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FEB 12 2016

Course Information

Date Submitted: 2/10/2016

Current Prefix and Number: HON - University Honors Program , HON 252 HONORS IN ARTS & CREATIVITY: (SR) INCL

Other Course:

Proposed Prefix and Number: HON 252

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Arts & Creativity

1. General Information

a. Submitted by the College of: UNDERGRADUATE EDUCATION

b. Department/Division: Honors Program

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: Meg Marquis

Email: memarq0@email.uky.edu

Phone: 257-3619

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: HONORS IN ARTS AND CREATIVITY: SUBTITLE REQUIRED

Proposed Title: HONORS IN ARTS AND CREATIVITY: SUBTITLE REQUIRED

c. Current Transcript Title: HONORS IN ARTS & CREATIVITY: (SR)

Proposed Transcript Title:

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

Proposed Meeting Patterns

SEMINAR: 3

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? Yes

If Yes: Maximum number of credit hours: 6

If Yes: Will this course allow multiple registrations during the same semester? Yes

2i. **Current Course Description for Bulletin:** The creative process and its products and results are the focus of these Honors courses, and include but are not limited to, visual, verbal, musical, spatial, or kinesthetic forms of expression. Readings and final projects vary at the discretion of the faculty.

Proposed Course Description for Bulletin: The creative process and its products and results are the focus of these Honors courses, and include but are not limited to, visual, verbal, musical, spatial, or kinesthetic forms of expression. Readings and final projects vary at the discretion of the faculty. May be repeated up to six hours under a different subtitle.

2j. **Current Prerequisites, if any:** Prereq: Membership in Honors

Proposed Prerequisites, if any: Prereq: Membership in Honors

2k. **Current Supplementary Teaching Component:**

Proposed Supplementary Teaching Component:

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

Proposed to be taught off campus? No

If YES, enter the off campus address:

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

If YES, explain and offer brief rationale:

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:

Instructor Email:

Internet/Web-based: No

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?

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.

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.

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?

If yes, which percentage, and which program(s)?

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?

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

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

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/>)?

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

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

10. Does the syllabus contain all the required components? NO

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

Instructor Name:

SIGNATURE|BCWITH2|Benjamin C Withers|HON 252 CHANGE College Review|20150908

SIGNATURE|JMETT2|Joanie Ett-Mims|HON 252 CHANGE UKCEC Review|20151209

SIGNATURE|WST222|William H Stamps|HON 252 CHANGE UKCEC Expert Review|20151209

SIGNATURE|JMETT2|Joanie Ett-Mims|HON 252 CHANGE Undergrad Council Review|20151216

SIGNATURE|JEL224|Janie S Ellis|HON 252 CHANGE Senate Council Review|20160121

SIGNATURE|BCWITH2|Benjamin C Withers|HON 252 CHANGE Approval Returned to College|20160127

SIGNATURE|JEL224|Janie S Ellis|HON 252 CHANGE Senate Council Review|20160203

SIGNATURE|BCWITH2|Benjamin C Withers|HON 252 CHANGE Approval Returned to College|20160211

Course Change Form

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

Open in full window to print or save

Generate R

Attachments:

Browse...

