

1. General Information

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 2/19/2013

1b. Department/Division: Arts and Sciences

1c. Contact Person

Name: Diane Robertson

Email: diane.robertson@uky.edu

Phone: 257-7002

Responsible Faculty ID (if different from Contact)

Name: Roxanne Mountford

Email: mountford@uky.edu

Phone: 257-6985

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: WRD 402

2c. Full Title: AUTOBIOGRAPHICAL COMPOSITION (subt req)

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 6

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

2j. Course Description for Bulletin: A special topics course which examines a particular medium of autobiographical composition (textual, digital, or performative) and/or the ways autobiographical composing is used in particular contexts or communities. Students study and produce autobiographical composition. Mode of composing (print, digital, performance, or a combination) is at the discretion of the instructor. Repeatable up to 6 hours under different subtitles.

- 2k. Prerequisites, if any: Prereq: Completion of Composition and Communication requirement or consent of instructor.
- 2l. Supplementary Teaching Component:
3. Will this course taught off campus? No
If YES, enter the off campus address:
4. Frequency of Course Offering: Spring,
Will the course be offered every year?: Yes
If No, explain:
5. Are facilities and personnel necessary for the proposed new course available?: Yes
If No, explain:
6. What enrollment (per section per semester) may reasonably be expected?: 30
7. Anticipated Student Demand
Will this course serve students primarily within the degree program?: No
Will it be of interest to a significant number of students outside the degree pgm?: Yes
If Yes, explain: [var7InterestExplain]
8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,
If No, explain:
9. Course Relationship to Program(s).
a. Is this course part of a proposed new program?: Yes
If YES, name the proposed new program: BA in Writing, Rhetoric, and Digital Studies
b. Will this course be a new requirement for ANY program?: No
If YES, list affected programs:
10. Information to be Placed on Syllabus.
a. Is the course 400G or 500?: No
b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: 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|RDMO222|Roxanne D Mountford|Dept approval for ZCOURSE_NEW WRD 402|20120309

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_NEW WRD 402|20120309

SIGNATURE|RDMO222|Roxanne D Mountford|Approval resent to department for ZCOURSE_NEW WRD 402|20120403

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_NEW WRD 402|20120404

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_NEW WRD 402|20120828

WRD 402: Autobiographical Composition: Narratives of Gender

Professor: Dr. K.J. Rawson
Office: 1357 POT
Office Hours: MW 10–11 and by appt.
Office Phone: 859.257.6979
Email: k.j.rawson@uky.edu

Course Description

A special topics course which examines a particular medium of autobiographical composition (textual, digital, or performative) and/or the ways autobiographical composing is used in particular contexts or communities. Students study and produce autobiographical composition. Mode of composing (print, digital, performance, or a combination) is at the discretion of the instructor. Repeatable up to 6 hours under different subtitles. *Prereq: Completion of Composition and Communication requirement or consent of instructor.*

Course Overview

How do you know what gender you are? Most people would confidently respond, “I was born this way” or “it just comes naturally,” but this question is rarely asked of people who aren’t transgender. In this course, we’ll study a variety of transgender people’s experiences to help us explore gender—how it feels natural, how it is culturally produced, how it determines our experiences, how it impacts our relationships, and how it shapes our lives. We’ll examine two autobiographical genres, prose memoir and documentary videos, to understand how these forms allow us to critically consider our identities.

Students in the course will produce two major autobiographical projects—a prose memoir and a video documentary—to provide a critical and engaging narrative of gender. These two projects will build upon one another so that the prose memoir will provide the basic groundwork and thinking for the video documentary. This class will be taught in a Mac computer lab.

Student Learning Outcomes

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

- Identify and critically analyze autobiographical compositions in multiple genres
- Recognize the broader function and power that autobiographical compositions can have
- Produce autobiographical compositions that demonstrate a critical understanding of the style and rhetorical function of the genre
- Show a deep understanding of transgender identities and community issues
- Draft, edit, and revise work independently and collaboratively

Course Materials

Boyd, Helen. *She's Not the Man I Married: My Life with a Transgender Husband*. Emeryville, CA: Seal Press, 2007.

Boylan, Jennifer Finney. *She's Not There: A Life in Two Genders*. New York: Random House Books, 2002.

Green, Jamison. *Becoming a Visible Man*. Nashville, TN: Vanderbilt University Press, 2004.

