

FEB 20 2007

OFFICE OF THE
SENATE COUNCIL

APPLICATION FOR NEW COURSE
SAG 201
Cultural Perspectives on Sustainability

1.	Submitted by College of	AGRICULTURE	Date	JULY 2006
	Department/Division offering course	NOT APPLICABLE		
2.	Proposed designation and Bulletin description of this course			
	a. Prefix and Number	SAG 201	b. Title*	CULTURAL PERSPECTIVES ON SUSTAINABILITY
		*NOTE: If the title is longer than 24 characters (including spaces), write A sensible title (not exceeding 24 characters) for use on transcripts		CULTURAL PERSP. SUSTAIN.
	c. Lecture/Discussion hours per week	2 lectures, 75 min/lect.	d. Laboratory hours per week	-0-
	e. Studio hours per week	NOT APPLICABLE	f. Credits	3
	g. Course description	Examines cultural dimensions within the concept of sustainability through a close reading of texts addressing the relationship between people and nature. The application of cultural constructs used by individuals and societies in experiencing, interpreting and impacting the natural world are studied. Insights and observations of noted writers on environmental issues are discussed in relation to the interdependence between individuals, civilizations, and nature.		
	h. Prerequisites (if any)	SAG 101 Introduction to Sustainable Agriculture		
	i. May be repeated to a maximum of	NOT APPLICABLE	(if applicable)	
4.	To be cross-listed as			
		NOT APPLICABLE		
		Prefix and Number	Signature, Chairman, cross-listing department	
5.	Effective Date	Fall 2007	(semester and year)	
6.	Course to be offered	Fall	X	Spring
				Summer
7.	Will the course be offered each year? (Explain if not annually)		X	Yes
				No
8.	Why is this course needed? This course is a required core course in the proposed new undergraduate major, Sustainable Agriculture. It will be a prerequisite for upper division core courses in the Major and is a required course in the proposed Sustainable Agriculture Minor.			
9.	a. By whom will the course be taught?	Mr. Mark Keating, Department of Horticulture		
	b. Are facilities for teaching the course now available? If not, what plans have been made for providing them?	X	Yes	No

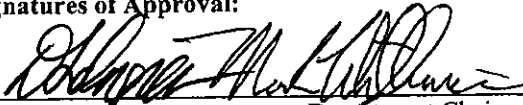
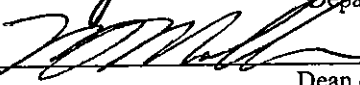
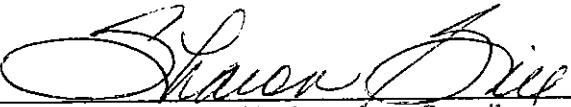
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10.	What enrollment may be reasonably anticipated?	12 to 20 each Spring semester			
11.	Will this course serve students in the Department (i. e., the Major) primarily?	<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>	No
	The course is required in the proposed Sustainable Agriculture minor.				
	Will it be of service to a significant number of students outside the Department?	<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>	No
	If so, explain. We anticipate that students from outside of agriculture as well as other majors in The College of Agriculture will take this course.				
	Will the course serve as a University Studies Program course?	<input type="checkbox"/>	Yes	<input checked="" type="checkbox"/>	No
	If yes, under what Area?				
12.	Check the category most applicable to this course				
	<input type="checkbox"/>	traditional; offered in corresponding departments elsewhere;			
	<input type="checkbox"/>	relatively new, now being widely established			
	<input checked="" type="checkbox"/>	not yet to be found in many (or any) other universities			
13.	Is this course applicable to the requirements for at least one degree or certificate at the University of Kentucky?				
		<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>	No
14.	Is this course part of a proposed new program:				
	If yes, which?	<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>	No
	MINOR IN SUSTAINABLE AGRICULTURE				
15.	Will adding this course change the degree requirements in one or more programs?*				
	If yes, explain the change(s) below	<input type="checkbox"/>	Yes	<input checked="" type="checkbox"/>	No
16.	Attach a list of the major teaching objectives of the proposed course and outline and/or reference list to be used.				
17.	If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted. <input checked="" type="checkbox"/> Check here if 100-200.				
18.	If the course is 400G or 500 level, include syllabi or course statement showing differentiation for undergraduate and graduate students in assignments, grading criteria, and grading scales. <input type="checkbox"/> Check here if 400G-500.				
19.	Within the Department, who should be contacted for further information about the proposed course?				
	Name	Dr. Mark Williams, Department of Horticulture		Phone Extension	257-2638

