

# NEW COURSE FORM

<b>1. General Information.</b>				
a.	Submitted by the College of: <u>Arts and Sciences</u>	Today's Date: <u>24 Jan 2011</u>		
b.	Department/Division: <u>English</u>			
c.	Contact person name: <u>Dr. Michelle Sizemore</u>	Email: <u>michelle.sizemore@u ky.edu</u>	Phone: <u>7-8446</u>	
d.	Requested Effective Date: <input checked="" type="checkbox"/> Semester following approval	OR	<input type="checkbox"/> Specific Term/Year <sup>1</sup> : _____	
<b>2. Designation and Description of Proposed Course.</b>				
a.	Prefix and Number: <u>ENG 191</u>			
b.	Full Title: <u>Literature and the Arts of Citizenship</u>			
c.	Transcript Title (if full title is more than 40 characters): _____			
d.	To be Cross-Listed <sup>2</sup> with (Prefix and Number): _____			
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours <sup>3</sup> for each meeting pattern type.			
	<u>3</u> Lecture	_____ Laboratory <sup>1</sup>	_____ Recitation	_____ Discussion
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____	
f.	Identify a grading system:	<input checked="" type="checkbox"/> Letter (A, B, C, etc.)	<input type="checkbox"/> Pass/Fail	
g.	Number of credits: <u>3</u>			
h.	Is this course repeatable for additional credit?			YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
	If YES:	Maximum number of credit hours: _____		
	If YES:	Will this course allow multiple registrations during the same semester?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	
i.	Course Description for Bulletin:	<u>A survey and investigation of contemporary literature of modern American citizenship, with an emphasis on questions of race, religion, gender, sexuality, and socioeconomic class. Provides General Education credit for either U.S. Citizenship or Intellectual Inquiry in the Humanities.</u>		
j.	Prerequisites, if any: _____			
k.	Will this course also be offered through Distance Learning?			YES <sup>4</sup> <input type="checkbox"/> NO <input checked="" type="checkbox"/>
l.	Supplementary teaching component, if any:	<input type="checkbox"/> Community-Based Experience	<input type="checkbox"/> Service Learning	<input type="checkbox"/> Both
<b>3.</b>	<b>Will this course be taught off campus?</b>			YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
<b>4. Frequency of Course Offering.</b>				

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

## NEW COURSE FORM

<b>a.</b>	Course will be offered (check all that apply):	<input checked="" type="checkbox"/> Fall	<input type="checkbox"/> Spring	<input type="checkbox"/> Summer
<b>b.</b>	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain: _____			
<b>5.</b>	<b>Are facilities and personnel necessary for the proposed new course available?</b>	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain: _____			
<b>6.</b>	<b>What enrollment (per section per semester) may reasonably be expected?</b>	90-100		
<b>7.</b>	<b>Anticipated Student Demand.</b>			
<b>a.</b>	Will this course serve students primarily within the degree program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
<b>b.</b>	Will it be of interest to a significant number of students outside the degree pgm?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If YES, explain:	<u>This course is designed to offer a literature course for the new General Education U. S. Citizenship requirement, as well as the Intellectual Inquiry in the Humanities requirement. Students from any program can take the course for these required credits.</u>		
<b>8.</b>	<b>Check the category most applicable to this course:</b>			
	<input type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere			
	<input type="checkbox"/> Relatively New – Now Being Widely Established			
	<input checked="" type="checkbox"/> Not Yet Found in Many (or Any) Other Universities			
<b>9.</b>	<b>Course Relationship to Program(s).</b>			
<b>a.</b>	Is this course part of a proposed new program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, name the proposed new program: _____			
<b>b.</b>	Will this course be a new requirement <sup>5</sup> for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES <sup>5</sup> , list affected programs: _____			
<b>10.</b>	<b>Information to be Placed on Syllabus.</b>			
<b>a.</b>	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> in the information required in <b>10.b</b> . You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)			
<b>b.</b>	<input checked="" type="checkbox"/>	The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from <b>10.a</b> above) are attached.		

<sup>5</sup> In order to change a program, a program change form must also be submitted.

