

## Course Information

Date Submitted: 4/8/2013

Current Prefix and Number: ITA - Italian , ITA 263 STUDIES IN ITALIAN CULTURE

Other Course:

Proposed Prefix and Number:

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Humanities

## 1. General Information

a. Submitted by the College of: College of Arts & Sciences

b. Department/Division: Modern & Classical Languages

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: Dr. Ioana Raluca Larco

Email: ioana.larco@uky.edu

Phone: 7-7098

Responsible Faculty ID (if different from Contact)

Name: Dr. Jeffrey Peters

Email: jnp@uky.edu

Phone: 7-3761

f. Requested Effective Date

Semester Following Approval: No OR Effective Semester: Fall 2013

## 2. Designation and Description of Proposed Course

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

b. Full Title: MASTERPIECES OF ITALIAN LITERATURE IN TRANSLATION

Proposed Title: Studies in Italian Culture: (Subtitle required)

c. Current Transcript Title: MSTRPCS ITALIAN LIT TR

Proposed Transcript Title: Studies in Italian Culture

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3

Proposed Meeting Patterns

LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: PropGradingSys

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? No

2i. Current Course Description for Bulletin: A study of representative Italian writers and their works in a European context, using anthologies and complete texts where necessary.

Proposed Course Description for Bulletin: A study of Italian culture through representative writers, directors and artists in their political and socio-economical context. Taught in English. Subtitle required. May be repeated once with a different subtitle.

2j. Current Prerequisites, if any: N/A

Proposed Prerequisites, if any: N/A

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 rationale: In terms of content, ITA263 will remain a topic course. However, its scope will be broadened from Italian literature to Italian culture, including literature. By doing so, our goal is threefold: 1. to offer students a larger perspective on the Italian culture; 2. to reach out to students from various disciplines and programs (i.e., Film Studies, Social Sciences, Art History, Literature, Women's Studies) and teach them how to see the connections that exist among these disciplines; 3. to create a course that will better fit the interdisciplinary approach of our proposed Minor in Italian Studies.

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|RHANSON|Roxanna D Hanson|ITA 263 CHANGE College Review|20130509

SIGNATURE|JROUHIE|Jeanmarie Rouhier-Willoughby|ITA 263 CHANGE Dept Review|20130408

SIGNATURE|CPTHUR0|Christopher P Thuringer|ITA 263 ITA 263MINOR\_TEXT\_FOR\_TITLE|ITA 263MINOR\_TEXT\_FOR\_TITLE&|20131219

SIGNATURE|CPTHUR0|Christopher P Thuringer|ITA 263 CHANGE Undergrad Council Review|20140129

SIGNATURE|JALLISO|Jonathan M Allison|ITA 263 CHANGE UKCEC Expert Review|20131127

Courses	Request Tracking
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### Course Change Form

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

[Open in full window to print or save](#)

Generate R

Attachments:

Upload File

ID	Attachment
Delete 1669	Form CourseChange.doc
Delete 1670	ITA263-WOMEN IN THE ITALIAN CINEMA (updated syllab

1

Select saved project to retrieve...

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

Current Prefix and Number:	ITA - Italian ITA 263 STUDIES IN ITALIAN CULTURE	Proposed Prefix & Number:	
* 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, exception -799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does not change in content or emphasis <input type="checkbox"/> 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) <input type="checkbox"/> Minor - a cross listing of a course as described above	
Should this course be a UK Core Course? <input checked="" type="radio"/> Yes <input type="radio"/> No If YES, check the areas that apply:			
<input checked="" type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input checked="" 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: College of Arts & Sciences		Submission Date: 4/8/2013
b.	Department/Division: Modern & Classical Languages		
c.*	Is there a change in "ownership" of the course? <input type="radio"/> Yes <input checked="" type="radio"/> No      If YES, what college/department will offer the course instead? Select...		
e.*	* Contact Person Name: Dr. Ioana Raiuca Larco      Email: ioana.larco@uky.edu      Phone: 7-7098 * Responsible Faculty ID (if different from Contact): Dr. Jeffrey Peters      Email: jnp@uky.edu      Phone: 7-3761		
f.*	Requested Effective Date:	<input type="checkbox"/> Semester Following Approval	OR <input type="checkbox"/> Specific Term: 4 Fall 2013
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 <u>unless</u> the department affirms (by checking this box ) that the proposed change not affect DL delivery.			
b.	Full Title:	MASTERPIECES OF ITALIAN LITERATURE IN TRANSLATION	Proposed Title: * Studies in Italian Culture: (Subtitle required)

