

General Education Course Submission Form

Date of Submission: 8/30/2010

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

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

2. Provide Course and Department Information.

Department: English

Course Prefix and Number: ENG 234-XXX Credit hours: 3

Course Title: Introduction to Women's Literature (subtitle required)

Expected Number of Students per Section: 25 Course Required for Majors in your Program? yes

Prerequisite(s) for Course? none

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

Departmental Contact Information

Name: Matthew Giancarlo Email: matthew.giancarlo@uky.edu

Office Address: 1305 POT Phone: 257-1587

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

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

4. Signatures

Department Chair:  Date: 8/30/2010

Dean: Anna R. K. Bosch  Date: 8/30/10

College Deans: Submit all approved proposals electronically to:

Sharon Gill Sharon.Gill@uky.edu
Office of Undergraduate Education

UKY General Education course proposal, Fall 2010

For General Education "Inquiry in the Humanities" course beginning Fall 2011

Course Narrative for ENG 234, Introduction to Women's Literature

I. Background, Scope, Delivery

ENG 234 serves as a significant curricular resource for students both in and outside the major. Each semester, it serves up to 4 class sections of UK students. Now the faculty of the English Department proposes to update and adapt ENG 234 to the new parameters of "Inquiry in the Humanities" under our new General Education Curriculum.

ENG 234 will remain what it has been since its inception, an introductory survey of outstanding creative and imaginative literature by women (and occasionally by men responding to this tradition). It is a broadly-based reading class with a strong emphasis on analytical writing. ENG 234 is a multi-section course with multiple instructors teaching individual syllabi. Each section of ENG 234 will be unique in its texts and particular topical emphasis. (A syllabus for one such section accompanies this proposal.) But all sections will focus on the same core skills and competencies. Each section of ENG 234 will introduce students to an array of literature in English (and in English translation) by and about women, and from across several time periods and ideological perspectives. Reading and analyzing women's literature is the heart of ENG 234. The class will also emphasize learning the categories, terms, and techniques of literary study at an appropriately introductory level, as well as the styles of argumentation appropriate for literary analysis. Each section will thus require a significant amount of reading, discussion, and analytical writing. Overall, the emphasis of ENG 234 will be squarely on developing students' skills of critical reading and critical thinking, as well as fostering their expertise in college-level analytical writing.

ENG 234 will be delivered by English Department staff including tenure-line faculty, lecturers, and graduate students. The multiple sections of the class will be guided by the Director of Undergraduate Studies with the assistance of a designated deputy. These directors will be responsible for vetting the individual syllabi (to maintain proper adherence to Senate Syllabus guidelines, equity of workload, and appropriate pedagogical emphasis), and for advising instructors. The English Department is committed to providing multiple sections of ENG 234 each semester to

meet the needs of both English majors and students fulfilling their General Education distributional requirements.

II. Course Objective

ENG 234 uses particular groupings of texts to demonstrate how women's literature has developed in response to both changing historical conditions and its own continuous heritage. The literary critique of patriarchy entails not only new ideas, but also new forms of expression, many of which blur the line between previously fixed categories of discourse. In this course, we come to terms with the continuous role that oppression has played in the lives of women, as well as the changing and disparate contours of this oppression. Most importantly, this course testifies to the unique capacity of literature to escape the very limits it describes, thereby offering humanity the hope, and even possibility, of justice.

Our objectives are two. First, by attending to patterns of continuity and deviation in literary texts by and about women, students will come to appreciate the diversity of human, and particularly female, experience across both space and time. Second, they will correspondingly come to value their own capacity to hone their communicative skills. Students leaving this course can expect to have developed greater sensitivity to the act of reading and an enhanced ability to reflect upon that act in both spoken and written analysis.