# NEW COURSE FORM

## Signature Routing Log

**General Information:**

Course Prefix and Number: ENG 191

Proposal Contact Person Name: Dr. Michelle Sizemore

Phone: 7-8446

Email: michelle.sizemore@uky.edu

**INSTRUCTIONS:**

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

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
English Dept. Chair & DUS	24 Jan 2011	E. Rosenman, M. Giancarlo / 7-2901, 7-1587 / rosenman@email.uky.edu, matthew.giancarlo@uky.edu	
		/ /	
		/ /	
		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>6</sup>
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

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Proposal Contact Person Name: Dr. Michelle Sizemore

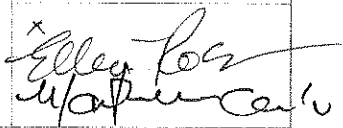
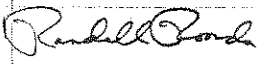
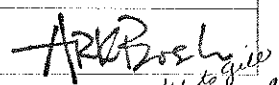
Phone: 7-8446

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English Dept. Chair & DUS	24 Jan 2011	E. Rosenman, M. Giancarlo / 7-2901, 7-1587 / rosenman@email.uky.edu, matthew.giancarlo@uky.edu	
		/ /	
		/ /	
A&S Ed. Policy Cmte.	2/1/11	Randall Roorda, Humanities / 7-1033 / roorda@uky.edu	
A&S Dean	2/1/11	Anna Bosch, Associate Dean / 7-6689 / bosch@uky.edu	

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### External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision <sup>6</sup>
Undergraduate Council	1/24/2012	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

### Comments:

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

# General Education Course Approval Cover Sheet

Date of Submission 24/January/2011

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

- |                                  |                                     |  |                                     |
|----------------------------------|-------------------------------------|--|-------------------------------------|
| Inquiry - Arts & Creativity      | <input type="checkbox"/>            | Composition & Communications - II      | <input type="checkbox"/>            |
| Inquiry - Humanities             | <input checked="" type="checkbox"/> | 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 checked="" type="checkbox"/> |
| Composition & Communications - I | <input type="checkbox"/>            | Global Dynamics                        | <input type="checkbox"/>            |

## 2. Provide Course and Department Information.

Department: English

Course Prefix and Number: ENG 191 Credit hours: 3

Course Title: Literature and the Arts of Citizenship

Expected # of Students per Calendar Yr: 100 Course Required for Majors in your Program (check one)? Yes  No

Prerequisite(s) for Course? none

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

### Departmental Contact Information

Name: Dr. Michelle Sizemore Email: michelle.sizemore@uky.edu

Office Address: 1215 PPOT (mail) 1259 POT (office) Phone: 7-8446

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

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15<sup>th</sup>, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

## 4. Signatures

Department Chair:  Date: 1/24/11

Dean:  Date: 2/1/11

All proposals are to be submitted from the College Dean's Office  
Submission is by way of the General Education website <http://www.uky.edu/gened>

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

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** ENG 191, "Literature and the Arts of Citizenship"

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:

Essay 1 (Week 5), Midterm Exam (Week 8), Final Project/Essay 2 (Week 14), Final Exam (Week 17)

Brief Description:

The four major assignments in this course ask students to analyze the texts on the syllabus, as well as others' interpretations of these texts, and to write well-supported arguments based on their own and others' readings. Students will also gain valuable practice with oral analysis and argumentation through weekly discussion section and the final project, which includes an oral presentation.

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:

I'll provide the literary, artistic, philosophical, and historical contexts for our literature and film during my lectures. In addition, I will work with T.A.s to develop small group activities in discussion section.

Brief Description:

I will not only introduce these concepts but also reinforce them throughout the semester. As we transition from one literary movement to another, I plan to set aside a few minutes for review and comparison/contrast. For expediency and efficiency, I may enlist classroom technology such as clickers in order to poll the class about the characteristic features of postmodernism, for example, (Don DeLillo's *White Noise*, Weeks 2-3) or magical realism (Toni Morrison's *Beloved*, Weeks 6-8; Junot Diaz's *Oscar Wao*, Weeks 15-16).

We'll also distinguish between various narrative forms (novel, memoir, short story), poetry, and drama. For instance, when I introduce drama (Moises Kaufman's *The Laramie Project*, Week 9), we'll discuss the differences between reading a play and viewing it, between reading a play and reading a narrative, etc.