Upload File

ID	Attachment
Delete 5994	HON 252 syllabus.pdf
Delete 6012	UKCEFC memo to SC.pdf

First 1 Last

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

Current Prefix and Number:		HON - University Honors Program HON 252 HONORS IN ARTS & CREATIVITY: (SR)	Proposed Prefix & Number: (example: PHY 401G) <input checked="" type="checkbox"/> Check if same as current	HON 252
* What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major -- Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, exc 799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which doe change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a cha course content or emphasis, or which is made necessary by the e or significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above		
Should this course be a UK Core Course? @ Yes @ No				
If YES, check the areas that apply:				
<input checked="" type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input type="checkbox"/> Global Dynamics				
1. General Information				
a. Submitted by the College of:		UNDERGRADUATE EDUCATION		Submission Date: 2/10/2016
b. Department/Division:		Honors Program		
c.* Is there a change in "ownership" of the course?				
<input type="radio"/> Yes @ No If YES, what college/department will offer the course instead? Select...				
e.* Contact Person Name:		Meg Marquis		Email: memarq0@email.uky.edu Phone: 257-3619
* Responsible Faculty ID (if different from Contact):				Email: Phone:
f.* Requested Effective Date:		<input checked="" type="checkbox"/> Semester Following Approval		OR Specific Term: ²
2. Designation and Description of Proposed Course.				
a. Current Distance Learning(DL) Status:		<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop		
*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed chang affect DL delivery.				
b. Full Title:		HONORS IN ARTS AND CREATIVITY: SUBTITLE REQUIRED		Proposed Title: * HONORS IN ARTS AND CREATIV SUBTITLE REQUIRED
c. Current Transcript Title (if full title is more than 40 characters):		HONORS IN ARTS & CREATIVITY: (SR)		
c. Proposed Transcript Title (if full title is more than 40 characters):				
d. Current Cross-listing:		OR		

	<input type="checkbox"/> N/A	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 at least one of the meeting patterns below. Include number of actual contact hours⁵ for each meeting pattern			
Current:	Lecture	Laboratory ⁵	Recitation
			Discussion
			Indep. Stud
	Clinical	Colloquium	Practicum
			Research
			Residency
	Seminar	Studio	Other: _____ Please explain: _____
Proposed: *	Lecture	Laboratory ⁵	Recitation
			Discussion
			Indep. Stud
	Clinical	Colloquium	Practicum
			Research
			Residency
	Seminar 3	Studio	Other: _____ Please explain: _____
f.	Current Grading System:	ABC Letter Grade Scale	
	Proposed Grading System:*	<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale	
g.	Current number of credit hours:	3	Proposed number of credit hours:* 3
h.*	Currently, is this course repeatable for additional credit?	<input type="radio"/> Yes <input checked="" type="radio"/> No	
*	Proposed to be repeatable for additional credit?	<input checked="" type="radio"/> Yes <input type="radio"/> No	
	If YES:	Maximum number of credit hours:	6
	If YES:	Will this course allow multiple registrations during the same semester?	<input checked="" type="radio"/> Yes <input type="radio"/> No
i.	Current Course Description for Bulletin:		
	The creative process and its products and results are the focus of these Honors courses, and include but are not limited to, visual, verbal, musical, spatial, or kinesthetic forms of expression. Readings and final projects vary at the discretion of the faculty.		
*	Proposed Course Description for Bulletin:		
	The creative process and its products and results are the focus of these Honors courses, and include but are not limited to, visual, verbal, musical, spatial, or kinesthetic forms of expression. Readings and final projects vary at the discretion of the faculty. May be repeated up to six hours under a different subtitle.		
j.	Current Prerequisites, if any:		
	Prereq: Membership in Honors		
*	Proposed Prerequisites, if any:		
	Prereq: Membership in Honors		
k.	Current Supplementary Teaching Component, if any:		<input type="radio"/> Community-Based Experience

		<input type="radio"/> Service Learning <input type="radio"/> Both
	<i>Proposed Supplementary Teaching Component:</i>	<input checked="" type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input type="radio"/> No Change
3.	Currently, is this course taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
*	Proposed to be taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES, enter the off campus address:	
4.*	Are significant changes in content/student learning outcomes of the course being proposed?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	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?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES, identify the depts. and/or pgms:	
b.*	Will modifying this course result in a new requirement ² for ANY program?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES ² , list the program(s) here:	
6.	Information to be Placed on Syllabus.	
a.	<input type="checkbox"/> 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 <i>must include the differentiation</i> between under graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading course for graduate students. (See SR 3.1.4.)

¹See 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 appropriate academic Council for normal processing and contact person is informed.

²Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵Generally, 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 gene least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

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

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

HON 252-004 (Honors in Arts & Creativity: Shakespeare Aloud)

Instructor: Walter Foreman
Office Hours: By appointment
Office: OT 1267
E-mail: wamcroft@uky.edu
Office Phone: 257-6967
Class meetings, HON 252-004: TR 2-3:15 p.m., CRH 003

Course Description:

The creative process and its products and results are the focus of these Honors courses, and include but are not limited to, visual, verbal, musical, spatial, or kinesthetic forms of expression. Readings and final projects vary at the discretion of the faculty.

