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## **Narrative Section of a Successful Application**

The attached document contains the grant narrative and selected portions of a previously-funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the current Institutes guidelines, which reflect the most recent information and instructions, at <https://www.neh.gov/grants/education/institutes-k-12-educators>

Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: *Human/Nature: An Exploration of Place, Story, and Climate Futurism*

Institution: Sonoma State University

Project Directors: Fawn Canady and Troy Hicks

Grant Program: NEH Institutes for K-12 Educators

## NEH Summer Institute 2023: Human/Nature: An Exploration of Place, Story, and Climate Futurism

### A. Nature of Request

Sonoma State University (SSU) proposes “Human/Nature: An Exploration of Place, Stories, and Climate Futurism,” a new **combined format, 3-week summer institute with in-person and virtual convenings for 25 English teachers of grades 6-12**. The institute will be held virtually from April 10 to June 10, 2023, in-person from June 12-23, 2023 on SSU’s campus as well as through field trips to various locations in northern California, and again virtually from July 1, 2023 through June 30, 2024. The institute will guide participants in an in-depth inquiry into climate futurism alongside literary scholars, teacher-artists, naturalists, and media literacy scholars. Climate futurism is defined here as storytelling that uses climate science as a catalyst to imagine possible climate futures. Storytelling is **essential to the humanities, but it also bridges other disciplines like the sciences** and helps people imagine alternative outcomes to complex problems. The institute starts with Octavia Butler’s *Parable of the Sower* (hereafter, *Sower*) and young adult literature in the genre of “cli-fi,” or climate science fiction, to frame field experiences and leads to the development of curricular “Action Plans” for teachers’ use in their own classrooms. For dissemination, participants, with the support of the institute faculty and peers, will curate interdisciplinary resources for other secondary teachers and their own students around a wide range of themes related to climate futurism.

The institute will be taught by an interdisciplinary team led by Fawn Canady (Assistant Professor of Adolescent and Digital Literacies and former secondary English teacher) and Troy Hicks (Professor of English and educational technology, also a former secondary teacher) with Erick Gordon (high school English teacher, teacher educator, consultant, and founder of Literacy Unbound at Columbia University) and Claudia Luke (Director) from the SSU Center for Environmental Inquiry. The institute also features distinguished literary scholars Pamela Bedore (Associate Professor of English and Writing specializing in science fiction), Sybil Durand (Assistant Professor in English Education), and Megan Musgrave (Associate Professor of English specializing in Young Adult Literature) and with support by a digital content expert in the Communications and Media Department at SSU, a curriculum designer working with nonprofits on Indigenizing curriculum and cultivating food security in urban communities, and SSU naturalists, as well as a teaching artist, authors, and scholars specializing in teaching climate change and media literacy to adolescents.

### B. Intellectual Rationale

*“You would be forgiven if you mistook the world for a dystopian science fiction film.”*  
—Antonio López

Every day, we are inundated with climate crises in the news media. So much so, that “you would be forgiven if you mistook the world for a dystopian science fiction film” (López, 2021 p. 1). This experience of a dystopian reality, a form of *climate anxiety*, is a phenomenon that affects young people, too. In a global study, 45% of youth surveyed said their feelings of climate anxiety impacted their daily lives and that adults’ responses to climate change were inadequate. Over half “agreed with the viewpoint that humanity is doomed” (Marks et al., 2021, p.6). It is not a stretch to assert that “[w]hatever happens, climate change will be the defining feature of the world our students inhabit. Addressing climate change is everyone’s responsibility, and that includes English teachers” (Beach et al., 2017, p. x). English teachers are no stranger to engaging with difficult problems facing humanity through literature and have used the dystopian

genre to explore “what-ifs” related to complex questions before. But climate-based science fiction presents a unique opportunity to develop new lessons and resources related to the topic of climate change.

This institute starts with *cli-fi*, or climate-related science fiction, and integrates the Friesian ideal of “reading the word” and “reading the world” as a text in the spirit of taking action. Teachers can work alongside students to use literature as an entry into future-casting, or world-building based on research and investigation, imagining climate futures where people have agency and the planet has hope — even when confronted with seemingly impossible paradoxes. Lil Milagro Hernandez, a youth activist, recently argued that the dystopian elements of our present lives, rife with climate anxiety, necessitate space for young people to dream — and work towards — a better future. Our *Human/Nature* institute seeks to infuse critical readings from the cli-fi dystopian genre with a 21st-century approach that includes digital and media literacies and tends toward a proactive impulse, or the urge to inspire action for positive change. **The objective of the institute is to explore climate futurism through literature from a youth-centered perspective and to find high-interest literature, real-world texts, and tools for digital content creation to incorporate interdisciplinary ideas into their English curriculum.** Field experiences provide opportunities to make connections between field-based science strategies, or observation, discovery, and inquiry, with storytelling.

SSU’s institute begins with the *impulse* at the heart of cli-fi, which is essentially an urge to imagine possible futures – bad or good – to raise awareness and compel changes in the present. **The theme of *imagined futures that cli-fi embodies* serves as a vehicle for engaging adolescents with prescient warnings around climate change and emphasizes the power of imagination to inspire action.** The cli-fi impulse for this project connects several lines of inquiry and includes responses to literature, the study of media literacies, and interdisciplinary field experiences. First, cli-fi and literary study invites participants into imagined futures. Starting with Octavia Butler’s *Sower* enables us to engage with a central text that explores complex problems that include human impact and sustainability of earth’s resources, as well as inter-related issues ranging from systems like those of government and economies to the human need to imbue our existence with meaning. The main character in the *Sower*, 15-year old Olamina, speaks to us through journal entries about her experiences of a dystopian America, specifically Southern California. Olamina is self-aware and understands that her youth presents both opportunity and complication, especially in relation to the other people in her life. Initially, it seems as though her aspirations for a better life are constrained by her positionality and context. And yet, she introduces Earthseed, a religion that “finds” and compels her to conclude that “God is Change.”

The idea of “**imagined futures in cli-fi**,” with Butler’s *Parable of the Sower* at the center, serves as a **thematic thread** that includes myriad ways that climate-related stories are situated in time and told in everyday texts ranging from social media posts to video games to community gardens. Cli-fi is a thought experiment. The genre invites teachers and students into alternative worlds to explore “storytelling as participation” in what philosopher Maxine Greene called the “social imagination.” **Thus, the following questions have animated the design of the institute: 1) How can we engage educators’ passions, expertise, and deep knowledge of their students around climate futures? 2) How can cli-fi open students to imagining alternative futures from a variety of perspectives? 3) In what ways can students take informed action, drawing from literature but also concrete, real-world texts?**

Literary seminars in cli-fi will provide the foundational approach for the institute. Cli-fi is a term first coined by journalist Dan Bloom to describe climate fiction. In a tweet, Margaret Atwood wrote: “Here’s a new term: ‘Cli-Fi’=SF about climate change.” Largely dystopian, cli-fi introduces future worlds based on present climate issues, such as rising temperatures and climate refugees. Yet, to science fiction scholar Pamela Bedore, an Associate Professor at the University of Connecticut who will be joining the institute, dystopian visions are utopian at heart – even the bleakest stories are grounded in a desire to compel action for prevention and positive change. The *Sower*, our central text, is also about a journey – or an exodus of refugees. In this story, 15-year-old Olamina flees violence and destruction, joining a mass movement of people seeking a better life in the north, toward Canada. Her new religion compels her toward the northern California wilderness and even further, beyond the earth for a new start for humanity.

Young Adult (YA) cli-fi centers on the youth perspective. Stories from a youth-centered perspective naturally tend toward imagined futures, as “growing up” and “coming of age” are defining features of adolescence. Octavia Butler’s work and the diverse YA cli-fi texts selected for the institute also reflect intersectional youth identities, complicating rather than simplifying young people’s experiences. Olamina’s youth and mixed-race identity also play a key role in the story and will appeal to adolescent readers. Thus, Dr. Bedore also examines the ways that intersectional identities, such as youth and race in the *Sower*, can complicate and enrich the characters’ experiences and sense of agency. Another guest scholar, Sybil Durand, has written about the important role that diverse literature plays in English classrooms. Further, she has explored the role that change-oriented literature plays in developing adolescent agency and especially for youth of color: “Speculative fiction in particular unsettles deep-rooted social issues... envisioning new realities—past, present, future, or alternate—in which youth of color draw on their ancestral knowledge as a source of power” (Durand & Jiménez-Garcia, 2018, p. 16). One example from our YA booklist, *The Marrow Thieves* (Dimaline, 2017), reflects the way ancestral knowledge is embedded deeply in a person, as in the marrow, and can be experienced “as a source of power” through dreaming.

Another one of the institute’s YA scholars, Megan Musgrave, explores youth agency as “*Imaginary Activism...a study of the evolving relationships between literature, cyberspace, and young adults in the twenty-first century*” (2016, p. xi). She moves from dystopian and utopian young adult literature (YAL) to an examination of more realistic fiction as the locus of Imaginary Activism or examples of civic engagement in the literature. Using M.T. Anderson’s now seminal YA novel, *Feed*, Musgrave explores the extension of human bodies through technology, extending our cli-fi focus to include the role technology plays in our understandings of what makes us human. This inquiry highlights our current reliance on technology in nearly every aspect of life and supports our literary and media literacy studies in the institute. Before we start our field trips, participants will have examined the human/nature connection, or more precisely the artificial dualism or separation of humans from nature, through a variety of perspectives. Multiple viewpoints are central to the humanities but also underscores the systems thinking approach necessary to address complex problems around climate change that confront us.

YA engages reluctant readers and encourages all students to wrestle with difficult topics. As one middle-schooler said of a book club created to engage adolescents with sensitive issues: “I didn’t feel confident talking about this issue...but I knew I could talk about a book” (Adams, 2020, p. 223). Additionally, YA supports culturally sustaining and inclusive reading communities (Rodriguez, 2019), encourages motivation (Ortlieb & Doepker, 2011; Rodriguez,

2019), and develops critical thinking (Alsup, 2003; Bean & Harper, 2006; Crowe, 2001; McTighe, 1998), as well as complementing so-called canonical texts typically included in the secondary curriculum (Rybakova & Roccanti, 2016). The Action Plans that institute participants develop will also include a wide range of texts that are examples of relevant and real-world responses to climate change youth encounter and create every day. Cli-fi also helps educators segue into the use of relevant, real-world texts such as advertisements, news media, and video games.

