

1. General Information

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

Date Submitted: 4/18/2016

1b. Department/Division: Modern & Classical Languages

1c. Contact Person

Name: Jeff Rogers

Email: nelsjrogers@uky.edu

Phone: 7-4540

Responsible Faculty ID (if different from Contact)

Name: Matt Well

Email: matt.wells@uky.edu

Phone: 7-1094

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? Yes

Inquiry - Arts & Creativity

2. Designation and Description of Proposed Course

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

2b. Prefix and Number: MCL 311

2c. Full Title: Autobiography and World Literature

2d. Transcript Title: The World of Autobiography

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? No

If Yes: Maximum number of credit hours:

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

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APR 26 2016

OFFICE OF THE
SENATE COUNCIL

3/30/16

2j. **Course Description for Bulletin:** This course will examine and compare literary autobiographical writings (defined broadly to include text and image) from Asian and European historical traditions. In addition to learning to read and interpret autobiographies as literature, this course will consider the process of creating a literary self through activities and exercises designed to engage with the stylistic elements of autobiography as literature.

2k. **Prerequisites, if any:** none

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?: No

If No, explain: Will depend on teaching resources in MCLLC

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?:** 25+

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: UK Core in creativity.

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?:** No

If YES, name the proposed new program:

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|JROUHIE|Jeanmarie Rouhier-Willoughby|MCL 311 NEW Dept Review|20150514

SIGNATURE|ACSI222|Anna C Harmon|MCL 311 NEW College Review|20151020

SIGNATURE|WST222|William H Stamps|MCL 311 NEW UKCEC Expert Review|20160310

SIGNATURE|JMETT2|Joanie Ett-Mims|MCL 311 NEW UKCEC Review|20160311

SIGNATURE|JMETT2|Joanie Ett-Mims|MCL 311 NEW Undergrad Council Review|20160330

SIGNATURE|JEL224|Janie S Ellis|MCL 311 NEW Senate Council Review|20160414

SIGNATURE|DGHUNT2|David G Hunter|MCL 311 NEW Approval Returned to Dept|20160426

New Course Form

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

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

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Attachments:

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Upload File

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| Delete | 5046 | ACR Course Review Form MCL311.docx |
| Delete | 6728 | MCL311 Rogers 4 18.docx |

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(*denotes required fields)

1. General Information

- a. * Submitted by the College of: Submission Date: 4/18/2016
- b. * Department/Division:
- c.
- * Contact Person Name: Email: Phone:
- * Responsible Faculty ID (if different from Contact): Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year¹
- e. Should this course be a UK Core Course? Yes No
- If YES, check the areas that apply:
- Inquiry - Arts & Creativity Composition & Communications - II
- Inquiry - Humanities Quantitative Foundations
- Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
- Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
- Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes¹ No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.
- | | | | |
|--|--|---------------------------------|---------------------------------|
| <input type="text" value="3"/> Lecture | <input type="text"/> Laboratory ¹ | <input type="text"/> Recitation | <input type="text"/> Discussion |
| <input type="text"/> Indep. Study | <input type="text"/> Clinical | <input type="text"/> Colloquium | <input type="text"/> Practicum |
| <input type="text"/> Research | <input type="text"/> Residency | <input type="text"/> Seminar | <input type="text"/> Studio |
| <input type="text"/> Other | If Other, Please explain: | | |
- g. * Identify a grading system:
- Letter (A, B, C, etc.)
- Pass/Fail
- Medicine Numeric Grade (Non-medical students will receive a letter grade)
- Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
- If YES: Maximum number of credit hours:
- If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

This course will examine and compare literary autobiographical writings (defined broadly to include text and image) from Asian and European historical traditions. In addition to learning to read and interpret autobiographies as literature, this course will consider the process of creating a literary self through activities and exercises designed to engage with the stylistic elements of autobiography as literature.

k. Prerequisites, if any:

none

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain: Will depend on teaching resources in MCLLC

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 25+

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

UK Core in creativity.

8. * Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

b. * Will this course be a new requirement ² for ANY program? Yes No

If YES ², list affected programs::

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) ident additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if appl 10.a above) are attached.

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
² The chair of the cross-listing department must sign off on the Signature Routing Log

⚠ 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, is two hours per week for a semester for one credit hour. (from SR 5 2 1)

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

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

Rev 8/09

**Course Review Form
Intellectual Inquiry in Arts & Creativity**

Reviewer Recommendation

Accept Revisions Needed

Course: MCL 311 The World of Autobiography

Using the course syllabus as 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.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:
Unit 2, Project #1

Brief Description:
Create a fake or fictitious persona either online, as a narrative or as a series of self portraits.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:
Reading Response and Analytic essay

Brief Description:

Students will respond in writing to topics discussed in readings and in class. These are all related to the process of "creating" autobiographies, with emphasis on the creative element. Analytic essay will examine in detail the creative process involved in the construction of a historical autobiography.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g. "out of the box" thinking or application of given rules or forms).

