

REQUEST FOR NEW COURSE

1. General Information.				
a.	Submitted by the College of: <u>Undergraduate Education</u>	Today's Date: <u>12 OCT 2011</u>		
b.	Department/Division: <u>Honors Program</u>			
c.	Contact person name: <u>Frank Ettensohn</u>	Email: <u>f.ettensohn@uky.edu</u>	Phone: <u>7-1401</u>	
d.	Requested Effective Date: <input checked="" type="checkbox"/> Semester following approval OR <input type="checkbox"/> Specific Term/Year ¹ : _____			
2. Designation and Description of Proposed Course.				
a.	Prefix and Number: <u>HON 151</u>			
b.	Full Title: <u>Mirrors of the Universe (subtitle required)</u>			
c.	Transcript Title (if full title is more than 40 characters): _____			
d.	To be Cross-Listed ² with (Prefix and Number): <u>N.A.</u>			
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours ³ for each meeting pattern type.			
	<u>3</u> Lecture	_____ Laboratory ¹	_____ 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>Honors Humanities topics offered by various professors (topics announced the preceding semester). Whatever the topic, the Honors Humanities courses reflect on the human condition through works of art and literature (including folklore and film), philosophical and religious contemplation and argumentation, and historical narrative. They undertake interdisciplinary investigations of significant intellectual and cultural issues of our past and present (and thus of our future) and are designed to stimulate individual thought as well as develop writing, critical thinking, and small-group discussion skills.</u>		
j.	Prerequisites, if any: <u>Membership in Honors</u>			
k.	Will this course also be offered through Distance Learning?			YES ⁴ <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			

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.

³ 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)

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

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3.	Will this course be taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
4. Frequency of Course Offering.			
a.	Course will be offered (check all that apply):	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer
b.	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If NO, explain: _____		
5.	Are facilities and personnel necessary for the proposed new course available?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If NO, explain: _____		
6.	What enrollment (per section per semester) may reasonably be expected?	15-20 students	
7. Anticipated Student Demand.			
a.	Will this course serve students primarily within the degree program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
b.	Will it be of interest to a significant number of students outside the degree pgm?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, explain: [Honors is not a "degree program"; the course will serve only Honors Program students.]		
8.	Check the category most applicable to this course:		
	<input checked="" type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere		
	<input type="checkbox"/> Relatively New – Now Being Widely Established		
	<input type="checkbox"/> 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 <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, name the proposed new program: _____		
b.	Will this course be a new requirement ⁵ for ANY program?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If YES ⁵ , list affected programs: It can be used to satisfy Honors requirements.		
10.	Information to be Placed on Syllabus.		
a.	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 10.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.	<input checked="" type="checkbox"/> 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.		

⁵ In order to change a program, a program change form must also be submitted.

REQUEST FOR NEW COURSE

Signature Routing Log

General Information:

Course Prefix and Number: HON 151

Proposal Contact Person Name: Frank Ettensohn Phone: 7-1401 Email: f.ettensohn@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
Honors Faculty of Record	Feb. 6, 2012	Frank Ettensohn / 7-3111 / fettens@uky.edu	
		/ /	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	Feb. 7, 2012		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

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

GENERIC SYLLABUS AND GUIDELINES FOR HON 151 COURSE DESIGNERS

HON 151-XXX: MIRRORS OF THE UNIVERSE: SUBTITLE TBA ROOM + MEETING TIMES TBA INSTRUCTOR: TBA

E-mail: xxx@uky.edu
Instructor Office: XXX
Instructor Office Phone: 257-XXXX
Office Hours: XXX or by appointment

Honors Program Main Office: 1153 POT (mailboxes are located in the HP main office)
Honors Program Office Phone: 257-3111

Course Description: Particular Humanities topics offered by various professors (topics announced the preceding semester). Whatever the topic, the Honors Humanities courses reflect on the human condition through works of art and literature (including folklore and film), philosophical and religious contemplation and argumentation, and historical narrative. They undertake interdisciplinary investigations of significant intellectual and cultural issues of our past and present (and thus of our future) and are designed to stimulate individual thought as well as develop writing, critical thinking, and small-group discussion skills.

