DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

Fall 2015
REVISED 03/20/15

Graduate Level Courses


Because of the long lead time, the descriptions should be considered to be rather tentative. Although it is assumed that most instructors will be offering the courses as described here, students should be aware that some changes are possible.

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HOW TO USE THIS BOOKLET

This booklet should be used with the Schedule of Classes issued by the Office of Registration and Records. The English Department Course Description Booklet contains as many descriptions of courses as were available as of July 2, 2015. The Booklet may include descriptions of some courses not found in the official Schedule of Classes. If the course is described in this booklet, but not in the printed Schedule of Classes, it should be assumed that the course will be offered as described in this booklet. In every case the student should remember that in the interval between now and the start of the next semester, changes are inevitable, even though every effort is made to describe accurately in this booklet what the Department intends to offer.

800 – 900 LEVEL OF COURSES

Advanced undergraduates may register in 800 and 900-level courses with the permission of the Dean of Graduate Studies, provided that these hours do not count towards their baccalaureate requirements. Registration at the 900-level for undergraduates requires also the permission of the instructor. These 800 and 900-level hours may then count in a graduate program in English.

900-level courses are offered for variable credit, either three or four hours. Ordinarily students sign up for four hours credit. The three-hour option is for students whose workloads make it administratively impossible for them to sign up for four hours. Usually, the four-hour option does not require more work, but this is at the discretion of the instructor. Students should consult their instructors about their policies in this matter. Masters students should note that their program must contain a number of hours in courses open only to graduate students (i.e., 900-level, or special 800-level courses which are preceded by an asterisk [*] in the Graduate Catalogue or in this booklet.) Option I students (thesis) must have 8 such hours; Option II (with minor[s]), 12; and Option III students, 18. Masters students must also register for English 990 as part of their program.

INDEPENDENT STUDY

Independent Study is intended for students who want to undertake readings or similar projects not available through regular course offerings. It is possible to arrange Independent Study at the graduate level. The reading list, written work, times of meeting, and basis of the grade must be worked out between the student and supervising instructor, in the form of a written contract, which you can obtain from the graduate secretary. When you have the signature of the supervising instructor on the contract, you may obtain the call number for English 897 or 997 from the English Graduate Office, where a record of your project, supervisor, and course number will be kept.

ENGLISH MINORS & UNCLASSIFIED STUDENTS

Graduate students with majors in departments other than English are welcome to enroll in any graduate course in English. It would be wise to check with the instructor about prerequisites and special requirements. A graduate minor in English must meet the requirements of the Graduate College and be approved by the student's major department and by the Graduate Committee of the Department of English. Before enrolling, a graduate student wishing to minor in English should consult the Chair of the Graduate Committee, 201C Andrews Hall.

NOTE: Non-degree graduate students are welcome in our classes, but should note the following information concerning registration:

The Graduate Studies Bulletin states: "Non-degree students must obtain the permission of the instructor of the class and may not enroll in master's thesis credits, doctoral dissertation credits, or doctoral seminars without permission of the Dean of Graduate Studies." Also, non-degree students can be "bumped" from a full course if other students need it to make timely progress in their programs.
STUDENT APPEALS COMMITTEE

Graduate students should consult the Bulletin of Graduate Studies for appeal procedures in academic matters.

CURRICULUM COMMITTEE

The Graduate Committee solicits suggestions for the following year's course offerings during the fall of each year. In addition, any student may suggest a possible course at any time to the Chair of the Graduate Committee of the Department of English, 201C Andrews.

THESIS AND DISSERTATION HOURS

MA students pursuing their degree under Option I may sign up for 1-6 hours of thesis, English 899. PhD students may register for 1-15 hours of dissertation, English 999, within the limitations contained in the Graduate Bulletin. PhD students who have achieved candidacy must register for at least one hour of dissertation each semester until they receive the degree.

