

Course Information

Date Submitted: 3/14/2014

Current Prefix and Number: GER - German Studies , GER 416G GENRES OF GER LITERATURE

Other Course:

Proposed Prefix and Number: 516

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? No

RECEIVED

OCT 10 2014

OFFICE OF THE
SENATE COUNCIL**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: Nels Jeff Rogers

Email: nelsjrogers@uky.edu

Phone: 7

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: GENRES OF GERMAN LITERATURE

Proposed Title: STUDIES IN GENRE

c. Current Transcript Title: GENRES OF GER LITERATURE

Proposed Transcript Title: STUDIES IN GENRE: (SUBT)

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: *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? Yes

Proposed to be repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 12

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

2i. Current Course Description for Bulletin: literature with readings of representative examples and with inquiry into concepts of genre in general. May be repeated once to a maximum of six credits with emphasis on a different genre. Taught in German.

Proposed Course Description for Bulletin: One major genre or a group of related genres. Readings in genre theory and in the key texts from various periods; study of the development of forms, techniques, and ideas. May be repeated to a maximum of 12 credits.

2j. Current Prerequisites, if any: Prereq: GER 311 or GER 312, or equivalent.

Proposed Prerequisites, if any: Prereq: GER 311 or GER 312, or equivalent. Instructor consent.

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: see attachment

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: Yes

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|JROUHIE|Jeanmarie Rouhier-Willoughby|GER 416G CHANGE Dept Review|20130506

SIGNATURE|RHANSON|Roxanna D Hanson|GER 416G CHANGE College Review|20140204

SIGNATURE|ZNNIKO0|Roshan N Nikou|GER 416G CHANGE Graduate Council Review|20140709

SIGNATURE|JMETT2|Joanie Ett-Mims|GER 416G CHANGE Undergrad Council Review|20141010

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](#)

Attachments:

Browse... No file selected.

ID	Attachment
Delete: 3559	UG Course Changes.docx
Delete: 3861	GER616_NEW_Rogers_ Revised.doc

First 1 Last

Select saved project to retrieve...

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

Current Prefix and Number:	GER - German Studies GER 416G GENRES OF GER LITERATURE	Proposed Prefix & Number: (example: PHY 401G) <input type="checkbox"/> Check if same as current	516
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 600-799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does not imply 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 type="radio"/> Yes <input checked="" type="radio"/> No If YES, check the areas that apply:			
<input 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:		College of Arts & Sciences	
		Submission Date: 3/14/2014	
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:		Nels Jeff Rogers	
		Email: nelsjrogers@uky.edu Phone: 7	
* 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 type="checkbox"/> N/A <input type="checkbox"/> Already approved for DL* <input type="checkbox"/> Please Add <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) that the proposed changes do not affect DL delivery.			
b. Full Title:		GENRES OF GERMAN LITERATURE	
		Proposed Title: * STUDIES IN GENRE	
c. Current Transcript Title (if full title is more than 40 characters):		GENRES OF GER LITERATURE	
c. Proposed Transcript Title (if full title is more than 40 characters):		STUDIES IN GENRE: (SUBT)	

