

DEPARTMENT OF ENGLISH
UNIVERSITY OF NEBRASKA

COURSE DESCRIPTION BOOKLET

Fall 2023

REVISED 04/24/23

Graduate Level Courses

Available on the World Wide Web at <http://www.english.unl.edu/courses/index.html>

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.

TABLE OF CONTENTS

	Page #
How to Use This Booklet	3
800-900 Level of Courses	3
Independent Study	3
English Minors & Unclassified Students	3
Student Appeals Committee	4
Curriculum Committee	4
Thesis & Dissertation Hours	4
Course Descriptions	5

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 April 24, 2023. 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

Engl 802 - Poetry 4 Engl 810 - Literary Movements..... 4 Engl 918 – interdis. seminar in 19 th century studies 5 ENGL 845K - Topics in African Lit..... 5 Engl 852 - Fiction Writing..... 6 Engl 871 - Lit Criticism&Theory 6 Engl 878 - Digital Archives and Editions 6 Engl 880 - Writing Thry & Pract..... 7 Engl 890 – Adv. Research Skills in English..... 7	Engl 892 - Special Topics- “queer childhood studies” . 8 Engl 915 - Popular Literature 8 Engl 946 - Interdisc Rdngs Digital Humanities..... 9 Engl 953 - Smnr in Creative Writing..... 9 Engl 957 - Comp Theory&Practice 9 Engl 965 - Smnr In 19th C Lit- “the survival of the book” 10 Engl 992B - Place Conscious Tchng 11
--	---

ENGL 802 – POETRY- “RENAISSANCE LYRIC POETRY AND RHETORIC”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1100-1215p	TR	001	Schleck, J	16983

Description: Epic, Renaissance, Romantic, Victorian, American, and contemporary poetry.

Aim: This class will explore a broad range of lyric poems, primarily sonnets, written between 1550 and 1650, with close attention to craft (how does the poem work?) and to rhetorical and historical context (who writes these lines? and to whom?). Students will consider early modern ideas of authorship, theories of reading, poetic imagination and craft, and the relationship between private composition and public performance, informed by an understanding of classical rhetorical theories. If you want to master close reading a lyric poem in magnificent technical detail (think scansion, rhetorical figures, meter, etc.), this class is for you.

Teaching Method:

A mix of informal discussion, lecture, and group analysis. Lasers and black light will only be used *in extremis*.

Requirements:

In addition to extensive reading, students will complete a portfolio of short close readings, demonstrate mastery of technical vocabulary, and deliver a presentation.

Tentative Reading List:

Philip Sidney’s *Art of Poesy* and George Puttenham’s *The Arte of English Poesie*; works on late medieval and early modern rhetoric; poetry by Thomas Wyatt, Edmund Spenser, Philip Sidney, William Shakespeare, Mary Wroth, Mary Sidney, John Donne, George Herbert, Richard Crashaw, and John Milton; secondary works relating to the listed poets.

ENGL 810 – STUDIES IN LITERARY MOVEMENTS- “TRANSATLANTIC MODERNISM”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1130-1220p	MWF	001	Reynolds, G	16987

Description: A literary movement (national or transnational), the development of a genre, or the intellectual and historical origins of an idea, as reflected in literature. May include the literature of abolition, alternative Romanticism, literary modernism, the literature of Civil Rights, postmodernism, and/or the avant garde

movement.

This course will introduce students to some of the key writers, major concepts, and historical circumstances that constitute what we might call ‘transatlantic modernism.’ My focus will be on fictions (novels and short stories) produced by British, Irish and US writers from (roughly) 1910 to 1940. Materials will be shaped into three modules: ‘Bodies’, ‘Temporalities’, and ‘Cities’. Within each module we will closely study two or three authors, and juxtapose key critical/contextual frameworks against those texts. The course will thus establish an ideal platform for students wishing to pursue their own individual research projects relating to Modernism, while also working as a stand-alone course centered on a truly great era of literary history. Topics will include the changing representation of the modern city; revolutions in the body’s significance (and how it forms the basis of narrative); and the reshaping of narrative in terms of how time itself was reimagined in novels such as *Mrs. Dalloway*.