Example(s) from syllabus:
Unit 3 Project #2

Brief Description:
Students write life narrative about a male sports figure and a female sports figure in which they must include experiences, role models, training, view of physical and emotional conflict, relationship to other team members, long term goals, sense of body, etc.. They must consider the gendered differences of ethnicity, race, sexuality and location.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:
Blackboard Critique

Brief Description:

Students must provide comments and feedback on the creative work of their fellow students.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

Blackboard Critique

Brief Description:

Students must respond to feedback from other students on their work, thereby reflecting on their own work. .

Describe how students demonstrate the use of information literacy resources:.

Analytic essay provides a close reading of a life story/autobiography that must include reference to critical/theoretical paradigms and issues discussed in readings and texts. May be augmented by further texts on relevant topics from library.

Reviewer's Comments:

MCL 311: Autobiography and World Literature

Class meeting days: TBD

Class meeting time: TBD

Instructor: Matthew Wells

Office: 1451 Patterson Office Tower (POT)

Office hours: TBA

Email: matt.wells@uky.edu

Phone: (859) 257-1094

Course Description: This course will examine and compare literary autobiographical writings (defined broadly to include text and image) from *Asian and European historical traditions*. In addition to learning to read and interpret autobiographies as literature, this course will consider the process of creating a literary self through activities and exercises designed to engage with the stylistic elements of autobiography as literature.

Our inquiry will include theoretical issues such as accuracy, gender, embodiment, self-construction in different historical and cultural contexts, the role of genre in self-expression, and the nature of memory and its role in creating life-narratives.

Learning Outcomes

- 1) To demonstrate through course discussion, projects, and critiques that students have learned to personally engage with the creative process of autobiographical expression..
- 2) To utilize lecture, readings, and other materials to define and distinguish creative approaches to autobiography in weekly reading responses and the final analytical essay.
- 3) To critically assess autobiographies in various forms through analysis and collaboration with their peers.

Course Requirements

- 1) Reading Responses: Students will be required to submit regular reading responses in class. The reading response is designed to ensure that students are keeping up with the reading while facilitating their understanding of the text. The reading response will also be used to aid classroom discussion and/or help generate ideas for projects and papers.
- 2) Attendance and Discussion: Full attendance is required. You must attend class having prepared the readings and with your books or notes with you. You may miss two (2) classes without penalty; for each subsequent absence points will be deducted from your final grade. It is important that you talk to me FIRST you have a good reason to be absent. For more detail, please refer to the attendance policy below.

*Participation grades will be given bi-weekly by the instructor. These will consist of active participation in discussion, open responses, short quizzes and group discussion. The instructor will record these grades on Canvas. Students should communicate with instructor immediately if they feel it necessary to improve their participation.

- 3) Unit Project: Students will submit a creative project during each of the five units. Each project is intended to be an opportunity for students to synthesize important theoretical issues and primary sources and integrate them with the student's own creative process.
- 4) Peer Critique: In small groups, students will provide comments and feedback on the creative work of their fellow students. Students will also be required to respond to the feedback of their peers. Do they agree or disagree? Why or why not?
- 5) Research Presentation: Students will be responsible for a brief research presentation during the final week of class. The presentation will be approximately 7-10 minutes and outline, in brief, the topic of their final paper, their sources, and their conclusions, if available.
- 6) Analytical Essay: Students will write a lengthy (8-10 page) analytical essay that defines and distinguishes creative approaches to autobiography. In addition to the course readings, students will also be asked to draw upon a limited number of outside sources.

Grades for this course are not curved and represent a raw percentage score. If you are taking the course P/NP, please note that a final score of 70% is required for a "P". Final grades will be determined according to the following scale: A= 90-100, B= 80-89, C=70-79, D=60-69, E=59 and below.

Midterm evaluations will be provided based on grades up to that point.

Attendance: -2% from the final grade/unexcused absence after the first two
Discussion Participation: 20%
Reading Responses: 10%
Peer Critique: 10%
Unit Project: 40% (total)
Analytical Essay: 15%
Research Presentation: 5%

Class Policies

- For students with unexcused absences, assignments submitted late without prior approval (at least 1 class session) will be marked down one letter grade for every class period late.
- **Academic Integrity:**
Per University policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the University may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable

as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Senate Rules 6.3.1 (see <http://www.uky.edu/Faculty/Senate/> for the current set of *Senate Rules*) 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 content from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work (including, but not limited to a published article, a book, a website, computer code, or a paper from a friend) without clear attribution. 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.