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:

The great majority of primary readings focus on the challenges faced by various marginalized groups to acquire full citizenship in the United States. Through these readings and my lectures, students will learn the historical, societal, and cultural contexts for these struggles. (Weeks 5-16)

Debra Granik, *A Winter's Bone* (2010).

Degrees of Elevation: *Short Stories of Contemporary Appalachia* (2010)

Toni Morrison, *Beloved* (1987).

Moises Kaufman, *The Laramie Project* (2000).

Luis Alberto Urrea, *The Devil's Highway* (2004).

Jhumpa Lahiri, *Interpreter of Maladies* (2000).

Maxine Hong Kingston, *The Woman Warrior* (1976).

Junot Diaz, *The Brief Wondrous Life of Oscar Wao* (2008)

#### Brief Description:

As for specific activities, each of the four major assignments--as well as weekly discussion--will ask students to grapple with the competing values, assumptions, worldviews, and experiences of individuals from different cultures across time.

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

#### Example(s) from syllabus:

In lecture, I will define necessary literary terms and intellectual concepts. I will also be explicit about our methodologies, discussing differences between the formal analyses ("close readings") and historical readings that I conduct in lecture. Students will have the opportunity to practice with different methods in their two formal essay assignments. Essay #1 is a close reading and Essay #2 integrates text and context.

#### Brief Description:

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:

There are two formal essays in this course (4-5 pages and 6-8 pages), each of which will focus on one (or a small cluster of) literary or filmic text(s).

#### Brief Description:

Generally speaking, the first essay will be a close reading and the second essay, which is also the main component of the final project, will draw on outside research. Learning to write clearly, compellingly, and coherently about literature will be one of the major goals in this class; students will be encouraged to start their essays early, to take their essays through multiple drafts, and to show their work to skilled readers for constructive feedback.

Information literacy component:

The final project will require students to make use of library and other information sources.

Reviewer's Comments:

Pending Senate Review



**Course Review Form  
U.S. Citizenship/Diversity/Community**

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** ENG 191: Literature and the Arts of Citizenship

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.

Evidence that demonstrates student understanding of historical, societal, and cultural differences, such as those arising from race, ethnicity, gender, sexuality, language, nationality, religion, political and ethical perspectives, and socioeconomic class.

Date/location on syllabus of such evidence:  
Weeks 5-16

Brief description or example:

The course focuses especially on how race was entangled with the construction of citizenship and nation, but we will also spend considerable time examining the significance of class, gender, and ethnicity. We will examine the effects of difference—especially as related to race, religion, language, class, gender, and sexuality—on full citizenship, social exclusion, and social identities. In addition, we will look at the ways in which historical conditions have presented different cohorts of immigrants with different opportunities, challenges, and barriers. This course does not purport to teach the entire history of struggle over citizenship in the United States. Instead, its focus on particular peoples, places, and themes should allow us to focus on the significance of culturally and historically specific ideas, images, narratives, and social relationships, and the ways in which they have changed or endured over time.

Materials and processes that foster student understanding of how these differences influence issues of social justice and/or civic responsibility.

Date/location on syllabus of such evidence:

Each time we begin a new text, I will spend ample time in lecture explaining how the work intersects with contemporary social justice issues (Weeks 1-16). Moreover, Unit 1, "Performing Citizenship," (Weeks 1-4) is structured around the notion of "civic performance," a notion that emphasizes, among other things, civic action in everyday contexts.

Brief description or example:

Given the considerable role of popular culture--in particular, consumer culture--in U.S. society, Unit 1 will ask students to think deeply about its relation to citizenship. We will pay special attention to how consumer culture shapes the rules that govern the way we act in a variety of everyday situations. Throughout this unit, our investigations will lead us to a variety of questions about the compatibility of popular cultural forms with individual agency: In what ways does pop culture encourage agency or passivity in its participants? Although I will present both sides of this argument, the take-home message will be that popular culture can provide a means for ordinary people to empower themselves and others- to alter social conditions and the very foundations of people's lives.

Readings, lectures, or presentations that encourage student s to demonstrate an understanding of historical, societal, and cultural contexts relevant to the subject matter of the course.

