

**DEPARTMENT OF ENGLISH**  
UNIVERSITY OF NEBRASKA

**COURSE DESCRIPTION BOOKLET**  
**SPRING 2019**

**October 16, 2018**

**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.

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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 October 16, 2018. 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 of 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 845B – TOPICS IN AFRICAN-AMERICAN LIT -- "RACE, LAW, & LITERATURE"**

<b>Time</b>	<b>Days</b>	<b>Sec</b>	<b>Faculty</b>	<b>Class#</b>
1030-1120a	MWF	001	Rutledge, G	9662

**Aim:** In this class I will endeavor to introduce students to and allow them to meaningfully reflect upon critical race theory (CRT), an analytical mode useful for interrogating the narrative immanent in American Law. Fundamentally, this has meant the appropriation of Humanities methods—of storytelling and literary criticism—to expose the narratives of the law. We will push this even further, however, by taking the next logical step and seeing opinions, the judge-made law, as written texts. The close reading of these reveals “judicial irony,” the hidden motivations of “objective” legal minds contained in these opinions. African-American literature and its engagement with American jurisprudence will be the centerpiece, but select readings in Asian-American literature will enable us to explore international and contemporary 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. 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, NOT an introductory literary 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 ALREADY 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. We will not read novels in their entirety, as the focus will be on critical, line-by-line close reading, *vis-à-vis* the customary approaches to stories that allows—like a cross-section of people who witness an accident—too many variations. You will be expected to read carefully, in installments.

**Requirements:** Primarily, a close reading papers (longer format for grad students) and perhaps (not likely, an exam). 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 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): Gerald Horne's introduction to *The Counter-Revolution of 1776* (2014); *Somerset v. Stewart* (1772); Jeremy Bentham "A Short Review of the Declaration" (1776); *Johnson v. McIntosh* (1823); Richard Delgado and Jean Stefancic's *Critical Race Theory: An Introduction* (2001); "On Being the Object of Property" from Patricia J. Williams' *Alchemy of Race and Rights: Diary of a Law Professor* (1991); Michel Foucault's *Discipline & Punish: The Birth of the Prison* (1976); *Plessy v. Ferguson* (1896); Jeremy Waldron, "Custom Redeemed by Statute" (1998); *Memoir of Henry Billings Brown* (1915); Andrew Zimmerman's "Booker T. Washington, Tuskegee Institute, and the German Empire: Race and Cotton in the Black Atlantic" (2008); excerpts from W.E.B. Du Bois' *The Souls of Black Folk* (1903); CHARLES W. CHESNUTT'S *THE MARROW OF TRADITION* (1901); *Korematsu v. U.S.* (1944); JOHN OKADA'S *No-No Boy* (1957); *Brown v. Board of Education* (1954); Derrick A. Bell, Jr.'s "*Brown v. Board of Education* and the Interest-Convergence Dilemma" (1980); Mary L. Dudziak's "Desegregation as a Cold War Imperative" (1988); Martin Luther King, Jr.'s Letter from a Birmingham Jail (1963); Anthony E. Cook's "Beyond Critical Legal Studies: The Reconstructive Theology of Dr. Martin Luther King, Jr." (1990); J. Edgar Hoover's Memoranda to Special Agents (1919, 1967); poems from W. Mondo Eyen we Langa's *The Black Panther is an African Cat* (2006); *Loving v. Virginia* (1967); Kimberlé Williams Crenshaw's "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women" (1989); OCTAVIA E. BUTLER'S *KINDRED* (1979); the Fugitive Slave Law (1850); (Fl.Stat.Annot.) Florida Statutes Annotated (1984); Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2011); Paul Butler's "Much Respect: Toward a Hip-Hop Theory of Punishment" (2004); Anna Deavere Smith's "Twilight: Los Angeles, 1992" (1993); and, CHANG-RAE LEE'S *NATIVE SPEAKER* (1995).