An important focus of the institute will be to layer in a digital and media literacy approach, anchored by our co-director, Troy Hicks, and supplemented with guest scholars, authors Beach, Share, and Webb. Media literacy, described by multiple professional organizations and researchers as an imperative for K-12 education, is also critical for understanding climate-related news, and as a research base is important to science fiction. Authors Beach, Share, and Webb open with the contention that “[a]s climate change becomes the biggest crisis to affect life on this planet, we are seeing corporations and politicians spinning facts and emotions to create doubt about the science and reframe the discourse” (82). Even in an era where more and more students have access to technology, they believe that all these tools are replicating tired teaching practices. Instead, they contend that “*critical media literacy* provides the potential to make English language arts more transformative because it promotes social and environmental justice through critiquing dominant ideologies” (83, emphasis in original). In addition to deconstructing the media messages that may — or often may not — describe the realities of climate change, students can use their knowledge of climate science as well as the rhetorical appeals of popular media to make compelling arguments that disrupt the popular discourse around climate change. To this end, our *Human/Nature* project will provide an immersive experience for participants in which they engage multiple **experiences** related to cli-fi and media literacy related to climate change while, at the same time, **developing an action plan of their own for their middle or high school classroom with climate change as a core rationale**.

The institutes’ **field-based experiences** create even more opportunities for reading the word and the world of cli-fi. Naturalist and Center for Environmental Inquiry Director Claudia Luke teaches us how to engage in observation, wondering or inquiry, and recording ideas through drawing and writing. Institute experiences related to the field trips include **digital humanities connections** with teacher-artist Catherine Sky. Sky will lead participants through a process of “reading the landscape” using a nature journaling strategy called “radical amazement” (Anderson, 2012) at SSU’s Fairfield Osborn Preserve with Osborn naturalist and institute co-director Fawn Canady. This approach to journaling can include digital photography. By looking closely, the most ordinary details become extraordinary — such as the surface of a flower petal or the underside of a fern. Following the field experience, Sky’s workshop on *Finding New Metaphors: Paradigm Shift* is about replacing the extraction/consumption model with a new framework of interdependence/interbeing (Anderson, 2012) and is paired with another text selection, *Oak Flat* (Redniss, 2021). Using simple lines and shapes and colors, participants will design and draw a symbol of interdependence (web pattern, interlacing lines, overlapping circles, etc). The image can be incorporated with text into a poster, logo, or visual narrative and digitized through using various applications (e.g., Canva, Google Slides, ShowMe).

During field experiences, institute participants learn to use their senses and curiosity to read the land like ecologists. Prior to field trips, design sprints and field observation techniques contribute to participants’ own experiential learning around land management issues. In one of

the institute's texts, *The Paradox of Preservation: Wilderness and Working Landscapes at Point Reyes National Seashore*, author Laura Watt presents an in-depth case study of a family-owned oyster farm that was removed from lands earmarked for preservation. In her book, she explores the “paradox of preservation,” or sustainable co-existence, in a world where the concept or feasibility of ‘wildness’ has changed. Watt examines whether “untouched” preservation is the best-case use of lands — or even possible in the future. A virtual visit from Watt, currently working in Iceland, will set the stage for participants’ visit to Point Reyes, the setting for this real-life paradox in the book. Other field experience details are included in Section D: Format and Program of Study, including curricular support from the Indigenous perspective with Project Team Member Trelasa Baratta.

**Action Plans**– The productive work of participants culminates in an Action Plan. The Action Plans are the groundwork of the Institute and preparation for both a unit of study to implement in the classroom and dissemination to share learning with teachers nationwide. The Action Plan is characterized by having both the traditional elements of a unit plan including learning objectives, lesson ideas, assignment descriptions, and assessment criteria as well as having a pedagogical rationale that articulates the educator’s contentions for teaching the topic in a particular manner. An action plan must be flexible and responsive, and this approach will serve participants well as institute leaders will continue to work with them, virtually, in the 2023-24 academic year. In the advanced stages of the Action Plan, participants will receive support as they map strategies to share their work with other teachers within their school communities and prepare to design lessons to implement in their classrooms.

Our rationale for an Action Plan, as opposed to a fully designed unit of study, is threefold. First, participants may have varying degrees of familiarity with science fiction in general or cli-fi in particular. Second, each teacher is developing cli-fi Action Plans based on their own expertise, passions, and knowledge of their students. To use the Institute terms, they are following topics that *tempt* them to explore further with their students. Third, the experiences at the Institute are designed to provide a framework for myriad approaches to teaching climate change in the humanities. The central text, *Parable of the Sower*, is more appropriate for high school students. YAL included in the institute models the use of texts that are both engaging and accessible. These texts can entice a wide range of readers. The field trips and eco-science-related storytelling and workshops can provide a framework for exploring local issues and places with students once participants return home from the Institute.

The Action Plans also lead into the plan for Level II dissemination. As part of our dissemination plan, we are building a website modeled after **K-12 Leader** Erick Gordon’s design for a Writing Project site that featured participants’ work with brief editorial commentary. The Action Plans also lead into the plan for Dissemination. As part of our dissemination plan, we are building a website modeled after K-12 Leader Erick Gordon’s design for a Writing Project site called The Curious Curator. By curating artifacts under themes related to CliFi, futurescaping, and climate futures, Human/Nature institute participants will make connections that demonstrate a growing understanding of the systems-based nature of climate problems. This website, tentatively called The CliFi Impulse, will provide inspiration and resources for K—12 educators interested in teaching themes related to climate futures. In the **Dissemination Plan for Level II Funding (pp. 15-17)**, we further explain the concept of curation as a way to invite institute participants to adopt an inquiry-based stance for continued exploration and learning.

**C. Level II Project Development** is not applicable as this is a proposal for a new institute.

#### D. Format and Program of Study

SSU's institute will adopt the three-week format, with two weeks of intensive work on-site in northern California in summer 2023 with a pre-institute meeting and asynchronous work beginning one month prior and an online follow-up throughout the 2023-24 academic year (combined, making the equivalent of one week of work). A day-by-day narrative and schedule are included in Attachment 2: Academic Schedule, Timeline, and Resources.

**Program of Study.** To comprise the total number of hours required for a three-week institute, as noted above, we will deliver approximately 120 hours of professional learning in a blended format, beginning in the late spring of 2023, followed by two weeks of on-site work in the summer of 2023, and follow-up workshops in 2023-24. Thus, the schedule of activities (see Attachment 2: Academic Schedule, Timeline, and Resources) comprises a total of three weeks worth of professional learning. It is divided into a pre-institute virtual meeting and asynchronous work, two weeks of place-based study — divided around thematic literary and multimodal inquiry on climate futurism in what we describe as Week One, and field-based, immersive experiences in what we describe as Week Two — with follow-up virtual meetings in 2023-24 to round out the full number of hours required for Week Three. Week Three includes activities that are also part of the Dissemination Plan.

One month prior to the institute, a virtual pre-institute video call will invite participants to explore a theme of interest to them around climate change and then curate three connected artifacts (e.g., media, video games, art, etc.) to be presented on the first day of the institute. To support this inquiry process, participants will receive, by email, a total of 10 daily *temptations* to explore, write about, and curate cultural artifacts in a digital journal. For example, one temptation might introduce an article like “Rewilding Asks Players: What Will You Do After the Climate Apocalypse?” in *Wired* Magazine about a video game that invites players into a post-apocalyptic revegetation project as gig workers (Davison, 2022), along with a playthrough video to watch gameplay. Participants are then “tempted” to explore further or to reflect on the information in their journals. This approach generates excitement and opens **opportunities for teachers to bring in their own passions and expertise and to consider themes that would interest their students**. The virtual pre-institute video call will also include an Octavia Butler “teaser” and an introduction to science fiction with Pamela Bedore. Participants will have received both of Butler’s *Parables* in the mail prior to this meeting. Thus, prior to the residential institute, they will read *Parable of the Sower* and have the option of reading the second novel, *Parable of the Talents*. With the daily temptations, the pre-reading, and a one-hour orientation webinar to participate in live or view as a recording, we expect that participants will have put in eight hours of professional learning before arriving at our on-site institute.

In Week One of the on-site work, participants will study **Octavia Butler’s *Parable of the Sower***, select cli-fi young adult literature, and be introduced to multiple forms of media related to climate science and future-casting. Because climate futurism looks forward in time but is still situated in the present and connected to the past, we organize the institute across a fluid time continuum. The week begins with participants sharing with the group the artifacts from their **self-selected paths of inquiry, establishing from the onset the value of the teachers as unique contributors to a co-created body of knowledge**. These artifacts will be organized into present-day time capsules. Together, participants will examine the combined artifacts with a future-casting lens as if they are people discovering these artifacts one hundred years into the future, or the year 3023. This approach models pedagogical strategies that center the learner’s interests around shared learning objectives. Then, guided by distinguished scholars in science

fiction and young adult literature, participants will deepen their analysis of climate-related science fiction throughout the week. Dr. Pamela Bedore will lead us through several days of Octavia Butler seminars. Participants will then engage in multiple modes of performative literary response with K-12 Leader Erick Gordon, an approach that encourages a creative process of embodying themes from the *Sower*. Through improvisation and role-play, participants will extend the bounds of Butler's text itself, exploring the gaps and spaces in the world that the author has created. These workshops will move fluidly between explanatory and exploratory drama processes (O'Neill, 1995) in which participants clarify both the *facts* and *possibilities* within the text. Cli-fi young adult literature study will be anchored by ***The Marrow Thieves* by Cherie Dimaline** and ***Feed* by M.T. Anderson**. See more details in the Day-by-Day outline in Attachment 2: Academic Schedule, Timeline, and Resources.

In Week One, participants are also introduced to methods and tools for developing media literacy in connection with the theme of imagined futures. These methods and tools will support the development of their Action Plans. Friday, a field study will lead the group to Armstrong Woods and the Russian River with Claudia Luke, Director for the Center of Environmental Inquiry at Sonoma State. In this site-specific workshop, participants will learn from Dr. Luke about environmental science around old-growth forests and water, and then in a natural Redwood Amphitheater at Armstrong Woods, stage a dramatic re-reading from Butler's second *Parable of the Talents*, connecting the main character's development to their developing understanding of the crisis of deforestation. The first week will conclude on Saturday, as participants collaborate with media literacy scholars Troy Hicks, Jeff Share (co-author of *Teaching Climate Change to Adolescents*), and Gina Baleria, SSU Assistant Professor in Communications and Media and host of *News in Context*, along with other institute curriculum experts to delve deeper into their curricular Action Plans.