Date/location on syllabus of such evidence:

The majority of primary readings focus on the challenges faced by various marginalized groups to acquire full citizenship in the United States. Through these readings and my lectures, students will learn the historical, societal, and cultural contexts for these struggles. (Weeks 5-16)

Debra Granik, *A Winter's Bone* (2010).

*Degrees of Elevation: Short Stories of Contemporary Appalachia* (2010)

Toni Morrison, *Beloved* (1987).

Moises Kaufman, *The Laramie Project* (2000).

Luis Alberto Urrea, *The Devil's Highway* (2004).

Jhumpa Lahiri, *Interpreter of Maladies* (2000).

Maxine Hong Kingston, *The Woman Warrior* (1976).

Junot Diaz, *The Brief Wondrous Life of Oscar Wao* (2008)

Brief description or example:

For example, in Weeks 6-8, when we read Toni Morrison's *Beloved*, my lectures will cover the history of slavery, the Civil War, Reconstruction, and post-Reconstruction. Since *Beloved* moves back and forth through each of these settings, the novel itself provides a useful structure and logic not only for the history of African American citizenship but also for the contemporary relevance of this history.

Processes and assignments that engage students in understanding at least two of the following, as they pertain to the subject matter of the course:

- a. Societal, cultural, and institutional change over time
- b. Civic engagement
- c. Regional, national, or cross-national comparisons
- d. Power and resistance

Date/location on syllabus of such evidence:

The final project (Week 14) is designed so that students must do sustained thinking and research on at least two of the four categories above. It is entirely possible that certain projects will overlap with all four categories.

Brief description or example:

The final project has two interrelated objectives. First, it seeks to get young people more engaged with civic issues by marshalling their interest and expertise in forms of popular culture such as television, music, and the Internet. Second, it aims to hone the writing and critical thinking skills of first-year students. By advancing popular culture as an avenue for civic agency, I believe the project can powerfully convey to students the importance of participating in public life as well as developing the literacy skills central to participation.

Notoriously, 18-24-year-olds are severely underrepresented at the polls, a fact suggesting that many young people find electoral politics comparatively remote. Perceiving that young people feel disconnected from state-sponsored forms of participation, the final project introduces students to a program for civic orientation that taps into their enthusiasm for popular culture. Through their research,

students will explore connections between youth participation in popular culture and youth involvement in public life. Similar to the class at large, the final project views pop culture as a site of political importance, a site where young people dynamically critique and question social hierarchies, imagine new modes of human governance, and create new sites for connection and community.

Students will have the opportunity to research both/either historical or contemporary youth culture movements, and to discuss how young people like themselves mobilize popular culture to bring about democratic practice—everyday acts that move us toward a more just and equitable society. Students may elect, for example, to trace the collective practices of ordinary people in cultural realms as varied as rock-and-roll, hip-hop, fashion, animation, and the World Wide Web (Unit 1 content). Alternatively, they may choose to investigate a historical phenomenon such as the Civil Rights Movement, highlighting, for example, the role of youth and cultural expression, from sit-ins and freedom rides to folk and gospel music (Unit 2 content). Through this assignment, as well as through my lectures, the course hopes to illuminate connections between everyday acts and the public sphere, and to encourage students to see themselves as agents within this arena. The goal, then, is to emphasize the relationship between cultural and state politics, instead of viewing these practices as mutually exclusive. The project's message is straightforward: people dramatically shape the world through electoral politics AND everyday acts.

At least two assessable individual or group projects that focus on personal and/or collective decision-making. The projects should require students to identify and evaluate conflicts, compromises, and/or ethical dilemmas. These projects shall demonstrate a basic understanding of effective and responsible participation in a diverse society.

Date/location on syllabus of such evidence:

In addition to completing the research project, students must take two exams and write a short essay for this course.

Brief description or example:

Please see the accompanying syllabus for the exam and essay schedule.

Evidence that students make effective use of library and other information sources, when applicable, in order to demonstrate information literacy in the exploration of the course's major thematic foci.

Date/location on syllabus of such an assignment:

The final project will require students to make use of library and other information sources. (See description above).

