

General Education Course Submission Form

Date of Submission: 8/24/2010

1. Check which area(s) this course applies to.

Inquiry – Arts & Creativity	<input checked="" type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

2. Provide Course and Department Information.

Department: Art

Course Prefix and Number: A-S 280 Credit hours: 3

Course Title: Introduction to Photographic Literacy

Expected Number of Students per Section: 100 per lecture / 20 per breakout Course Required for Majors in your Program? no

Prerequisite(s) for Course? none

This request is for (check one): A New Course An Existing Course

Departmental Contact Information


Name: Ruth Adams Email: Radam3@uky.edu


Office Address: 207 Fine Arts Building Phone: 7-3280

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair:  Date: 9/3/2010

Dean:  Date: 10/1/10

College Deans: Submit all approved proposals electronically to:
Sharon Gill Sharon.Gill@uky.edu
 Office of Undergraduate Education

APPLICATION FOR NEW COURSE

1. General Information.

- a. Submitted by the College of: Fine Art Today's Date: August 24, 2010
- b. Department/Division: Art
- c. Contact person name: Ruth Adams Email: radam3@uky.edu Phone: 257-3280
- d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: _____

2. Designation and Description of Proposed Course.

- a. Prefix and Number: A-S 280
- b. Full Title: Introduction to Photographic Literacy
- c. Transcript Title (if full title is more than 40 characters): _____
- d. To be Cross-Listed² with (Prefix and Number): _____

- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

_____ Lecture _____ Laboratory¹ _____ Recitation _____ Discussion _____ Indep. Study

_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency

_____ Seminar _____ Studio Other – Please explain:

To meet the Creativity requirement for hands-on creative experience, this course will incorporate both lecture and studio meetings with a 50 minute large lecture and then 2- 1hr 40 min breakout sections per week.

- f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES NO
- If YES: Maximum number of credit hours: _____
- If YES: Will this course allow multiple registrations during the same semester? YES NO

- i. Course Description for Bulletin: This course introduces students to photography through both the study of its history and the practice of making of photographs. The historical portion will focus on both photographic literacy and aesthetics. The practice will take students through various styles, genres and technical aspects of the medium.

- j. Prerequisites, if any: none
- k. Will this course also be offered through Distance Learning? YES⁴ NO

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

APPLICATION FOR NEW COURSE

- i. Supplementary teaching component, if any: Community-Based Experience Service Learning Both
3. Will this course be taught off campus? YES NO
4. Frequency of Course Offering.
- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO
 If NO, explain: _____
5. Are facilities and personnel necessary for the proposed new course available? YES NO
 If NO, explain: Art has requested the hiring of a full time faculty member and several lecturers plus TA's - The lecture will be taught by faculty/lecturers, the breakout sections will be taught by TA's. We will also require smart classrooms for this class.
6. What enrollment (per section per semester) may reasonably be expected? 100 per lecture/5 breakout sections with 20 students each
7. Anticipated Student Demand.
- a. Will this course serve students primarily within the degree program? YES NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO
 If YES, explain: This class is part of the new General Education Program Arts & Creativity Core
8. Check the category most applicable to this course:
- Traditional – Offered in Corresponding Departments at Universities Elsewhere
 Relatively New – Now Being Widely Established
 Not Yet Found in Many (or Any) Other Universities
9. Course Relationship to Program(s).
- a. Is this course part of a proposed new program? YES NO
 If YES, name the proposed new program: _____
- b. Will this course be a new requirement⁵ for ANY program? YES NO
 If YES⁵, list affected programs: _____
10. Information to be Placed on Syllabus.
- a. Is the course 400G or 500? YES NO
 If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b.** You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)
- b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

⁵ In order to change a program, a program change form must also be submitted.

A-S 280 • Introduction to Photographic Literacy
Required Narrative
Ruth Adams, Fine Art Studio Area Coordinator

“How the course will address the General Education and Course Template Learning outcomes for Intellectual Inquiry – Arts & Creativity”:

- Students will personally perform, produce, fabricate or generate an artifact or artifacts that demonstrates their engagement with the creative process (e.g. an object, product, installation, presentation, record of a performance etc.) either as an individual or as part of a collaborative. As part of this process students will:
 - Define and distinguish different approaches (historical, theoretical, and methodological issues) to “creativity” as appropriate to the disciplinary practices specific to the subject, medium, or approach that informs a particular course.
 - Apply the logic, laws, or constraints of the area of study, (e.g., “out of the box” thinking, or the masterful, elegant treatment of given rules or forms).
 - Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical, and or cultural factors.
 - Evaluate results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Since its inception, creative photography has taken on many different forms. Interestingly the first photographers were not traditional artists, but scientists striving to fix an image onto paper. It took creative scientific thought to develop the various methods of photography that have arisen over the past 184 years. And in the beginning there was a blur between the titles Scientist, Photographer and Artist.

