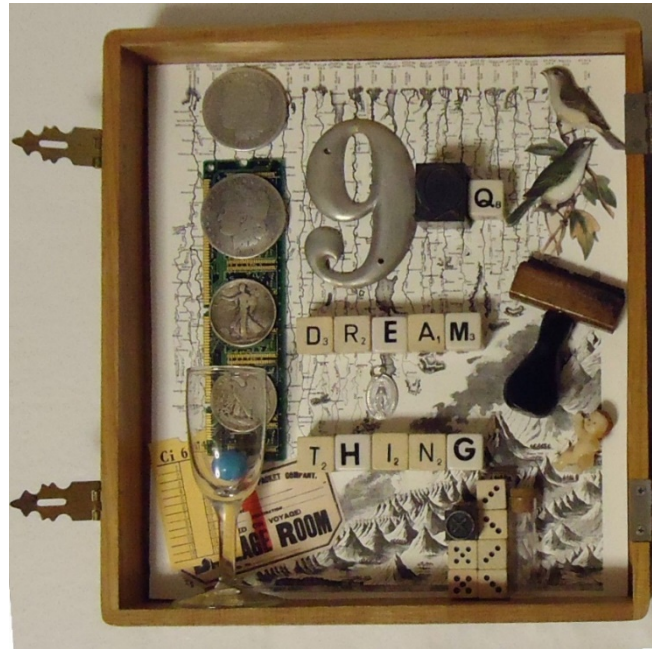


The background of the entire page is a close-up, top-down view of numerous sharpened pencil tips. The tips are arranged in a somewhat regular, overlapping pattern. Each tip is a different color, including shades of red, teal, light blue, purple, pink, brown, black, and blue. The wood of the pencil barrels is visible around the tips, showing a natural wood grain texture.

Spring 2021
Graduate Course
Descriptions

DEPARTMENT OF
ENGLISH

Introduction to Theories of Material Culture Studies



ENGL/ARTH/EAMC/HIST/MCST 610: Intro to Theories of Material Culture Studies Tuesdays 3:30pm – 6:30pm, Online

This seminar introduces [...] theories and practices of “material culture studies” as the investigation of anything that is made or modified by humans, material culture studies work on the assumption that every object can reveal complex stories about people, past and present. Thus, we study household goods, machinery, built forms, art, landscapes and living bodies, as well as processes of production and consumption, exchange, collection, disposal and exhibition. At the same time, we examine things as co-creators of values, social relationships, political ideologies, and racialized systems of power. Particular attention will be placed on things as tools of resistance, protest, and community deployed by Black, Indigenous, and People of Color, as well as objects’ participation in Anti-Blackness, cultural genocide, and white supremacy. Course requirements include two short presentations and a final research paper analyzing an object/image/text using concepts and methodologies developed during the semester. This seminar explores the principles and theories that over time have come to inform our investigations while asking where material culture studies should go next; topics include (but are not limited to):



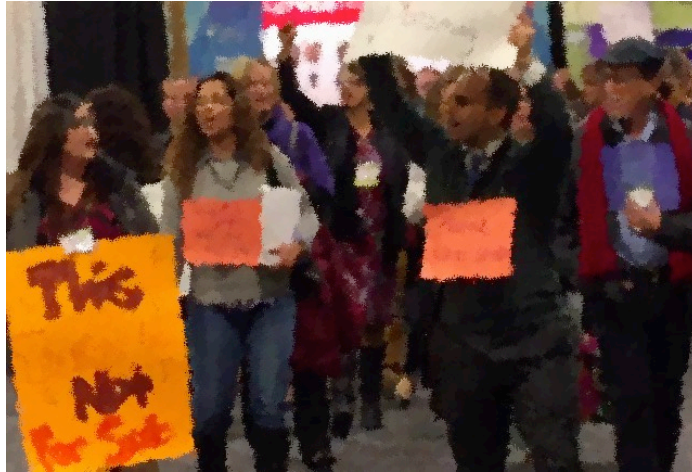
Dr. Jennifer Van Horn, Art History

social life of things;
modes of object analysis;
methodologies and their application;
objects in word and image;
racialized objects;
gendered objects;
technology and manufactured things;
lived and built environments.