III. Learning Outcomes

In accordance with these goals, all sections of ENG 234 will be oriented towards producing the following student learning outcomes:

1. students will *read and analyze* works of literature selected to represent a variety of geographically and historically situated experience as well as a linked pattern of significance;
2. students will *learn and employ* the terminology and categories of literary analysis appropriate for different literary writing styles;
3. students will *draft, compose, and revise* at least four substantial writing assignments, for a total of at least *fifteen pages* of writing in a variety of argumentative and imaginative literary formats.
4. students will learn to *identify* and *assess* appropriate supporting materials, scholarly resources, and contextual documents for forming arguments and opinions about literature;
5. where appropriate, students will *collaborate* on group analytical projects and *produce* presentations for both written and oral media;

6. where appropriate, students will also develop assessed work in *alternative media* (e.g. multimedia or social media) and information technologies;
7. where appropriate, in quizzes and examinations students will *demonstrate mastery* of the assigned reading, terminology, and analytical procedures of literary study.

III. Engagement and assessments

For evidence of active engagement and for the purposes of feedback and course improvement, the ENG 234 teaching faculty will employ regular student exercises and assignments (e.g., response papers; blog and chat entries; quizzes; assigned discussion topics; etc.). The Director of Undergraduate Studies and staff will also monitor student engagement as appropriate. For teacher assessment, General Education assessment, and SACS assessment, student essays and other significant coursework products—as well as student evaluations of the course—will be regularly evaluated.

234
Matt
Gardner '10
UG

University Senate Syllabi Guidelines

General Course Information

- ✓ Full and accurate title of the course. ✓
- ✓ Departmental and college prefix. ✓
- ✓ Course prefix, number and section number.
- ✓ Scheduled meeting day(s), time and place.

Instructor Contact Information (if specific details are unknown, "TBA" is acceptable for one or more fields)

- ✓ Instructor name.
- ✓ Contact information for teaching/graduate assistant, etc.
- ✓ Preferred method for reaching instructor.
- ✓ Office phone number.
- ✓ Office address.
- ✓ UK email address.
- ✓ Times of regularly scheduled office hours and if prior appointment is required.

Course Description

- ✓ Reasonably detailed overview of the course.
- ✓ Student learning outcomes.
- ✓ Course goals/objectives.
- ✓ Required materials (textbook, lab materials, etc.).
- ✓ Outline of the content, which must conform to the Bulletin description.
- ✓ Summary description of the components that contribute to the determination of course grade.
- ✓ Tentative course schedule that clarifies topics, specifies assignment due dates, examination date(s).
Final examination information: date, time, duration and location.
- ✓ For 100-, 200-, 300-, 400-, 400G- and 500-level courses, numerical grading scale and relationship to letter grades for *undergraduate* students.
For 400G-, 500-, 600- and 700-level courses, numerical grading scale and relationship to letter grades for *graduate* students. (Graduate students cannot receive a "D" grade.)
Relative value given to each activity in the calculation of course grades (Midterm=30%; Term Project=20%, etc.).
- ✓ Note that undergraduate students will be provided with a Midterm Evaluation (by the midterm date) of course performance based on criteria in syllabus.
- ✓ Policy on academic accommodations due to disability. Standard language is below:
If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Course Policies

- ✓ Attendance.
- ✓ Excused absences.
- ✓ Make-up opportunities.
- ✓ Verification of absences.
- ✓ Submission of assignments.
- ✓ Academic integrity, cheating & plagiarism.
- ✓ Classroom behavior, decorum and civility.
- ✓ Professional preparations.
Group work & student collaboration.

(sample syllabus)

ENG 234-XXX Introduction to Women's Literature: "Twice Told Tales"

This course offers General Education credit for "Inquiry in the Humanities"

UK ENG 234

Tues. Thurs. 12:30-1:45

Funkhouser B13

Phone: 257-XXXX

Instructor: XXX

Office: 13XX POT

Office Hours: TR 11-12, 2-2:30

e-mail: XXX.uky.edu (preferred contact)

We often divide writing into two camps, such as "imaginative" and "analytical," "fiction" and "nonfiction," "academic" and "popular," "literature" and "criticism." In many college English classrooms, there's the novel; and then there's the essay you write about the novel. In "Twice Told Tales," we challenge this binary model by studying *novels* that are written about other novels. We will study these texts in pairs, the original and the remake, treating each as both independent entity and critical commentary. We do so in order to enrich our understanding of how women's literature has developed in response to its own heritage. As it turns out, the critique of patriarchy entails not only new ideas, but also new forms of expression, many of which blur the line between previously fixed categories of discourse. We extend our appraisal of fiction as a critical act by writing our own twice told tales in response to at least one novel from the syllabus.