Texts will include Willa Cather’s *The Professor House*; Joseph Conrad’s *The Secret Agent*; Zora Neale Hurston’s *Their Eyes Were Watching God*; and Virginia Woolf’s *Mrs. Dalloway*. A significant section of the reading will also include short stories by such figures as James Joyce, Hurston and Cather, Gertrude Stein, Richard Wright, D.H. Lawrence and William Faulkner. Critical readings will also include major essays by many of the figures, alongside extracts from major cultural historians and literary theorists.

Teaching methods will include short ‘mini-lectures’, class discussions focused on specific moments in these texts, and critical analysis of the historical/critical context. Student work will include short response papers (focused on texts, ideas and keywords), and longer research projects where students will consolidate and deepen these components into extended/deepened readings.

ENGL 918 – INTERDIS. SEMINAR IN 19TH CENTURY STUDIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0630-0850p	R	101	Jones, J	19931

ENGL 845K - TOPICS IN AFRICAN LIT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
1230-0145p	TR	001	Muchiri, N	16985

Description: Topics in African poetry, fiction, and/or non-fiction prose.

Topics in African Literatures: Lesotho, eSwatini, South Africa, & Zimbabwe

Examines the representation of communities, urban areas, and landscapes in southern African literatures. We will read from early South African texts by Sol Plaatje and Thomas Mofolo to understand how writer-activists embarked on the journey towards anti-apartheid resistance. In addition, we will analyze how writing by Petina Gappah, Yvonne Vera, and Phaswane Mpe added to the chorus of voices demanding democratic change - not just in South Africa, but also in Zimbabwe. Because we are focusing on southern Africa, we will have numerous opportunities to investigate not only the history of the region, but also its creative works in poetry, music, and film. On aggregate, all of these cultural artifacts enable us to better understand southern African communities that have been at the forefront of global activism, not only in the 1880s against the British South Africa Company, but also in 2020 as demonstrated by #RhodesMustFall.

ENGL 852 - FICTION WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Castro, J	5583

Description: Longer projects in fiction writing.

ENGL 871 - LIT CRITICISM&THEORY – “THEORY AS CRITIQUE OF OUR TIME”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0500p	M	001	Abel, M	5557

In *Necropolitics*, Achille Mbembe presents his theoretical intervention as a “critique of our time.” This notion evokes Michel Foucault’s famous genealogical principle of writing the “history of the present” with the goal to inquire into the value of value itself—which in turn hearkens back to the Nietzschean notion of the “untimely,” that is, the need “to act counter to our time and [...] for the benefit of a time to come.” Other thinkers have offered variations of these claims, not least also those writing in the Marxist tradition, starting with Karl Marx himself, who in his famous 11th thesis on Feuerbach proclaimed that “Philosophers have only interpreted the world in various ways; the point is to change it,” which has long served as the rallying cry for politically-minded literary, film, and cultural critics. However, what is also important about Mbembe’s intervention is his assertion that he offers a critique of our times *from a specific place*, namely “from Africa, where I live and work (but also from the rest of the world, which I have not stopped surveying).” Noteworthy here is that Mbembe foregrounds his positionality in terms that emphasize both the local (in so far as “Africa” can be seen as “local”) and the global; in so doing, he also implicitly offers an intervention in the debate about the role of the intellectual, which itself has a long history (e.g., Antonio Gramsci’s organic intellectual, Jean-Paul Sartre’s universal intellectual, Foucault’s specific intellectual, Étienne Balibar’s singular intellectual, or more recently Sayak Valencia’s transfeminist, Fred Moten’s fugitive, and Bernard Harcourt’s critical theoretic practitioner).