Through the study of scientific and aesthetic history, student will take a photographic journey from the first efforts to fix an image onto paper using sun prints to the capturing of images by cell phones. Through the making and critiquing of photographs, students will acquire visual literacy, develop creative problem solving techniques, and appreciate the power that a photograph has to affect its audience.

The students will learn about the different genres of artistic photography that have led up to today’s contemporary ideas by looking at, discussing, carrying out and critiquing various genre based assignments. Discussing the role artistic photography has played in shaping our world from the plant studies of Anna Atkins to contemporary photography will allow students to understand and contribute to this visual world we live in today.

The production portion of this course will focus on digital photographs, as opposed to traditional darkroom work, which will allow the students to focus on the creation of imagery, learning the language of photography, and critically analyzing their own and others creative images instead of focusing on the output/printing process.

“Description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.”

Students in this course will be required to complete a variety of creative photography assignments that address different photographic genres. In addition they will be required to write several formal critical analyses of artwork. Both of these types of assignments were used for assessment purposes during the pilot version of this course and worked very well.

A-S 280 – Introduction to Photographic Literacy
Lecture: W 2:00 – 2:50 – Fine Arts Building Room 208
Labs meet in Fine Arts Room 308A
Section 002: T-Th 9:00 – 10:40
Section 003: T-Th 11:00 – 12:40
Section 004: T-Th 1:00 – 2:40

Professor: Ruth Adams

Office hours: Tuesday 11 – 1pm Reynolds Building Photography Lab and by appointment

Lab Telephone: 257-3280

E-mail: ruth.adams@uky.edu (best way to reach me!!!)

Lab Section 002, 003, 004 (see lab handout for contact info and office hours)

COURSE STRUCTURE: 1-50 minute lecture and 2 - 1 hr 40 min labs per week

COURSE DESCRIPTION: This course introduces students to photography through both the study of its history and the practice of making of photographs. The historical portion will focus on both photographic literacy and aesthetics. The practice will take students through various styles, genres and technical aspects of the medium.

COURSE OBJECTIVES: Through the studying, making and critiquing of photographs, students will acquire visual literacy, develop creative problem solving techniques and recognize the power that a photograph has to affect its audience.

By the end of the semester students enrolled in this course will:

- Demonstrate a working knowledge of the history of photography and the vocabulary specific to photography from the 19c. to the present.
- Understand the purpose, use and affect of different genres of photographic images.
- Analyze, interpret and critique a photographic image.
- Show a working knowledge of computers and web based image sharing.
- Demonstrate the ability to create a visual interpretation of the photographic concepts introduced through assignments.
- Demonstrate competency with manipulating camera controls to create previsualized creative imagery.

GENERAL EDUCATION LEARNING OUTCOMES: Students will personally perform, produce, fabricate or generate an artifact or artifacts that demonstrates their engagement with the creative process (e.g. an object, product, installation, presentation, record of a performance etc.) either as an individual or as part of a collaborative. As part of this process students will:

- Define and distinguish different approaches (historical, theoretical, and methodological issues) to “creativity” as appropriate to the disciplinary practices specific to the subject, medium, or approach that informs a particular course.
- Apply the logic, laws, or constraints of the area of study, (e.g, “out of the box” thinking, or the masterful, elegant treatment of given rules or forms).
- Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical, and or cultural factors.

- Evaluate results of their own creative endeavors and, using that evaluation, reassess and refine their work.

REQUIRED TEXT: Criticizing Photographs: An Introduction to Understanding Images by Terry Barrett, 4th Edition

REFERENCE TEXT: Photography by London & Stone, 9th Edition

ATTENDANCE POLICY: You are expected to attend all lectures and lab sessions **on time**. If you miss a lecture or lab for any reason, you are still responsible for any information covered. Please ask a classmate for any notes on material that was covered, or make an appointment with your TA or me.