The University of Nebraska-Lincoln is a public university committed to providing a quality education to a diverse student body. It is the policy of the University of Nebraska-Lincoln not to discriminate on the basis of gender, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation in its educational programs, admissions policies, employment policies, financial aid, or other school administered programs. Complaints, comments, or suggestions about these policies should be addressed to the Chair of the Department.
COURSE DESCRIPTIONS

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ENGL 801 - DRAMA -- "EARLY MODERN DRAMA"

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Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 810 - LITERARY MOVEMENTS- "AMERICAN MODERNIST FICTION- CENTER AND MARGIN"

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Aim:

Modernism is often thought of in terms of singular monolithic cultural centers, usually focused on the great metropoles such as Paris and London. This course revisits and re-maps American modernism by looking at this national culture in terms of centers and margins, and a more decentralized form of literary innovation and experiment. Alongside the urban modernism that developed in New York City, we will examine the American modernism that developed in the South, on the West Coast, and in small towns rather than the great cities. The aim will be to understand the paradoxes and oppositions within modernism, and to see how modernism developed in atypical settings and unexpected ways between 1910 and 1940. A further emphasis of the course will be on the interdisciplinary and cross-cultural formation of American modernism, as vital connections with fields such as the visual arts, film and anthropology influenced writers.

Teaching Methods: classroom discussion; small group work; short ‘mini lectures’; response papers, a midterm and a final paper; student conferences.

Requirements: response journal; midterm research paper (8-10pp); final research paper (10-12pp).

Tentative Reading List: F. Scott Fitzgerald, The Last Tycoon; William Faulkner, As I Lay Dying; Zora Neale Hurston, Their Eyes Were Watching God; David Levering Lewis (ed.), The Portable Harlem Renaissance Reader; Willa Cather, The Professor’s House; Nathanael West, The Day of the Locust; Raymond Chandler, The Big Sleep.

ENGL 813 - FILM -- "QUEER FILM THEORY/LGBTQ CINEMA HISTORY"

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Aim: In this class we study the history of queer cinema, including queer films and audiences in film history from the beginnings of film to the present. We will see “classic” gay films and study them in context with queer texts in queer history and queer theory. We will learn about the history of gay audiences and the concept of “queering,” or making an otherwise “straight” text “queer” through looking through a queer point of view.

We will not only look at queer and “straight” constructs and performances in cinema, but we will also study the invention of heterosexuality, which is crucial to understanding queer theory and film history. The class balances film history with queer film theory, but the emphasis is on film history through a queer lens. We learn to look at images from a perspective that is not heterosexually defined. Our aim is to balance an awareness and understanding of LGBTQIA representations with basic ideas of queer theory as applied to film history.

Teaching Method: We begin class with a brief lecture. I point out things to watch for, such as themes, cultural references, subtexts, questions for analysis, etc. We will view such early classic films as MICHAEL, DIFFERENT FROM THE OTHERS, THE SEASHELL AND THE CLERGYMAN, A FLORIDA ENCHANTMENT, THE CONSEQUENCES OF FEMINISM, MAEDCHEN IN UNIFORM; Pre-Code films such as QUEEN CHRISTINA, HELL’S HIGHWAY, and OUR BETTERS; “closeted” Hollywood films made under the noses of the censors such as CRAIG’S WIFE, BORN TO KILL, THE HITCH-HIKER, THE UNINVITED, STRANGERS ON A TRAIN and GILDA. We will see films that can be read as both upholding and/or challenging homophobic values: HOMICIDAL, VICTIM, THE CHILDREN’S HOUR, THE LEATHER BOYS, THE VAMPIRE LOVERS, and DOG DAY AFTERNOON. More modern films include THE UNDERGROUND FILMS OF ANDY WARHOL, HAPPY TOGETHER, TRANSMERICA, NOWHERE, GODS AND MONSTERS, THE NORMAL HEART, and THE KIDS ARE ALL RIGHT. We will also study documentaries such as THE CELLULOID CLOSET, FABULOUS: THE STORY OF QUEER CINEMA, LAVENDER LIMELIGHT, and MIDDLE SEXES: REDEFINING HE AND SHE.

Requirements: Perfect attendance and active participation are required. Weekly in-class film screenings, participation in class discussion, two take-home exams, and one final paper. Fulfills ACE 7 Requirement.

Tentative Reading List:
* Additional online readings in film history and queer theory are also required.
American literature and its engagement with American jurisprudence will be the centerpiece, but select readings in American-Indian literature will enable us to make inquiry into local Nebraskan laws in a way that has international implications. Thus, we will approach the law through the critical lenses pertinent to literature and the methodologies and terminology fundamental to the study of law. We will read a few select items over the course of the semester (or portions thereof), such as novels, landmark U.S. Supreme Court cases, statutes, and law review articles. The goal of this course will be to create a de facto law-school environment using the legal and critical vernacular pertinent thereto. Our discussions and critical assignments will be calculated to introduce students to methods of researching, assaying, and presenting the law, critical legal/race theory, and the responses made to the law by writer-activists. If this is administratively possible, we will also visit the Nebraska State Penitentiary to close the vast divide between canonical scrutiny and the real-world stories proponents of CRT would have us apprehend.

