Course Information

Date Submitted: 10/24/2016

Current Prefix and Number: ENG - English , ENG 180 GREAT MOVIES: (SR)

Other Course:

Proposed Prefix and Number: ENG 180

What type of change is being proposed?

Major Change

Major – Add Distance Learning

Should this course be a UK Core Course? Yes

Inquiry - Arts &Creativity

1. General Information

a. Submitted by the College of: ARTS &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: Laura Prather

Email: laura.prather@uky.edu

Phone: 257-6895

Responsible Faculty ID (if different from Contact)

Name: Pearl James

Email: pearl.james@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: GREAT MOVIES: (SUBTITLE REQUIRED)

Proposed Title: GREAT MOVIES: (SUBTITLE REQUIRED)

 c. Current Transcript Title: GREAT MOVIES: (SR)

   Proposed Transcript Title: GREAT MOVIES: (SR)

d. Current Cross-listing: none

   Proposed – ADD Cross-listing :

   Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

   LECTURE: 2

   DISCUSSION: 1

   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: A course introducing students to films of various genres and styles, from both historical and contemporary filmmakers, investigating a particular issue or theme. Topics vary by semester and are chosen by faculty to give a broad-based understanding of important cinematic works and trends. Intended as a general humanities course for non-majors. Lecture. See departmental listings for different offerings per semester. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.

   Proposed Course Description for Bulletin: A course introducing students to films of various genres and styles, from both historical and contemporary filmmakers, investigating a particular issue or theme. Topics vary by semester and are chosen by faculty to give a broad-based understanding of important cinematic works, trends, and the creative processes behind this important, collaborative artform. As with all Arts and Creativity classes, this class will require students to produce an artistic artifact. Intended as a general humanities course for non-majors. Lecture and section. See departmental listings for different offerings per semester. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Fulfills the UK Core requirement in Arts and Creativity.

2j. Current Prerequisites, if any: None.

   Proposed Prerequisites, if any: None.

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?   Yes

If YES, explain and offer brief rational: This course has been changed in order to align with the UK Core Arts and Creativity Requirement. The student learning outcomes --Students will identify and describe the various creative processes that go into every film; Students will employ in writing, presentation, and/or video at least two of the elements of the creative processes named above; Students will critique the creative products and/or presentations of both a professional film maker and of their peers; Students will critique and revise their creative products or presentations--fall directly within the rubric of the "Arts &Creativity" Core. Specifically, it is a "hands-on course that allows students to engage actively with the creative process" in which "students will 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." These learning outcomes have been developed in order to link the class to the UK Core curriculum, to attract more students to this course, and to improve the course. In its new iteration, ENG 180 will, like other courses in the Arts and Creativity core, "add to the vitality and relevance of learning" and help produce "graduates who are better prepared to face the challenges of a dynamic society."

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: Pearl James

Instructor Email: pearl.james@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?   Students and Faculty will submit material to each other over Canvas and communicate by email. Yes, it complies with the Senate guidelines.

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.   There will be one lecture per week, which will conclude with a short quiz. Passage of the quiz will take the place of attendance in class. Assignments on syllabus indicate that they will be submitted, peer- and faculty-reviewed, and revised. The major component of this Arts and Creativity course is the production of an artifact that can be viewed just as easily online as in class--indeed, in the bricks and mortar version of the course, time will be spent collectively staring at a screen.

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.   All material will be exchanged through Canvas (password protected).

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)?   less than 10% of courses in English are offered online.

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?   The most important things students need in this course are: lecture and reading material; feedback; directions for producing assignments. Lectures will be online. Feedback will be via email or through canvas, or both. Reading material will be posted to Canvas and the textbook can be ordered through an online bookseller. Directions for producing assignments will be posted online, and students will have a chance to email questions or exchange questions via chat during virtual office hours. The student might choose to avail herself of on-campus resources such as the Media Depot, but it will not be necessary--it will be strictly optional. The syllabus specifies that students will need a personal computer and are strongly urged to have a webcam and a microphone/headset.

6.How do course requirements ensure that students make appropriate use of learning resources?   Assignments require students to apply terms from the reading and from lectures. They will create artifacts that demonstrate their understanding of and ability to imitate aspects of the required viewing. One assignment asks them to do and present research on an object or historical setting from the novel and describe how and why it should be included in a film adaptation.

7.Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.   Students are required to own or have access to a personal computer, which is the primary necessary equipment. Students wishing to take the option of making a digital film for their final assignment may use their own smart phone and/or webcam, but they can also access the Media Depot on campus.