Prerequisite:

Membership in Honors

Course Content and Goals:

From the preface "To the great Variety of Readers," from the first collected edition of Shakespeare's plays, the "First Folio" of 1623, by John Heminges and Henry Condell (given here in original spelling):

... But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe: And if then you doe not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides: if you neede them not, you can leade your selues, and others. And such Readers we wish him.

Though Shakespeare designed his plays to be spoken aloud and understood aloud, Heminges and Condell, two of his longtime partners in the theater business, thought they were also valuable texts for private reading so they published a collected edition several years after their friend's death. This course is founded on the notion that these forms of encounter with the plays—private reading (whether silent or—as would have been far more common in Shakespeare's day than in ours—aloud) and communal reading and speaking aloud (and thus listening)—are mutually illuminating and provide a way into a capacious understanding and appreciation of the interacting emotions and arguments of the characters, their ideas and doubts, their desires and needs, their griefs and joys. To read a Shakespearean role as if you knew what it meant is a great start toward finding out what in fact it does mean, or rather what it can mean, as is hearing other people read other characters' parts as if they too knew what they meant by what they said. We will look at how different oral performances find different meanings in the same words (and works). We will use two plays, one a tragedy and one a comedy: *King Lear* and *Twelfth Night*. We will read lots of Shakespeare's words in class, tinkering with rhythm, stress, and silence, and we will look at video and listen to audio versions of our plays to get a sense of how other people think they should sound. We will *play*, as many mammals do in order to learn how to live. The aim of the course is not to produce actors for public consumption but to provide readers with a more vital connection to Shakespeare's words—a performance for oneself and maybe a few friends. (Grades will *not* be based on skill as actors but on enthusiasm and diligence in class participation and weekly exercises and on the writing and presentation of two longer projects.)

This course satisfies the Intellectual Inquiry: Arts & Creativity requirement of University General Education as well as of the Honors Program. In reading Shakespeare aloud as a form of inquiry not only into Shakespeare but also into the vast world of change and uncertainty that his plays engage and we share, we will develop the following skills: reading complex language intelligently and speaking it clearly, analyzing the rhythms of Shakespeare's language, engaging in discussion on the basis of both textual facts ("evidence") and imaginative involvement with those facts, envisioning and hearing a world based on words on a page and then presenting this world lucidly and effectively to others orally, visually, and in writing, and being an intelligent and sympathetic audience to the words of others.

Texts: The bookstores have been asked to order the following single-play paperbacks:

King Lear, ed. Stephen Orgel (Penguin; ISBN 978-0-14-071476-0) *Twelfth Night*, ed. Jonathan Crewe (Penguin; ISBN 978-0-14-071489-0)

Since we will be doing a lot of interactive and choric reading in class, it is important that we all have the same texts. And, obviously: **You must bring the appropriate text to class every day.**

Other texts will include:

Video versions [list may include (for *King Lear*) versions with Scofield (1971; dir. Brook), Yarvet (1971; dir. Kozintsev), Jones (1974, dir. Sherin), Hordern (1982; dir. Miller), Olivier (1983; dir. Elliott), Holm (1998; dir. Eyre), and McKellen (2008; dir. Nunn) and (for *Twelfth Night*) versions directed by Gorrie (BBC, 1980) and Nunn (1996)]

Audio versions [list may include Marlowe Society, Caedmon, and Arkangel versions]

John Barton, *Playing Shakespeare* (video)

Cicely Berry, *Working Shakespeare* (video)

Out-of-class Reading: The schedule for initial reading of parts of the plays is given below. It is strongly recommended that you read the whole of each play at least three times during our coverage. You'll find more going on each time through, especially if you consider the lines aurally.

In-class Reading: A significant portion of our class time will be devoted to vocal exercises, reading aloud, "performing" selected scenes, and giving oral presentations imagining productions. All members of the class will be required to participate, both as speakers and as audience. Emphasis will be on diligent preparation and enthusiastic participation, not on skill as "actors," and on a community of "readers," not on competition.

