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**Course Information**

Date Submitted: 2/4/2016

Current Prefix and Number: ENG - English , ENG 107 INTRODUCTION TO IMAGINATIVE WRITING

OFFICE OF THE  
SENATE COUNCIL

Other Course:

Proposed Prefix and Number: ENG 107

What type of change is being proposed?

Major Change

Major – Add Distance Learning

Should this course be a UK Core Course? Yes

Inquiry - Arts &amp; Creativity

**1. General Information**

a. Submitted by the College of: ARTS &amp; SCIENCES

b. Department/Division: English

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Pearl James

Email: pearl.james@uky.edu

Phone: 257-6978

Responsible Faculty ID (if different from Contact)

Name: Cheryl Cardiff

Email: cheryl.cardiff@uky.edu

Phone: 257-6978

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

**2. Designation and Description of Proposed Course**

a. Current Distance Learning (DL) Status: Please Add

b. Full Title: WRITING CRAFT: INTRODUCTION TO IMAGINATIVE WRITING

Proposed Title: WRITING CRAFT: INTRODUCTION TO CREATIVE WRITING

c. Current Transcript Title: INTRODUCTION TO IMAGINATIVE WRITING

Proposed Transcript Title: INTRODUCTION TO CREATIVE WRITING

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3

Proposed Meeting Patterns

LECTURE: 2

DISCUSSION: 1

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: *Letter (A, B, C, etc.)*

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: An introduction to the genres and craft of imaginative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes through composition, peer critique, and research. Lecture. Offers credit for the UK Core requirement in Intellectual Inquiry in Arts & Creativity. Fulfills ENG pre-major requirement and provides ENG minor credit.

Proposed Course Description for Bulletin: An introduction to the genres and craft of creative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes through composition, peer critique, and research. Lecture or lecture with discussion section. Offers credit for the UK Core requirement in Intellectual Inquiry in Arts & Creativity. Fulfills ENG pre-major requirement and provides ENG minor credit.

2j. Current Prerequisites, if any:

Proposed Prerequisites, if any:

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component: No Change

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? No

If YES, explain and offer brief rationale: For clarification, please note that ENG 107 is ALREADY a UK Core "Arts & Creativity" course. ENG 107 has already been approved and it has been taught as a UK Core course. We are submitting it for approval as an online DL course. We are also proposing an editorial name change and a possibility that the course be delivered EITHER in a 3-hour lecture format OR a 2 hour lecture, 1 hour discussion format. There are no changes in learning outcomes.

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: No

## Distance Learning Form

Instructor Name: Cheryl Cardiff

Instructor Email: cheryl.cardiff@uky.edu

Internet/Web-based: Yes

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations? ENG107: Writing Craft – Introduction to Creative Writing (see attached syllabus) conforms to all University of Kentucky Distance Learning Syllabus Guidelines and includes: virtual office hours, procedures for resolving technical issues, notification and information about self-disclosure and procedures for disability accommodations, etc. Platforms such as Canvas, LectureTools, Evernote, Gmail blogger, FaceTime or Skype will be used to maintain the course and facilitate individual student engagement, student-to-student engagement, and other related course interactions. Web based assignments described in the syllabus include: (1) Asynchronous interaction: Students will interact with class peers through creative writing workshops conducted on Evernote; (2) Class Participation: Students are expected to attend synchronous class lectures via LectureTools, participate in LectureTools weekly quizzes, and complete independent work as presented on the course schedule. Weekly lectures on assigned terminologies and readings appropriate to this creative writing course, as well as virtual workshop sessions, are intended to facilitate critical thinking about their role as beginning creative writers and build their capacity to improve individual creative work.

**2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.** Though this summer session II course is designed to be delivered online, through synchronous and asynchronous learning technology systems, the platforms were chosen consciously to closely emulate the in-person learning activities and learning outcomes of the brick-and-mortar version of the ENG107 course offered every semester. DL students enrolled in this summer iteration will receive comparable classroom-based instruction, will work with the same course material, and involve themselves peer workshops so that they may engage in a dialogue about creative writing, sharpen their editing skills, and thereby, improve their own creative work in preparation for their eventual submission of The Portfolio. These are activities that non-DL students who take this course during fall/spring receive, participate in, and experience. Further, DL students will receive timely feedback on their creative work and grades for these and other course-related writing assignments; and by way of FaceTime and Skype also will have real-time access to the course; instructor and teaching assistants, should they require extra help. The syllabus (see Lecture/Workshop schedule) details an overview of what will be covered each week; as well as the reading material, course activities, and assignments involved to do well in the course. The creative writing activities and assignments are aligned with the stated course learning outcomes. Instructor-student interaction (by way lecture sessions covering discipline-related material and assigned readings) is comparable to classroom instructional methods. Student performance is assessed through weekly quizzes on lecture material and readings, through participation in weekly challenges, through monitoring of asynchronous, online interactions (workshops); feedback on written works submitted for credit, and evaluation of The Portfolio.

**3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.** This summer session online ENG107 course will use UK technology, learning platforms licensed to UK, and platforms (i.e., Evernote and Gmail blogger) that are limited to course participants and that only can be established through course invitation. These all function to protect the integrity of student work. Since LectureTools requires manually opening and closing the window within which lecture material and assessments can be made accessible, teaching assistants will oversee proper dissemination of lecture materials and quizzes. Further, the syllabus features UK academic policies that parallel information contained in the "Students Rights and Responsibilities Handbook" and "the UK Graduate Bulletin." Other pertinent information concerning academic integrity also are stated: attendance, cheating and plagiarism, civility and conduct in regard to peer and instructor interaction, social media clause, absences, cancelled classes, course withdrawal, changes in the syllabus, criteria for assessing the quality of student work, and late work.

**4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?** No.

**If yes, which percentage, and which program(s)?** THE ENGLISH PROGRAM OFFERS 5-10% OF ITS CLASSES ONLINE, THIS WILL NOT CHANGE THAT STATISTIC MUCH.

**5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?** All students in this online course have equal access to all student services at the University of Kentucky for which they qualify and those student services are similar to those available to individuals taking this class in the traditional classroom iteration of this course. See Directory of Course Resources / Procedure for resolving technical complaints in the syllabus, which features a listing of services available to DL students, from the contact information for the IT to the contact information of DL librarian. See also Accommodations in the syllabus, which features information about the UK Disability Resource Center for students who have special needs or require accommodations. The course instructor will work with students on an individual basis to make appropriate accommodations to participate in the class and complete work.

6. How do course requirements ensure that students make appropriate use of learning resources? In addition to purchasing required textbooks, selected readings will be available through the University of Kentucky Libraries online reserve system or posted on the course website. Additionally, the program will provide support to students encountering technology problems in accessing the course content.

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program. Access is provided via students' personal computer proxy access to online library resources (see syllabus).

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)? See Directory of Course Resources / Procedure for resolving technical complaints in the syllabus, which features a listing of services available to DL students, from the contact information for the IT to the contact information of DL librarian. Additionally, the instructor and teaching assistants have received required training in the use of the course management systems, UK Libraries online resources, and therefore, will be able to assist students as needed. Instructions and links to video tutorials will also provide students instructions in the use of all online course tools, resources and components.