Taking its cue from Mbembe’s argument, this course will introduce students to (the history of) Theory by foregrounding the question of its relationship to socio-political practice. Based on a selection of key theoretical movements, thinkers, and texts that have shaped theoretical and political debates over the last two centuries, we will ask in what ways (the history of) Theory, conceived of as a toolbox, as a pragmatics, and even as a provocation, rather than as primarily a hermeneutics, is not only capable of but also indispensable for offering a critique of our time.

Among the thinkers we will likely read are Sara Ahmed, Adorno & Horkheimer, Walter Benjamin, Judith Butler, Gilles Deleuze, Franz Fanon, Michel Foucault, Bernard Harcourt, Hardt & Negri, Hegel, Invisible Committee, Kant, Marx & Engels, Achille Mbembe, Chantal Mouffe, Moten & Harney, Friedrich Nietzsche, Jacques Rancière, Sayak Valencia, & Slavoj Žižek.

ENGL 878 - DIGITAL ARCHIVES AND EDITIONS

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	W	101	TBA	16991

The shift from printed to digital texts and its implications for the humanities. Practice in digitally representing texts, archival design, and analysis of representative electronic projects dedicated to a variety of authors and genres.

ENGL 880 - WRITING THRY & PRACT

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0930-1045a	TR	501	Azima, R	18057

Blended course with 1 in person and 1 web conferencing session each week

Introduction to writing center theory and consulting practice. Students engage in research that contributes to scholarly conversations in writing center studies. Successful completion of [ENGL 380](#) is strongly recommended for students seeking to work in the UNL Writing Center.

Description:

This course explores theoretical and practical questions around teaching and learning in the writing center, primarily within a one-to-one context. We will investigate the growing field of Writing Center Studies and examine how various theories and pedagogical commitments inform and shape the practice of writing center consulting. This course also involves a substantial research component, inviting you to explore some aspect of UNL writing culture and produce original scholarship. You will have the opportunity to observe consultations in the Writing Center, reflect on your own and others' writing processes and experiences, explore the theoretical foundations of writing center work, and consider how this work relates to social justice. Completing this course makes you eligible for (but does not guarantee) a position as a consultant in the Writing Center.

Note: While the scholarship we discuss has direct relevance to writing center practice and we will, at times, discuss what we would do in actual writing center scenarios, this is primarily a theory and research course rather than a “how-to” training course. In other words, you should expect it to be both rigorous and challenging. This course is best suited to students who are interested in the Writing Center specifically or in teaching more broadly.

Teaching

This is a discussion-based course that will include both small-group and whole-class discussions, workshop activities, and presentations.

Requirements

Requirements will include blog posts, shorter essays, and a substantial research paper based on original research. Active participation is vital.

Tentative Reading

Texts may include *The St. Martin's Sourcebook for Writing Tutors*, *The Everyday Writing Center*, *Facing the Center*, and others.

ENGL 890 – ADV. RESEARCH SKILLS IN ENGLISH

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
-------------	-------------	------------	----------------	---------------

NOTE: Class meets August 22nd-October 20th

While focusing on their own research (typically a specific research project they have to complete for another course, or for their thesis or dissertation), students develop knowledge, skills, and proficiencies in many aspects of advanced research. The course emphasizes practical application of foundational theories and concepts to position students for success in high-level research in English and the humanities. We also investigate and critique assumptions of authority, knowledge systems, information ownership, and scholarly inquiry, as well as consider legal and ethical issues with bearing on research. Students cultivate and practice transferable problem-solving strategies for research in and beyond specific moments in time, environments, and infrastructures.