d.	Current Cross-listing:	<input checked="" type="checkbox"/> N/A	OR	Currently ³ Cross-listed with (Prefix & Number):	none
Proposed – ADD ³ Cross-listing (Prefix & Number):					
Proposed – REMOVE ^{3,4} Cross-listing (Prefix & Number):					
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours ⁵ for each meeting pattern type.				
Current:	Lecture 3	Laboratory ⁵	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other Please explain:		
Proposed: *	Lecture 3	Laboratory ⁵	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 type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail <input type="checkbox"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="checkbox"/> 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="checkbox"/> Yes <input type="checkbox"/> No
*	Proposed to be repeatable for additional credit?				<input type="checkbox"/> Yes <input type="checkbox"/> No
	If YES:	Maximum number of credit hours:	12		
	If YES:	Will this course allow multiple registrations during the same semester?	<input type="checkbox"/> Yes <input type="checkbox"/> No		
i.	Current Course Description for Bulletin:				
	literature with readings of representative examples and with inquiry into concepts of genre in general. May be repeated once to a maximum of six credits with emphasis on a different genre. Taught in German.				
*	Proposed Course Description for Bulletin:				
	One major genre or a group of related genres. Readings in genre theory and in the key texts from various periods; study of the development of forms, techniques, and ideas. May be repeated to a maximum of 12 credits.				
j.	Current Prerequisites, if any:				
	Prereq: GER 311 or GER 312, or equivalent.				
*	Proposed Prerequisites, if any:				
	Prereq: GER 311 or GER 312, or equivalent. Instructor consent.				
k.	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="radio"/> Both <input type="radio"/> No Change
3.	Currently, is this course taught off campus?	<input type="radio"/> Yes <input type="radio"/> No
*	Proposed to be taught off campus?	<input type="radio"/> Yes <input 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 type="radio"/> No
If YES, explain and offer brief rationale:		
see attachment		
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 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 type="radio"/> No
If YES ² , list the program(s) here:		
6. Information to be Placed on Syllabus.		
a.	<input checked="" type="checkbox"/> Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and you must include the 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.)

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

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

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

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

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

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

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

GER 616: German Film

	Tuesday	Film	Reading	Thursday	Film (s)	Reading	DL
Week 1	xxx	The Cabinet of Dr. Caligari	Hake Introduction	Introductions all around			
Week 2	Birth of the German Film Industry from WWI. Excurses : The Dynamic of Expressionism	Nosferatu		The Question of German National Cinema	The Last Laugh (excerpts)	Silberman. "What is German about German Cinema?" Higson. "The Concept of National Cinema"	
Week 3	Expressionism as International Brand: Metropolis	Metropolis		The Teleology of German Film and the Disposition of a Nation.	The Blue Angel and M (Excerpts)	Krakauer. <i>From Caligari to Hitler</i>	
Week 4	The Coming of Sound and National Cinema	The Threepenny Opera		The International Politics of Film: Benjamin and Brecht	Kuhle Wampe: or to Whom Does the World Belong (excerpts)	Benjamin. "The Work of Art in the Age of Mechanical Reproduction"	
Week 5	Propaganda and Entertainment: Film and National Politics	Jew Süß		The Golden Age of German Cinema?	La Habanera (excerpts)	Rentchler. <i>The Ministry of Illusion</i> "Introduction," "Epilog," and "Appendix A."	
Week 6	The Nazi Man and the Global Foe	Münchhausen		The Legacy of National Socialist Filmmaking	Riefenstahl (excerpts)	Rentschler. Chapters 5,6 & 8	
Week 7	Postwar Filmmaking: A Zero Hour?	Rotation		Coming to Terms with Past and socialist film policies.	Hot Summer (excerpts)	Claus. "Defa" "Defa and the Traditions of International Cinema"	
Week 8	Good Germans and Bad Germans - Biography and Socialism	I Was 19		The Legend of Paul and Paula		Everybody Loves Paula but Paul Is the Important One.	

Week 9	Gender and National Wellbeing in the GDR	Solo Sunny		Research Proposal Presentations			
Week 10	Spring Break - Run Lola Run, The Marriage of Maria Braun						
Week 11	Postwar West German Film- Escaping into Heimat	Sissi /				Heimat/Postwar film readings/ TBD	
Week 12	The New German Cinema	Yesterday Girl / Germany Pale Mother	Hake 6 Oberhausen Manifesto	Nation and Identity in the NGC		Scharf. <i>Nation and Identity in NGC</i> (Introduction and part I)	
Week 13	Redefining Germany in the NGC	Fear Eats the Soul/ Wings of Desire		New German Cinema and the End of German Cinema		Scharf. <i>Nation and Identity in NGC. (Part II)</i>	
Week 14	Postunification Filmmaking	Edge of Heaven	Hake 7	Advertising. Diversity: the New Germany on Film		Turkish-German Cinema. TBD	
Week 15	Heritage Films and German National Identity	Northface		German Film after Germany?	Run Lola, Run (excerpts)	Halle. <i>German Film after Germany</i>	
Week 16	Counter-traditions: Petzold's National Project	Yella/Ghosts	"I Can't Stand the Cinema of Identification"	The Future of German Film		Halle. <i>German Film after Germany</i>	
Week 17	FINALS						