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/)?   Yes. The syllabus points them to: KIT Service Desk Contact http://www.uky.edu/ukit/Help/ Phone: 859-218-HELP(4357) Toll-Free: 1-877-481-UKIT(8548) Email: helpdesk@uky.edu Service is provided 24 hours a day, 7 days a week.

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

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.   It will be made available through canvas, which can be accessed through a campus computer or with a proxy sign in.

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

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

Instructor Name: Pearl James

SIGNATURE|JACLYM3|Jeffory A Clymer|ENG 180 CHANGE Dept Review|20150910

SIGNATURE|ACSI222|Camille C Harmon|ENG 180 CHANGE College Review|20151125

SIGNATURE|JMETT2|Joanie Ett-Mims|ENG 180 CHANGE UKCEC Review|20160321

SIGNATURE|WST222|William H Stamps|ENG 180 CHANGE UKCEC Expert Review|20160321

SIGNATURE|JMETT2|Joanie Ett-Mims|ENG 180 CHANGE Undergrad Council Review|20160330

SIGNATURE|JEL224|Janie S Ellis|ENG 180 CHANGE Senate Council Review|20160414

SIGNATURE|JACLYM3|Jeffory A Clymer|ENG 180 CHANGE Approval Returned to Dept|20160502

SIGNATURE|JEL224|Janie S Ellis|ENG 180 CHANGE Senate Council Review|20160711

SIGNATURE|ACSI222|Camille C Harmon|ENG 180 CHANGE Approval Returned to Dept|20160818

Course Change Form

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

Open in full window to print or save

Generate Report

Attachments:

Browse... No file selected.   Upload File

	ID	Attachment
Delete	5320	180 changes rationale
Delete	5321	ENG 180 Arts and Creativity Form.doc
Delete	6937	ENG 180 DL syllabus copy.docx

First 1 Last

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

	Current Prefix and Number:	ENG - English ENG 180 GREAT MOVIES: (SR)	*Proposed Prefix & Number*: (example: PHY 401G) ☑ Check if **same** as current	ENG 180
*	What type of change is being proposed?		☑ Major Change ☑ Major – Add Distance Learning ☐ Minor - change in number within the same hundred series, exception 600-799 is the same "hundred series" ☐ Minor - editorial change in course title or description which does not imply change in content or emphasis ☐ Minor - a change in prerequisite(s) which does not imply a change in course content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s) ☐ Minor - a cross listing of a course as described above	

Should this course be a UK Core Course? ● Yes ○ No
If YES, check the areas that apply:
☑ Inquiry - Arts & Creativity   ☐ Composition & Communications - II
☐ Inquiry - Humanities   ☐ Quantitative Foundations
☐ Inquiry - Nat/Math/Phys Sci   ☐ Statistical Inferential Reasoning
☐ Inquiry - Social Sciences   ☐ U.S. Citizenship, Community, Diversity
☐ Composition & Communications - I   ☐ Global Dynamics

1.	General Information	
a.	Submitted by the College of: ARTS & SCIENCES	Submission Date: 10/24/2016
b.	Department/Division:	English
c.*	Is there a change in "ownership" of the course? ○ Yes ● No If YES, what college/department will offer the course instead? Select...	
e.*	* Contact Person Name: Laura Prather Email: laura.prather@uky.edu Phone: 257-6895 * Responsible Faculty ID (if different from Contact) Pearl James Email: pearl.james@uky.edu Phone: 257-6978	
f.*	Requested Effective Date: ☑ Semester Following Approval	OR	Specific Term: 2
2.	**Designation and Description of Proposed Course.**		
a.	Current Distance Learning(DL) Status:	○ N/A ○ Already approved for DL* ● Please Add ○ 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 the proposed changes do not affect DL delivery.	
b.	**Full Title:**	GREAT MOVIES: (SUBTITLE REQUIRED)	*Proposed Title*: *	GREAT MOVIES: (SUBTITLE REQUIRED)
c.	**Current Transcript Title** (if full title is more than 40 characters):	GREAT MOVIES: (SR)
c.	*Proposed Transcript Title (if full title is more than 40 characters)*:	GREAT MOVIES: (SR)
d.	**Current Cross-listing:**	☑ N/A	OR	Currently[3] Cross-listed with (Prefix & Number):	none
	Proposed – ADD[3] Cross-listing (Prefix & Number):		