c. Current Transcript Title (if full title is more than 40 characters):		MSTRPCS ITALIAN LIT TR			
c. Proposed Transcript Title (if full title is more than 40 characters):		Studies in Italian Culture			
d. Current Cross-listing:	<input type="checkbox"/> N/A	OR	Currently <sup>2</sup> Cross-listed with (Prefix & Number):	none	
Proposed – ADD <sup>3</sup> Cross-listing (Prefix & Number):					
Proposed – REMOVE <sup>3,4</sup> Cross-listing (Prefix & Number):					
e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours <sup>5</sup> for each meeting pattern					
Current:	Lecture 3	Laboratory <sup>5</sup>	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other:	Please explain:	
Proposed: *	Lecture 3	Laboratory <sup>5</sup>	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other:	Please explain:	
f. Current Grading System:		ABC Letter Grade Scale			
Proposed Grading System:*		<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale			
g. Current number of credit hours:	3	Proposed number of credit hours:*	3		
h.* Currently, is this course repeatable for additional credit?					<input type="radio"/> Yes <input checked="" type="radio"/> No
* Proposed to be repeatable for additional credit?					<input 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 type="radio"/> Yes <input checked="" type="radio"/> No			
i. Current Course Description for Bulletin:					
A study of representative Italian writers and their works in a European context, using anthologies and complete texts where necessary.					
* Proposed Course Description for Bulletin:					
A study of Italian culture through representative writers, directors and artists in their political and socio-economical context. Taught in English. Subtitle required. May be repeated once with a different subtitle.					
j. Current Prerequisites, if any:					
N/A					
* Proposed Prerequisites, if any:					

	N/A	
k.	Current Supplementary Teaching Component, if any:	<input checked="" type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both
	Proposed Supplementary Teaching Component:	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input checked="" 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 checked="" type="radio"/> Yes <input type="radio"/> No
	If YES, explain and offer brief rationale:	
	In terms of content, ITA263 will remain a topic course. However, its scope will be broadened from Italian literature to Italian culture, including literature. By doing so, our goal is threefold: 1. to offer students a larger perspective on the Italian culture; 2. to reach out to students from various disciplines and programs (i.e., Film Studies, Social Sciences, Art History, Literature, Women's Studies) and teach them how to see the connections that exist among these disciplines; 3. to create a course that will better fit the interdisciplinary approach of our proposed Minor in Italian Studies.	
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 <sup>2</sup> for ANY program?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES <sup>2</sup> , list the program(s) here:	
6.	Information to be Placed on Syllabus.	
a.	<input type="checkbox"/> Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establish different grading criteria in the course for graduate students. (See SR 3.1.4.)

<sup>1</sup>See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

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

<sup>3</sup>Signature of the chair of the cross-listing department is required on the Signature Routing Log.

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

<sup>5</sup>Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

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

<sup>7</sup>In order to change a program, a program change form must also be submitted.

Submit as New Proposal    Save Current Changes

**Course Review Form  
Intellectual Inquiry in the Humanities**

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** ITA263-Studies in Italian Culture

Using the course syllabus as a 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.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:  
Home assignments and class discussion

Brief Description:

In several instances (i.e., the discussion of the film "Life is Beautiful" (1997) by Roberto Benigni), students were required to read at home a brief film interpretation in their textbook. Then they needed to write a few paragraphs about the aspects they agreed and disagreed with in the film analysis in question, after watching the movie themselves, and provide support for their statements with examples from the movie.

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:  
Home assignment and class discussion

Brief Description:

Students were required to compare and contrast the traits of "commedia dell'arte" and how this is used and/or reinterpreted in the movie "Big Deal on Madonna Street" (1958) by Mario Monicelli.

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:  
Reader responses and class discussion

Brief Description:

Each movie was presented and discussed within its cultural, political and economical context. Through home assignments (i.e., reader responses) and class discussion, students were continuously prompted to compare and contrast the cultural, political and economical context of Italy, as well as the situation of the Italian film industry, with their equivalents in the United States or other countries that students were familiar with (i.e., Germany, France).

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:



Midterm exam, home assignments, class discussion

**Brief Description:**

For the midterm and in all their answers to the film questions, students were expected to demonstrate familiarity with specific terminology related to cinematic techniques (i.e., subjective versus objective camera, extra-diegetic versus (intra)diegetic music or sound, low-key versus high-key tonality etc.)