ENGL 892 - SPECIAL TOPICS- “QUEER CHILDHOOD STUDIES”

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	R	101	Owen, G	16994

COURSE DESCRIPTION:

This course explores the field of study at the intersection of queer theory and childhood studies with an explicit focus on ethics and relationality. Twenty years ago, the field of queer childhood studies did not exist, and earlier works on sexuality studies and childhood were written without reference to one another rather than in conversation. Work by Eve Kosofsky Sedgwick (1991), James Kincaid (1992/1998), Claudia Castañeda (2002), and Kathryn Stockton (2009) has now provided the foundation for a new generation of scholars who are defining the methods and stakes of this emerging field. Children and childhood are no longer considered a subcategory or specialty area of study but instead central to the history of Western thought. A consideration of temporality and categories of age is fundamentally necessary to an intersectional analysis of race, class, gender, sexuality, and ability. The goal is not only to articulate and disassemble harmful social logics and patterns of thought but also to build in their place a queer and antiracist theory of beingness that will illuminate new practices of ethical community relationality.

SAMPLE READINGS:

Philippe Ariès’ *Centuries of Childhood* (1960), Michel Foucault’s *History of Sexuality* (1976), Jacqueline Rose’s *The Case of Peter Pan* (1984), Eve Kosofsky Sedgwick’s “How to Bring Your Kids Up Gay” (1991), James Kincaid’s *Child-Loving: The Erotic Child and Victorian Culture* (1992) and *Erotic Innocence* (1998), Carolyn Steedman’s *Strange Dislocations: Childhood and the Idea of Human Interiority* (1995), Claudia Castañeda’s *Figurations: Child, Body, Worlds* (2002), Karin Lesnik-Oberstein and Stephen Thomsen’s “What is Queer Theory Doing with the Child?” (2002), Lee Edelman’s *No Future: Queer Theory and the Death Drive* (2004), Kathryn Stockton’s *The Queer Child: Growing Sideways in the Twentieth Century* (2009), Robin Bernstein’s *Racial Innocence: Performing American Childhood from Slavery to Civil Rights* (2011), Kenneth Kidd’s “Queer Theory’s Child and Children’s Literature Studies” (2011), Rebekah Sheldon’s *The Child to Come: Life After the Human Catastrophe* (2016), Jules Gill-Peterson’s *Histories of the Transgender Child* (2018), Jacob Breslow’s *Ambivalent Childhoods: Speculative Futures and the Psychic Life of the Child* (2021).

ENGL 915 - POPULAR LITERATURE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
-------------	-------------	------------	----------------	---------------

0600-0850p T 101 Montes, A 16995

Aim:

Teaching Method:

Requirements:

Tentative Reading List:

ENGL 946 - INTERDISC RDNGS DIGITAL HUMANITIES

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0230-0510p	M	001	Heitman, C	17801

Description: Methods, theories, and practices of digital humanities scholarship.

ENGL 953 - SMNR IN CREATIVE WRITING

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Wabuke, H	4009

Description: The course has three elements: workshop, seminar, and discussion of the teaching of creative writing.

ENGL 957 - COMP THEORY&PRACTICE

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0600-0850p	M	101	Waite, S	3233

PREQ: Permission. Contact the department Office.

Talk about pedagogy is simultaneously talk about the details of what students and others might do together and the cultural politics such practices support. To propose a pedagogy is to propose a political vision. In this perspective, we cannot talk about teaching practice without talking about politics.

-Roger Simon

This course will ask you to take up your own teaching *as a question* and to explore your pedagogies (in theory and in practice) throughout the semester. For our purposes, composition theory and pedagogical practice will have a cyclical relationship whereby theory applies to practice, *and* (perhaps more importantly) your teaching practice produces theory. Paulo Freire called this mutually informing and dialogic relationship: *praxis*. Praxis not only illuminates the dynamic relationship between theory and practice, but it also troubles the very idea that theory and practice are distinct from one another in the first place. Lastly, as the epigraph here suggests, one's teaching has everything to do with one's political vision. Some instructors might consider themselves apolitical, or even neutral. But the field of composition (among others) has grappled, time and time again, with the impossibility of pedagogy without politics. This semester you will be asked to think carefully about your teaching decisions and about your engagement with your teaching as part of your own political vision. You will be invited to consider the political implications of your teaching moves in the same way we might ask students to reflect on their writing moves. It is my hope that what you will learn to do in this course will be something you continue to challenge yourself to do throughout your years of teaching.