Learning Outcomes:

1. Students will develop a language for the interpretation, analysis, and evaluation of a text's argument through works of literature and film, which themselves advance (by the means literary, dramatic, and cinematic art use) arguments about philosophical and religious problems, about history, and about moral choice.
2. Students will construct their own arguments about the course's texts, which will inevitably involve them in thinking about problems that have not been "solved": for all the "official" condemnation of revenge, it remains a potent and attractive force in the world. These texts—including the non-fiction books—show characters confronting the pain, shame, grief, and horror that have been thrust upon them and trying to find the right thing to do, which means figuring out what "right" means.
3. Students will examine "the values and presuppositions" connected with revenge as presented in literary and cinematic texts in four different cultures, one of which—the American western—is very close to our own.
4. Students will have to demonstrate through written, as well as through individual and group oral class communications, their use and command of text-based, visual, and aural literary resources.

Texts: Texts to be selected by individual professors depending on the focus of the course.

Course requirements may include: Class attendance and participation, readings, response papers, exams (optional)

But MUST include: Formal writing assignments which go through a draft, review, and revision process; and at least one venue by which students can practice using effective forms of visual/digital media: student presentations, poster presentations, and the like.

Other information to include:

1. Assessment/Grading: Percentages to be determined by professor/instructor. Recommended grading scale for Honors classes: 100-90 = A; 89-80 = B; 79-70 = C; 69-60 = D; 59-0 = E
2. Brief descriptions of course requirements and how they will be graded
3. Instructor course policies on:
 - Attendance and absences
 - Civility and conduct in the classroom
 - Completion and submission of work
 - Academic Integrity, Plagiarism, & Cheating
 - Academic accommodations due to disability—here's a standard description on this: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym,

257-2754, email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

- If applicable, group work and collaboration
- 4. Tentative Class Schedule: Again, to be determined by individual instructors, but must include:
 - Dates for evaluation sessions, provision of drafts and final version, etc.
 - Class sessions establishing and encouraging collaboration
 - Research, written, and oral components

What follows is a sample of a full-scale syllabi for sections of HON 151, which describe in detail how a section of 151 will embody the criteria for the new programs and will exemplify the way individual sections will meet the goals set out in the generic description, above:

- reflection on the human condition;
- interdisciplinary thinking about significant intellectual and cultural issues;
- consideration of the place in time of the course's texts;
- fostering of critical thinking by the individual student;
- close attention to developing student writing;
- daily practice of disciplined and exploratory small-group discussion.

HON 151-007: Mirrors of the Universe: Revenge and Culture, Spring 2010

Instructor: Walter Foreman
Office Phone: 257-6967
E-mail: namerof@uky.edu

Office: OT 1267
Office Hours: By appointment (hours widely available)
Class meetings: TR 2-3:15, MH 101

Course Goals: This course will look at stories of revenge from four cultural contexts: classical Greek tragedy, the Icelandic saga, the drama of Shakespeare's England, and the American western movie. Our approach will be interdisciplinary, though obviously centered on drama and narrative. We will look at how different cultures try to express and manage their habits and reflexes of retributive violence (not only between individuals and families in the same culture but also between neighboring cultures, our habits of which make the news every day), exploring possible answers to questions such as the following: Why is revenge such a widespread practice, or at least desire? Why do people feel that revenge is demanded of them, or what "reasons" do they give for taking revenge—honor, history and precedent, custom, self-preservation, law, justice? (One person's savage revenge is another's simple justice.) How does proper information underlie successful revenge? How about improper information, or lies? How can differences of race, gender, religion, and nationality generate the desire for revenge, a desire that may generate its own occasions? Is revenge an attempt to claim or reclaim power in response to what is otherwise social or political or economic impotence, or in the face of our awareness of mortality? We will consider the possibility that the recurrence of the passion for revenge has genetic origins. A writer on the Icelandic sagas, so full as they are of revengers, has called them (I quote from memory) "a great body of literature addressing the problem of how men can find ways to avoid killing each other." The course would emphasize this problem, that is, asking not only *why* revenge, but also *how not*?

In working with the texts of this course, we will read and view closely, employ basic terms of literary analysis, write analytical *and comparative* papers (using proper citation of sources), and engage in classroom discussions of the operation and meaning of the texts, especially of their moral implications.