GER 616: German Film

GERMAN 516/616 STUDIES IN GENRE: FILM SPRING 2014

Instructor: Professor N. Jeff Rogers
Office: 1071 POT
Film Viewings: TBD
Phone: 257-4540

Office Hours: T 11-12, by appt
Meeting: CB 339 M/W 3:30-4:45
E-Mail: nelsjrogers@uky.edu

Course Description

One major genre or a group of related genres. Readings in genre theory and in the key texts from various periods; study of the development of forms, techniques, and ideas. May be repeated to a maximum of 12 credits.

Description of Current Iteration of GER 516/616

German 516/616 introduces students to the advanced study of German feature-length films as a narrative genre. Students will obtain an overview of the history of German film, including the major periods and works and develop their skills in film analysis. Films will be grouped around the key words: Großstadt, Heimat and Wiedervereinigung.

Learning Outcomes

Upon completion of GER 616 students can 1) *explain* how cultural, historical, economic, technological and intellectual forces have influenced and determined the development of German film over the course of the 20th century and into the 21st century; 2) *demonstrate* knowledge of significant developments in German film, particularly in relation to entertainment, propaganda and traditional arts; 3) *identify* the basic methods of scholarly inquiry associated with theoretical advances in film studies and German studies 4) *employ* German-language primary and secondary sources in class discussion, exams and writing; 5) *analyze* representative films from the German film tradition as both historical and aesthetic products; and 6) *apply* the knowledge, theories and analytic tools developed in the course to films from the German tradition and film as a whole.

Film Viewings: To be arranged

NOTE ON GRADING

* The German Studies faculty are aware of and have discussed the fact that the new combinations of courses as proposed will result in the need to differentiate between undergraduates taking 500 level courses, graduate students taking 500 level courses and graduate students enrolled in 600 level courses. The faculty agrees that each successive jump in course level will entail additional research requirements and higher expectations with regard to course participation. These will be made clear to students at the beginning of each iteration of one of the courses (these are all topics courses that rotate among faculty and change topics yearly). The following guidelines will, however, be followed:

1) 500-level undergraduates will be expected to use primary sources in German but may use mostly secondary sources in English, paper will range from 12-15 pages and will examine a topic in some depth but with limited theoretical sophistication. 2) 500-level graduate students will be required to have a minimum number of



GER 616: German Film

German language secondary sources in addition to primary sources in German. Papers will be expected to be around 15 pages and will provide a theoretically informed discussion of chosen topic. 3) 600-level graduate students will be expected to make substantial use of German-language texts, both as primary and secondary sources. Papers should be approximately 20 pages in length and articulate a well thought out, theoretically sophisticated argument. In addition, at each level students will be expected to contribute more to classroom discussion, both quantitatively and qualitatively. This may include additional readings and presentations.

It was agreed that these distinctions between the three levels would be followed but with the flexibility needed to accommodate a variety of topics, teaching styles and grading options.

Grading for Graduate Students 500+600 (MA and MAT):

Your Grade for German 616 will be based upon the following:

Active participation in class discussions (including topical questions)	10%
Film Response Papers (20)	20%
In-Class Sequence Analysis	10%
Research Proposal	10%
*Research Paper / Pedagogy Project/ Final Exam	50%

Grading	100-90%	A
Scale:	89-80%	B
	79-70%	C
	69%-0%	E

Grading for Undergraduate Students:

Your Grade for German 516 will be based upon the following:

Active participation in class discussions (including topical questions)	20%
Film Response Papers (10)	20%
Midterm and Final (2 x 10)	20%
Research Proposal	10%
Research Paper	30%