You are allowed 3 absences for the semester (for any reason)

Each missed class after three will lower your grade by one letter

Late arrivals and early departures <10 minutes count towards absences (3 = 1 ab)

Late arrivals and early departures >10 minutes count as an absence

Two Fridays this semester we will be fortunate to have visiting photographers speaking with a corresponding exhibitions at the UKArt museum. This semester they are; Lily Almog, January 29, 2010 with a corresponding exhibition at the museum from Jan 4 – Feb 28, and Sarah Hoskins, March 26th, 2010, exhibition March 6 – April 11. Both lectures are @ 4 p.m. in the Worsham Theater, UK Student Center. See handout for information about these photographers. In addition, the photography department is bringing in visiting artist Ben Simmons. He will be speaking at Arts Professions from 12 – 12:50 on Friday, April 16, 2010. These three lectures are to be considered part of this class. I will be taking attendance. Missing these lectures will count toward your three allowed absences. In addition we may be fortunate enough to have a sponsored speaker...keep your ears open!

Each student should plan on spending at least an additional 4 hours per week on shooting assignments

**YOUR FINAL GRADE WILL BE DETERMINED ACCORDING TO THESE FACTORS:
(PERCENTAGES ARE APPROXIMATE)**

15% - Class Participation - critiquing the work of your fellow students both in class and online, contributing to reading discussions, and effort expended inside as well as outside of class

20% - 3 Written Formal Critical Analyses of Photographs (See below)

5% - Lab-quizzes

20% - Lecture - tests

40% - Shooting assignments

FINAL GRADE:

A = exceptionally high achievement above & beyond course requirements, as a result of aptitude, effort and intellectual initiative.

B = high achievement, fulfill requirements of course with excellence with excellence as a result of ability and effort.

C = average achievement, fulfill requirements of course adequately

D = minimum passing grade, considerable technical &/or aesthetic difficulty

E = failing work. This means, poor attendance (see above), very poor work, being routinely unprepared, non-participation in class, or plagiarism.

ASSIGNMENTS: All work turned in must be your own work; written or shot by you this semester. Any violation of this policy as well as cheating on any test can result in automatic failure of the course.

Academic Integrity Part II of the Student Rights and Responsibilities (available online at http://www.uky.edu/student_affairs/code/part2.html) 6.3.1 – Plagiarism: All academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

All images will be submitted online through <http://photolit.shutterfly.com/> by 5pm the night before your in-class critique.

Work that is not online by 5pm the night before critique is considered late.

Assignments handed in late will immediately drop one letter grade, and continue to drop a letter grade per day (not per class period) until turned in.

No more than two late assignments will be allowed.

You must submit all assignments to receive a passing grade for this class.

All written materials and CD/DVD's should be submitted in a protective envelope.

When you turn in assignments for grading all requested materials and information must be present for it to be considered for a grade. Assignments submitted in an unfinished and/or unprofessional state will not be graded, will be marked for resubmission, and will be considered late.

Along with each assignment you are required to submit a 'Personal Comment and Evaluation' sheet. In it you should discuss your ideas, explain the way you interpreted the assignment, and evaluate your results (i.e. critique yourself) in a thoughtful and honest manner. This should obviously be completed prior to your arrival to critique. If this is missing your assignment grade will be lowered by 20 points.

All of the following will be considered when grading shooting assignments: Assignment completed according to parameters, Aesthetics, Exploration of idea, Creative interpretation of genre, Self-critique, Participation online.

REVISION: If you wish to redo an assignment it must be turned in within ONE week after it was returned to you graded.

There will be work-in-progress critiques for the last two assignments where you will submit your images prior to the due date, get feedback, and then reshoot to create a stronger final portfolio.

EXAMS/QUIZZES: There will be a written quiz during lab attached to each chapter of the book, in addition to quizzes on more technical aspects of using your camera, etc. The exams will be based on material covered in the lectures. Exams and quizzes cannot be made up. They will be based on everything assigned and covered in class. You will be given information in advance of these scheduled tests but pop-quizzes are always a possibility!

FORMAL WRITTEN ANALYSES: Over the course of the semester you will be asked to write three Formal Analyses of photographs using the techniques learned from the required book *Criticizing Photographs* and outside sources researched by you. Two of these analyses will be about Robert C. May Lecture photographers, who you will get to hear speak in person. Their work can be found at the Art Museum on campus. The third will be on a photograph of your choosing. More specifics will be given on the assignment sheet.