	Proposed – REMOVE [3,4] Cross-listing (Prefix & Number):				
e.	**Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours [5] for each meeting pattern type.**				
Current:	Lecture 2	Laboratory[5]	Recitation	Discussion 1	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other Please explain:		
Proposed: *	Lecture 2	Laboratory[5]	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:*	⦿ *Letter (A, B, C, etc.)* ○ *Pass/Fail* ○ *Medicine Numeric Grade (Non-medical students will receive a letter grade)* ○ *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?**	○ Yes ⦿ No
*	*Proposed to be 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.	**Current Course Description for Bulletin:**
	A course introducing students to films of various genres and styles, from both historical and contemporary filmmakers, investigating a particular issue or theme. Topics vary by semester and are chosen by faculty to give a broad-based understanding of important cinematic works and trends. Intended as a general humanities course for non-majors. Lecture. See departmental listings for different offerings per semester. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.
*	*Proposed Course Description for Bulletin:*
	A course introducing students to films of various genres and styles, from both historical and contemporary filmmakers, investigating a particular issue or theme. Topics vary by semester and are chosen by faculty to give a broad-based understanding of important cinematic works, trends, and the creative processes behind this important, collaborative artform. As with all Arts and Creativity classes, this class will require students to produce an artistic artifact. Intended as a general humanities course for non-majors. Lecture and section. See departmental listings for different offerings per semester. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Fulfills the UK Core requirement in Arts and Creativity.

j.	**Current Prerequisites, if any:**
	None.
*	*Proposed Prerequisites, if any:*
*	None.

k.	**Current Supplementary Teaching Component, if any:**	○ Community-Based Experience ○ Service Learning ○ Both
	Proposed Supplementary Teaching Component:	○ Community-Based Experience ○ Service Learning ○ Both ⦿ No Change

3.	**Currently, is this course taught off campus?**	○ Yes ⦿ No

*	Proposed to be taught off campus?	○ Yes ● No
	If YES, enter the off campus address:	

4.*	**Are significant changes in content/student learning outcomes of the course being proposed?**	● Yes ○ No
	If YES, explain and offer brief rationale:	

This course has been changed in order to align with the UK Core Arts and Creativity Requirement. The student learning outcomes --Students will identify and describe the various creative processes that go into every film; Students will employ in writing, presentation, and/or video at least two of the elements of the creative processes named above; Students will critique the creative products and/or presentations of both a professional film maker and of their peers; Students will critique and revise their creative products or presentations--fall directly within the rubric of the "Arts & Creativity" Core. Specifically, it is a "hands-on course that allows students to engage actively with the creative process" in which "students will 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." These learning outcomes have been developed in order to link the class to the UK Core curriculum, to attract more students

5.	**Course Relationship to Program(s).**	

a.*	**Are there other depts and/or pgms that could be affected by the proposed change?**	○ Yes ● No
	If YES, identify the depts. and/or pgms:	

b.*	**Will modifying this course result in a new requirement[7] for ANY program?**	○ Yes ● No
	If YES[7], list the program(s) here:	

6.	**Information to be Placed on Syllabus.**	
a.	☐ Check box if <u>changed to</u> 400G or 500.	If <u>changed to</u> 400G- or 500-level course you must send in a syllabus and *you must include the differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See *SR 3.1.4.*)

Distance Learning Form

This form must accompany <u>every</u> submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

<u>Introduction/Definition</u>: For the purposes of the Commission on Colleges Southern Association of Colleges and Schools accreditation review, **distance learning** is defined as a formal educational process in which the majority of the instruction (interaction between students and instructors and among students) in a course occurs when students and instructors 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 technologies.

A number of specific requirements are listed for DL courses. **The *department* proposing the change in delivery method is responsible for ensuring that the requirements below are satisfied at the individual course level.** 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 http://www.uky.edu/USC/New/forms.htm).

Course Number and Prefix:	ENG 180	Date:	9/9/2015
Instructor Name:	Pearl James	Instructor Email:	pearl.james@uky.edu

Check the method below that best reflects how the majority of the course content will be delivered.

Internet/Web-based ☑   Interactive Video ☐   Hybrid ☐

Curriculum and Instruction

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?

   Students and Faculty will submit material to each other over Canvas and communicate by email. Yes, it complies with the Senate guidelines.

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.

   There will be one lecture per week, which will conclude with a short quiz. Passage of the quiz will take the place of attendance in class. Assignments on syllabus indicate that they will be submitted,

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.

   All material will be exchanged through Canvas (password protected).

4. Will offering this course via DL result in at least 25% or at least 5O%* (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

   No.

   Which percentage, and which program(s)?

   less than 10% of courses in English are offered online.

   *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?

