

I. Introduction (Answers to Key Questions and Follow-up on the PRC's Recommendations)

English Department Key Questions

- 1. How do the experiences of the English major help students to connect their learning to their faith with practices that make both their learning and their faith richer and more resilient?*
- 2. How does literary study at Westmont equip students to better engage their culture?*

We began this review cycle before the college developed the program review strategy of working with [key questions](#).¹ In 2013 (or year 4 of this cycle), we identified our two key questions. Those questions grew from the work we had already begun and advice we had drawn from the Program Review Committee on our strategies (as we will discuss below). These two questions about preparing our students for life after Westmont have served us well. First, they capture broad hopes we have for student learning through the study of literature and writing. Second, they invited particular assessment activities that have allowed us to measure practical and useful segments of our students' learning each year as English majors in a Christian liberal arts environment.

As we complete this six-year report, the English Department is pleased to note the progress we have made during this cycle to enhance student learning for our majors, and through participation in Program Review activities on college ILO's, for our General Education teaching, as well. We are also pleased to have made progress in meaningful assessment strategies that simultaneously help us to foster more effective student learning about literature and writing and encourage us to foster that learning while remaining true to the core of our discipline and our calling as Christians. Furthermore, this report will show how our practices have helped us to document and report our findings in ways that demonstrate our commitment to institutional responsibilities, both for more focused demands of Program Review, and for our broader institutional mission in teaching, producing knowledge, and following Christ. Our revised curriculum and our creation of positions in Ethnic American Literature and Anglophone Literature demonstrate our commitment to learning from our assessment strategies about our students' engagement with the culture reflected in and shaped by literature. Though we have also made smaller refinements in our teaching as a result of conversations about assessment, these larger structural changes in our curriculum and our faculty make clear our commitment to changing our approaches to teaching in response to our findings about our students' learning and with attention to the college mission and to current trends in English Studies.

Throughout this six-year cycle, the department had made several refinements to our assessment strategies. We began this cycle by accomplishing all five of the actions recommended by Dr. Tatiana Nazarenko in response to our last six-year report (PRC Response to Annual Update for 2011). Our commitment to working with the PRC was highlighted this semester when we invited PRC representatives Mark Nelson and Molly to a department meeting on April 6. Among the information we gathered at that meeting for framing this report and for learning from our annual report for 2014-15, we learned that we were the only department to issue such an invitation to the PRC this year.

We have also aligned our learning about student learning with the campus' broader goals, both by aligning our PLO's with college ILO's on diversity and faith development and by participating as individual faculty members on ILO teams during this six-year process (see specifics of faculty participation in section II B). While our key questions and the two PLO's we focused on for the final four years of this cycle grow organically from our concerns and the practices of our disciplines, as the chart below demonstrates, they are also reflective of the college's priorities.

¹ Unless otherwise noted, all documents cited in square brackets are available as links from the [English Department Program Review Page](#).

Alignment of English Department PLOs with College ILO's

	Diversity	Faith	Writing	Critical Thinking
English PLO	#1	#2	#2	#2
Westmont ILO	#2	#1	#5	#3

We continue to experience teaching moments that reveal our students reaching for unanticipated aspirations as we learn to better help them identify, articulate, focus on, and often raise, those aspirations so that they will learn how to use their learning more richly for the greater good and for their own enjoyment. In short, our teaching and our assessment convince us that our students are learning more than we will ever hope to measure, and we want to acknowledge those skills, aptitudes, and graces in this introduction. This six-year report is compiled and written in the spirit of those productive tensions between what we can measure and document and the constant surplus of the gifts our students display.

Having made that claim about the elusive qualities of literary and linguistic learning, we still acknowledge that the English Department, with feedback from the PRC, has developed much more pointed tools for measuring and documenting student success than could authentically develop in the previous review cycle. As importantly, department members have demonstrated that we can learn from interpreting rather diffuse data sets, and use those informed interpretations to make productive alterations in our general curriculum and in our particular course assignments so that we can increase students' abilities to reach the learning standards we have set for them. Our assessment methods, in other words continue to draw and analyze data from the discursive methods of our discipline as much as from the more quantitative methods common in assessment.

Those discursive methods were reflected in our external review by Dr. Susan Felch, Professor of English at Calvin College, during April 2012, before an outside review was a designated part of six-year cycle. (Dr. Felch, in fact, commented on the PRC's draft documents to clarify that process.) With Dr. Felch's feedback and our clearer sense of what we wanted for our majors that emerged from our discussion with her, and that helped to direct both our assessment strategies and our curriculum revision from that point in this cycle.

The remainder of this introduction will follow the evolution of our assessment practices through our PLO2 on student faith and writing, which we began assessing in Summer 2014, and then focused on again in 2016-17. This section of our report then, includes assessment activities that have not appeared in any previous annual report, and that help to illustrate how we are deepening our answers to our two key questions. From various stages of the process over the past two years, this component of our program review will show the effectiveness of our work to establish assessment strategies that are sustainable, explainable, and internally motivated and to make changes to our teaching practices based on that assessment.

In Summer 2014, we surveyed junior and senior students on their coursework in the English major. Working with our response from the PRC committee in 2013 to our survey that year, Sarah Skripsky and Cheri Larsen Hoeckley made some refinements to our survey protocol. Those revisions included asking current seniors, rather than recent graduates; selecting fewer questions for fuller response and to allow for follow-up; offering a small gift certificate as incentive to complete the survey. Using Survey Monkey, we designed a twenty-question survey about writing in the major that went out to thirty-nine students (**See Appendix 3 for a list of the questions**). The data gathered there will give us a baseline for assessing student learning in our revised curriculum.

For that year's program review cycle, we concentrated on responses to questions 1-6 to assess students' learning about Christianity through writing in literature courses. (See the data sheet in **Appendix 3**) Primarily, we considered results from one question: "In your literature requirements have you had the opportunity to respond to a writing prompt that asks you about faith?" Twenty-two students (over 50%) responded to that question. Only ten of those students replied that they had experienced such an opportunity. Those who responded "yes" were given the follow up questions about that assignment. That follow up is discussed in our [annual report for 2014-15](#).

We agreed that too few of our students (less than 50%) were aware of opportunities in literature courses to engage topics of faith in writing assignments. The micro-level changes we agreed to make in our teaching are discussed in that annual report. Because we want 100% of our students to recognize that they have had practice in writing about how literature informs their faith, we agreed the new introduction to the major courses (ENG 6H, ENG 60 and ENG 90) should also all incorporate some element of faith into at least one assignment. With that requirement, 100% of our majors will write about faith at an introductory level and will be better prepared to recognize those opportunities in later classes.

This Spring we gathered at two department meetings (29 March and April 26) to examine current student learning with respect to our PLO2 by evaluating student essays. Elizabeth Hess had gathered five student sample essays from her sections of ENG-060 and from past courses and distributed them (without identifying information). She also distributed the prompt and the rubric she used to evaluate the essays. (See **Appendix D**) Prior to the March meeting, we each assigned grades for "theological reflection" to the five essays, working with the category on the rubric. Sarah Skripsky collated our individual grades before the discussion so that we could develop a norm for evaluating theological reflection through literature.

Spring 2016 PLO #2 assessment: 29 March 2016 norming session					
The 5-point scale is based on Elizabeth Hess's theological reflection scale for the ENG 060 synthesis essay.					
READER	Fallen Faith	Self-Obsession	Unconv Intimacy	Who's Floyd	Wrestling
Calloway	5	5 (rev. to 4)	5	2	5
Delaney	5	4	3	1	5
Friedman					
Hess	3 (rev. to 4)	4	5	2	5
Larsen	4	4	5	2	4
Skripsky	4	3	4	2	4
VanderMey					
Willis	4	3	4	3 (rev. to 2.5)	5
Red font : original ratings for which interrater differences provoked discussion.					
Green font: revised ratings agreed to during norming.					

Figure 1: PLO #2 grade norming chart

In the next meeting, we discussed the connections between students' faith, the literature they chose to interpret, and the nature of those interpretations. Though student depth of engagement varied, we agreed that all student had engaged with faith concerns and connected those to literature in some manner. We also discussed the differences in our evaluations (reflected in Figure 1). By the end of the norming session, all but one of those rating differences fell within a range of 1, showing a high degree of inter-rater reliability overall. Those detailed conversations are recorded in department minutes for these two meeting, available through English files on Egnyte. These data from student essays allowed us to set up more pointed questions for future assessment of students' integration of

faith and learning in the English major at more advanced levels. For instance, we can move from these basic questions of “Did you write about faith?” to questions about how writing helped students understand interfaith dialogue, or global Christianity, or the place of literary reading in Christian life, or their own devotional practices. In these conversations, we also affirmed students whose writing is silent on the matter of personal faith, or who articulate religious doubts, or who express faith in traditions or beliefs other than orthodox Christianity. In sum, it became clear to us that our assignment prompts and grading methods must never “exhort confession”—i.e., we must never manipulate students into confessing personal, Christian faith in order to achieve academic success.

This discussion articulated some different levels of skill in connecting faith and learning in writing that we hope to cultivate in our students. For instance, here students were finding poetry as a source for a richer sense of spiritual well being faith that could withstand questions and even phases of doubt. As our department minutes show from those meetings, we are satisfied with this skill (especially in first-year students), but we expect that our seniors will also recognize literature as a source for strengthening their understanding of the breadth of literary tradition, for their commitment to an active life of faith and justice, or a more deeply contemplative faith, and for their ability to love their neighbors as themselves, as called for in the gospels. While these aspirations may continue to elude satisfactory measurement and documentation, we are committed to continue to reach for some level of those connections between literary study, writing, and faith development in our graduates. The Capstone course will offer opportunities to observe those connections in our students, and future department meetings will give us occasions for conversations about student writing and faith that we see in that course.

Though not included in our Multiyear Assessment Plan for this cycle, the Spring 2016 Southern California Writers Association Tutors Conference offered evidence of our students more nuanced connections of their faith and their writing. Sarah Skripsky and Westmont’s Writers’ Corner tutors hosted the 12th Annual Conference at Westmont this year with a conference theme of “Believing and Doubting: Writing Center Ethics, People, and Practices.” Over 300 participants (a new record for this annual event) came to Westmont to learn from fellow writing center tutors, and several English majors presented at the conference. The range of student presentations are shown in the [full program](#). (See also Additional Appendix D). Majors Cat Siu and Rachel Phillips presented on “Religion, Disagreement, and Humility in the Writing Center,” and Katherine Kwong and Wendy Waldrop presented on “Motivation and Multiculturalism.” Throughout the conference these four English majors were joined by others to participate in conversations about ethics, faith, tutoring, and writing in discussions across the day’s sessions. Though we hadn’t planned to look for evidence of student learning at the conference, faculty who attended our students’ sessions were delighted to see that learning presented with poise and informed care.

In conclusion, we recognize that faith development and literary analytical ability are not always easily represented in charts with numerical data, or entirely captured in rubrics. We have included that data and those rubrics here, and depended on them to move our conversations forward and to help us understand directions to take in our curriculum to enhance students’ learning. We also recognize that these characteristics are central to what we value in a Westmont English major. Over this six-year cycle, we have developed an introductory course that will allow us to document with student writing their introductory skills in reflecting on faith and literature through writing. Our Capstone course will now offer opportunities for informal writing followed by conversational reflection with one or two faculty members in any given meeting that will allow us to develop evidence with student writing and documented conversations about the variety of approaches to reflecting on literature and faith that our students have developed. We look forward to those conversations, and to seeing the evidence of student learning and development in our first offering of the Capstone course this spring. (See Appendix 4C for a sample syllabus.)

II. Findings

A. Student Learning

Program Learning Outcomes for 2012-2016:

#1 Our Graduating seniors will be able to recognize literary works that cross a diverse range of literary traditions.

#2 Over their career at Westmont, English majors will write at least one assignment as a means of engaging Christian faith.

The introductory section of this report and our annual updates provide details and reflection on how we developed, proceeded to assess, and made curricular changes with respect to our second PLO. As our Multi-Year Plan shows, we completed parallel rounds of assessment of our student learning PLO1 in this cycle. This section will focus on our assessment for PLO1.

The PRC's response to our annual report in pointed out that we were actually asking for "recall" not recognition in our survey of alumni and their reading of texts across diverse traditions. As a result, we planned future surveys to focus on seniors and second-semester juniors, rather than alumni (and worked that methodology into the construction of our survey on student writing and faith for PLO2). In a department meeting discussing the Capstone course, we also imagined a future survey of students that would give them the opportunity to recognize texts and authors from a list of global authors, rather than requiring that they recall the author's name without any prompting. (See Appendix 4C for the Capstone Syllabus). Our discussion also helped us to name what was most important in our seniors, that may be difficult to capture in an assessment report, but that will matter to our future learning.

Still, we learned from the low percentage of what alumni could recall (as indicated in our Annual Report for 2013-14) that we needed to build more structure into our major to signal to students the importance of an awareness of literature outside traditional Anglocentric and white American authors. (See Additional Appendix C for discussions in our discipline to emphasize more global and ethnically diverse curriculum.)

We also realized we needed to work together to cover more diversity of texts. We could not determine whether we were giving students opportunities to encounter diverse texts if we were only assigning texts from the traditional Anglo-American canon. Though we realized it was not a student outcome, we began a data base of texts we assigned so that we could track diversity of our offerings. Our annual report for 2014-15 discusses our analysis of that collective reading list.

Throughout the fall of 2015, Paul Delaney followed up on that discussion and oversaw the development of a more complete version of that database of assigned texts. (See Appendix D in Additional Appendices). Discussion in department meetings continued to help us refine our approaches to teaching diverse text. The database shows that we have assigned over 330 texts with including repeated offerings of authors such as Alexie Sherman, Sandra Cisneros, Maxine Hong Kingston, Jhumpa Lahri, Leslie Marmon Silko, Lorriane Hansberry, Zora

Neal Hurston, Nella Larson, Toni Morrison, and Ralph Ellison.

As a result of these conversations in department meetings, faculty realized the need to change our visual culture in Reynolds Hall. Jamie Friedman and Sarah Skripsky then worked together to replace some of the art that represented Anglocentric and male literary culture with representations of women writers, Ethnic-American writers, and more samples of global writers both in Reynolds 109 and in the department lounge and common areas.

Conversational analysis of the data we have gleaned about student learning and diversity contributed to two key components of the new curriculum to require that majors will encounter writers across traditions, first as a part of their reading for the introduction to the major courses and then as a requirement that they take courses in at least two national traditions. (See Additional Appendix C for Department Minutes on these conversations).

Capstone seminar warm-up activities (such as a free-writing assignment in which students write for a few minutes and then discuss their reading from cultures other than their home culture) will be one opportunity to measure student learning in future cycles. As a benchmark, we would expect all students in the capstone course to be able to name and discuss with some detail one text from outside their tradition.

This spring, Elizabeth Hess also developed an exam for her Twentieth-Century Poetry class (ENG-181) that helps us to imagine an alternative for embedded assessment of PLO1 in the future. Students were given a final exam with 75 passages from poetry they had read including poets from European, North American, Latin American, and African traditions. The chart below shows student success on that exam.

ENG 181-1 Spring 2016			
	Year	Gender	Score (from 75 pts)
1	2	F	73.5
2	3	F	70
3	3	M	32
4	3	F	47.5
5	4	F	71
6	4	F	72
7	2	M	62

Notably, the two seniors in the class recognized 95% or more of the passages correctly. Though the sample size is admittedly small, those scores suggest that the low numbers in our alumni survey from 2012 might have been the effect of questions that demanded recall, and that also demanded long-term memory from graduates.

In addition to being a small sample size, the data across classes here is difficult to draw confident, helpful conclusions about student learning from because it includes both 5 students who are completing the old curriculum (without an Introduction to the Major course, and without the structural emphasis in the curriculum on courses outside of English literature) and 2 students who have had the chance to complete only 2 years of the new major

(without a clear indication of whether either of them have completed the Introduction to the Major course). In other words, the findings here compare a small number of apples and oranges.

Nevertheless, an exam like the one that Elizabeth offered in ENG-181 offers us a second method to measure the effectiveness of the new curriculum on students' learning for diversity in literature. In the next cycle, we can pair this numerical data for students in one or two of our global literature classes with the findings from student discussions in the Capstone course for a rich data set on student learning and diversity.

B. Alumni Reflection

We completed one alumni surveys in this six-year cycle, but we conducted it both before the standard procedures for alumni surveys were established. This survey focused on alumni memories of their reading as English majors and did not directly seek reflection on their experience as English majors or how those experiences have more generally prepared them for life after Westmont. The introduction of this report incorporates some of the information we gathered from our survey of alumni in 2013 (See Appendix 3B).

We began this cycle of program review with reflection on an extensive survey created by Randy VanderMey in 2013 and distributed to alumni from 2011-2012 (Appendix 3A) that summer. The data provided by alumni about their memories of what they had read contributed to the formation of our two key questions. The Program Review Committee's response to our annual update identified the problem with asking alumni to remember what they had learned two to three years after graduation. A discussion of that data is contained in our annual report for 2014-15. While long-term learning continues to be a value for us in student learning, we also understand the value of marking and documenting what students have learned *as* they graduate, and we will collect data on student reading from current students in the future.

Our alumni can offer us insights into what learning continues to sustain them and how they are using their English majors in their professional, civic, and spiritual lives. We know from informal contact with them over social media, email, and occasional visits to campus or in their hometowns that they continue to draw on these resources after graduation. We look forward to learning from the kinds of questions suggested in the college's new alumni survey protocol for our next program review cycle.

C. Curriculum Review

From the beginning of this six-year cycle, we had various sources for evidence that our students were acquiring skills and aptitudes from their study of literature and writing. The extensive alumni survey we completed at the end of the last cycle revealed that we could refine our curriculum to help students, particularly in studying literature form diverse cultures and in connecting the development of their faith to the development of their writing skills. Those concerns shaped our earliest program review in this cycle, including our decisions to revise our major curriculum to shift the center of the curriculum from a

British literature focus and to add a required internship and a Capstone course to help our graduates better understand and articulate the skills and aptitudes they had cultivated as English majors. Appendix 2A includes our full revised curriculum and our 2013-2014 Annual Update offers a fuller discussion of that curriculum revision. The chart below indicates the major differences.

Highlights in Differences between Revised and Former Curriculum

	American Lit.	British Lit.	International Lit.	Course in Male Author	Research Assignment	Capstone Course	Internship	Writing Course
Revised	required	1 required	required	elective	required	required	required	elective
Former	elective	3 required	elective	required	required	none	elective	elective

For this curriculum revision, we have already designed and had approved three completely new courses (ENG-060 Writers in Conversation; ENG-163 Authors in Context; and a Capstone Course). We have also made revisions to our first-year honors seminar (ENG-007H) and to Methods of Reading (ENG-090) so that students in those courses will be introduced to the skills that we will require of them throughout the major, and so that they will encounter a diversity of texts from early in the major, as well as get some practice in reflecting in writing on the intersections of their literary study and their faith. (See The Shared Practices document in Appendix 2)

That revision means that for the final two years of this assessment cycle we have been working both with students entering in the new curriculum and with students completing the old curriculum. That stage of our curriculum shift has complicated assessment of student learning in this cycle. However, the revised curriculum also demonstrates our commitments to closing the loop on assessment as our assessment strategies uncover opportunities to enhance our students' learning.

D. Program Sustainability

Martha Nussbaum defines narrative imagination as is “the ability to think what it might be like to be in the shoes of a person different from oneself, to be an intelligent reader of that person’ story, and to understand the emotions and wishes and desires that someone so place might have.”² Our key questions emphasize these qualities of narrative imagination in our student learning, qualities that Nussbaum and other academics and public intellectuals make clear are essential to a thriving democracy and a thriving church. Throughout this six-year cycle, Sarah Skripsky has taken the initiative to circulate among department colleagues occasional article and studies affirming the value of courses in literature and writing, as well as the value of a full English major, for facing contemporary challenges in the world beyond campus. A short bibliography of these articles makes up Additional Appendix C.

² *Not For Profit: Why Democracy Needs the Humanities*. Princeton & Oxford, Princeton UP. 2010. 94-95.

Our two PLOs address the broader cultural needs these thinkers identify—for literature, culturally aware, morally imaginative citizens and church members. Our key questions also reflect our commitment to cultivating these skills and aptitudes in our majors and in the students we meet in the 20-25 sections of General Educations courses we teach each year.

Our surveys of and conversations with alumni confirm that many of our graduates use their degree for considerable professional success as editors, high-school teachers, civil servants, pastors, attorneys, not-for-profit directors, writers, professors, and social-service workers. However, we are also aware that some of our graduates seem to be underemployed in roles that do not engages the gifts and skills we saw in the classroom. In an effort to close that gap between ability and vocation, we have incorporated elements in the new Capstone course that will help seniors prepare for the professional world and that will also give them practice in identifying and articulating the marketable skills and aptitudes they cultivated as English majors at Westmont. **Appendix 2** contains the inaugural syllabus for that course (which Sarah Skripsky will teach for the first time in Spring 2017). The Capstone course will also give us a rich opportunity for embedded assessment with our graduating seniors in future program review cycles.

During this six-year cycle, enrollments in our upper-division courses have dropped though our major has stayed above fifty students every year in this cycle (and often has gone as high as seventy). We are still one of the college's larger majors. In other words, we do not see the lower enrollments in upper-division courses as causing sufficient concern to merit attention in program review yet. Our estimate is that a rather persistent turnover in English faculty in this cycle may be one significant factor in the drop in enrollments: our advisees report that when Westmont students do not have word-of-mouth knowledge about a faculty member from other students they are less likely to enroll in a course as an elective, regardless of their desire to learn about the subject.

Our connection to the core mission of the college is also reflected in English Department faculty participation in ILO assessment during this six-year cycle. We began the cycle with Sarah Skripsky serving as Lead Assessment Coordinator for Written and Oral Communication (with assistance in that project from other department faculty). Randy VanderMey participated on the assessment team for the Critical Thinking ILO. IN 2014-15, Elizabeth Hess, , Randy VanderMey, and Katie Calloway all participated on the direct assessment team with Molly Riley for Information Literacy, giving time to assessing student writing.

E. Additional Analysis

Department members agree that our most valuable analyzing, processing, and sometimes even collecting of data happens in departmental discussion during department meetings where we schedule program review. These conversations of our methods have brought about refinements in our teaching at the micro-level (changes in texts on syllabi and revisions or additions to assignments) and on the macro-level (a faculty position redefined as Ethnic-American Literature and one redefined as Anglophone Literature filled from 2016-17 by Carmen McCain in a West African specialty). While these conversational approaches to Program Review and Assessment are not easily captured in

charts and graphs at the level of process—nor can they effectively be recorded verbatim in department minutes—they have prompted several concrete changes that show our curricular refinements that are in close alignment with institutional priorities and that allow us to generate information that is valuable and transformative for us exploring the key questions we identified half way through this cycle. In fact, the link between our key questions and the program review data gathering we had already begun (with student surveys and with the collating of a list of texts taught) indicates the persistence of our program review methods toward enhancing student learning in areas that matter both to the college and to our disciplines of literary study and writing.

(See Additional Appendices for a representative list of department meetings where we discussed assessment.)

III. Looking Forward: Changes and Questions

Indicators suggest that our revised curriculum will continue to serve our students well with only minor revisions. We look forward to the first offering of the Capstone course this year and to graduating our first class of majors who will have completed the full curriculum in 2018. We will continue to work on program learning outcomes that grow from our key questions and that help us to examine our assumptions about student learning in this new curriculum. The data we have gathered in this cycle will give us some benchmarks to evaluate the effectiveness of the scaffolding we built into the revised curriculum.

For our profession, we remain a relatively small department. We will always face challenges in teaching for diversity with a faculty of eight members. Only a larger faculty can muster the variety of expertise to teach with depth the full range of literary cultures that we would like our students to experience at Westmont. When we balance our literary offerings with courses in writing and in general education teaching, our options are even more limited.

We will also be hiring for two positions in the next six-year cycle. First, we will hire in early British Literature to fill the position left open by Jamie Friedman. During this year we will continue to expand and deepen our professional networks for the most successful search in Ethnic American Literature during the 2017-18 academic year.

These two new faculty members are not questions, but they are unknowns. What particular strengths and enthusiasms they will bring to Reynolds Hall is still an open question. Once we have filled open faculty positions, we will begin to discuss which, if any, new courses will best help to meet our departmental objectives and to best fulfill our mission for our students' optimal learning.

Required Appendices

1. Department Program Review Documents: Mission Statement, Key Questions, and Program Learning Outcomes, Multi-Year Assessment Plan, Curriculum Map and PLOs Alignment Chart or the link to the document for this cycle.
2. Summary of assessment results for every PLO and Reports on closing the loop activities for every PLO (preferably in the form of a table or a chart)
3. Rubrics and assessment instruments for every PLO
4. Relevant syllabi for major changes in the curriculum such as a new capstone course, senior seminar, internship requirement, experiential learning course, etc.
5. Alumni Survey
6. Peer institution comparison (can be incorporated in the body of the report)
7. Full--time faculty CVs
8. Core faculty instructional and advising loads
9. Faculty race/ethnicity and gender breakdown
10. Adjunct faculty profiles
11. Student race/ethnicity and gender breakdown
12. Student graduation rates
13. Review of library holding (to be developed in collaboration with the departmental library liaison)
14. Budget

Appendix 1. English Department Program Review Documents³

1A. English Department Mission Statement

The study of language and literature offers practice in the discipline of paying attention to the beauty and brokenness of the created order as students learn to read carefully, think critically, and write with rhetorical sensitivity.

As our students explore various genres across various centuries, they will investigate the interplay of form and content as well as the interaction of text and historical context. As they wrestle with the ethical questions implicit in texts, they will examine their own assumptions, even as they witness an expansion of their sympathies. As they gain new knowledge of the understanding and use of the English language, our students will view the expressive capacity of English, in all its complexity, as an invaluable gift of which they are to be faithful stewards.

1B. English Department Key Questions

- 1. How do the experiences of the English major help students to connect their learning to their faith with practices that make both their learning and their faith richer and more resilient?*
- 2. How does literary study at Westmont equip students to better engage their culture?*

1C. English Department Program Learning Outcomes

#1 Our Graduating seniors will be able to recognize literary works that cross a diverse range of literary traditions.

#2 Over their career at Westmont, English majors will write at least one assignment as a means of engaging Christian faith.

³ All documents in this appendix are also available as links from the [English Department Program Review Page](#).