Grading	100-90%	A	69-60%	D
Scale:	89-80%	B	59% and less	E
	79-70%	C		

**** Expectations for 500-level, 600-level graduate students and 500-level undergraduate students are different. Each group is expected to perform at or above their level of educational attainment. Graduate students will be expected to perform at a quantitatively and qualitatively higher level than the undergraduates. Those taking the course at the 600-level will be expected to take on a leadership role in classroom discussion and be more familiar with the secondary literature. Research papers/projects at the 600-level should be theoretically grounded and take a position within a given area of specialization. Undergraduates will be assessed as undergraduates but expected to perform at a level commensurate with senior standing. Note, percentages for grade categories are different for Graduate and Undergraduate students. See above. ****

Required Materials

Required Materials will be made available as M4P files and PDFs. Book length readings will be ordered through the Bookstore.

Assignments

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All assignments will be submitted in class on paper unless otherwise stipulated.

Participation

Participation grades will be based upon active participation in class discussion. More than one absence can adversely affect your grade. I will send out a discussion grade to everyone on Fridays via email (at least for the first few weeks). It is important that you watch the films and come prepared to discuss them. You need to craft 2-3 discussion questions based upon your area of focus and hand them in at the end of each class. These questions will form the base of our discussion.

Film Response Papers

After we discuss each film, I will expect everyone to hand in a short but pithy .5-1 page response to the film we discuss. Together with your questions you may not hand in more than one sheet of paper (front and back). Use a normal 12-point font and double space. I will ask individual members of the class to focus on particular aspects of the films. At a minimum, the areas I would like covered are class, gender, nationality, setting and film techniques. We will discuss this the first week of class. I will drop your 2 lowest grades.

In-Class Sequence Analysis

During the second half of the semester, you will write up a formal sequence analysis for the film we are discussing. Theses should focus on how formal aspects of the film create and/or contribute to the films meaning/affect/impact. You should plan for 5 minutes + 1-2 used to screen the primary sequence you will be discussing. I will elaborate upon expectations the second week of classes.

Proposal

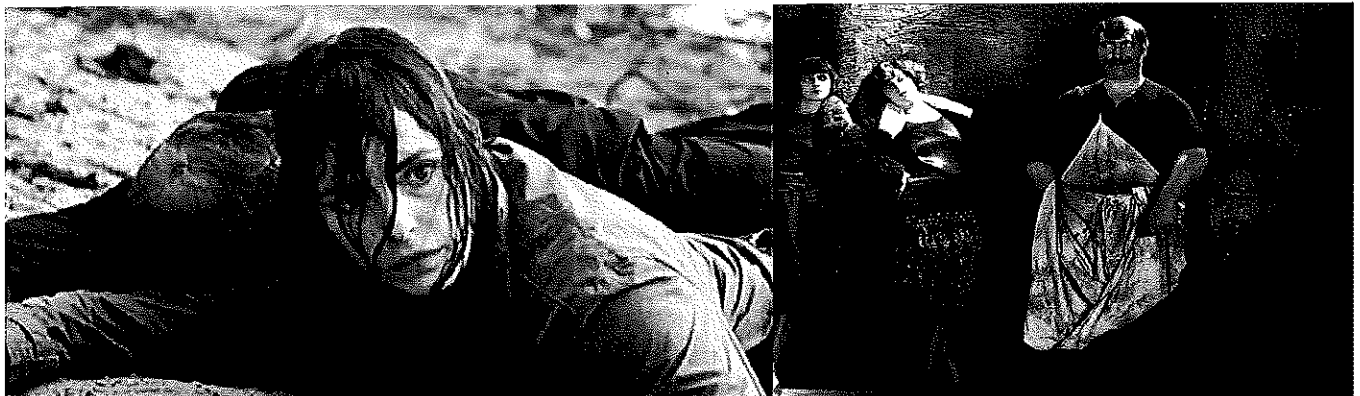
The week following Spring Break you will hand in a 1-2 page research proposal in which you outline your project. Even if you plan to take an exam, you are required to submit a proposal, which outlines the topics you will develop as your specialty and which I will use to formulate exam questions.