#### ENGL 845N - TOPICS IN NATIVE AMERICAN LIT -- "IDEAS! VISIONS: NATIVE-AM NON-FICTION"

Time	Days	Sec	Faculty	Class#
1230-0145p	TR	001	Gannon, T	9665

**AIM:** The subtitle for this class, "Ideas & Visions," issues from Vine Deloria, Jr.'s intriguing assertion that the "white man . . . has ideas; Indians have visions." The value of these visions, in Native poetry & fiction, has often been lauded. And yet "Indians" have "ideas," too, often expressed in expository prose of great eloquence and wisdom: this class, then, is an avenue into the cultural criticism of this "visionary" ethnicity, a body of philosophical thought that examines Native identity, Native spirituality, the Native relationship with "Nature," and the role of the—potentially postmodern—Trickster in all such debates.

**TEACHING METHOD:** Discussion, with some lecture and group work.

**REQUIREMENTS:** Attendance & oral participation; informal written responses to the readings and two formal research papers; graduate students will have more extensive research writing requirements, and will also orchestrate the readings/discussion of (part of) one class period.

#### TENTATIVE READING LIST:

- Nicholas Black Elk/John Neihardt: *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux* (Premier/Excelsior Edition)
- N. Scott Momaday: *The Man Made of Words: Essays, Stories, Passages*
- Vine Deloria, Jr.: *For This Land: Writings on Religion in America*
- Leslie Marmon Silko: *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*
- Linda Hogan: *Dwellings: A Spiritual History of the Living World*
- Gerald Vizenor: *Shadow Distance: A Gerald Vizenor Reader*

#### **ENGL 853 - WRITING OF POETRY**

<b>Time</b>	<b>Days</b>	<b>Sec</b>	<b>Faculty</b>	<b>Class#</b>
0200-0450p	R	001	Dawes, K	4353

Combining a system of in class workshops, a carefully defined series of work packets, one-on-one conferences, and writing challenges that reach for “ambition” as a poetic impetus for creating work, this advanced graduate poetry writing course seeks, ultimately, to have students generate new work even as they examine thoughtfully what is the nature and shape of their poetic practice.

#### **ENGL 872 - DIGITAL HUMANITIES PRACTICUM**

<b>Time</b>	<b>Days</b>	<b>Sec</b>	<b>Faculty</b>	<b>Class#</b>
1100-1215p	TR	002	Ramsay, S	4420

**Aim:**

**Teaching Method:**

**Requirements:**

**Tentative Reading List:**

#### **ENGL 878 - DIGITAL ARCHIVES AND EDITIONS**

<b>Time</b>	<b>Days</b>	<b>Sec</b>	<b>Faculty</b>	<b>Class#</b>
0600-0850p	R	101	Gailey, A	4761/4762

**Aim:** This course will cover the theory and practice of digital archives and editions. We will read work that theorizes archives and editions and their role in culture. We will also cover essential technical skills for creating digital archives and editions. We will study how digital archives and scholarly editions handle books and other written materials. We will concentrate on the technologies and standards required to make a text machine-readable and manipulable for different purposes. Specifically, we will address XML (Extensible Markup Language), TEI (Text Encoding Initiative), and XSL (Extensible Stylesheet Language), as well as out-of-the-box options for creating digital text collections. The course presupposes no prior knowledge of these technologies.

This course will involve a lot of work—you will need to quickly learn some technological skills while thinking about them in theoretically sophisticated ways. However, I hope you will find that the course offers unique payoffs in the form of practical skills and a better understanding of issues in the field of digital humanities.

**Teaching:** Lots of hands-on work; group discussion of readings; student-led presentations

**Requirements:** Readings and brief reading responses; targeted assignments and quizzes over technical material; creation of a digital archive. You will need to purchase a domain and web space through an inexpensive service (about \$30).

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**ENGL 898 - SP TOPICS: ENGLISH -- "LAW & BUSINESS FOR CREATIVE ARTISTS"**

<b>Time</b>	<b>Days</b>	<b>Sec</b>	<b>Faculty</b>	<b>Class#</b>
0930-1045a	TR	002	Dooling, R	6680

**Aim:** This course will provide theoretical and practical resources for undergraduate and graduate students who want to build a career based on creative activity.