Note: This is a very challenging course. Students ideal for this course include law students, graduate students, and pre-law undergraduate students who have had significant exposure to legal precedent. In other words, unless you have the critical skills necessary to read and analyze challenging legal texts, this class may not be for you. Please consider carefully whether you have sufficient expertise before you enroll.

Teaching Method: Largely discursive and student-driven, except in instances where instructor knowledge is essential.

Requirements: Primarily, a paper and midterm or final exam, along with group presentations. There will be an assortment of smaller projects that bridge the divide between literary criticism and the fundamentals of basic legal research and writing.

Tentative Reading List: Although this list is not precise or complete, it should give you some idea of the primary texts and the historical range they will cover (my goal is to pair one primary legal text with a landmark literary text): U.S. Constitution; Johnson v. McIntosh; Frederick Douglass The Heroic Slave; Harriet Jacobs' Incidents in the Life of a Slave Girl; Plessy v. Ferguson; Charles W. Chesnutt's The Marrow of Tradition; W.E.B. Du Bois' The Souls of Black Folk; Richard Wright's Native Son; Brown v. Board of Education; Martin Luther King, Jr.'s "Letter from a Birmingham Jail"; Patricia Williams' Alchemy of Rights; Loving v. Virginia; Octavia E. Butler's Kindred; and, Michael Hames-Garcia's Fugitive Justice.

ENGL 852 - FICTION WRITING -- ADVANCE FICTION WRITING

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This workshop is designed for fiction/nonfiction writers at the graduate level interested in focusing on the novel, the collection of short fiction, or the book-length manuscript. We will workshop weekly in an effort to arrive at an authentic voice, original language and style, surprising characters, and seamless structure. While we will work on revision, we will also press into new areas of work to broaden our material and our skills, with the goal of generating a draft that can reasonably be shown to agents, editors, and publishers in some near future. We will discuss fictional theory and examine essays on fiction and books of fiction with an eye toward teaching and completing our projects. We will examine the problems of finding a story large enough to carry the novel length, narrative structure that sustains interest, characters of sufficient complexity to intrigue, vivid and detailed setting, scenes of sufficient size and depth, action to dramatize ideas and emotions, and so on. Since nonfiction shares most of the same requirements, we will discuss the nonfiction book within the same framework. In terms of short fiction, we will examine individual stories and how they constitute a complete manuscript with enough variety, polished execution, original voice, dramatization, fresh characters, compelling ideas, and cohesiveness. We will discuss the publishing process and meet with a literary agent and other writers to further our goals as writers.
Aim: The primary objective of this course is to provide you with the necessary philosophical background for your future studies of contemporary literary criticism and theory. In this regard, you should think of ENGL 871 and ENGL 971 as related courses: while ENGL 871 gives you the historical foundations, ENGL 971 should introduce you to specific debates within contemporary criticism. Following this logic, the course will be organized as a historical survey of some of the most important philosophical, theoretical, and critical trends from the late 18th to the late 20th century. We will start the semester with a historical survey of the most important philosophical texts that constituted the intellectual matrix from which modern critical theory emerged (e.g., Kant, Hegel, Marx, Nietzsche, Freud, Benjamin, and Heidegger). The second half of the semester will be devoted to a set of specific contemporary debates in critical theory (e.g., Arendt, Foucault, Derrida, Deleuze, Butler, and Agamben). As you will discover during the semester, the selection of the readings was more than fortuitous: I deliberately chose texts that are (more or less) explicitly in dialogue with each other. Tracing the history of these dialogues will allow us to see “theory” and “criticism” as a series of lively exchanges which, in the end, might turn out to be infinite conversations.

Although the class will address a number of complicated issues and demanding texts, you do not need to have prior training in philosophy or theory to be able to follow the course. In my lectures, I will place a special emphasis on properly contextualizing the readings, and I will always try to make it clear what is of special interest to students of literature and culture. We will also try to make the theoretical enterprise into a genuinely dialogical process through online group work on the assigned readings.