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

- **Accommodations due to 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 (DRC). The DRC coordinates campus disability services available to students with disabilities. It is located on the corner of Rose Street and Huguelet Drive in the Multidisciplinary Science Building, Suite 407. You can reach them via phone at (859) 257-2754 and via email at drc@uky.edu. Their web address is <http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/>.

- While accidents occasionally happen, "the computer ate my homework" is not a valid excuse for late assignments. Be sure to back up your work on a thumb drive or local account. Printing is available at different locations on campus; emailed assignments will not be graded.
- **Excused Absences:**

An absence may only be excused due to serious illness, the passing of a family member, university approved absence (i.e., athletics, a conference, university sponsored research), or with the advanced consent of the instructor. Students need to notify the professor of absences prior to class when possible. *Senate Rules 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. Two weeks prior to the absence is reasonable, but should not be given any later. Information regarding major religious holidays may be obtained through the Ombud (859-257-3737, <http://www.uky.edu/Ombud/ForStudents/ExcusedAbsences.php>). Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused) per University policy. Per *Senate Rule 5.2.4.2*, students missing any graded work due to an excused absence are responsible: for informing the Instructor of Record about their excused absence within one week following the period of the excused absence (except where prior notification is required); and for making up the missed work. The professor must give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so, if feasible, during the semester in which the absence occurred.

- **Verification of Absences:**

Students may be asked to verify their absences in order for them to be considered excused. *Senate Rule 5.2.4.2* states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness, or death in the family. Appropriate notification of absences due to University-related trips is required prior to the absence when feasible and in no case more than one week after the absence.

- **Classroom behavior:**

The university, college and department has 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.

- Cell phones can be disruptive and rude. Please turn them off before class begins; if your phone goes off you will be asked to leave the class.
- Do not text in my class. If you text, you will be asked to leave the class.
- Laptops are not allowed except with a letter from the Disability Resource Center.

Required Texts

Augustine of Hippo, *Confessions*. Various editions.

Fernando Pessoa, *A Little Larger than the Entire Universe: Selected Poems*

Sibilla Aleramo, *A Woman*
Maxine Hong Kingston, *The Woman Warrior*
Neil Patrick Harris, *Choose Your Own Autobiography*

Class Schedule

Introduction (Week 1)

Unit One (Week 2-4): Truth and Memory

Primary Sources: Augustine of Hippo, *Confessions*

Secondary Reading: Mark Johnson and George Lakoff, *Metaphors We Live By* (excerpts); Olney, "The Ontology of Autobiography"; Pascal, "The Elusiveness of Truth", "The Structure of Truth in Autobiography" Eakin, *Fiction in Autobiography* (excerpts)

Unit Project #1: Write a narrative about six to eight photos about your family. Contrast the story told in the photos with your memory of the events. Finally, interview at least one family members about their memory of the events, but be sure to record your version of events first.**

Unit Project #2: Select an artifact from your childhood (a photo, a film, an object such as a toy) and write a narrative about yourself at that point in time. The artifact should be the focus of the narrative, and, in some cases, the narrative can even be written from the artifact's point of view.

Unit Two (Weeks 5-6): Identity/Persona

Primary Sources: Fernando Pessoa, *A Little Larger than the Entire Universe: Selected Poems*; Selected poetry of Li Qingzhao, Tao Qian, Du Fu

Secondary Reading: Stephen Owen, "The Self's Perfect Mirror: Poetry as Autobiography"; Rachel Zucker, "Confessionalography: A GNAT (Grossly Non-Academic Talk) on "I" in Poetry"; John Berryman, *Freedom of the Poet* (excerpts); Kammer, "The Witch's Life: Confession and Control in the Early Poetry of Anne Sexton."; Wells, "Captured in Words: The Functions and Limits of Autobiographical Expression in Early Chinese Epistolary Literature."

Unit Project #1: Create a fake or fictitious persona either online (using autobiographical mediums such as Twitter, Facebook, and Instagram), as a narrative, or as a series of self portraits. Your final product should be a well-rounded, if fictitious, persona, but it need not bear any similarity to you.**

Unit Project #2: Think about a scenario in which you were called upon to play different versions of your self for different audiences (e.g., bringing a significant other home to meet the family for the first time). Considering where and how these roles converged or diverged. Finally, compose a narrative of this event from the perspective of at least two of these roles, treating each as a unique and singular point of view.