Smith, Sidonie and Julie Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*.

Minneapolis, MN: University of Minnesota Press, 2001.

A 4 GB flash drive for this course.

Readings and materials posted to Blackboard.

A means of recording video footage.

Grading Scale

90-100% = A; 80-89% = B; 70-79% = C; 60-69% = D; 59% and below = E

Grading Breakdown

- Prose Memoir 30%
- Video Documentary 30%
- Reading/Viewing Responses 30%
- Class Participation 10%

Midterm Grade

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

Assignments

Prose Memoir

In the first half of the course we'll study prose memoir as a genre of autobiographical composition. We'll focus on memoirs produced by transgender people and other members of transgender communities. Our goal is to not only learn more about transgender people's experiences, but also to develop a more critical approach to our own gendered lives. Each student will produce an in-depth and critical autobiographical memoir that explores gender in some way. As a starting place, students may consider questions such as: how has gender shaped your experiences? In what ways do you express your gender? How does gender impact your relationships with family and loved ones? What is your life's narrative of gender? How has society impacted your gender identity and expressions? You will produce these memoirs through a series of drafts and revisions, ultimately submitting a final prose memoir that should

be at least 6,000 words (~20 pages). Students are encouraged to consider the visual design of their memoirs, including integrating photographs, images, formatting, and font selection to enhance the narrative. The prose memoir project is cumulatively worth 30% of the final course grade, including 10% drafting/peer workshop and 20% final project.

Video Documentary

For the second half of the course we'll watch and critically consider several documentary films and videos that function as autobiographical compositions (certainly not all do). We'll continue our focus on transgender people's lives and experiences as we deepen our understanding of how gender impacts our lives and how it works in our culture more broadly. Students will use the prose memoir project as a point of departure for the video documentary. This project will interrogate similar questions and content, but will do so for different audiences by using the documentary genre in strategic ways. Like the prose memoir, these documentaries will be produced through a series of drafts and revisions culminating in a final project that is 5-6 minutes in length. These projects should be carefully edited and should include still and moving images and audio. To supplement the documentary, each student will write a 2-3 page viewing guide that helps explain the rationale and design. The video documentary project is cumulatively worth 30% of the final course grade, including 10% drafting/peer workshop and 20% final project.

Reading/Viewing Responses

Throughout the course you will be asked to compose a response for each of the major books or films that we will consider as a class. I will provide you with specific prompts for these responses and you will be allowed to respond in text or video. I will collect and grade these responses twice during the semester to assess how critically you are engaging with the course materials and class discussions. I will design the prompts so that these responses will also help you work toward your two major projects for the course.

Class Participation

Students are expected to participate and share their work regularly. While I understand that some people may be shyer than others, everyone is expected to be actively engaged in the class and on Blackboard. This means that you should pay attention throughout class, offer your classmates feedback, and contribute to in-class and online discussion. If you interrupt class by having side conversations or checking your phone, 1/3 of a letter grade will be deducted from this portion of your grade for each interruption. An estimation of each student's class participation grade for the first half of the semester will be included in midterm grades.

Course Policies

Attendance

Attendance is expected at every class. Please realize that class time cannot be reconstructed and your performance and final course grade will be negatively affected by absences. For any class you miss, excused or unexcused, you are responsible for getting notes from a classmate and you must make up all work completed in class and assigned.

Excused absences will only be granted in the following cases: 1) Significant illness of the student or a member of the student's household or immediate family, documented within one week of the absence; 2) The death of a member of the student's household or immediate family, documented within one week of the absence; 3) Trips for official University business, documented at least one week prior to the absence.

Each student is permitted three unexcused absences without penalty if your work is made up. Each unexcused absence after the third will result in 1/3 of a letter grade deduction on your final course grade. If you miss more than 8 classes, either excused or unexcused, you will not be able to pass the course.

Coming to class late or leaving early is also part of this attendance policy. Lateness is considered 1-10 minutes past the start of class (more than 10 minutes of class missed is counted as an absence). Each student is given three free latenesses and each subsequent lateness will be counted as an absence.

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).

Workshops

Students will participate in a series of workshops throughout the semester. For each of these workshops, you will be given a minimum length requirement for your draft. You may also be asked to read/view and respond to a peer's project in advance. Participating in these workshops is a critical part of the course and you are discouraged from missing class on these days. If you must miss class or if you come to class unprepared or underprepared, it will be your responsibility to reconstruct the workshop outside of class to get feedback and earn credit for this portion of your grade.