Literary appropriation invites the following questions, among others. What about Charlotte Bronte, Louisa May Alcott, and Virginia Woolf's novels made someone want to rewrite them? In what spirit does the later text proceed: homage, correction, condemnation, elaboration? What aspects of the original does the twice-told tale highlight, what does it obscure, and why? To what degree do the historical and cultural contexts surrounding both texts inform their distinct approaches? These are a few of the issues we will explore in the service of becoming self-conscious, informed and articulate readers.

Course Objective/Learning Outcomes

This course has three objectives.

1) The first has to do with developing your own skills as a writer. As a way of teaching you how to write *about* novels, this course examines books (and films) that *rewrite* novels, and the novels they rewrite. Students leaving this course can expect to have developed greater sensitivity to the acts of reading fiction and viewing film and an enhanced ability to reflect upon those acts. They will have improved their skill at spoken and written analysis of the printed word, the filmic image, and the relationship between the two.

2) The second course objective is to deepen one's understanding of literary history. For while every narrative act begins in response, only a few acknowledge the debt. This course examines several that do. Focusing on late 20th-century publications that re-enact older literary texts in tandem with their predecessors, we will consider how

the appropriation of prior cultural moments constructs a particular subsequent one. Upon completing this course, students will know more about the variety of works called novels, and they will be in a better position to question just what makes a "novel" novel, given its explicit or implicit indebtedness to other works of literature. They will also have explored the mutually indebted relationship between film and writing.

3) The third objective of the course is to use our reading to come to terms with the continuous role that oppression has played in the lives of women, as well as the changing contours of this oppression. Why would 20th-century authors choose classics of feminist literature if not, at least in part, to articulate their own discomfiture? However much things have changed (and these novels document that change in no uncertain terms), the paired readings here demonstrate continuities between the contemporary experience of gender and that of the eighteenth and nineteenth centuries. They also, of course, testify to the unique capacity of literature to escape the very limits it describes, thereby offering humanity the hope, and even possibility, of justice.

Assigned Readings

We'll read: Charlotte Bronte's *Jane Eyre* with Jean Rhys's *Wide Sargasso Sea*; Louisa May Alcott's *Little Women* with Geraldine Brooks' *March*; and Virginia Woolf's *Mrs. Dalloway* with Michael Cunningham's *The Hours*. We will also view the following films: two versions of *Little Women* and *The Hours*.

Requirements and Policies

Assignments and Grading: All reading must be completed by the beginning of class on the date it appears on the syllabus. Many class meetings will require additional preparation, as specified on the syllabus or in a previous class session. Spirited and informed participation -- in informal discussion, structured class activities, breakout group work, written exercises, and occasional pop quizzes on the day's assigned reading -- will count for 20% of the semester grade. A midterm and final quiz count for 10% each. Analytical writing assignments count for a total of 30%. The final 30% of the grade is based on a twice told tale of the student's own creation in response to any of our assigned book-length readings. Grading will be on a 10% scale (A=100%-90%, B=89%-80%, etc.). Essays will be given letter grades which will be averaged as follows: A+ = 98%; A = 95%; A- = 92%; B+ = 88%, B = 85%, B- = 82%, etc. Each component will then be factored into the total grade according to the grade percentage assigned to it. Failure to turn in any writing assignment or attend the midterm or final will result in a failing grade for the class.

Buying the Books: It is important for purposes of class discussion that we all use books with the same pagination. For this reason, please purchase the editions available under our course listing at university-affiliated bookstores.