Video and Audio Texts outside of Class: You may be required to watch and listen to some of the video and audio materials for this class outside of class time. If so, these materials will be placed on reserve in Young Library A-V (in the basement). The hours are the same as for the library as a whole.

Short written assignments: There will be frequent (about one per week) out-of-class writing assignments based on the course's texts and topics. Some of these will be exercises (e.g., scanning verse for the next day's in-class reading, researching word meanings in the OED, responding to new reading, imagining a particular character's problems and feelings at a particular moment) and some will be evaluative analyses of aspects of the texts. The short writings will be graded as follows: 2 for a good, solid job (=A), 1 for something but in some important way not enough (=C), and 0 for nothing or its equivalent (=E). (Actual grades may fall somewhere between these points—e.g., 1.5 for a B.) Some exercises will count single (1x), some double (2x) or more. A course average of 1.76 and above is an A, 1.26-1.75 is a B, 0.76-1.25 is a C, 0.26-0.75 is a D, and 0-0.25 is an E.

Long papers: There will be two longer papers required, one an individual paper imagining the production of an assigned scene from *King Lear* and the second a group paper on the production of a scene from *Twelfth Night*. For each, a draft and a revised version will be required, due as shown in the schedule below. The papers will be evaluated both for their patterns of thought and for their writing (organization, style, grammar, mechanics, etc.).

Note on "creative artifact": As noted above, this course satisfies the "Intellectual Inquiry: Arts and Creativity" requirement of General Education. The "creative artifacts" specified by this requirement will be the "oral performances" we do in class (informal and formal, fragmentary and whole) but also the preparation embodied in our discussions and in the written work described above. "Creativity" doesn't come out of "nothing." It's a process.

Exams: There will be no large formal examinations in this course, though the daily work and "short written assignments" will "examine" your preparation, and we will use the time given in the UK Schedule of Classes for a final exam for a final "performance."

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

Grades: Your final course grade will be figured according to the following percentages:

Class participation (incl. "performance") 35%
Short writing assignments 20%
Paper I 25%
Paper II 20%

NOTE: Where necessary, calculations involving letter grades will be done with the following equivalencies: A+=12, A=11, A-=10, B+=9, B=8, B-=7, C+=6, C=5, C-=4, D+=3, D=2, D-=1, E=0.

Grading scale:
90-100 = A
80-89.99 = B
70-79.99 = C
60-69.99 = D
< 60 = E

Writing Center: The Writing Center, Room B108B in The Hub of the W. T. Young Library (lower level), is available to help you with your writing. It is open MTWR 9:00 a.m.-9:00 p.m., F 9:00 a.m.-3 p.m., and Su 7:00 p.m.-10:00 p.m. It is strongly advised to make an appointment in advance: go to uky.mywconline.com to sign on as a new client (select "First visit? Click here to register") or to log in and

schedule an appointment. More information about the Writing Center is available at: <http://wrc.as.uky.edu/writing-center>. You can contact the Director of the Writing Center, Judy Prats, at judithprats@uky.edu.

Accommodation due to disability:

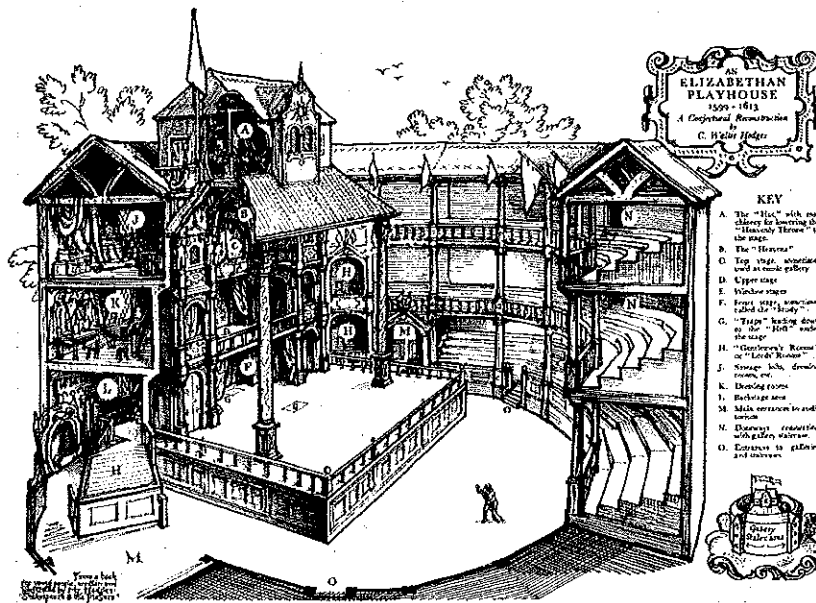
If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (DRC). The DRC coordinates campus disability services available to students with disabilities. It is located on the corner of Rose Street and Huguélet 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/>.