ENGL 965 - SMNR IN 19TH C LIT- "THE SURVIVAL OF THE BOOK"

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	T	Behrendt, S	18056

DESCRIPTION:

We've been told for years that "books are dead" and that "no one reads books anymore." Ask Barnes and Noble, Borders, Waterstone and of course Amazon, though: their shelves are stacked and their profits soaring. Is "the book" really dead? Or are "books" morphing into other forms, formats, and media? Can "books" survive in a media-rich world – or perhaps a post-media world? Should they?

I've designed this seminar is for readers and writers alike, for scholars, creative writers, teachers and book-lovers – for graduate students in Creative Writing, in traditional areas and periods of Literary and Cultural Studies, in Rhetoric, and in the History of the Book, since *all* of us are increasingly invested in what's at stake when it comes to the future of "the book." We care, deeply, about what our publications look like, physically and aesthetically, and about how they are produced and marketed, and about who reads us and why. Here's an opportunity to actually think about both the form(s) and the function(s) books as physical objects, as aesthetic products, as commercial commodities, and as socio-economic and cultural "signs" or "signposts" on the ever-shifting battlegrounds of culture wars. "What *is* a book, anyway (and what is not)?" Textbooks? Bibles and Korans? Children's books? Coloring books? E-books and e-readers (e.g. Kindle)? Inaccessible books (e.g. the Book of Kells, William Blake's one-of-a-kind illuminated epic *Jerusalem*)? "Books" we access through databases like *ECCO*, the Hathi Trust Library, or Google Books? When do "periodicals" become "books"? Are disbound books still "books"?

We'll explore the evolution of the "book" and book production in relation to our own situations as writers, drawing on our collective experience and that of our writing colleagues. And we'll actually *handle* books (gasp!), exploring both their physical characteristics and their aesthetic features. And we'll consider books as *commodities*, as marketable products and reflections of material culture. What have books historically told us about their intended audiences and about the personal, social and economic circumstances of individual authors (especially women, non-White, and laboring-class writers)? What devices (like blurbs and graphics) do authors and their publishers employ now, in 2023, to manipulate and cultivate their audiences?

We'll also talk about "practical" matters of "book-making," like how poets and short story writers "construct" and sequence their manuscripts, and how they "pitch" them – first to real or potential publishers and then to a book-buying public. Or, in a slightly different key, how we all decide where to submit our work (whether "scholarly" or "creative") in the first place? What influences our decisions about which venues we pursue – and how – and which we rule out – and why? What about self-publishing? Open access? Publishing electronically rather than in print? What about "books" as "apps"?

REQUIREMENTS:

I'll ask everyone to develop an individual major "scholarly" **or** "creative" **project** from our collective inquiries, a project directly relevant to each person's reading and writing interests and their career plans, intentions and prospects. We'll negotiate your project to make it best serve your own interests and skills.

I propose that we adopt as our primary *modi operandi* **conversation and negotiation**, the twin pillars of any community that's worth founding. We'll be detectives, archaeologists, and anthropologists as well as scholars, writers, and just plain curious colleagues. Plan to talk a lot; we have much to talk about!

TENTATIVE READING LIST:

- (1) Angus Phillips and Miha Kovač. *Is This a Book?* (Cambridge Elements, 2022)
- (2) Other readings will be selections; I'll put these on Canvas.
- (3) Additional readings and "other" materials will be contributed by the group as a whole.

ENGL 992B - PLACE CONSCIOUS TCHNG

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARRp	ARR	700	Brooke, R	18023

*****This is the last time I will offer this course before retirement!*****

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; Montgomery and Montgomery, A PLACE TO WRITE; Petrone and Wynhoff Olsen, TEACHING ENGLISH IN RURAL COMMUNITIES; several web tours of regional resources