1D. English Department Multiyear Assessment Plan

Program Learning Outcomes	2012-13	2013-14	2014-15	2015-16	2016-17	Means of Assessment, and Benchmarks	Who is in charge?	How the loop will be closed /has been closed?
1. Our graduating seniors will be able to recognize literary works that cross a diverse range of literary traditions.	X		X		X	Survey of Alumni (2012-2013); Department reflection Literary Texts assigned from 2012-2014 (2014-2015); Revised Survey for Seniors	Department Chair, all tenure-line department members	Major curriculum revised (2013-2014); new courses (ENG 60; ENG 163) created (2013-2014)
2. Over their career at Westmont, English majors will write at least one assignment as a means of engaging Christian faith.		X		X		Survey of seniors (2013-2014); Refined survey (2015-2016); Student essay/portfolio review (2015-2016)	Department Chair; Sarah Skripsky (2013-2014);	Required Introduction to the major course, New courses designed (ENG 060, Capstone course);
Key Questions						Means of inquiry and evaluation	Who is in charge?	Data-guided recommendations
1. How do the experiences of the English major help students to connect their learning to their faith with practices that make both their learning and their faith richer and more resilient?	X	X	X	X	X	Faculty reflection on data from surveys and portfolios	Chair to provide leadership for all department faculty	Create Capstone course; Require some written reflection on faith in Introduction to the major courses
2. How does literary study at Westmont equip students to better engage their culture?	X	X	X	X	X	Faculty reflection on data from surveys and student reading lists	Chair to provide leadership for all department faculty	Create Capstone course; Require internships

Comments/Reflections:

Because we revised our curriculum for the 2014-2015 academic year, we will be returning to very similar PLO's over this assessment cycle so that we can establish benchmarks in student learning with our seniors from the former curriculum and then gather data on the same program learning outcomes to measure improvement and areas where we may need to further refine or develop the new curriculum.

Departmental Program Review Retreats

Date*	Agenda	Decisions made	Participants
Aug 2013	Complete Revisions to Curriculum	Major Curriculum Revised for Submission to Senate	All tenure-track department members
	*The English Department discusses learning outcomes and our assessment strategies at department meetings scheduled either weekly or biweekly throughout the academic year.		

1E. English Department Curriculum Map

		PLO #1 Our graduating seniors will be able to recognize literary works that cross a diverse range of literary traditions	PLO #2 Over their career at Westmont, English majors will write at least one assignment as a means of engaging Christian faith.
Alignment with Institutional Learning Outcomes		Diversity and Global Awareness Active societal and Intellectual Engagement	Christian Understandings/ Practices/Affections Critical and Interdisciplinary Thinking Competence in Written and Oral Communication
Benchmarks			
Means of Assessment		Alumni Survey; Student Survey	Student Survey; Revised Survey; Portfolio Assessment
Who is in charge?		Department Chair	Sarah Skripsky (Department Chair 2013-14)
Courses	Core or Elective		
ENG 7H	Core	I	I
ENG 44	Elective	D	I
ENG 45	Elective	D	I
ENG 46	Elective	I	I
ENG 47	Elective	I	I
ENG 60	Core	D	I
ENG 87	Elective	X	I
ENG 90	Core	I	I
ENG 101	Elective	X	I
ENG 104	Elective	X	D
ENG 106	Elective	X	X
ENG 111	Elective	X	D
ENG 112	Elective	X	D
ENG 113	Elective	X	D
ENG 117 Course	Elective	D	D
ENG 121	Elective	D	D
ENG 122	Elective	D	D
ENG 130	Elective	D	D
ENG 131	Elective	D	D
ENG 132	Elective	D	D
ENG 133	Elective	D	D

ENG 134	Elective	D	D
ENG 135	Elective	D	D
ENG 136	Elective	D	D
ENG 141	Elective	X	D
ENG 142	Elective	X	D
ENG 151	Elective	D	D
ENG 152	Elective	D	D
ENG 158	Elective	D	D
ENG 160	Elective	D	D
ENG 163	Core	D	D
ENG 164	Elective	D	D
ENG 165	Elective	D	D
ENG 166	Elective	D	D
ENG 167	Elective	X	D
ENG 168	Elective	X	D
ENG 169	Elective	X	D
ENG 170	Elective	D	D
ENG 181	Elective	D	D
ENG 182	Elective	D	D
ENG 183	Elective	D	D
ENG 185	Elective	D	D
ENG 186	Elective	D	D
ENG 187	Elective	D	D
ENG 190	Elective	D	D
ENG 191SS	Elective	D	X
ENG 192	Core	D	D
ENG 195	Elective	D	D
ENG 196	Elective	D	D
ENG 197	Elective	D	D

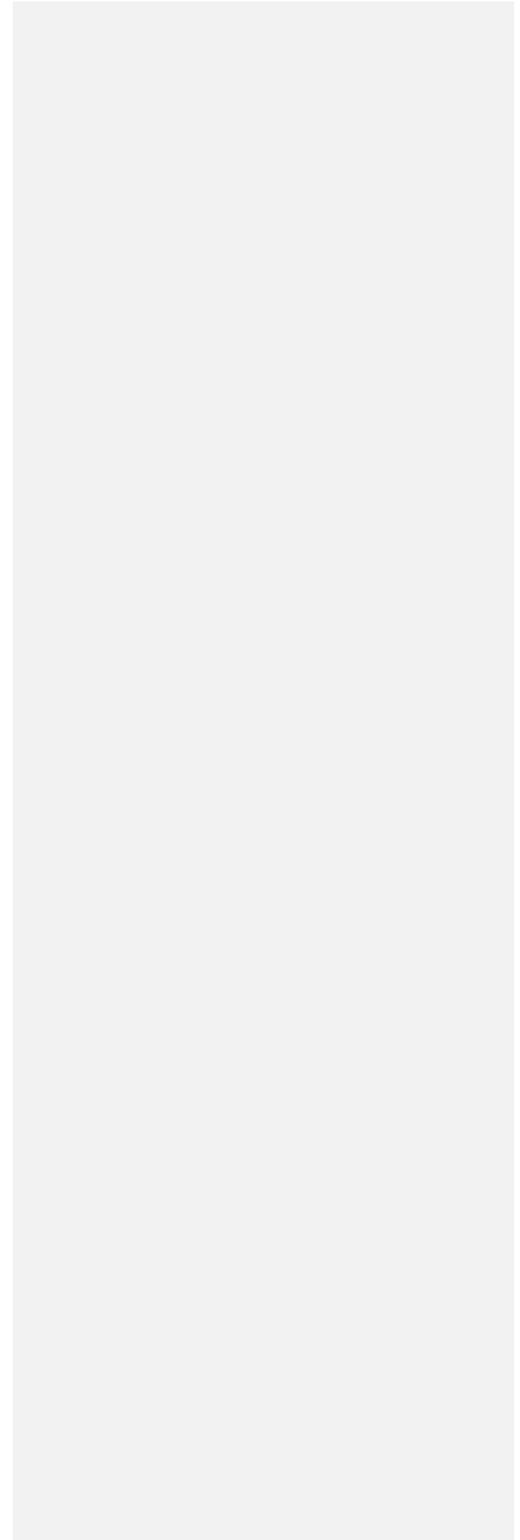
Appendix 2. Summary of assessment results for every PLO

	PLO #1 Our graduating seniors will be able to recognize literary works that cross a diverse range of literary traditions	PLO #2 Over their career at Westmont, English majors will write at least one assignment as a means of engaging Christian faith.
2012-2013 Assessment Activity	Survey of English Graduates	
2012-2013 Closing the Loop	Major Curriculum Revised	Major Curriculum Revised
2013-2014 Assessment Activity		Survey Monkey distributed sophomore and junior majors with questions on their faith and writing as part of the major curriculum.
2013-2014 Closing the Loop		Assignments designed for English 60—New Introduction to the Major
2014-2015 Assessment Activity	Review of Texts taught in English courses	Student Writing Assessment and Grade Norming Activity and Conversation
2014-2015 Closing the Loop	Search for Faculty Position in Ethnic American Literature More inclusive artwork in Reynolds Hall	Refining Writing Assignments for all introductory courses (ENG 7H, ENG 60 & ENG 90); Designing syllabus for Capstone Course (ENG-192)

NB: The English Department refined our PLOs in the early stages of this six-year cycle.

Appendix 3. Rubrics and assessment instruments (for both PLOs)

- A. Survey on Graduates Reading 2011-2013
- B. List of 21 Questions from Survey Monkey in 2014
- C. Data Sheet from Survey Monkey results in 2014 for PLO2 (see web graphics)
- D. Assigned Texts Data
- E. Faith and Literature Essay Rubric 2016 (Synthesis Essay)



Appendix 3A. Survey on Graduates Reading 2011-2013

NOTE: The following is a text version of the alumni survey administered in May-July 2013. The Survey Monkey on-line version was more attractively presented, but that account is no longer live. The survey is easily displayed and the results easily displayed and analyzed on the website.

Survey of Senior English Majors' Reading 2011-2013

MY NAME: _____

I graduated in the year (check one) 2012 _____ 2013 _____

PLEASE complete this survey within two weeks of receiving it and return it promptly by the electronic means provided below.

THANK YOU for devoting the time to take this survey and in that way helping the English Department at Westmont College measure the effectiveness of its own programs. We are well along in the process of revising our major. Future majors will not see the current list of three English literature options, three literature electives, and three literature and/or writing electives. Instead, they will see a list of 10 requirements, with options for satisfying each. The department hopes these requirements will ensure that each graduating senior has achieved the desired depth and range of study in the field of English. This survey is designed to see how well we are meeting those objectives even before the new major design is put into place. In the language of assessment, we're trying to establish baselines and benchmarks for future comparison.

Please answer honestly each one of the questions below, claiming to have studied the works in question only if you have completed assigned readings of the work in one of your courses or have carefully read the work outside of classes on your own initiative.

For each question, please provide the author's name and the title of that author's work which you have read. Follow the title with the course designation in this format: e.g., ENG-006. Give first priority to works you have studied in class. If you select a work that you have studied on your own, follow the title with the initials "OMO" (for "On My Own"). In the space provided, please supply any other information you are asked to recall.

SURVEY

1. I studied these works from more than 2 national traditions:
 - a. National tradition/author/title/course: _____

 - b. National tradition/author/title/course: _____

 - c. National tradition/author/title/course: _____

2. I studied works by both male authors and female authors:

- a. Male author/title/course: _____

- b. Female author/title/course: _____

3. I studied works from more than one ethnic minority:
a. Ethnic minority/author/title/course: _____

- b. Ethnic minority/author/title/course: _____

4. I studied works by authors from more than one major religious tradition (e.g. Buddhist, Baha'i, Islamic, Hindu, Zoroastrian, etc.):
a. Major religion/author/title/course: _____

- b. Major religion/author/title/course: _____

5. I studied works from the various major genres:
a. Poetry/author/title/course: _____

- b. Drama/author/title/course: _____

- c. Fiction/author/title/course: _____

- d. Nonfiction/author/title/course: _____

- e. Film/author/title/course: _____

6. I studied one work in the context of more than one course:
Author/title: _____
In course:
a. _____
b. _____
7. I studied one work from more than one critical perspective (e.g., psychoanalytical, Marxist, feminist, etc.):
Author/Title: _____
a. Critical perspective/course _____

- b. Critical perspective/course _____

8. I studied different works by authors from more than one Christian denomination (e.g., Baptist, Anglican, Pentecostal):

a. Denomination/author/title/course: _____

b. Denomination/author/title/course: _____

9. I studied at least one extensive work of criticism:

Critical work: Author/title/course: _____

10. I studied at least one extensive work of literary theory:

Theory work: Author/title/course _____

11. I studied different works from different historical periods:

a. Historical period/author/title/course _____

b. Historical period/author/title/course _____

c. Historical period/author/title/course _____

12. I took a seminar:

Name of seminar/course number _____

Year (place an X after the appropriate year): First _____ Second _____

Third _____ Fourth _____

13. I did an off-campus and/or on-campus internship:

Off-campus: Name of internship _____

Year: First _____ Second _____ Third _____ Fourth _____

On-campus: Name of internship _____

Year: First _____ Second _____ Third _____ Fourth _____

THANK YOU investing this time in your alma mater and your major department. We hope you have enjoyed and benefitted from recalling the courses you have taken. We hope that with the abilities and attitudes you have formed, you will continue to learn and teach for a lifetime.

Appendix 3B. Questions from Survey Monkey in 2014

1) In your literature requirements have you had the opportunity to respond to a writing prompt that asks you about faith? (If you answer no, skip to question #2. If yes, please answer the following sub-questions).

If yes, was it a

- take-home assignment
- an in-class assignment

If yes, did you take that option?

If yes, what was the course?

If yes, what do you remember from the prompt?

Which of the following phrases describes that writing task? (Check all that apply)

- Doctrine and/or religious practice
- Ethical literary or literacy practices, including ethical hermeneutics
- Adaptation/reinterpretation of Scripture
- Contemplation practices (e.g., Lectio Divina)
- Interfaith dialogue
- Faith and doubt
- Protestant and/or Catholic Christianity
- Global Christianity
- Social justice
- Theology and the nature of God

2) Have you written about faith in any writing project not necessarily connected to literary reading (for instance, a gratitude journal, a personal reflection, a work of creative nonfiction or creative writing)? (If you answer no, skip to question #3. If yes, please answer the following sub-questions).

If yes, was it a take-home assignment or an in-class one?

If yes, did you take that option?

If yes, what was the course?

If yes, what do you remember as the prompt?

Which of the following phrases describes that writing task? (Check all that apply)

- Doctrine and/or religious practice
- Ethical literary or literacy practices, including ethical hermeneutics
- Adaptation/reinterpretation of Scripture
- Contemplation practices (e.g., Lectio Divina)
- Ethical hermeneutics
- Interfaith dialogue
- Faith and doubt
- Protestant and/or Catholic Christianity
- Global Christianity
- Social justice
- Theology and the nature of God

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<#>Ethical literary practices¶

Deleted: <#>Contemplation practices¶

Please respond to the following two statements according to the scale below them.

An engagement with faith was a significant element of my English major.

5 4 3 2 1
strongly agree agree agree somewhat disagree strongly disagree

Optional Comments:

At least one assignment in the English major influenced my Christian habits in some way.

5 4 3 2 1
strongly agree agree agree somewhat disagree strongly disagree

Which category best describes the habits that were influenced? (Check all that apply)

- Prayer habits
- Devotional habits
- Church attendance
- Reading/Viewing habits
- Stewardship/Consumer habits
- Treatment of others

Optional Comments:

Demographic Information:

Gender:

English major or minor?

Class standing?

Units complete in major as of Fall 2014 (Check the appropriate box): 8 or less, 9-16, 17-20, more than 20

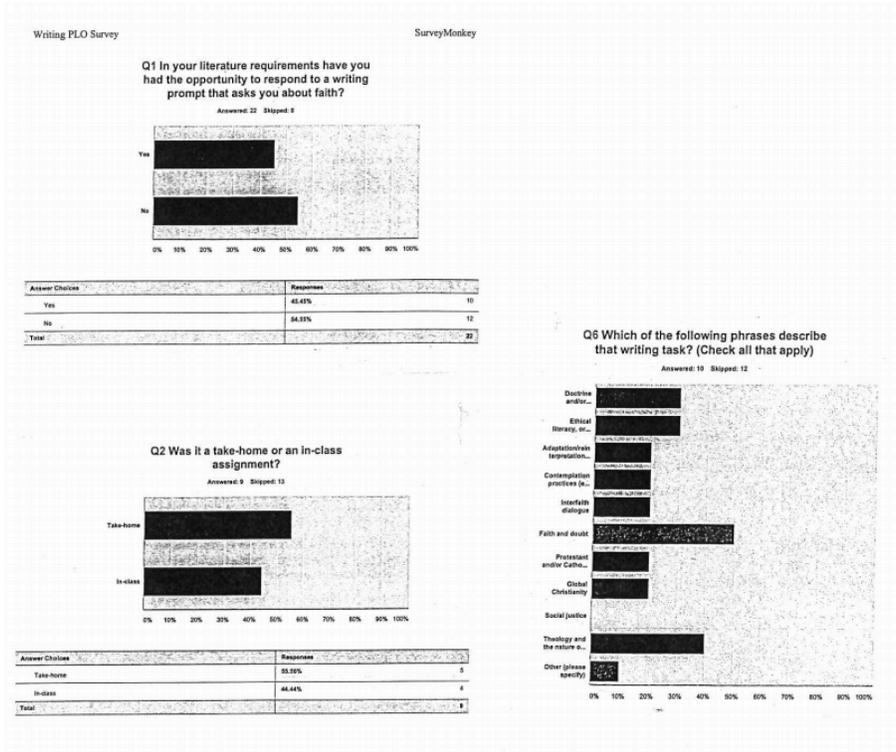
Do you have a second major or minor? If so, please specify.

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Appendix 3C. Data Sheet from Survey Monkey Results in 2014 for PLO #2



Appendix 3C. Data on Texts Assigned in English

Comments on Assigned Texts Data
Courses from Fall 2010-Spring 2014

1. The titles on the Excel sheet cover 26 courses (006, 006H, 044, 045, 046, 047, 117, 121, 122, 131, 132, 133, 134, 134U, 135, 136, 151, 152, 158, 160, 165, 166, 170, 183, 185, 195) from Fall 2010 to Spring 2014.
2. For those courses, 325 authors were assigned.
3. Those authors come from 49 national traditions: Afghan, American, Austrian, Bermudian, Canadian, Chilean, Chinese, Czech, Dominican, English, Filipino, French, German, Greek, Haitian, Indian, Iranian, Irish, Italian, Jamaican, Japanese, Kenyan, Kittitian, Korean, Kurdish, Lebanese, Libyan, Malaysian, Maori, Mexican, Native American, New Zealand, Nigerian, Norwegian, Palestinian, Persian, Polish, Puerto Rican, Romanian, Russian, Scottish, Singaporean, Spanish, Swiss, Syrian, Trinidad, Turkish, Vietnamese, Welsh. That list does not account for Ethnic American traditions outside dominant white culture, nor does the list account for minority ethnic traditions within any of these national traditions.
4. The courses which include texts outside the English or American traditions: 006, 006H, 044, 045, 046, 047, 121, 121, 122, 133, 134, 134U, 135, 136, 160, 165, 170, 183, 185, and 195.
5. Texts outside the English or American traditions taught by more than one professor:
 - The Lone Ranger and Tonto Fistfight in Heaven*, Alexie Sherman
 - The House on Mango Street*, Sandra Cisneros
 - Heart of Darkness*, Joseph Conrad
 - A Portrait of the Artist as a Young Man*, James Joyce
 - Woman Warrior*, Maxine Hong Kingston
 - Interpreter of Maladies*, Jhumpa Lahiri
 - Letters to a Young Poet*, Rainer Maria Rilke
 - Ceremony*, Leslie Marmon Silko

Appendix 3E. Faith and Literature Essay Rubric 2016 (Synthesis Essay)

Synthesis essay rubric

Title: Synthesis essay rubric						
Criteria	Ratings					Pts
Content view longer description 20 pts	A: Response to topic is insightful and original. Essay reflects depth of thought. Excellent analysis of reading is evident. 20 pts	B: Response to the topic is thoughtful and purpose is clear. Analysis is steady. Close reading is evident. 17 pts	C: Response to the topic is appropriate but needs more sustained thinking. Essay is not fully developed. Analysis of reading is superficial; lacks originality. 14 pts	D: Topic is addressed inadequately. Ideas lack development. Understanding of reading is not demonstrated. Analyst's breaks down. 10 pts	F: Inappropriate topic. Unacceptable length. Little thought evident. 0 pts	20 pts
Thesis view longer description 10 pts	A: Thesis is well-focused; angle is fascinating. 10 pts	B: Thesis is focused; angle is interesting. 8 pts	C: Thesis is evident but may need sharper focus. Angle is workable. 6 pts	D: Thesis is weak. 3 pts	F: No thesis. Intent is unfocused and aimless. 0 pts	10 pts
Organization view longer description 15 pts	A: Paragraph sequence is logical; transitions clarify relationships of ideas. Introduction is engaging; conclusion is substantive. 15 pts	B: Sequence of paragraphs is logical; transitions are generally smooth. Introduction is informative; conclusion goes beyond summary. 13 pts	C: Organization is inconsistent; essay wanders. Some gaps in logic are present. Transitions are lacking. Introduction is weak; conclusion is weak. 11 pts	D: Organization is haphazard; paragraph breaks are illogical. Some paragraphs are repetitive or irrelevant. Introduction and conclusion are weak. 8 pts	F: Internal structure generates no momentum. 0 pts	15 pts
Development view longer description 15 pts	A: Paragraphs are unified and coherent. Ideas are well developed with significant and persuasive evidence. Relevant quotations are skillfully integrated. Answers "so what?" 15 pts	B: Paragraphs are unified and coherent. Ideas are developed with effective evidence and support. Quotations are relevant and integrated. Considers "so what?" 13 pts	C: Paragraphs are generally developed but have occasional lapses in coherence or unity. Some ideas may be thinly developed; some key points may need support. Quotations are present, but poorly incorporated. "So what?" gets short shrift. 11 pts	D: Paragraphs lack coherence and/or fail to comprehend subject. Ideas are overly generalized, ramble, and lack supporting details. Quotations are insufficient, excessive, or inaccurate. "So what?" is unconsidered. 8 pts	F: Short, undeveloped paragraphs. No transitions. Incoherence. Quotations are inappropriate, inaccurate or absent. 0 pts	15 pts
Style view longer description 10 pts	A: Sentences are skillfully constructed and distinctive. Masterful use of language, engaging voice. Diction is vivid, concrete, and precise. 10 pts	B: Sentences are generally concise, varied, and fluent. Voice is appropriate. Diction is concrete, fitting, and solid. 8 pts	C: Sentences are appropriate but may show little complexity or variety and some awkwardness. Diction is generally clear and idiomatic with occasional vague, clichéd, or incorrect wording. 6 pts	D: Awkward sentences, obscure train of thought. Diction is vague, repetitive, clichéd, incorrect, unidiomatic. Excessive slang. 3 pts	F: Awkward and impenetrable sentences, obscure train of thought. Diction confounds comprehension. Excessive slang. 0 pts	10 pts
Correctness view longer description 10 pts	A: Consistent use of standard grammar, punctuation, and spelling. 10 pts	B: Few deviations from standard grammar, punctuation, and spelling. 8 pts	C: Occasional comma splices, fragments, misspellings, or other errors. 6 pts	D: Repeated comma splices, fragments, and other serious errors. 3 pts	F: Serious deviations. 0 pts	10 pts
MLA Style view longer description 5 pts	A: Impeccable MLA citation style throughout. All citations accurate; all in-text citations present. 5 pts	B: Small errors in MLA style, either in-text or in works cited list. All citations present; all in-text citations present. 4 pts	C: Errors in MLA style, both in-text and in works cited list. Some in-text citations missing. 3 pts	D: Serious errors in MLA style; many in-text citations omitted. 2 pts	F: Pervasive errors in MLA citation style; in-text citations omitted, and/or missing list of works cited. 0 pts	5 pts

(continued)

<p>Appeal view longer description</p>	<p>A: Rivets the attention of the audience. Is memorable, delightful, and revelatory. 5 pts</p>	<p>B: Holds the attention of the audience. Is interesting and generally informative. 4 pts</p>	<p>C: Sometimes engages the attention of the audience. Is mildly interesting and informative, but may lose the reader at times. 3 pts</p>	<p>D: Is generally unable to hold attention of the audience. Unrewarding or misleading. 2 pts</p>	<p>F: Fails to engage the reader. Abuses or coerces the audience. 0 pts</p>	<p>5 pts</p>
<p>Theological reflection view longer description</p>	<p>The essay carefully explores a specific issue of theological import, detailing how that issue is framed and explored in multiple works. The insights offered by the works are synthesized into an original, substantive, and theologically significant reflection on faith or doctrine. The synthesis ultimately demonstrates how careful reading of literature may point towards some deeper understanding of God, of God's people, and/or of the individual's relationship to the divine. 10 pts</p>	<p>The essay explores a specific issue of theological import, detailing how that issue is framed and explored in multiple works. The insights offered by the works are synthesized into solid reflection on faith or doctrine. The synthesis offers a general suggestion of how reading of literature may point towards an understanding of God, of God's people, and/or of the individual's relationship to the divine. 8 pts</p>	<p>The essay recognizes several general areas of theological significance that may be suggested by the works discussed, but doesn't zero in on a particular theological focus. The theological insights offered by the works are acknowledged, but aren't gelled into effective reflective synthesis. The essay offers a vague suggestion of how reading of literature may point towards an understanding of God, of God's people, and/or of the individual's relationship to the divine. 6 pts</p>	<p>The theological or faith concepts discussed in the essay do not emerge meaningfully from the source material, and sources are not synthesized into effective theological reflection. The essay does not use the literature as the basis for any new or developed understanding of God, of God's people, and/or of the individual's relationship to the divine. 3 pts</p>	<p>The essay makes no attempt at theological reflection on faith, doctrine, or the divine. 0 pts</p>	<p>10 pts</p>
<p>Add Criterion Find Outcome Total Points: 100</p>						

Appendix 4. Relevant Syllabi and Documents for Major Curricular Changes

4A. Revised Curriculum

4B. Shared Practices for Introductory Courses (ENG-007H, ENG-060, ENG-090)

4C. Sample ENG-060 Writers in Conversation Syllabus

4D. ENG-192 Capstone Syllabus

4A. Revised Curriculum

[This appendix lists the current requirements for the English major. The process and effects of these revisions are discussed primarily on pages 8-9 of the body of the report. In 2015, the department made minor adjustments reflected here to the description of requirements and to courses included in some categories. Those adjustments were for clarity and consistency.]

English Major requirements

All English majors will complete a minimum of 40 units in the study of literature, writing and language. Of the 40 units for the major, at least 24 must be upper-division courses and at least 24 must be in literature. While completing the eight requirements below, students may use any single course to count for no more than two requirements.

- 1. Introduction to the major.** Choose one of the following:
 - ENG 006H First-Year Honors Seminar in Literature (4)
 - ENG 090 Methods of Reading (4)
 - ENG 060 Writers in Conversation (4)
- 2. A historically organized course that spans more than a century of writing.**
Choose one of the following:
 - ENG 046 Survey of British Literature to 1800 (4)
 - ENG 047 Survey of British Literature 1800-Present (4)
 - ENG 170 British Novel 1700-Present (4)
 - ENG 160 Women Writers (4)
 - ENG 165 Topics in World Literature (4)
- 3. A course in literature written in English prior to 1800.** Choose one of the following:
 - ENG 046 Survey of British Literature to 1800 (4)
 - ENG 117 Shakespeare (4)
 - ENG 151 Milton and the Early 17th Century (4)
 - ENG 152 Chaucer and Medieval Literature (4)
 - ENG 158 Literature of the English Renaissance 1485-1600 (4)
 - ENG 166 Neoclassic Literature 1660-1798 (4)
- 4. A course focusing in a single author or pair of authors and requiring a critical research paper.** Choose one of the following:
 - ENG 117 Shakespeare (4)
 - ENG 151 Milton and the Early 17th Century (4)
 - ENG 152 Chaucer and Medieval Literature (4)
 - ENG 135 Faulkner (4)
 - ENG 163 Authors in Context (4)
- 5. One course focusing on American or Anglophone literature:**
 - ENG 130 American Writers to 1865 (4)

Commented [CL1]: added language on research paper

ENG 131 American Writers 1865-1914 (4)
ENG 132 American Writers 1914-1945 (4)
ENG 133 American Writers: Special Topics (4)
ENG 134 Ethnicity and Race in American Literature (4)
ENG 135 Faulkner (4)
ENG 44 Studies in World Literature (4)
ENG 165 Topics in World Literature (4)
ENG 185 Twentieth-Century Irish Literature (4)

6. **One upper-division course focusing on identity.** Choose one of the following:

ENG 134 Ethnicity and Race in American Literature (4)
ENG 160 Women Writers (4)
ENG 165 Topics in World Literature (4)
ENG 185 Twentieth-Century Irish Literature (4)

7. **An internship.** Choose one of the following:

ENG 167 Writers' Corner (2)
ENG 168 Student Publications: Horizon (2 or 4)
ENG 169 Student Publications: Phoenix (2)
ENG 190 Internship (2 or 4)
IS 190 Urban Internship (4 or 8)
APP 168: Student Publications: Horizon (2 or 4)

8. **A capstone experience** completed in the penultimate or final semester. Choose one of the following:

ENG 196 Capstone (2 or 4)
ENG 199 Major Honors (2 or 4)

(Any of the above may be replaced by an approved England Semester course.)