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology. Students will have access to the course content via LectureTools and Canvas, programs which are supported by UKIT and CELT. Additionally, Directory of Course Resources / Procedure for resolving technical complaints in the syllabus, features links to video tutorials and other support for Gmail blogger and Evernote.

10. Does the syllabus contain all the required components? YES

11.1, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name: CHERYL CARDIFF

SIGNATURE|JACLYM3|Jeffory A Clymer|ENG 107 CHANGE Dept Review|20151123

SIGNATURE|ACSI222|Anna C Harmon|ENG 107 CHANGE College Review|20160120

SIGNATURE|JMETT2|Joanie Ett-Mims|ENG 107 CHANGE UKCEC Review|20160328

SIGNATURE|WST222|William H Stamps|ENG 107 CHANGE UKCEC Expert Review|20160328

SIGNATURE|JMETT2|Joanie Ett-Mims|ENG 107 CHANGE Undergrad Council Review|20160413

Course Change Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

Generate F

Open in full window to print or save

Attachments:

ID	Attachment
Delete 6188	ENG 107 Arts and Creativity form
Delete 6199	ENG 107 changes proposal.docx
Delete 6620	ENG 107 syllabus (revised 4-5-16).docx

First 1 Last

Browse...

Upload File

NOTE: Start form entry by choosing the Current Prefix and Number (\*denotes required fields)

Current Prefix and Number:	ENG - English ENG 107 INTRODUCTION TO IMAGINATIVE WRITING	Proposed Prefix & Number: (example: PHY 401G) <input checked="" type="checkbox"/> Check if same as current	ENG 107
* What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input checked="" type="checkbox"/> Major - Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, exception 60 the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does not imply in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change in content or emphasis, or which is made necessary by the elimination or sign alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above	
Should this course be a UK Core Course? <input checked="" type="radio"/> Yes <input type="radio"/> No			
If YES, check the areas that apply:			
<input checked="" type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input type="checkbox"/> Global Dynamics			
<b>1. General Information</b>			
a.	Submitted by the College of: ARTS & SCIENCES		Submission Date: 2/4/2016
b.	Department/Division: English		
c.* Is there a change in "ownership" of the course?			
<input type="radio"/> Yes <input checked="" type="radio"/> No    If YES, what college/department will offer the course instead? Select...			
e.*			
* Contact Person Name:		Pearl James	Email: pearl.james@uky.edu    Phone: 257-6978
* Responsible Faculty ID (if different from Contact):		Cheryl Cardiff	Email: cheryl.cardiff@uky.edu    Phone: 257-6978
f.* Requested Effective Date:			
<input checked="" type="checkbox"/> Semester Following Approval		OR	Specific Term: 2
<b>2. Designation and Description of Proposed Course.</b>			
a.		Current Distance Learning(DL) Status:	
		<input type="radio"/> N/A <input type="radio"/> Already approved for DL* <input checked="" type="radio"/> Please Add <input type="radio"/> Please Drop	
*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box ) that proposed changes do not affect DL delivery.			
b.		Full Title:	
		WRITING CRAFT: INTRODUCTION TO IMAGINATIVE WRITING Proposed Title: * WRITING CRAFT: INTRODUCTION CREATIVE WRITING	
c.		Current Transcript Title (if full title is more than 40 characters):	
		INTRODUCTION TO IMAGINATIVE WRITING	
c.		Proposed Transcript Title (if full title is more than 40 characters):	
		INTRODUCTION TO CREATIVE WRITING	

d. Current Cross-listing: <input checked="" type="checkbox"/> N/A		OR	Currently <sup>2</sup> Cross-listed with (Prefix & Number):	none	
Proposed - ADD <sup>2</sup> Cross-listing (Prefix & Number):					
Proposed - REMOVE <sup>2,4</sup> Cross-listing (Prefix & Number):					
<b>e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>2</sup> for each meeting pattern type.</b>					
Current:	Lecture 3	Laboratory <sup>2</sup>	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other	Please explain:	
Proposed: *	Lecture 2	Laboratory <sup>2</sup>	Recitation	Discussion 1	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other	Please explain:	
f. Current Grading System:		ABC Letter Grade Scale			
Proposed Grading System:*		<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale			
g. Current number of credit hours:	3	Proposed number of credit hours:*	3		
h.* Currently, is this course repeatable for additional credit?				<input type="radio"/> Yes <input checked="" type="radio"/> No	
* Proposed to be repeatable for additional credit?				<input type="radio"/> Yes <input checked="" type="radio"/> No	
If YES:	Maximum number of credit hours:				
If YES:	Will this course allow multiple registrations during the same semester?			<input type="radio"/> Yes <input checked="" type="radio"/> No	
<b>i. Current Course Description for Bulletin:</b>					
An introduction to the genres and craft of imaginative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes through composition, peer critique, and research. Lecture. Offers credit for the UK Core requirement in Intellectual Inquiry in Arts & Creativity. Fulfills ENG pre-major requirement and provides ENG minor credit.					
* Proposed Course Description for Bulletin:					
An introduction to the genres and craft of creative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes through composition, peer critique, and research. Lecture or lecture with discussion section. Offers credit for the UK Core requirement in Intellectual Inquiry in Arts & Creativity. Fulfills ENG pre-major requirement and provides ENG minor credit.					
<b>j. Current Prerequisites, if any:</b>					
* Proposed Prerequisites, if any:					
<b>k. Current Supplementary Teaching Component, if any:</b>					
<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning					

	<input type="radio"/> Both <input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input checked="" type="radio"/> No Change
Proposed Supplementary Teaching Component: 1	
<b>3. Currently, is this course taught off campus?</b>	<input type="radio"/> Yes <input checked="" type="radio"/> No
* Proposed to be taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, enter the off campus address:	
<b>4.* Are significant changes in content/student learning outcomes of the course being proposed?</b>	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, explain and offer brief rationale:	
<p>For clarification, please note that ENG 107 is ALREADY a UK Core "Arts &amp; Creativity" course. ENG 107 has already been approved and it has been taught as a UK Core course. We are submitting it for approval as an online DL course. We are also proposing an editorial name change and a possibility that the course be delivered EITHER in a 3-hour lecture format OR a 2 hour lecture, 1 hour discussion format.</p> <p>There are no changes in learning outcomes.</p>	
<b>5. Course Relationship to Program(s).</b>	
a.* Are there other depts and/or pgms that could be affected by the proposed change?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES, identify the depts. and/or pgms:	
b.* Will modifying this course result in a new requirement <sup>2</sup> for ANY program?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If YES <sup>2</sup> , list the program(s) here:	
<b>6. Information to be Placed on Syllabus.</b>	
a. <input checked="" type="checkbox"/> Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiator undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)
<b>Distance Learning Form</b>	
This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for All fields are required!	
<p><b>Introduction/Definition:</b> For the purposes of the Commission on Colleges Southern Association of Colleges and Schools accreditation review, <i>distance learning</i> is defined as educational process in which the majority of the instruction (interaction between students and instructors and among students) in a course occurs when students and instructor are not in the same place. Instruction may be synchronous or asynchronous. A distance learning (DL) course may employ correspondence study, or audio, video, or computer technology.</p> <p>A number of specific requirements are listed for DL courses. The <i>department proposing the change in delivery method is responsible for ensuring that the requirements below are satisfied at the individual course level.</i> It is the responsibility of the instructor to have read and understood the university-level assurances regarding an equivalent experience for students utilizing DL (available at <a href="http://www.uky.edu/USC/New/forms.htm">http://www.uky.edu/USC/New/forms.htm</a>).</p>	
Course Number and Prefix: ENG 107	Date: 11/19/2015
Instructor Name: Cheryl Cardiff	Instructor Email: cheryl.cardiff@uky.edu
Check the method below that best reflects how the majority of the course content will be delivered.	
<input checked="" type="checkbox"/> Internet/Web-based <input type="checkbox"/> Interactive Video <input type="checkbox"/> Hybrid	
<b>Curriculum and Instruction</b>	
1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?	
ENG107: Writing Craft - Introduction to Creative Writing (see attached syllabus) conforms to all University of Kentucky Distance Learning Syllabus Guidelines and	