In Week Two, participants will deepen their understanding of imagined climate futures with a bias toward action through field expeditions that include SSU wildlife preserves, Point Reyes seashore, and a sustainable vineyard. They will engage in design sprints that build curiosity and knowledge about the sustainable futures of food, housing, and manufacturing, all the while learning new strategies to further develop their Action Plans. Design sprints, led by Erick Gordon, will help make important connections between the cli-fi explorations, real-world histories and science, and the future-casting theme of the institute. On these excursions, Claudia Luke and the instructional faculty from the Center weave together place-based storytelling and scientific inquiry to deepen participants' learning. All of this serves as a framework for similar explorations when participants return to their own contexts.

The virtual "third week" will consist of four virtual meetings with the authors of *Teaching Climate Change to Adolescents* to support ongoing curriculum development and curation organized by themes related to participants' Action Plans. These virtual meetings feature 15-minute provocations from a guest speaker related to participants' self-selected themes in order to ignite conversations around selected topics. Then, participants will present their theme-related curated content for the website. Each meeting will include time for discussion sparked by the provocation, curations, and ongoing curricular design with the authors and guest provocateurs. This virtual third week provides an opportunity for ongoing expert support and peer feedback to implement participants' Action Plans related to the institute themes and content in their classrooms. This third week will also be part of the work plan for the dissemination of institute artifacts and curricular implementation ideas. These meetings will be held in Zoom to



facilitate video-enabled participation, breakout rooms, and recordings. Given our past two years of pandemic learning, this is a format that many will likely be familiar with.

## **E. Project Team**

The project leadership team (Canady, Hicks, and Gordon) have a combined 70 years of experience in education and tens of thousands of contact hours of facilitation in professional learning contexts, both face-to-face and online. In particular, all three have experience as National Writing Project (NWP) teacher consultants, with Hicks and Gordon having each served as NWP site directors. Canady also brings experience as a naturalist who is familiar with the northern California region. Together, their knowledge and skills will create a flexible, yet cohesive and coherent experience for participants across the three weeks of the institute, shifting from virtual to face-to-face, including field trips, and back to virtual again.

### **Co-Director, Dr. Fawn Canady (Sonoma State)**

The institute is led by co-director and Sonoma State University faculty, Fawn Canady, Ph.D. Dr. Canady is Assistant Professor of Adolescent and Digital Literacies. Her teaching and scholarship focus on teacher education with an emphasis on English Education, multiliteracies, and digital multimodal writing. She has published and presented on young adult literature and will collaborate with visiting scholars to connect deep literary engagement in cli-fi and YAL with curriculum planning for English classrooms. She has taught at the university level in English Education since 2008. Canady has extensive experience in public education, including teaching high school English language arts (7 years), district-level work (induction/mentoring and teacher professional development), instructional design, and online teaching. Her experiences teaching at a Career and Technical Academy include interdisciplinary pedagogies, educational technology integration, and project-based learning. Thus, her contributions to the institute include experiential and interdisciplinary approaches to English and Humanities teaching. She has leadership experience in the Southern Nevada Council of Teachers of English and the Southern Nevada Writing Project since 2007, including facilitating Invitational Summer Institutes for teachers K-12, professional development, and youth writing camps. Dr. Canady is the primary institute connection to SSU and is qualified to assume full intellectual and administrative leadership of the Institute as a single director if necessary.

Dr. Canady would also provide **Project Administrative Support** along with the School of Education administrative assistant, **Poonam Rani**, such as providing planning assistance, administrative support, and logistical coordination for both on and off-site arrangements. **Our Grant Administrator will be designated from the Office of Research and Sponsored Projects (ORSP)** who is at this time Nicole Ream, our Post-Award Manager.

### **Co-Director, Dr. Troy Hicks (Consultant and Professor at Central Michigan University)**

Troy Hicks, Ph.D., is a Professor of English and Education at Central Michigan University, where he collaborates with K–12 colleagues to explore how they implement newer literacies in their classrooms and teaches masters and doctoral courses in educational technology. As institute co-director, he will plan and facilitate digital and media literacy Action Plan support for teachers. He is also Director of the Chippewa River Writing Project, a site of the National Writing Project. His experience with the National Writing Project supports the design, implementation, and dissemination plans for the proposed institute. Participants in the Institute will also benefit from his classroom experience. A former middle school teacher, he has received numerous awards including the Michigan Reading Association Teacher Educator Award and the Central Michigan

University Excellence in Teaching Award, and is an ISTE Certified Educator and trained as a facilitator in digital storytelling through StoryCenter. Dr. Hicks is qualified to assume full intellectual and administrative leadership of the Institute as a single director if necessary.

**K-12 Leader, Dr. Erick Gordon** (Consultant, Credo High School)

Our K-12 leader is a current English teacher but has considerable experience in designing and leading professional development programming like this proposed institute. As Senior Research Fellow for Innovation at Teachers College, Columbia University, Dr. Gordon launched numerous professional development initiatives for teachers in New York City's public schools. In 2002 he founded Student Press Initiative, a program that supports teachers to design project-based curriculum that culminates in student publication. In 2012 he co-founded Literacy Unbound, a program that brings teachers and students together as creative collaborators to re-imagine challenging texts through multiple modalities. He is the former director of the New York City Writing Project, a legacy site of the National Writing Project. In 2020 he returned to the classroom as a part-time teacher at Credo High School, a public Waldorf school that follows the One Planet Living model. The One Planet Living model is a sustainability framework with 10 simple principles. Thus, Dr. Gordon's work with high school students in English and the humanities integrates climate-focused work.

**Dr. Claudia Luke** (Director, Center for Environmental Inquiry)

Participants at the institute will benefit from Claudia Luke's 20 years of experience directing field stations for the University of California and California State University systems. She currently serves as Director of the Center for Environmental Inquiry at Sonoma State University. Throughout her career, Luke has worked extensively with community and institutional partners to build regional research and management collaborations that engage students and faculty in studying watershed management, fire management, environmental technology, habitat connectivity, biodiversity, and education. She additionally oversees the management of 4,200 acres of wildlands at three SSU field stations (Fairfield Osborn Preserve, Galbreath Wildlands Preserve, and Los Guilicos Preserve). Claudia received the 2018 North Bay Leadership award in conservation. Luke has identified numerous stories about the North Bay Area ranging from the clearing of old-growth forests (for our visit to "Stumptown" or Guerneville) to water use dilemmas, which will enhance connections between climate science and the humanities. With education specialists from the Center, field experiences reinforce climate futurism as a continuum of stories told over time.

**SSU and Project Faculty and Academic Staff**

In addition to the Project Team, key faculty members at Sonoma State and community members from Sonoma County contribute to the Institute's interdisciplinary focus.

**Our technological expert, Gina Baleria, Ed.D.**, is an Assistant Professor of Journalism, Media Writing, & Digital Media in the Department of Communication & Media Studies at SSU. Dr. Baleria works with SSU's Center for Teaching with Educational Technology and will provide technical support at the Institute. She will support participants in exploring digital media tools and pedagogical approaches to incorporating media literacy. In this capacity, she will also staff Studio Blue (described further in the Institutional Resources Section F, pg. 13). She is also the host of the *News in Context* podcast (@NewsInContextSF), which airs every Friday at 8:30 am and 6:30 pm on KSFP 102.5 in San Francisco. Her book *The Journalism Behind Journalism* was published in August 2021. She earned her doctorate in Educational Leadership from San Francisco State University; her Master's in Communication: Media Studies from Stanford

University; and her Bachelor's in English with emphases in Film & History from UCLA. Prior to becoming a professor, Gina was a broadcast & digital journalist at stations including KCBS Radio, KGO TV, & KGO Radio in San Francisco, KXTV & KFBK in Sacramento, and a communications consultant for nonpartisan nonprofits working to improve media literacy and engagement across socially salient differences. With her extensive professional experience and technological expertise, Baleria's contributions to the planning and facilitation of the institute include pedagogical approaches to incorporating media literacy.

**Dr. Theresa Burruel Stone** is Assistant Professor of English Education at Sonoma State University. Their scholarly work draws from the fields of education, ethnic studies, and linguistic anthropology to examine the varied roles of schooling and education within racialized peoples' desires for and efforts towards dignified lives. Her scholarship analyzes processes and structures of racialization, whiteness, and settler colonialism, particularly within places of schooling, emphasizing the histories, narratives, and politics of place in order to underscore connections between social practices and material relations. Stone will contribute to the institute **during Week One** by **providing curricular planning support** for participants' Action Plans, as well as contributing to topical connections between the cli-fi of Octavia Butler and young adult literature. Her experience teaching and planning for youth-centered learning will enhance participants' own planning for a wide range of students.

**Field experiences** create opportunities for participants to embody the Human/Nature connection. One of our **guides in the field and classroom** is **Catherine Sky**, an artist and art educator based in Sonoma County, CA. She is the creator and facilitator of Learning in the Landscape, a **visual arts-based ecological literacy program for public schools**. Sky has had many years of experience teaching art in the Chicago Public Schools and as an artist-in-residence in Chicago, New Orleans, and San Francisco. She is a master's student at Sonoma State University where she is currently researching and designing curriculum for integrated learning in the visual arts. Dr. Canady and Sky have explored visual culture in connection to digital and media literacies. Visual culture is an important field of study connected to **the digital humanities**. Sky's paintings explore **issues of place and space in the landscape** and can be seen at [www.catherinesky.com](http://www.catherinesky.com).

**Trelasa Baratta** is an enrolled member of the Middletown Rancheria Band of Pomo Indians of California, and a graduate student of Curriculum, Teaching, and Learning at Sonoma State University. She collaborates with community leaders and local tribal representatives to improve current **K-12 curricula** so that the Native voices of these lands may be heard and respectfully represented. Baratta's research focuses on the importance of **place-based education**. Through Indigenous curriculum design, she aspires to challenge settler-colonial perspectives and instill in students the importance of respect, reciprocity, and relationships with the Indigenous people, land, water, plants, and animals of a certain place. Baratta will also participate in the **ongoing support** in curriculum design for the virtual post-institute sessions, including **dissemination**. In dissemination related to the curation website, Baratta's experience curating and writing curriculum for online resources for non-profit organizations like Each Green Corner, combatting food insecurity through community gardens and education, and the Redbud Resource Group, Native advocacy to build bridges between Native and non-Native communities.

**Award-winning author Stefan Kiesbye's** stories, essays, and reviews have appeared in the Wall Street Journal, Publishers Weekly, and the Los Angeles Times, among others. He is the author of seven novels, including *Next Door Lived a Girl*; *Your House Is on Fire*, *Your Children All Gone*; and, *But I Don't Know You*. He teaches creative writing at Sonoma State University.

Participants will read Kiesbye's story from a collection featured in the Institute: Fire & Water: Stories from the Anthropocene. Kiesbye will **lead a seminar** on his and a selection of stories during an evening event that includes the exploration of climate futurism in film.