Class attendance and submission of assignments: Attendance is expected at all class meetings. More than four (4) unexcused absences may result in a lowering of your grade in the course. In addition, attendance will be part of the participation grade, and the submission of written work will be subject to the University's rules on excused and unexcused absences. The instructor is not responsible for noting the official presence of late arrivals or for considering early departers present for the period. If you must leave early on a particular day, please inform the instructor before class begins and sit near the door. Out-of-class written work is due at the beginning of class on the due dates announced. No late papers will be accepted without an instructor-approved excuse; late papers may be graded down. Silence cell phones and empty bladders before coming to class. (Midclass exits may lower your participation grade.) During our class meetings there should be no texting or reading or talking or working on other courses or attending to things other than our discussion; violators may have their class participation grade lowered. Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754). For more on the University's rules on attendance, see the Appendix, below.

Plagiarism: Don't do it. You are responsible for knowing the university policy on plagiarism. See the official rules at <http://www.uky.edu/StudentAffairs/Code/part2.html> and the (perhaps more useful) information at <http://www.uky.edu/Ombud/Plagiarism.pdf>. For more on the University's rules on plagiarism, see the Appendix, below.

Dropping: If you decide to drop this course, drop it officially and drop it by Friday, November 7, the final drop date given in the UK Academic Calendar. Please don't just disappear.

Honors Program Pledge of Excellence: "As a member of the University of Kentucky Honors Program, I dedicate myself to intellectual inquiry, life-long learning, and critical thinking. I pledge to demonstrate personal and academic integrity both in and outside of the classroom. I pledge to always be willing to engage my peers in earnest and respectful discussion with an open mind." Continuing in this course signals your making this pledge.



Course Schedule:

(NOTE: The instructor may make alterations in the assignment list and schedule as circumstances suggest or require. The exact scheduling also depends on our ultimate class size, particularly when we get to the group work near the end of the semester. *There will be in-class reading aloud most days, even when not specifically indicated below.*)