2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course go assessment of student learning outcomes, etc.

Though this summer session II course is designed to be delivered online, through synchronous and asynchronous learning technology systems, the platforms were

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

This summer session online ENGL07 course will use UK technology, learning platforms licensed to UK, and platforms (i.e., Evernote and Gmail blogger) that are limited to

4. Will offering this course via DL result in at least 25% or at least 50%\* (based on total credit hours required for completion) of a degree program being offered via a of DL, as defined above?

No.

Which percentage, and which program(s)?

THE ENGLISH PROGRAM OFFERS 5-10% OF ITS CLASSES ON LINE, THIS WILL NOT CHANGE THAT STATISTIC MUCH.

\*As a general rule, if approval of a course for DL delivery results in 50% or more of a program being delivered through DL, the effective date of the course's DL delivery will be six months from the date of approval.

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

All students in this online course have equal access to all student services at the University of Kentucky for which they qualify and those student services are similar to

#### Library and Learning Resources

6. How do course requirements ensure that students make appropriate use of learning resources?

In addition to purchasing required textbooks, selected readings will be available through the University of Kentucky Libraries online reserve system or posted on the course

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

Access is provided via students' personal computer proxy access to online library resources (see syllabus).

#### Student Services

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

See Directory of Course Resources / Procedure for resolving technical complaints in the syllabus, which features a listing of services available to DL students, from the contact

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)?

- Yes  
 No

If no, explain how students enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

Students will have access to the course content via LectureTools and Canvas, programs which are supported by UKIT and CELT. Additionally, Directory of Course

10. Does the syllabus contain all the required components, below?  Yes

- Instructor's *virtual* office hours, if any.
- The technological requirements for the course.
- Contact information for Distance Learning programs (<http://www.uky.edu/DistanceLearning>) and Information Technology Customer Service Center (<http://www.uky.edu/UKIT/Help/>; 859-218-HELP).
- Procedure for resolving technical complaints.
- Preferred method for reaching instructor, e.g. email, phone, text message.
- Maximum timeframe for responding to student communications.
- Language pertaining academic accommodations:
  - "If you have a documented disability that requires academic accommodations in this course, please make your request to the University Disability Resource Center. The Center will require current disability documentation. When accommodations are approved, the Center will provide me with a Letter of Accommodation which details the recommended accommodations. Contact the Disability Resource Center, Jake Karnes, Director at 859-257-2754 or [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)."
- Specific dates of face-to-face or synchronous class meetings, if any.
- Information on Distance Learning Library Services (<http://www.uky.edu/Libraries/DLIS>)
  - Carla Cantagallo, DL Librarian
  - Local phone number: 859 257-0500, ext. 2171; long-distance phone number: (800) 828-0439 (option #6)
  - Email: [dl@service@email.uky.edu](mailto:dl@service@email.uky.edu)
  - DL Interlibrary Loan Service: [http://www.uky.edu/Libraries/llibpage.php?lib\\_id=253&lib\\_id=16](http://www.uky.edu/Libraries/llibpage.php?lib_id=253&lib_id=16)

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

CHERYL CARDIFF

Abbreviations: DLP = Distance Learning Programs ATG = Academic Technology Group Customer Service Center = 859-218-HELP (<http://www.uky.edu/UKIT/Help>)

Revised 8/09

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- <sup>111</sup> See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "n form will be sent to appropriate academic Council for normal processing and contact person is informed.
  - <sup>112</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
  - <sup>113</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.
  - <sup>114</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.
  - <sup>115</sup> Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See *SR 5.2.1.*)
  - <sup>116</sup> You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.
  - <sup>117</sup> In order to change a program, a program change form must also be submitted.

**Course Review Form  
Intellectual Inquiry in Arts & Creativity**

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** ENG 107

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:

Creative writing pieces posted to blogger and read by other students

Brief Description:

Weekly writing exercises allow basic mastery of elements of the craft. Writing for an audience develops a writer's awareness of how one's choices shape the reading experience. Hence, this creative writing process involves a critical-reflective process, which requires, on the one hand, deliberating over which literary elements will achieve intended effects in audiences; and on the other hand, resolving dilemmas such as self-censorship and stereotyping, writing for truth versus verisimilitude, negotiating the desires of an audience against the fulfillment of one's own vision.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:

Review.

Brief Description:

ONE review of your choice of an assigned nonfiction, poetry, or fiction work (at least 1100+ words each, which excludes quoted passages: typewritten, double-spaced).

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g. "out of the box" thinking or application of given rules or forms).

Example(s) from syllabus:

Brief Description:

The Craft of Poetry: Persona Poems

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

Challenge #6: Write a poem from the perspective of a superhero.

Brief Description:

Students will read persona poems and see how each author created a particular voice and persona and then demonstrate their understanding through their own work, a poem from a particular character's point of view.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:  
Revision Workshops

Brief Description:

There are several revision workshops, one early in the semester and one at the end of the semester. Students will choose a piece of prose already critiqued in a workshop and revise it. They will also compose a brief reflection assignment.

Describe how students demonstrate the use of information literacy resources:  
Individual written assignments and critiques, both represented in their online portfolios.

Reviewer's Comments:

**ENG107 WRITING CRAFT: INTRODUCTION TO CREATIVE WRITING  
SUMMER SESSION II MEETING TIMES TBD**

**INSTRUCTOR: CHERYL CARDIFF, MFA**

**E-mail: [cheryl.cardiff@uky.edu](mailto:cheryl.cardiff@uky.edu)** (preferred contact; type in ENG107 in the subject box please; response times at most two weekdays, between 9:00 AM and 5:00 PM. Your emails posted after 5:00 PM or on the weekend will be reviewed the upcoming weekday.)