### **Institute Scholars**

The Institute begins with an introduction to the science fiction genre at the pre-institute virtual meeting with **Dr. Pamela Bedore**. **Bedore will lead the first two days of participants' in-depth study of Octavia Butler's *Parable of the Sower* as dystopian cli-fi.** Pamela Bedore, Ph.D. is an Associate Professor of English at the University of Connecticut, where she teaches classes on detective fiction, science fiction, and utopian & dystopian literature. A dynamic speaker, Dr. Bedore's Wondrium (formerly The Great Courses) course on Utopian & Dystopian Literature explores the utopian impulse at the heart Her video lectures also include explorations of games, films, and novels in utopian studies. Author of *Dime Novels and the Roots of American Fiction* (2014), and *Great Utopian and Dystopian Works of Literature* (2017), she is currently writing a book about Canadian crime fiction. Her guided inquiry into *Sower* will be complemented by Erick Gordon's Literacy Unbound approaches to experiencing literary analysis through performance.

**Dr. E. Sybil Durand** is an assistant professor of English education in the Department of English at Arizona State University, where she teaches courses on young adult literature, methods of teaching secondary English Language Arts, and methods of conducting research. Her research explores how teachers and students engage representations of youth of color in young adult literature, including multicultural, international, and postcolonial young adult texts. With Fawn Canady and Theresa Burrell Stone, **Dr. Durand will continue the journey from *Sower* to include diverse stories told from the youth perspective in YA cli-fi.** Our YA texts are anchored by **The Marrow Thieves**. In a dystopian future fueled in part by climate disaster, non-Native people have lost the ability to dream. Native people's dreams are literally in their DNA and their marrow is harvested to produce a serum to treat dreamlessness in others. The protagonist, like Olamina in Butler's *Sower*, is a young person forced into exodus. Dr. Durand will lead a seminar on the power of YA to reach adolescent readers from a variety of backgrounds and support teachers in exploring ways to engage with stories from a variety of perspectives and histories. Dr. Durand's extensive research and experience in youth participatory action research also complements the Institute's emphasis on Action Plans that reflect the participants' passion, expertise, and students through multiple literacies including media literacy.

The YA cli-fi genre is stretched by **Dr. Megan Musgrave**, an Associate Professor of English at the Indiana University School of Liberal Arts at Indianapolis. Dr. Musgrave teaches courses in children's and YA literature, multicultural literature, literary theory, and pedagogy. Her book *Digital Citizenship in Twenty-First-Century Young Adult Literature: Imaginary Activism* was published in 2016 and she has published articles on Salman Rushdie in *Children's Literature Quarterly* and on Cory Doctorow in *Children's Literature in Education*. These YA-focused accomplishments will contribute to a deep dive into the human/nature questions at the heart of the institute with **M.T. Anderson's *Feed***. This dystopian novel takes us from our inquiry into exodus in response to the limits of our natural and built worlds to examining the role technology plays in disrupting our conceptions of what it means to be human. Dr. Musgrave's other accomplishments include "Of Sultans, Studs and Stableboys: Equine and Literary Lineage in *King of the Wind*," an essay published in 2021 in the edited collection *Dust off the Gold Medal: Rediscovering Children's Literature at the Newbery Centennial* (Routledge). **Each of these literary scholars will arrive one to two days prior to their seminars to engage with**

**other Institute scholars and participants to facilitate meaningful connections between texts and to better support the ongoing development of curricular Action Plans.**

The climate futurism thread in literary study connects to the past and present stories told in the media and through the everyday use of digital tools. Thus, **Dr. Jeff Share, with co-director Troy Hicks, will lead participants in a digital and media literacy workshop** during one full day at the end of the first week of the Institute, as well as provide support for curricular Action Plans in the pre and post-institute. Dr. Share's research and practice focus on critical media literacy and environmental justice. He has worked as an award-winning photojournalist, bilingual elementary school teacher, and has been teaching in the School of Education at UCLA since 2007. He is an International Fulbright Specialist and has published several books and numerous articles. His most recent books include: "The Critical Media Literacy Guide: Engaging Media and Transforming Education" with Douglas Kellner (2019) and "Teaching Climate Change to Adolescents: Reading, Writing, and Making a Difference" with Richard Beach and Allen Webb (2017). The latter is one of the core texts featured in the Institute.

**Dr. Laura Alice Watt's book, *The Paradox of Preservation***, was selected for her exploration of a local dilemma in wildlife preservation. This text is an important link between the future-casting work of the institute, the present-day curation of climate-related artifacts, and the place-based field experiences. Watt worked as a professor of environmental history and policy at Sonoma State University (SSU) from 2006 to 2021. Much of her research work has been done at Point Reyes National Seashore, examining the impacts of National Park Service management on the local ranching landscape. **Point Reyes is both the setting of the nonfiction text participants will read and a field trip experience.** Dr. Watt will Zoom in to present the oyster farm controversy in her book and lead a discussion with participants in preparation for the field trip. Participants will learn about her current work in environmental research, as well. Dr. Watt was honored to receive a Fulbright-NSF Arctic Scholars grant in 2020-21 to conduct historical search in the Westfjords of Iceland, hosted by the University Centre of the Westfjords in Ísafjörður. In June 2021, she took early retirement from SSU, established Aspara Consulting ehf. from which to continue doing historical and environmental research, teaching, and advising, and resettled on the shores of Dýrafjörður near Píngeyri.

**Dr. Richard Beach** is Professor Emeritus of English Education at the University of Minnesota. He is co-author of 26 books, including *Teaching Language as Action in the ELA Classroom* (language.pbworks.com); *Teaching Literature to Adolescents* (teachingliterature.pbworks.com); ***Teaching Climate Change to Adolescents, Reading, Writing, and Making a Difference*** (climatechangeela.pbworks.com). His research focuses on students' use of language for enacting relations with others, adolescents' use of writing to reflect on their identities, use of digital tools for responding to and creating texts, and methods for teaching about the climate crisis in English language arts classrooms. **Dr. Beach will participate in the third week's virtual meetings and support teachers in exploring a wide range of issues related to English education and teaching climate change with co-authors of *Teaching Climate Change to Adolescents*, Jeff Share, and Allen Webb.**

**Dr. Allen Webb** is a professor of English at Western Michigan University. He has nine published books and two books in progress as well as 30 published articles. Webb has presented at over 100 conferences, including several keynote addresses, maintains 10 websites, and has won five grants totaling 1.5 million dollars. He is a past president of the Michigan Conference on English Education, a past member of the executive committee of the National Conference on English Education, and is one of the authors of the State of Michigan 9-12 Language Arts

Content Standards. He designed the "Classroom of the Future" English Education Labs and his virtual world for teaching literature won the A+ Award by Web English Teacher. In 2004 he received the Faculty Achievement Award for Teaching from the WMU College of Arts and Sciences.

## **F. Institutional Resources**

This residential institute will take place on the campus of Sonoma State University (SSU). Top-rated housing on-campus will create an atmosphere of collaboration and collegiality as participants work in the evenings on their Action Plans or discuss the readings for the week. Most of the seminars and workshops will be held either in the grand meeting rooms in state-of-the-art learning facilities in the Student Union or the Environmental Technology Center. The Environmentally Technology Center includes a garden and a walking trail along the creek just behind the building. If participants are lucky, families of wild turkeys also share these paths! We will also visit Credo High School, less than 2 miles from campus, where Dr. Erick Gordon, our K-12 Leader teaches English. Credo High School is described in more detail below. This high school campus is located at the SOMO Village, a 200-acre live/work/experience development featuring installation art, restaurants, and local brewery Old Caz. There are also co-working spaces available for participants at the Institute.

**Housing** accommodations will be located on the SSU campus. SSU's housing is rated #1 in the California State University system. This non-traditional housing includes suite-style and apartment-style accommodations with private rooms and bathrooms. SSU's campus was rated #34 in The Best Colleges 2021 rankings for "100 Most Beautiful Campus in America." Just minutes away from one of several of SSU's wildlife preserves and nestled within acres of towering trees and includes lush lawns, ponds, and walking trails. The Copeland Creek, which participants will learn about when they visit the Fairfield Osborn Preserve, runs through campus. Walking and biking trails connect with a network of paths along the creek and through Rohnert Park. The housing is also **affordable, at \$108/night**. Participants can cook and share meals, study on campus at the Schultz Library or in several cafes on campus. Across the street from campus, participants can enjoy lunch and dinner at a variety of locally-owned restaurants including Himalayan, Japanese BBQ, sushi, and Mexican cuisine, or grab frozen yogurt for dessert. Fast food within walking distance includes McDonald's and Taco Bell, as well as a 7-11 convenience store. Public transportation is available from campus and links to the Smart Train. Participants can travel to San Francisco and the Bay Area via public transit on their free day or rent a car for a 45-minute drive to visit in the evening.

Sonoma State University identifies sustainability and environmental inquiry as a core value "infused into everything we do." There are several **institutional resources** dedicated to this kind of inquiry that will support the Institute. A letter of support from Dr. Karen Moranski, Provost and Vice President of Academic Affairs at SSU is included in the grant application package.

- Center for Environmental Inquiry, referred to as the "Center" in the grant narrative Includes the following resources under the direction of Dr. Claudia Luke, the center director.
  - SSU Wildlife Preserves (Osborn & Galbreath) — The Preserve is open for research and educational programs, and public visitation is permitted by guided tour only. In 1997, The Nature Conservancy donated the Preserve to Sonoma State University, maintaining a conservation easement over the property for

education, research, and conservation. In 2004, the Preserve doubled in size with an additional 210-acre donation from Joan and William Roth managed under a conservation easement with the Sonoma County Agricultural Preservation and Open Space District. A final 40-acre donation was made in 2013. The Marjorie Osborn Education & Research Center (2,100 sq ft) has two meeting rooms for educational and research use, conferences, and meetings. The larger room seats up to 24 people and includes a high-definition screen.

- North Bay Forward and Stories of Place Series — North Bay Forward is a collaborative initiative to harness the collective talent, vision, and experience of a range of business, community, public sector, and academic leaders to envision this future and engage in the systemic change and collaboration needed to usher in a sustainable, resilient North Bay community. As a forum for connecting the dots of collective wisdom from the community and communicating across sectors and interests, the North Bay Forward community explores pathways towards a Systemic, Place-Based Planning for a Sustainable, Resilient Future.
- Environmental Technology Center — A model for sustainable building techniques and technologies, this facility is a site for faculty to conduct research. The facility includes energy and water-efficient landscaping, "smart building" control technologies, environmentally-sensitive materials, passive solar heating and cooling, and more.