Dr. Martin Brückner, English

Narrative Inquiry and Discourse Analysis Methods for Educational Equity



ENGL/AFRA/EDUC/UAPP 667-012: Seminar: Educational Equity **Mondays 4:30pm – 7:30pm, Online**

People are often attracted to the teaching profession because they want to be change-makers. Yet when they become teachers, they are largely overwhelmed—many soon leaving the classroom—by the enormous issues within the profession and society that affect them and their students negatively.

This graduate course explores perhaps one of the most central problems in education: Out of everyone involved in the field of education, classroom teachers have, by far, the deepest and most nuanced knowledge about the inequities that they and their students face, yet they are—again, by far—the least empowered to change these inequities. Instead, teachers are silenced by fears of obtaining or retaining tenure, of risking their reputation, of appearing idealistic or radical; silenced by excessive demands on their time and profound stress caused by endless, unnecessary paperwork, by high-stakes testing, by high class sizes; silenced by exhaustion from having to work outside of their teaching job to pay off loans; and silenced by policies and layers of administration that exclude their voices and that they see as wasteful, misguided, or simply inequitable. Our current system simultaneously situates teachers as critical witnesses (Dutro, 2009) and silences them. In a move toward solving this problem, this course will center, honor, and act on the voices of teachers—particularly local teachers of color.

In this qualitative research course, students will study theories and methods of narrative inquiry and discourse analysis—and then will apply their knowledge as they work together with the professor as a coherent research team that will analyze and write up original research on local teachers' narratives about educational equity. Our goal will be to submit a co-authored manuscript for publication by the end of the course.



Dr. Deborah Bieler

Students in the course will read methodological texts such as Clandinin's *Engaging in Narrative Inquiry*, Paris and Winn's *Humanizing Research*, Riessman's *Working with Discourse*, Rogers' *Introduction to Critical Discourse Analysis*, and Saldaña's *The Coding Manual for Qualitative Researchers*; examples of published research such as Baker-Bell's "Critical Language Pedagogy in an Advanced Placement English Language Arts Class," Kirkland's "The Skin We Ink," Pérez Huber and Solorzano's "Visualizing Everyday Racism," and Thomas and Warren's "Making it Relevant"; and original interview transcripts. Assignments will include responding to readings, teaching class, completing Institutional Review Board (IRB) training, maintaining a research log and journal, and transcribing and coding interviews. Students' final project will involve active participation in research team meetings and preparation of their chosen portion of our research manuscript.

Introduction to Composition Theory & Pedagogy



ENGL688: Introduction to Composition Theory & Pedagogy **Wednesdays 10:10am – 1:10pm, Online**

Dispelling the idea that if one can write well one can teach writing, we will understand the importance of first-year writing as a means to enter the academy. The teaching of writing in college is best accomplished with a well-trained teacher who supports the class curriculum with a strong grounding in theory. In other words, you will learn how to teach writing, why we teach writing, what are the best practices of writing instruction, and why ENGL110 is arguably the most important class for entering freshmen. You will also think deeply about your teaching ethos, the environment of your classroom, and the reasoning for choosing and controlling all of it.

New to 2020, there is an urgency to learn best practices in online writing instruction. Using a learning management system fully can enhance any course, but we now have the responsibility to learn how to teach both in the classroom *and* online.



You will naturally do a lot of writing in this class, but most all we do will inform the teaching portfolio you will create, and the materials to prepare you to teach on your own. I will ask you to observe other teachers, do professional development, survey composition textbooks, and create and try out lessons and activities you might use in your class. All of this leads up to creating the materials you'll need to teach your own section of ENGL110 in Fall 2021.

Required for first year students. Prerequisite for teaching ENGL110.