The course will introduce students to the basic legal and business principles governing creative endeavors, including: “pitching” and protecting ideas, securing representation (lawyers, agents, managers), basic principles of contract, copyright, and intellectual property laws, clearing and licensing rights, and how not to get sued or taken advantage of while creating, borrowing, and collaborating with other artists and entrepreneurs.

The goal is to teach artists and entrepreneurs how to protect themselves and their projects and ideas, until success provides the wherewithal to secure professional representation from agents, lawyers, managers, investors, and

business partners. As such, the course should also appeal to students who may be interested in careers as talent representatives, producers, or investors in the arts.

For more information: [http://en.wikipedia.org/wiki/Richard\\_Dooling](http://en.wikipedia.org/wiki/Richard_Dooling)

**Class is cross-listed with THEA 398-005, THEA 898-005, Arts 4/898A-005, MUSC 4/898-005, and JOUR 4/891-005**

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**ENGL 918 - INTERDIS SMNR:19TH C -- "FIN DE SIECLE"**

<b>Time</b>	<b>Days</b>	<b>Sec</b>	<b>Faculty</b>	<b>Class#</b>
0600-0850p	T	101	White, L	4765

The Fin de Siècle (literally, “end of an age”) refers generally to the period of exhaustion, decadence, utopianism, dread, and hope experienced in Europe and Britain, with some effects in the United States, as the nineteenth century drew to a close and just beyond. We will look at the period as a peculiar historical and cultural manifestation of belatedness paired to increasingly abhuman ideas of progress. Faculty visitors will include

David Cahan (History), Amanda Gailey (English), Wendy Katz (Art History), Timothy Mahoney (History), Christin Mamiya (Art History), and Tyler White (Music).

Tentative texts: Stephen Kern's *The Culture of Time and Space, 1880-1918*; Freud, *The Interpretation of Dreams* (1900) (selections); Nordau's *Degeneration* (1892-3) (selections); Wilde, *The Importance of Being Earnest* (1895) and *Salomé* (1893); Flaubert, *Bouvard et Pécuchet* (1891); selected modernist manifestos (including by Marinetti, Loy, Tzara, Pound, Gropius, Breton, Maholy-Nagy); invasion literature including Chesney's *The Battle of Dorking* (1871), Wodehouse's *The Swoop* (1909), and Wells' *The War of the Worlds* (1897); Nietzsche's *Genealogy of Morals* (1887) (selections); Chesterton's *Orthodoxy* (1908) (selections); Lytton Strachey, *Eminent Victorians* (1918) (selections); Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde* (1886); other topics: French symbolist poetry; late century American artists trained in Paris; late century French art; Strauss' waltzes and Ravel's *Valse* (1918); late-century American expatriates in Egypt; late-century science and its effects on culture; late-century American children's literature.

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**ENGL 945 - SMNR ETHNIC LIT -- CHICANA & U.S. LATINA LITERATURE AND THEORY**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	R	001	Montes, A	9670

**AIM:** This course is an advanced study of Chicana and Latina literature and theory. It is recommended that students have at least an introductory knowledge of basic literary theory. Students will become familiar with the literature (fiction, poetry, memoir), theory, and craft of U.S. Latina and Chicana writing from the nineteenth to the most current award-winning publications. We will begin with nineteenth-century, María Amparo Ruiz de Burton and throughout the semester, the theoretical texts by Chela Sandoval, Eden Torres, Gloria Anzaldua, and Ana Castillo will form the basis for our literary discussions.

Teaching: lectures, small group, large group, & class discussions

Requirement: journals/short papers, student presentations, longer paper at end of semester

Tentative Reading: Chela Sandoval \_Methodology of the Oppressed\_ ; Eden Torres \_Chicana Without Apology\_ ; Gloria Anzaldúa \_Borderlands/La Frontera\_ ; María Amparo Ruiz de Burton \_Who Would Have Thought It?\_ ; Ana Castillo \_Massacre of the Dreamers\_ , and \_So Far From God\_ ; Joy Castro \_Hell or High Water; Emma Perez \_Forgetting the Alamo, Or, Blood Memory\_ ; Sandra Cisneros \_Woman Hollering Creek\_ ; Achy Obejas \_Days of Awe\_ ; Reyna Grande \_The Distance Between Us\_ ; Julia Alvarez \_In the Time of the Butterflies\_ , Maya Chinchilla \_The Cha Cha Files: A Chapina Poética\_