SSU Support for digital multimodal projects:

- Studio Blue – An activity-intensive student-run video production media outlet with a full television studio and computer LAN designed for multimedia production.

### **Community partners**

- **Credo High School** is a public charter school that is guided by the core principles of Public Waldorf Education to deliver a college-prep program that advances critical thinking, creativity, responsibility, and initiative in public school students. Founded in 2011 to continue the education offered by our region's six exemplary Alliance for Public Waldorf Education K-8 member schools, Credo is raising the bar for public high schools in Sonoma County—and establishing a replicable new model for public high schools nationwide. In 2017, Credo realized a long-held dream by moving to our permanent campus at SOMO Village in Rohnert Park, which is planned to be the model sustainable community for North America. Planned in conjunction with the international nonprofit, One Planet Communities, the 1600-home SOMO Village will meet rigorous sustainability standards, including generating all energy on-site with solar, zero waste and zero carbon use. Credo is the world's first One Planet School and has been awarded Planetary Leader status by the international nonprofit, Bioregional, Inc. the parent organization for One Planet Communities. Read more below.
  - Public Waldorf High School
  - One Planet Living School
  - Garden and farm space

### **G. Participants and Project Dissemination**

Participants will be recruited from the vast networks of grades 6-12 English teachers that Canady, Hicks, and Gordon know through their work in the National Writing Project, as well as through professional organizations such as the National Council of Teachers of English and

International Literacy Association. Recruitment materials will also be distributed via their social media accounts, including Hicks' Twitter feed which has nearly 14,000 followers. We will work diligently to provide multiple opportunities to meet with the institute directors, too, likely hosting at least one webinar via Zoom and creating a project website on SSU's domain.

The application will ask potential participants for basic demographic and teaching background information, as well as confirm their willingness to engage in a sustained NEH project that will include virtual components and dissemination. In addition to this information, we will ask educators to briefly describe a moment of success in your classroom reflecting on the conditions that enabled this success with prompts such as:

- If a friend were to describe your accomplishments in up to three sentences, what would he or she say? \*
- What other achievements (not only academic) would you like to share? \*
- Beyond your work and studies, what are you passionate about? (hobbies, causes, activities, issues...) \*
- Share an example of something you have been a part of (including created, led, or joined) that you consider unique, even if no one else does. Why do you think it is mold-breaking? (Limit 2250 characters – not words!) \*
- What questions should we have asked, but didn't? Please write them down and answer them! (in other words, tell us something about yourself that we don't know yet). (Limit 2250 characters – not words!) \*
- Can you share a memorable anecdote from your life that will give us a further sense of what makes you tick?

In our review of applicants, we would use the following criteria, each ranked on a scale of 1 (low) to 5 (high), for a total of 20 points.

- The candidate's essay indicates a commitment to learn about young adult literature and climate fiction, or "cli fi"
- The candidate's essay indicates a commitment to learn about digital and media literacies
- The candidate's essay indicates a commitment to learn about place-based education
- The candidate's essay indicates a commitment to participate in a sustained professional learning experience, both online and onsite
- The candidate's overall potential for creativity, innovation, and engagement.

Additional points could be earned for the following (1 point each):

- Do you affiliate yourself with group(s) historically underrepresented in literacy professional development? If you would like to self-identify please do so here. While affiliation does not guarantee acceptance, our aim is to support the exceptional work of BIPOC, LGBTQ+, and other identifying educators. (Open response)
- Do you serve students in a high-needs school? For purposes of this application, we define "high needs" as those considered Title I-designated by the National Center for Educational Statistics. Please search for your school here (<https://nces.ed.gov/ccd/schoolsearch/>) and indicated whether you are Title I or not. (Yes/no)

Thus, the highest possible score on the rubric would be 22 points, and candidates will be ranked, blindly, three times — by Canady, Hicks, and Gordon — and then given an average of the three scores. In the case that we have too many qualified candidates, we may also use an interview process. As a Level II Project, our dissemination plan is outlined in the following section.



## H. Level II Project Dissemination

The Human/Nature Institute is unique in that it emphasizes the role imagination plays in shaping climate futures. The myriad threads of inquiry that result from each participants' interests are connected through cli-fi. We are excited to share our cumulative efforts from the Institute. As a Level II project, we would engage in the dissemination of the work through **three primary modes: A curatorial website including multimodal projects and blog posts, an edited book, and conference presentations.**

**Curatorial Website & Blog.** First, we would rely on Erick Gordon's expertise and successful dissemination work with Literacy Unbound and the New York City Writing Project to curate participants' artifacts and multimodal projects with editorial reflections on the Institute website. As part of the Institute, teachers will be engaged in different aspects of media production that may result in projects for their own students that can be shared on the website. Projects that we can imagine teachers developing include video essays, storymaps, and timelines. In this process, they will engage in the kinds of multimodal reading, writing, and thinking that they, in turn, would have their own students develop as part of their curricular actions plans. As participants create and share their projects, we would also request that they write brief editorial blog posts (500-750 words), describing their projects and discussing applications for the classroom. We would develop our own website, hosted on SSU's main domain to feature their work.

Our website is inspired by Maria Popova's format for her blog, *The Marginalian* ([www.themarginalian.com](http://www.themarginalian.com)), formerly *Brain Pickings*. This format resonates with the way we dreamed up this institute: a playful inquiry into possible sources for a cli-fi institute. Popova's posts explore a wide range of ideas curated from existing sources— all stemming from one “ultimate question... What *is* all this?” In an *On Being* podcast, she was called the “Cartographer of Meaning in a Digital Age” (*On Being*, Feb. 2019). Similarly, the **Cli-Fi Cabinet of Curiosities** site will be a rhizomatic mapping of teacher-curated resources for educators to discover and use. Combined with teachers' editorial reflections on *why* that idea, that artifact, that book, that poem, or that news story resonated with their own climate inquiry, we imagine the website tempting people to learn more.

**Edited Book.** Second, as indicated by the letter of support from Routledge, we will be pursuing the publication of an edited collection of the participants' work, including a pedagogical rationale and lesson plans from each educator involved in the project. As a result of the continued work in the virtual sessions described for Week Three, Canady and Hicks would offer guidance and coaching to the participants in the fall of 2023 and spring of 2024, leading to a full draft of a manuscript that we estimate would be in the range of 70,000 - 75,000 words. Though we have no guarantee of acceptance from Routledge, this is a positive indication that they — or other academic publishers who specialize in the English language arts such as Guilford or Teachers College Press — might be interested. Given Hicks' extensive record of publication, including edited collections, we are confident that a full book manuscript will be developed from this work.

**Conference Presentations.** Third, though their expenses would not be funded by this grant, we will encourage participants to create proposals for professional development sessions via local, state, regional, and national venues including (but not limited) to the California Association of Teachers of English (CATE), the National Council of Teachers of English (NCTE), Assembly on Literature for Adolescents of NCTE (ALAN), the Critical Media Literacy Conference of The Americas, or the Association for Interdisciplinary Studies (AIS). We would share the calls for proposals for these conferences with participants, and help them craft their narratives for

submission, based on the work that they had already done for the chapter in the edited collection and multimodal projects posted to the website.

Together, we contend that these multiple modes of dissemination meet the spirit of “a robust program of dissemination activities beyond the participant audience.” Additionally, as noted in Participants and Project Dissemination (pg. 15), the Institute team has extensive professional networks to support robust dissemination and experience launching and maintaining similar dissemination plans for organizations such as the National Writing Project (and local writing projects such as the New York City Writing Project, the Southern Nevada Writing Project, and the Chippewa River Writing Project ) Literacy Unbound, other projects at Columbia University.

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## Attachment 2: Academic Schedule, Timeline, and Resources

The *Human/Nature Climate Futurism* institute will follow a “combined” model for a total of three weeks of programming which, according to the NEH description, means that “All participants attend a portion of the program online and a portion of the program at the host site. Online and residential sessions occur at different times, but participants attend the same sessions simultaneously.” Our entire institute will account for three total weeks of professional learning.

- Institute applications would be open on January 1, 2023 and closed on March 3, 2023.
- Invitations will be sent to selected participants on or before March 17 and asked to accept by March 24.
  - If we need to send out second-round invitations, they will be asked to accept by March 31.

**Core Readings:** In preparation for the first week, participants will read Octavia Butler’s *Parable of the Sower*, Cherie Demaline’s *The Marrow Thieves*, and select chapters from institute scholar Megan Musgrave’s *Digital Citizenship in Twenty-First Century Young Adult Literature: Imaginary Activism*. They will be encouraged to read M.T. Anderson’s *Feed* prior to the institute, but will have time in the evenings to complete readings. Participants will also be provided with *Teaching Climate Change to Adolescents: Reading, Writing, and Making a Difference* by English education and media literacy scholars Richard Beach, Jeff Share, and Allen Webb, to gain insights on both the nature of young adult climate fiction and ideas for teaching media literacy lessons around climate change. These texts will be mailed to summer participants at least one month in advance and prior to the first virtual meeting.

**Institute Co-Directors:** Fawn Canady & Troy Hicks

**K-12 Leader:** Erick Gordon

**Resident/Project Faculty:** Claudia Luke

**Visiting Faculty:** Jeff Share, Pamela Bedore, E. Sybil Durand, Megan Musgrave, Stefan Kiesbye, Laura Alice Watt, Catherine Sky, Suzanne Decoursey, Trelasa Baratta, Richard Beach, Allen Webb, Suzanne Decoursey, and Theresa Burruel Stone

### **Pre-Institute (Online): Monday, April 10 to Friday, June 10, 2023**

- A one-hour webinar will be offered, at a time to be determined based on maximum participant availability, during the week of April 10, 2023. The webinar will be recorded for those participants who are not able to attend the live session.
- After the webinar and through June 10, asynchronously, participants will receive, by email, a total of 10 daily temptations to explore, write about, and curate cultural artifacts in a digital journal on roughly the following schedule: April 17 and 24; May 1, 8, 15, 17, 22, 24, and 31; June 5 and 7.

- Daily Focus: Introduction to the core readings and pre-institute reading. Pamela Bedore will give a brief introduction to the science fiction genre. Erick Gordon, Fawn Canady, and Troy Hicks will introduce the *temptations* pre-work (curating 3 artifacts related to an inquiry into climate change). Troy Hicks will briefly introduce the connection between media literacy and imagined futures.

**Main Institute (Onsite at Sonoma State University): Monday, June 12 to Friday, June 23, 2023**

During Week One we begin each morning by revisiting Octavia Butler's *Parable of the Sower* through multimodal workshops, demonstrating methods to engage students as critical, collaborative, and creative readers. This sequence of workshops will draw from Literacy Unbound performative methods, and enable participants to express personal insights about the text while exploring lingering questions and unresolved issues through both analytical and more embodied, creative processes. Participants will learn alongside literary and science fiction scholars as they develop their Action Plan, and continue to curate artifacts around self-selected themes of climate futures.