Brief description or example:

In discussion session, T.A.s will not only lead discussion on the works we read and view for class, but also help students develop the writing, speaking, and research skills they need to succeed in the course. Since research is central to the final project, we will be working closely with the librarians at W.T. Young to hone their research methods for this particular assignment. I will be also in communication with WRD to see how I can best structure this assignment to build on the skills students are learning in Composition and Communication II, which has a focus on research skills.

Reviewer Comments:



## ENG 191: Literature and the Arts of Citizenship



Since nation-states first emerged, government officials and national elites have struggled to impose order on their populations by incorporating them into their national economies: by regulating their mobility and cultural development; by constructing unifying national ideologies; and by delineating who would and would not have access to full and equal citizenship, often along lines of race, religion, gender, sexuality, and socioeconomic class. Yet both citizens and non-citizens have also struggled to define their own relationships to the nations in which they live. In the process they have challenged official blueprints for their assimilation and/or exclusion, and thus have altered the very meaning of citizenship and national belonging. In this course, we will examine these nation-building processes in the United States through literature, documentary, and film.

### Bulletin Description

A survey and investigation of contemporary literature of modern American citizenship, with an emphasis on questions of race, religion, gender, sexuality, and socioeconomic class. Provides General Education credit for either U.S. Citizenship or Intellectual Inquiry in the Humanities.

## œ Required Texts œ

Don DeLillo, *White Noise* (1986).

Debra Granik, *A Winter's Bone* (2010).

Toni Morrison, *Beloved* (1987).

Moises Kaufman, *The Laramie Project* (2000).

Luis Alberto Urrea, *The Devil's Highway* (2004).

Jhumpa Lahiri, *Interpreter of Maladies* (2000).

Maxine Hong Kingston, *The Woman Warrior* (1976).

*The Social Network* (2010).

Junot Diaz, *The Brief Wondrous Life of Oscar Wao* (2008)

### **About the course materials:**

You are not required to purchase the films. We will hold evening film screenings, and there are copies on reserve in W.T. Young Library.

All books are available at Kennedy's, Wildcat Textbooks, and the University Bookstore. Please make every effort to obtain the publishers' editions indicated above. Additional required readings are available on Blackboard.

## œ Course Objectives Requirements and Policies œ

### **o Course Objectives/Student Learning Outcomes.**

This course places a great deal of emphasis on critical thinking as well as formulating oral and written responses to literature. Specifically, students will:

- o Demonstrate an understanding of the complexities of citizenship, and the process for making informed choices as engaged citizens in a diverse, multicultural world
- o Recognize and appreciate historical and cultural differences
- o Demonstrate a basic understanding of how these differences influence national and global social justice issues

- o Engage critically and responsibly with the ideas introduced in the course.
- o Enhance strategies for reading and interpreting literary texts.
- o Hone skills for writing text-based argumentative essays.
- o Communicate and exchange ideas with each other in class discussions and presentations; be thoughtful collaborators.

## o Assignments.

**Essays:** There are two formal essays in this course (4-5 pages and 6-8 pages). Your T.A. and I will provide detailed instructions for the essays far in advance of the deadline, but generally speaking the first essay will be a close reading and the second essay, which is also the main component of the final project, will draw on outside research. Learning to write clearly, compellingly, and coherently about literature will be one of your major goals in this class; it is a good idea to start your essays early, to take your essays through multiple drafts, and to show your work to skilled readers for constructive feedback. (See “Writing Center” below).

**Final Project:** To gain a better understanding of U.S. citizenship, every student will conduct research on a related topic. The project involves a few related components. First, you are required to submit a project proposal. Second, and most importantly, you will represent your research in a traditional academic essay. Finally, each student will give a formal presentation of his or her research.

**Exams:** The midterm and the final are both in-class examinations. Both will ask you to respond to issues that emerge from our readings and lectures throughout the semester. The exams will be comprised of short answers, passage identification and analysis, short essays, and the like.

## o Grade Distribution.

Class Participation	15%
Essay 1	20%
Midterm Exam	20%
Essay 2/Final Project	25%
Final Exam	20%

Grading scale for undergraduates:

90 – 100% = A  
 80 – 89% = B  
 etc.