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

**Example(s) from syllabus:**

Essays and final exam

**Brief Description:**

For their second essay, students were required to frame their approach from the perspective of a specific critical theory (i.e., psychoanalytical, feminist, cultural, marxist etc.) after they familiarized themselves with the main characteristics of each. Although extensive research was not required for this assignment, I did suggest useful sources and emphasize the importance of their correct use, according to the chosen style (i.e., MLA, Chicago).

**Information literacy component:**

accessing and using sources

**Reviewer's Comments:**

## WOMEN IN THE ITALIAN CINEMA

### MCLLC/ITA 263-Section 001

Spring 2011

Instructor: Ioana Raluca Larco

Office: 929 POT  
Class Time: MWF 12:00-12:50 in CB 338  
Office Hours: MF 11:00-11:50 & by appointment  
Telephone: 257-7728 (Office)  
E-mail: [ioana.larco@uky.edu](mailto:ioana.larco@uky.edu)

### Overview

This course is a survey on Italian cinema, including important movements (i.e., post-WWII Neorealism) and genres (i.e., *commedia all'italiana* [comedy Italian style]), to the present days. We will watch and discuss movies by directors such as: Giuseppe De Santis, Roberto Rossellini, Federico Fellini, Lina Wertmüller. During our inquiry, we will focus also on the presence of women as protagonists, symbolic figures and movie makers.

Our class discussions and movie screenings are supported and completed by readings that will help us understand better the different stages in the history of Italian cinema, as well as its political and socio-economical context. This class is conducted in English and fulfills 3 credits for Humanities. There are no prerequisites.

### Materials needed:

A) Available for purchase at the bookstore:

**Carlo Celli and Marga Cottino-Jones, A New Guide to Italian Cinema (Italian & Italian American Studies) [Paperback]**

- **Publisher:** Palgrave Macmillan (January 9, 2007)
- **ISBN-10:** 1403975655
- **ISBN-13:** 978-1403975652

B) Movies available on reserve at William T. Young Library, in addition to the screenings.

C) Additional material:

- 1) Handouts distributed by the instructor as needed. Please check your email regularly!
- 2) 1 notebook for taking notes.

### Goals of the course:

- To introduce students to some of the most representative periods of the Italian cinema, including important movements (i.e., post-WWII Neorealism) and genres (i.e., *commedia all'italiana* [comedy Italian style]), and famous Italian directors. Each movie will be discussed within its political and socio-economical context.
- To encourage students to reflect on the way in which the historical context influences the cinematic productions and is reflected by them.
- To promote students' reflection on the presence of women as protagonists, symbolic figures and movie makers.
- To provide students with the basic visual techniques that will allow them to successfully critique a cinematic production.

**Learning objectives:**

- Students will be acquainted with the main stages of the Italian cinema, including trends, directors, and genres.
- Students will be able to trace some important stages of the evolution of gender representation.
- Students will be able to position each movie, genre and movement discussed within their political and socio-economical context, while appreciating their aesthetical and cultural value.

<b>Week 1</b> Jan 12-14	Introduction to the course Gender representations I	Handouts distributed by instructor
<b>Week 2</b> Jan 17-21	<i>(Monday- Martin Luther King Birthday- Academic Holiday)</i> Gender representations II Visual Styles	Handouts distributed by instructor
<b>Week 3</b> Jan 24-28	The Use of Cinematic Spaces Short Introduction to Film Studies: i. e., camera techniques, editing, narrative, sound etc.	Handouts distributed by instructor
<b>Week 4</b> Jan 31-Feb 4	Post-WWII Italy and Neorealism	<b>*Movie screening and discussion</b> Roberto Rossellini, <u>Paisà</u> (1946)
<b>Week 5</b> Feb 7-11	Post-WWII Italy and Neorealism	<b>*Movie screening and discussion</b> Giuseppe De Santis, <u>Riso amaro</u> (1949)
<b>Week 6</b> Feb 14-18	The 50's	<b>*Movie screening and discussion</b> Federico Fellini, <u>La Strada</u> (1954)
<b>Week 7</b> Feb 21-25	<i>Commedia all'italiana</i> (Comedy Italian Style)	<b>*Movie screening and discussion</b> Mario Monicelli, <u>Big Deal on Madonna Street</u> (1958)
<b>Week 8</b> Feb 28- March 4	The Spaghetti Western	<b>*Movie screening and discussion</b> Sergio Leone, <u>The Good, the Bad and the Ugly</u> (1966)
<b>Week 9</b> March 7-11	Review <b>Midterm exam</b>	Possible topics TBA
<b>Week 10</b>	<i>March 14- 20 (Spring Vacation- Academic Holidays)</i>	<i>Have fun and stay safe!</i>
<b>Week 11</b> March 21- 25	Art Cinema	<b>*Movie screening and discussion</b> Michelangelo Antonioni, <u>Red Desert</u> (1964)
<b>Week 12</b> March 28- April 1	The 1970s	<b>*Movie screening and discussion</b> Lina Wertmüller, <u>Swept Away</u> (1974)
<b>Week 13</b> April 4-8	The 1980s	<b>*Movie screening and discussion</b> Francesco Rossi, <u>Three Brothers</u> (1981)
<b>Week 14</b> April 11-15	The 1990s	<b>*Movie screening and discussion</b> Roberto Benigni, <u>Life is Beautiful</u> (1997)
<b>Week 15</b> April 18-22	The New Millennium	<b>*Movie screening and discussion</b> Cristina Comencini,