In addition, this class is also intended to be an introduction to ENGL 971 to be taught in Spring 2016. Since that class will focus on the problem of “biopower and biopolitics,” some of the materials we will be discussing in ENGL 871 will be related to this topic. (FYI: In spite of the fact that ENGL 871 and ENGL 971 are often coordinated this way, there is no official connection between ENGL 871 and ENGL 971. In other words, you do not need to take both of them.)

Finally, the course is also intended to be in dialogue with our interdisciplinary theory speaker series entitled “Humanities on the Edge.” The title of next year’s lecture series is “Post-Human Futures.” For the fall semester, we have invited two guests, Zakiyyah Iman Jackson (George Mason U) and Debra Hawhee (Penn State). Students in ENGL 871 will be expected to attend the public lectures and will be offered a chance to meet with our guests in the form of an informal class discussion.

Teaching: Mixture of lectures, in-class discussion, and online group work.

Requirement: Papers; presentation; online discussion board;

Tentative Reading: We will most likely discuss the work of authors like Immanuel Kant, G. W. F. Hegel, Karl Marx, Friedrich Nietzsche, Sigmund Freud, Walter Benjamin, Martin Heidegger, Hannah Arendt, Simone de Beauvoir, Michel Foucault, Gilles Deleuze, Jacques Derrida, Donna Haraway, Cary Wolfe, Ian Bogost.
This seminar will focus on American women writers in the early twentieth century, one of the richest periods in American literature known as the modernist era. Definitions of this literary period differ widely, as well as dates associated with it, but for this seminar, we will investigate the earliest forms of modernist writing by American women and trace the wide diversity of texts produced in the early twentieth century. These formats range from stream-of-consciousness experimentalism to modern forms of regional fiction to ethnically diverse narratives of the Harlem Renaissance. This diverse range of modernist writing was sharply narrowed by academic critics in the 1930’s and 1940’s, who canonized a small number of largely white male writers as modernists, while women and writers of color were largely excluded.

This seminar participates in revisionist scholarship on modernism of the last two decades, which has sought to resuture these excluded groups to American modernism. Specifically this scholarship has recovered modernism’s democratic roots as early twentieth century writers sought to create a modern American literature distinct from nineteenth century Victorian and European literature. The impulse was to highlight working-class, folk, and indigenous cultures as authentic repositories of modern American sensibilities and to privilege spontaneous expression of feeling and subjectivity as the authentic path to modern creativity. According to the New American Poetry, for example, the true artist resisted civilization’s strictures and false doctrines by exploding conventional rules, immersing oneself in the moment, and connecting with nature and the self within in a primal way. By the 1920’s, this emphasis on unfettered feeling produced new forms of music, such as jazz and the blues, modern dance, new forms of poetry, and innovative fiction that featured women in new roles who were liberated from Victorian heterosexual models.

Reading: We will not be able to study each and every modernist woman writer—there are too many—but students will be given a sense of who the major American writers were during this thirty-year period and how they participated in modernism. Texts have yet to be decided, but writers will include Gertrude Stein, Amy Lowell, Edith Wharton, Willa Cather, Maria Cristina Meña, Zitkala-Ša, Nella Larsen, Zora Neale Hurston, Angelina Weld Grimké, and Sui Sin Far. Students will also be asked to read a variety of critical essays on modernism.

Requirements: Students will be asked to give a presentation on a modernist woman writer or artist of their choice and to write a seminar paper on a writer or writers of their choice. Format will be discussion, and students will be expected to bring a brief written response to the assigned reading for each class to facilitate that discussion.
Aim:
This is a seminar-level introduction to the nineteenth century in North America (focusing on the US), Great Britain, and Europe (focusing on France, Germany, Russia, and Spain), organized through themes such as constructions of gender and sexuality, democracy in the nation-state, and challenges to religion. Participants in the course will respond to short, weekly analytical prompts about the readings and will compose a final research paper on a topic of their choosing. The course texts will alternate between historical documents and literary fiction, non-fiction, and other material relevant to the culture of the nineteenth century broadly construed.

ENGL 953 - CREATIVE WRITING

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<td>002</td>
<td>Bauer, L</td>
<td>23669</td>
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Permission required before registering. Contact the Dept. for more information.

Kooser, T - 001

PREQ: Permission. Contact the department Office.
PREQ: Permission. Contact the English department graduate office, 472-0961.

Aim: To improve the poetry writing and critical skills of the student through private individual discussion of the student’s work.