   The most important things students need in this course are: lecture and reading material; feedback; directions for producing assignments. Lectures will be online. Feedback will be via email or through

Library and Learning Resources

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

   Assignments require students to apply terms from the reading and from lectures. They will create artifacts that demonstrate their understanding of and ability to imitate aspects of the required

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

   Students are required to own or have access to a personal computer, which is the primary necessary equipment. Students wishing to take the option of making a digital film for their final assignment may

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/or receipt of the course, such as the Information Technology Customer Service Center (http://www.uky.edu/UKIT/)?

   Yes. The syllabus points them to: KIT Service Desk Contact
   http://www.uky.edu/ukit/Help/

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.

   It will be made available through canvas, which can be accessed through a campus computer or with a proxy sign in.

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."
    ○ Specific dates of face-to-face or synchronous class meetings, if any.
    ○ 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
      ■ DL Interlibrary Loan Service: http://www.uky.edu/Libraries/libpage.php?lweb_id=253&llib_id=16

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

    Instructor Name:

    Pearl James

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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[1] 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 "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.
[2] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
[3] Signature of the chair of the cross-listing department is required on the Signature Routing Log.
[4] Removing a cross-listing does not drop the other course – it merely unlinks the two courses.
[5] 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. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See *SR 5.2.1.*)
[6] You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.
[7] In order to change a program, a program change form must also be submitted.

Major Changes: ENG 180

This is a proposal to change ENG 180 to
-a course that fulfills the UK Core Arts and Creativity Requirement, and
-to make it possible to offer 180 as a Distance-Learning course.

Reason for Changes: This course has been changed in order to align with the UK Core Arts and Creativity Requirement. The student learning outcomes --Students will identify and describe the various creative processes that go into every film; Students will employ in writing, presentation, and/or video at least two of the elements of the creative processes named above; Students will critique the creative products and/or presentations of both a professional film maker and of their peers; Students will critique and revise their creative products or presentations--fall directly within the rubric of the "Arts & Creativity" Core. Specifically, it is a "hands-on course that allows students to engage actively with the creative process" in which "students will 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." These learning outcomes have been developed in order to link the class to the UK Core curriculum, to attract more students to this course, and to improve the course. In its new iteration, ENG 180 will, like other courses in the Arts and Creativity core, "add to the vitality and relevance of learning" and help produce "graduates who are better prepared to face the challenges of a dynamic society."
This course could also be offered easily online as a distance learning course.

Previous Course Title & Description
ENG 180 GREAT MOVIES: (Subtitle required) (3)
A course introducing students to films of various genres and styles, from both historical and contemporary filmmakers, investigating a particular issue or theme. Topics vary by semester and are chosen by faculty to give a broad-based understanding of important cinematic works and trends. Intended as a general humanities course for non-majors. Lecture and section. See departmental listings for different offerings per semester. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.

Proposed Course Title & Description
ENG 180 GREAT MOVIES: (Subtitle required) (3)
A course introducing students to films of various genres and styles, from both historical and contemporary filmmakers, investigating a particular issue or theme. Topics vary by semester and are chosen by faculty to give a broad-based understanding of important cinematic works, trends, and the creative process behind this major, mass artform. Lecture and section. See departmental listings for different offerings per semester. Intended as a general humanities course for non-majors. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Fulfills the UK Core requirement in Arts and Creativity.

Course Review Form
Intellectual Inquiry in Arts & Creativity

Course: ENG 180: Great Movies: Get on the Orphan Train !

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:
Assignment #1 and final project

Brief Description:
Assignment #1: screenwriting/casting/designing Orphan Train: you will develop a 1-page treatment and 2-3 sentence "pitch" for Orphan Train and supplement it with either: a 4-5 page screenplay adaptation of a particular scene; a story board for a scene; or a list of proposed casting decisions with headshots, filmographies, and explanations of why this cast; or a detailed description (with drawings or stock photos) of a location or set design for a scene in Orphan Train.
Final Project: the last week of class, you / your group will present your final project, which in most cases should be a filmed scene based on an adaptation of a scene from Orphan Train. Should include credits for all group members. Alternatives include single author projects such as a screenplay for a scene, a detailed set of storyboards, or a model sized set design with costumes and props. All versions of the final project require a 500 word treatment explaining the concept behind the design/writing.

☒ 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:
Exams, assignments, reflection paper on film seen in a theater.

Brief Description:

 Exams will measure student comprehension of the various elements of cinematic artistry including mise en scene, editing, sound, and cinematography. Assignments will require students to put these elements of creativity into practice. In the reflection paper on exhibition experience and on one aspect of the chosen film's artistry, students will see a film in a theater and write a four page paper (1000 words), in which roughly one half should describe and analyze the differences between the experience of viewing a film in a theater versus seeing it at home and roughly one half should describe one aspect of the film's creative artistry (such as acting, cinematography, sound, etc).