- Aug 28 (R) Introduction: What is "iambic pentameter" and why should I care?
Sep 2 (T) Working with Shakespeare's sonnets (#129 and #138) (more on iambic pentameter); view and do Berry, exercises #1 and #5
Sep 4 (R) Read *King Lear* Acts I & II; motivation and verbal style in I.i
Sep 9 (T) Read *King Lear* Acts III & IV; further in-class practice at blank verse
Sep 11 (R) Read *King Lear* Act V; view Barton, episode #2 ("Using the Verse") and/or view versions of I.i (Olivier, Brook/Scofield, Holm, McKellen)
Sep 16 (T) *King Lear*, cont.; in-class reading and discussion, working our way through the play
Sep 18 (R) *King Lear*, cont.; in-class reading and discussion, cont.; view video versions; **topics for Paper I to be given out**
Sep 23 (T) *King Lear*, cont.; in-class reading and discussion, cont.; **scenes for Paper I to be assigned**
Sep 25 (R) *King Lear*, cont.; in-class reading and discussion, cont.; more viewing of video versions
Sep 30 (T) *King Lear*, cont.; in-class reading and discussion, cont.; more viewing of video versions
Oct 2 (R) *King Lear*, cont.; in-class reading and discussion, cont.; more viewing of video versions
Oct 7 (T) Student (individual) productions: *King Lear* I.i . . . **draft of Paper I (on an assigned scene from *King Lear*) due**
Oct 9 (R) Student (individual) productions: *King Lear*, cont.
Oct 14 (T) Student (individual) productions: *King Lear*, cont.
Oct 16 (R) Student (individual) productions: *King Lear*, cont.
Oct 21 (T) Student (individual) productions: *King Lear*, cont.
Oct 23 (R) Student (individual) productions: *King Lear*, concl.
Oct 28 (T) **Revised version of Paper I due**; review discussion of *King Lear* and productions
Oct 30 (R) Begin *Twelfth Night*; read Acts I-II; in-class reading and discussion; view first part of Nunn's *Twelfth Night* (1996)
Nov 4 (T) Finish reading *Twelfth Night* (i.e., Acts III-IV-V); view more of Nunn
Nov 6 (R) *Twelfth Night*, cont.; in-class reading and discussion, cont.; Nunn, cont.
Nov 11 (T) *Twelfth Night*, cont.; in-class reading and discussion, cont.; Nunn, cont.
Nov 13 (R) *Twelfth Night*, cont.; in-class reading and discussion, cont.; Nunn, cont.
Nov 18 (T) *Twelfth Night*, cont.; in-class reading and discussion, cont.
Nov 20 (R) *Twelfth Night*, cont.; in-class reading and discussion, cont.
Nov 25 (T) Workshop for Paper II (group work)
Nov 27 (R) Thanksgiving Break—no class
Dec 2 (T) **Draft of Paper II (group project on assigned scene from *Twelfth Night*) due**
Dec 4 (R) Instructor feedback on drafts received; discussion of scenes to be performed
Dec 9 (T) Student (group) production of Paper II scenes
Dec 11 (R) Student (group) production of Paper II scenes
Dec 18 (R) 10:30 a.m. Final Exam slot: **Revised version of Paper II due**; performance of *TN* Acts IV & V

APPENDIX: University Policies on Attendance and Plagiarism

Excused Absences:

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

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

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: 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.

Academic Integrity:

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.

[Supplementary material about the course, from the "application" process:]

Learning Outcomes and Teaching Objectives: The new General Education program and the new Honors Program at the University of Kentucky have been defined in terms of learning outcomes and teaching objectives. In the pages below, you will see—item by item—how the course you are about to take embodies those objectives. I have included this rather lengthy material in the syllabus in order to give you a review of the function and place of General Education, of the Honors Program, and of this course in your undergraduate education. The italicized paragraphs will also give you a further and more concrete preview of the course you will be taking this semester.

How the proposed course ("Shakespeare Aloud") meets the Criteria for General Education: Intellectual Inquiry: Arts and Creativity:

Arts and creativity:

Inquiry Courses under this rubric will explore the human need to experience, comprehend, and utilize processes that transcend the conventions of utility, whether that involves the mastery of rules or the decision to break them, the desire to identify and refine the expressible or to recognize and prize the ineffable.

Shakespeare himself transcended utility, writing plays that were longer, more complex in characterization, and more "difficult" in their language than were needed to fill his theaters with paying customers, and by being creative speakers of his words we follow, albeit in our own directions, not necessarily his. This proposed course in Shakespeare Aloud does not immediately prepare anyone for useful activity—not, for instance, to be either actors or literary critics (granting those activities to have utility). We will certainly strive for mastery of such rules as those governing iambic pentameter but will use this mastery as a bridge to worlds where one character might express his despair by saying that "As flies to wanton boys are we to the gods, / They kill us for their sport," or where another, unable to put his experience into words, may at least speak of having had "a dream past the wit of man to say what dream it was."

Learning Outcomes

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

*The students in this class will perform Shakespearean drama by speaking his words and by envisioning (for themselves and for each other, in their own written and spoken words, in images, and in other sound) settings for Shakespeare's words: scenery, characters, actions and gestures, costumes, sound and music, and so forth. The audience for this performance will be the class: we will perform for each other, to expand our understanding of Shakespeare and of the way perennial problems of humans and human societies are played out in his work. (For example, we might understand not only how *King Lear* works as a sequence of words but also what—by immersing ourselves in those words—we may come to learn about such things as family dynamics, social and political fragility, and human nature.)*

- Define and distinguish different approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach that informs a particular course.