**Virtual Office Hours:** By appointment; meetings will be conducted via Skype or Facetime

**Skype:** cecard2.uky.edu

**Facetime:** [cheryl.cardiff@uky.edu](mailto:cheryl.cardiff@uky.edu)

**Course e-mail:** [ENG107summerXX@gmail.com](mailto:ENG107summerXX@gmail.com)

**Teaching assistant 1 email:**

**Virtual Office Hours:** By appointment; appointments will be conducted via Skype or Facetime

**Skype:** XXX.uky.edu

**Facetime:** XXX@uky.edu

**Teaching assistant 2 email:**

**Virtual Office Hours:** By appointment; appointments will be conducted via Skype or Facetime

**Skype:** XXX.uky.edu

**Facetime:** XXX@uky.edu

**Teaching assistant 3 email:**

**Virtual Office Hours:** By appointment; appointments will be conducted via Skype or Facetime

**Skype:** XXX.uky.edu

**Facetime:** XXX@uky.edu

**COURSE DESCRIPTION:** An introduction to the genres and craft of imaginative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes through composition, peer critique, and research. Lecture. Offers credit for the UK Core requirement in Intellectual Inquiry in Arts & Creativity. Fulfills ENG pre-major requirement and provides ENG minor credit.

In this section, we will practice a range of written creative expression. Lecture sessions will be devoted partly to “talking craft,” that is, to familiarizing ourselves with various literary and craft elements pertinent to the creative writing genres being practiced and to analyzing how writers employ these elements to put forth a work that captures readers’ imaginations. The other half of our sessions will be devoted to “crafting,” that is, the workshop process that inducts you and fellow beginning writers to experiment with the different creative writing forms studied.

ENG107 satisfies the objectives and outcomes delineated by the Intellectual Inquiry into Arts and Creativity of the UKCore Curriculum, the primary emphasis of which is to define and distinguish different approaches to creativity, demonstrate the ability to critically analyze work produced by other students, and evaluate results of their own creative endeavors.

**COURSE FORMAT**

This is primarily an online, internet/web-based course that will blend asynchronous and synchronous learning approaches via the use of LectureTools and other learning platforms (Evernote, Canvas, Blogger) to encourage a sense of a creative writing community similar to that

created in a brick-and-mortar introductory level creative writing course or a beginning workshop in creative writing. LectureTools will be used for course announcements related to course assignments and homework, for conducting quizzes, for accessing weekly lecture material, and for taking attendance and participation. Canvas will be used for accessing homework/readings, submitting reviews, and posting grades. Evernote will be used for virtual workshop sessions. Blogger will be used for posting creative writing challenges to be read by our online creative writing course community.

**LEARNING OUTCOMES: UPON SUCCESSFUL COMPLETION OF THIS COURSE, STUDENTS WILL BE ABLE TO . . .**

1. *Demonstrate* their active engagement with the creative process. They will *read, discuss, and create* works that illustrate their familiarity with a range of creative writing genres.
2. *Learn and apply* the basic tools, forms, “laws,” and literary elements appropriate to each genre.
3. *Demonstrate* basic mastery of terminologies and analytical procedures appropriate to workshop in quizzes, peer critiques, as well as their own creative work.
4. *Judge* the effectiveness and limits of these various tools, forms, “laws,” and literary elements as they *create* works for an audience.
5. *Develop* the skills of critical or “close” reading, editing, and proofreading at the same time.
6. *Apply* such judgment and skills as they *critique* the works of peer and established writers alike.
7. *Participate* in any discourse about creativity in general and discuss written creative works using appropriate terms and contexts knowledgeably and confidently.
8. *Evaluate* the results of their own creative endeavors and, using that evaluation, refine their work for a portfolio and/or performance.

**COURSE GOALS AND STRUCTURE:** ENG107 sets the general goal of fostering in students a love of creative writing and a love of reading works that reflect upon the human condition. In order to accomplish the above learning outcomes, students will engage in a variety of activities that will familiarize them with the written creative forms of expression. A study of the basic criteria that define one genre from another will help ground student understanding. Reading the works of established writers will enable them to see how they place literary elements in the service of exploring truth, image, and/or emotion. More importantly, students practice writing these different genre and forms, thereby, positioning themselves as producers of creative work. Weekly writing exercises allow basic mastery of elements of the craft. Writing for an audience develops a writer’s awareness of how one’s choices shape the reading experience. Hence, this creative writing process involves a critical-reflective process, which requires, on the one hand, deliberating over which literary elements will achieve intended effects in audiences; and on the other hand, resolving dilemmas such as self-censorship and stereotyping, writing for truth versus verisimilitude, negotiating the desires of an audience against the fulfillment of one’s own vision, etc. Finally, workshop sessions facilitate the thoughtful evaluation of peer creative works and the eventual revision of such works for a portfolio and/or performance.

We will be focusing on the formal familiarization of genres and literary elements. Our online course involves lectures and assigned readings on various elements of the craft. Weekly class meetings involve quizzes on the aforementioned lectures and assigned readings. Our “workshop

sessions” take place at various appointed times, the class activities of which facilitate the production and thoughtful assessment of original works by beginning writers.

### **COURSE EXPECTATIONS**

- ✓ To complete this online course successfully, you should do the following:
- ✓ Read the syllabus and course expectations.
- ✓ Establish working knowledge of our platforms based on instructions provided and familiarizing yourself well with them.
- ✓ Keep up with assigned readings and lectures, and look up assigned terminologies.
- ✓ Participate in weekly lectures and quizzes.
- ✓ Evaluate and provide thoughtful feedback for peer work.
- ✓ Submit all assignments on time, with the expected word count. Depending on the assignment in question, note that certain assignments are due to be posted on designated platforms (for example, writing challenges on our common blogger to be read by fellow participants in the course).

### **TECHNOLOGY REQUIREMENTS**

You have decided to enroll in an online course, and therefore, tacitly agree that you have the personal equipment and basic online knowhow to be able to keep up with and fulfill course expectations. This course requires a good personal computer, good broadband connectivity of at least 10MB (direct Ethernet connection over WIFI), and a good quality web-cam. It falls upon you to ensure that your choice of devices meets these basic requirements and to keep such devices and its programs updated and in good working order. It also falls on you to familiarize yourself with the basic workings of assigned learning platforms and post your work on designated areas. “Computer problems,” “equipment problems,” “technical issues,” “WIFI problems,” “device problems” and such personal equipment and connectivity-related issues will not serve as legitimate excuses for missing work and participation.

#### ***Other technology requirements:***

- A reliable microphone and speaker to be able to carry conversations during workshop sessions and virtual office hours.
- All UK students are eligible for a one time free download of MS Office from the UK download site (<https://download.uky.edu>); you can get help with this process from the UK helpdesk (at 859.257.1300 or at <http://www.uky.edu/IT/CustomerService/>).
- The latest version of Java (Available Here)
- The latest version of Adobe Flash (Available Here)
- The latest version of Adobe Acrobat Reader (Available Here)
- Canvas. Your enrollment in this course automatically gives you access to our Canvas course platform.
- Kindle reader for some of our course readings. Note: It’s not necessary to own a Kindle reader for our readings. Kindle program and Kindle apps are available for your computers and devices. See the Amazon website.
- LectureTools. Accessed only by way of course invitation. Work with the web version of this program, not the app.
- An email address (Gmail preferred and one that is unaffiliated with a blogger account) that you regularly and directly access, and whose password you remember. You’ll use the

address to establish accounts with assigned learning platforms, to receive course announcements, and to correspond with me. Therefore, it's important that you use your full name in your profile for ease of identification and to properly credit you for work.