Seeing the Movies: All students must see each film at one of the scheduled screenings for our class in Young Library. I offer two screenings of each film. Please make sure to arrange your schedule to accommodate these assigned sessions.

Attendance will be taken, and failure to attend will result in a deduction from your participation grade.

E-Learning: To check the syllabus, find course announcements, retrieve paper topics or other in-class handouts, and contact fellow students, log on to our Blackboard site at <http://www.uky.edu/Blackboard/>.

Late Essay Policy: Assignments must be turned in at the beginning of class on the day they are due, with the following exception. Each student will start the semester with two "late days" to use at his or her discretion on any of the writing assignments (but not on the short take-home exercises, in-class quizzes, etc.). Subsequently, one grade will be deducted for each day late an assignment is received: for instance, a B essay turned in two days late will receive a D. Weekends count as two days. Please mark the number of late days used on the front of your assignment.

Attendance: I distribute an attendance sheet at the beginning of every class. Three absences are allowed for any reason, including illness. Every absence beyond the third will result in the final grade dropping one point. Students can make up one absence at the Writing Center on the 5th floor of Young Library, which offers free tutoring by trained graduate students. To set up an appointment, call 257-1368 or visit the website, <http://www.uky.edu/AS/English/wc/>.

Lateness: If you are more than ten minutes late, it will count as an absence.

Disabilities: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@eamil.uky.edu) for coordination of campus disability services available to students with disabilities.

Plagiarism: Part II of *Student Rights and Responsibilities* (<http://www.uky.edu/StudentAffairs/Code/part2.html>, §6.3.1) 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. All assignments, projects, and exercises completed by students for this class should be the product of the personal efforts of the individual(s) whose name(s) appear on the corresponding assignment. Misrepresenting others' work as one's own in the form of cheating or plagiarism is unethical and will lead to those penalties outlined in the University Senate Rules (6.3.1 & 6.3.2) at: http://www.uky.edu/USC/New/rules_regulations/index.htm. The Ombud site also has information on plagiarism found at <http://www.uky.edu/Ombud>. 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.

Reading and Class Schedule

Week 1

R 8.28 Introduction: "Come Away with Me" meets "Get Away from Me!"

Week 2

T 9.2 *Jane Eyre*, pages 13-184 (Chapters 1-16)

R 9.4 *Jane Eyre*, p. 185-361 (Chapters 17-27)

Week 3

T 9.9 *Jane Eyre*, p. 363-502 (end) (Chapters 28-38)
Due: 2 page Bertha response paper.

R 9.11 *Wide Sargasso Sea*, p. 1-59 (Part I)

Week 4

T 9.16 *Wide Sargasso Sea*, p. 60-118

R 9.18 *Wide Sargasso Sea*, p. 118-190 (end)
Due: 2 page Antoinette response paper.

Week 5

T 9.23 Louisa May Alcott, *Little Women*, Part First.

R 9.25 *Little Women*, Part Second.

Week 6

T 9.30 In *Little Women*: "Journals, Correspondence, and Biography," 415-446.
"Louisa May Alcott: A Chronology," 659-662.
Due: 1 page Jo Chronology.

R 10.2 In *Little Women*: Anne Dalke, "The House-Band': The Education of Men in *Little Women*," 556-563.

Week 7

Young Library Screenings of *Little Women*

T 10.7 Film discussion.

R 10.9 **Reading exam.**

Week 8

T 10.14 Geraldine Brooks, *March*.

R 10.16 *March*.
Due: 2 page book review.

Mid-term evaluation: semester mid-term grades reported to Registrar.

Week 9

T 10.21 Virginia Woolf, *Mrs. Dalloway*, in *The Mrs. Dalloway Reader*, 193-279.

R 10.23 *Mrs. Dalloway*, 279-371.

Week 10

10.28 **Due: Twice-told tale topic presentations.**

10.30 **Due: Twice-told tale draft for peer review.**

Week 11

11.4 **Due: 7 page Twice Told Tale.**

11.6 Selections from *The Mrs. Dalloway Reader*.

Week 12

11.11 Michael Cunningham, *The Hours*, 3-112.

11.13 *The Hours*, 113-226.