*NOTE: Approval of this course will constitute approval of the program change unless other program modifications are proposed.

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Signatures of Approval:

 _____ Department Chair	10/23/06 _____ Date
 _____ Dean of the College	1/15/07 _____ Date
 _____ *Undergraduate Council	Date of Notice to the Faculty 2/06/07 _____ Date
_____ *University Studies	_____ Date
_____ *Graduate Council	_____ Date
_____ *Academic Council for the Medical Center	_____ Date
_____ *Senate Council (Chair)	_____ Date of Notice to University Senate

*If applicable, as provided by the Rules of the University Senate

ACTION OTHER THAN APPROVAL

SUSTAINABLE AGRICULTURE 201

CULTURAL PERSPECTIVES ON SUSTAINABILITY

Anticipated Initial Offering: Fall 2007

Meeting twice weekly for seventy-five minute classes

INSTRUCTORS

Mark Keating
322 Ag Sciences North
University of Kentucky
Office Phone: (859) 257-5130
Email: mkeat2@uky.edu
Office Hours: MW, 9:00 – 11:00
Additional hours by appointment

Additional Instructor
To be Determined

COURSE DESCRIPTION

SAG 201 examines cultural dimensions within the concept of sustainability through a close reading of texts addressing the relationship between people and nature. The course uses the author's voice as the focal point for understanding the assumptions, values and beliefs through which they engage the natural world. People are both fully integrated and intrinsically isolated elements of this world, a dichotomy reflected in Wendell Berry's observation that "The only thing we have to preserve nature with is culture; the only thing we have to preserve wilderness with is domesticity." What cultural constructs do people apply when experiencing, interpreting and impacting the natural world, and how does human understanding inform the meaning of "sustainability"? This course delves into the insights and observations of noted writers on environmental themes as they explore the interdependence between individuals, civilizations, and nature.

COURSE OVERVIEW

This is a writing-intensive (W) course approved to fulfill one half of the upper tier of the graduation writing requirement (GWR). To receive W credit for this course, you must have successfully completed the first-year writing requirement (ENG 104 or its equivalent) and have completed at least 30 hours of coursework prior to enrollment in SAG 201..

LEARNING OBJECTIVES

Upon completion of this course, students should be able to:

~ Acquire and communicate an expanded understanding of sustainability within both personal and cultural contexts.

~ Discuss significant themes found in the works of multiple modern authors who address the connections between personal identity, the growth of modern civilization, and the long-term fate of the planet.

~ Write a paper that is essentially free of mechanical errors (grammar, punctuation, spelling, and syntax) and awkwardness, using a style that is appropriate to the purpose and audience.

~ Demonstrate an ability to discover, evaluate, and clearly present evidence in support of an argument in the subject area and utilize documentation that conforms to the formats and the citation conventions of the subject area.

~ Be aware that composing a successful text frequently takes multiple drafts, with various degrees of focus on generating, revising, editing and proofreading.