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**ENGL 953 - SMNR IN CREATIVE WRITING -- "CREATIVE NON-FICTION"**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	T	001	Castro, J	9671

Combining generative in-class writing sessions, close analysis of new manuscripts in workshop, and discussions of craft and publishing, this advanced graduate writing course will support creative nonfiction writers in developing their bodies of work while inviting poets and fiction writers to produce new work in an unfamiliar genre. We will emphasize experimentation, curiosity, and risk.

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**ENGL 967 - SMNR MODERN LIT-“ CONTEMPORARY FICTION AND GLOBALISM”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	M	101	Reynolds, G	9672

This graduate level class addresses one of the major developments in the modern novel: the narrative turn toward all aspects of what might be called ‘globalism.’ For contemporary novelists such as Mohsin Hamid (*Exit West*) narrative is now ‘world narrative’ and the subjects of the novel might well include migration, diasporic experience, transnational conflict and global discord. The sheer imaginary space of a novel has clearly fragmented, expanded and become re-configured over the past 150 years: from *Middlemarch* to *The English Patient*.

The course will present an encapsulation of what now seems to be a literary movement, surveying some of the major figures of the latest twenty years, Anglophone novelists of world experience. We will begin with Michael Ondaatje, and move on to figures such as Mohsin Hamid, Ben Okri, Kamilla Shamsi, Zadie Smith, Salman Rushdie, and Chigozie Obioma. Each class will examine a specific author, and alongside the primary texts we will also read and discuss some of the emergent commentary (literary and cultural) that addresses our strangely conflicted moment of nationalism and internationalism.

The novels (and some short fiction) will be compelling in and of themselves; but I also hope that the class will construct interpretative networks across and between these works.

Teaching will focus on class discussion, engaging with some audio-visual materials, and short lectures.

Work projects will include three short position papers (outlining key themes, questions and ideas for research); a research-based midterm paper; and a final research paper.

Works will include (but not be limited to): *The English Patient* (Ondaatje); *Exit West* (Hamid); *East/ West* (Rushdie); *An Orchestra of Minorities* (Obioma); *NW* (Smith).

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**ENGL 971 - SMNR LITERARY THEORY-“ THEORIES OF WORLDLESSNESS”**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
0200-0450p	W	001	Végsö, R	3004

According to a widely disseminated thesis (which is simultaneously philosophical, historical, and political in nature), the fundamental social experience of the modern age is best described through the paradox of “worldlessness”: while global modernity supposedly brought us closer to each other through various technological inventions, in reality the social experience that corresponds to these new forms of connectedness is the shared experience of the loss of a common world. What was supposed to tie us together in an even tighter new bond

actually ended up separating us from each other. As a result, what we have in common today is that we have almost nothing in common. This historical diagnosis is so influential that we can detect its effects in the most disparate discourses. It is part of our philosophical discussions just as much as our popular political commentaries. At its worst, this narrative kindles in us the flames of an anti-technological nostalgia that dreams of a return to an earlier stage of social development. At its best, it forces us to question the often nefarious ideologies at the heart of technological utopias that promise us earthly immortality at a price we might not be ready to pay.

The primary objective of this course is to trace the emergence of the concept of “worldlessness” in 20<sup>th</sup>-century continental philosophy. The semester will be broken down into three sections. First, as a short introduction, we will examine Martin Heidegger’s critique of technological modernity as the philosophical matrix of the critique of worldlessness in conjunction with Heidegger’s political decisions (how can the critique of worldlessness be tied to his attraction to Nazism?). As a second step, we will look at Hannah Arendt’s, Jacques Lacan’s, and Jacques Derrida’s critiques of Heidegger as well as their own takes on the problem of worldlessness. Finally, the course will conclude with a few contemporary examples of an argument in favor of embracing our worldlessness (Markus Gabriel, Levi Bryant, Tim Morton).