BLACKBOARD & SHUTTERFLY.COM: We will be using the online services BlackBoard and shutterfly.com this semester for assignment and image submission as well as for class discussions.

STUDENT RESPONSIBILITY:

- Attendance at all lectures and labs.
- Bring cameras to lab EVERY day
- Read all handouts and assigned readings.
- Come to class prepared: be ready to talk about the assigned readings, to discuss your photographs, and to actively participate in critiquing other student's work.
- Complete all written and shooting assignments on time.
- Take all quizzes and tests.
- Communicate with your Professor and TA.
- If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

If anything appears unclear to you, on anything covered, either in a handout or something that is mentioned during class...

Please don't hesitate to ask questions!!!

PRELIMINARY SUPPLY LIST - ADDITIONS POSSIBLE ONCE THE SEMESTER IS UNDERWAY

- A digital camera that allows you to adjust aperture, shutter speed, and ISO (i.e. can be placed in manual mode)
- Two memory cards for your camera
- Fresh batteries (don't skimp on this)
- A connection cord/card reader that allows you to get images from your camera to a computer
- Consistent access to a computer with the internet
- Notebook for taking notes while shooting – this is not negotiable (small size is best)
- 9x11 Manila Envelopes to turn in assignments
- A pack of CD's or DVD's for burning images for assignments and personal backup
- Sketchbook (or other notebook for your ideas)
- Tripod
- Access to a phone that can take and upload pictures.

**TENTATIVE COURSE SCHEDULE: YOU WILL BE NOTIFIED OF CHANGES IN ADVANCE
WHENEVER POSSIBLE**

Week 1

Lecture: Introduction

Lab: Build a Camera Obscura and look at personal cameras

Week 2

Lecture: Science of Photography

Assignment: Shape and Tonality

Lab: Day 1 – Sunprinting Demo and brainstorming ideas on the use of sunprinting – Visit Archives

Day 2 – Create sunprints

Weeks 3 & 4

Lectures: Landscape – Still Life

Assignment: Utilizing landscape and still life to demonstrate the use of Depth of Field

Lab: Day 1 – Learning cameras, Aperture and Shutter Speed and what they control visually as well as exposure

Day 2 – Brainstorming ideas about photographing the landscape and still life. Discuss assigned reading.

Day 3 – Learning shutterfly.com and how to format and upload images

Day 4 – Critique Landscape assignment

Weeks 5 & 6

Lectures: Representing time

Assignment: Utilizing long and short exposures to create story and mood

Lab: Day 1 – Brainstorming ideas about time.

Day 2 – Photo Safari to practice shooting with assistance.

Day 3 – Discuss assigned reading.

Day 4 – Critique Time assignment

Weeks 7 & 8

Lectures: Street photography

Assignment: The Decisive Moment

Lab: Day 1 – Brainstorming ideas about assignment

Day 2 – Photo Safari to practice shooting with assistance

Day 3 – discuss assigned reading

Day 4 – Critique Decisive Moment assignment

Weeks 9, 10 & 11

Lectures: Portraiture through history

Assignment: w/ partner – Create your immortality – vis-à-vis the Carte-di-visite

Assignment: w/same partner – Create your vision of another – direct and execute a shoot

Maybe add still life here as well

Lab: Day 1 – Brainstorming ideas about representation through portraiture

Day 2 – Demo on use and control of available light

Day 3 – Discuss assigned reading

Day 4 – Look at work-in-progress

Day 5 – Demo – studio portraiture

Day 6 – Critique Portraiture assignments

Weeks 12, 13, 14, 15

Lectures: Documentary photography. How photography has been used to respond to and shape history.

Cumulative Assignment: Time Capsule – what should history remember about you & the 21st c.