		<u>The Best day of My Life (2002)</u>
<b>Week 16</b> April 25-29	Conclusion of the course Film critiquing Project presentations (if available)	

**\*All movie screenings will take place on the Monday of the assigned week, in our regular class, CB 338, from 6:00pm to 9:00pm**

NB! I encourage you to talk to me personally or to contact me by e-mail right away when you have any questions about the material or about an assignment.

**Grading:**

<u>Participation:</u> You will demonstrate your constant preparation for this course through active engagement and willingness to participate to class discussion and activities. The seriousness with which you complete your daily assignments will reflect in your thoughtful answers which I expect to constantly increase in quality throughout the semester.	25%
<u>Midterm exam:</u> This will be a 50 minute examination in class mainly on the theoretical issues studied, but it might also contain an essay component.	20%
<u>Essays (2) to be submitted on Bb&gt;Safe Assign:</u> Students can choose the topic according to their own interests but they <b>MUST</b> discuss it in advance with the instructor. Deadline and other necessary directions TBA	25%
<u>Short class presentation</u> which will mainly cover the readings and the movies we will watch.	10%
<u>Final take-home exam</u> to be submitted on Bb>Safe Assign by May 5. You have the possibility to replace the exam with a project of your choice but you need to talk to the instructor in advance.	20%

**Grading scale**

100-90	A
80-89	B
70-79	C
60-69	D
0-59	E

**Student responsibilities:**

- You are responsible for knowing and complying with the policies set forth in this Syllabus.
- You are responsible for all the material in the videos and the assigned readings and for the material discussed in class, including any classes you miss.
- In order to be adequately prepared, you should put in an average of 2 hours of preparation for every class session.

**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.

Part II of Student Rights and Responsibilities (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) 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 the question of plagiarism involving their own 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 anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. 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 of information, the student must carefully acknowledge exactly what, where and how he/she 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 (Section 6.3.1).

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

#### **Excused Absences:**

Students need to notify the professor of absences prior to class when possible. S.R. 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. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

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

#### **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.

#### **Lateness:**

- Students are expected to be in their seats when class begins.

- Since some lateness may be unavoidable for reasons such as having your previous class very far away from ours, you need to let your instructor know ASAP about your situation.
- For each unexcused lateness over three (3), 2% will be deducted from your final course grade.

**Eating/Drinking in Class:**

- You are welcome to bring water or other non-alcoholic beverages to class, but please **do not** chew gum or eat during class sessions.

**Class Discussion:**

- It is essential that we show respect and consideration for each other during all our discussions. Please do not talk in class when the instructor or other students are talking. Please stow all material that is not relevant to the class.

**Electronic Devices:**

All electronic devices are to be turned off and kept out of sight. Five points per incident will be deducted from the final grade of anyone who violates this policy.

**Special Accommodations**

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, [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.

\*\*\*\*\*

**Useful tips!**

-When you are doing the assigned reading:

- read the material slowly and carefully
- take notes while you read
- read for understanding
- reread until you **do** understand
- look for the answers to the proposed questions/ issues and articulate them with your own words
- note anything you don't understand and ask the instructor about it

-In class:

- pay attention
- take notes
- don't distract others by talking
- ask a question any time you don't understand something

-After class:

- review the material covered during the day's class
- go over your class notes
- jot down questions about anything you don't understand and ask the instructor during the next class
- talk with the instructor if you want clarification or if you are having problems with the readings or assignments

**TAKE RESPONSIBILITY FOR YOUR OWN LEARNING!**