Learning Outcomes:

1. Students will develop a language for the interpretation, analysis, and evaluation of a text's argument through works of literature and film, which themselves advance (by the means literary, dramatic, and cinematic art use) arguments about philosophical and religious problems, about history, and about moral choice.
2. Students will construct their own arguments about the course's texts, which will inevitably involve them in thinking about problems that have not been "solved": for all the "official" condemnation of revenge, it remains a potent and attractive force in the world. These texts—including the non-fiction books—show characters confronting the pain, shame, grief, and horror that have been thrust upon them and trying to find the right thing to do, which means figuring out what "right" means.
3. Students will examine "the values and presuppositions" connected with revenge as presented in literary and cinematic texts in four different cultures, one of which—the American western—is very close to our own.
4. Students will have to demonstrate through written, as well as through individual and group oral class communications, their use and command of text-based, visual, and aural literary resources.

Texts:

[Classical Greek Tragedies:]

Aeschylus, the *Oresteia*, tr. Peter Meineck, Hackett, 1998; ISBN: 0-87220-390-5 / 978-0-87220-390-7

Euripides, *Electra*, tr. Janet Lembke & Kenneth J. Reckford, Oxford, 1994;

ISBN: 0-19-508576-0 / 978-0-19-508576-1

Euripides, *Medea*, tr. Diane Arnson Svarlien, Hackett, 2008; ISBN 0-87220-923-7 / 978-0-87220-923-7

[Icelandic Sagas:]

Njal's Saga, tr. Robert Cook, Penguin, 2002, ISBN: 0-14-044769-5 / 978-0-14-044769-9

[Drama of Shakespeare's England:]

William Shakespeare, *Titus Andronicus*, ed. Russ McDonald, Penguin (Pelican), 2000;

ISBN: 0-14-071491-X / 978-0-14-071491-3

Shakespeare, *Hamlet*, ed. Philip Edwards, Cambridge UP, 2003 (updated ed.);

ISBN: 0521532523 / 978-0521532525

Shakespeare, *The Merchant of Venice*, ed. A. R. Braunmuller, Penguin (Pelican), 2000; ISBN: 0-14-071462-6

Thomas Middleton, *The Revenger's Tragedy*, ed. Brian Gibbons, Methuen, 2008;

ISBN: 0713682841 / 978-0713682847

[American Westerns:]

John Ford, *Stagecoach*, 1938

John Ford, *The Searchers*, 1956

[Non-fiction:]

Frank Viviano, *Blood Washes Blood: A True Story of Love, Murder, and Redemption under the Sicilian Sun*, Washington Square Press, 2002; ISBN: 0-671-04159-2 / 978-0-671-04159-5

Richard Wrangham and Dale Peterson, *Demonic Males: Apes and the Origins of Human Violence*, Mariner Books, 1997; ISBN: 0395877431 / 978-0395877432

You must bring the texts to class on days when they are scheduled for discussion.

Reading Schedule: See the detailed schedule below.

Viewing video materials: While we will certainly look at and analyze visual materials in class throughout the semester, it is the student's responsibility to see the two feature-length movies outside of class by the first day of discussion given in the schedule below. *Plan ahead so that you see them in time.* The movies will be on reserve in Young Library A-V. (You may also find them available for rental or purchase elsewhere, but the "official" versions will be those on reserve in Young.)

Short writing assignments: There will be occasional short informal writing assignments, both in class and outside class, over the day's required reading or viewing, usually to initiate the day's discussion.

Papers: There will be two formal papers required, on analytical-comparative topics, both with required drafts due as shown on the schedule below and final versions due two weeks later (also as shown below). The first paper will be seven pages, the second ten pages. The draft of the first paper will be peer reviewed as well as commented upon thoroughly by the instructor. The papers will be evaluated both for their patterns of thought and for their writing (organization, style, grammar, mechanics, etc.).

Exams: There will be one exam, a final examination at the time given in the UK Schedule of Classes, namely at 1:00 p.m. on Thursday, May 6. The exam will be based on writing assignments from the course. (Save them in a notebook.)

Grades: Your final course grade will be figured according to the following percentages:

Class participation	20%
Short writing assignments	20%
Paper I	20%
Paper II	30%
Final Exam	10%

NOTE: To pass the course, students must submit both major papers and take the final exam. Midterm grades will be issued based on work completed by midterm.