Teaching Method: The instructor meets privately with the student for 50 minutes each week.

Requirements: Grades are based upon the ability of the student to produce manuscripts worth discussing week in and week out, and upon his or her general progress as a developing writer. Attendance is mandatory. Critical papers may be assigned depending upon the advantage to the individual student.

Tentative Reading List: There are no required texts but it may be recommended that a student read various books, depending upon his or her interests.

Bauer, L – 002

Aim: An advanced level seminar designed for students with significant experience writing and reading poetry. The course will be a combination workshop and seminar. Students who have not had at least one graduate level workshop may find it difficult to keep up with this class.

Teaching Method: Workshops of students' poems. Reading and discussion of a variety of essays on poetry and poetics. Small and large group discussions. Informal presentations by students.

Requirements: Students will submit poems on a regular basis. They will also read and write brief reviews of a number of chapbooks, present poems and discussion on formal processes ("form" being defined here as more than "traditional" or "fixed" forms). Each student will be asked to try a few "experiments" with form. The final writing project will be a chapbook-manuscript that may, or may not, include these experiments.

Tentative Reading List: Selected essays discussing aspects of form and issues in contemporary poetry. Chapbooks that will be lent to the group (students are encouraged to share their own, as well). Copies of student poems and poems presented by workshop participants.

ENGL 957 - COMP THEORY&PRACTICE

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AIM:
Women were a critical part of later European imperial projects around the globe, but what role did they play in the earliest English and Spanish settlements in the Americas? How did a “virgin” land relate to the Virgin Queen on the throne in England? How were masculinities constructed or adapted to encourage colonization, and how did these differ between England and Spain? What roles did native women like Pocahontas or “Malinche” play in these settlement projects as compared to European women? This course will explore such questions through reading primary documents by travelers and colonizers, colonial promoters at home, and the imaginaries created by playwrights and other literary authors. We will necessarily take a trans-Atlantic approach to these questions, studying the geopolitical situation in Europe and lands to the east as a framework for understanding Europe’s move westward into American lands. We will also pay careful attention to intersectional modes of difference, including religion and “race”, in the way that gender difference played out in the imperial projects of both nations.

TEACHING METHOD:
Seminar discussion mixed with occasional lecture and student presentations.

REQUIREMENTS:
Significant reading, preparation of discussion questions based on readings, one presentation, one article-length paper prepared in stages across the semester.

TENTATIVE READING LIST:
1. English and Spanish travel narratives treating early European settlement of the Americas, including possible works by Christopher Columbus, Bartolomeo de las Casas, Sir Walter Raleigh, Thomas Harriot, Captain John Smith, Catalina de Erauso (the cross-dressing “Lieutenant Nun”), and others.
2. Early modern English dramatic productions related to our subject, including the Sea Voyage, Fair Maid of the West, and The Tempest.
3. Selections of early modern writings on race and colonialism

ENGL 992B - PLACE CONSCIOUS TCHNG

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Note; Online course taught via Black Board. Not Self-Paced. Internet, Computer, and e-mail required.
AIM: This course explores the development of place-conscious teaching units for kindergarten-through-college classrooms, especially writing classrooms. We’ll do three kinds of work: 1) we’ll read some place-conscious educational theory for grounding classrooms in their natural and cultural locations; 2) we’ll do some place-conscious writing to represent our own places and our lived experience within them; and 3) we’ll develop place-conscious units of study for our own classrooms.

TEACHING METHOD: Since this course is offered online, the teaching methods may be better thought of as the kinds of interactions you can expect. Each week, we’ll have a set of readings/podcasts/videos/virtual tours posted for you to explore, alongside discussion forums for asynchronous conversation about those items. When we move to our own writing and units of study, we’ll have small groups established online to add in the development of those items.

REQUIREMENTS: Weekly reading and online discussion. Creation of multi-media writing that represents your place. Writing of short poems and essays about your place. Development of a significant classroom unit that enacts place-conscious education in your school.

TENTATIVE READING LIST: Brooke, WRITING SUBURBAN CITIZENSHIP; Robbins and Dyer, WRITING AMERICA; Sobel, PLACE-BASED EDUCATION; Flower, COMMUNITY LITERACY AND THE RHETORIC OF PUBLIC ENGAGEMENT; several web tours of regional resources

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Permission.

Further information unavailable at this time