Late Work

Your assignments are due by the start of class on the due dates listed, even if you cannot attend class on the day they an assignment due. The two major projects will not be accepted late without an extension. If you have an extenuating circumstance and feel that you absolutely need an extension, it is your responsibility to contact me at least 48 hours before the projects are due to request an extension. Turning in any other assignment late without having received an extension will hurt your grade for that assignment and you may not receive credit for it at all.

Email/Blackboard Policy

Please allow 24 hours for me to read and respond to your emails. I will do my best to respond sooner, but please do not put yourself in a situation where you need an immediate reply. In general, I am not on email from 9:00 at night until 8:00 in the morning and I am only on

sporadically over the weekends. If you haven't heard back from me within 24 hours, feel free to send a follow-up email and/or approach me before or after class.

You are also expected to read your email and check Blackboard on a regular basis. I will often use email as a means to contact you about course business, so please be in the habit of checking your "uky.edu" email account.

Plagiarism

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/hir 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/ze 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. (Part II, 6.3.1 of *Student Rights and Responsibilities*)

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.

Students with Special Needs

If you are registered with the Disability Resource Center (DRC) and require special accommodations to complete the work for this course, you must produce a letter from the DRC that details what you need *before* I can grant you these accommodations. Special accommodations cannot be granted retroactively. This is a non-negotiable class policy. Please contact the DRC at 257-2754 if you have questions about your eligibility for special accommodations.

Syllabus

The instructor reserves the right to make changes to this syllabus throughout the semester, as necessary.

Unit 1 Course Calendar

Week 1 Wed. 8/24/11

Introductory class

Fri. 8/26/11

Autobiographical Composing // Writing Lab

HW Due: Read Smith and Watson pages 1–14 and 165–179.

Week 2

Mon. 8/29/11

Becoming a Visible Man

HW Due: Read Green pages ix–88.

Wed. 8/31/11

Becoming a Visible Man

HW Due: Read Green pages 89–146.

Fri. 9/2/11

Writing Lab

HW Due: Read Smith and Watson pages 15–48.

Week 3

Mon. 9/5/11

No class: Labor Day

Wed. 9/7/11

Becoming a Visible Man

HW Due: Finish reading Green's book and complete reading response.

Fri. 9/9/11

Writing lab

HW Due: Read Smith and Watson pages 49–81.

Week 4

Mon. 9/12/11

She's Not There: A Life in Two Genders

HW Due: Read Boylan pages 1–109.

Wed. 9/14/11

She's Not There: A Life in Two Genders

HW Due: Read Boylan pages 110–201.

Fri. 9/16/11

Writing Lab

HW Due: Read Smith and Watson pages 83–109.

Week 5

Mon. 9/19/11

She's Not There: A Life in Two Genders

HW Due: Finish reading Boylan's book and complete reading response.

Wed. 9/21/11

She's Not the Man I Married

HW Due: Read Boyd pages 1–86.

Fri. 9/23/11

Writing Lab

HW Due: Read Larson's "Memoir and the Inauthentic" (on Blackboard).

Week 6

Mon. 9/26/11

She's Not the Man I Married

HW Due: Read Boyd pages 87–161.

Wed. 9/28/11

She's Not the Man I Married

HW Due: Finish reading Boyd's book and complete reading response.

Fri. 9/30/11

Prose memoir project overview // Writing Lab

HW Due: Read Larson's "Sudden Memoir" (on Blackboard). Turn in your Flash drive with all reading responses and writing lab work clearly labeled.

Unit 1 Course Calendar

Week 7

Mon. 10/3/11

Developing ideas for the memoir

HW Due: Read Dillard's "To Fashion a Text" and Morrison's "The Site of Memory" (on Blackboard). Review all the writing you've done so far this semester and pull together some of the writing you want to refashion for the memoir.

Wed. 10/5/11

What makes a good prose memoir?

HW Due: Draft at least 3,000 words of your prose memoir.

Fri. 10/7/11

Workshop partial drafts

HW Due: Draft at least 4,500 words of your prose memoir.