☒ 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:
Assignment #1 and final project.

Brief Description:

Assignment #1: screenwriting/casting/designing Orphan Train: you will develop a 1-page treatment and 2-3 sentence "pitch" for Orphan Train and supplement it with either: a 4-5 page screenplay adaptation of a particular scene; a story board for a scene; or a list of proposed casting decisions with headshots, filmographies, and explanations of why this cast; or a detailed description (with drawings or stock photos) of a location or set design for a scene in Orphan Train.

Final Project: the last week of class, you / your group will present your final project, which in most cases should be a filmed scene based on an adaptation of a scene from Orphan Train. Should include credits for all group members. Alternatives include single author projects such as a screenplay for a scene, a detailed set of storyboards, or a model sized set design with costumes and props. All versions of the final project require a 500 word treatment explaining the concept behind the design/writing.

☒ 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:
Peer Review of Assignment #1 and Revision of Assignment #1

Brief Description:
Peer Review of Assignment #1: critique your group members' work online; Revision of Assignment #1: with a one-page explanation of the changes made and the rationale for doing so. This should address why you took or did not take your group members' advice. This process of critique and revision is also built into the final project.

☒ 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:
Final project development process, presentaitons, and final treatments.

Brief Description:

Final Project: the last week of class, you / your group will present your final project, which in most cases should be a filmed scene based on an adaptation of a scene from Orphan Train. Should include credits for all group members. After presentation and critique, students will complete a short (750-1000 word) treatment explaining the rationale for the design, verbal, cinematic or other elements included in the final project. (20%)
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Describe how students demonstrate the use of information literacy resources:.
Assignment #2: Conduct and present research on an aspect of Orphan Train: All filmmakers do research (or hire someone to do it for them) on the topic of their film. Research might include traditional research such as consultation of historical texts, but might also include visiting a museum or conducting interviews. Each student shall choose a cultural detail from Orphan Train and use information sources to provide background on it and, when possible, images of it. At least four sources must be consulted and cited. The student research will culminate in a one-two page (250-500 word) paper presenting the detail's necessity (or lack thereof) as a prop or location to be used in filming.

Reviewer's Comments:

Major Changes: ENG 180

This is a proposal to change ENG 180 to
-a course that fulfills the UK Core Arts and Creativity Requirement, and
-to make it possible to offer 180 as a Distance-Learning course.

Reason for Changes: This course has been changed in order to align with the UK Core Arts and Creativity Requirement. The student learning outcomes --Students will identify and describe the various creative processes that go into every film; Students will employ in writing, presentation, and/or video at least two of the elements of the creative processes named above; Students will critique the creative products and/or presentations of both a professional film maker and of their peers; Students will critique and revise their creative products or presentations--fall directly within the rubric of the "Arts & Creativity" Core. Specifically, it is a "hands-on course that allows students to engage actively with the creative process" in which "students will 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." These learning outcomes have been developed in order to link the class to the UK Core curriculum, to attract more students to this course, and to improve the course. In its new iteration, ENG 180 will, like other courses in the Arts and Creativity core, "add to the vitality and relevance of learning" and help produce "graduates who are better prepared to face the challenges of a dynamic society."
This course could also be offered easily online as a distance learning course.

Previous Course Title & Description
ENG 180 GREAT MOVIES: (Subtitle required) (3)
A course introducing students to films of various genres and styles, from both historical and contemporary filmmakers, investigating a particular issue or theme. Topics vary by semester and are chosen by faculty to give a broad-based understanding of important cinematic works and trends. Intended as a general humanities course for non-majors. Lecture and section. See departmental listings for different offerings per semester. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.

Proposed Course Title & Description
ENG 180 GREAT MOVIES: (Subtitle required) (3)
A course introducing students to films of various genres and styles, from both historical and contemporary filmmakers, investigating a particular issue or theme. Topics vary by semester and are chosen by faculty to give a broad-based understanding of important cinematic works, trends, and the creative process behind this major, mass artform. Lecture and section. See departmental listings for different offerings per semester. Intended as a general humanities course for non-majors. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Fulfills the UK Core requirement in Arts and Creativity.

Instructor: Prof. Pearl James
Office Address: 1227 POT
Email: pearl.james@uky.edu (Preferred method of contact)
Office Phone: 257-6978
Office hours: in person: Wednesday 10-12 and by appointment; by chat over email Wed 1-2.

I will respond to email within two business days.   As the schedule details below, lectures are posted Tuesdays and must be viewed by Thursdays, including taking the online quiz. Most assignments are due on Wednesdays or Fridays. I will return comments electronically on all assignments and quizzes the MONDAY after they are due.