- An Evernote account (web version preferred, not app). To be established with the aforementioned email address. You'll need to create your notebook and make it accessible to both your assigned peer workshop members and me (use the course email address and the individual addresses of your assigned peers). Follow the instructions and link provided to you on Canvas/Workshop Sessions.
- A Gmail Blogger that only can be accessed by course invitation. It is a requirement for you to ensure that your blogger privacy settings are limited only to members of our ENG107 group. Instructions are available on Canvas. Go to Canvas/Writing Challenges and follow the directions related creating a blogger account carefully.

### COURSE MATERIALS & TEXTBOOKS

- UNC, Wilmington. *Show & Tell: Writers on Writing*. 6th ed. Wilmington: The Publishing Lab. 2009.
- One of the following books to fulfill the book review requirement. The window for the submission of each text will occur at different times during the session. So do make sure to keep an eye out for when the review of your chosen text will be due.
  - ✓ Nick Flynn. *Another Bullshit Night in Suck City*. Kindle eBook.
  - ✓ Frank X Walker. *Turn Me Loose*. Kindle eBook.

OR

- ✓ Manuel Gonzales. *The Miniature Wife and Other Stories*. Kindle eBook.
- Other texts will be made available on Canvas as links or as Kindle eBook singles (see Canvas/Assignments).
- Access to UK library databases.

#### *Recommended but optional readings:*

- Colin Shanafelt. *Literary Analysis & Essay Writing Guide*. Kindle eBook.

**GRADES** will be based on the quality of writing that you do in this course, timely submission of work, and the constructiveness of criticism you offer. Final grades will be on a 10% scale (A=100%–90%, B=89%–80%, C=79%–70%, D=69%–60%, E=59%–0%).

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/registrar/calendar>).

### COURSE REQUIREMENTS AND BREAKDOWN [see workshop/discussion schedule for due dates]

**20% = Attendance.** By way of virtual lecture attendance and weekly quizzes on LectureTools, as well as blogger and workshop participation.

**15% = Creative writing challenges.** Posted weekly on our common Gmail blogger; will be evaluated on the basis of execution and mechanics; note that any writing assignment must meet the minimum word count and be submitted by the deadline before any credit can be applied. Late posts will not receive credit.

**Creative work for virtual workshop sessions:** Reading your original work will be our homework. Therefore, it must be written with thought and a passion for the subject. It must be written with Truth acting as your moral compass. It must be well proofread. Your original



creative works are due on the Evernote notebook to which your peers and I have access. They will be reviewed by your assigned workshop group. Ensure that your work is available to reviewed by both assigned peers and your instructor on the assigned date. Do not send such works to me to post for you. Our Evernote platforms time-stamps your postings. Sorry, no late (fashionable or otherwise) entries will be accepted. Readers who are unable to post critiques due to the author's failure to submit works on time will not lose points. The author will not be workshopped and will not receive reviews for their work or any credit. To avoid this, it's best that authors know when they are to make their works available for review.

**5% = One choice of a revised, expanded nonfiction piece (750+ words) from your set of nonfiction writing exercises**

**5% = One set of 2-3 poems taken from your set of poetry writing exercises; polished and revised prior to review**

**5% = One original 2000+ word short story or character sketch for review**

**Participation in virtual workshop sessions:** Your feedback on peer work is due to be posted on each of your peer's Evernote notebooks. Scores toward this will come from the following:

**5% = your feedback of peer work (at least 300+ words each). Note that you must submit any writing assignment by the deadline and meet the word count before any credit can be applied)**

**5% = your peer group's evaluation of your group effort. So be a good, contributing member of your group.**

**10% = ONE review of your choice of an assigned nonfiction, poetry, or fiction work (at least 1100+ words each, which excludes quoted passages: typewritten, double-spaced). These assignments will be graded on the basis of execution and mechanics. These are due on Canvas/1 Book Review and will run through a plagiarism database. Note that you must submit any writing assignment by the deadline and meet the word count before any credit can be applied. No late reviews will be accepted.**

**Portfolio of revised original work + reflective pieces (reflective pieces may be in the form of a journal entry or a letter to yourself 10 years from now). Due on Canvas/Portfolio.**

**10% = Nonfiction, polished/revised post-workshop + reflective piece on why you chose the sample**

**10% = Poetry set (2-3 samples), polished/revised post-workshop + reflective piece on overarching themes and concepts you were working with**

**10% = Fiction (2000+ words) polished/revised post-workshop + reflective piece on how you came up with the story and parts changed and/or developed more post-workshop**

**DISCUSSION/WORKSHOP SCHEDULE:** What will make this course happen for you ultimately will rest on your shoulders, specifically in the work you'll do for this course and with us. This is a tentative discussion/workshop schedule. Note that I retain the right to modify this schedule, if necessary, to meet the learning objectives of this course. Changes will be discussed with you and provided in writing as an addendum distributed electronically via e-mail and posted on LectureTools.

WE		ELEMENTS OF THE CRAFT LECTURES 1: THERE WILL BE A	ELEMENTS OF THE CRAFT LECTURES 2: THERE WILL BE A	DUE ON GMAIL BLOGGER--no late work
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EK	OVERVIEW	QUIZLETTE OF THREE QUESTIONS DURING THE SESSION	QUIZLETTE OF THREE QUESTIONS DURING THE SESSION	will be accepted
1	COURSE OVERVIEW / Craft of Nonfiction: What is Creative Nonfiction?	First day: We go over the syllabus, class expectations and goals.		Challenge #1: Full 2-3 page piece recalling a family story you've heard many times.
2	The Craft of Nonfiction: From Memory, From Personal Experience	S&T: Gerard, "What is creative nonfiction anyhow?" 155; Trachtenberg, "A cage of one's own: creative nonfiction and its genres," 168	S&T: Messer, "The Fire," 227 + "Constructing Memoir," 178-180	Challenge #2: Full 2-3 page piece about a moment when you were not the hero of a story.
3	The Craft of Nonfiction: Concrete Detail and Description; Using Fieldwork and the Internet	S&T: Gessner, "Field Notes On Where You Are," 181; "Learning to Surf," 200	S&T: Furia, "Look in thy heart, look in the archives, look on the internet and write," 174; Trachtenberg, "Cloudburst," 261	Challenge #3: Full 2-3 page piece about nature, a travel destination, or history-based article or story in which you write from first-hand experience as well as supplement with fact-based research either by your library and/or internet work.
4	The Craft of Nonfiction: Craft Talk	An Interview with GUEST SPEAKER SCHEDULED	No session today: You have all day to post for NICK FLYNN'S work.	NO CHALLENGE THIS TIME, INSTEAD: Post on Evernote one revised version of a nonfiction piece you wish to include in your portfolio. The piece cannot be new, but must be a revised and polished version of one of the pieces from challenge #1 to challenge #3.
5	The Craft of Nonfiction: Our First Workshopping Session!  Peer reader: Prepare for submission a 300+ word critique of each of your peer's work. Possible points to address: descriptions that worked or didn't; choice of tone; etc.	Group A to be workshopped today. Your written feedback is due no later than XXX, 11:00 PM.	Group B to be workshopped today. Your written feedback is due no later than XXX, 11:00 PM.	Group C to be workshopped today. Your written feedback is due no later than XXX, 11:00 PM.
6	The Craft of Poetry: Anatomy of a Poem / Lyric v. Narrative	S&T: "What is poetry?"	S&T: "Lyric V Narrative," 295-299; Robert Service, "The Cremation of Sam McGee" Dorianne Laux, "The Shipfitter's Wife"	Challenge #4: Pick out a fairy tale character and tell a story in that character's voice, which may imply or describe an aspect of the character's