Week 8

Mon. 10/10/11

Workshop visual design

HW Due: Complete a full 6,000 word draft of your prose memoir. Read "Designing Texts" (on Blackboard). Begin collecting images that you will incorporate into your memoir.

Wed. 10/12/11

Workshop full draft

HW Due: Complete a full and polished draft of your prose memoir including visual design elements.

Fri. 10/14/11

Prose memoirs due—Class showcase

HW Due: Turn in your Flash drive with all material from the first half of the semester including reading responses, writing labs, memoir drafts, and final memoir.

Week 9

Mon. 10/17/11

Shifting from text to video // *Still Black* (Midterm)

HW Due: Complete mid-semester evaluation—at least 500 word review of the course so far. What has worked well? What could be improved? What do you want to learn more about? Did you expect to learn something that you haven't yet?

Wed. 10/19/11

Video outline workshop

HW Due: Complete a detailed outline of your video, including the approximate length of time for different segments and general overviews of content (exact wording isn't necessary).

Fri. 10/21/11

Video lab // Intro to iMovie

HW Due: Watch the first series of tutorials called "Import, Organize, and Edit Video" on the "Mac Video Tutorial" website, linked on Bb. Take at least 5 minutes of good footage that you might use in your video and bring it to class.

Week 10

Mon. 10/24/11

The Aggressives

HW Due: Read Villarejo's "The Language of Film" on Bb.

Wed. 10/26/11

The Aggressives

HW Due: Watch the videos "Transgender Women of Color Share Their Stories" and "Black and FtM: Intro," linked on Bb.

Fri. 10/28/11

Video lab 2

HW Due: Complete viewing response for *The Aggressives*. Bring in materials for your video.

Week 11

Mon. 10/31/11

Intersex issues

HW Due: Read Butler's "Doing Justice to Someone" on Bb.

Wed. 11/2/11

Intersex issues

HW Due: Watch the video "Intersex: The Invisible Spectrum" posted on Bb.

Fri. 11/4/11

Video lab 3

HW Due: Read the "iMovie Tips and Tricks" website, linked on Bb. Watch some of the tutorials under "Enhance your Movies" on the "Mac Video Tutorial" website.

Bring in materials for your video.

Week 12

Mon. 11/7/11

She's A Boy I Knew

HW Due: Read Susan Egan's "Encounters in Camera" on Bb.

Wed. 11/9/11

She's A Boy I Knew

HW Due: Watch the videos "Female to male and back again" and "Male to Female TRANSformation Tutorial," linked on Bb.

Fri. 11/11/11

Video lab 4

HW Due: Complete viewing response for *She's A Boy I Knew*. Bring in materials for your video.

Week 13

Mon. 11/14/11

Two spirit issues

HW Due: Watch the video "Two Spirit People," linked on Bb.

Wed. 11/16/11

Two spirit issues

HW Due: Watch the video "Two Spirits," linked on Bb.

Unit 2 Course Calendar

Fri. 11/18/11

Video lab 5

HW Due: Complete viewing response for the two spirit films. Bring in materials for your video. Turn in your Flash drive with all viewing responses and video lab work clearly labeled.

Week 14

Mon. 11/21/11

Standards of Care

HW Due: Read "The Standards of Care" on Bb.

Wed. 11/23/11

No class: Thanksgiving Break

Fri. 11/25/11

No class: Thanksgiving Break

Week 15

Mon. 11/28/11

What makes a good video documentary?

HW Due: Watch the "iMovie '11 Walkthrough" video, linked on Bb. Complete a rough draft of your video documentary that is at least 3 minutes in length.

Wed. 11/30/11

Workshop partial drafts

HW Due: Complete a rough draft of your video documentary that is at least 4 minutes in length.

Fri. 12/2/11

Workshop viewing guide

HW Due: Complete a rough draft of your 2-3 page (at least 600 words) viewing guide, which helps to explain the rationale and design of your video. Feel free to use screen shots/images if that would be useful.

Week 16

Mon. 12/5/11

Workshop full video

HW Due: Bring a full 5-6 minute polished draft of the video documentary.

Wed. 12/7/11

Class showcase #1

HW Due: Continue to finalize video documentary.

Fri. 12/9/11

Class showcase #2 (Last day of class)

HW Due: Final video documentary project and viewing guide due on your Flash drive. Your Flash drive should contain all of your work from the whole semester in folders and clearly labeled.