Course Description: ENG 180 GREAT MOVIES (Subtitle required).
(3) A course introducing students to films of various genres and styles, from both historical and contemporary filmmakers, investigating a particular issue or theme. Topics vary by semester and are chosen by faculty to give a broad-based understanding of important cinematic works and trends. Intended as a general humanities course for non-majors. Lecture. See departmental listings for different offerings per semester. Does not fulfill ENG premajor requirement or provide ENG Major Elective credit. Provides ENG minor credit.

Prerequisites:
There is no prerequisite for this class.

Student Learning Outcomes (Related to the Arts & Creativity Requirement):

After completing this course, students will be able to:

LO: Students will identify and describe the various creative processes that go into every film (screenwriting, storyboarding, set and costume design, acting, directing, cinematography, editing, sound mixing, and so on).
LO: Students will employ in writing, presentation, and/or video at least two of the elements of the creative processes named above.
LO: Students will critique the creative products and/or presentations of both a professional film maker and of their peers.
LO: Students will critique and revise their creative products or presentations.

Required Materials:
-*The Film Experience*, by Timothy Corrigan (Bedford/St.Martins).
-a few short readings, distributed over Canvas, including an excerpt from *Save The Cat! The Last Book on Screenwriting You'll Ever Need,* by Blake Snyder; David Denby, "The Way We Live Now"; an essay on "Animation," and one on the "genre" of the "chick flick"
-*Orphan Train* (the CRE book of 2016); this could be another novel or short story collection of the professor's choice and will vary by semester
-10 films (9 of the 10 can be viewed online or in the library, where they will be placed on reserve; one film [student's choice] must be seen at a brick-and-mortar theater).
-materials posted by fellow students, to be accessed online via Canvas
-A personal computer
-headset with a microphone

-Webcam (recommended)

Software
- The latest version of Java (Available Here)
- The latest version of Adobe Flash (Available Here)
- The latest version of Adobe Acrobat Reader (Available Here)
- Microsoft Office (Available free to students through http://download.uky.edu)

Resolving Technical Problems: Since this is an online course, technological problems will arise and will need to be addressed swiftly. Please email or leave a phone message at 859-257-6978 if Canvas is down and you have an issue. No student will be penalized for the failure to submit or complete an assignment due to wide-spread, third party technical difficulty. If however the student has a personal technical difficulty, it is her/his responsibility to 1) inform the professor and ask for an extension; 2) seek remedy with help of ITS; 3) if problem persists beyond 5 days, find an alternative way such as in-person meeting, drop off to POT, or snail mail to submit the work.

For help resolving technical problems:

KIT Service Desk Contact
http://www.uky.edu/ukit/Help/
Phone: 859-218-HELP(4357)
Toll-Free: 1-877-481-UKIT(8548)
Email: helpdesk@uky.edu   Service is provided 24 hours a day, 7 days a week.

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
- DL Interlibrary Loan Service: http://www.uky.edu/Libraries/libpage.php?lweb_id=253&llib_id=16

Description of Course Activities and Assignments
In on-line lectures the professor will introduce concepts and terms, with accompanying examples drawn from various films including the film viewed that week. In response, students will post online in blog and other formats. As the course goes on, individuals and groups will submit works in progress for critique on the class website where projects can be viewed by the entire class. The last week will be a film-festival with online showings of final projects, the creative "artifact."

Course Assignments
5% Assignment #1

5% Peer Response to Assignment #1
10% Assignment #1 Revision, with explanation of changes and their rationales
10% Midterm
10% Assignment #2: Research on an aspect of *Orphan Train*
10% Assignment #3: Reflection paper on the experience of seeing a film in a theater v. a personal screen and on one aspect of the chosen film's artistry
30% total for Final Project: 10% initial presentation of final project/ creative artifact; 10% final presentation of final project/ 10% creative artifact
10% Final Exam
10% participation and small assignments over the course of the semester

Summary Description of Course Assignments
Assignment #1:   screenwriting/casting/designing Orphan Train: you will develop a 1-page treatment and 2-3 sentence "pitch" for Orphan Train and supplement it with either: a 4-5 page screenplay adaptation of a particular scene; a story board for a scene; or a list of proposed casting decisions with headshots, filmographies, and explanations of why this cast; or a detailed description (with drawings or stock photos) of a location or set design for a scene in Orphan Train. (5%)

Peer Review of Assignment #1: critique your group members' work online. (5%)

Revision of Assignment #1: with a one-page explanation of the changes made and the rationale for doing so. This should address why you took or did not take your group members' advice. (10%)