Writing Concentration

For a writing concentration, majors should complete a total of 16 writing units from among the following core and elective courses:

Required/Core Courses: 8-12 units

- *ENG 104 Modern Grammar and Advanced Composition (4)*
- **Internship/Practicum:** *ENG 167, ENG 168, ENG 169, ENG 190, or IS 190 (2 or 4)*
- **ENG 192 Capstone:** *(2 or 4)*

Electives

- *ENG 087 Introduction to Journalism (4)*
- *#ENG 105 History and Structure of English (4) *also literature elective*
- *ENG 111 Screenwriting I (4)*
- *ENG 112 Screenwriting II (4)*
- *ENG 113 Screenwriting III (4)*
- *ENG 142 Workshop in Creative Writing (4) *may be repeated as genres vary*
- *ENG 167 Writers' Corner Practicum (2)*
- *ENG 168 or 169 Journalism Practicum (2 or 4)*
- *ENG 190 Practicum (2 or 4)*
- *IS 190 Approved Urban Practicum (4)*

Commented [CL2]: Distinguish between eh two (as in category 7)

4B. Shared Practices for Introductory Courses

(ENG-007H, ENG-060, ENG-090)

The First-Year Honors Seminar in Literature (ENG-007H), Writers in Conversation (ENG-060), and Methods of Reading (ENG-090) all fulfill the department's "Introduction to the Major" requirements. While we created these courses to give students diversity of experience in literary study, we also grouped them in recognition of the need for some consistent early training in skills and ideas necessary in the major. The following common practices are an effort to work toward that consistent training while giving faculty and students the latitude to teach and learn according to their strengths.

1. At a Spring 2015 department meeting, we agreed on consistent CLO's for these introductory courses, and the CLO's should appear on every syllabus for Introduction to the Major courses:
 - Incorporate all quotations into your own prose grammatically, either by embedding brief quotations into your own sentence or by crafting an introductory sentence that identifies the speaker and context of the passage.
 - Employ MLA (or Chicago) citation and formatting style for incorporating sources into written work.
 - Practice close analysis of literary texts from diverse historical and cultural traditions.
2. We make a distinction between CLO's that are useful for program review and assessment, and aspirations for our students' learning. Instructors are encouraged to include in their syllabus more wide-ranging aspirations and hopes for their students as part of an introduction to the culture of the major. Those aspirations might include hopes such as "This course will give all members concrete practice in conversations about the intersections of faith and literature."
3. The catalog description for ENG-60 specifies that course readings "include works of two or more writers who respond to each other, including at least one author from an underrepresented tradition." While diversity of traditions is not explicit in the descriptions for ENG-007H or ENG-090, the course learning outcomes for introductory courses make clear that students in the introductory course should read at least one author from beyond the "white," Anglo-American tradition, European tradition. Ideally, some diversity of class and gender will appear on the reading list, as well.
4. One goal for these courses is to begin encouraging English majors to think of literary study as a resource for their faith, and also to bring their faith to bear on their literary study. One writing assignment should explicitly incorporate some reflection on the intersection of faith and literature, even if only for an informal assignment. Topics connected to "faith" may range broadly—devotional practices, faith and social justice, Christianity and hermeneutics, etc. Faculty are encouraged to share ideas for these assignments and writing tasks.
5. These courses should require that students use MLA or Chicago style and acquire skills to confirm and correct their own usage with a style guide. Toward that end, course software pages should include links to Purdue's OWL page for MLA style. Students should also be required to purchase a style manual. Two cost effective options are *The Broadview Pocket Guide to Citation and Documentation* by Maureen Okun and *A Pocket Style Manual* by Diana Hacker and Nancy Sommers. Faculty should encourage students to keep this guide as a reference for other English coursework.
6. These courses should expose students to literary terminology that will increase their capacities for attentive reading. Toward that end, student should be required to purchase a handbook of literary terms. One cost-effective option is *The Broadview Pocket Glossary of Literary Terms* compiled by Laura Buzzard and Don LePan. Again, faculty should encourage students to keep this guide as a reference for other English study.
7. Introductory courses do not need to be theory courses, but they should all expose students to a range of critical theories, practices, and language. The current recommended text to introduce students to theoretical schools is Steven Lynn's *Texts and Contexts: Writing About Literature with Critical Theory*. In the past, earlier editions of Lynn's book have been significantly more cost effective for students and faculty have been able to coordinate assignments and discussions across editions. Faculty who teach these courses

should stay in regular conversation about introduction to theory texts they discover and would consider adopting. Again, faculty should encourage students to keep this introduction to theory as a reference for other English study.

8. Introduction to the major courses are the only courses in the department available to first- and second-year students for “in-class honors” as part of the Catalyst program. That practice is to help minimize faculty work in preparing for in-course honors and also to encourage Catalyst students to try out the English major, even if they have completed their GE requirements in literature. Faculty should share assignments and strategies for developing honors components for these courses. In any given semester, faculty should also consult with each other about plans for honors students and possibilities for shared or collaborative activities (such as theater experiences and film screenings) and assignments (such as small-group discussions or peer-review outside of class).

Catalog language for introductory courses:

Introduction to the major. Choose one of the following:

ENG 006H First-Year Honors Seminar in Literature (4)

ENG 060 Writers in Conversation (4)

ENG 090 Methods of Reading (4)

ENG 007H First-Year Honors Seminar in Literature (4) Prerequisite: By invitation only. A small group of honors students form a learning community around the pleasures of attentive reading and rigorous discussion of literature from a variety of cultural and historical contexts. Students also strengthen their skills as readers of each others’ written work. To further foster that community, the seminar incorporates activities outside of class, including attendance at live theater performances.

ENG 060 Writers in Conversation (4) This course emphasizes the dialogic nature of literature, involving an intellectual and imaginative conversation between authors across cultures or across times. Readings include works of two or more writers who respond to each other, including at least one author from an underrepresented tradition. Topics may include multicultural literature, global literature, gender and literature, and film and literature, among others. Because this course will introduce students to the skill set necessary for the study of English, it is intended to be taken during the first semester of the English major or minor. Foregrounds an understanding of literary studies as rigorous, inclusive, faithful, ethically minded.

ENG 090 Methods of Reading (4) Prerequisites: one literature course and completion of the first-year writing for the liberal arts requirement. Intensive written practice in methods of analyzing and interpreting works of drama, fiction, or poetry in genre-specific ways, as preparation for upper-division literature courses. Serves as writing elective.

4C. Sample Syllabi for Writers in Conversation (ENG-060), Introduction to the Major

**ENG 060 – Writers in Conversation
Christianity and Literature**
TR 3:15-5:05, Voskuyl Library 106
Spring 2016

Katherine Calloway
kcalloway@westmont.edu
Reynolds Hall 204
(805) 565-7176
Office Hours: Tues./Thurs. 10:30-11:50 a.m. or by appointment

Course Description

We typically think of religious studies classes as where we raise the big questions: How did we get here, and where are we going? What is our purpose? What makes us human? But stories and poems can raise the same big questions in a different way: they *show* us how matters unfold rather than attempting to provide direct answers, and they may even challenge or question the answers supplied by religion. Imaginative literature also sheds light on the central paradoxes of Christianity in particular: God in man in the incarnation, life in death at the crucifixion, and justice and mercy in human redemption.

In this class we will read texts by Christian and non-Christian authors that deal with human nature, origin, and purpose, as well as texts by Christian authors wrestling with difficulties from within their faith. Keeping an eye on historical context, we will also ask how these poems and stories continue to speak to us as religious beings. Finally, we will ask what responsibilities Christians in particular have as readers of imaginative literature.

This course counts toward the English major or minor as 4 units of required lower-division literature. In keeping with the department's current program learning outcomes, the course is designed to give students several writing options to engage Christian faith, from either a thematic, literary, or historical angle.

Required Texts

****Be sure to buy the correct edition; we will refer frequently to page numbers in class!****

Selected poetry (on Eureka)

Geoffrey Chaucer, *The Canterbury Tales* (Penguin, 2003)

Edmund Spenser, *The Faerie Queene* (Penguin, 1979)

John Milton, *Paradise Lost* (Penguin, 2003)

John Bunyan, *Pilgrim's Progress* (Dover, 2003)

Willa Cather, *Death Comes for the Archbishop* (Knopf Doubleday, 1990)

Lu Xun, *Diary of a Madman and Other Stories* (U of Hawaii P, 1990)

Flannery O'Connor, *The Complete Stories* (Ferrar, Strauss & Giroux, 1971)

C.S. Lewis, *The Magician's Nephew* (HarperCollins, 2008)

Maureen Okun, *Pocket Guide to Citation and Documentation* (Broadview, 2013)

Laura Buzzard and Don LePan, *Pocket Glossary of Literary Terms* (Broadview, 2013)

Required Materials

**** You must bring these, along with your printed supplemental readings from Eureka, by January 21 for a quiz grade!****

- A three-ring binder or folder for course readings, and
- Loose-leaf notebook paper for quizzes and group work.

Grade Distribution

Participation (including quizzes)	15%
Response Papers (4 at 5% each)	20%
Midterm Exam	15%
Final Essay	25%
Final Exam	20%
Memorization (28 lines)	5%

Course Expectations

Readings

Readings are due the day they are listed in the schedule. Read and then *reread* the text, study with others, and review your notes before class. Then you will be prepared for whatever our class time brings in the way of quizzes, dialogue, and in-class work (including group work). Do NOT rely on secondary source materials or online aids; rather, when the text is challenging or confusing, jot down questions to bring to class and keep reading.

Attendance and Participation

I encourage you to take an active role in this course and to participate fully in all dimensions of class: readings, discussions, and activities. The more you participate, the more you'll learn, the more we'll all enjoy our time together, and the better your final grade will be. Active participation takes many forms: thoughtful response in class, spirited debate about a discussion topic, relevant interaction with your peers in small group, conferences with me on any topic. If you are not comfortable speaking "publicly" in class, participate vigorously in your small groups and meet with me privately as ways to evidence your thoughtful participation in the course. Just make sure to get involved in some aspect of the course.

Because we will move so quickly through our assigned reading during the term, and because we are a community of collaborative scholars, your attendance is crucial to your success in this course. Missing too many classes means you will simply fall behind our momentum, and we will miss out on your insights. Consequently, you can expect your participation grade to be severely compromised if you become chronically late.

- *Personal electronics.* Personal electronics disrupt the classroom experience ("[To Remember a Lecture Better, Take Notes by Hand](#)"; "[New Study Shows Computers in Class Distract Both Users and Non-Users.](#)"). As such, your laptops, tablets, cell phones, and other similar devices must be turned OFF during class, even if you would just use them for note-taking, unless you have documentation from Disability Services.

Quizzes and Response Papers (RPs)

Expect frequent pop quizzes at the beginning of class: these are designed simply to make sure everyone is keeping on top of (and understanding) the readings. These quizzes will be factored into your participation grade. Because I drop the lowest two, no make-up quizzes will be given except in the case of *multiple* documented absences, such as for chronic illness or athletics.

You will also write four two-page response papers analyzing and reflecting on course readings, which will serve as a catalyst for class discussion as well as evidence of your thoughtful engagement in the course. Especially for students who prefer not to speak up regularly, this is your opportunity to demonstrate that you are reading carefully. Again, it is important that these essays reflect your *direct* engagement with the primary texts. You will submit these essays to turnitin.com in an acceptable format (.docx, .wpd, .pdf, and .rtf are all acceptable).

Exams and Memorization

This course includes one midterm **exam** and one cumulative **final**. These exams will ask you to identify representative quotations and write short-answer and longer integrative essays about topics covered in the course. To prepare for these, read well and often, attend all class sessions, and study early and often with your colleagues. Additionally, the final exam will include a **memorization** section. Memorization options will be distributed early in the term; memorized poetry may be recited out loud any time before the exam or written on the exam.

Final Essay

In addition to the shorter response papers, students will write one researched essay of 1,300 to 1,500 words exploring in more depth some topic arising from course readings. More detailed instructions will be distributed after the midterm exam.

Late Assignments

Assignments must be submitted by the beginning of class to be counted on time, and late work will be docked 3% per day, including weekends.

Plagiarism

Plagiarism is the theft of someone else's words or ideas, including improper or missing citations. Any plagiarized material I receive will receive a failing grade for the assignment, and the student may fail the course.

Academic Accommodations

Any student with a documented disability (chronic medical, physical, learning, psychological) needing academic accommodations should contact the Office of Disability Services (Voskuyl Library, rooms 310A, 311) as early in the semester as possible. Please call 565-6186 or 565-6135 or visit <http://www.westmont.edu/offices/disability> for more information.

Departmental Course Learning Outcomes

In this course, students will learn to:

- Practice close analysis of literary texts from diverse historical and cultural traditions,
- Incorporate all quotations into their own prose grammatically, either by embedding brief quotations into their own sentence or by crafting an introductory sentence that identifies the speaker and context of the passage, and
- Employ MLA citation and formatting style for incorporating sources into written work

Tentative Reading Schedule

*Subject to change: if you miss the previous class, always check with a classmate!

Jan. 12	Welcome; Genesis 1-3	
Jan. 14	Genesis 1-3 continued	
Jan. 19	**Monday classes: no class!**	
Jan. 21	Chaucer, <i>Canterbury Tales</i> General Prologue	
Jan. 26	**Special guest lecturer, TBA**	
Jan. 28	Chaucer, Wife of Bath's Prologue and Tale; Pardoner's Tale; RP Due	
Feb. 2	Spenser, <i>Faerie Queene</i> , Book 1, Cantos 1-3	
Feb. 4	Spenser, <i>Faerie Queene</i> , Book 1, Cantos 4-6	
Feb. 9	Spenser, <i>Faerie Queene</i> , Book 1, Cantos 7-9	
Feb. 11	Spenser, <i>Faerie Queene</i> , Book 1, Cantos 10-12; RP Due	
Feb. 16	**Presidents' Day: no class**	
Feb. 18	Milton, <i>Paradise Lost</i> 1-2	
Feb. 23	Milton, <i>Paradise Lost</i> 3-4	
Feb. 25	Milton, <i>Paradise Lost</i> 9-10	
Mar. 1	Milton, <i>Paradise Lost</i> 11-12	
Mar. 3	Midterm Exam	
Mar. 8	Bunyan, <i>Pilgrim's Progress</i> , 1-42	
Mar. 10	Bunyan, <i>Pilgrim's Progress</i> , 42-103	
Mar. 15	Bunyan, <i>Pilgrim's Progress</i> , 103-168; RP Due	
Mar. 17	Donne, "Good Friday"; Eliot, "East Coker IV"; Muldoon "Good Friday"; Herbert, "Easter" (Eureka)	
Mar. 29	Tennyson, from <i>In Memoriam A.H.H.</i>	
Mar. 31	Hopkins, "God's Grandeur," "Carrion Comfort," "Pied Beauty" (Eureka)	
Apr. 5	Cather, <i>Death Comes for the Archbishop</i> , 1-171	
Apr. 7	Cather, <i>Death Comes for the Archbishop</i> , 175-297	
Apr. 12	Lu Xun, "Diary of a Madman" and "Medicine"	
Apr. 14	Lu Xun, "New Year's Sacrifice" and "Mourning the Dead"; RP Due	
Apr. 19	O'Connor, "A Good Man is Hard To Find" and "Temple of the Holy Ghost"	
Apr. 21	O'Connor, "Revelation"	
Apr. 26	Lewis, <i>Magician's Nephew</i> , 1-71	Term Paper Due: April 30, 11:59 p.m.
Apr. 28	Lewis, <i>Magician's Nephew</i> , 72-139	Final Exam: May 3, 3:00-5:00

**English 60: Writers in Conversation
Literature and Gender
Spring 2015**

Dr. Cheri L. Larsen Hoeckley
larsen@westmont.edu
x7084

Reynolds Hall 105
Office Hours: M 1:30-3; W 11:30 – 12:30;
Th 9 – 10 & by appt.

“So God created mankind in his own image, in the image of God he created them; male and female he created them.” Gen 1:27 (NIV)

“the Holy Ghost over the bent
World broods with warm breast, and with ah! bright wings”
Gerard Manley Hopkins, 1877

“The world of books is still the world, I write,
And both world have God’s providence, thank God,
To keep and hearten.”
Elizabeth Barrett Browning, 1877

Required Texts

Charlotte Brontë, *Jane Eyre*
Charles Dickens, *Great Expectations*
Carol Ann Duffy, selected poems
Tony Harrison, selected poems.
Gerard Manley Hopkins, *Selected Poems*
Jhumpa Lahiri, *Interpreter of Maladies*
Salman Rushdie, *Haroun and the Sea of Stories*

Broadview guide to MLA.
Broadview Book of Literary Terms
Lynn, Stephen. *Texts and Contexts: Writing About Literature with Critical Theory* (4-6th edition) (T&C)

Also, a variety of poetry and prose in handouts, or available through Web links, as well as required film viewings, literary events and campus-wide discussions.

In this course, we will study several poems and novels that represent gender across different times and spaces. In the similarities and the differences in those representations of gender, we will work together to explore biblical understandings of gender, as scripture also makes clear that we live out the selves God created in particular cultural contexts.

Of course, we don’t read literature solely to come to understand gender more faithfully. We also hope to delight in language, to marvel at crafted form, to discover ideas to share with friends over coffee, and to encounter stories that make us laugh, cry and sometimes cringe. Literature is primarily art, not primarily a moral teaching tool. As art,

literature sustains re-reading--and returning to texts, or reading them slowly, provides us with opportunities to imagine lives we may never lead. We will build those skills in this class by focusing on strategies necessary to succeeding as an English major at Westmont. As Christians educated in the liberal arts tradition, it's irresistible not to think of literature as a path to imagining richer, deeper and less brittle responses to the actual circumstances of our lives. That path is an important feature on the internal landscape of an educated Christian. Welcome to the conversation!

Learning Outcomes

- To identify authors and titles of a range of literature across historical and cultural contexts, as well as across the genres of poetry and fiction.
- To practice the skills and pleasures involved in discussing literature and ideas, including imagining, engaging, and empathizing, as well as analyzing, attending and synthesizing. Those skills will include the ability to employ in both class discussion and in writing the specific literary concepts Westmont English majors are expected to know.
- To explore selected connections, and some of the disjunctions, between literary and Christian traditions. In the confines of this semester, we may only frame some worthwhile questions about the relationships between these traditions, particularly with respect to gender, but we will continually reflect on the possibilities.
- To offer clear, interesting, respectful and defensible reactions to another's ideas, words or arguments—whether you encounter those ideas in conversation, in prose, or in poetry.
- To document another's words fairly and correctly according to MLA style.
- To build a community of Christian learners, willingly participating in group activities inside and outside of class, and to come to a richer understanding of the joys of that community.

Institutional Credit for English 60

- ▶ *communicate in written form for a variety of purposes and audiences across the curriculum* (Writing and Speech Intensive)
- ▶ *analyze imaginative literature to indicate an understanding of language beyond its literal level* (Reading Imaginative Literature)
- ▶ *introduction to the English Major* (Major Requirement #1)

Course Requirements

- Three short analytical essays (3-4 pages each). These essays will allow you to pick up on a detail we noticed in class discussion, or that you noticed independently in your reading, and to explore that detail in writing with attention to the tools of literary analysis we are studying and with an awareness of how gender plays a part in the meaning of the text. I will welcome the opportunity to talk about possible topics for these papers in office hours, over email, or during class breaks. I am also more than

happy to read preliminary drafts when you bring them to me in person (and less willing to read drafts you email to me without prior arrangement). Each of you will have all of your drafts read by a member of class. To receive credit for these essays, you must have a hard copy of a complete draft in class on the day drafts are due, and you must have submitted an electronic copy to me before class begins that day. More details will follow as the specific deadlines approach.

- One extended essay (8-10 pages) where you will return to a point that you noticed in a shorter essay and expand on your thinking, either by working comparatively with another text or by revisiting your original text to gather more evidence and deepen your thinking. My comments on your shorter essays and our group discussions should help you discover the potential for development in the earlier versions of these papers.
- A cumulative final exam over readings and discussions, including identification of terms and concepts from literary analysis and gender theory; analysis of specific passages and written discussion of general themes in literature and gender. The exam will consist of three parts: I) short answer, fill-in-the-blank, and multiple choice format over terms, characters, images and themes we have discussed in class; II) a selection to identify and explicate in a thorough paragraph from a field of passages that illustrate ideas about literature and gender we have discussed in class; III) one well-developed essay in response to one of two or three questions I will provide. I will give more details as we approach final exam week. **The best way to prepare for the exam is to complete the reading before class and take notes on your observations (even if no memo is assigned that day), and then bring your books to each meeting and to mark up the passages we discuss.**
- Class participation. This course aims, in part, to develop what I will assume are already considerable skills in intellectual discussion and is designed for each student to have the opportunity to participate in conversation with other students who are interested in literature and gender, not only with the instructor. You will be able to make valuable contributions to the discussion through your authentic questions and comments, and even more so through your thoughtful responses to questions, comments and essays of other students. I expect you to make contributions to our discussion, but quantity of language will not guarantee your success in the participation component. A few well chosen words may enhance our understanding more than a constant stream of hasty comments can. Monopolizing the conversation may actually hinder your participation score. What matters is that you raise important questions about the literature and or gender, and that you make intelligent, creative, respectful attempts to engage with the comments of others.

As is probably clear, the participation component of your grade includes more than regular attendance; it is based on your offering to building the community of the class and to making a sincere effort to become more literate. However, you must be present in order to demonstrate your commitment to the people in the class. I will excuse your first two absences. Starting with your third absence each day of class you miss will lower your participation grade by one full grade (i.e. 3 absences and your **highest** participation grade is a B, 4 absences and your **highest** participation grade is a C, etc.). Disruptive or distracting in-class behavior (anything from whispering to your neighbor, to arriving late, to showing up without your books, to failing to respond

earnestly and diligently to someone else's written work) will also lower your participation grade. I reserve the right to dismiss any student who disrupts the seminar (and will continue to hope I never need to exercise that right.)

Academic Honesty

As a faculty member working with Christian students, I expect impeccable standards of academic honesty. Those expectations include an understanding both that you will take full advantage of every opportunity to learn on your own and that you will respect others' rights to their intellectual property. At Westmont, you are responsible both for avoiding plagiarism and for understanding what it means to write with academic integrity. The campus plagiarism policy is available on the College website, and I will abide by that policy in this course. You should be familiar with the entire Westmont College plagiarism policy. That statement includes helpful strategies for avoiding plagiarism, as well as a complete discussion of College penalties for different levels of plagiarism. At a minimum, the penalty for plagiarism will entail failure of the assignment and a report to the Provost. Depending on the degree of the plagiarism and the student's record for academic honesty, the penalty may be more severe.

Late Paper Policy

I will lower your final grade for any paper if you turn that paper in any time after class on the day it's due. For every weekday that a paper is late, you will lose one full grade on that assignment. However, you must complete all of the assignments (all formal papers, the recitation, and the exams) in order to pass the class. **I will also lower your final grade for any paper if you do not have a draft in class on the day drafts are due. You will not receive credit for drafts you put in my mailbox or drop off in the English Department. You and your draft must appear in class to receive credit.**

Grading

1) Essays (14%, 16% and 20%)	50%
(The first essay = 14% and the third = 20%)	
2) Final Exam	15%
3) Extended Essay	25%
4) Class Participation	10%

Assignment Schedule

(This schedule is subject to global revision.)

- 1/13 Introduction to the course, Eagleton's "Openings" (EUREKA)
Carol Ann Duffy "Achilles"
- 1/15 Hopkins "God's Grandeur," Harrison "National Trust," & Duffy "Scherzade"
Jehlen's "Gender" (EUREKA) & T&C "Critical Worlds: A Selective Tour"
- 1/20 **No Class—Tuesday schedule for MLK**
- 1/22 Hopkins "*Justus Quidem tu es, Domine*" ("Thou Art Indeed Just Lord") & Harrison
"Heredity" & T&C "Unifying the Work: New Criticism"
- 1/27 Hopkins "(Carrion Comfort)," Harrison "Initial Illumination" & T&C "Creating the
Text: Reader-Response Criticism"
- 1/29 Duffy "Last Post," Hopkins "Pied Beauty" & T&C "Opening Up the Text" Structuralism
& Deconstruction"
- 2/3 Hopkins "Hurrahing in Harvest" & T&C "Connecting the Text: Varieties of Historical
Criticism" **First draft due**
- 2/5 Hopkins "The Caged Skylark" and Duffy "Mrs. Lazarus" & T&C "Minding the Work:
Psychological Criticism"
- 2/10 Dickens *Great Expectations* chapters 1-4 **Final First Essay Due**
- 2/12 Dickens *Great Expectations* chapter 5-7 & T&C "Gendering the Work: Feminist
Criticism, Postfeminism, and Queer Theory"
- 2/17 **No Class - Fall Holiday**
- 2/19 Dickens *Great Expectations* chapters 8-19

- 2/24 Dickens *Great Expectations* chapters 20-29 & O'Hara "Class" (EUREKA)
 2/26 Dickens *Great Expectations* chapters 30-39
- 3/3 Dickens *Great Expectations* chapters 40-52
 3/5 Dickens *Great Expectations* chapters 53-59 & **Draft Due for Second Essay**
- 3/10 Brontë *Jane Eyre* chapters 1 - 12
 3/11 Brontë *Jane Eyre* chapters 13-17 & **Final Version of Second Essay Due**
- 3/17 Brontë *Jane Eyre* chapters 18- 26 and Appiah "Race" (EUREKA)
 3/19 Brontë *Jane Eyre*, chapter 27 -33
- 3/24 Brontë *Jane Eyre* 34- 38 Williams on Faith (EUREKA)
 3/26 Lahiri "When Mr. Pirzada Came to Dine" & "The Treatment of Bibi Haldar"

Spring Recess and Easter Break: March 30 – April 6

- 4/7 Lahiri "Mrs. Sen's" and "This Blessed House"
 4/9 Lahiri "The Third and Final Continent" **Drafts of Third Essay Due**
- 4/14 Lahiri "A Temporary Matter"
 4/16 **Final Version of Third Essay Due**
- 4/21 Rushdie *Haroun and The Sea of Stories*,
 4/23 Rushdie *Haroun and The Sea of Stories*
- 4/28 Rushdie *Haroun and The Sea of Stories*
 4/30 Final Topic Presentations & Review Session
 5/1 **Final Papers Due** by 5 pm

Final Exam: Wednesday, 6 May from 8-10 am. Bring an exam book.

