

Appendix

EDUC275 – Schooling in the United States

Professor: [Jean L. Radin, Ph. D.](#)

Course Description

What is the purpose of schooling and what is your role as a teaching in fulfilling that purpose? How does schooling continue the existing order? How can schooling transform the existing order? These core philosophical, sociological, and practical questions will guide exploration in this course. The topics examined in this course include the following: (a) history, philosophy, and cultural foundations of schooling in the U.S.; (b) public purposes of schooling, including development of civic and democratic virtues and of preparation for the nation's workforce; (c) multicultural, diversity, and peace education (d) current issues critical to today's schools, federal & state education policy, the standards and assessment movement, school and teacher accountability, and home and school relationships; and (d) hot topics related to becoming a teacher in the state of Colorado, the United States, and a global world.

E402 – Teaching Composition

"If you remember everything else and forget your true work, then you will have done nothing with your life."

- [Rumi](#)

Professor: Dr. Cindy O'Donnell-Allen

Course Overview

This course will introduce you to current theory, research, and effective practices for teaching writing in a secondary English class. We'll think about different theoretical approaches (cognitive, critical literacy, genre, [new literacies](#), process, rhetorical, sociocultural), how they might complement each other, and the teaching methods they suggest. By the end of the course, you should develop (and/or refine) a principled system for teaching writing by:

writing and reflecting on your process in a number of genres, including digital writing

thinking about how teaching context, student needs and demographics, and community sensibilities will shape how you teach writing

designing instruction and assessments that is informed by [standards](#) and research

teaching and collaborating with colleagues

reading published research and conducting teacher research on the most effective ways to teach writing to secondary students

E513b – Form & Technique in Poetry; Or, Writing in Typhon's Cave

Professor: [Dan Beachy-Quick](#)

Description:

Our class this semester has three separate hopes and so three separate concerns. Those are as follows: 1) to introduce us---or re-introduce us---to basic (and not so basic) elements of prosody, including metrics and received form; 2) a conversation about Form at a more conceptual level, which will require us to read a number of essays in/on/of Poetics, ranging from Romanticism to Projective Verse; 3) to write a series of imitations of other poets' poems.

Of course, these three concerns are deeply inter-related. Our main effort will be to draw these three concerns into ever-greater relation with one another by balancing a *praxis* or *techne* with a more theoretical *poesis*, investing our thinking about poetry with the experience of writing in form, investing our writing in form with the deeper conceptual concerns discovered in our reading and discussion. To deepen this concern that balances a writing-work with a reading-work---this confounding work, this confusing work, in the most literal sense---we will also read a small selection of poems from many of the poets whose poetics we'll be reading, and attempt to write imitations of those poems. The immediate hope in such an endeavor is to widen the array of our sense of poetic possibility---of syntax, of rhythm, of music, of image, of line, and so on. More, our efforts at imitation – the mostly obviously Typhonic aspect of our semester's work – will allow us to gain a different insight into the poetics we've read.

Braiding together these three strands of work will, I hope, offer each of us something remarkable – It will lend to our practice of writing the simultaneous practice of thinking to such a degree that they will be one and the same. It is only out of such radical combinations that a genuine poetic can develop, a genuine form and technique, a unified form and content. For

a poetic without a poem is a head that has forgotten it has a body, and a poem without a deeper formal inquiry a body with no head. It is an easy thing to make half a form; it is on the order of art to make the halves a whole.

E632 – Professional Concerns

Teaching and Learning in a Digital Age

Professor: Dr. Cindy O'Donnell-Allen

Course Description

In recent years, definitions of [literacy](#) have changed in light of the rapid pace at which new technologies for information and communication have appeared. As these definitions change to reflect what societies expect literate individuals to know and do, the role of secondary school educators has changed as well. Such changes raise methodological concerns regarding how literacy practices get studied and pedagogical questions about how these practices get taught. Rather than focusing primarily on skills and content or teaching students how to use technologies that are likely to be outdated in a few years, teachings must help students "learn how to learn" by developing flexible strategies for examining, using, and producing texts in particular contexts. In short, teachers must develop a set of critical literacy and teaching practices that is responsive to change.