\*Readings are marked as “required” (R) and “optional” (O).

**Sunday, June 11**

4:00- 6:00 PM Residence check in and opening reception: Future-Casting: Year 2023 Time Capsule from the Lens of Year 3023

Participants will enjoy light refreshments and a meet and greet before sharing the 3 artifacts they curated for the Institute pre-work. We will engage in a symbolic time capsule ‘reveal’ as people living one hundred years into the future. How would we view these artifacts from another time?

**Monday, June 12**

**Daily Focus:** Participants will have attended or viewed the pre-institute webinar with an introduction to science fiction with Dr. Pamela Bedore. Today, participants will dip a toe into the world of *Parable of the Sower* by Octavia Butler. The day begins with Literacy Unbound, led by Dr. Erick Gordon. Literacy Unbound is an approach to text analysis that uses movement as literary experience. Participants can use these pedagogical approaches in their own classrooms. These performative strategies will be used throughout the institute to reinforce combinatorial creativity, nudging us out of our comfort zone to think about texts in different ways. After embodying Butler’s concept of Hyper-Empathy Syndrome, main character Olamina’s perceived condition of experiencing other people’s pain and pleasure, Bedore will build on our prior learning about science fiction to delve deeper into the utopian impulse in Butler’s *Parables*. After lunch, participants will engage with the text in guided seminar discussion with Bedore and

Canady. The afternoon concludes with an introduction to the Action Plan and dissemination plan with Hicks and Gordon. The second week includes numerous field trips. Optional evening activities are kept to a minimum this week to allow time for participants to begin to develop ideas for their Action Plans.

**Readings:**

- (R) *Parable of the Sower*
- (O) *Parable of the Talents*

8:30 Coffee and light refreshments

9:00 Stepping into the *Parables*. Participants explore Butler's concept of Hyper-Empathy Syndrome through movement. Introduction to Literacy Unbound.

10:30 Break

10:45 Pamela Bedore: Science fiction and Octavia Butler: The utopian impulse in dystopian literature

12:00 Lunch (On Your Own)

1:00 Pamela Bedore, seminar– World-building in the *Sower*

2:30 Break

2:45 Troy Hicks and Erick Gordon: Introduce Action Plan and dissemination project. Participants share curated work, and discuss the principles of content curation.

Readings:

- (R) Maria Popova, *The Curator's Code*.
- (R) Gordon, E., & Vinz, R. (2015). Provocation in the company of others: Learning through provisional and improvisational spaces. *Teachers College Record*, 117(10), 222-237.

4:00 Program ends for the day

**Tuesday, June 13**

**Daily Focus:** A Deeper Exploration of Octavia Butler's *Parable of the Sower*

Erick Gordon will lead participants through select passages of the *Sower* using soundscaping techniques to identify unresolved moments in the narrative that hold personal significance for them. The *Sower* provides many opportunities for readers to question the Human/Nature theme, especially as it relates to how science fiction, and specifically dystopian fiction, explores the concept of human nature or a survival impulse. Participants may also have unresolved questions around the main character from our prior discussion about her intersectional identity and how Olamina's experiences communicate dilemma's central to questions of identity, individuality, and social roles and expectations. After lunch, we step back and examine the individual agency of people within systems through *Sower* and specifically Olamina's 'found' religion, Earthseed. In Earthseed, "God is Change." Participants will explore how Earthseed helps Olamina break from overly deterministic world views. This will be an important lead in for the YAL, science-based storytelling, and field trips that follow in the Institute.

### Readings:

- (R) *Parable of the Sower*
- (R) *Youth Resistance and Theories of Change* (Tuck & Yang, 2013)
- (O) *War Girls* (Onyebuchi, 2019)

8:30 Coffee and light refreshments

9:00 Participants reread passages of the *Sower* using soundscaping techniques to identify unresolved moments in the narrative that hold personal significance.

10:30 Break

10:45 Pamela Bedore: Butler and intersectionality in the *Sower* and her other novels and stories

12:00 Lunch (On Your Own)

1:00 Seminar: Individual agency in dystopian literature through Olamina's Earthseed religion

2:30 Break

2:45 Supported work time on Action Plans with Erick Gordon, Troy Hicks, and Fawn Canady

4:00 Program ends for the day

**Wednesday, June 14**

**Daily Focus:** An Introduction to Young Adult Climate Fiction and the importance of youth protagonists.

The day begins with projected digital media and connections between dystopian settings. The *Sower* begins in an urban setting and a walled community. Olamina and her fellow travellers head north in search of wilderness to start a new settlement around Earthseed. The journey into northern California, from an urban dystopia to the forests, is reminiscent of SSU's location. In preparation for our field trips and to bridge texts, our morning exercise touches on a number of threads throughout the Institute, from urban settings to forests, from "street poor" to water scarcity— the journeys in the texts represent travels through space that remind us of our interdependence on the natural world and what happens when we buy into the illusion of separation. YAL Sybil Durand begins with *The Marrow Thieves* to explore transformative agency through Frenchie's story, another 15-year-old protagonist on a journey. *Marrow* is set in a dystopian future where non-Indigenous people have lost the ability to dream. The cure is in the marrow of North American Indigenous people who are hunted or "harvested." The complex histories of North American Indigenous people are part of the future-casting in this novel. Durand also builds on the discussions of intersectional identities from the days prior by talking about her work with youth, Youth Participatory Action Research, and how literature can help teachers and students re-mediate roles in the classroom, creating space for youth to produce and disseminate knowledge. She is joined by Theresa Burruel Stone, a scholar specializing in youth literature. Stone's work includes restructuring English Education through the desires and dreams of pre-service teachers of color. Participants will also learn about Durand's recent work with African/African American fantasy and the role of imagination in education. We round out the day with a short workshop hosted by Trelasa Baratta, enrolled Pomo, on Indigenizing the curriculum. Baratta and Stone support participants in their independent work time as needed. An optional evening event includes a screening of the film, *Gather*. *Gather* is a documentary film that explores education that reintroduces Indigenous youth to traditional ways, including medicine and food— but is more than food sovereignty: Native sovereignty.

**Readings:**

- (R) *The Marrow Thieves*
- (R) "We're Trying to Take Action": Transformative Agency, Role Re-mediation, and the Complexities of Youth Participatory Culture" (Betrand, González, & Durand, 2017)
- (O) Closing the Imagination Gap with African and African American Fantasy Literature (Durand, 2021)
- (O) *War Girls* (Onyebuchi, 2019)

- 8:30 Coffee and light refreshments
- 9:00 Engaging with various projected digital media, participants will explore connections between the dystopian setting of the novel and contemporary urban settings with Erick Gordon, Troy Hicks, and Fawn Canady. Concepts from the *Parables* to investigate include the “street poor,” the significance of walls in community, and the shortage of clean water.
- 10:30 Break
- 10:45 Sybil Durand: Exploring transformative youth agency and change-oriented action in and through YAL; *The Marrow Thieves*: Making connections along the continuum of time through Indigenous experience.
- 12:00 Lunch (On Your Own)
- 1:00 Sybil Durand: Guided seminar on *The Marrow Thieves* with Theresa Burruel Stone. Exploring intersectional identities and power, including histories, in YA cli-fi.
- 2:30 Break
- 2:45 Workshop: Considerations from Indigenizing the curriculum with Trelasa Baratta
- 3:20 Baratta and Stone support for resources to bridge Native and non-Native perspectives; independent Action Planning Time
- 4:00 Program ends for the day
- 6:00 **Optional programming:** Special presentation on food sovereignty and community-based education with Trelasa Baratta. Film screening: **Gather** (2020). This film is about reintroducing young people to traditional medicine, food, and the land.

## Thursday, June 15

### Daily Focus: Young Adult Climate Fiction and Civic Action

Exodus tales mirror real-life eco-refugees in the media. The human/nature connection is not only in the places we inhabit, but also in our own bodies. Many themes will emerge from the readings thus far, including the mind/body duality. Today, Dr. Megan Musgrave leads us through M.T. Anderson’s seminal YA dystopian novel *Feed*. In *Feed*, teenager Titus lives in a world where implants in people’s brains keep them connected. Musgrave’s work on cyborg themes also includes human agency and techno-determinism. Building on our youthful protagonists’ everyday resistance as activism (Tuck & Yang, 2013), we explore extraordinary circumstances in future-casting.



## Readings:

- (R) *Feed*
- (R) *Digital Citizenship in Twenty-First-Century Young Adult Literature: Imaginary Activism* (Musgrave, 2016). Chapters: Introduction, Chapter 5: Imaginary Activism, Chapter 6: Conclusion
- (R) Cyber Citizenship Education. (n.d.). *Cyber Citizenship*. OER Commons. <https://www.oercommons.org/hubs/cybercitizenship>

8:30 Coffee and light refreshments

9:00 Participants continue to extend the bounds of the *Parables*, using perspective writing to explore the “gaps and spaces” in Butler’s text (Iser, 1978) with Erick Gordon, Troy Hicks, and Fawn Canady.

10:30 Break

10:45 Megan Musgrave: Imaginary Activism

12:00 Lunch (On Your Own)

1:00 Megan Musgrave: M.T. Anderson’s *Feed*, identity, and the body as “the delivery system for digital connection” or cyborg minds

2:30 Break

2:45 Action Plan work time supported by Durand, Stone, and Musgrave with ongoing support from co-directors in digital and media literacy, with Erick Gordon, Troy Hicks, and Fawn Canady.

4:00 Program ends for the day

6:00 **Optional Programming:** Film screening. *2040: Join the Regeneration* is a film with a positive twist that envisions “a different story” to imagine a better future. This film is a great introduction to the next text: *The Ministry for the Future*. Pairs with Bay Area writer Rebecca Solnit’s “Big Oil Coined ‘Carbon Footprints’ to Blame us for Their Greed: Keep Them on the Hook” published in the Guardian (23 Aug 2021) to trouble the idea of individual responsibility in climate change.

## Friday, June 16

**Daily Focus:** Field Trip to Armstrong Woods, Russian River, and Guerneville (“Stumptown”)

This day will include a new look at cli-fi with a positive twist ministry — a definitive move from our dystopian novels to imagined futures stemming from ‘doable’ action in the present. This

field trip will complement the film viewed prior evening, *2040: Join the Regeneration* which complicates individual responsibility and wider systemic concerns that are seemingly out of the control of individuals. This will set the stage for our time in the Armstrong Redwoods. Known for the profound quiet and majesty of the old-growth trees, we will stage a dramatic reading of selections from *Parables—the Sower and Talents* – before enjoying the forest individually or with partners. We will then head back to Guerneville for lunch our own. This historic town is also know as “Stumptown” due to the clearcut logging that occurred in the late 1800s and serves as a stark reminder to the effects of human consumption.