Dr. Christine Cucciarre

How We Get Free



ENGL872: Special Topics in Race and Ethnicity **Fridays 12:20pm – 3:20pm, Online**

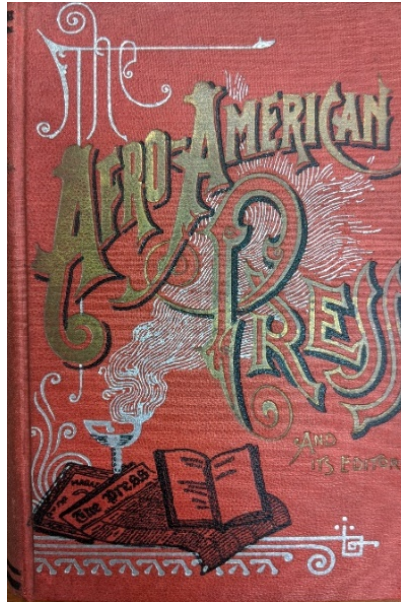
This course takes as its jumping-off point Keeanga-Yamahtta Taylor's brilliant 2017 book *How We Get Free*, about the role of the Combahee River Collective in theorizing Black feminist liberation. According to the collective, if Black women were free, we would all be free. Freedom as a concept has long played a role in social justice organizing, art, and radical theorizing about what better worlds might be possible. In this seminar, we will spend some time collectively thinking about the meaning of freedom alongside Black feminist, queer, and trans theorists like Taylor, Angela Davis, Sami Schalk, C. Riley Snorton, Jennifer Nash and Sylvia Wynter, as well as Marxist, indigenous, and anticolonial thinkers like Arundhati Roy, Cedric Robinson, Julius Nyerere, Renya Ramirez, Frantz Fanon, Qwo-Li Driskill, Amina Mama, Sa'ed Atshan, and Gloria Anzaldua. We will also engage with novels, films, and visual art by a range of global artists who provide us with glimpses of what freedom might look like.

The course will be organized around a series of sites that have proved especially important for thinking and organizing about freedom: the prison, the body, the educational system, the colony, and the home(land). Assignments will include introducing discussion of readings twice during the semester, an annotated bibliography of a key term you wish to explore in more depth, and a final project. This may be a research paper of approximately 20 pages or another form appropriate to your topic, such as a public-facing podcast or web site, review essay, etc.



Dr. Emily Davis

Critical Bibliography: Black Press Edition



ENGL874: Special Topics in Print and Material Culture
Mondays 10:10am – 1:10pm, Online

What is bibliography? You may think of it simply as a list of sources or a set of instructions for creating such a list; but as a method of analysis, it becomes so much more. Analytical bibliography, descriptive bibliography, and textual criticism have long been a part of the methods by which literary historians have traced the bibliographic genealogies of textual transmission for a given title or body of work. Retooled with the critical lens of today, however, bibliography can be implemented toward new understandings in terms of African American print culture and the Black Press. For Black Americans in particular, bibliography has been a solid path for scaffolding the selfhood of its own intellectual traditions. Looking at Black writers and publishers of the late nineteenth century, figures like Frances E. W. Harper, William H. Anderson, Walter H. Stowers, John S. Durham, and Kathrine D. Tillman, and studying their work from the viewpoint of material culture, this course will apply methods in critical and descriptive bibliography in the analysis of the post-Reconstruction publishing environment. Drawing upon the scholarship of such bibliographers as G. Thomas Tanselle, D. F. McKenzie, Michael Suarez, and Sarah Werner, students will acquire proficiencies in title page transcription and collation while learning identification strategies for paper, binding, typography, illustration, provenance, and paratextual devices. Adding to that, engaging with the work of such print culture theorists as John Ernest, P. Gabrielle Foreman, Derrick Spires, Elizabeth McHenry, and Kinohi Nishikawa, students will explore the ways in which books and periodicals have been racialized and gendered in all their varied material facets.



Dr. Jesse Erickson

Assignments in this course will include collaboratively producing long-form descriptive bibliographic entries using, among others, the guidelines of the Black Bibliography Project's model of description and writing a bibliographic identification paper and a final critical bibliographic research paper on a selected nineteenth-century title.