Final / Research Paper / Pedagogy Project

The final component of your grade will be either a final exam, a research paper or a pedagogy project. No one option is 'easier' than another. If you are writing research papers for courses in your field of concentration, you may wish to take an exam, which will be comprehensive, but less in-depth. You will still need to develop a 'specialty' area to complete the research proposal. This in turn will serve as the focus of your exam. Or, if you use film to teach composition or German, you may wish to develop a pedagogy project using one or more of the films discussed in the course. All options are open to everyone but your project / paper / exam must be approved by me in advance. You are expected to use secondary sources in German when you develop your area of specialization. In addition, all projects and papers should summarize the current state of research and respond to findings by others scholars in the area of specialization you have chosen (this includes pedagogy projects).

*Midterm and Final (for Undergraduates only)

A midterm and final exam will give you an opportunity to demonstrate mastery of the material presented during the course of the semester.



GER 616: German Film

ACADEMIC INTEGRITY

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. If you submit any work that is not wholly yours without citing your sources, you are guilty of plagiarism. 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).

ATTENDANCE

You are expected to attend every class session and participate actively in class. If you are physically present but do unrelated activities such as homework for another class, reading the paper, or sleeping, I will mark you absent, as if you had not come to class at all. (Also see criteria for participation above.)

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Please be aware of the following standards and guidelines, which constitute my attendance policy.

- a) More than 2 unexcused absences will lower your final grade by 1.5 % per absence after the second.
- b) Being more than five minutes late three times or leaving class early twice (before 12:50 or the time the instructor dismisses class) will count as one day absent.
- c) For absences because of University-sponsored activities, you must submit a schedule to me at the beginning of the semester. Excusable university-sponsored absences are defined by SR 5.2.4.2.
- d) For excused absences, it is your responsibility to schedule make-up dates for work missed. Work must be done in advance if the absence is because of a scheduled activity, or within one week of absence if the absence is because of an illness or emergency, or it will be counted as a zero. Participation points must be made up as well, even for an excused absence.
- e) As explained in the university rules, if you miss more than one-fifth of class time (this pertains to excused absences as well), I can request that you petition for a withdrawal. If you miss more than one-fifth of class time because of unexcused absences and do not withdraw, I will assign a grade of E.
- f) In the case of an absence due to illness, I have the right to ask for sufficient documentation regarding the nature of the absence from a licensed individual (who cannot be a family member). Health Services will not provide this without a release signed by you. (The stamped slip of paper only confirms that you went to Health Services, not that you were examined or treated. I will not accept these slips as documentation of an illness.)
- g) Please do not offer excuses, orally or by e-mail, for absences which cannot be excused according to university policy; I will not consider these when calculating your grade. I understand and sympathize with difficult life situations and realize that you also have work obligations, duties to your families, and other reasonable conflicts. By reserving your two free absences for real emergencies (of which I hope you will have none), you can fulfill your other obligations while maintaining your grade in this class.
- h) Failure to appear in class when you are to present your work (as an oral presentation or in any other form) will result in a grade of zero (0) for that assignment.

ACCOMMODATIONS DUE TO A 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 (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

MINIMUM TECHNOLOGY REQUIREMENTS AND BLACKBOARD

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You must be able to use Blackboard to succeed in this class. It is your responsibility to access and submit your work via the Blackboard interface. Materials for the course will also be made available through Blackboard. If you have problems with Blackboard, please contact UK IT for help. Again, you are responsible for using the technology needed for the course. Not understanding how to submit something on BB or find something on BB is not an excuse for turning it in late.

CIVILITY AND DECORUM

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

WARNING

Some of the materials that are required for this course may contain material that is intended for mature audiences and which some students may find offensive. You do not have to enjoy the content you find offensive, but you must be willing to engage with it critically. If you cannot do this, you should drop this course and find a different one.