Dr. S. Skripsky
skripsky@westmont.edu

4D. Capstone Syllabus

Reynolds Hall 105
Office Hours: M 11:30 - 1
T 10 - 12 & by apt

Capstone Seminar English 196

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

"Little Gidding" *The Four Quartets* T. S. Eliot

What will we learn today?
There should be an answer,
And it should
change.

"Telling the Story" Naomi Shihab Nye

The course provides an opportunity to celebrate all you have learned as a Westmont English major, as well as an opportunity to begin concretely imagining and planning how that learning will carry forward into your life after Westmont. In conversation with department faculty, the seminar creates space for intentional reflection about the past few years. This seminar focuses on identifying, strengthening, and articulating the character traits, aptitudes, and skills that you have cultivated as English majors and that will prepare you to participate both with significance and with humility to communities you will engage in after Westmont.

Reading

Ambition. Edited by Luci Shaw and Jeanne Murray Walker
The Book of Common Prayer
One Thousand Gifts. Ann Voskamp
Craft of Revision. Donald M. Murray
Readings available on Eureka and by handout

Course Learning Outcomes

- Complete a self-directed project related to the English major.
- Collaborate with other capstone students in order to engage in project work beyond the classroom.
- Engage with department faculty in order to connect your major experience to futures beyond Westmont.

- Integrate faith into capstone conversations, whether at the prompting of the instructor or in pursuit of your own goals.
- Create a resume/CV that reflects your most current work, including your self-directed capstone project.
- Participate in mock interviewing appropriate to your vocational goals.
- Give a public presentation (reading, etc.) of your self-directed project at the end of the semester.

Requirements

- Completion of a project you will propose and collaborate on. A list of options for those collaborative projects is attached to this syllabus. After discussion with the instructor, and possible conversation with other department faculty, each of you will write a **two-page proposal** explaining your group's project and your part in that project. Your proposal must meet the guidelines of the written proposal assignment and should be the result of clear communication with your group members. The success of your proposal will depend on the contribution your participation will make to the success of the capstone seminar. These group projects will provide one on-going stream of discussion through the capstone semester. Final presentations of your work may happen in other campus venues, but all members of the seminar will prepare a poster of their activities for a session with the department during exam week.
- Regular **reflection essays** on brief weekly reading and discussions. These papers will be no more than a page, and you will share them with each other (some times electronically and other times by reading them in class). Together, these reflections will help in clarifying your understanding of the skills and aptitudes and questions you have developed as an English major, and these papers will further help you plan how to put those gifts to use in the future.
- Your participation here is essential. At this point in the major, you know that participation is not merely talking in class. This semester, your faculty look forward to sharing with you in airing questions and sharing ideas as we listen intently to the voices of others.

Grading

Project Proposal	20%
Final Project Presentation	50%
Reflection Essays	20%
Participation	10%

Assignment Schedule

This schedule is subject to change.

- Wk 1 Introduction to course and to group projects.
- Wk 2 Proposal writing and faith and language.
Visit from Prof. VanderMey
- Wk 3 The collaborative editing process.
Proposals due.
- Wk 4 Professional preparation and writing
- Wk 5 First steps after Westmont.
Visit from Asst. Prof. in American lit on preparing for graduate school
- Wk 6 **No Class--Presidents Holiday**
- Wk 7 Reading and professional preparation
Visit from Dr. Delaney
- Wk 8 Loving language and the Great Commission
Visit from Assistant Professor in Anglophone literature
- Wk 9 Loving language and civic engagement
Visit from Prof. Friedman
- Wk 10 Vocational discernment for language lovers.
Visit from Prof. Larsen Hoeckley

Spring & Easter Break

- Wk 11 Writing about faith.
Visit from Prof. Willis
 - Wk 12 Progress reports on group projects.
 - Wk 13 Polishing résumés for English majors
Visit from Office of Life Planning.
 - Wk 14 Collaborative activity for all seminar participants
 - Wk 15 Final revisions to collaborative projects.
- Final Exam. Celebration of final projects with English Department faculty.

College and Department Policies

Requirements for the English Major

This course fulfills the Capstone requirement in the English major. In keeping with the department's current program learning outcomes, the course is designed so that students will have several options to engage Christian faith in their written work.

Academic Accommodations

Students who have been diagnosed with a disability (learning, physical/medical, or psychological) are strongly encouraged to contact the Disability Services office as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Disability Services office. These accommodations may be necessary to ensure your full participation and the successful completion of this course. For more information, contact Sheri Noble, Director of Disability Services (310A Voskuyl Library, 565-6186, snoble@westmont.edu) or visit the website <http://www.westmont.edu/offices/disability>

Academic Honesty

As faculty members working with senior students at a Christian institution, we expect impeccable standards of academic honesty. Those expectations include an understanding both that you will take full advantage of every opportunity to learn on your own and that you will respect others' rights to their intellectual property. At Westmont, you are responsible both for avoiding plagiarism and for understanding what it means to write with academic integrity. The campus plagiarism policy is available on the College website, and we will abide by that policy in this course. As a graduating English major, you should be familiar with the entire Westmont College plagiarism policy. That statement includes helpful strategies for avoiding plagiarism, as well as a complete discussion of College penalties for different levels of plagiarism. At a minimum, the penalty for plagiarism will entail failure of the assignment and a report to the Provost. Depending on the degree of the plagiarism and the student's record for academic honesty, the penalty may be more severe.

Project Menu

1. Develop a portfolio of your best literary critical work. Exchange the contents of the portfolio and collaborate with your small group members while developing and improving it. Give an oral and/or multimedia presentation of at least one component of your portfolio.
2. Develop a portfolio of your best creative writing (may include creative non-fiction such as feature articles). Collaborate with your small group members while developing and improving it. Give an oral and/or multimedia presentation of at least one component of your portfolio.
3. Choose one essay you wrote during your career as an English major; expand and revise it for publication and/or as a graduate-school writing sample. Collaborate with your small group members while developing and improving it. Give an oral and/or multimedia presentation of your work.
4. Develop an extended study of a single author. Work with your small group to build a reading list, then develop discussion and writing projects that best demonstrate the skills you have learned as a literary critic.
5. Develop an independent project that builds on your experience as an English major and creates opportunities for life after graduation. Find at least one other English major to collaborate with you on this project, then propose it to the English faculty (requires consent from the chair and capstone instructor). *Proposals should still reflect the capstone objectives listed at the start of this document.* Some possibilities:
 - Plan a reading group for life after Westmont. (Dr. VanderMey has more ideas on this score; we encourage you to consult with him.)
 - Create a Call For Papers in preparation for hosting a one-day undergraduate literature or writing conference on campus. That conference might be in conjunction with Sigma Tau Delta or Writers' Corner, or it may fall under some other rubric. Ideally, the conference would include students from other campuses.
 - Organize and hold a one-day celebration of student creative writing on campus. Ideally, the event will include students from other campuses. **Note: Phoenix editors may propose that their work count for capstone credit.*
 - Plan a project that foregrounds faith in relation to the capstone's listed objectives. *A variation of Project #2 would be developing a creative portfolio related to faith. A variation of Project #4 would be an extended study of a Christian author (or one from another faith tradition) attentive to that writer's faith journey.*

Appendix 5. Alumni Survey

The Program Review Committee established protocol for alumni surveys late in this six-year cycle. The English Department did survey graduates about their reading early in this cycle before the protocol were established. Questions for the survey are in Appendix 3A.

Appendix 6. Peer institution Comparison

There are no national discipline-specific standards for curriculum in English.

Early in this cycle, we gathered the curricula of eight peer institutions (Gordon College, Wheaton College, Calvin College, Pomona College, Pitzer College, Occidental College, Biola University, and Whitworth College) before we revised our curriculum. We also discussed these comparisons with our external review Susan Felch of Calvin College.

In our comparisons, we considered

- **Total number of units.** Our major is on the lower end of unit counts at 40 units. This low unit count makes it possible for Westmont Students to complete English with a second major.
- **Number of required writing courses.** Several other peer institutions require a writing course, Westmont does not. Some other peer departments also offer Writing as a separate major.
- **Number of required courses in areas other than British literature.** There is not regular pattern here in peer institutions, but many other colleges required at least one literature course in a national tradition other than English.
- **Presence of a required internship.** There was no consistency in whether peer institutions required internships or not.
- **Presence of a Capstone Course.** Very few other departments had a required Capstone course. Pomona College offers a regular senior seminar on a variety of literary topics. Our faculty is too small to make these varied offerings regularly. It is also not clear how we would incorporate into such a seminar the elements of bridging the major to life after college.

Our use of this comparative research and our department discussions of the findings are incorporated into sections I & II of this report.

Appendix 7. Full-time faculty CVs

KATHERINE CALLOWAY

Education

- 2010 PhD, English Literature, University of British Columbia
2005 Master of Arts, English Literature, Baylor University
2003 Bachelor of Arts, Magna Cum Laude, Baylor University, University Scholars

Professional Appointments

- 2014-2015 Visiting Assistant Professor, Westmont College, Santa Barbara, CA
2011-2013 Lilly Postdoctoral Fellow in the Humanities, Valparaiso University, Valparaiso, IN
2010-2011 Lecturer, University of British Columbia, Vancouver, BC

Selected Publications

Book

Natural Theology in the Scientific Revolution: God's Scientists. (London, UK: Pickering & Chatto, 2014).

Articles

- "'His Footstep Trace': the Natural Theology of *Paradise Lost*." Forthcoming in *Milton Studies*.
"Milton's Lucretian Anxiety Revisited." *Renaissance and Reformation* 32.3 (2009): 79-97.
"Wordsworth's *The Prelude* as Autobiographical Epic" *The Charles Lamb Bulletin* 141 (2008): 13-19.
"Beyond Parody: Satan as Aeneas in *Paradise Lost*." *Milton Quarterly* 39.2 (2005): 82-92.
"Pulvis et Umbra Sumus: Horace in Hemingway's *The Sun Also Rises*." *Hemingway Review* 25.1 (2005): 120-31.

Teaching

- Westmont College, Santa Barbara, CA
Renaissance Literature (Spring 2015)
British Literature to 1800 (Fall 2014)
Studies in Literature: Science and Religion in Western Literature (Fall 2014, Spring 2015)
Composition (Fall 2014, Spring 2015)
Gordon College, Wenham, MA

Western Literature (Spring 2014)
 Foundations in Thinking, Reading and Writing (Fall 2013)
 Valparaiso University, Valparaiso, IN
 Texts and Contexts II (Spring 2012, Spring 2013)
 Seminar on *Paradise Lost* (Spring 2013)
 Literature and Science (Fall 2012)
 Literature of the Sixteenth and Seventeenth Centuries (Fall 2012)
 Seminar on the Rise of Science (Spring 2012)
 Milton and His World (Fall 2011)
 The University of British Columbia, Vancouver, BC
 Strategies for University Writing (Fall 2010, Spring 2011)
 British Literature, 1800-present (Spring 2011)
 Approaches to Literature: Christianity and Literature (Fall 2008)
 Teaching Assistant:
 Renaissance Literature (Spring 2008, Fall 2009, Spring 2009, Fall 2010)
 Introduction to Literary Theory (Fall 2007)
 Approaches to Literature (Fall 2005, Spring 2006)
 Baylor University, Waco TX
 Thinking, Writing and Research (Spring 2005)
 Thinking and Writing (Fall 2004)

Awards and Fellowships

2011-2013 Lilly Postdoctoral Fellowship in Humanities and English, Valparaiso University
 2011-2012 Outstanding Teacher Awards, Valparaiso University
 Delta Delta Delta Sorority
 Office of Multicultural Programs
 2009-2010 Gilean Douglas Scholarship in English, University of British Columbia
 2008-2009 Pacific Century Graduate Scholarship, University of British Columbia
 Spring 2008 Doctoral Teaching Fellow, University of British Columbia
 2006-2008 University Graduate Fellowships, University of British Columbia
 2005-2006 Graduate Entrance Scholarship, University of British Columbia
 1999-2003 Regent's Scholarship, Baylor University

Conference Participation

"The Boy and the Watch-Maker': John Bunyan's *Book for Boys and Girls* and Natural Theology." International John Bunyan Society Seventh Triennial Conference. Princeton, NJ. August 2013.
 "The Storybook of Nature: John Ray's *The Wisdom of God, 1691*." Conference on Christianity and Literature. Grand Rapids, MI, April 2012.
 "Three Ways of Reading 'Two Books': John Wilkins, John Ray and Richard Bentley."

The Bible

in Seventeenth Century, University of York, UK, July 2011.

"Milton's Lucretian Anxiety Revisited." 9th International Milton Symposium, London, UK.

July 2008.

"Denominating Such Discourse as this': The Natural Theology of Henry More and John

Ray." Pacific Northwest Renaissance Society, Vancouver, BC. April 2008

"What the Lion Meant: Spenser's Use of Animals in Book 1 of *The Faerie Queene*." Conference on Christianity and Literature, Langley, BC. May

2007.

"Imagine There's No Heaven: Lucretius in Milton's *Paradise Lost*." Conference on Christianity and Literature, Malibu, CA. March 2006.

"Saints and Thieves: Community and the Self in Dante's *Inferno*." Art and Soul Conference, Waco, TX. April 2005.

"The Two Wordsworths in *The Prelude*, Book I." Conference of College Teachers of English Annual Meeting, Waco, TX. March 2005.

PAUL DELANEY

Academic Address
Department of English
Westmont College
Santa Barbara, California 93108

Phone: (805) 565-6179
Fax: (805) 565-6879
E-mail: delaney@westmont.edu

EDUCATION

Ph.D., Emory University, 1972.
Dissertation: "Fragments of the Self: Mark Twain and the Problem of Identity."
Director: Albert E. Stone, Jr.
M.A., Emory University, 1969.
B.A., Asbury College, 1968.

EXPERIENCE

Professor of English, Westmont College, 1972–present.

PUBLICATIONS

Books:

Tom Stoppard in Conversation. Volume II. In progress.
Brian Friel in Conversation. Ann Arbor: University of Michigan Press, 2000.
Tom Stoppard in Conversation. Ann Arbor: University of Michigan Press, 1994.
Tom Stoppard: The Moral Vision of the Major Plays. London: Macmillan Press; New York: St. Martin's Press, 1990.

Articles:

Review of *Synge and the Making of Modern Irish Drama*, by Anthony Roche. *Modern Drama* 57.4 (Winter 2014), pp. 548-550.
Review of *Mending a Tattered Faith: Devotions with Dickinson*, by Susan VanZanten, *Ruminant*, issue 22 (Winter 2011–12), pp. 40-42.
Review of *Tom Stoppard's Biographical Drama* by Holger Südkamp, *Modern Drama* 53.4 (Winter 2010), pp. 592-595.
"Portrait of a Playwright: Stoppard Celebrates a Humanness That Is Not Just Biology, and Not Just Reason." Programme Note for The Old Vic revival of *The Real Thing* by Tom Stoppard, dir. Anna Mackmin, The Old Vic, London, 10 April 2010, pp. [10–11].

“‘They Both Add up to Me’: The Logic of Tom Stoppard’s Dialogic Comedy.” In *A Companion to Modern British and Irish Drama: 1880-2005* (Blackwell Companions to Literature & Culture), ed. Mary Luckhurst. Oxford: Blackwell, 2006, pp. 279–288.

“Exit Tomáš Straußler, Enter Sir Tom Stoppard.” In *The Cambridge Companion to Tom Stoppard*, ed. Katherine E. Kelly. Cambridge: Cambridge University Press, 2001, pp. 25–37.

“Chronology.” In *The Cambridge Companion to Tom Stoppard*, ed. Katherine E. Kelly. Cambridge: Cambridge University Press, 2001, pp. 1–9.

“The Hospital Poetry of U. A. Fanthorpe.” In *Teaching Literature and Medicine* (Modern Language Association of America Options for Teaching series), ed. Anne Hunsaker Hawkins and Marilyn Chandler McEntyre. New York: Modern Language Association, 2000, pp. 267–76.

“Hearing the Other: Voices in U. A. Fanthorpe’s Poetry.” *Christianity and Literature*, 46.3–4 (Spring–Summer 1997), 319–40.

“Tom Stoppard: Craft and Craftiness.” *PMLA* 107 (March 1992), 354–355. [Reply to Katherine E. Kelly]

“Structure and Anarchy in Tom Stoppard.” *PMLA* 106 (October 1991), 1170–1171. [Reply to Elissa S. Guralnick.]

Review of *European Literature and Theology in the Twentieth Century: Ends of Time*, ed. by David Jasper and Colin Crowder. *Christianity and Literature*, 40.4 (Summer 1991), 420–422.

“Cricket Bats and Commitment: The Real Thing in Art and Life,” *Critical Quarterly*, 27.1 (Spring 1985), 45–60.

“The Genteel Savage: A Western Link in the Development of Mark Twain’s Transcendent Figure,” *Mark Twain Journal*, 21.3 (Spring 1983), 29–31.

“The Flesh and the Word in *Jumpers*,” *Modern Language Quarterly*, 42 (December 1981), 369–388.

Review of *The Great Pendulum of Becoming: Images in Modern Drama*, by Nelvin Vos. *Christianity and Literature*, 31.2 (Winter 1982), 90–93.

Review of *Beyond Absurdity: The Plays of Tom Stoppard*, by Victor L. Cahn. *Christianity and Literature*, 30.3 (Spring 1981), 99–101.

Review of *Waiting for Death: The Philosophical Significance of Beckett’s En Attendant Godot*, by Ramona Cormier and Janis L. Pallister. *Christianity and Literature*, 30.2 (Winter 1981), 98–100.

“The Dissolving Self: The Narrators of Mark Twain’s *Mysterious Stranger* Fragments,” *The Journal of Narrative Technique*, 6 (Winter 1976), 51–65.

“You Can’t Go Back to the Raft Ag’in Huck Honey!: Mark Twain’s Western Sequel to *Huckleberry Finn*,” *Western American Literature*, 11 (Fall 1976), 215–29.

Review of *Toward a New Earth: Apocalypse in the American Novel*, by John R. May. *Christian Scholar’s Review*, 4 (1976), 374–76.

“The Avatars of the Mysterious Stranger: Mark Twain’s Images of Christ,” *Christianity and Literature*, 27 (1974), 25–38.

“Robert Jordan’s ‘Real Absinthe’ in *For Whom the Bell Tolls*,” *Fitzgerald-Hemingway Annual*, 1972, pp. 317–20.

CONFERENCE PAPERS AND PRESENTATIONS

“Tom Stoppard’s *Arcadia*.” A panel presentation to “Science, Theatre, Audience, Reader: Theoretical Physics in Drama and Narrative,” a conference co-sponsored by the Kavli Institute for Theoretical Physics and the Interdisciplinary Humanities Center. University of California at Santa Barbara, 4 March 2005.

“Border Crossings in *A Night in November* and *The Belle of the Belfast City*,” a paper on plays by Marie Jones and Christina Reid presented to the Conference on Christianity and Literature Western Regional meeting, Westmont College, Santa Barbara, California, 21 January 2004.

“The Genius of the Play: Tom Stoppard’s *Arcadia*.” An invited guest lecture to the senior comps program. Department of English, Middlebury College, 20 January 2003.

“Dying to Know: From *Rosencrantz* to *Arcadia*.” The concluding paper of “A Symposium on *Rosencrantz and Guildenstern Are Dead*” (cosponsored by the Interdisciplinary Humanities Center, the UCSB Department of Drama, and the UCSB Department of English). University of California at Santa Barbara, May 29, 2002.

Chair, panel discussion on Stoppard. Panelists: Ric Knowles (U. of Guelph), Ira Nadel (U. of British Columbia), Porter Abbot (UCSB), Martin Benson (director, South Coast Repertory). “A Symposium on *Rosencrantz and Guildenstern Are Dead*,” UCSB, May 29, 2002.

“Hearing the Other: Voices in U. A. Fanthorpe’s Poetry,” a paper presented to the Conference on Christianity and Literature Western Regional meeting, Westmont College, Santa Barbara, California, June 15-16, 1996.

Coordinator, “Denise Levertov: A Poetry Reading,” a CCL-sponsored session of Denise Levertov reading from her work. Modern Language Association convention, San Diego, 29 December 1994.

Chair, “Denise Levertov: Christian Perspectives,” a CCL-sponsored session of academic papers. Modern Language Association convention, San Diego, 29 December 1994.

“Sacred Words, Sacramental Relationships: Art and Life in Tom Stoppard’s *The Real Thing*,” a paper presented to the Conference on Christianity and Literature Western Regional meeting, Northern Arizona University, Flagstaff, June 7–9, 1984.

“Mark Twain’s Transcendent Figure: The Western Development of a Character Type,” a paper presented to the American Studies section of the Western Social Science Association meeting, Denver, April 21–24, 1982.

“The Word Made Flesh: Tom Stoppard’s Drama from *Jumpers* to *Cahoot’s*,” a paper presented to the Conference on Christianity and Literature Western Regional meeting, Pepperdine University, Malibu, California, February 5–6, 1982.

“And Now the Incredible *Jumpers* Coda,” a paper presented to the Third International Conference on the Fantastic in the Arts, Florida Atlantic University, Boca Raton, Florida, March 10–13, 1982.

“The Law of Private Associations: A New Legal Doctrine for Freedom of the Press at Private Colleges and Universities,” a paper presented to the National Council of College Publications Advisers, San Francisco, October 25, 1979.

“Musical Comedy and Moral Philosophy: The Flesh and the Word in *Jumpers*,” plenary address to the Conference on Christianity and Literature Western Regional meeting, Azusa Pacific College, Azusa, California, January 19–21, 1978.

“The Law of Private Associations: A New Legal Doctrine for Freedom of the Press at Private Colleges and Universities,” a paper presented to the California Journalism Conference, Cal Poly University, San Luis Obispo, California, February 24–25, 1978.

“Freedom of the Press at Private Colleges and Universities,” a panel presentation on case law and legal theory, National Council of College Publications Advisers in conjunction with the Associated Collegiate Press, St. Louis, Missouri, October 30–November 1, 1975.

“Mark Twain’s Sequel to *Huckleberry Finn*,” a paper presented to the Western Literature Association, Fort Lewis College, Durango, Colorado, October 9–11, 1975.

“Fragments Shored Against My Ruin: The Self of Mark Twain’s *Autobiography*,” a paper presented at the Conference on Christianity and Literature Region XI meeting, Ball State University, Muncie, Indiana, April 11–12, 1975.

TEACHING

Areas of Emphasis: Twentieth-Century Drama, Irish Literature, Faulkner, Shakespeare, American Literature

Courses taught on campus:

First-Year Honors Seminar in Literature
Twentieth-Century Drama
Twentieth-Century Irish Literature
Shakespeare
Faulkner
Major American Writers to 1865
Major American Writers 1865–1914
Major American Writers 1914–1945
Major American Writers 1920 to the Present
Twentieth-Century Poetry
Seminar
Studies in Literature
Introduction to Journalism
Composition

Directed London Theatre Mayterm (1982, 1983, 1988, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015) and taught British and Irish Theatre.

Directed England Semester (1976, 1978, 1984, 1990, 2008, 2010, 2016) and taught:
Shakespeare
British Theatre
Twentieth Century British Drama
Twentieth Century Irish Poetry and Drama
T.S. Eliot
Mysteries and Martyrs, Saints and Sites: The Tradition of Literature and Faith

ADMINISTRATIVE RESPONSIBILITIES

President, Westmont Chapter of the Honor Society of Phi Kappa Phi, 2007-09, 2014-16

Chair, English Department, 1981–87; 2000-2007.

Sponsor, Sigma Tau Delta Honor Society in English, 1996-2008.

Humanities Division Coordinator, 1980–82.

Director of the England Semester, 1976, 1978, 1984, 1990, 2008, 2010, 2016.

AWARDS

Teacher of the Year, Humanities Division, Westmont College, 2015.

Faculty Research Award, Westmont College, 1992.

Danforth Four-Year Fellowship, Emory University, 1969–72.

PROFESSIONAL MEMBERSHIPS

Lifetime Member, Modern Language Association, 1968–Present.

Member, Conference on Christianity and Literature, 1969–2012.

Member, American Conference for Irish Studies, 2000–2012.

PROFESSIONAL OFFICES

Referee, *Religion & Literature*, 2011–present.

Chair, Conference on Christianity and Literature (CCL) Nominating Committee, 2006.

Vice President, Conference on Christianity and Literature, 2000–2004.

Member, CCL Board of Directors, 1993–96.

Coordinator, CCL-sponsored poetry reading by Denise Levertov; and Chair, CCL-sponsored panel of papers on Denise Levertov, MLA convention, San Diego, December 1994.

Regional Adviser to the CCL Board of Directors, 1981–85.

Executive Secretary, CCL Western Region, 1978–85.

Member, CCL Nominating Committee, 1978–79.

Coordinator, CCL Student Writing Contest, 1977–78.

Referee, *Christianity and Literature*.

INSTITUTIONAL SERVICE

Led England Semester, 1976, 1978, 1984, 1990, 2008, 2010, 2016.

President, Phi Kappa Phi, 2014–present.

English Department Search Committee, 2015–2016.

Led London Theatre Mayterm, 1983, 1988, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015.

Academic Senate, 2014–2015.

Academic Senate Review Committee, 2014–2015.
Faculty Budget and Salary Committee, 2011–2014; chair, 2011–2013.

President’s Advisory Council, 2011–2014.

English Department Search Committee, 2012–2013.

English Department Curriculum Revision, 2012–2014.

Personnel Committee, 2009-2010.

English Department Search Committee, 2007-2008.

Theatre Arts Search Committee, 2007-2008.

Faculty Budget and Salary Committee, 2005-2008.

JAMIE FRIEDMAN

EDUCATION

- Ph.D., Medieval Studies
Cornell University, 2010
- M.A., Medieval Studies
Cornell University, 2008
- M.A., English
Portland State University, 2000
- B.A., English and French
Whitworth University, 1997

PUBLICATIONS

BOOK

- *Grief, Guilt, and Hypocrisy: The Inner Lives of Women in Medieval Romance Literature*. Edited by Jamie Friedman and Jeff Rider. *New Middle Ages Series*. New York: Palgrave MacMillan, 2011.

BOOK CHAPTERS AND ARTICLES

- "Between Boccaccio and Chaucer: The Limits of Female Interiority in the *Knight's Tale*." in *Grief, Guilt, and Hypocrisy: The Inner Lives of Women in Medieval Romance Literature*. Edited by Jamie Friedman and Jeff Rider. *New Middle Ages Series*. New York: Palgrave MacMillan, 2011.
- "After Medieval Race: *The King of Tars* Again (and Again)." (under consideration)

BOOK REVIEW

- Kiefer, Frederick, ed. *Masculinities and Femininities in the Middle Ages and Renaissance* in *The Medieval Review*, April 2011.