### Final Exam Information

Date, time, location, other information

### Mid-term Grade (for 100-400 level courses, and for undergraduates in 500 level courses)

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

## o Attendance.

**Lecture:** Your attendance in both lecture and discussion section is mandatory. If you are late to lecture one day, please take a seat in the back of the room to avoid disturbance. Three tardies/early departures will count as one absence. **Discussion Section:** Interacting in person with others is a vital part of learning. Your active participation is essential for your own success as well as for the success of this class. We therefore expect you to attend every meeting. Please be aware that three tardies and/or early departures count as one absence. After two absences, your participation grade will be marked down

substantially—one grade per absence—if you are not in class. Six absences will result in a failing grade. If you know you cannot attend class, please notify your T.A. in advance so that she or he can plan accordingly. If you miss a class you are personally responsible for learning about any missed material or assignments, either from classmates or from the course Blackboard site. (See also “Late work.”)

### **o Class Participation.**

One of your major assignments in discussion section is to be an active, energetic, and enthusiastic participant. This means *speaking* – commenting, asking questions, responding to questions—as well as *active listening*. If you do not volunteer your participation, you can expect to be called on. In order to participate in discussion, you must complete readings *prior to the first day scheduled for discussion*. You should bring assigned reading materials to class and be prepared to talk about them. You are also expected to be respectful of other class members, and come to class with a willingness to explore new perspectives and viewpoints.

Your T.A. will assess your engagement as follows:

“Superior” (Grade Letter--A) engagement means that you are always prepared and bring insight to the discussion. The truly engaged student demonstrates active learning and thoughtful collaboration via consistently perceptive and energetic involvement with the material, his or her peers, and me.

“Satisfactory” (Grade Letter--B) engagement means that you are always prepared but sometimes need to be prompted to participate. Generally, the satisfactorily engaged student seems to encourage and support others in the class via his or her participation in discussion.

“Moderate” (Grade Letter--C) engagement means that you seem prepared much of the time but often need to be prompted to participate. Generally, the moderately engaged student seems to encourage and support others in the class via his or her participation in discussion.

“Weak” (Grade Letter--D) engagement means that the student comes to class but does not demonstrate that he or she is prepared. His or her participation is listless, lackluster, or only intermittent.

Grade Letter E means that the student violates classroom decorum on more than one occasion. For more on this subject, please see “Classroom Decorum” below.

### **o Late Work.**

All assignments are due at the *beginning* of class on the day specified. Any late papers will be marked down half a grade for every calendar day past the due date. Papers not submitted within one week of the due date will automatically fail.

### **o Classroom Decorum.**

Good classroom citizenship requires a few basic considerations beyond preparing for and actively participating in classroom activities. I expect you to be on time for class; repeated tardies will be counted as absences. You will need to bring all necessary materials to class, including textbooks, paper, a pen, etc. All members of the classroom (including me) should turn off their cell phones, I-pods, etc. and put them away promptly when class begins. I expect that you will pay attention and avoid distracting others by talking, sleeping, reading the newspaper, etc.



Note: I do permit laptops—as long as they are used in service of the class. You should feel free to use your laptops to take notes, access reading materials on Blackboard, search for supplementary information, etc. Please refrain from using your laptop for reasons unrelated to class. If I feel that your laptop usage is a distraction, I will ask you to leave your computer at home or, at the very least, to move to the back row. In short, please be courteous to your fellow students and to me while you're in class. I will ask you to leave for repeated or excessive disruptions.

### **o Academic Honesty.**

Everyone needs to be clear on the definition and sanctions for plagiarism at the University of Kentucky. Plagiarism is using someone else's words or ideas without properly citing them. Plagiarism, or taking credit for someone else's words and ideas, will not be tolerated. The penalties for plagiarism may include reduction of the assignment grade, failure of the course, referral of the violation to the Associate Academic Dean for appropriate action, suspension, or worse.

It is your responsibility to familiarize yourself with the university's full-length definition and policy for plagiarism in addition to the general expectations for academic honesty:  
<http://www.uky.edu/Ombud/Plagiarism.pdf>

### **o Office Hours.**

My office hours are T 2:00-3:30, R 11:00-12:30, or by appointment, in 1259 OT. Feel free to drop in during these times to discuss paper topics, strategies for revision, or any subject related to the course. If you cannot make office hours, please schedule an appointment by phone or email.

