will be renovated. The Deans office will be moving to MCA 302. DMH will be renovated in the summer of 2020. The Townhouses will be renovated and new townhouses are being built. The Jogues dorm will be renovated as well.

The University does not have space to work with data in the social sciences. The Digital Innovation Lab will be created in the library and it is being funded by a donation. The space can hold 80 people. There will be two seminar rooms that will be connected to the lab. One seminar room will hold 16 students and the other will hold 10 students. The room will be available via swipe access. If you use data in your curriculum, talk to Scott Lacy and Shannon Kelley on how you can use the space. It will be an excellent resource for the College of Arts and Sciences.

The Dean thanked everyone for trusting his leadership. The Faculty are doing fantastic work. The Dean is enjoying listening to students talk about their research.

6. Strategic Plan Update

The Strategic Plan is in the 20th draft. The strategic planning committee met over the fall and spring semesters every two weeks.

The planning committee partnered with CAE and created cross-departmental faculty working groups (5 groups of 6-7 faculty).

The planning committee revised draft goals (20 drafts and 9 presentations).

Each working group has met 1-2 times and focused on a single theme.

Every department appointed at least two representatives (28 faculty). These representatives joined the four directors of the schools, the two Associate Deans (6 faculty), and the CAE Director of Curriculum Development (ex officio, facilitating).

From this group of 34 faculty, five working groups of 6-7 faculty formed. Most work took place in these small groups.

The five faculty working groups are

- Achieve High Standard of Distinction in Teaching and Learning
- Support Faculty Research and Creative Accomplishments
- Pursue Truth, Inclusive Excellence, and Social Justice
- Sustain and Enhance the College's Resources
- Big Picture Working Group

Each working group were asked to:

- Draft sub-goals, action items, and a vision statement for their area
- Create an action item and vision statement for their area
- Be chaired by a school director or an associate dean and will meet no more than four times during the semester
- Act as a sounding board for feedback during the process and provide updates to the departments

Participating faculty were surveyed for their areas of interest and placed on the working group that corresponds to their request, with faculty from the same department working on different groups.

Working groups met to develop goals and draft them before today's CAS Faculty meeting

Achieve High Standards of Distinction in Teaching and Learning

The aim is to provide a student-centered arts and sciences experience led by a distinguished and engaged faculty and staff.

- Strengthen an international reputation for teaching and student accomplishment through a commitment to academic rigor and high-impact learning practices across the disciplines, informed by the scholarly and creative achievements of faculty.
- Implement the new *Magis* core curriculum to ensure a shared academic experience for all students that realizes the College's commitment to the liberal arts, interdisciplinary study, writing across the curriculum, and social justice.

Support Faculty Research and Creative Accomplishments

The aim is to foster knowledge creation and scholarly discourse that advances human understanding and engages in the world's social urgencies.

- Enhance research opportunities that enable scholar-teachers to make meaningful contributions through their research and creative accomplishments, furthering our national and global reputation and enabling us to attract and retain world class scholars.
- Support the vital and synergistic relationship between faculty research, curricular development, and student learning.
- Increase and facilitate student participation in faculty research and creative projects.

Pursue truth, inclusive excellence, and social justice

Rooted in the Jesuit tradition, provide an education that forms, informs, and transforms students into men and women for others.

- Build a community of learners, grounded in academic freedom, that pursue truth and the development of whole persons.
- Offer academic and co-curricular experiences that increase the socioeconomic, racial, ethnic, ideological and religious diversity of faculty, students, and staff.
- Promote the human dignity of all individuals so they are empowered to combat systems of injustice and serve the common good.

Sustain and Enhance the College's Resources

In all that we do, the College of Arts and Sciences affirms the enduring importance of a liberal arts education in the Jesuit Tradition.

- Navigate the environment of higher education to uphold the centrality of the arts and sciences in the lives of liberally educated persons.
- Manage the College's human, financial, and natural resources to ensure an education of distinction for all students.
- Safeguard the non-human and built environments that support the University communities of research, teaching, and service.
- Create innovative academic programs for the formation of future generations of students

Big picture working group

This group will work with other groups to see what is missing. This group is focused on process (stakeholders) and governance.

Future Work and Timeline

- May 8: Strategic Planning Committee meets in May to discuss the revised draft and suggested changes
- May/June: Develop an alumni survey to ask for response to goals
- Summer: Document loaded into Quip for more comments from faculty and staff
- Early Fall: Develop action items for each goal
Focus groups with undergraduate and graduate students
- Sept. 24: Present final draft at the CAS Faculty Meeting

Strategic planning helps us plan and tell our stories and plan how we will use our resources. If you do it right, there is ownership in the community. We were not ready to vote on the goals at today's meeting.

7. Adjournment

Pearson/Mielants motion to adjourn at 4:51 p.m.

Respectfully submitted,

John R. Miecznikowski
Secretary of the College of Arts and Sciences 2017-2021.