			Raymond Carver, "What the Doctor Said" Pablo Neruda, "Ode to Tomatoes" Shakespeare, sonnet 130 Dylan Thomas, "Do Not Go Gentle into that Good Night" Kim Addonizio, "Night of the Living, Night of the Dead"	identity, outlook, or argument.
7	The Craft of Poetry: On Imagery and the Music of the Line	S&T: "The Music of the Line," 300-304 TR Hummer, "Where You Go When She Sleeps" Gary Soto, "Oranges" Marge Piercy, "Barbie Doll"	S&T: Daniel Nathan Terry, "The Final Lincoln Portrait" + "Harvest of Death"	Challenge #5: Write a poem that describes an object or photograph of meaning to you.
8	The Craft of Poetry: Persona Poems	Ai, "Salome" William Carlos Williams, "The Widow's Lament" Frank X Walker, Excerpts from <i>Turn Me Loose</i>	S&T: "The Witch's Tree," 287-294; Mott, "Death Row" + "Thinly Veiled, Young Man Comes to Me Seeking a Friendly Face," 331-337	Challenge #6: Write a poem from the perspective of a superhero.
9	The Craft of Poetry: Craft Talk	An Interview with GUEST SPEAKER SCHEDULED	No session today: You have all day to post for FRANK X WALKER's work.	NO CHALLENGE THIS TIME, INSTEAD: Post on Evernote one set of revised versions of poems you wish to include in your portfolio. A set is defined as 2-3 poems. The pieces cannot be new, but must be a revised and polished versions of pieces from challenge #4 to challenge #6.
10	The Craft of Poetry: Workshopping Session  Peer reader: Prepare for submission a 300+ word critique of each of your peer's set of poems. Possible points to address: descriptions that worked or didn't; imagery; line integrity; etc.	Group A to be workshopped today. Your written feedback is due no later than XXX, 11:00 PM.	Group B to be workshopped today. Your written feedback is due no later than XXX, 11:00 PM.	Group C to be workshopped today. Your written feedback is due no later than XXX, 11:00 PM.
11	The Craft of Fiction: Story, Setting, Scene	S&T: Philip Gerard, "Story, Setting, Scene," 10 Italo Calvino, "Theft in a Pastry Shop" + "Hunger at Bevera" AND LIBRARY TASK on Calvino's background	S&T Siegel, "What to do with workshop feedback," 395; Alice Munro, "The Jack Randa Hotel" (The New Yorker; July 19, 1993)	Challenge #7: Setting and description exercise

12	The Craft of Fiction: Where to start?—On Character and Using Motifs	S&T: Wendy Brenner, “On choosing a subject,” 3; “I am the Bear,” 34 Thomas Mann, “Tristan”	S&T: Rebecca Lee, “How to Talk a Character into your story,” 7; “On the Bank of the Vistula,” 89	Challenge #8: Monologue exercise
13	The Craft of Fiction: “Once upon a time . . .”: Two Kinds of Plot / Let Us Talk about Point of View	Grimms, “Catskin” Kelly Link, “Catskin” Anton Chekhov, “The Kiss”	Aimee Bender, “Lemonade” Dave Eggers, “Accident” Manuel Gonzales, “Pilot/Co-Pilot”	Challenge #9: Conflict exercise
14	The Craft of Fiction: Craft Talk	An Interview with GUEST SPEAKER SCHEDULED	No session today: You have all day to post for MANUEL GONZALES’s work.	NO CHALLENGE THIS TIME, INSTEAD: Post on Evernote your 2000+ word fiction piece or character sketch. The pieces cannot be new, but must be a revised and polished versions of pieces from challenge #7 to challenge #9.
15	The Craft of Fiction: Workshopping Session  Peer reader: Prepare for submission a 300+ word critique of each of your peer’s story. Possible points to address: characterization and development; scenes that worked or didn’t; dialogic engagement; choice of POV; etc.	Group A to be workshopped today. Your written feedback is due no later than XXX, 11:00 PM.	Group B to be workshopped today. Your written feedback is due no later than XXX, 11:00 PM.	Group C to be workshopped today. Your written feedback is due no later than XXX, 11:00 PM.

I LOOK FORWARD TO READING YOUR PORTFOLIOS! THEY ARE DUE MONDAY, XXX, NO LATER THAN 11:00 PM. ONCE YOU’RE READY, GO TO CANVAS/PORTFOLIO AND UPLOAD YOUR WORK.

### COURSE POLICIES:

**Academic Accommodations Due to Disability.** If you have a documented disability that requires academic accommodations in this course, please make your request to the University Disability Resource Center. The Center will require current disability documentation. When accommodations are approved, the Center will provide me with a Letter of Accommodation which details the recommended accommodations. Contact the Disability Resource Center (DRC), David T. Beach, Director ([dtbeac1@uky.edu](mailto:dtbeac1@uky.edu)<<mailto:dtbeac1@uky.edu>>). The DRC is located in Suite 407 of the Multidisciplinary Science Building, 725 Rose Street, 0082.

**Academic Integrity, Plagiarism, & Cheating.** Don't do it. Using parts or the whole of work without properly citing them, paraphrasing parts or the whole of the work without acknowledging your sources, submitting the same work to fulfill a requirement for more than one course are just some of the forms of plagiarism. Plagiarism and cheating are violations of academic policy and incur penalties. Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Per University policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the University may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

*Senate Rules 6.3.1* (see <http://www.uky.edu/Faculty/Senate/> for the current set of *Senate Rules*) states that 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.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording, or content from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work (including, but not limited to a published article, a book, a website, computer code, or a paper from a friend) without clear attribution. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work, which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content, and phraseology intact is plagiaristic. However, nothing in these Rules

shall apply to those ideas, which are so generally and freely circulated as to be a part of the public domain.

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

**Additional support:** XXX, XXX, and XXX are our teaching assistants for this course. Please email them to schedule a Skype or Facetime conference with them during their virtual office hours.

**Attendance.** Attendance will be recorded for every class session by way of your virtual attendance within the assigned window of time when we conduct lectures, workshops, and weekly quizzes. Your lack of participation during lecture sessions, your failure to take quizzes, or your missing workshop sessions will constitute an absence on that given date. Missed announcements, instructions, assignments, etc. due to absences are unacceptable reasons for failing to meet subsequent deadlines. It is your responsibility to learn the content of the missed lectures from LectureTools.