**o michelle.sizemore@uky.edu      o 859-257-8446**

### **o Students with Disabilities.**

Accommodations: Your success in this class is important. If you are a student with a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours so that we can work together to adapt assignments to meet your needs and the requirements of the course. 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](mailto:jkarnes@email.uky.edu)).

### **o The Writing Center.**

Writing Center instructors are trained to work with student writers at all levels, from inexperienced to advanced. If you would like assistance, from help organizing paper ideas to constructive criticism on a draft, visit the Writing Center in WT Young Library. Check out the Center's website for more information: <http://www.uky.edu/AS/English/wc/>

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## **mCourse Calendar m**

### **Unit 1: Performing Citizenship**

**Week 1:**

R, Aug. 26th    Course Introduction

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Week 2:

T, Aug. 31st Don DeLillo, *White Noise* (pp. 3-69)

R, Sep. 2nd Don DeLillo, *White Noise* (pp. 70-137)

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Week 3:

T, Sep. 7th Don DeLillo, *White Noise* (pp. 138-203)

R, Sep. 9th Don DeLillo, *White Noise* (pp. 204-272)

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Week 4:

T, Sep. 14th *The Merchants of Cool*  
Ian Frazier, "All Consuming Patriotism"

R, Sep. 16th *Wal-Mart: The High Cost of Low Prices*

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Unit 2: Negotiating Citizenship

Week 5:

T, Sep. 21st *Degrees of Elevation: Short Stories of Contemporary Appalachia* (selections)

R, Sep. 23rd *Degrees of Elevation: Short Stories of Contemporary Appalachia* (selections)

F, Sep. 24th **Essay #1 Due in Blackboard Dropbox by 5:00 p.m.**

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Week 6:

T, Sep. 28th Debra Granik, *A Winter's Bone*

R, Sep. 30th Toni Morrison, *Beloved* (pp.3-56)

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Week 7:

T, Oct. 5th Toni Morrison, *Beloved* (pp.57-117)

R, Oct. 7th Toni Morrison, *Beloved* (pp.118-165)

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Week 8:

T, Oct. 12th Toni Morrison, *Beloved* (pp.169-229)

R, Oct. 14th Toni Morrison, *Beloved* (pp.230-275)

F, Oct. 15th **Midterm Due in Blackboard Dropbox by 5:00 p.m.**

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Week 9:

T, Oct. 19th Moises Kaufman, *The Laramie Project*

R, Oct. 21st Moises Kaufman, *The Laramie Project*

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Week 10:

T, Oct. 26th Luis Alberto Urrea, *The Devil's Highway* (pp.3-83)

R, Oct. 28th Luis Alberto Urrea, *The Devil's Highway* (pp. 84-115)

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Week 11:

T, Nov. 2nd Luis Alberto Urrea, *The Devil's Highway* (pp. 116-194)

R, Nov. 4th Jhumpa Lahiri, *Interpreter of Maladies* (selections)

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Week 12:

T, Nov. 9th Jhumpa Lahiri, *Interpreter of Maladies* (selections)

R, Nov. 11th Maxine Hong Kingston, *The Woman Warrior*

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Week 13:

T, Nov. 16th Maxine Hong Kingston, *The Woman Warrior*

R, Nov. 18th Maxine Hong Kingston, *The Woman Warrior*

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Unit 3: Delocalizing Citizenship

Week 14:

M, Nov. 22nd **Final Project Due in Blackboard Dropbox by 5:00 p.m.**

T, Nov. 23rd *The Social Network*

R, Nov. 25th Thanksgiving—NO CLASS

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Week 15:

T, Nov. 30th Junot Diaz, *The Brief Wondrous Life of Oscar Wao*. (pp. 11-94)

R, Dec. 2nd Junot Diaz, *The Brief Wondrous Life of Oscar Wao*. (pp. 95-165)

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Week 16:

T, Dec. 7th Junot Diaz, *The Brief Wondrous Life of Oscar Wao*. (pp. 167-261)

R, Dec. 9th Junot Diaz, *The Brief Wondrous Life of Oscar Wao*. (pp. 263-335)

\*\* Course calendar is subject to change with notice.

**Excused Absences (boilerplate):**

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 (boilerplate):**

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

**Academic Integrity (boilerplate):**

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

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.