Grading Scale: A = 90-100% B = 80-89% C = 70-79% D = 60-69% E = 0-59%

Class attendance and submission of assignments: Attendance is expected at all class meetings. More than five (5) unexcused absences may result in a lowering of your grade in the course. In addition, attendance will be part of the in-class grade, and the submission of written work and the taking of quizzes and examinations will be subject to the University's rules on excused and unexcused absences. The instructor is not responsible for noting the official presence of late arrivals or for considering early departers present for the period. If you must leave early on a particular day, please inform the instructor before class begins and sit near the door. Out-of-class written work is due at the beginning of class on the due dates announced. No late papers will be accepted without an instructor-approved excuse; late papers may be graded down. Silence cell phones and empty bladders before coming to class.

Disabilities: If you have a documented disability that requires academic accommodations, please consult with the instructor immediately after class during the first ten days of the term. 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, e-mail address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Plagiarism: Don't do it. You are responsible for knowing the university policy on plagiarism. See the official rules at <http://www.uky.edu/StudentAffairs/Code/part2.html> and the (probably more useful) information at <http://www.uky.edu/Ombud/Plagiarism.pdf>.

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. 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.

Dropping: If you decide to drop this course, drop it officially and drop it by Friday, April 2, the final drop date given in the UK Academic Calendar. Please don't just disappear.

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Course Schedule (Spring 2010):

(NOTE: The instructor may make alterations in the assignment list and schedule as circumstances suggest or require.)

- Jan 14 (R) Introduction: *Lu sangu lava lu sangu*: Nashe, from *The Unfortunate Traveller*, Bacon, "On Revenge"
Jan 19 (T) Wild Justice: Viviano, *Blood Washes Blood*, Prologue (pp. 1-7), Parts I and II
Jan 21 (R) Viviano, Parts III, IV, and Epilogue

Greek Tragedy: The House of Atreus: Blood against Itself:

- Jan 26 (T) Aeschylus, *Oresteia: Agamemnon*: The Long Watch
Jan 28 (R) Aeschylus, *Oresteia: Libation Bearers*: Moral paradox—revenging one parent by killing the other
Feb 2 (T) Aeschylus, *Oresteia: Eumenides*: Making justice less wild
Feb 4 (R) Euripides, *Electra*: An Alternative Story
Feb 9 (T) Euripides, *Medea*: The Revenge of the Barbarian: a foreigner, a female, and a witch
Feb 11 (R) Euripides, *Medea*, cont.

The Norse Sagas: Can we find a way to stop killing each other?

- Feb 16 (T) *Njal's Saga*, chs. 1-45
Feb 18 (R) *Njal's Saga*, chs. 46-81
Feb 23 (T) *Njal's Saga*, chs. 82-132
Feb 25 (R) *Njal's Saga*, chs. 133-159
Mar 2 (T) Midterm review; **drafts of Paper I due**
Mar 4 (R) Wrangham and Peterson, *Demonic Males*, ch. 1: A genetic basis for revenge?
Mar 9 (T) Wrangham and Peterson, *Demonic Males*, chs. 2-9
Mar 11 (R) Wrangham and Peterson, *Demonic Males*, chs. 10-13
Mar 16 (T) Spring Break; no class
Mar 18 (R) Spring Break; no class

English Renaissance Drama: Plot and Counterplot—Revenge as Theater:

- Mar 23 (T) Shakespeare, *Titus Andronicus*: Anything you can do, I can do better: the power of precedent;
final version of Paper II due
Mar 25 (R) Shakespeare, *Titus Andronicus*, cont.
Mar 29 (T) Shakespeare, *Hamlet*: To Kill a King: What *is* the question?
Mar 31 (R) Shakespeare, *Hamlet*, cont.
Apr 6 (T) Middleton, *The Revenger's Tragedy*: The Intolerable Art of Revenge
Apr 8 (R) Middleton, *The Revenger's Tragedy*, cont.
Apr 13 (T) Shakespeare, *The Merchant of Venice*: "I will better the instruction": making our enemies
Apr 15 (R) Shakespeare, *The Merchant of Venice*, cont.
Apr 20 (T) Student presentations, groups 1 and 2; **drafts of Paper II due**
Apr 22 (R) Student presentations, groups 3 and 4

Revenge in the American Western: This land ain't big enough for the both of us:

- Apr 27 (T) Ford, *Stagecoach*: Free from the benefits of civilization: getting revenge *and* the girl
Apr 29 (R) Ford, *The Searchers*: Scarred men
May 6 (R) **Final Exam, 1:00 p.m.; final version of Paper II due**

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