Assignment #2: Conduct and present research on an aspect of *Orphan Train*: All filmmakers do research (or hire someone to do it for them) on the topic of their film. Research might include traditional research such as consultation of historical texts, but might also include visiting a museum or conducting interviews. Each student shall choose a cultural detail from *Orphan Train* and use information sources to provide background on it and, when possible, images of it. At least four sources must be consulted and cited. The student research will culminate in a one-two page (250-500 word) paper presenting the detail's necessity (or lack thereof) as a prop or location to be used in filming, submitted online. (10%)

Assignment #3: Reflection paper on exhibition experience/ and on one aspect of the chosen film's artistry: See a film in a theater and write a four page paper (1000 words), in which roughly one half should describe and analyze the differences between the experience of viewing a film in a theater versus seeing it at home and roughly one half should describe one aspect of the film's creative artistry (such as acting, cinematography, sound, etc). (10%)

Assignment #4: Final Project (30% total)
A. pitch/initial presentation (10%): You will present your plans for a final project in an online proposal describing which scene of *Orphan Train* you are adapting, how, and why. What changes are you making from the original book? What particular elements of cinematic style will you use to tell your version of this scene's story? You will work in a group and need to agree on either face-to-face or online ways of communicating to create the project.

B. final presentation based on revision (10%): the last week of class, your group will present your final project, based on the adaptation of a scene from *Orphan Train*. Options include a screenplay for a scene; a set of at least 12 story-boards of a scene; a visual rendering of the set with detailed photographs or drawings of props & costumes; or, in most cases, an actual film of the scene. These will be uploaded online for viewing and critique by groups.

C. Treatment (10%): After online presentation and critique, students will complete a short (750-1000 word) treatment explaining the rationale for the design, verbal, cinematic or other elements included in the final project and for any changes made. Projects should include a "credits" section where students explain their role in the group and give credit where credit is due to other group members.

D. Participation (10%): Participation is essential to your success in this class and you are required to participate just as if you were in a face-to-face course. This means that in order to get full credit for participation, you must complete all assignments on a timely basis. Consistent failure to participate in class will negatively impact your final grade.

We will be using the Discussion feature on canvas as a way to have conversations about readings and topics related to the readings. These discussions will be monitored and failure to participate, or to not participate in a satisfactory manner will lower your grade.

Students will be placed in groups for the purposes of peer review – failure to participate in peer review will count against your grade.

Midterm (10%) and Final (10%) Exams: exams that measure comprehension of terms and concepts, artistic practices, and recognition of examples from our course viewings.

Course Grading
91 – 100% = A
81-90% = B
71-80% = C
61-70% = D
60% and below = E

Final Exam Information
Date, time, ONLINE, other information (to be provided once available)

Mid-term Grade
Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (http://www.uky.edu/Registrar/AcademicCalendar.htm)

Course Policies:
Submission of Assignments:
As this is an on-line course, all students must have access to computers or portable electronic devices. We will submit all drafts electronically and workshop with electronic copy. **All**

patterns and due dates are included in the schedule, below.

Attendance Policy. As this is an on-line course, students are not required to be in any particular location. However, they will have to listen to lectures, complete assignments, and critique peers within the time limits indicated on the syllabus. Students need to notify the professor of if they will fall behind the class schedule when possible. *Senate Rules 5.2.4.2* defines the following as acceptable reasons for excused absences (or, in this case, falling behind): (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/falling behind 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.

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.

Verification of Absences (boilerplate)
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.

Group Work: As film is a collaborative art, you are required to do group work in this course. Groups will meet and ratify a set of ground rules:

Guidelines for groups:

Have respect for each other.
- Respect each other's ideas
- Respect the other group members
- Don't interrupt each other
- Everyone's opinion should count
- Be honest with each other

All group members should do an equal amount of work.
- Everyone should share the responsibility of the tasks
- Don't take over and don't let others take over

Your group should have a common understanding of goals that need to be achieved.
- Help each other to understand all concepts

Be open to compromise.
- Be willing to cooperate with others on their ideas
- Keep an open mind
- Vote on disagreements

Effective communication.
- Make sure everyone is able to be vocal about their ideas and problems
- Give ideas no matter how "off" you may think they are
- Listen effectively
- Don't be critical

Time management.
- Attend and arrive on time to all group meetings
- Be flexible about meeting times
- Keep on task (limit talk about non-related events)

As noted above, group projects will include an individual summation that will include a "credits" section where students explain their role in the group and give credit where credit is due to other group members. Not all group members will necessarily receive the same grade. Group members who do not contribute will receive lower grades.

Academic Integrity (boilerplate)

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.