There will certainly be attention to differences between Shakespeare's English and our own and to different ways of speaking his lines (e.g., between Olivier's style and McKellen's) as well as to different styles of imagining performances (perhaps the most basic difference being between envisioning the words in the setting of a bare platform stage and envisioning them in a "realistic" movie setting). We can address such issues as our responsibility to words written in one context (Shakespeare's c. 1600 London theater) but recreated in another: to what should we be "faithful" when we read Shakespeare?

- Apply the logic, laws, or constraints of the area of study (e.g., "out of the box" thinking, or the masterful, elegant treatment of given rules or forms).

One of our principal activities, especially early in the course, will be thorough familiarization with the "logic, laws, [and] constraints" of Shakespeare's iambic pentameter lines as well as with the other forms and conventions of his plays. The farther we get into the course, the more we will work to transcend—as he did—these laws and rules. We will study the box, then spread out beyond it to discover what is out there (creative play as intellectual inquiry).

- Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical, and or cultural factors.
- Evaluate results of their own creative endeavors and, using that evaluation, reassess and refine their work.

We will discuss, interactively and day by day, the effectiveness of our oral delivery at recreating Shakespeare's text as a living document. Moreover, both major papers—the individual and the group—will require draft and revision (the individual paper will be peer-reviewed as well as commented on by the instructor, while the group paper will involve intragroup mutual criticism). Some of the smaller written exercises and some of our class discussion will involve critical analysis of film versions of the plays we do.

Guidelines for Course Designers

The primary emphasis of courses in the Area of Inquiry must be on active learning through student performance, expression, and/or production (what is known as “process-focused” creativity). This emphasis should be documented through the number of assignments or class meetings devoted to this work (expressed as a percentage) or through the grading mechanism for the final grade for the course.

Essentially the entire course will be “process-focused” creativity.” The instructor will give one lecture, spread between the first and second days, on “iambic pentameter” and other verse forms, and we will watch some videos of Shakespeare performance by others, and there will be a few 10-minute “objective” quizzes to check student diligence in certain tasks, but otherwise the course will proceed day by day and assignment by assignment on what the students do in working with and from Shakespeare's words. Except for the few quizzes, all of the grading will be assessing the students' creative interaction with those words and each other.

Though “process-focused,” the course may highlight other approaches to creativity. Students may be expected to explore forms of creativity that are constraint-focused (mastering or overcoming established “laws” or “systems”), product-focused (emphasis on the originality, utility, or value of the thing produced), transformation-focused (risktaking, willingness to make mistakes, role of chance), or fulfillment-focused (personal or professional accomplishment). Proposals for courses should identify which approaches are present in the syllabi.

The course is thoroughly “process-focused,” since the performances which we collectively and progressively create will be aimed at no other end than our ongoing relationship with the texts, our ever-developing ability to encounter and perceive value from texts in general, and our evolution as a community engaged in this exploration. Significant creativity takes place in the interplay between constraint and freedom (rules and their breaking, craft and inspiration, DNA and prosperous mutation, maybe even, with some twisting, Apollo and Dionysus). In this course, the mastery of verse and the turning of this mechanical mastery into human utterance will be “constraint-focused”; this will happen in the day-by-day encounter with the texts. The “productions” that students imagine and speak will be “product-focused”; this is most clearly visible in the two long project papers. The atmosphere of a class like this—a community in which we try things out aloud in front of each other—encourages students to risk “exposure” in the thoughts and feelings of Shakespeare's characters which for a while become their own. Finally, while this course has no immediate interest in “professional accomplishment,” my experience with oral Shakespeare courses in the past suggests that students gain considerable satisfaction from acquiring the tools—centered in oral/aural experience—to find value in Shakespeare for themselves. We do two plays, but the rest of Shakespeare and much other literature becomes available to them as a result, and in this sense the course is “fulfillment-focused.” (I believe that this accomplishment has practical value in other areas of life—as General Education's Intellectual Inquiries aim to have—but that further value is not an explicit focus of this course.)