CONFERENCE PRESENTATIONS

- "Transgender in *Yde et Olive*: Bodies, Selves, Futures." New Chaucer Society, Portland OR, 2012

- “Remembering Emelye”, New Chaucer Society Congress, Siena, Italy, 2010
- “Monster Flesh”, International Congress on Medieval Studies, Kalamazoo, MI, 2010
- “Bodies Unbound: Corporeal and Identity Circulations in the *Siege of Jerusalem*”, International Congress on Medieval Studies, Kalamazoo, MI, 2009
- “Fleshing Out the *King of Tars*”, Southeastern Medieval Association, St. Louis University, 2008
- “Traversing Somatic Limits: The Function of Violence in the *Siege of Jerusalem*”, New Chaucer Society Congress, Swansea, Wales, 2008
- “The Sonoric Landscape of *Sir Gawain and the Green Knight*”, Medieval Studies Student Colloquium, Cornell University, 2008
- “‘What, is this Arthures hous?’: The Function of Noise and Silence in *Sir Gawain and the Green Knight*, *New England Medieval Studies Consortium Graduate Student Conference, 2007*”
- “Between Boccaccio and Chaucer: The Limits of Female Interiority in the *Knight’s Tale*”, International Medieval Congress, Leeds 2006
- “Getting Medieval in Venice: Portia’s Crossdressing as Identity Construction in *The Merchant of Venice*”, International Congress on Medieval Studies, Kalamazoo, MI, 2005
- “Conspicuous Noise and Deadly Silence: Spaces of (Dis)Integration in *Sir Gawain and the Green Knight*”, International Congress on Medieval Studies, Kalamazoo, MI, 2003
- “Englishness in Translation: An Examination of the Variations between the Alphabetical Praise of Women and the ABC à Femmes”, International Congress on Medieval Studies, Kalamazoo, MI, 2000

AWARDS

- Provost’s Professional Development Grant, Westmont College, 2011
- Dissertation Research Grant, Cornell University, 2010
- Provost’s Diversity Fellowship, Cornell University, 2008
- Allison Goddard Elliot Prize for Outstanding Conference Paper, New England Medieval Studies Consortium, 2007
- James E. Rice, Jr. Prize for Outstanding Expository Writing (awarded to my student for writing and revision under my direction), Knight Institute, Cornell University, 2007
- Writing Exercise Award Honorable Mention, Knight Institute, Cornell University, 2007
- Graduate School Travel Grant, Cornell University, 2007, 2008, 2010
- Avalon Fellowship, Cornell University, 2007
- Sage Fellowship, Cornell University, 2005
- Cota-Robles Fellowship, UC Santa Barbara, 2005 (declined)
- Laureate Society, Whitworth University, 1996
- Modern Language Department Scholarship, Whitworth, 1995
- Presidential Scholarship, Whitworth, 1993

TEACHING EXPERIENCE

- Assistant Professor
Westmont College, 2010-present
English Department
- Graduate Teaching Assistant

Cornell University, 2006-7
Knight Institute for Writing in the Disciplines
- Visiting Instructor
Whitworth University, 2002 – 2005
English Department; Women's Studies Program; French Program
- Adjunct Instructor
Gonzaga University, 2003, 2004, 2005
MA/TESL Program
- Graduate Teaching Assistant
Portland State University, 1999 – 2000
University Studies Department

COURSES

▪ UNDERGRADUATE COURSES TAUGHT

Westmont College

Upper Division:

Racial and Religious Others in Medieval and Early Modern Literatures, Chaucer and Medieval Literature, Feminist and Gender Theories

Lower Division:

Survey of British Literature before 1800, Composition, Greek and Roman Mythology, Composition, Studies in Literature, The Middle East in Story and History

Cornell University

Lower Division:

Writing Women in the Middle Ages

Whitworth University

Upper Division:

Arthurian Literature, Chaucer and Medieval Literature, Literary Criticism, British Renaissance Literature, Gender and Faith in Film and Literature, Directed Readings, Francophone Literature and Culture

Lower Division:

Arthurian Literature, English Literature before 1800, Introduction to Critical Strategies, Freshman Seminar, Writing I, Honors Reading Literature, Directed Readings, Elementary French, Francophone Literature and Culture

▪ **GRADUATE COURSES TAUGHT**

Gonzaga University

History of the English Language

INVITED LECTURES

- “Identity Flows in the *Siege of Jerusalem*.” Medieval Studies Colloquium, UC Santa Barbara, 2011
- “What does (Christian) Feminism Mean to Me?” (panel participant), Westmont College, 2011
- “Jews and Jewish Fantasies in the *Siege of Jerusalem*,” in “Race, Gender, and Sexuality in Medieval and Renaissance Literature,” University of Portland, 2010
- “The York Mystery Cycle,” in MEDVL101.8 “Passionate Pursuits of Perfection,” Cornell University, 2006
- “The Historical and Literary Arthur,” The Oaks High School, 2004 “Women in Academia,” W.I.S.E. Club (Women in Society Everywhere), Whitworth University, 2004
- “Annie Hall,” Classic Film Series, Whitworth University, 2003
- “Cyrano de Bergerac,” Foreign Film Series, Whitworth University, 2003
- “English Development in the Middle Ages: A Sociolinguistic Approach,” MA/TESL Program, Gonzaga University, 2002

MEMBERSHIPS

- New Chaucer Society, since 2007
- Modern Language Association, since 2006
- Medieval Association of the Pacific, since 1999
- Sigma Tau Delta (English honor society), since 1996

LANGUAGES

- Fluent: French
- Reading knowledge: Middle English, Latin, Old English, Anglo-Norman

Elizabeth Hess

Education

- M. A.: University of California, Santa Barbara, 2002
Dramatic Art
- B. A.: Westmont College, *summa cum laude*, 1998
English and Dramatic Literature

Teaching Experience

Adjunct Assistant Professor, 2014-present, Westmont College, Department of English

Courses taught:

- Composition
- Studies in Literature
- Writers in Conversation: Verse and Verity
- Studies in World Literature: Postcolonial Anglophone Lit
- 20th Century Poetry
- Topics in Classical Literature: Classical Myth and the Contemporary Imagination

Lecturer in English and Humanities, Aug. 2011-May 2014
Brooks Institute, Department of Liberal Arts

Courses taught:

- Composition
- Advanced Composition
- Modern Literature
- Dramatic Literature
- Narrative Form

Graduate Studies Writing Tutor, Aug. 2011-Dec. 2012, Brooks Institute, MFA in Photography Program

Adjunct Instructor of English and Theatre Arts, 2006-2007, and 2009-2013, Westmont College

Courses taught:

- Composition
- Studies in Literature

- Great Literature of the Stage
- Theatre History I
- Acting I
- Survey of Theatre Arts

Instructor and Co-leader, England Semester, 2002, 2008
Westmont College, Department of English

Courses taught:

- Shakespeare in Performance
- British Novel
- Verse and Verity: Trans-historical British Christian Poets
- Encountering the Cultures of the British Isles
- Contemporary Irish Poetry
- Contemporary British and Irish Theatre

Graduate Teaching Assistant, 2001-2004

University of California, Santa Barbara, Department of Dramatic Art

Courses taught:

- Introduction to Acting (instructor of record)
- Theatre Appreciation

Professional Development

- Dramaturg. *Marisol*; Sam Martin, director; senior performance project; Westmont College Festival Fringe, 2013.
- Dramaturg. *Much Ado About Nothing*; Mitchell Thomas, director. Westmont Festival Theatre, 2012.
- Faculty project advisor. “Cling”; Stephanie Farnum, author and director; senior performance project; Westmont College Festival Fringe: Freshly Sliced, 2012.
- Faculty project chair. “Inspiration Resigns”; Hannah Rae Moore, author, director, and performer; senior performance project; Westmont College Festival Fringe: Refresh, 2011.
- Faculty project advisor. “Glass”; Joyelle Ball, author and director; senior performance project; Westmont College Festival Fringe: Refresh, 2011.

- Faculty project advisor. “Nemesis”; Matt Dorado, director and screenwriter; film project; Westmont College Festival Fringe: Refresh, 2011.
- Production Consultant. *The Wonderful Adventures of Nils*; John Blondell, director. Lit Moon Theatre Company, 2010.
- Faculty project advisor. *The Servant of Two Masters*; Jessie Drake, dramaturg and Green Show director; senior research and performance project; Westmont Festival Theatre, 2010.
- Faculty project advisor. *The Servant of Two Masters*; Heather Ostberg, director of clowning and performer; senior performance project, Westmont Festival Theatre, 2010.
- Research Assistant. *Close to the Next Moment: Interviews from a Changing Ireland*, Ed. Jody Allen Randolph. Manchester: Carcanet, 2010.
- Dramaturg. *By the Bog of Cats . . .*; Judith Olauson, director. Theatre UCSB, 2006.
- Dramaturg. *now then again*; Alyssa Mullen, director. Theatre UCSB, 2005.
- Dramaturg. *Back Bog Beast Bait*; Maggie Mixsell, director. Theatre UCSB, 2004
- Dramaturg, *Marisol*; Brian Desmond, director. Theatre UCSB, 2004.
- “‘Through a Glass Darkly’: The Production Notebook as Research Countertext” [presentation]; “The Dramaturg and the Performance Archive,” American Society for Theatre Research; Duke University, 2003.
- Director. *‘M’ is for Moon, Among Other Things*. Theatre UCSB, 2002.
- “Irishness Besieged: Context, Theory, and Identity in the work of Marina Carr” [presentation]; Dramatic Art Graduate Symposium; UCSB, 2003.
- Dramaturg, *Rosencrantz and Guildenstern Are Dead*; Timothy Scholl, director. Theatre UCSB, 2002
- “If the Inmates Ran the Asylum: Reimagining Graduate Education in the 21st Century” [presentation]; Association for Theatre in Higher Education; San Diego, 2002.
- “Household Goods/Household Gods: The Pantheon as Market Place in Yoruba Mythology and *Death and the King’s Horseman*” [presentation]; Dramatic Art Graduate Symposium; UCSB, 2001.
- “Raising a Northern Voice in a Southern Space: *The Mysteries* as Popular Theatre” [presentation]; “Room for Play: Drama, Theatre, and

Performativity”; USC, 2001.

Honors and Awards

Comprehensive Examinations passed “with distinction” , 2002
Regents Fellow, UCSB, 2000 - 2004
Philip and Aida Siff Fellowship, UCSB, 2000 - 2001
First Senior Award for cumulative GPA, Westmont College, 1998
Outstanding Graduate in English, Westmont College. 1998
Outstanding Graduate in Theatre Arts, Westmont College, 1998

Cheri L. Larsen Hoeckley
Professor of English
Coordinator of Gender Studies
Westmont College
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larsen@westmont.edu

Education

Ph.D. in English, University of California at Berkeley, 1997
Master of Arts in English with a Rhetoric Emphasis, University of Texas at Austin,
1986
Bachelor of Arts in English, University of California at Riverside, 1984

Edited Volume

Anna Jameson. *Shakespeare's Heroines or Characteristics of Women, Moral, Poetical and Historical*. Broadview Press: 2005.

Book Chapters

"Anna Jameson" in *Great Shakespeareans: Jameson, Cowden Clark, Kemble and Cushman*.
Ed. Gail Marshall. For the *Great Shakespearean Series*, General Editors, Peter
Holland and Adrian Poole. London: Continuum Publishing, 2010.

"Poetry, Activism and "Our Lady of the Rosary": Adelaide Procter's Catholic Poetics
in *A Chaplet of Verses*." in *Sublimar Aspects: Interfaces Between Literature, Aesthetics
and Theology*, Natasha Duquette, Ed. Cambridge Scholars Press, 2007.

"'Must her own words do all?' Domesticity, Catholicism and Activism in Adelaide
Anne Procter's Poems." in *The Catholic Church and Unruly Women Writers*, Leigh
Eicke, Jeana DelRosso, Ana Kothe, Eds. Palgrave Macmillan Press, 2007.
(Publisher's nominee for the Conference on Christianity and Literature Book of
the Year Award.)

"Learning the Language of God." *College Faith* 3. Andrews University Press, 2006.

"Adelaide Procter." in *Nineteenth-Century British Women Writers*. Abigail Burnham
Bloom, Ed. Greenwood Publishing Company, 2000.

"Adelaide Anne Procter" in *Dictionary of Literary Biography. Volume 199: Victorian
Women Poets*. William B. Thesing, Ed. The Gale Group, 1999. 252-258.

Journal Articles

"The Dynamics of Forgiveness and Poetics in Adelaide Procter's 'Homeless,'" *Literature Compass* 11.2 (2014): 94-106.

"Unspeakable Ownership: Copyright and Coverture in *Aurora Leigh*." *Victorian Poetry*, (36) Fall 1998: 135-161. Selected for reprinting in *Poetry Criticism* vol. 62, Gale Publishing Group, 2005.

Reviews

Review of Charles LaPorte's *Victorian Poets and the Changing Bible*. [Review 19](http://www.nbol-19.org). www.nbol-19.org.

Review of William A. Dyrness' *Poetic Theology: God and the Poetics of Everyday Life*. *Christianity and Literature*. (December 2014).

Review of Karen Dieleman's *Religious Imaginaries: The Liturgical and Poetic Practices of Elizabeth Barrett Browning, Christina Rossetti, and Adelaide Procter*. [Review 19](http://www.nbol-19.org). www.nbol-19.org.

Review of Emma Lowndes' *Turning Victorian Ladies Into Women: The Life of Bessie Rayner Parkes, 1829-1925*. [Review 19](http://www.nbol-19.org). www.nbol-19.org.

Review of Maria LaMonaca's *Masked Atheism: Catholicism and the Secular Victorian Home*. [History of Women Religious in Britain and Ireland](http://www.historyofwomen.org). March 2012.

Review of Linda Peterson's *Becoming a Woman of Letters: Myths of Authorship and Facts of the Victorian Market*. *Christianity and Literature*. (Fall 2011). 150-153.

Review of Maureen Moran's *Catholic Sensationalism*. *Victorian's Institute Journal*. (Fall 2008).

Review of Michael McKeon's *The Secret History of Domesticity: Public, Private, and the Division of Knowledge*. *Christianity and Literature* (Fall 2007).

Review of Mary Wilson Carpenter's *Imperial Bibles, Domestic Bodies: Women Sexuality, and Religion in the Victorian Market*. *Christianity and Literature*. (Autumn 2006).

Review of Lynn M. Voskuil's *Acting Naturally: Victorian Theatricality and Authenticity*. *Christianity and Literature*. (Spring 2005)

Review essay on current scholarship in Victorian women and Catholicism. *Religion and Literature*. (Autumn 2001).

Review essay on current scholarship in Victorian women and Christianity. *Religion and Literature*. (Autumn 1999).

Review of Judith Johnston's *Anna Jameson: Victorian, Feminist, Woman of Letters*. *Victorian Periodicals Review*. (Fall 1998).

Conference Presentations

- "St. John Rivers and Critiques of Masculinity" presented at The Religious Turn: Secular and Sacred Engagements in Literature and Theory, Westmont College, 15 May 2014.
- "Farebrother Will Believe: Epistemologies of Religion and Science in *Middlemarch*," presented to George Levine's Faith and Science Seminar at the North American Victorian Studies Association, Pasadena, CA, October 2013.
- "To Love Justice and Do Mercy: The Dynamics of Forgiveness and Poetics in Adelaide Procter's 'Homeless,'" presented at The Hospitable Text Conference, Notre Dame University Center, London, 14 July 2011.
- "Journeys Through Bachelorhood in Marriage-Plot Novels," presented at "Transformative Journeys: Literature, Faith and Metamorphosis." The Western Regional Meeting of the Conference on Christianity and Literature, Vanguard University, 7 April 2011.
- "Prelude to Speaking Truth: in George Eliot's *Middlemarch*," presented at "Speaking Truth to Power: Literature of Assent and Dissent." The Western Regional Meeting of the Conference on Christianity and Literature, George Fox University, 18 April 2009.
- "'The Apple of Discord' and Possibilities for Inter-Faith Dialogue in Charlotte Brontë's *Villette*," presented at "Fire and Ice: Literary Paradox and the Search for Truth," The Western Regional Meeting of the Conference on Christianity and Literature, Biola University, 16 May 2008.
- "Nurture by Numbers," presented at the Council for Christian Colleges and Universities' Conversations Toward Wholeness Conference, Point Loma Nazarene University, 10 April 2008.
- "*Ora et Labora* in Adelaide Procter's 'Homeless'" presented at the Modern Language Association Meeting, Chicago, 29 December 2007.
- "Homeless Madonnas: Victorian Catholicism, Maternity and Adelaide Procter's *A Chaplet of Verses*," presented at "(Re)collecting British Women Writers," the Fourteenth-Annual Eighteenth- and Nineteenth-Century British Women Writers Conference, University of Florida, 24 March 2006.
- "Speaking for Spitalfields: Humanizing the Urban Poor in Adelaide Procter's *A Chaplet of Verses*," presented at "The Word in the World; Christianity's Encounter with other Cultures," The Western Regional Meeting of the Conference on Christianity and Literature, Pepperdine University, 10 March 2006.
- "Piety and Profits: Adelaide Procter's *A Chaplet of Verses* and the Providence Row Women's Night Refuge," presented at the Victorians Institute Conference, University of North Carolina at Greensboro, 2 April 2005.
- "When Achebe Meets Dickens on the Syllabus: International Novels and Sentimental Education," presented at "Who is My Neighbor? Literature and Faith in a Global Community," The Western Regional Meeting of the Conference on Christianity and Literature, Westmont College, 22 January 2005.

- "Dickensian Heroine or Catholic Women's Rights Activist? Perspectives on Adelaide Procter," presented at The Western Regional Meeting of the Conference on Christianity and Literature, Pt. Loma Nazarene University, 27 March 2004.
- "Sentimental Education: David Copperfield Meets Okonkwo," presented at The Schooled Heart: Moral Formation in American Higher Education, 2003 Pruitt Memorial Symposium, Baylor University, 31 October 2003.
- "The Narrator's Hopeful Exemplar: Prayer and Sex in *Adam Bede*," presented at the Society for the Study of Narrative Conference, University of California, Berkeley, 28 March 2003.
- "Hetty's Failed Hope and the Narrator's Hopeful Exemplar in *Adam Bede*" presented at The Gift of Story: Narrating Hope in Film and Literature Conference, 15 March 2002.
- "SPEW and Domesticity's Waste: Adelaide Procter's Poetic Examination of Excess Femininity" presented at the Victorian Waste Conference, University of California at Santa Cruz, August 3, 2000.
- "So I suppose we insensibly invented the rest': Dickens' Fictional Impulse at Work in the Life of Adelaide Procter" presented at the Literature and Film Colloquium, West Virginia University, 17 October 1998.
- "Reading Odd Exemplars: Anna Jameson's Beatrice, Cleopatra, and Lady Macbeth" presented at the Seventh Annual Conference on 18th- and 19th-Century British Women Writers, University of North Carolina, Chapel Hill, 29 March 1998.
- "'Must her own words do all?': Domesticity, Political Economy and Property in Adelaide Procter's Poetry," presented at the Sixth Annual Conference on 18th- and 19th-Century British Women Writers, University of California at Davis, 29 March 1997.
- "Careless Bachelors and Domestic Contracts in *The Tenant of Wildfell Hall*," presented at the Meeting of the Modern Language Association, Washington, D.C., 28 December 1996.
- "Acting the Exemplar: The Roles Actresses Play in Anna Jameson's Writing About Women," Fifth Annual Conference on 18th- and 19th-Century British Women Writers, University of South Carolina, 22 March 1996.
- "John Ruskin, Anna Jameson, & Lady Macbeth: Female Intellect and Victorian Women Prose Writers," Pacific Coast Conference on British Studies, Sacramento, California, 24 March 1995.
- "Anna Jameson's Professional Readings and Domestic Conversations," Dickens Universe Conference, University of California at Riverside, 11 February 1995.
- "Wives, Literature, Property and Wives' Literary Property in *Aurora Leigh*," Third Annual Conference on 18th- and 19th-Century British Women Writers, Michigan State University, 15 April 1994.
- "'Since Nothing Important to Them Could be Put Down on Paper': A Reader's Experience in *Beloved*," American Culture Association Conference, St. Louis, Missouri, 5 April 1989.

"Oliver Twist as Heroine," Dickens and Others Conference, University of California at Santa Barbara, 21 February 1986.

Invited Talks and Responses

"Marriage Law Reform, Singleness, and *Middlemarch*." Gender Studies Lecture Series. Westmont College. 29 March 2016.

"Adelaide Procter and the Langham Place Circle: A Case Study in Social Entrepreneurship from the Liberal Arts." Plenary Address at *From Inquiry to Impact: Social Transformation through Liberal Learning*, the 2016 Gaede Institute Conversation on the Liberal Arts, Westmont College. 5 February 2016.

"Men, Women, and the Stories We Tell About Us," Annual Women's Day Forum Lecture. Bluffton University. 31 March 2015.

"From Page to Screen: Film Adaptations of English Novels," Westmont Conversations about Things That Matter Downtown Lecture Series. 11 April 2013.

"From the Crimean War to Carol Ann Duffy: Some Thoughts on the History of the English Occasional Poem," Response to Randall VanderMey's Phi Kappa Phi Faculty Lecture, March 2013.

"Charlotte Brontë's *Jane Eyre*, Literary Adaptation and the Thing Itself," Monroe Scholar's Day Faculty Lecture, Westmont College, 6 February 2013.

"Immigration Stories: Entertaining Angels Unaware," Front Porch College Group, 15 January 2012.

"Five Myths about Marriage," Westmont College Chapel, 28 January 2011.
<http://www.youtube.com/user/WestmontTV#p/u/1/QTbn0YRplp4>

"Later-Day Theresa's and John's" address for the Phi Kappa Phi Induction, Westmont College, 11 April 2010.

"What's so Funny? Faith, Humor and Women's Life Writing," Westmont College Alumni Event, Los Angeles, 28 March 2008.

"Good Requirements" Baccalaureate address, Westmont College, 4 May 2007.

Amazing Grace Panel Discussion. Gordon College Provost's Film Series. March 2007.

"Historicizing the Individual Owner in Copyright," Westmont College Faculty Exchange, 20 March 2006.

"A Short History of Learning from Ophelia." Response to Paul Willis' "Ophelia, You're Breaking our Hearts." Phi Kappa Phi Faculty Lecture, Spring 2004.

"Insensibly Inventing the Rest: Dickens' Fictional Impulse at Work in the Biography of Adelaide Procter" Phi Kappa Phi Faculty Lecture, Spring 2002.

Invited Respondent. University of California Winter Dickens Universe Conferences: 2001, 2000, 1999, 1998.

“Give My Heart’: Victorian Women’s Devotional Poetry,” Westmont College Parents’ Weekend, 10 March 2001.

Invited Respondent. “Women and Religion” Panel at the Meeting of the Pacific Coast Conference on British Studies, 2 April 2000.

“Anchoresses and Activists: Some Thoughts on Christianity and Gender in Current Literary Studies,” Westmont College Faculty Exchange, 16 March 2000.

Teaching Experience

Professor, Westmont College, 2011-present. Associate Professor 2005-present, Assistant Professor, 1997-2005

Teaching Associate, University of California at Berkeley, 1991-1996

Instructor, Biola University, 1986-1987, 1988-1990

Lecturer, University of California, Irvine, 1987

Courses taught: Victorian Literature; Seminar on The Victorian Novel; Seminar on Victorian Literature and Catholicism; Victorian Studies; Women Writers; Seminar on British Women Writers; British Novel; Postcolonial Novels; Contemporary International Novels; Shakespeare Through the Ages; British and Irish Theatre; Romantic Literature; British Literature, 1790-present; Introduction to Literature; First-year Honors Seminar; Advanced Composition; Composition; Western Civilization; Teaching of Reading and Composition

Honors & Awards

Selected for “Postsecular Studies and the Rise of the English Novel: 1719-1897.” NEH Summer Seminar, 2016

Westmont College Professional Development Award, 2010, 2008, 2004, 2001, 1999

Who’s Who of American Women, nominated 2007

Participant in The National Humanities Center Seminar in Literary Studies on *Sentimental Education*, 2004

Irvine Diversity Grant Recipient 2002, 2004

Westmont College Humanities Division Teacher of the Year, 2001

UC Berkeley Teaching Effectiveness Award, 1996

Outstanding Graduate Student Instructor, 1996

Mellon Dissertation Fellowship, 1994-1995

University Research Grant, Summer 1993

Mellon Dissertation Fellowship, Summer 1992

University of Texas Professional Development Award, 1985

Member Phi Kappa Phi Honor Society

Other Professional Experience

Co-Creator and Faculty Leader, Westmont in Northern Europe, 2016, 2015, 2014

Gender Studies Coordinator, Westmont College, 2011-2012

Conference on Christianity and Literature Nominating Committee, 2012
Westmont College Faculty Council, 2011-2012, 2001-2003
Faculty Leader, Westmont College England Semester, Fall 2012, Fall 2006
Conference on Christianity and Literature Election Committee, 2012
Faculty Leader, Westmont College Europe Semester, Fall 2009, Fall 2000, Fall 1999
Chair, Conference on Christianity and Literature Book Award Committee, 2008
Chapter Sponsor, Sigma Tau Delta English Honor Society, 2007-2010
Member Conference on Christianity and Literature Book Award Committee, 2007
Westmont College Faculty Personnel Committee, 2007-2009
Westmont College Assessment Coordinator, 2005-2006
Jury Member, Lily Foundation Arlin F. Meyer Prize, 2005
Program Chair & Organizer, Western Regional Meeting of the Conference on
Christianity and Literature, 2005
Manuscript Referee, University of Notre Dame Press and Broadview Press
Westmont College Program Review Committee, 2001-2002, 2005-2006
Governance Council of César Chávez Dual-Language Charter School 2002-2006
Director, Westmont College Writers' Corner, 1998-1991, 2001-2002, 2001-2006, 2007-
2008
Faculty Leader, Westmont College Sri Lanka Mayterm, 2003
Conference Coordinator, Twelfth Annual Interdisciplinary Nineteenth-Century
Studies Conference, 1996

SARAH L. (YODER) SKRIPSKY

ACADEMIC EMPLOYMENT

Associate Professor of English, Westmont College, 2008-present **tenured and promoted in 2014*

Director of Writers' Corner (Writing Center), Westmont College, 2008-present

Graduate Instructor (Teacher of Record), Texas Christian University English Department, 2004-2007

Graduate Consultant (Advanced Tutor), TCU Center for Writing, 2005-2007

Research Assistant to the Radford Chair of Rhetoric (Richard Leo Enos), TCU, 2005-2006

Instructor, TCU Intensive English Program for International Students, 2005

Tutor, Northwestern College (NWC) Academic Support Center, 1999-2001

Tutor (English, American Culture, Religion), NWC Summer Institute for International Students, 2000

EDUCATION

PH.D. in English, *pass with distinction*, May 2008 Texas Christian University; Fort Worth, TX

Primary Emphasis: Rhetoric and Composition

Secondary Emphasis: British and Postcolonial Studies

Dissertation: *Miscellany Rhetorics of Nationalism: Postcolonial Epideictic and Anglophone Welsh Periodicals, 1882-1904*

Committee: Ann George (Chair), Karen Steele, Charlotte Hogg, Bonnie Blackwell

Qualifying Exams: *pass with distinction*, May 2006

Exam Areas: Modern Rhetorical Theory and Criticism; Women's and Minority Rhetorics; Postcolonial Theory (emphasis on Nationalism in Welsh and Irish Writing)

B.A. IN HUMANITIES, *summa cum laude*, May 2002 NORTHWESTERN COLLEGE; ORANGE CITY, IA **Primary Emphasis in Humanities:** English

Secondary Emphases in Humanities: Theatre and French **Minor:** Writing and Rhetoric **Off-Campus Programs:**

Semester in Wales (Trinity College, Carmarthen, U.K.), Fall 2001 Summer Program in Mexico City (Spanish Language and Mexican History), Summer 1999

PUBLICATIONS, ARTICLES, CHAPTERS, AND REVIEWS

Co-author (with Matthew Maler). "Placing Faith in the Writing Center: Fostering Civil Discourse on Religion" (working title). *Religion in the Writing Center*. Spec. issue of *WLN: A Journal of Writing Center Scholarship* 41 *forthcoming

Co-author (with Winslow and Kelly). "Not Just for Citations: Assessing Zotero while Reassessing Research." In *Information Literacy: Research and Collaboration Across Disciplines*. Perspectives on Writing Series. Ed. D'Angelo, Jamieson, Maid, and Walker. Boulder, CO: WAC Clearinghouse (digital) and University Press of Colorado (print), 2016. *in press

"Rereading [John Tinney] McCutcheon's Suffrage Plots: Rising Action in the Archive." In *The Critical Place of the Networked Archive: A Case Study with Suffrage Cartoons*: special issue of *Peitho* (The Journal of the Coalition of Women Scholars in the History of Rhetoric and Composition) 17.1 (2014).