**Readings:**

- (R) *The Ministry for the Future* (Robinson, 2020)
- (R) The Russian River Historical Society “Area History”  
<https://www.russianriverhistory.org/about-rrhs/area-history/>
- (R) Excerpts from *Tales of the Russian River: Stumptown Stories* (Schubert, 2013)

- 8:30 Coffee and light refreshments
- 9:00 Departure to Armstrong Redwoods State Reserve
- 9:45 Armstrong Redwoods Amphitheatre: Selected readings from Butler’s *Parables*
- 10:15 Claudia Luke and Suzanne Decoursy: Stories about Stumptown (Guerneville), the clearing of the old-growth forest, and water
- 11:00 Explore the Redwoods
- 12:15 Departure for Guerneville
- 12:30 Lunch on your own in Guerneville (depart at 1:30)
- 2:00 Water Problems and Solutions: Russian River Fish Ladder and Viewing Gallery with Claudia Luke & Suzanne Decoursy
- 3:00 Depart for SSU and Debrief on Arrival with with Erick Gordon, Troy Hicks, and Fawn Canady.
- 4:00 Program ends for the day

**Saturday, June 17**

**Daily Focus:** Critical Media Literacy and Climate Change / Developing An Action Plan

As participants round out their first week of onsite learning, we will begin to examine representations of the climate — and climate change — in popular media, both for their own experience to engage in critical media literacy analysis as well as to further the work on their action plans. Using the resources collected on the companion website for the book, *Teaching Climate Change to Adolescents: Reading, Writing, and Making a Difference*, we will use key questions from the Critical Media Project’s website to think about the identities of people represented in media representing climate change (as well as those who are not represented), and engage in an analysis of advertisements, film clips, and the 2010 mockumentary “The Majestic Plastic Bag.” This day will conclude with refocused attention on the participants’ action plans, summarizing the week behind and preparing for more place-based education in the week ahead.

**Readings:**

- (R) *Teaching Climate Change to Adolescents: Reading, Writing, and Making a Difference*, especially Chapter 6: “Critical Media/Digital Analyses of Climate Change”
- (R) Critical Media Project. (2022). *Why Identity Matters*. Critical Media Project. <https://criticalmediaproject.org/why-identity-matters/>
- (R) Canady, F., & Hicks, T. (2019). Reconsidering Student Inquiry through Digital Narrative Nonfiction. *English Journal*, 108(6), 25–31.
- (R) Canady, F., Scott, C., & Hicks, T. (2020). “Walking a thin line”: Exploring the tensions between composition curriculum and students’ lives as digital writers. *Journal of Language and Literacy Education*, 16(2), 1–20.
- (R) Sierra Club. (2010, August 23). *The Majestic Plastic Bag: A Mockumentary*. The Green Life. <https://blogs.sierraclub.org/greenlife/2010/08/the-majestic-plastic-bag-a-mocumentary.html>

- 8:30 Coffee and light refreshments
- 9:00 Share and Hicks: Exploring representations of climate in popular media
- 10:30 Break
- 10:45 Share and Hicks: Applying the critical media literacy framework to representations of climate in popular media
- 12:00 Lunch (On Your Own)
- 1:00 Share and Hicks: Creating our own media interpretations of climate change
- 2:30 Break

2:45 Share and Hicks: Developing critical media literacy assignments

4:00 Program ends for the day

**Optional programming:** Belic, Roko. (2021). *Trust Me*. New Day Films.

With permission of the filmmakers, we will provide a screening of *Trust Me*. From their description: “Trust me is a feature-length documentary exploring human nature, information technology, and the need for media literacy to help people trust one another, bring them together and create a more resilient population. Trust me is a documentary film that shows how an avalanche of negative news and misinformation is making us all terrified of the world. This has led to mistrust of others, which further leads to racism, polarization, mental health disorders and even crime. Trust me covers emotional stories, interwoven with science and expert interviews to show us where the world really stands and the right way to consume and share media.”

### **Sunday, June 18**

Though there are no scheduled programs on Sunday, June 18, program faculty will make themselves available for individual or small group consultations in the residence hall or at local eateries.

### **Monday, June 19**

**Daily Focus:** Field Trip to Point Reyes Seashore and Drakes Bay

Laura Alice Watt will talk with us virtually about the dramatic setting for her book, *The Paradox of Preservation*. This story is about a family-run oyster farm with over 100 years in the Drakes Bay that was shut down because it was operating inside a protected area. Watts complicates this story by asking us to consider how human beings lived/live sustainably with natural resources and whether wildness necessary means without human contact. We then travel to the Point Reyes Field Station, part of the UC Natural Reserve System with Claudia Luke as our guide. She will talk about the incredible, and nearly unparalleled biodiversity of the area (1,500+ species) at the Hagmaier Ranch House. The 1915 ranch house includes a meeting room and work areas suitable for large field classes. On our way back to Sonoma State, we will stop at Drakes Bay for contemplative journaling. This attention to ‘paradoxes’ is an important bridge between the literary focus of the first week and the experiential, nonfiction or scientific aspects of this week’s programming.

### **Readings:**

- (R) *The Paradox of Preservation*

- 8:30 Coffee and light refreshments
- 9:00 Laura Alice Watt: The Paradox of Preservation
- 10:30 Depart for Point Reyes Seashore
- 11:30 Arrive at Point Reyes Seashore with guide Claudia Luke and Suzanne Decoursy
- 12:00 Lunch Provided at the Point Reyes Field Station
- 1:00 History: The biodiversity of the North Bay region. Lecture in [Hagmaier Ranch House](#)
- 2:30 Break
- 2:45 Depart for Drakes Bay and Sonoma State
- 4:00 Program ends for the day

## **Tuesday, June 20**

### **Daily Focus:** Field Trip: Changing Climates and Sustainable Agriculture

Northern California is known for its natural beauty. Today's field trip builds on our exploration of climate change across time and place. Fire has shaped the local landscape for millenia, as participants will learn during the Osborn Fairfield field trip. Stefan Kiesbye starts us off in the morning with a seminar discussion of his short story about the human/nature connection and other selections from the collected volume *Fire & Water*. We will build on stories about place as important points of departure for future-casting. Northern California is also known for major agriculture and dairy industries. SSU is near Napa Valley, famous for the wine industry– but it is also surrounded by vineyards that stretch from the coast to the inlands of Napa. In fact, SSU has one of the few degree programs specifically focused on the business of the wine industry. Climate change is disrupting the peak natural conditions for the regions grapes. Connecting our learning about Indigenous people and related topics like food sovereignty and land resources management, our visit to a sustainable vineyard will provide an opportunity for participants to hear from experts and see firsthand how biodynamic practices are put into practice. Jocson's piece on pedagogies around migration and immigration also complement our Action Plans with an urban school project called "Coming to California." Lunch in historic Glen Ellen, where author Jack London also had an experimental farm, will underscore the historical development of places. We end with optional programming including live readings from author Stefan Kiesbye at the Wine Spectator Learning Center. Light refreshments will be enjoyed in the state-of-the-art

facility and on the outdoor patio where owls fly between towering trees and frogs sing from the picturesque pond.

**Readings:**

- (R) *Fire and Water: Stories from the Anthropocene* (selected stories)
- (R) *Youth media as narrative assemblage: Examining new literacies at an urban high school* (Jocson, 2012)
- (O) Visit site: [glenellenhistoricalsociety.org](http://glenellenhistoricalsociety.org)
- (O) Selections from *California: A History* (Starr, 2007)

8:30 Coffee and light refreshments

9:00 Stefan Kiesbye: *Fire & Water: Stories of Anthropocene*

10:00 Break

10:30 Claudia Luke: *Climate Change and Vineyards*

11:15 Depart for Glen Ellen

12:00 Lunch on your own in Glen Ellen

1:00 Departure for Benziger Family Winery

3:30 Depart for SSU

4:00 Program ends for the day

6:00 Optional Evening Programming: SSU's Wine Institute for an evening with author Stefan Kiesbye

**Wednesday, June 21**

**Daily Focus:** Field Trip: San Francisco's California Academy of Arts and Science, The Wave Organ

**Readings:**

- (R) Exploratorium. (2014, August 29). *The Wave Organ*. <https://www.exploratorium.edu/visit/wave-organ>
- (R) California Academy of Sciences. (n.d.). *About Us*. <https://www.calacademy.org/about-us>

- 8:30 Coffee and light refreshments
- 9:00 Design Sprint with Erick Gordon: Reframing problems
- 10:00 Depart for San Francisco's California Academy of Arts and Science
- 12:30 Lunch (Provided at SF Academy)
- 1:00 Depart for Wave Organ
- 2:30 Depart for SSU
- 3:30 Action Planning Time with support from with Erick Gordon, Troy Hicks, and Fawn Canady Media literacy based on reframing problems and finding alternatives
- 5:00 Program ends for the day

## Thursday, June 22

**Daily Focus:** Field Trip (AM) Fairfield Osborn Preserve and Coaching/Action Planning (PM)

Participants will engage in a workshop called "Reading the Landscape" with Catherine Sky, artist-teacher. This workshop builds on the reading, *Earth education, interbeing, and deep ecology*, and the practice of place-based radical amazement. This approach emphasizes paying attention through nature journaling practice with students. She will also share an overview of basics of nature journaling and developing a nature journaling practice with students. We will then join Fawn Canady on Sonoma Mountain at the Fairfield Osborn Preserve to put radical amazement into practice. Suzanne Decoursy will highlight the local flora and fauna, as well as the water history around Copeland Creek that originates on the preserve and runs down through the SSU campus. The afternoon will include a workshop about Finding New Metaphors with strategies for replacing the extraction/consumption model with a new framework of interdependence/interbeing (Anderson & Guyas, 2012). The reading of *Oak Flat* is multimodal. It features sketches and oral histories to present two perspectives of 'land management'- Native and non-Native. The personal stories reveal what ecocriticism scholar Antonio López argues is the most important and most difficult aspect of climate-futurism: our belief systems (XXXX). Upon returning in the afternoon, participants will return to their action plans for one final round of revision with the intent to share their "work in progress" on Friday morning using the School Reform Initiative's Charette Protocol, as described in detail below.