Syllabi must incorporate assignments or exercises whose final product reflects a process of analysis, evaluation, reassessment, and refinement.

Both the two long papers and the shorter exercises involve these processes. The long projects in particular require students to analyze the scenes they are working on, make value judgments about the best way to convey—by voice and image—the results of their analysis, receive feedback, rethink, and revise their work.

Syllabi must include projects or exercises that introduce tools or develop information literacy appropriate to the discipline.

Most of our work will be on the two primary Shakespearean texts, but the in-class presentations that are part of the two long paper projects will require the use of web resources and of PowerPoint or other electronic image-presentation programs.

Syllabi must incorporate attendance and/or participation in relevant co-curricular activities as part of the course. Students should be required to critically engage with these activities through a written analysis or similar project.

See syllabus section on “Video and Audio Texts outside of Class.” There will be short written reportive and analytical assignments on this activity.

How the proposed course ("Shakespeare Aloud") meets the Criteria for Honors Program: Intellectual Inquiry: Arts and Creativity:

STUDENTS WILL . . .

- Participate firsthand in the production of cultural and textual artifacts as makers, performers, and audience.

The students in this class will create as maker/performers for themselves as audience great swaths of two of Shakespeare plays, building up to a sequence of scenes (rather than to a unified production of the whole that public performance normally requires).

- Gain the basic tools to interpret and make sense of cultural and textual artifacts from both their own culture and other cultures, and thereby understand and appreciate these artifacts and their production as artistic craft.

Students will gain the tools to appreciate Shakespeare as cultural and textual artifact from English Renaissance culture, learning to make modern sense of what they find there. This comparative interpretation will extend from the level of individual words and their pronunciation (what does "welkin" mean, or why does "sad" seem odd in that context, or how can "power" have one syllable and "confusion" four?) through verse and stage convention and characters (etc.) to questions of social theory, psychology, theology, and worldview ("why does the father get to say who his daughter will marry?" or "does it matter that Demetrius is still under the love spell (and what is 'love,' anyway?)" or "what is the nature of the gods and their relation to us?"). In some respects these tools of cultural comparison will be generalizable to other cultures not our own in time or place.

- Cultivate an awareness of historical change and the importance narrative forms play in preserving, documenting, interpreting, and making sense of such change.

See the preceding entry. In a general sense, drama is narrative.

- Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant resources of information to incorporate historical, theoretical, and/or cultural factors.

[copied from the "General" section, above:] We will discuss, interactively and day by day, the effectiveness of our oral delivery at recreating Shakespeare's text as a living document. Moreover, both major papers—the individual and the group—will require draft and revision (the individual paper will be peer-reviewed as well as commented on by the instructor, while the group paper will involve intragroup mutual criticism). Some of the smaller written exercises and some of our class discussion will involve critical analysis of the field trip play production and of film versions of the plays we do.

- Create either as an individual or as part of a collaborative group a performance, product, or artwork.

Both as individuals and as collaborators, the students will perform sections of Shakespearean plays during every class and will do two major projects, one as individuals and one in groups, in which they design and perform important scenes. The emphasis will be on the words and on imagining and presenting to classmates the setting of the words in image, action, and, of course, sound.

- Evaluate results of their own creative endeavors, using critical analysis to evaluate, reassess, and refine their work.

Each of the major projects (the individual and the group "productions") will include a long paper with a final section devoted to self-critique. In addition, class discussion will focus on the reactions of students as audience to each other's work.



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December 16, 2015

Memorandum

To: Senate Council

From: Joanie Ett-Mims, UK Core Education Committee coordinator

Re: HON course changes UKCEC approval

The UKCEC received course change requests for HON 151, 251, and 252 on September 8, 2015. The requests were to allow the courses to be repeatable one time under a different subtitle. Since the courses had already been approved for UK Core and no changes to the courses' content were requested, the UKCEC did not require the department to attach the course review forms in eCATS. The UKCEC voted to approve the courses and sent them forward to the Undergraduate Council on December 9, 2015.

The Undergraduate Council voted to approve the course change and sent it forward to Senate Council on December 16, 2015.

Thank you for your consideration.