The secondary objective of the course is to examine the contemporary aesthetic approach to the experience of worldlessness. In order to achieve this goal, we will examine a number of recent films that arguably thematize this same problematic. We will reflect on the way cinema (as a specifically modern art form) can be treated as a response to the historical experience of worldlessness.

This course might be of interest to students who work on issues related to globalization, contemporary and/or “world” literature, environmental studies, technology and media studies, thing theory, and continental philosophy in general.

**Potential readings will include:** Martin Heidegger “The Question Concerning Technology” and “The Age of the World Picture”; Hannah Arendt *The Human Condition*; Sigmund Freud *Beyond the Pleasure Principle*; Jacques Lacan *Seminar VII: The Ethics of Psychoanalysis*; Jacques Derrida *The Beast and the Sovereign*; Markus Gabriel *Why the World Does not Exist*; Levi Bryant *The Democracy of Objects*; Tim Morton *Hyperobjects*;

**Potential viewing list will include:** *The Turin Horse* (Bela Tarr, 2011); *All is Lost* (J. C. Chandor, 2013); *Melancholia* (Lars von Trier, 2011); *Gravity* (Alfonso Cuaron, 2013); *The Vanishing* (George Sluizer, 1988); *The Buried* (Rodrigo Cortes, 2010).

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#### ENGL 973 - SMNR IN LITERACY STUDIES- “PEDAGOGIES AND DIFFERENCE”

Time	Days	Sec	Faculty	Class#
0530-0820p	M	101	Stenberg, S	9673

**AIM:** What is “difference” and what difference does “difference” make to our pedagogies? What role does “difference” play in how we read, write, and learn? How we interact with and understand ourselves and others? These are some of the questions we will consider as we explore theories related to socially constructed differences and their importance to how we imagine and enact pedagogies for reading and writing. In particular, we will inquire into various constructs of difference and the ways that pedagogy is (or is not) theorized to address 1) race; 2) multilingualism; 3) class (especially working class identities), 4) queer and gender theories (in concert with feminist perspectives) and 5) disability theories.

While our main focus will be to examine pedagogies, you do not need to have taught or currently be teaching in order to take this class. We will draw upon our own experiences as learners, readers, and writers to explore the impact of social differences in the classroom. We will also widen our focus to consider how difference is regarded in broader institutional conversations as well as in cultural (and political) dialogue about education.

**TEACHING:** This is a discussion-based course that will include regular writing and student-led facilitations.

**REQUIREMENTS:** Requirements will include response papers, a researched project proposal, and a final project written toward publication or a conference presentation –OR- a pedagogical project (syllabus and assignments, course unit and lesson plans, etc.) designed to foreground nuanced attention to difference.

**TENTATIVE READING LIST:**

Selections from

*Toward a New Rhetoric of Difference*, Stephanie Kerschbaum

*Pedagogies of Difference: Rethinking Education for Social Change*, Peter Pericles Trifonas, Ed.

And other readings distributed on Blackboard that feature intersections of pedagogy and queer, gender and feminist theory; disability studies; critical race theory; class; religion; and multilingualism.

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**ENGL 992B – PLACE CONSCIOUS TEACHING**

<u>Time</u>	<u>Days</u>	<u>Sec</u>	<u>Faculty</u>	<u>Class#</u>
ARR-ARR	ARR	700	Brooke, R	18863

**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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**ENGL 993 - ACADEMIC PROFESSIONALIZATION&PRES**

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

0200-0450p T

001

Shah, R

4801

**AIM:** This course prepares graduate students for the job market, including both academic and non-academic jobs. The course is designed for PhD students entering the market in the 2019-2020 school year. In a supportive environment, students will draft and revise job materials, develop skills in tailoring applications to particular job sites, and practice interviewing. This 1-credit class will meet for eight 2-hour sessions over the course of the semester.

**TEACHING METHOD:** Analysis of successful job materials, discussion, peer review, job market simulation activities.

**REQUIREMENTS:** A portfolio of job market materials.