COURSE CONTENT

First Thematic Unit: The Wild and its Counterparts

Readings:

Henry David Thoreau, "Walking," "Wild Apples"

John Muir, "Wild Wool"

Gary Snyder, "The Etiquette of Freedom"

Essays by Paul Shepard and Wes Jackson

Gloria Anzaldua, "How to Tame a Wild Tongue"

Willa Cather, *O Pioneers*

Ursula LeGuin, "Buffalo Gals Won't You Come Out Tonight"

Poems by Mary Oliver, A.R. Ammons, Gary Snyder, William Cullen Bryant, Pattiann Rogers, others

This unit investigates ways that the wild is differentiated from states or conditions opposed to it: the domestic, the tame, the cultivated. Readings include nonfiction essays by influential 19th century nature writers (Thoreau, Muir) that take up the term expressly; comparable essays by recent environmental writers (Snyder, Shepard, Jackson); a further essay (Anzaldua) that takes up the term in a multicultural context; works of fiction that dramatize passage between wild and "cultured" states (Cather, LeGuin); and a flurry of poems that enact relations between centers and peripheries, order and abandon, of sorts that exemplify play between these categories.

Assignments will pose such questions as these:

- What sorts of qualities, what virtues and shortcomings, have been associated with ideas of wildness over the last couple centuries of American life? How are these related to images of American identity? How have they changed over time?
- How can "wildness" be substantiated as a quality in scientific terms? What sorts of features and processes in animals, plants, soils qualify them as wild or domestic? Where and how do we draw these lines? How do they inform our notions as to how farms should appear and operate?
- When you say a person is acting wild, do you mean the same thing as you do when you say a plant is wild? Can whole cultures be wild in ways other cultures are not? If so, does this make them backward or primitive? Noble and unspoiled? How can we make such distinctions without lapsing into sentiment and stereotype?

The unit will eventuate in an exploratory essay that draws upon terms, episodes, and perspectives from readings to make sense of images and experiences of wildness and its counterparts in aspects of SAG coursework to date and the culture at large.

Second Thematic Unit: The Artist as a Voice for Change: Rachel Carson and Ecological Consciousness

Readings:

Brooks, Paul. *The House of Life: Rachel Carson at Work*
Carson, Rachel. *Silent Spring*
Carson, Rachel. *Under The Sea Wind*
Carson, Rachel. *The Sea Around Us*
Lear, Linda. *Rachel Carson: Witness for Nature*
Frank Graham. *Since Silent Spring*

Man's attitude toward nature is today critically important simply because we have now acquired a fateful power to alter and destroy nature. But man is a part of nature, and his war against nature is inevitably a war against himself...[We are] challenged as mankind has never been challenged before to prove our maturity and our mastery, not of nature, but of ourselves."
Rachel Carson, 1964

This unit will consider the maturation of Miss Carson's literary voice and examine the immediate as well as enduring cultural contributions of her work. Selections from *Under the Sea Wind* (1941), *The Sea Around Us* (1951) and *Silent Spring* (1962) will chronicle the development of her technique as a witness, interpreter, and defender of the natural world. The unit will use Miss Carson's experience to explore the broader subject of how individuals develop and articulate a personal understanding of sustainability. In approaching this material in the context of the author's "voice", the unit will address both Miss Carson's prose and the diversity of meanings it has elicited from readers.

The prose component of this unit will focus on the progression of Miss Carson's representation of the natural world and the implications of her understanding for human society. Using her precision and clarity as a biologist, Miss Carson crafted a vision of nature that exceeded the sum of its parts and evoked an understanding of a divinely inspired, intimately integrated world. Her genius at conveying a "sense of wonder" in the grace and majesty of the natural world was enhanced by the humility and caution with which she approached humanity's self-awareness. Rachel Carson blended a scholarly appreciation for the integrity of living systems with a spiritual affinity for communal interdependence to foster an expansive ecological consciousness in an ever more anthropocentric society.

The second component of Miss Carson's artistic vision that this unit will address is the cultural response to her works, primarily *Silent Spring*, from the time of their publication through their contemporary significance. These questions are most apt for her work because of her express intent to educate and motivate her audience. What have been the messages most commonly derived from her writing, how do they differ from her artistic intent, and what contribution do they make to the present day discussion of sustainability? Has her vision of the intricate connections and common destiny of life on Earth been obscured by silver bullet solutions to the risks of pesticides? The extraordinary impact and endurance of Rachel Carson's contributions to sustainability make her life's work an important illustration of an artist's ability to shape and convey her vision.