Week 13

11.18 Young Library Film screening, *The Hours*.

11.20 Film discussion.

Week 14

No Class – Thanksgiving

Week 15

12.2 **Due: oral presentation of twice-told tale from outside the syllabus.**

12.4 Student presentations, continued.

Week 16

12.9 **Final Reading exam.**

12.11 Conclusion.

From: Giancarlo, Matthew C
Sent: Thursday, September 09, 2010 3:42 PM
To: Hanson, Roxie
Subject: regarding the DL status of the ENG Gen Ed course proposals

Hi Roxie,

Today I received the message below via Randall Roorda about the DL status of the course proposals I submitted for English (ENG 230/234/264/281). Unfortunately I made a mistake on the electronic forms: I did not intend to check the "DL" box (item 2k). **Currently NONE of these courses will be requesting DL.** At an early stage I thought we might want to submit them for DL change. Then I decided against it for now. But I neglected to uncheck the box on my master forms.

Sorry for the confusion. I have told Randall. If you could just uncheck the DL request, I would greatly appreciate it. Let me know if/when there are any other problems...

Thanks,
Matt

From: Hanson, Roxie
Sent: Thursday, September 09, 2010 2:30 PM
To: Roorda, Randall; Beattie, Ruth E
Cc: Bosch, Anna
Subject: (DL form? ENG 230/234/264/281) FW to EPC Roorda/Beattie: Gen Ed Course submission materials

Dear Ruth and Randall,

ENG 281 indicates a minor change to the description and prereq; major change to add DL. Please confirm. If DL is really intended, a "DL form" is needed and sample attached; also Gen Ed.

ENG 264 seems to have no course change and is Gen Ed only.

✓ ENG 234 indicates a change to the description and ^{no chg} adding DL. Please confirm. If DL is really intended, a "DL form" is needed and sample attached; also Gen Ed.

ENG 230 indicates a change to add DL. Please confirm. If DL is really intended, a "DL form" is needed and sample attached; also Gen Ed.

Let me know if I should hold the Gen Ed requests until the changes are approved by the EPC.

I haven't contacted Professor Giancola. I'm having a problem opening the documents inside the zip folders. I think it may be a MAC document issue. I have a help request into A&S Helpdesk. I doubt they will get to it before I leave today. I do have hard copies that could be scanned. I'll be back in the office noon next Tuesday. I am copying Anna Bosch since she is in English as well as Associate Dean and might have some insight to share with you. Best, Roxie

COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. General Information.	
a. Submitted by the College of: <u>Arts & Sciences</u>	Today's Date: <u>August 30, 2010</u>
b. Department/Division: <u>English</u>	
c. Is there a change in "ownership" of the course? YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	
If YES, what college/department will offer the course instead? _____	
d. What type of change is being proposed? <input type="checkbox"/> Major <input checked="" type="checkbox"/> Minor ¹ (place cursor here for minor change definition)	
e. Contact Person Name: <u>Matthew Giancarlo</u>	Email: <u>matthew.giancarlo@uky.edu</u> Phone: <u>257-1587</u>
f. Requested Effective Date: <input checked="" type="checkbox"/> Semester Following Approval OR <input type="checkbox"/> Specific Term ² : _____	
2. Designation and Description of Proposed Course.	
a. Current Prefix and Number: <u>ENG 234-XXX</u>	Proposed Prefix & Number: <u>ENG 234-XXX</u>
b. Full Title: <u>Introduction to Women's Literature (subtitle required)</u>	Proposed Title: <u>Introduction to Women's Literature (subtitle required)</u>
c. Current Transcript Title (if full title is more than 40 characters): <u>ENG 234 Intro Women's Lit</u>	
c. Proposed Transcript Title (if full title is more than 40 characters): <u>ENG 234 Intro Women's Lit</u>	
d. Current Cross-listing: <input checked="" type="checkbox"/> N/A OR Currently ³ Cross-listed with (Prefix & Number): _____	
Proposed – <input type="checkbox"/> ADD ³ Cross-listing (Prefix & Number): _____	
Proposed – <input type="checkbox"/> 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:	<u>3</u> Lecture _____ Laboratory ⁵ _____ Recitation _____ Discussion _____ Indep. Study
	_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency
	_____ Seminar _____ Studio _____ Other – Please explain: _____
Proposed:	<u>3</u> Lecture _____ Laboratory _____ Recitation _____ Discussion _____ Indep. Study
	_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency
	_____ Seminar _____ Studio _____ Other – Please explain: _____
f. Current Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail	