"Spaciousness and Subjectivity in Alice Walker's Womanist Prose: From Virginia Woolf's *A Room of One's Own* to a Garden with 'Every Color Flower Represented'." In *Virginia Woolf & 20th Century Women Writers*. Critical Insights Series. Ed. Artuso. Pasadena: Salem Press, 2014. 228-42.

Co-author (with Covington, Lee, and Stern). "[Irreducibly Embodied](#)." Review of James K. Smith's *Imagining the Kingdom: How Worship Works* (2013). *Books and Culture* Jan./Feb. 2014.

Co-author (with Covington, Lee, and Stern). "Habits of the Heart and Mind: Teaching and Christian Practices." Review of Smith and Smith's *Teaching and Christian Practices: Reshaping Faith and Learning* (2011). *Books and Culture*, July/Aug 2012.

Co-author. "St. Augustine and the Creation of a Distinctly Christian Rhetoric." *The Rhetoric of St. Augustine of Hippo: De Doctrina Christiana and the Search for a Distinctly Christian Rhetoric*. Ed. Richard Leo Enos et al. Rhetoric and Religion Series. Waco: Baylor UP, 2008.

"*The Red Dragon: The National Magazine of Wales* (1882-1887)"; "*Wales: A National Magazine for the English-Speaking Parts of Wales* (1894-1897)"; and "*Young Wales* (1895-1904)" (3 articles). *Dictionary of Nineteenth-Century Journalism*. Ed. Laurel Brake and Marysa Demoor. London: British Library, and Ghent: Academia Press (hard copy); ProQuest (online), 2008.

EDITIONS AND EDITING

Associate Editor. *The Rhetoric of St. Augustine of Hippo: De Doctrina Christiana and the Search for a Distinctly Christian Rhetoric*. Rhetoric and Religion Series. Waco: Baylor UP, 2008.

Associate Editor. *Advances in the History of Rhetoric: The First Six Years*. West Lafayette: Parlor Press, 2007.

Editorial Assistant. *Composition Studies* 35.2 (2007). Editorial Assistant. "Symposium: Interdisciplinary Perspectives on Rhetorical Criticism." Ed.

Richard Leo Enos. *Rhetoric Review* 25.4 (2006): 357-87. **PROJECTS IN PREPARATION**

"Circulating a Golden Past, a Green Present, and a Shared Future: Owen M. Edwards and the Re- Educating of *Wales*, 1894-97" (for *Victorian Periodicals Review*)

"Sounds of Music and Pictures of Style in Advanced Composition" (for interdisciplinary "Composing With" section of *Composition Studies*)

"Supplanting the Victory Garden: Feminine Ecologies in Mary Daggett Lake's 1940s Journalism" (for *Peitho* or *Rhetorica*)

SELECT PRESENTATIONS

"Rereading [John Tinney] McCutcheon's Suffrage Plots: Rising Action in the Archive." *The Critical Place of the Networked Archive: A Case Study with Suffrage Cartoons*. Feminisms and Rhetorics Conference. Stanford U., Sept. 2013.

Co-author with Tatiana Nazarenko. Poster Presentation. "Closing the Loop with Limited Data: Assessing Writing across the Curriculum with a Senior E-Portfolio Assessment." WASC Academic Resource Conference. San Diego, April 2013.

Co-leader, Special Interest Group for Small Liberal Arts Colleges (SLAC): "SLAC-ers Unite: Finding Power and Making Knowledge in a Small College Setting." International Writing Centers Association Conference. San Diego, Oct. 2012.

"NSSE Results as Mapping for Mission." *The Consortium for the Study of Writing Survey as a Gateway to Writing Assessment, Faculty Development, and Program Building: A Comparative Perspective*. Conference on College Composition and Communication. St. Louis, March 2012.

"Christian Formation and the Liberal Arts." Colloquium with Jesse Covington, Maurice Lee, and Lesa Stern. Educating for Wisdom Conference. Institute for Faith and Learning, Baylor University. Waco, Oct. 2011.

"WACKy Cartography: Coding the Contours." Research Presentation. Dartmouth

Seminar for Composition Research. Hanover, Aug. 2011.

"Sounds of Music and Pictures of Style in Advanced Composition." *The Arts and the Writing Life*. Conference on College Composition and Communication. Atlanta, April 2011.

Research Presentations at the International Seminar on Epideictic Rhetoric and the RSA Research Network Forum. Rhetoric Society of America Conference. Minneapolis, May 2010.

"Postcolonial Nation-Building and the *Fin de Siècle* Literary Press: The Case of Wales and the *Red Dragon*." *Research Society for Victorian Periodicals*. New York, Sept. 2006.

"Confounding Logic, Remaking Rhetoric: New Rhetoricians' Response to the Confines of Modern Reason." Rhetoric Society of America Conference. Memphis, May 2006.

"Narrations of Literacy: Reassessing Literacy through Welsh Bilingual Policy Debates." Conference on College Composition and Communication. Chicago, March 2006.

"In Search of Textual Gardens: Mary Daggett Lake's Garden Rhetoric—Writing Conviction Through Place." *Feminisms and Rhetorics Conference*. Houghton, MI; Oct. 2005.

ADDITIONAL PUBLICATIONS AND EDITING

Skripting (freelance writing and editing), 2009-present.

Editor, Staff Writer, and Photographer. *Sioux County Capital-Democrat*. Orange City, IA: Pluim Publishing, 2001-2006 (seasonal/contract work).

The Right Thing: The Ken and Elaine Jacobs Story (video script). Orange City, IA: Festive Media, 2003.

Publicity for David Auburn's *Proof*. Sarasota, FL: Florida Studio Theatre, Fall 2002. "farmhouse poems—beginnings, again" (First Place Poetry Award). *Spectrum*. Orange City, IA:

Pluim Publishing, Spring 2002.

"haiku, hatched in Wales." *Spectrum*. Orange City, IA: Pluim Publishing, Spring 2002.

Head Editor. *Beacon* (NWC newspaper). Orange City, IA: Pluim Publishing, Spring 2002. (Also served as Assistant News Editor and Copy Editor, 2000-2001.)

Staff Writer and Photographer for the *Beacon*. Orange City, IA: Pluim Publishing, 2000-2002.

Editorial Board. *Spectrum*. Orange City, IA: Plum Publishing, 2000-2002.

“Still Waiting” (Second Place Non-Fiction Award). *Spectrum*. Orange City, IA: Plum Publishing, 2000.

TEACHING EXPERIENCE COURSES TAUGHT AT WESTMONT

Stewarding Writing, Rhetoric(s), and Culture(s) (ENG 002); also taught Introductory and Intermediate Composition at TCU, 2004-2007

Employs a cultural studies theme to teach rhetorical analysis in relation to the writing process. Includes instruction in writing process stages, primary and secondary research, digital information literacies, rhetorical appeals, the rhetorical canon, rhetorical criticism, synthesis writing, collaborative proposal writing, multimedia composition, spoken argument, and group research and presentation skills. Concludes with essays in the style of National Public Radio’s “This I Believe” series (submission to NPR is optional but encouraged). *At Westmont, I enlarge the focus of composition teaching from college research and writing to “stewarding” literacies within our cultural contexts. Students complete independent Sacred Writing and Rhetoric projects and present project highlights to peers.*

Studies in World Literature (ENG 044)

Introduces fiction as a portal to international cultures. Emphasizes literary analysis and reading- to-write. Attentive to colonial and postcolonial representations of culture and identity. Considers how the reader may respond appropriately to difficult content—whether “difficult” due to violence, language, ideology, etc. Explores the possibilities of fiction and hope amid political pressures and inequities. Includes practice in mapmaking as a critical reading strategy as well as a multimedia response. Uses informal and formal writing assignments to help students engage with literature.

Introduction to Journalism (ENG 087)

Introduces journalism as a craft. Emphasizes primary research and writing through news analyses, news and feature articles, etc. Considers how the reporter may respond appropriately to popular tastes/consumption while occupying the progressive roles of researcher and watchdog. Explores journalism’s possibilities and limitations amid cultural, professional, and technological pressures. Applies media law to current trends in journalism. Pursues high standards of accuracy and integrity.

Modern Grammar and Advanced Composition: Style (ENG 104); also co-taught Style and Usage at TCU, 2007

Advanced writing course emphasizing analysis and production of a variety of prose

styles. Introduces a range of writing samples (personal and professional, secular and Christian, prose and poetry) as models. Attention to invention and revision, tropes and schemes, emulation and imitation, audience accommodation, rhetorical criticism, sound and style, multimedia texts, and sacred texts. *At Westmont, I connect Christian tradition with written expression via a Sacred Style project.*

Women Writers (ENG 160)

Advanced literature seminar on the writing of women. Writing-intensive course requires explication essays, a group project, and a capstone research project as well as weekly Reader's Journal entries and contributions to a course wiki. Explores a diversity of women's perspectives across time and national tradition while also drawing attention to thematic patterns across their work. Course is organized thematically to help students consider readings in relation to these patterns: e.g., Engendering Language, Silence, and Voice; Women and the Sacred; Writing Bodies/Bodies Writing; Rethinking the Maternal; Identity and Difference; and Resistance and Transformation.

Topics in World Literature: Wisdom and Folly (ENG 165/COM 138); new course development supported by a Professional Development Grant; co-taught with Omedi Ochieng

Advanced seminar that foregrounds questions of wisdom and folly in the comparative analysis of literature and rhetorical theory. Traces representations of wisdom and folly across national traditions with a focus on modern and contemporary fiction from Africa, the Caribbean, South Asia, and the Celtic Fringe of the United Kingdom. Special attention given to coming-of-age narratives; to gender, race, class, and religion; and to themes of power, hardship, hope, and justice. Students collaborate in forum discussions and in research and writing groups as they pursue Christian intellectual engagement in international stories and problems.

Topics in World Literature: Postcolonial Literature (ENG 165); also co-taught Postcolonial Literature at TCU, 2007

Advanced literature and postcolonial studies course. Comparative analysis of the Anglophone literatures of Ireland, India/Pakistan, and Wales centering on three themes: The Politics of Language, Orientalism and Celticism, and Tradition and Revision. Foregrounds gender dynamics in postcolonial literature in relation to the imperial, racial discourses of Orientalism and Celticism. Writing-intensive course: requires collaboration in research, discussion, and writing groups leading to student presentations of final research projects.

Writers' Corner Practicum (ENG 167)

Tutor-training course emphasizing practical and theoretical dimensions of writing tutoring. Includes attention to interpersonal skills; competing theories of composition and tutoring; tutoring ethics, including questions of faith; and cross-

cultural, gender, class, disability, and technology issues. Writing-intensive course: research and writing exercises culminate in a Philosophy of Tutoring.

Narrating Ireland (ENG 195/COM 195), Mayterm 2010

Cross-listed English and Communications course with emphasis on using rhetorical analysis of narrative to investigate conflict and reconciliation within Northern Ireland and the Republic of Ireland. Analysis of dramatic literature, poetry, fiction, public discourse, visual art/argument.

COURSES IN DEVELOPMENT AT WESTMONT **Composition: Honors** (ENG 003)
Topics in Writing (ENG 110) **likely topics: Writing the Sacred, Professional Writing*
Capstone Seminar: Embark (ENG 1##)

OTHER COURSES TAUGHT (Attentive to Student Diversity) (Dis)Locations:
Writing Identit(y/ies) in Culture(s), ENGL 10803 (Introductory Composition, co-taught with Purna Banerjee), TCU, Summer 2005

Five-week intensive course designed to serve primarily basic/remedial writers. Cultural studies motivate research and writing: personal essays, narrative techniques, synthesis and thesis-driven research projects, and public discourse (new media) analysis and production. Culminates in group magazine projects.

Spoken English (Accent Reduction), Intensive English Program, TCU, Summer 2005 Taught Standard American English (SAE) phonetics and intonation to international students.

Coordinated instruction with IEP writing instructors.

ADDITIONAL TEACHING EXPERIENCE **Graduate Consultant (Tutor)**, TCU Center for Writing, 2005-08 **ESL Tutor (Volunteer)**, MOC-Floyd Valley High School, Orange City, IA, Spring 2003 **Senior Counselor**, Concordia Language Villages (Immersion Spanish), Bemidji, MN, Summer 2001 **Tutor** (English, American Culture, Religion), NWC Summer Institute for International Students, 2000 **Tutor**, NWC Academic Support Center, 1999-2001

ADDITIONAL PROFESSIONAL SERVICE AND DEVELOPMENT

WESTMONT COLLEGE

Director, Writers' Corner, 2008-present

Recruit writing tutors annually based on faculty referrals and related applications
Teach ENG 167 practicum for new tutors annually *Conduct regular*
research/assessment (with students Sarah Allen, Serena Buie, Grace Miller, and

Matthew Maler): assessment supported by WOnline appointment software since 2015
Match writing tutors with disabled students and non-native English speakers as clients
Organize writing workshops and other campus outreach events
Serve as guest lecturer on writing/argumentation for APP 002, COM 015, HIS 010 on request
Support faculty via assignment adoptions (targeted instruction)

Present writing center information at International Student Orientation, 2013-present
Mentor tutor-researchers presenting at the annual SoCal Writing Centers Association
Tutor

Conference (Emily Brooks in 2015; Katherine Kwong, Matthew Maler, Samuel Muthiah
in absentia, Rachel Phillips, Cat Siu, and Wendy Waldrop in 2016)

Faculty Council, 2016-2019 English Department Chair, Fall 2015 (interim) and
2016-2019 Major Honors Committee Member (for Katherine Kwong in 2016-2017,
Annmarie Rodriguez in

2015-2016, and Natasha Morsey in 2010-2011) Communications Board Member,
2016-2017 Faculty Advisor to the [Horizon](#), 2016-2017 Personnel Committee, 2016-
2017

Sabbatical, Spring 2015 (Student Assistant: Matthew Maler) Diversity Committee,
2012-2014 Interdisciplinary Faculty Research Group (with Mallampalli, Rhee, and
Toms), 2013-2014 Interdisciplinary Faculty Reading Group (with Covington, Lee,
and Stern), 2009-2014 Writing Concentration Task Force for English Major
Curriculum Revision, 2013-2014 Faculty Search Committee, Art Department, 2013-
2014 (successful hire: Meagan Stirling) Interviewer, Monroe Scholarship
Competition, 2009-2011, 2014 Interdisciplinary Task Force for Oral
Communication Assessment, Summer 2013 "From Christian Scholarship to
Christian Pedagogy: A New Conversation in Christian Higher

Education." Faith-Learning Seminar with James K. A. Smith, 2013

Faculty Search Committee, English Department, 2012-2013 (successful hire: Sharon
Tang-Quan)

Hornist, Westmont Orchestra, 2008-2013

Undergraduate Research Mentor for Grace Miller ("WACky Cartography: Mapping
Writing Across the Curriculum"). Provost's Summer Research Assistantship for the
Humanities, 2012

"Old Testament Hermeneutics and Theology." Faith-Learning Seminar with Tremper
Longman, 2012

Lead Assessment Specialist for General Education (Written Communication), 2011-

2012

In addition to collecting assignment prompts and writing samples, I analyzed relevant NSSE writing survey data; co-taught WAC workshops for faculty; developed WAC/CAC resource website on Eureka for faculty; gave presentations at faculty meetings and Faculty Forum; designed and led a senior writing portfolio assessment, and authored the final assessment report for the Educational Effectiveness website.

Admissions and Retention Committee, 2009-2012 Judge, Speech and Debate Tournament, 2009-2012

“Knowing Christ Today: Why We Can Trust Spiritual Knowledge.” Faith-Learning Seminar with Dallas Willard, 2011

Faculty Participant, Westmont in the Arts program, 2008-2009 and 2010-2011

Organizer/Presenter, Composition Pedagogy Workshops, English Department, 2010 (3 workshops)

Invited Speaker, Chapel Program, 13 Oct. 2010

Co-Leader with Deborah Dunn, *Narratives of Conflict and Reconciliation* off-campus program. Northern Ireland and the Republic of Ireland, Mayterm 2010

“The New Testament for Today’s Christian Educator.” Faith-Learning Seminar with Bob Gundry, 2010

Alumni Research/Assessment (with Kat Burgett), English Department, 2009-2010 Judge, David K. Winter Service Leadership Awards, 2009-2010 Presenter on “Gratitude,” Faculty Forum, Nov. 2009 Faculty Participant, Women’s Retreat, Sept. 2009

Meeting Secretary, English Department, 2008-2009

TEXAS CHRISTIAN UNIVERSITY

Presenter, “Wales Writes Back: National Periodicals as a Response to Empire.” British Studies Research Colloquium, Oct. 2007

Presenter, “Teaching Students How to Conduct Research and Evaluate Sources.” Composition Pedagogy Workshop, Aug. 2007

Graduate Student Representative, Faculty Search Committee (Rhetoric and Composition), 2006- 2007 (successfulhire:JoddyMurray)

Web Content Development Group, Composition Program, 2006-2007

Judge, Creative Writing Awards, 2005-2007

Presenter, "Approaches to Teaching Public Discourse Analysis." Composition Pedagogy Workshop, Aug. 2005

OTHER SERVICE AND DEVELOPMENT (ACADEMIC, CHURCH, AND COMMUNITY)

Vice President, [Association for Christian Writing Centers](#), 2016-present

Director, 12th Annual Tutor Conference of the Southern California Writing Centers Association (**Theme:** Believing and Doubting: Writing Center Ethics, People, and Practices); Santa Barbara, Spring 2016 (record attendance: 310 registrants)

Homegroup Co-Leader, Santa Barbara Community Church, 2010-2015 (SBCC member since 2008)

Institute on "WPs and Intra-Institutional Collaborations: Conducting Writing-Central Research." Council of Writing Program Administrators Conference. Illinois State U., July 2014

Women's Leadership Development Institute. Council for Christian Colleges and Universities. Sumas, WA; June 2014

Moderator, "The word and the Word" panel. Western Regional Conference on Christianity and Literature. Santa Barbara, May 2014

Research Participant and Presenter; Dartmouth Seminar for Composition Research, Summer 2011

"Changing Faces: Changing Opportunities and Campus Climates for Women and Men," Council for Christian Colleges and Universities Conference. Abilene Christian U., Fall 2010

Conference on College Composition and Communication. San Francisco, March 2009

Volunteer, "Write to Succeed" Art and Life Program (writing workshops offered as therapeutic response to domestic violence); Women's Haven of Tarrant County, Fort Worth, TX, 2004

Assistant to the Director (Rev. Jillian Ross), *El Centro Luterano*, Mexico City, Summer 2000 Assistant to Rick Clark, Professor of Spanish, NWC, Spring 1999

GRANTS, HONORS, AND AWARDS EXTERNAL AWARDS

Runner-Up, American Society for the History of Rhetoric Dissertation Award, 2008
Nokia Research Award for archival dissertation research, 2006 Runner-Up,

VanArsdel Prize (Best Student Essay), Research Society for Victorian Periodicals, 2006

WESTMONT COLLEGE

Provost Grants for Interdisciplinary Faculty Reading and Research Groups, 2009-present

Professional Development Grants: 2013, 2009

Nominee for Faculty Council: 2016, 2013 (elected in 2016)

Interdisciplinary Study Grant ("Christian Formation and the Liberal Arts: Critical Engagement and Application"), 2010

TEXAS CHRISTIAN UNIVERSITY

Dissertation Fellowship, 2007-2008

Finalist, Graduate Teacher of the Year, Composition Program, 2006

Graduate Student Travel Grant (for RSVP conference presentation), 2006

Graduate Student of the Year (honoring a strong research agenda), Department of English, 2005- 2006 Graduate Student Senate Travel Grant (for CCCC presentation), 2006

TCU Creative Writing Awards, 2005

- Australia Tarver Award (Critical Essay on Race, Postcolonialism, or Multi-Ethnic Studies): "Reassessing Celticism: James Bryce as Celtic Iconoclast"
- Woman's Wednesday Club Prize (Graduate Essay Award): "In Search of Textual Gardens: Writing Conviction Through Place"
- William L. Adams Writing Center Prize (Essay on Rhetoric and Composition): "The Problematics and Possibilities of Border-Crossing Pedagogy" Lillian and Rupert Radford Fellowship in Rhetoric and Composition, 2003-2004
NORTHWESTERN COLLEGE Co-Winner, Faculty Honors Award (highest honor given to a graduating senior), Class of 2002 Jackson Hospers Memorial Prize for Poetry, 2002 *Beacon* Award for Campus Journalism, 2002 Presidential Scholarship, 1998
- **PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS** Association of Christians in Writing Centers (co-founder) Coalition of Women Scholars in the History of Rhetoric and Composition Conference on Christianity and Literature

Conference on College Composition and Communication International
Writing Centers Association (also the Southern California Writing Centers
Association affiliate) National Council of Teachers of English Research
Society for Victorian Periodicals Rhetoric and Christian Tradition scholarly
interest group (website host: Calvin College) Rhetoric Society of America
Small Liberal Arts College Writing Program Administrators (SLAC-WPA)

FOREIGN LANGUAGES

Spanish (intermediate fluency) French (reading abilities)

INSTITUTIONAL REFERENCES

Cheri Larsen Hoeckley, Professor of English

955 La Paz Rd. Westmont College Santa Barbara, CA 93108 larsen@westmont.edu
805-565-7084 (office)

Tatiana Nazarenko, Dean of Educational Effectiveness

955 La Paz Rd. Westmont College Santa Barbara, CA 93108
tnazarenko@westmont.edu 805-565-6070 (office)

Mark Sargent, Provost

955 La Paz Rd. Westmont College Santa Barbara, CA 93108
msargent@westmont.edu 805-565-6007 (office)

Randall VanderMey, Professor of English

955 La Paz Rd. Westmont College Santa Barbara, CA 93108
vanderme@westmont.edu 805-565-7145 (office)

EXTERNAL REFERENCES

Richard Leo Enos, Professor of English and Radford Chair of Rhetoric and Composition

English Department TCU Box 297270 Texas Christian University Fort Worth, TX
76129 r.enos@tcu.edu 817-257-6244 (office)

Ann George, Professor of English (Chair of Dissertation Committee)

English Department TCU Box 297270 Texas Christian University Fort Worth, TX

76129 a.george@tcu.edu 817-257-6247 (office)

**Charlotte Hogg, Associate Professor of English and Director of Composition
(Dissertation Committee Member)** English Department TCU Box 297270

Texas Christian University Fort Worth, TX 76129 c.hogg@tcu.edu 817-257-6257
(office)

Steve Sherwood, Director of the TCU Center for Writing (Former Supervisor)

William L. Adams Center for Writing TCU Box 297700 Texas Christian University
Fort Worth, TX 76129 s.sherwood@tcu.edu

817-257-6536 (office)

**Karen Steele, Professor of English and Chair (Dissertation Committee
Member)**

English Department TCU Box 297270 Texas Christian University Fort Worth, TX
76129 k.steele@tcu.edu 817-257-6255 (office)

Joanna Smitherman Trapp, Senior Coordinator in the Writing Program

*Trapp previously taught at Northwestern College of Iowa, my alma mater, and has
been an influential mentor.*

N-302 Callaway Center Emory University Atlanta, GA 30322 404-727-6254 (office)
joanna.trapp@emory.edu

SHARON TANG-QUAN

EDUCATION

University of California, Santa Barbara

Ph.D. in English Literature, Fall 2013

Dissertation: *Transpacific Utopias: The Making of New Chinese American Immigrant Literature, 1945-2010*

Committee: Shirley Geok-lin Lim (Chair), Yunte Huang, Teresa Shewry

M.A. in English Literature, June 2010

Fields of Specialization: American Race and Ethnic Literature, Romantic/Victorian Literature, Literature and the Mind Theory

University of California, Berkeley

B.A. in English Literature with High Honors, 2007

TEACHING EXPERIENCE

Race and Ethnicity in American Literature [English 134, 1 section]; Westmont, Fall 2013

Designed a fifteen-week course with emphasis on literary texts and cultural productions for representations of self, community, gender, and culture from a variety of American ethnic groups (Asian American, Chicano/a, African American, and Native American) cultural producers. Selected readings to introduce students to a range of genres: autobiography, poetry, drama, fiction, and visual and film texts. Directed students as they researched topics that followed course themes such as the achievement of literary and cultural expressions as course texts are situated in specific, local communities of origin and in the particular intersections of U.S. and immigrant history.

Composition [English 2, 1 section]; Westmont, Fall 2013

Designed a fifteen-week writing course with emphasis on personal reflection, analysis, synthesis, and evaluation. Created four writing assignments to teach effective use of evidence that demonstrates careful attention to reading and to connections between the writer's ideas and the evidence presented. Taught students effective processes for brainstorming, drafting, revising, and editing. Selected reading assignments to address rhetorical analysis and writing strategies. Facilitated student collaboration and peer review in writing groups.

Introduction to U.S. Minority Literature: Asian American Cultural Texts

[English 50, 1 section]; UCSB, Summer 2012

Designed a six-week intensive course with emphasis on literary analysis and the historical and cultural production of texts. Examined a variety of genres including

film, graphic memoir, epic poetry, and digital media. Emphasized themes such as double consciousness, model minority myth, and racial formation. Taught close reading and research paper skills including reading theories and annotated bibliographies. Ended with student research presentations.