Third Thematic Unit: Wendell Berry: Contemporary Themes in Culture And Agriculture

Readings:

Berry, Wendell. *The Unsettling of America*.

Berry, Wendell. *What are People For?*

Berry, Wendell. *The Selected Poems of Wendell Berry*

This unit will examine prose and poetic contributions from Wendell Berry that address the relationship between traditional and contemporary lifestyles, values, and belief systems. The discussion will focus upon Berry's conceptual understanding of an ethic of sustainability and the implications for individuals and society when that ethic lapses. The unit will highlight Berry's portrayal of agricultural practice in the context of sustainability and apply the conclusions to contemporary production and marketing systems.

PERFORMANCE EVALUATION

In any course or series of courses approved as writing intensive, students will be required to write a minimum of 15 pages of formal writing that is drafted, reviewed, and revised. At least 10 of these pages must be single-authored assignments. No assignment requiring fewer than four pages may be included in the 15 page minimum.

There is no final examination in this course. Grades are determined on a cumulative scale of 100 points calculated as follows:

First Thematic Unit Essay	25 points
Second Thematic Unit Essay	25 points
Third Thematic Unit Essay	25 points
Class participation	25 points

Each essay will be a minimum of 5 pages to meet Writing Initiative Guidelines.

The general letter grade assignments will be as follows:

≥ 90 points	A
80-89	B
70-79	C
61-70	D
≤60	E

WRITING INITIATIVE GRADING POLICIES

To pass the course, students must submit all formal assignments (in draft and final form) and earn a grade of C or higher on each. Assignments other than the formal writing enter into the final grade determination *only if the student has achieved grades of C or higher on graded assignments*. The draft and review process will employ peer review workshops under the direction of the course instructors.

Any major assignment that receives a D or below must be revised to reflect competency and resubmitted. Instructors may limit the number of revision attempts. At the discretion of the instructor, students who fail to achieve competency may receive I (incomplete) grades, but in no case may a student whose writing fails to reach the level of C (competent) receive a passing grade in a course that satisfies the University Writing Requirement.

Please submit two copies of your final paper to the instructor. One copy will be graded by the instructor; the second copy will be used for SACS assessment and should be a clean copy, with only your social security number listed at the top of the page, with all other identifying information (your name, instructor name, and course and section number) removed.

WRITING INITIATIVE CONTACT

Questions about the W option should be referred to the Director of the UK Writing Initiative, Professor Janet Carey Eldred, eldred@uky.edu.

Writing Initiative Office
152 Bowman Hall
University of Kentucky
Lexington, Ky 40508-0059
Fall Hours: M-F 9:00-4:00
859-257-4831
www.uky.edu/UGS/WritingInitiative

COURSE POLICIES

Class attendance. Interaction with instructors and classmates is essential for getting the most out of SAG 201 and each student is responsible for attending class. Attendance will be taken at the beginning of each class and students will be allowed two unexcused absences per semester. Additional absences that are not authorized by the University will be considered when determining a student's grade. The instructors determine when class concludes and prior departure can result in a student being marked absent.

Class etiquette. Please respect your colleagues by arriving to class on time and avoiding disruptive behavior during lecture such as side conversation, newspaper browsing, and the use of cell phones or pagers. You are welcome to bring beverages to class but please, no eating. Feel welcome to express views pertinent to the subject while respecting the right of others to express their opinion as they choose.

No form of plagiarism or cheating will be tolerated.

Part II of *Student Rights and Responsibilities* (available online at <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 a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain. (Section 6.3.1).

The minimum penalty for an academic offense, such as cheating or plagiarism, is an 0 on the assignment. Repeated offenses will result in more serious penalties.

Disability. If you have a disability that requires special accommodation during class or for completion of assignments, please tell the instructors at the beginning of the semester.

Support for students. We are looking forward to a constructive, interactive learning environment. If you are having problems with the course material, please come see the instructors sooner, rather than later. If you cannot come during scheduled office hours, email to make an appointment. Feel free to talk to us about your problems and we'll do our best to correct them.