Office of the Senate Clerk 7/24/09 11:15 AM

Comment: Excerpt from SR 3.3.0.G.2 Definition. A request may be considered a minor change if it meets one of the following criteria:
a. change in number within the same hundred series*;
b. editorial change in the course title or description which does not imply change in content or emphasis;
c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s); d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;
e. correction of typographical errors.

*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

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.)

COURSE CHANGE FORM

Proposed Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail	
g. Current number of credit hours: <u>3</u>	Proposed number of credit hours: <u>3</u>
h. Currently, is this course repeatable for additional credit?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
Proposed to be repeatable for additional credit?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
If YES: Maximum number of credit hours: _____	
If YES: Will this course allow multiple registrations during the same semester?	YES <input type="checkbox"/> NO <input type="checkbox"/>
i. Current Course Description for Bulletin:	<u>This course will introduce students to a sampling of the rich body of women's writing, focusing on some important issues and representative examples. Students will read canonical and non-canonical works, discuss continuities and differences among women writers, and master some of the concepts of gender studies. Attention will be paid to student writing.</u>
Proposed Course Description for Bulletin:	<u>This course will introduce students to a sampling of the rich body of women's writing, focusing on some important issues and representative examples. Students will read canonical and non-canonical works, discuss continuities and differences among women writers, and master some of the concepts of gender studies. Attention will be paid to student writing, particularly to devising a thesis, crafting an argument, and learning how to use supporting evidence.)</u>
j. Current Prerequisites, if any:	<u>none</u>
Proposed Prerequisites, if any:	<u>none</u>
k. Current Distance Learning (DL) Status:	<input type="checkbox"/> N/A <input type="checkbox"/> Already approved for DL* <input checked="" type="checkbox"/> Please Add ⁶ <input type="checkbox"/> 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 <input type="checkbox"/>) that the proposed changes do not affect DL delivery.	
l. Current Supplementary Teaching Component, if any:	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both
Proposed Supplementary Teaching Component:	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both
3. Currently, is this course taught off campus?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
Proposed to be taught off campus?	YES <input type="checkbox"/> NO <input type="checkbox"/>
4. Are significant changes in content/teaching objectives of the course being proposed?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
If YES, explain and offer brief rationale: _____	
5. Course Relationship to Program(s).	
a. Are there other depts and/or pgms that could be affected by the proposed change?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
If YES, identify the depts. and/or pgms: _____	
b. Will modifying this course result in a new requirement ⁷ for ANY program?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
If YES ⁷ , list the program(s) here: _____	

⁶ You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

COURSE CHANGE FORM

6. Information to be Placed on Syllabus.

a.

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 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.*)

⁷ In order to change a program, a program change form must also be submitted.

COURSE CHANGE FORM

Signature Routing Log

General Information:

Course Prefix and Number: ENG 234-XXX



Proposal Contact Person Name: Matthew Giancarlo Phone: 7-1587

Email: matthew.giancarlo@uky.edu

INSTRUCTIONS:

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

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Chair English	6/30/2010	Ellen Rosenman 7-2901 / rosenm.a@email.uky.edu	
AAS Assoc. Dean	8/30/2010	Anna Bosch 7-6684 / bosch.a@uky.edu	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁸
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

This course change is submitted as a part of the General Education Curriculum reform

⁸ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.