Academic Writing: Genre [Writing 2, 1 section]; UCSB, Fall 2011, Winter 2012, Spring 2012

Designed a ten-week first-year writing course with emphasis on genre. Created three writing projects to teach rhetorical analysis and reading strategies. Taught students how to synthesize multiple sources, sustain coherent arguments, and revise for clarity of style. Selected reading and writing assignments to address a number of academic styles. Facilitated student collaboration and peer review in writing groups. Ended with student submission of portfolio of revised work for the course.

Studies in British Writers: Jane Austen [English 151]A 1 section]; UCSB, Summer 2011

Designed a six-week advanced literature course considering Austen's contributions to the novel as form. Focused on innovations in narration, free indirect discourse, and style. Studied the novelist's engagements with the imaginations of characters and imaginations as readers. Examined Austen's humor in relation to narrative strategies and character development. Considered Austen as an icon, introducing the cultural implications of film adaptations and paraphernalia. Taught gender-sensitive readings of the narration. Facilitated student collaboration in research and writing groups. Ended with a student conference presenting research.

Introduction to Literary Study: Words and Affections [English 10 Teaching Assistant; 2 sections]; UCSB, Spring 2011, Winter 2011

Guest lectured on narrative theory in William Faulkner's "A Rose for Emily". Served as lead teaching assistant mentoring fellow graduate student instructors. Taught weekly discussion sections, graded student papers and exams, attended weekly course meetings with lead professor, held office hours, and attended other scheduled student meetings.

Introduction to U.S. Minority Literature: Asian American Literature [English 50 Teaching Assistant, 2 sections]; UCSB, Fall 2010, Winter 2010

Guest lectured on mixed race identity formation and Siu Sin Far's *Leaves from the Mental Portfolio of an Eurasian*. Served as lead teaching assistant mentoring fellow graduate student instructors. Taught weekly discussion sections, graded student papers and exams, attended weekly course meetings with lead professor, held office hours, and attended other scheduled student meetings.

Biblical Literature: The New Testament [English 116B Teaching Assistant, 2 sections]; UCSB, Spring 2010

Taught weekly discussion sections, graded student papers and exams, attended weekly course meetings with lead professor, held office hours, and attended other scheduled student meetings.

British Literature from 1789 to 1900: Romantic and Victorian Poetry [English 103B Teaching Assistant, 2 sections]; UCSB, Fall 2009

Guest lectured twice on Elizabeth Barrett Browning's *Aurora Leigh* and Percy Bysshe Shelley's "Mask of Anarchy". Taught weekly discussion sections, graded student papers and exams, attended weekly course meetings with lead professor, held office hours, and attended other scheduled student meetings.

ADDITIONAL TEACHING, RESEARCH, AND EDITING EXPERIENCE

Writing Tutor, UC Berkeley Student Learning Center, 2004-2007
Editorial Board Member, *Berkeley Undergraduate Journal*, 2007-2007
ESL Tutor (Volunteer), UC Berkeley Literacy Project, Berkeley, CA, 2006-2007
ESL Tutor (Volunteer), Rolling Hills Covenant Church, Rolling Hills Estates, CA, 2008
Private Writing Tutor, Rancho Palos Verdes and Santa Barbara, CA, 2001-present
Freelance Copy Editor, Santa Barbara, CA 2008-present
Researcher, UC Berkeley English Department, 2006-2007
Science Editor and Writer, *The Daily Californian*, 2003-2007
Copy Assistant and Editorial Intern, *Entrepreneur Magazine*, 2005

SELECTED LECTURES AND PRESENTATIONS

"Transpacific Visions and Western Sentimentality: The Literary Friendship of Lin Yutang and Pearl S. Buck." Western Regional Christianity and Literature Conference. May 17, 2013.

"The Transformative Process of Collaboration: Faith and Academic Inquiry at a Secular University." Western Regional Christianity and Literature Conference. May 17, 2013.

"Utopian Impulses: Reconfiguring the American Imaginary through Chinese American Literature." Multi-Ethnic Literature of the U.S. March 15, 2013.

"Narrative Resistance: Reclaiming the Textual Body in Wang Ping's *American Visa* and *The Last Communist Virgin*." Pacific Ancient and Modern Language Association Conference. October 21, 2012.

"Linsanity and *Ping Pong Playa*: Reimagining an Asian American Future." Asian American Studies 118: Asian American Pop Culture. May 24, 2012.

"Narrative Resistance: Reclaiming the Textual Body in Wang Ping's *American Visa*." UCSB English Department. April 30, 2012.

"Narrative Resistance: Reclaiming the Textual Body in Wang Ping's *American Visa* and *The Last Communist Virgin*." UCSB Women's Center Graduate Student Symposium. March 1, 2012.

Invited Panelist, "Special Topics in Research: American Literature, Global Literature and the ACGCC." February 3, 2012.

"Utopian Impulses and Spiritual Narratives in Li-Young Lee's *The Winged Seed: A Remembrance*." UCSB English Department, October 21, 2011.

"Mixed Race Identity Formation." English 197: Asian American Memoir. October 5, 2011.
Invited Panelist, "Special Topics in Research: American Literature, Global Literature and the ACGCC." May 12, 2011.
"Transformative Assimilation: The Turn toward Spiritual Citizenship in Li-Young Lee's *The Winged Seed*." Christianity and Literature Regional Conference. April 2011.
"Grasping Time: Narrative Struggle in 'A Rose for Emily,'" English 10. April 2011.
"Mixed Race Identity Formation and Siu Sin Far's *Leaves from the Mental Portfolio of an Eurasian*." English 50. October 2010.
"Grasping Time: Narrative Struggle in 'A Rose for Emily.'" English 235. October 2010.
"Close Reading Asian American Fiction." Asian American Studies 122. April 2010. UCSB College of Creative Studies and American Cultures and Global Contexts Center Introduction to Mitsuye Yamada's Poetry Reading. November 2009.
"The Artist's Novel in Elizabeth Barrett Browning's *Aurora Leigh*." English 103B. November 2009.
"Political Imagery in Percy Bysshe Shelly's "Mask of Anarchy". English 103B. October 2009.
"Adaptation Technique: Narrative Authority in *Pride and Prejudice*." Robert and Colleen Haas Scholars Conference, May 2007.
"Adaptation Technique: Narrative Authority in *Pride and Prejudice*." National Popular Culture Association / American Culture Association Conference, April 2007.

PUBLICATION

Caroline Kyungah Hong, Shirley Geok-lin Lim, and Sharon Tang-Quan. " 'You should not be invisible': An Interview with Mitsuye Yamada." *Contemporary Women's Writing*. August 24, 2013.

PEDAGOGICAL TRAINING

English Department Teaching Assistants Training Workshop, UCSB, 2009
Writing 501: Theory and Practice of Academic Writing, UCSB, Summer 2011, Fall 2011
Writing Tutor Seminars, UC Berkeley Student Learning Center, 2004-2007

PROFESSIONAL AFFILIATIONS

Modern Language Association
Conference on Christianity and Literature
Asian American Studies Association
Multi-Ethnic Literature of the US Society

UNIVERSITY SERVICE

Publicity and Development Coordinator, UCSB English Department, 2012
Graduate Recruitment Assistant, UCSB English Department, 2011-2013
Donor and Alumni Relations Coordinator, UCSB English Department, 2010-2013

Graduate Program Recruitment Summer Research Assistant, UCSB English Department, 2010

Representative, California Forum for Diversity in Graduate Education, 2009

Member, UCSB American Cultures and Global Contexts Center, 2008-2013

Member, UCSB Literature and the Mind Initiative, 2008-2013

Member, UCSB Women of Color, 2008-2013

Member, UCSB Asian Pacific American Graduate Students, 2008-2013

LANGUAGES

French (Intermediate oral, written, and reading abilities)

English (Native)

GRADUATE AWARDS

Doctoral Scholars Fellowship, UCSB Graduate Division, 2008-2013

Travel Grant, Christianity and Literature Conference, 2013

Travel Grant, UCSB Graduate Division, 2013

Nominated for Academic Senate Outstanding Teaching Assistant Award, 2011-2012

Nominated for Graduate Student Association Outstanding Teaching Award, 2010-2011 and 2011-2012

Foreign Language Area Studies (FLAS) Award, UCSB East Asian Studies Department, 2010 (declined)

Evan Frankel Foundation Fellowship, Indiana University, 2008 (declined)

UNDERGRADUATE AWARDS

Valedictory Speaker, UC Berkeley English Department Commencement, 2007
Center for British Studies Kirk Underhill Undergraduate Prize (awarded to best senior thesis), 2007

H.W. Hill English Department Award, 2006 and 2007

Robert and Colleen Haas Scholar Fellowship, 2006-2007

UC Paris Alumni Association Academic Research Grant, 2007

ASUC Academic Opportunity Research Grant, 2007

UC Berkeley English Department Graduate Student Travel Grant, 2007

Center for British Studies Travel Grant, 2007

Asian American Journalists Association of Los Angeles Scholarship, 2005

California Alumni Leadership Scholar, 2003-2007

PROFESSIONAL REFERENCES

Linda Adler-Kassner, Professor of Writing and Director of the Writing Program

Writing Program

3431 South Hall

University of California, Santa Barbara

Santa Barbara, CA 93106-3170

adler-kassner@writing.ucsb.edu

(805) 893-2613 (Writing Program Front Desk)

Yunte Huang, Professor of English

Department of English
3431 South Hall
University of California, Santa Barbara
Santa Barbara, CA 93106-3170
yhuang@english.ucsb.edu
(805) 891-2119 (office)

Shirley Geok-lin Lim, Professor of English

Department of English
3431 South Hall
University of California, Santa Barbara
Santa Barbara, CA 93106-3170
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(805) 893-7488 (English Department Front Desk)

Ilene Miele, Lecturer in the Writing Program

Writing Program
3431 South Hall
University of California, Santa Barbara
Santa Barbara, CA 93106-3170
miele@writing.ucsb.edu
(805) 893-2613 (Writing Program Front Desk)

Teresa Shewry, Assistant Professor of English

Department of English
3431 South Hall
University of California, Santa Barbara
Santa Barbara, CA 93106-3170
tshewry@english.ucsb.edu
(805) 893-7488 (English Department Front Desk)

RANDALL J. VANDER MEY

EDUCATION

Ph.D. in English May 1987 Dept. of English, Univ. of
Iowa Iowa City, IA (1978-87)
Dissertation: Desire and Restraint in the Visionary Long Poem: Studies
in Dante's *Divine Comedy*, Wordsworth's *The Prelude* and Eliot's *Four
Quartets*

M.F.A. in Fiction May 1978 U. of Iowa Writers' Workshop (1976-
78) *Thesis:* *National Volvo* (novella)

M.A. in English May 1976 Dept. of English, U. of
Pennsylvania Philadelphia, PA (1974-76)

A.B. May 1974 Calvin College, Grand
Rapids, MI (1970-74)

Languages Studied: Latin, Greek, French, Old English, Middle English

PROFESSIONAL EXPERIENCE

Professor of English

Dept. of English, Westmont
College, Santa Barbara, CA

Current Rank: Full Professor May, 2002—
Associate Professor: Fall, 1993-May, 2002
Assistant Professor Fall, 1991-Fall, 1993

Courses Taught:

Writing:

• Composition • Creative Writing • Journalism • Literary
Analysis • Modern Grammar & Advanced Composition •
Writers Corner Practicum • Tutorials in advanced
journalism, poetry, and creative nonfiction

Literature:

• English Neoclassic • English Romantic • English Victorian
• Modern British and Irish Poetry • Studies in Literature:
Visions and Values • Honors Introduction to Literature •
Classical Mythology • World Visionary Literature • Dante:
The Epic Journey to God

Theory:

• Literary Theory Seminar • Chaos Theory and Literary Studies (Mayterm)

Interdisciplinary Studies:

• Western Civilization: Arts and Ideas (EuroSem 2003) • Christianity in European Art and Culture (EuroSem 2003) • Narrative in the Arts of Europe (2008) • Global Narratives in the Arts of Europe, and Conflicts and Conversations in Contemporary Europe (EuroSem 2015)

Supervisor: Writers Corner (1995-97; 1999-2001)

Adviser: Westmont College *Phoenix* (Fall, 1993-Spring, 1995; Fall, 2001-Spring, 2003; Fall, 2014-Spring, 2015); *Horizon* (Fall, 1996-Spring, 1998; Fall, 2006-)

Leader: England Semester, Fall, 1998 (23 students); Europe Semester, Fall, 2003 (43 students); Europe Semester, Fall, 2008 (43 students); Europe Semester, Fall, 2015 (36 students)

Part-time Assistant Professor of English

Fall, 1990-Spring, 1991

Dept. of English, Westmont College, Santa Barbara, CA

Adjunct Assistant Professor of English

Fall, 1987-Spring, 1990

Dept. of English, Iowa State Univ. Ames, IA

Courses Taught:

• Modern British Literature • Intro to Literature • Freshman Argumentation • Writing of Professional Papers and

Reports

• Technical Writing for Non-native Speakers (graduate

level)

Assistant Professor of English

Fall, 1983—Spring 1987

Dept. of English, Dordt College
Sioux Center, IA

Courses:

• Freshman Grammar and Composition • Intro to Literature • Advanced Composition • Poetry Writing • Medieval to Metaphysical English Literature • English Romantic Literature • Modern British and American Poetry • History and Theory of Literary Criticism • Visionary Literature • The Universe According to Dante

Instructor in English

Fall, 1980—Spring, 1983

Dept. of English, Dordt College

Teaching Assistant

1977-1978, 1979-1980

Dept. of Rhetoric, U. of Iowa
Iowa City, IA

Courses:

• Rhetoric 101, 102, 103

OTHER PROFESSIONAL EMPLOYMENT

- Contributing Writer/Editor/Creative Consultant** Write Source Publishing
Burlington, WI
House
Part-time, Fall, 1982—present; Full-time, Fall, 1990-Fall, 1991
Duties: Contributing writer and editor for *The College Writer*, *Write for Business*; *Write for College*; *WritersInc.* Wrote chapters and classroom supplements for college, high school and junior high student writing handbooks; research and advise on composition theory and pedagogy; preview, edit, review, and critique educational publications.
- Research Assistant** Dept. of Psychiatry
1977-1980 U. of Iowa College of
Medicine Iowa City, IA
Duties: Wrote major grant proposals, wrote articles for professional psychiatric journals, wrote business correspondence; co-authored book on psychiatric genetics (Tsuang, Ming T. and Randall J. VanderMey, *Genes and the Mind: Inheritance of Mental Illness* (Oxford UP, 1981)).

HONORS AND AWARDS

Prizes

- Runner-Up, Santa Barbara “First Night” Millennial Poet Competition, Dec. 31, 1999.
- Editor’s Choice Award, *The Penwood Review*, Spring 1998 Issue
- 3rd Prize, for “It’s a Beautiful Life Here, Under the Desk,” Poetry Contest, judged by Jeanne Murray Walker, Midwest Conference on Christianity and Literature (CCL), Taylor University, Upland, IN, April 17-18, 1998
- 2nd Prize, “The Phenomena of Place” poetry contest, *Santa Barbara Review*, January 1996
- 1st Prizes in Fiction, Evangelical Press Association (EPA) National Writing Competition, 1980 and 1982; 2nd Prize in Fiction, 1977
- Hopwood Award in Fiction, U. of Michigan, Summer 1972

Grants

- Faculty Development Grants, Westmont College, 1993, 1995, 1999, 2001, 2003
- Sabbatical Grants, Westmont College, 1997-98 academic year; Fall, 2004; Fall, 2011
- Phi Kappa Phi Honors Society grant for lecture, “Language, Labyrinths, and Love,” Westmont College, January 29, 1996; PKP lecture, “Occasional Poems: Readings in and Reflections on a Suspect Genre,” Westmont College, March 5, 2013

Fellowships

- Appointed Fellow, South Coast Writing Project, UC Santa Barbara, Summer, 1991

- Appointed Fellow, University House, U. of Iowa, Dordt College Developmental Leave, 1985-1986
- Appointed Fellow, Dordt Studies Institute, Dordt College, Spring, 1984 and 1985
- Danforth National Teaching Fellowship, Danforth Foundation, 1974-80

Publications, Publications-In-Progress and Unpublished Writings

Books:

- VanderMey, Randall J., et al. *The College Writer: A Guide to Thinking, Writing and Research*. 5th Edition. Wadsworth/Cengage Learning, 2015. [1st Edition: 2004].
- VanderMey, Randall et al, *COMP: Write*, Wadsworth/Cengage Learning, 2011
- VanderMey, Randall et al, *COMP: Read*, Wadsworth/Cengage Learning, 2011
- VanderMey, Randall, ed. *The Contrary Reader: Interdisciplinary Readings for Writing, Thinking, and Discussion*. [Unpublished]
- VanderMey, Randall. *Charm School: Five Women of the Odyssey*. Santa Barbara: Artamo Press, 2007.
- VanderMey, Randall J. et al. *The College Writer's Handbook*. Boston: Houghton Mifflin, 2007.
- VanderMey, Randall J., et al. *The College Writer: A Guide to Thinking, Writing and Research*. 4th Edition. Wadsworth/Cengage Learning, 2011. [1st Edition: 2004].
- VanderMey, Randall. *Kenosis*. (24 poems) Self-published. Fall, 2000. Set to music by Prof. Steve Butler, for four voices, piano and percussion. Focus of Interdisciplinary Focus Week, Westmont College, September 25-30, 2000. World Premiere of *Kenosis: A Song Cycle*, Westmont College, Porter Hall, September 29-30, 2000.
- VanderMey, Randall. *God Talk: Triteness and Truth in Christian Clichés*. (43 Essays) Downer's Grove, IL: InterVarsity Press, 1993.
- Tsuang, Ming T. and Randall VanderMey. *Genes and the Mind: Inheritance of Mental Illness*. London: Oxford University Press, 1980.

Unpublished Books:

- VanderMey, Randall. *Diamond Lane. A Novel*. 1999.
- VanderMey, Randall. *Merizon: The Great Journey*. Critical biography/studio art book. Privately commissioned biography: 1986.

Scholarly Article

- VanderMey, Randall J. "Desiring in Faith and the Ethics of Reading." In *The Strategic Smorgasbord of Postmodernity*, Cambridge: Cambridge Scholars Publishing, 2007. 71-86.

Poems:

- "Amazon Review," *Books & Culture*, July/August 2015, p. 37.
- "Advance Directive," *Books & Culture*, September/October 2014, p. 33.
- "Jalama Beach," *Rock & Sling*, July, 2011.
- "A Christian Strikes a Zen Chime," *Ruminate*, Issue 18, Winter, 2011
- "de_anima.org," *Mars Hill Review*, No. 17, Summer, 2001
- 5 Poems, Major Donor Award Book (Westmont College Publication), Summer 2001

"Minding the Manor," *The Penwood Review*, Spring, 2001
 "Childlike Trust," "Anger," "Thief in the Night of Words," *Christianity and Literature*, Summer, 2000
 "Sighting at the Last Unpaved Tract," *Potpourri*, Summer, 2000
 "Red Dog at the Volvo Place," *The Cresset*, April, 2000
 "Suspiration," *The Cresset*, December, 1999
 "Concentration," *Raintown Review*, March, 2000
 "Halcyon Days," *Santa Barbara News-Press*, January 15, 2000
 Runner-Up in "First Night" Santa Barbara Millennial Poet Competition
 "On Viewing 'Remembrance of the Camps,'" in *Where Icarus Falls* (anthology) by *Santa Barbara Review*, May, 1998
 "Sanctification" and "Reconciliation," *The Penwood Review*, Spring 1998
 "It's a Beautiful Life Here, Under the Desk," *Santa Barbara Review*, Summer 1996.
 Second Prize, "The Phenomena of Place," poetry competition.
 "Easter." In *The Country of the Risen King*. Ed. Merle Meeter. Grand Rapids, MI: Baker Books, 1978. Reprint in *The Lion Christian Poetry Collection*, Lion Press, 1996. Reprint in *Distilling Life: Poems for Reflection and Meditation*. Somerset, UK: Resource, 2012.
 "Talks With Hands." *PostSCWriP*. Vol. 14, no. 1, Fall, 1993.
 "Talks with Hands" and "Freighted Spirit." *Cafe Solo* (October, 1992).
 "A Strange Chorale." *Reformed Journal* 32:2 (February 1982), 22.
 "Bathtub Poem." In *Mad, Sad, and Glad*. Ed. Stephen Dunning. New York: Scholastic Book Services, 1970.
 Poems in *Pro Rege* (Dordt College Faculty Journal), *Brown Penny Review*, *The Banner*, *Phoenix*, and elsewhere.

Recent Readings

"Chiasmus: Fourteen Ways of Looking at a Nymph Looking at a Nymph." Poets at the Threshold Reading, Channing Peake Gallery, Santa Barbara County Administration Building, April 5, 2012.
 Selected poems, First Thursday, Santa Barbara Downtown, Artamo Gallery, October, 2010
 Three Local Poets: Perie Longo, David Starkey, and Randall J. VanderMey, Artamo Press Poetry Series, Karpeles Manuscript Museum Library, Santa Barbara, CA, December 16, 2006

Plays and Productions

VanderMey, Randall. *Square Hole*. Dir. Joyelle Ball. Westmont College Fringe Festival, performances in Black Box Theatre, April 16 and 19, 2015.
 VanderMey, Randall. "Anything Helps." A 10-minute play. June, 2013.
 VanderMey, Randall. *Platinum Circle: A Play in Three One-Acts*. Dir. by John Blondell. Porter Theater, Westmont College, Feb.-Mar., 2013.
 Played role of Leonato in Shakespeare's *Much Ado About Nothing*, directed by Mitchell Thomas, Porter Theater, Westmont College, Oct. 22-24, Oct.-Nov., 2012.
 "The Healing Word," performed as dramatic reading in POEM SPEAK, "The Fine Art of the Liberal Arts," The 10th Annual Conversation on the Liberal Arts, Westmont College, February 26, 2011

- "The Peace We Can't Imagine" (hymn), performed by Westmont College Concert Choir and Orchestra, Christmas Festival, First Presbyterian Church, Dec. 4-6, 2009
- Produced *Kenosis*, a staging of a musical composition for four voices, piano and percussion by Steve Butler, based on *Kenosis: A Song Cycle* by Randall J. VanderMey. Center Stage Theater, Paseo Nuevo, Santa Barbara, CA, December 3, 2004.
- VanderMey, Randall. "Home." (26 pp. poem/play based on the Odyssey), excerpted in *The Mariner*, original production dir. by John Blondell, Westmont College, Feb. 21-Mar. 1, 2003.
- Wrote and produced "Body & Soul." One-Act Play. Baccalaureate Service, Westmont College, May 6, 1994.
- VanderMey, Randall. *Nightcall*. One-Act. Produced by Theatre Arts Dept., Westmont College, April 27-30, 1993.

Service to the Discipline

- Panelist*, Critical Thinking Pedagogy Workshop, Westmont College, Feb. 24, 2015.
- Organizer*, "Circle of Readings," Western Regional Conference of CCL (Conference on Christianity and Literature), Westmont College, May 15, 2014; also *Presider*, panel of scholarly presentations on poetry and hymnology, CCL Conference, May 17, 2015.
- Presenter*, "Desire in *Four Quartets*: T.S. Eliot's Way of Ways," academic paper presented in T.S. Eliot Heptathlon, Ridley-Tree Museum of Art, Westmont College, Nov. 6, 2013.
- Member*, Committee on Assessing Student Learning Outcomes in area of Critical Thinking, Westmont College, Fall 2013-Spring 2014.
- Grantor*, "VanderMey Nonfiction Award" (annual \$1000 Prize), offered by *Ruminate Magazine*, 2012-
- Workshop Leader*, "Connecting Through Composition," TeamUP Programs, sponsored by Cengage Publishing, Fort Lauderdale, FL, Mar. 3-4, 2011.
- Keynote Presenter*, "Critical Thinking for Power and Continuity in College-Wide Writing Programs," English Section, Annual Conference of the Texas Community College Teachers Association (TCCTA), Austin, TX, February 23-24, 2007.
- Keynote Presenter*, "Thinking Is Critical," at "Cutting Edge Composition" Regional Professional Development Workshop, Denver, CO, February 8-9, 2007.
- Faculty Writing Workshop Leader*, "Major Moves for Critical Thinking in Writing Across the Curriculum," Kingwood Community College, Houston, TX, August 23-24, 2006
- Judge*, Santa Barbara Foundation Creative Writing Awards, Santa Barbara, CA October 2004-2007.
- Webcaster*, "Choice, Voice, and Creativity in College-Wide Writing Instruction," 1-hour On-line PowerPoint presentation and call-in discussion with writing instructors from across the nation, sponsored by Houghton Mifflin Publishers, March 7, 2006.
- Judge*, Nuclear Age Peace Foundation national poetry competition, Santa Barbara, CA. September, 2004.

Presenter, "Organizing Writing Through Major Moves," breakout session at Bakersfield College/CSU Bakersfield Building Bridges Retreat, Bakersfield, CA Feb. 27, 2004

Reviewer, Brittenham, Rebecca and Hildegard Hoeller, *Key Words for Academic Writers* (Pearson Longman Publishers, 2004)

Workshop Leader, "What Makes Christian Writing 'Christian'?" and "Chaos and Creativity." 3rd Annual Christian Writers Conference, Westmont College, Santa Barbara, CA, Oct. 9, 1999.

Judge, Creative Writing Competition, Taylor University, Upland IN, Nov. 1998

Moderator, Sectional "Girard II" at CCL Western Regional Conference, Santa Clara University, Santa Clara, CA, May 2, 1998

Workshop Leader, "Characterization" and "Advanced Dialogue," 1st Annual Christian Writers Conference, Westmont College, Santa Barbara, CA October 11, 1997

Moderator, "Romantic Interfaces" panel, CCL Western Regional Conference, Westmont College, June 15-16, 1996.

Conference Coordinator, Christianity and Literature Western Regional Conference, "Christianity and Literature at the Borders," Westmont College, June 15-16, 1996.

Member, Performance Level Setting Task Force For CLAS (California Learning Assessment System), CA State Dept. of Education, Sacramento, CA, August 29-31, and September 20-21, 1994.

Participant, Seminar with Annette Patterson (from New Zealand), "Application of Contemporary Theory to Reading Practice," UCSB, Santa Barbara, CA, November 16, 1993.

Leader, In-service training for language arts faculty, Stanwood High School, Stanwood WA; Central Kitsap Jr. High, Silverdale, WA; Azusa Center Intermediate School, Arroyo Grande GATE Steering Committee, Santa Barbara High School Dept. of English, Ventura USD Language Arts Curriculum Revision Team, 1992

Presider, "Literature and the Problem of Belief," sectional; *Organizer* of "Poet's Corner" and *Presenter/Commentator* for two films; Midwest Regional Conference on Christianity and Literature, Northwestern College, Orange City, IA, April 19-22, 1983.

Judge, literary competitions at I.S.U.; Northwestern College, Orange City, IA; and three high schools, 1982-88

MEMBERSHIPS

MLA
NCTE
CCCC

OTHER PROFESSIONAL DEVELOPMENT ACTIVITIES

Participant, Global Perspectives in the Syllabus Workshop, Westmont College, Oct. 28, Nov. 4 and 25, and Dec. 9, 2014.