**On punctuality.** You are expected to log on to LectureTools on time and participate in the activities for the duration of the online session. Once a given session ends, the window to accomplish the LectureTools activity ends as well. With quiz sessions, only the answers that you've submitted within that window will count for a possible grade.

**On unexcused absences:**

- These equate to a participation grade of "0" (zero) for the day of absence and a "0" for work that may be due that day.
- Note that you have a window of one week (Monday through Friday) prior to creative works being peer workshoped to post your creative writing assignments onto your Evernote. If despite this, you still fail to post your work and to make it available both to me and your assigned peer group on time, you automatically will lose the 5% that can be earned by submitting for work for peer evaluation.
- There will be no make-up lectures, make-up work during lectures, or make-up workshop sessions missed.

**On excused absences:**

- Students need to notify the professor of absences prior to class when possible. *Senate Rules 5.2.4.2* defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Two weeks prior to the absence is reasonable, but should not be given any later. Information regarding major religious holidays may be obtained through the Ombud (859-257-3737, [http://www.uky.edu/Ombud/ForStudents\\_ExcusedAbsences.php](http://www.uky.edu/Ombud/ForStudents_ExcusedAbsences.php)).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused) per University policy.

Per *Senate Rule 5.2.4.2*, students missing any graded work due to an excused absence are responsible: for informing the Instructor of Record about their excused absence within one week following the period of the excused absence (except where prior notification is required); and for making up the missed work. The professor must give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so, if feasible, during the semester in which the absence occurred.

- **No absence can be designated “excused”** until you verify absences. Students may be asked to verify their absences in order for them to be considered excused. *Senate Rule 5.2.4.2* states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness, or death in the family. Appropriate notification of absences due to University-related trips is required prior to the absence when feasible and in no case more than one week after the absence.
- Once your excused absence is verified, the day of your absence will be recorded as an EXC. All EXCs will be converted to full points by the end of the course. Note though that you will be required to petition for a W with your Dean should your EXCs exceed more than 20% of class contact hours.
- Additionally, students will be given the opportunity to make up in-lecture written assignments and/or exams missed in which the excused absence occurred. Make the request with the provision of the excuse note. Retakes will need to be arranged with the instructor and accomplished within the week following the period of absence.

**Canceled Class.** If a virtual synchronous class meeting must be canceled due to unforeseen circumstances, I will make every possible effort to contact you in sufficient time to avoid any unnecessary burdens.

**Civility and Conduct:** Despite distances, the virtual spaces within which we conduct our course must be considered still part of university campus, and therefore, a work environment protected by the university’s code of conduct. Your professionalism is expected. In order to create a respectful atmosphere when it comes to our interactions, do please:

- Exercise decorum that includes respect for the instructor and peers.
- Log in to the course regularly and actively participate in course exercises.
- Make sure your discussion board and other electronic communication for this course only relate to the course subject matter, generally respond to the instructor threads, and always seek to further the aims of that particular session (i.e., stay on topic).
- Mind your personal comments about other users and their views. These have no place on any of our course platforms that are viewable by other users.
- Avoid copying private messages for other’s to view without the author’s explicit and written permission.
- Be available at the appointed time you have scheduled your conference with me.
- Look professional and groomed as you would if we were to meet in person and on campus.
- Avoid chatting with others, eating, drinking, texting during conferences with me and during workshop sessions.
- To turn in your creative works and make them accessible for our evaluation by the expected deadline.

- Respect the opinions and cultures of others: Please make sure that you help maintain an open learning environment and the free exchange of ideas. If you disagree with opinions, fine; but do so in a respectful and supportive way.

The university, college, and department share a commitment to respect the dignity of all and to value differences among members of our academic community. There exists the role of discussion and debate in academic discovery and the right of all to respectfully disagree from time-to-time. Students clearly have the right to take reasoned exception and to voice opinions contrary to those offered by the instructor and/or other students (S.R. 6.1.2). Equally, a faculty member has the right -- and the responsibility -- to ensure that all academic discourse occurs in a context characterized by respect and civility. Obviously, the accepted level of civility would not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other such irrelevant factors.

**Civility, Professionalism, and Conduct: E-mail.** With any kind of written correspondence you seek with professors, maintain a professional cordiality. Provide salutations and keep your points brief. Provide your name at the closing so that I'll know whom to address in my response.

Reserve your e-mail correspondences to informing me of absences or to schedule appointments to, for instance, discuss your progress in class. My preferred contact is by email; type in ENG107 in the subject box please. Response times will be at most two weekdays, between 9:00 AM and 5:00 PM. Your emails posted after 5:00 PM or on the weekend will be reviewed the upcoming weekday.

**Civility, Professionalism, and Conduct: Blogger, Evernote, LectureTools, and Canvas.** We will be using these sites to submit and disseminate our creative writing assignments. Access to these, however, are limited only to participants enrolled in this course. Adjust the privacy settings of your blogger, for example, and limit its availability to those enrolled in this course and not to the public. You also may not link them to your personal accounts. Note that you are responsible for what you post. Respect copyright law and adhere to University standards of conduct, policies, practices, and regulations.

**Civility, Professionalism, and Conduct: Non-UKY, personal social media sites.** You are responsible for what you post on your site (and on others' sites) and could be liable for commentary deemed to be copyright infringement, defamatory, proprietary, and libelous. Obey the terms of use for your social media platforms and comply with applicable laws. Respect copyright law and adhere to University standards of conduct, policies, practices, and regulations. Ask for the owner's permission (and have a record of this) before posting material and content. One way to protect your own privacy online would be to adjust your privacy settings; or add phrases like "Views expressed here are my own, and do not necessarily reflect those of" somewhere on your site. Whether you maintain social media sites on behalf of your professional organization or for your own benefit, you should be aware that what you publish on the internet will be in the public for a long time. So, be mindful of the content of your postings and potential audience.

**Directory of Course Resources / Procedure for resolving technical complaints.** I provide basic information on how to work with simple platforms and can offer some helpful suggestions specific to our course. It'll be rare for programs like Gmail, Blogger, LectureTools, and Evernote to break down. Technical issues you encounter may be specific to you, your choice of devices, and the space within which you choose to access the Internet; and you will need to quickly, and in timely fashion (to avoid missing work), seek the appropriate help. If your chosen equipment is



faulty, you may need to take it to the store from which you bought it and get it serviced. At the same time, you will need to find alternative technology to continue taking the course and getting your work submitted or posted on time (for example, if you are near or on campus, WT Young has computer labs with hardwired computers). With issues related specifically to your student accounts or services, see the brief list of contacts below:

- For Canvas help and general computing issues (file download, browser updates, etc.): Information Technology Customer Service Center at <http://www.uky.edu/UKIT/> or 859-257-1300
- Evernote offers online video tutorials for mac and android users: <https://evernote.com/evernote/guide/ios/>
- Gmail Blogger Getting Started Guide: <https://support.google.com/blogger/answer/1623800?hl=en>
- LectureTools Student Information Guide: <https://www.uky.edu/acadtrain/lecturetools/students>
- At UK, students in online courses have available Distance Learning Library Services.
  - Information on Distance Learning Library Services (<http://www.uky.edu/Libraries/DLLS>)
  - Carla Cantagallo, DL Librarian
  - Local phone number: 859 257-0500, ext. 2171; long-distance phone number: (800) 828-0439 (option #6)
  - Email: [dllservice@email.uky.edu](mailto:dllservice@email.uky.edu)
  - DL Interlibrary Loan Service: [http://www.uky.edu/Libraries/libpage.php?lweb\\_id=253&llib\\_id=16](http://www.uky.edu/Libraries/libpage.php?lweb_id=253&llib_id=16)