Accommodations due to disability (boilerplate)
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 (DRC). The DRC coordinates campus disability services available to students with disabilities. It is located on the corner of Rose Street and Huguelet Drive in the Multidisciplinary Science Building, Suite 407. You can reach them via phone at (859) 257-2754 and via email at drc@uky.edu. Their web address is http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/.

Online Meeting Pattern/ Course Schedule:

Week 1: Lecture posted by Tuesday afternoon, must be viewed and post-lecture quiz taken by Thursday at 10 PM. Topic: Intro to the course; What makes a movie "great"? Show clips that showcase various aspects of film art (cinematography, acting, sound, and so on). Online quiz at end of second lecture.

Week 2: Lecture posted by Tuesday afternoon, must be viewed and post-lecture quiz taken by Thursday at 10 PM. Topic: The elements of film production. Reading: *Film Experience*, Ch. 1-2.

Viewing: *ET*. Online quiz at end of second lecture.

Week 3: Lecture posted by Tuesday afternoon, must be viewed and post-lecture quiz taken by Thursday at 10 PM. Topic: Screen Writing/Storyboarding. Reading: Excerpt from *Save The Cat!* (Canvas). Viewing: *Argo* (2012); time to read *Orphan Train* if you have not already. Online quiz at end of second lecture.

Week 4: Lecture posted by Tuesday afternoon, must be viewed and post-lecture quiz taken by Thursday at 10 PM. Topic: Reading: *Film Experience* Ch. 3: Mise-En-Scene. Viewing: *The Social Network*. Online quiz at end of second lecture. Assignments due online by Friday 9 AM: Pitching /Screen-writing/ storyboarding / casting /film locations, with "treatment," due for *Orphan Train*.

Week 5: Lecture posted by Tuesday afternoon, must be viewed and post-lecture quiz taken by Thursday at 10 PM. Topic: Reading: *Film Experience* Ch. 4: Cinematography. Viewing: *The Wizard of Oz.* Online quiz at end of second lecture. Online peer critiques of last week's assignments on *Orphan Train* due online by Friday 9 AM.

Week 6: Lecture posted by Tuesday afternoon, must be viewed and post-lecture quiz taken by Thursday at 10 PM. Topic: Reading: *Film Experience* Ch. 5: Editing. Viewing: *Citizen Cane.* Quiz at end of second lecture.   Revisions of assignments on *Orphan Train* due, with a 1-2 page explanation of changes made and why due online by Friday 9 AM.

Week 7: Lecture posted by Tuesday afternoon, must be viewed and post-lecture quiz taken by Thursday at 10 PM. Topic: Reading: *Film Experience* Ch. 6: Sound. Viewing: *Apocalypse Now.* Quiz at end of second lecture.   Proposals due online for final projects online by Friday 9 AM.

Week 8: Midterm exam (online); opens Tuesday, closes Wednesday. Lecture posted by Tuesday afternoon, must be viewed and post-lecture quiz taken by Friday at 5 PM. Reading: *Film Experience* Ch. 7: Narrative Structure. Viewing: *Memento.* Quiz at end of second lecture.

Week 9: Bo lecture this week. Online blog posts due by Wednesday on Topic: Denby, "The Way We Live Now" (Canvas); Viewing: Film of your choice AT A THEATER. Reflection on experience of theater versus home viewing due Friday at 5 PM online.   Progress reports due Friday at 5 PM online.

Week 10: Lecture posted by Tuesday afternoon, must be viewed and post-lecture quiz taken by Thursday at 10 PM. Topic: Reading: *Film Experience* Ch. 10: Genre; what is a "chick flick"? Viewing: *Thelma and Louise.* Quiz at end of second lecture.

Week 11: Lecture posted by Tuesday afternoon, must be viewed and post-lecture quiz taken by Thursday at 10 PM. Topic: reading: on "Animation"; Viewing: *Brave*; Quiz at end of second lecture. Initial descriptions of *Orphan Train* projects that highlight screen-writing, story-boarding, mise-en-scene due online by Wednesday at 5 PM; peer critiques due online by Friday 5 PM.

Week 12: Initial descriptions of *Orphan Train* projects that highlight cinematography, editing due online by Wednesday at 5 PM; peer critiques due online by Friday 5 PM.

Week 13: Initial descriptions of *Orphan Train* projects that highlight narrative structure or sound due online by Wednesday at 5 PM; peer critiques due online by Friday 5 PM.

Week 14-15: All final projects must be uploaded with final "treatments" explaining changes made in response to peer- and self-critiques.   Wednesday by 5 PM.

Week 16: Dead Week
Final Exam—online, TBA .