This course is designed to help you

Trace the impact and implications of these changes for both students and teachers

Examine classroom-based research grounded in theories of critical literacies, media literacies, and/or [new literacies](#)

Explore ideological and ethical aspects of literacy teaching and learning in a digital age

Examine, use, and produce digital texts, tools, and platforms

Design instructional materials/learning opportunities formed by this theory, research, and practice

We will be meeting these objectives by addressing the following questions and themes (among others that are sure to emerge according to your needs and interests) throughout the course:

In light of [new literacies](#), what counts as texts? What counts as reading, writing, and composition?

In a digital age, what is the place of traditional print texts in the English curriculum? How does the incorporation of digital literacies affect the teaching of the traditional language arts (e.g., reading, writing, speaking, and listening)? As Green (2004) puts it, what shall we teach and how?

How do/should students' out-of-school literacies interface with those privileged in schools?

How do teachers help students, examine, use, and produce texts and genres that shift from word to image, from page to screen, from singly to multiply voiced? How has the changing nature of texts resulted in new relationships between readers and writers?

What impacts have evolving definitions of [literacy](#) had on curriculum development and revision of instructional [standards](#) in language arts as well as on educational reform in general?

What constitutes a unit of analysis and literacy research – single texts or chains of literate practice? What methodological tools are available for analysis of the various products and processes associated with production, repetition, and use of print, multimodal, and digital texts?

E633 – Autoethnography

Theories, Forms, Functions

Professor: Dr. Sue Doe

Course Description

Autoethnography: “the defining of one’s subjective experience as mediated through language, history, culture, and ethnographic analysis” (Francoise Lionnet).

Welcome to auto-e, the exciting and challenging study of self within the structures and power relationships of culture. We will consider the methodological strategies and challenges associated with this form of study ([and will try them ourselves](#)), will examine others’ approaches to the challenging undertaking of autoethnographic writing, will consider theoretical and critical examinations of autoethnographic representations, will originate our own autethnographic projects in directions relevant to our individual interests, and will undertake the semester-long project of examining ourselves within the academic context we now share-- [CSU](#). Whew! Hold on to your hats!

As a subject of study, auto-e offers a valuable research strategy, a writing challenge, a useful subject of theoretical and critical study, and a strategy for obtaining alternative accounts of politically fraught narratives. As graduate scholars from a variety of backgrounds, you will work to more deeply understand the autoethnographic turn in field and research studies and will learn from one another’s explorations of larger professional subjects of study. For instance, and these directions are by no means comprehensive, those among you who are students of literature might develop theories of the subject, self, and body, find interest in distinguishing among genres of autobiographical writing and their histories, or consider autoethnographic genres in light of aesthetics or critical analysis and interpretation. Those with an interest in public school education might rehearse autoethnographic

approaches for the classroom, especially since these are emerging as an important form of classroom research. Or, using auto-e, educators might build upon the long-standing interest in “teacher identity” particularly as it develops over the course of the career. For creative writers, the interest in life story, memoir, and a host of other autobiographical forms (conversion narrative, manifesto, travel writing, trauma narrative, etc.) make autoethnography a natural addition to the repertoire. Or creative writers might take special interest in the tension between the evocative and the analytic, a central tension in the autoethnographic narrative. Rhetoric and Compositionists may see autoethnography as a contested site of research now carried out in the field, as suggested by Farris and Anson, who argue that autoethnographies “are viewed as politically empowering to both teachers and students” (Under Construction 5).

All members of this scholarly discourse community will be expected to more deeply consider our particular stories/stances and their limitations, as well as to ground our discussions in both theory and research. In our E633 classroom, we can look forward to dynamic conversations among and across disciplinary boundaries, enhancing our inquiries and challenging our varied assumptions about autobiographical writing. The one rule is cordiality and collegiality. We can and will disagree, but in the spirit of the autoethnographic impulse we must do so respectfully and with a desire to understand