### **Formatting Work.**

- With any written assignment you turn in for credit, proofread your work before submitting them for instructor and peer evaluation. No file attachments via e-mail will be accepted.
- Writing exercises and any original work submitted for workshop sessions must be in a size 12 font (smaller will make your work difficult to read). Both writing exercises and original creative works require the prompts to which the exercise responds or title.
- Peer feedback will require your name and a simple title (Peer feedback of \_\_\_ by \_\_\_).
- With book reviews, use a size 12 font as well, one-inch margins all around, and choose double-spacing as an option. Provide your name, instructor name, the date, and the title of the exercise or original work on the upper-right or upper-left corner of the first page. Include your last name on subsequent pages and have it appear by the page number (ex: Last name/3). These may be submitted as docx files or PDFs.

**Grading criteria** specific to assignments for this course will be posted on Canvas. Be sure to review the instructions relevant to what will count as creditable work.

**Attendance (20%)** Comprises all parts related to this course: Regular attendance (barring emergencies) with your active and focused participation in both LectureTools activities and workshop sessions. A note of ABS will be recorded on certain sessions when a

participant: is absent from the session, as evidenced by lack of responses to quiz questions or lecture sessions; is not in attendance during the whole of each workshop sessions; did not provide appropriate verification in a timely manner; did not provide reasons for absence to be excused in a timely manner.

**Creative writing challenges** (16%) are brief, thoughtful original works created from writing prompts. Each focuses on a particular aspect of the craft. These will be evaluated on the basis of execution and mechanics. All challenges go on our common blogger. No late work will be accepted. Challenges that run under the expected word count earn a score of zero.

**EXECUTION:** will be evaluated on a numerical range of 5 points to 0 points

A 5: WOW! The author has taken the time and care to turn in a solid piece of writing; used sentences effectively, usually chose words aptly; the reader was completely transported and entertained

C 3: OK. The author has turned in so-so work

E 0: NO writing exercise submitted or writing exercise under word count

**MECHANICS:** will be evaluated on a numerical range of 5 points to 0 points

A 5: Observes conventions of written English and manuscript format, makes few minor or technical errors

C 3: Some major grammatical errors (subject-verb agreement, comma splice, etc.)

E 0: NO writing exercise submitted or writing exercise under word count

**Nonfiction, Poetry, or Fiction Review of at least 1100+ words; word count excludes quoted passages: typewritten, double-spaced; see Rubric.** I want to encourage you to read contemporary creative works – and I want you to tell us about them in the form of a book review. Don't panic if you've never done one. I'll give you a guideline and show you good examples. The works in question will be Nick Flynn's memoir, *Another Bullshit Night in Suck City*; Frank X Walker's published collection of poems, *Turn Me Loose*; and Manuel Gonzales's short story collection, *The Miniature Wife and Other Stories*. These works are available as Kindle eBooks. Biographical information on each writer can be found anywhere on the internet. Your review should include the book's title, author, and publishing information at the top. Don't do a light treatment of these works. The task requires your aesthetic and critical viewpoint. Write about your educated opinions of the work garnered from your reading, what you noticed about its crafting, your visceral reactions to it, what you thought of the writer's subject material, and some of your favorite or least favorite parts. Find what is striking, unique or particular to the work (language, stylistic devices, poetic obsessions, etc.). Start early if you're a slow reader.

Post your reviews on Canvas/1 Book Review. No late work will be accepted. Credit is applied only after you submit the assignment in a timely manner and meet the word count.

**Work: Completion and Submission.** Written works for credit will be posted online, on designated platforms. Keep back-up files of your course work. If you are working in a computer lab, you will have to do this anyway. Work lost to computer glitches is YOUR responsibility. All assignments must be completed and submitted when they are due. Failure to turn in work by the expected deadline may result in a lowering of your final grade—in cases where you fail to submit workshop pieces on time or simply forget, 5% or more of the final grade. Both the posting date and your workshop date are not something you will be able to make up or for which you can even receive partial credit. You relinquish them fully. Once submitted, you signal the work complete and ready for grading or to be read by the workshop group or the instructor. Therefore, no emendations to parts or the whole of the work can be made after the fact of posting.

**NOTE TO PEER-EVALUATORS—WHEN AN AUTHOR SUBMITS LATE:** On occasion an author, who knows when their work is due to be reviewed, will post work past the due date anyway. Note though that you are not obligated to provide a critique for their work and you will not lose points for not being able to submit a critique for credit because said peer failed to turn in work on time. At the same time, the author who has posted on time expects that you read their submission with thought and care. As they will be doing so for you, they expect your evaluation in a timely manner.

**Work: Content.** We will not tolerate work that is intentionally, obscenely offensive. This is not the place to express gratuitous violence, graphic sexual content, or hate speech toward any group of people. We might encounter work that is able to negotiate sexuality, human emotion, and violence in effective ways, and these might be questions that spur discussion as to what the motivations of the author may be or how such explorations contribute to the narrative and elevate it. Part of being in a creative writing class is learning how to be a responsible and effective member of a literary community, to be aware of your audience, and of the purposes of different types of writing. If you feel this guideline is a restraint on your creative process, this will not be the class for you.

**Workshop** is to be understood as the event in which you and your assigned ENG107 workshop evaluators provide thoughtful evaluations of each other's creative work. These events will take place in our classroom, during specific dates following our study of a particular creative writing form and post-fact of your having made your creative work available to members of your assigned group. Workshop sessions allow us to hone our critical reading and evaluative skills. They allow us to practice effective skills in professional interaction and interpersonal intelligence with peers and professors. Not everyone will start at the top level of her or his skills -- but with consistently thoughtful and applied practice, we do get considerably better. Be a good team member and contribute actively to your group. Be a good team member and contribute actively to this class. You will be graded both individually, and as a group, for your work. Revised versions of your creative work for the portfolio are the ones that are understood to have been informed by the evaluations provided to you by your assigned ENG107 peer critics during these workshop sessions. The evaluations made by, and the processes involving, non-ENG107 participants and non-workshop group members on creative work you submit for credit will not count as factors toward the grade for your work in this course.

ceccardiff

Major Changes Proposal for ENG 107:

We are proposing three changes to ENG 107.

#1: add distance learning.

#2: name change from

BEGINNING WORKSHOP (*SIC*, this is what comes up) IN **IMAGINATIVE** WRITING

To

BEGINNING WORKSHOP IN **CREATIVE** WRITING

This is an editorial change in course title and description which does not imply change in content or emphasis. It brings it in line with our benchmarks and current parlance.

#3: add the possibility of being either a 3 hour lecture course or a 3 credit hour course with 2 hours of lecture and 1 of discussion.