Unit Three (Weeks 7-9): Gender

Primary Sources: Sibilla Aleramo, *A Woman*

Secondary Reading: Domna Stanton, "Autogynography: Is the Subject Different?"; Smith, "Autobiography Criticism and the Problematics of Gender"; Smith, "The Universal Subject, Female Embodiment, and the Consolidation of Autobiography"; Gilmore, *Autobiographics* (excerpts); Butler, *Gender Trouble* (excerpts)

Unit Project #1: Write a personal narrative of a body part as seen from outside and inside. Imagine yourself as that body part and speak in its voice. Consider issues such as the relationship of the part to the whole person, the "life cycle" of the body part, its unique perspective on life events, and its motivations and interests as a protagonist in its own story.**

Unit Project #2: Write a life narrative about a male sports figure and a female sports figure. Your narrative should consider role models, training, view of physical and emotional conflict, relationship to other team members, long term goals, sense of their own bodies, etc. Consider how the gendered differences of ethnicity, race, sexuality, or location.

Spring Break

Unit Four (Weeks 10-11): Embodiment: Place, Body, and Narrative

Primary Sources: Maxine Hong Kingston, *The Woman Warrior*

Secondary Reading: Chun, "Fuck Chineseness"; Eakin, *How Our Lives Become Stories: Making Selves* (excerpts); Barlow and Zito, *Body, Subject, and Power in Imperial China* (excerpts)

Unit Project #1: Write a personal narrative of a body part as seen from outside and inside. Imagine yourself as that body part and speak in its voice. Consider issues such as the relationship of the part to the whole person, the "life cycle" of the body part, its unique perspective on life events, and its motivations and interests as a protagonist in its own story.**

Unit Project #2: Write a brief memoir in which you fashion your life narrative in terms of an important event or a place you have lived or visited. You should consider whether your piece will be fictional, whether the event or location is public or private, and the chronological scope of the narrative. Consider how your positionality (gender, ethnicity, age, class, and so forth) influences your relationship to and perspective of the event or location in question.

Unit Five (Weeks 12-14): Visuality, Media, and the Digital Self

Primary Sources: Neil Patrick Harris, *Choose Your Own Autobiography*

Secondary Reading: Sherry Turkle, *Life on the Screen*, pp. 177-232; "Second Life Sex Program Spawns Lawsuit," Associated Press, 8/11/07; "Alter Egos in a Virtual World," NPR *Morning Edition*, 7/31/07; Waggoner, *My Avatar, My Self: Identity in Video Role-Playing Games*

Unit Project #1: Create a fake or fictitious persona either online (using autobiographical mediums such as Twitter, Facebook, and Instagram), as a narrative, or as a series of self portraits. Your final product should be a well-rounded, if fictitious, persona, but it need not bear any similarity to you.**

Unit Project #2: Write a narrative about six to eight photos of you or your family. Contrast the story told in the photos with your memory of the events. Finally, interview one or more family members or friends about their memory of the events, but be sure to record your version of events first.**

Dead Week: Presentations on Analytical Paper

****Please note that some unit projects are offered more than once, however, you cannot repeat an option for multiple units without significant modification of the assignment and consent of the instructor.**

Analytical Paper is due no later than the scheduled final exam time.

Ellis, Janie

From: Rogers, Nels J
Sent: Thursday, May 05, 2016 9:59 AM
To: Ellis, Janie
Subject: FW: MCL 311 and WRD 402

Here it is...

Nels Jeff Rogers, Ph.D.
Associate Professor and Director of Undergraduate Studies
Modern and Classical Languages, Literatures and Cultures (MCLLC)
University of Kentucky

859-257-4540
nelsjrogers@uky.edu
1071 POT

From: Rice, Jeffrey
Sent: Monday, April 18, 2016 12:05 PM
To: Rogers, Nels J
Subject: Re: MCL 311 and WRD 402

We are fine with this change.

On 4/18/16 11:49 AM, Rogers, Nels J wrote:

Hi Jeff,

A quicker response than I expected. Let me know what you all think of this.

MCL 311: Autobiography and World Literature

Course Description: This course will **examine and compare literary autobiographical writings** (defined broadly to include text and image) from **Asian and European historical traditions**. In addition to learning to **read and interpret autobiographies as literature**, this course will consider the process of creating a literary self through activities and exercises designed to engage with the stylistic elements of autobiography as literature.

Thanks. Jeff

Nels Jeff Rogers, Ph.D.
Associate Professor and Director of Undergraduate Studies
Modern and Classical Languages, Literatures and Cultures (MCLLC)
University of Kentucky

859-257-4540
nelsjrogers@uky.edu
1071 POT