### Readings:

- (R) *Earth education, interbeing, and deep ecology* (Anderson & Guyas, 2012)
- (R) *How a Mountain was Made* (Sarris, 2017)
- (R) *Oak Flat* (Redniss, 2021)

- (O) Juarez, K., Thompson-Grove, G., & Feicke, K. (2017, March 30). The Charette Protocol. School Reform Initiative. <http://schoolreforminitiative.org/doc/charrette.pdf>

- 8:30 Coffee and light refreshments
- 9:00 Workshop with Catherine Sky on Reading the Landscape
- 10:30 Depart for Fairfield Osborn Preserve
- 11:00 Hike and Nature Journaling with Catherine Sky, Osborn naturalist Fawn Canady, and Suzane Decoursy
- 12:30 Lunch (Provided)
- 1:30 Depart for SSU
- 2:00 Break
- 2:30 Workshop with Catherine Sky: Finding New Metaphors/Paradigm Shift
- 4:00 Program ends for the day
- Optional Evening Programming: Departure Celebration

## **Friday, June 23**

### **Daily Focus:** Reflection and Planning

The final Friday would be spent making revisions to current drafts of unit plans and sharing work in progress, with a half-day 9:00 AM to 1:00 PM schedule to allow for travel back home. Using the National School Reform Faculty's "Charette Protocol," we will invite participants to give a brief overview of their current thinking for the unit plan and then elicit feedback from colleagues. This fast-paced, formative protocol will provide participants with ideas that they can carry forward into the remainder of the summer and plan for their instruction in the 2023-24 academic year. Each participant will take five minutes to state their problem of practice that they hope to address in their teaching and learning context, describe their current draft of the action plan, and frame guiding questions for feedback. Then, their peers will provide four minutes of focused feedback based on the presentation. Finally, each presenter will have one minute to respond with ideas that they will take with them from the institute and moving into the school year.



- 8:30 Coffee and light refreshments
- 9:00 Charette Protocol Introduction and Facilitation (Erick Gordon, Troy Hicks, and Fawn Canady)
- 10:30 Break
- 10:45 Institute Wrap Up: Feedback and Next Steps for Week Three
- 11:30 Lunch (Provided) and continued review of participations work-in-progress
- 1:00 Departure

**Post-Institute (Online): July 1, 2023 through June 30, 2024**

Though exact dates and times will be determined, we will likely meet for a 60-minute session, once per month, on a consistent day so teachers can plan accordingly. We would aim to meet at 7:00 EST / 6:00 CST / 5:00 MST / 4:00 PST to accommodate schedules. We would meet three times in September, October, and November of 2023 and five times in January, February, March, April, and May of 2024, pausing briefly in December because of holiday schedules.

These session would be conducted as a series of Zoom-based workshops during the 2023-24 academic year, we would invite visiting scholars to present, and would also follow up with participants as they fully develop and implement their action plans, reflecting on the process and engaging in a structured conversation using another National School Reform Faculty to look closely at student work. All sessions would be facilitated by Erick Gordon, Troy Hicks, and Fawn Canady.

- (R) School Reform Initiative. (2021, March 22). *Collaborative Assessment Conference*. <https://www.schoolreforminitiative.org/download/collaborative-assessment-conference/>

## Reading Lists

### Primary (\*Texts purchased for participants)

- \*Anderson, M. T. (2002). *Feed*. Cambridge, MA: Candlewick Press.
- Anderson, T., & Guyas, A. S. (2012). *Earth* education, Interbeing, and deep ecology. *Studies in Art Education*, 53(3), 223-245.
- \*Beach, R., Share, J., & Webb, A. (2017). *Teaching climate change to adolescents: Reading, writing, and making a difference*. Routledge.
- Gordon, E., & Vinz, R. (2015). Provocation in the company of others: Learning through provisional and improvisational spaces. *Teachers College Record*, 117(10), 222-237.
- \*Butler, O. (2021). *Parable of the Sower & Parable of the Talents*— Boxed Set. Grand Central Publishing.
- California Academy of Sciences. (n.d.). About Us. <https://www.calacademy.org/about-us>
- Canady, F., & Hicks, T. (2019). Reconsidering Student Inquiry through Digital Narrative Nonfiction. *English Journal*, 108(6), 25–31.
- Canady, F., Scott, C., & Hicks, T. (2020). “Walking a thin line”: Exploring the tensions between composition curriculum and students’ lives as digital writers. *Journal of Language and Literacy Education*, 16(2), 1–20.
- Cyber Citizenship Education. (n.d.). *Cyber Citizenship*. OER Commons. <https://www.oercommons.org/hubs/cybercitizenship>
- \*Dimaline, C. (2017). *The Marrow Thieves*. DCB.
- Exploratorium. (2014, August 29). The Wave Organ. <https://www.exploratorium.edu/visit/wave-organ>
- \*Fifield, M. & Thiel, K. (Eds.) (2021). *Fire & Water: Stories from the Anthropocene*. Black Lawrence Press.
- French, F. (1997). *Lord of the Animals*. Millbrook Press.
- Jocson, K. M. (2012). Youth media as narrative assemblage: Examining new literacies at an urban high school. *Pedagogies: An International Journal*, 7(4), 298-316.
- Juarez, K., Thompson-Grove, G., & Feicke, K. (2017, March 30). The Charette Protocol. School Reform Initiative. <http://schoolreforminitiative.org/doc/charrette.pdf>
- \*Musgrave, M. L. (2016). Digital citizenship in twenty-first-century young adult literature: Imaginary activism. Springer.
- \*Onyebuchi, T. (2019). *War Girls*. New York, NY: Razorbill Press.
- \*Redniss, L. (2021). *Oak Flat: A fight for sacred land in the American West*. New York, NY: Random House.
- \*Robinson, K. S. (2020). *The Ministry for the Future: A Novel*. Orbit Press.
- The Russian River Historical Society “Area History” <https://www.russianriverhistory.org/about-rrhs/area-history/>
- \*Sarris, G. (2017). *How a Mountain was Made: Stories*. Berkeley, CA: Heyday Press.

- School Reform Initiative. (2021, March 22). *Collaborative Assessment Conference*.  
<https://www.schoolreforminitiative.org/download/collaborative-assessment-conference/>
- Schubert, J. (2013). *Tales of the Russian River: Stumptown Stories* (American Chronicles). History Press.
- Tuck, E. & Yang, K. W. (Eds.) (2014). *Youth resistance research and theories of change*. New York, NY: Routledge.
- \*Watt, L. A. (2016). *The Paradox of Preservation: Wilderness and Working Landscapes at Point Reyes National Seashore*.

## Secondary (Optional)

- Butler, O., Duffy, D., & Jennings, J. (2021). *Parable of the sower: A graphic novel adaptation*.
- brown, a. m., & Imarisha, W. (2015). *Octavia's Brood: Science Fiction Stories from Social Justice Movements*. AK Press.
- Durand, E., & Jiménez-García, M. (2018). Unsettling representations of identities: A critical review of diverse youth literature. *Research on Diversity in Youth Literature*, 1(1), 7.
- Durand, E. S. (2021). Closing the Imagination Gap With African and African American Fantasy Literature. *Journal of Adolescent & Adult Literacy*, 64(6), 721-723.
- López, A. (2020). *Ecomedia literacy: Integrating ecology into media education*. New York: Routledge.
- Redniss, L. (2022). *Time Capsule*. New York, NY: Random House.
- Solnit, R. (2021). Big oil coined 'carbon footprints' to blame us for their greed. Keep them on the hook. *The Guardian*, 23 August 2021. Retrieved from <https://www.theguardian.com/commentisfree/2021/aug/23/big-oil-coined-carbon-footprints-to-blame-us-for-their-greed-keep-them-on-the-hook>

## Film

- Belic, R. (2021). *Trust Me*. New Day Films.
- Gameau, D. (2020). *2040*. GoodThing Productions, Regen Pictures.
- Konner, J. (2010). *The Majestic Plastic Bag*. Heal the Bay.
- Rawal, S., Bergen, K., Carpenter, C., & Cassadore, T. (2020). *Gather*. Illumine Group.

From October 1, 2022–September 30, 2024, Dr. Canady, Dr. Hicks, and Dr. Gordon, will work with other NEH-grant team members, and Sonoma State University staff to complete the following:

Month/Date	Task	Person(s) Responsible
October 2022	Recruit and review applications from teachers applying for the Human/Nature program <b>Notify participants by date recommended by NEH Project Manager</b>	Fawn Canady, Troy Hicks, Erick Gordon
October 2022	Housing arrangements for participants	Fawn Canady (with administrative coordinator)
October 2022	Design and facilitate an initial Zoom-based orientation for the 25 teachers selected to participate	Fawn Canady, Troy Hicks, Erick Gordon
October 2022- November 2022	Reservations: <ul style="list-style-type: none"> <li>● SSU Campus facilities room requests finalized</li> <li>● Benziger Winery Agriculture Tour</li> <li>● UC Point Reyes Field Station</li> <li>● Transportation (4 vans)</li> </ul>	Fawn Canady (with administrative coordinator)
December 2022	Design website; work on building and connecting via SSU	Erick Gordon, Fawn Canady & administrative coordinator
February 2023 through April 2023	Finalize programming (e.g., lectures, workshops, etc.) with visiting scholars	Fawn Canady (literary guests); Troy Hicks (media scholars); Erick Gordon (teacher guests); Claudia Luke (field stations and naturalists)
March 2023	Order and ship books to participants	Fawn Canady & administrative coordinator
April 2023 through June 2023	Support participants in the virtual institute experience from Monday, April 10 to Friday, June 10, 2023 and develop and maintain an online space for group discussion, file sharing, and on-going communication	Fawn Canady, Troy Hicks, Erick Gordon  Visiting scholar: Pamela Bedore (pre-institute)
June 2023	Prepare for on-site work at SSU and	Fawn Canady, Troy Hicks,

	various northern California locations from Monday, June 12 to Friday, June 23, 2023 and support teachers through individual and small group instructional coaching	Erick Gordon, Claudia Luke
July 2023	Support participants in the virtual institute experience from July 1, 2023 through June 30, 2024, especially through Zoom-based meetings	Fawn Canady, Troy Hicks, Erick Gordon  Visiting scholars post-institute: Jeff Share, Richard Beach, Allen Webb
July 2023 through September 2024	Invite and support the development of a public-facing website	Fawn Canady, Troy Hicks, Erick Gordon
June 2023 through September 2024	Provide feedback on teachers' instructional action plans and prepare them for further distribution via an edited collection with Routledge	Troy Hicks (lead) with Fawn Canady
August 2023-December 2023	Encourage teachers to draft, provide peer review for, and submit proposals for the NCTE 2024 conference and other venues	Fawn Canady, Troy Hicks, Erick Gordon, Theresa Burruel Stone