Lab: Day 1 – Brainstorming ideas about assignment

Day 2 – Photo Safari to practice shooting with assistance

Day 3 – Discuss assigned reading

Day 4 – Look at work-in-progress

Day 5 – Photo Safari to practice shooting with assistance

Day 6 – Work on editing final assignment and final portfolio

Day 7 – Critique Documentary assignment

Day 8 – Presentation of Final Portfolios

Final Exam – Wednesday May 5th at 3:30pm

APPLICATION FOR NEW COURSE

Signature Routing Log

General Information:

Course Prefix and Number: A-S 280

Proposal Contact Person Name: Ruth Adams Phone: 7-3280 Email: radam3@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
ART Dept Fine Arts Curriculum Committee	9/3/2010	Bea Wilfhus 17-4013 Jane Johnson 1709 jhjohnn@ email.uky.edu	Bea Wilfhus Jane H Johnson
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	12/07/2010	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

Burnell, Joni M

From: Brothers, Sheila C
Sent: Wednesday, May 04, 2011 11:13 AM
To: Burnell, Joni M
Subject: FW: Proposed New Course A-S 280

Staff Representative to the Board of Trustees
Office of the Senate Council
Phone: (859) 257-5872

From: Johnson, Jane
Sent: Thursday, April 21, 2011 2:36 PM
To: Brothers, Sheila C
Cc: Adams, Ruth
Subject: RE: Proposed New Course A-S 280

You and I had a discussion about it back late fall semester. I maybe have some emails that we exchanged—not sure if I kept them or not. Because most of these new GenEd courses have a format that is a combo of lecture and then hands-on practice, but not in a “2 days a week of lecture and 1 day a week of practice” but instead a combo of both in many of the class meetings, we decided that “other” fit better.

Jane H. Johnson
Director of Student Affairs
College of Fine Arts
202 Fine Arts Building
University of Kentucky
Lexington KY 40506-0022
(859) 257-1709
jhjohn@email.uky.edu

From: Brothers, Sheila C
Sent: Thursday, April 21, 2011 2:33 PM
To: Johnson, Jane
Cc: Adams, Ruth
Subject: RE: Proposed New Course A-S 280

I’m not sure who told you to use “other.” You don’t have to use only lecture and lab – none of the other meeting patterns will work?

Sheila

Staff Representative to the Board of Trustees
Office of the Senate Council
Phone: (859) 257-5872

From: Johnson, Jane
Sent: Thursday, April 21, 2011 2:22 PM
To: Brothers, Sheila C
Cc: Adams, Ruth

Subject: FW: Proposed New Course A-S 280

Importance: High

Sheila,

When we proposed all of these new courses, we were told to use the "other" designation and specify what we were doing because our courses didn't really fit the lecture/lab scenario. Now all of a sudden we're getting emails on all of these new courses (TA 110, 120 and 140 are other examples) saying that we can't use "other" and that we need to use the lecture/lab designation. Please advise. Thanks!

Jane

Jane H. Johnson
Director of Student Affairs
College of Fine Arts
202 Fine Arts Building
University of Kentucky
Lexington KY 40506-0022
(859) 257-1709
jhjohn@email.uky.edu

From: Adams, Ruth
Sent: Thursday, April 21, 2011 2:19 PM
To: Johnson, Jane
Subject: Fwd: Proposed New Course A-S 280

AAARRRGGGHHHH!!!

Is this going to happen to all of our courses!! I thought we were told to use 'Other' not 'Lecture/Studio'

Ruth Adams
Photographic/Digital Artist
Studio Area Coordinator
Associate Professor of Art
University of Kentucky
www.RuthAdamsPhotography.com

Begin forwarded message:

From: "Burnell, Joni M" <joni.burnell@uky.edu>
Date: April 21, 2011 2:14:03 PM EDT
To: "Adams, Ruth" <radam3@email.uky.edu>
Cc: "Brothers, Sheila C" <sbrothers@uky.edu>
Subject: Proposed New Course A-S 280

Good Afternoon,

I am writing in regards to the proposed new course A-S 280.

When we reviewed this course, we found that we need clarification on the meeting patterns. (see Q2e).

We are required to list the actual number of contact hours in whole numbers for each category listed, instead of using the letter "x". It appears to us by the explanation given in "other" that it is your intention to provide 2 contact hours studio time, and 1 contact hour lecture time per week. This would amount to 50 minutes lecture time and 1 hour, 40 minutes studio time per week. Is this an accurate

interpretation of what you have written? *Please provide the number of contact hours in whole numbers for each category provided.*

Upon timely receipt of the requested information, this course can be placed on a web transmittal for final Senate approval, and a fall 2011 effective date.

Thank you,

Joni Burnell
Office of the Senate Council
joni.burnell@uky.edu