Participant, with four student journalists, ACP/CMA National Convention, Philadelphia, PA, October 23-26, 2014.

Participant, with six student journalists, ACP/CMA National Convention, New Orleans, October 23-27, 2013.

Participant, Critical Thinking Assessment Test (CAT) Train-the-Trainer Workshop, Washington, D.C., November 18-19, 2013.

Sabbatical travel: Residency at University of Edinburgh, Pilgrimage to and sojourn on Isle of Iona, Scotland, travel in Outer Hebrides, September, 2011.

Participant, CLA Performance Task Academy Workshop, San Francisco, CA, October 5-7, 2012.

Attender, ACP/CMA (Associated Press/College Media Advisors) national convention with staff of Westmont Horizon and Citadel, October 26, 2006;

Participant, Technology Workshop (WebCT), Westmont College, June 14-18, 2001.

Participant, Image Writers Conference, Santa Fe, NM, August, 2000; August 2002; August 2011

Participant, The Glen Writers Conference, Glen Eyrie, CO, August 11-16, 1996.

Participant, poetry workshop with Joy Harjo, Anacapa School, Santa Barbara, CA, April 29, 1994.

Participant, SCWriP Winter Writing Retreat, Ventura, CA, April 15-17, 1994

Participant, "Diversity and Institutional Change," Conference, Christian College Consortium, George Fox College, Portland, OR, June 1993.

Member, SCWriP Steering Committee, Fall, 1992

SERVICE TO THE INSTITUTION

Co-Leader, Westmont College Europe Semester, August 20-December 1, 2015.

Faculty Adviser and Founder, Writers Guild, Westmont College, February, 2014-

Assessment Consultant in the Humanities, as member of the Critical Thinking Assessment Team, for Westmont College GE Program, October 2013-March 2014.

Panelist, Inaugural Meeting of The Westmont Forum, modeling gracious conversation among faculty and students on contentious issues: Topic: The Affordable Care Act ("Obamacare"), February 19, 2014

Chair, Westmont College Communications Board, Fall, 2013-Spring, 2014

Member, Westmont College Personnel Committee, September, 2013-May, 2015.

Executive Chair, Americanist Search Committee, Westmont College Department of English, September, 2012-March, 2013

Member, College Admissions and Retention Committee, 2011-

Appointee and co-author of document, Task Force on Biblical and Theological Foundations of Diversity, Westmont College, Fall, 2010-Spring, 2011

Chair, Department of English, Westmont College, Fall, 2007—Spring, 2013. *Interim Chair*, Department of English, September, 2014-December, 2014.

Diversity Networking and Recruiting Specialist, Department of English, 2007--2013

Chair, Campus Diversity Committee, Westmont College, September, 2006--2009

Financial Co-Sponsor, Liberal Arts Ambassador Program, Gaede Institute for the Liberal Arts, Westmont College, 2006--

Executive Chair, English Department Faculty Search Committee, Fall, 2009-January 2010

Co-Leader, Westmont College Europe Semester, August 18-December 5, 2008

Member, English Department Faculty Search Committee, Fall, 2006-January 2007

Faculty Mentor, in relation to colleagues David Newton and Carter Crockett
Faculty Adviser, Horizon (student newspaper), Westmont College, 2005--
Interviewer, of Applicants to Westmont College Monroe Scholarships, Spring,
 2005, 2007, 2011
Speaker, Leadership Roundtable, Westmont College, Jan. 20, 2004
Co-Leader, Westmont College Europe Semester, Santa Barbara, CA, Fall, 2003
Member, Personnel Committee, Westmont College. Fall, 2001-Spring, 2003
Member, Communications Board, Westmont College, 1993-1998; 2001-2003, 2005--
Faculty Adviser, Phoenix magazine, Westmont College, Fall, 1993-1995; 2001-2003
Producer, "Kenosis Week" (Lecture, Panel, & World Premiere of *Kenosis: A Song
 Cycle*, poetry by Randall VanderMey, music by Steve Butler). Westmont
 College, CA, Sept. 25-30, 2000.
Supervisor of the Writers Corner, Westmont College, 1995-97; '99-00
Chair, Futures Project Sub-Committee on Assessment of Writing and Oral
 Communication, Westmont College, Sept. 1996-May, 1997.
Member, Faculty Research Committee, Westmont College, 1996-1997
Adviser, *Horizon*, Westmont College student newspaper, 1996-98
Member, Admissions Committee, Westmont College, Fall, 1993-Spring, 1996
Leader, Writing and Thinking Workshop, Westmont College Urban Semester,
 Feb.16, 1996
Leader, Adult Education Program on "God Talk," First Presbyterian Church, Santa
 Barbara, CA, March-May, 1994
Organizer and Presenter, Interdisciplinary Colloquium, "The Implications of Chaos
 Theory for Literary Studies," Westmont College, November 10, 1993
Member, Freshman English Committee and Rhetoric Subcommittee, I.S.U., 1987-
 89
Chair, Film Committee, Dordt College, 1981-1985
Organizer, public film seminar; gave keynote lecture, moderated discussion; Dordt
 College, February 20-22, 1984

OTHER COMMUNITY SERVICE

Member, Missionary Church Western Region Oversight Council, 2013-
Member, Board of Directors, Lit Moon Theatre Company, Summer 2006—
Member, District Executive Board, Missionary Church Western District, Fall
 2005—2012
Member, Usher Team, Hope Community Church, 2008-
Home Group Leader, Hope Community Church, 2010-2012; Fall 2013-
Elder, Hope Community Church, 1998-2005

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EDUCATION

- 1985: PhD, English, Washington State University, Pullman, WA
 Dissertation: *The Forest in Shakespeare: Setting as Character*
 Director: John M. Wasson
- 1980: MA, English, Washington State University, Pullman, WA
- 1977: BA, *cum laude*, Biblical Studies, Wheaton College, Wheaton, IL

EXPERIENCE

- 1998- : Professor of English, Westmont College, Santa Barbara, CA
- 1992-98: Associate Professor of English, Westmont College, Santa Barbara, CA
- 1988-92: Assistant Professor of English, Westmont College, Santa Barbara, CA
- 1985-88: Assistant Professor of English, Houghton College, Houghton, NY
- 1982-85: Adjunct Instructor, Whitworth College, Spokane, WA
- 1978-83: Graduate Teaching Assistant, Washington State University
- 1974-2015: Instructor, Sierra Treks, Ashland, OR

PROFESSIONAL MEMBERSHIPS

Association for the Study of Literature and Environment
Association of Writers and Writing Programs
Chrysostom Society
Conference on Christianity and Literature
Phi Kappa Phi Honor Society

HONORS AND AWARDS

- 2016 Poet-in-Residence, Santa Barbara Museum of Natural History, Santa Barbara, CA
Jane Higa Award for Academic and Co-Curricular Partnership, Westmont College
- 2015 Spring Creative Resident, North Cascades Institute, Diablo, WA
Elected to the Chrysostom Society
- 2014 Autumn Artist-in-Residence, North Cascades National Park, Newhalem, WA
- 2011 Poet Laureate for the City of Santa Barbara for two-year term
- 2010 “Common Ground” read by Garrison Keillor on *The Writer’s Almanac*, National Public Radio
- 2009 “Common Ground” read by Garrison Keillor on *The Writer’s Almanac*, National Public Radio
Pushcart Prize Nomination, by *Askew*, for “Little Ruaha River”
- 2008 Artist of the Month, April, *Image Update*. Web.
- 2006 First Place, Essays Category, *ForeWord Magazine* 2005 Book of the Year Awards, for *Bright Shoots of Everlastingness*
- 2005 “Spokane: A Triptych” included in *The Best Christian Writing 2006* (Jossey-Bass)
- 2004 “Spokane: A Triptych” included in *The Best American Spiritual Writing 2004* (Houghton Mifflin)
Pushcart Prize Nomination, by *Solo*, for “Minimum Wage”
- 2003 Pushcart Prize Nomination, by Small Poetry Press, for “Refugio”
Pushcart Prize Nomination, by *The DMQ Review*, for “Silliman Creek”
- 2002 Small Poetry Press Chapbook Winner, for *The Deep and Secret Color of Ice* (selected by Jane Hirshfield)
- 1999 “The Wardrobe Wars” included in *The Best Spiritual Writing 1999* (HarperSanFrancisco)
- 1997 Santa Barbara Arts Fund Individual Artist Award in Poetry

Westmont College Faculty Research Award

1996 "Meeting Like This" included in *The Best American Poetry 1996* (Scribner)

1993 *Christianity Today* Critics Choice Award in Fiction for *The Stolen River*

1992 Evangelical Press Association Fiction Award for "All the World"

PUBLICATIONS

Essay Collection

Bright Shoots of Everlastingness: Essays on Faith and the American Wild. La Porte, IN: WordFarm, 2005.

Essays

"Poems Lost, Poems Found." *Treasures Lost, Memories Found: Essays from the Santa Barbara Fires*. Ed. Melissa Marsted. Santa Barbara, CA: Silver Dollar Press, forthcoming.

"Gumdrops." *Cresset* 79.3 (2016): 49-50.

"My Date with Mary Oliver." *Books & Culture* 22.2 (2016): 34-35.

"Here, Mr. Hoerth." *Books & Culture* 21.5 (2015): 28.

"Life at the Learning Center." *Chattermarks* 11 June 2015. North Cascades Institute. Web.

"Hitchin' a Ride." *Cresset* 78.4 (2015): 56-57.

"A Century Past 'The Soldier.'" *Books & Culture* 21.3 (2015): 38.

"The Shirt on Our Backs." *Cresset* 78.3 (2015): 50-51.

"Remembering Those We Forget." *Tahoma Literary Review*. 2 Sep. 2014. Web.

"John Muir." *Shadow & Light: Literature and the Life of Faith*. 3rd ed. Ed. Darryl Tippens and Jeanne Murray Walker. Abilene, TX: Abilene Christian UP, 2013. 71.

"On Robert Herrick." *Antler* 9 Feb. 2013. Web.

"An Evening with Two Palestinian Poets." *Books & Culture* 19.1 (2013): 8.

“Sonnet 104.” *Antler* 6 Dec. 2012. Web.

“The Place.” *Westmont* Summer 2012: 10-14.

“Throwback: George Herbert’s ‘The Dawning.’” *Antler* 30 July 2012. Web.

“By Any Other Name.” *Every Day Poems* 21 May 2012. Web.

“In the Midst of Beauty.” *Covenant Companion* Nov. 2011: 27.

“Longing and Belonging.” *The Covenant Home Altar* 72.2 (2010): 50-53.

“Nature’s Peace.” *ChristianHistory.net* 24 Oct. 2009. *Westmont* 30.1 (2010): 13-14.

“Trail Maintenance.” *Cresset* 70.3 (2007): 49-51.

“To Build a Trail.” *OE Journal* 8 (2006): 18-20. *Bubble* 7 (2012): 35-38.

“Where Are the Leaders of Tomorrow?” *Stonework* 1 (2006). Web.

“Do You Want Some Company?” *Cresset* 68.1 (2004): 40.

“Favorite Poem: ‘Tree,’ by Jane Hirshfield.” *Christian Century* 19 Oct. 2004: 11.

“Spokane: A Triptych.” *Image: A Journal of the Arts & Religion* 39 (2003): 97-103. *The Best American Spiritual Writing 2004*. Ed. Philip Zaleski. Boston: Houghton, 2004. 259-66. *The Best Christian Writing 2006*. Ed. John Wilson. San Francisco: Jossey-Bass, 2005. 168-177.

“Hanging by a Thread.” *The Redwood Coast Review* 5.4 (2003): 5-6.

“But Basney Says.” *OE Journal* 7 (2003): 13.

“Bright Shoots of Everlastingness.” *River Teeth* 3.2 (2002): 56-65.

“Development Dreams.” *Interdisciplinary Studies in Literature and Environment* 8.1 (2001): 171-73.

“Some Thoughts on ‘All the World.’” *OE* 6 (2001): 23-24.

“The Wardrobe Wars.” *Books & Culture* 4.4 (1998): 3-4. *Lamp-Post* 22.4 (1999): 3-5. *The Best Spiritual Writing 1999*. Ed. Philip Zaleski. San Francisco: HarperSanFrancisco, 1999. 310-314.

"Mountaineer." *Word Tastings*. Ed. Marilyn Chandler McEntyre. Santa Barbara, CA: Santa Barbara Review Publications, 1998. 71-75. Rpt. as "On Being and Becoming a Mountaineer." *OE* 5 (1999): 32-33. *Westmont* 25.3 (2005): 10-13.

"New Seeds in California: The Contemplative Journals of John Leax." *OE* 2 (1994): 37-38.

"Being 'on' the World." *Radix* 22.3 (1994): 12.

"The Trouble with Fiction." *Other Side* May 1994: 40-41.

"Barabbas." *Other Side* Mar. 1991: 26-27.

"Dead Poets, Live Resistance, and the Desires of Your Heart." *La Paz* Aug. 1989: 3.

"A Mountaineering Apologia." *Kodon* 31.1 (1976): 3-9.

Interviews

Bunting, Joe. "Only You Can Write Your Poem." *The Write Practice* 7 Oct. 2011. Web.

Crookston, Mary. "A Chat with Paul J. Willis: Santa Barbara's New Poet Laureate on His Past, His Craft, and Community Issues." *Santa Barbara Independent* 1 Apr. 2011. Web.

Phinney, Nancy. "Finding Resurrection in the Midst of Loss." *Westmont* 29.4 (2009): 8.

Taylor-Schott, Beth. "Better Late: Paul Willis Publishes New Book of Poems." *Santa Barbara Independent* 22.124 (2008): 82.

Mattingly, Terry. "Shadows of *the* Wardrobe." Scripps Howard News Service Religion Column. 28 Mar. 2007.

Crook, Becky. "Creatures of Place: An Interview with Poet Paul Willis." *The Other Journal* *theotherjournal.com* 8 (2006).

Fike, Francis. "Dialogue: Editor and Poet." *Perspectives* 12.2 (1997): 18-20.

Chapters in Scholarly Books

"Edmund Spenser and the Endless World of *The Faerie Queene*." *Why Read Chaucer in a Time Like This?* Ed. Marilyn Chandler McEntyre. Forthcoming.

“‘Now Am I in Arden’: The Power of Place in Shakespeare’s Wilderness Settings.”
*Selected Comedies and Late Romances of Shakespeare from a Christian
Perspective*. Ed. E. Beatrice Batson. Lewiston, NY: Mellen, 2002. 41-57.

Scholarly Articles

“‘He Hath Builded the Mountains’: John Muir’s God of Glaciers.” *Christianity and
Literature* 65.3 (2016): 298-309.

“Lesson and the Arts.” *Lectionary Homiletics* 20.3 (2009): 37-38, 45-46, 54-55.

“Lesson and the Arts.” *Lectionary Homiletics*: 18.3 (2007): 51-52, 59-60.

“Lesson and the Arts.” *Lectionary Homiletics* 17.6 (2006): 47-48, 56, 62-63, 69-70.

"Tongues in Trees': The Book of Nature in *As You Like It*." *Modern Language Studies*
18.3 (1988): 65-74. *Shakespeare Criticism*. v. 69. Ed. Lynn M. Zott. Detroit:
Gale, 2003.

"Sermons on Houyhnhnms." *Arts and Letters* 1.2 (1987): 19-23.

"The Weight of Sin in the York *Crucifixio*." *Leeds Studies in English* ns 15 (1984): 109-
16.

Book Reviews

“Naming and Knowing.” Rev. of *Trees of Western North America*, by Richard
Spellenberg, Christopher J. Earle, and Gil Nelson. *Books & Culture* 21.6 (2015):
18-19.

Rev. of *I Watched You Disappear*, by Anya Krugovoy Silver; *Particular Scandals*, by
Julie L. Moore; and *The Pastor’s Wife Considers Pinball*, by Nola Garrett.
Christianity and Literature 64.3 (2015): 337-341.

Rev. of *Happy in an Ordinary Thing*, by John Ridland. *Anglican Theological Review*
96.2 (2014): 419-421.

“In the Forest with David Douglas.” Rev. of *The Collector: David Douglas and the
Natural History of the Northwest* and *David Douglas: A Naturalist at Work*, by
Jack Nisbet. *Books & Culture* 19.6 (2013): 41-42.

Rev. of *Saint Sinatra and Other Poems*, by Angela Alaimo O’Donnell, and *The Garbage
Eater*, by Brett Foster. *Christianity and Literature* 62.3 (2013): 458-462.

"We Few Dreamers." Rev. of *Another World Instead: The Early Poems of William Stafford 1937-1947*, ed. by Fred Marchant. *Books & Culture* 15.6 (2009): 22-23.

Rev. of *A Pentecost of Finches: New and Selected Poems*, by Robert Siegel. *Christianity and Literature* 58.4 (2009): 777-780.

"From Wyclif to Babel: Some First Books of Poetry." Rev. of *Babel's Stair*, by Rhoda Janzen; *Motherhouse*, by Kathleen Jesme; *Dark Alphabet*, by Jennifer Maier; *Half Wild*, by Mary Rose O'Reilley; and *Burning Wyclif*, by Thom Satterlee. *Christianity and Literature* 57.2 (2008): 269-280.

Rev. of *Catherine Wheels*, by Leif Peterson. *Christianity and Literature* 56.3 (2007): 539-541.

"On Foot." Rev. of *Wanderlust: A History of Walking*, by Rebecca Solnit; *Out Walking: Reflections on Our Place in the Natural World*, by John Leax; and *Poets on the Peaks: Gary Snyder, Philip Whalen, and Jack Kerouac in the North Cascades*, by John Suiter. *Books & Culture* 8.5 (2002): 18-19.

"Radio Theater Revival." Rev. of *Child of Promise: The First Chapter of The Luke Reports* and *Silas Marner: The Weaver of Raveloe* (Focus on the Family Audio Dramas). *Moody May* 2002: 64-66.

Rev. of *Polemics*, by Anselm Hollo, Anne Waldman, and Jack Collom. *Interdisciplinary Studies in Literature and Environment* 7.2 (2000): 306-7.

"Secular Saint." Rev. of *Wallace Stegner: His Life and Work*, by Jackson J. Benson. *Books & Culture* 4.1 (1998): 36-37.

"Twilight Zone." Rev. of *The Chess Garden, or The Twilight Letters of Gustav Uytterhoeven*, by Brooks Hansen. *Books & Culture* 2.5 (1996): 10.

Rev. of *Christian Fantasy: From 1200 to the Present*, by Colin Manlove. *Lamp-Post* 18.2 (1994): 33-35.

Novels

The Alpine Tales. Seattle: WordFarm, 2010.

The Stolen River. Wheaton, IL: Crossway Books, 1992. New York: Avon, 1993.

No Clock in the Forest. Wheaton, IL: Crossway Books, 1991. New York: Avon, 1993.
(Adapted for the stage by John Blondell and performed Mar. 9-18, 1995, by the Westmont Classical Repertory Theatre, Santa Barbara, CA.)

Short Narratives

- "Whitney at Forty: An Alzheimer's Expedition." *Climbing Art* 29 (1996): 58-61.
- "Fire Man." *Image: A Journal of the Arts & Religion* 10 (1995): 18-27.
- "The Next Generation." *Summit Summer* 1994: 26-29.
- "A Rebuker Rebuked." *Moody* May 1992: 22-23.
- "All the World." *Other Side* Jan. 1992: 20-26 (Evangelical Press Association 1992 Fiction Award). *OE* 6 (2001): 20-22.
- "All the Way Down." *Moody* Dec. 1991: 24-25.
- "Lattice Bridge Road." *Houghton Milieu* Jan. 1988: 3-4.
- "Care to Dance?" *Other Side* Oct. 1986: 38-39.
- "One Fine Morning." *Wind Row* 3.1 (1984): 3-6.
- "Epiphany at Patsy Clark's." *Other Side* Dec. 1984: 7.
- "The Kahiltna Open." *Ascent: The Mountaineering Experience in Word and Image*. Ed. Steve Roper and Allen Steck. San Francisco: Sierra Club Books, 1984. 33-41. *The Freshman Writer as Artist: A Reader, Rhetoric, and Stylebook*. Ed. James Prothero. San Diego, CA: University Readers, 2010. 235-244.
- "The Parable of the Forests." *Other Side* May 1984: 34.

Poetry Collections

- Getting to Gardisky Lake*. Nacogdoches, TX: Stephen F. Austin State UP, forthcoming.
- Say This Prayer into the Past*. Eugene, OR: Cascade Books, 2013.
- Rising from the Dead*. Seattle, WA: WordFarm, 2009.
- Visiting Home*. San Antonio, TX: Pecan Grove Press, 2008.

Poetry Chapbooks

- How to Get There*. Georgetown, KY: Finishing Line Press, 2004.

The Deep and Secret Color of Ice. Concord, CA: Small Poetry Press, 2003.

Poison Oak. Santa Barbara, CA: Mille Grazie Press, 1999.

Genesis Poems. Santa Barbara, CA: Pretty Good Press, 1994.

Frog at Midnight. Santa Barbara, CA: Pretty Good Press, 1992.

Poetry Anthology

Starkey, David, and Paul J. Willis, eds. *In a Fine Frenzy: Poets Respond to Shakespeare*. Iowa City, IA: University of Iowa Press, 2005.

Poems in Journals

The 55 Project, Academic Medicine, Acorn, Alba, Anchovy Review, Ancient Paths, Anglican Theological Review, Appalachia, Archaeopteryx, ARTLIFE, ArtWord Quarterly, Ascent, Askew, Avocet, Bark, Blueline, Blue Unicorn, Books & Culture, Bubble, Cafe Solo, California State Poetry Quarterly, Camas, Carquinez Poetry Review, Casa, Catamaran Literary Reader, Chattermarks, Christian Century, Christian Living, Christianity and Literature, Cider Press Review, Circuit Rider, Cirque, Clackamas Literary Review, Climbing Art, Comstock Review, Condor Call, Conversations, Cotyledon, Covenant Companion, Cresset, Curator, DMQ Review, Dream International Quarterly, Earth Letter, Earthlight, Edge City Review, Ekphrasis, English Journal, Event Horizon, Every Day Poems, Explorations, Friends of English, Friends of William Stafford Newsletter, From the Ashes, Green Fuse, Hummingbird, Iambs & Trochees, In the Grove, Inklings, Interdisciplinary Studies in Literature and Environment, Into the Teeth of the Wind, Kerf, Kinesis, King Log, Lamp-Post, Light, Literature and Belief, Literature Today, Los Angeles Review, Louisville Review, Lucid Stone, Lyric, Magical Teaching, Manzanita, Mars Hill Review, The Matthew's House Project, Mediphors, Miramar, Mobius, New Song, Noon, North Central Review, Oak, OE Journal, Open Spaces, The Other Journal, Packinghouse Review, PeaceLines, Penwood Review, Perspectives, Petroglyph, Phantasm, Phase and Cycle, Phoenix, Pilgrimage, Poecology, Poetry, Poetry Depth Quarterly, Poets On., Potato Eyes, Presbyterian Record, Radix, Raintown Review, Red Rock Review, Reflections, Relief, Rivertalk, Rock & Sling, Rolling Coulter, Ruminant, Sage Trail, Saint Katherine Review, Santa Barbara Independent, Santa Barbara Magazine, Santa Barbara News-Press, Santa Barbara Review, Santa Barbara Seasons, Semi-Dwarf Review, Sidney Newsletter and Journal, Sierra Nevada College Review, Sierra Heritage, Slant, Snowy Egret, Solo, Solo Novo, Soundings Review, South Coast Poetry Journal, Sow's Ear Poetry Review, Spectrum, SPMS&H, Suisun Valley Review, Sunstone, Tahoma Literary Review, TAPJoE, Time of Singing, Troubadour, Tucumcari Literary Review, U.S.

Catholic, Ventura Star, Verse Daily, Verve, Vineyards, Weber Studies, West Wind Review, Westmont, Wild Duck Review, Wilderness, Windhover, Writer's Almanac, Written River, You Are Here.

Poems in Anthologies and Textbooks

- The Barricades of Heaven: A Literary Field Guide to Orange County, California.* Ed. Lisa Alvarez and Andrew Tonkovich. Berkeley, CA: Heyday Books, forthcoming.
- For Every Little Thing.* Ed. June Cotner and Nancy Tupper Ling. Forthcoming.
- Wilderness Blessings.* Ed. June Cotner. Forthcoming.
- The Joy of Poetry.* Ed. Megan Willome. T. S. Poetry Press, forthcoming.
- Earth Blessings: Prayers, Poems, and Prose Honoring the Earth.* Ed. June Cotner. Berkeley, CA: Viva Editions, forthcoming.
- What Breathes Us: Santa Barbara Poets Laureate 2005-2015.* Ed. David Starkey. Santa Barbara, CA: Gunpowder Press, 2016.
- Between Midnight and Dawn: A Literary Guide to Prayer for Lent, Holy Week, and Eastertide.* Ed. Sarah Arthur. Orleans, MA: Paraclete Press, 2016.
- Barbizon, Realism, and Impressionism in France.* Ed. Judy L. Larson. Santa Barbara, CA: Westmont Ridley-Tree Museum of Art, 2016.
- How to Write a Poem.* Ed. Tania Runyan. Ossining, NY: T. S. Poetry Press, 2015.
- Buzz: Poets Respond to Swarm.* Ed. Nancy Gifford and Chryss Yost. Santa Barbara, CA: Gunpowder Press, 2014.
- Corners of the Mouth: A Celebration of Thirty Years at the Annual San Luis Obispo Poetry Festival.* Ed. Kevin Patrick Sullivan and Patti Sullivan. San Luis Obispo, CA: Deer Tree Press, 2014.
- Light upon Light: A Literary Guide to Prayer for Advent, Christmas, and Epiphany.* Ed. Sarah Arthur. Orleans, MA: Paraclete Press, 2014.
- A Ritual to Read Together: Poems in Conversation with William Stafford.* Ed. Becca J. R. Lachman. Topeka, KS: Woodley Press, 2014.
- Creative Writing: An Introduction to Poetry and Fiction.* Ed. David Starkey. New York: Bedford/St. Martin's, 2013.

- Creative Writing: Four Genres in Brief*. 2nd ed. Ed. David Starkey. New York: Bedford/St. Martin's, 2013.
- Gratitude Prayers: Prayers, Poems & Prose for Everyday Thankfulness*. Ed. June Cotner. Kansas City, MO: Andrews McNeel, 2013.
- An Even Dozen*. Ed. Frank Goss and Barry Spacks. Santa Barbara, CA: Sullivan Goss, 2013.
- Acceptable Words: Prayers for Writers*. Ed. Gary D. Schmidt and Elizabeth Stickney. Grand Rapids, MI: Eerdmans, 2012.
- One for the Money: The Sentence as a Poetic Form*. Ed. Christopher Buckley and Gary Young. Spokane, WA: Lynx House Press, 2012.
- Imago Dei: Poems from Christianity and Literature*. Ed. Jill Baumgaertner. Abilene, TX: Abilene Christian UP, 2012.
- From Glory to Glory: An Anthology by Poetry in the Cathedral*. Ed. Christopher Carstens. San Diego: Poetry in the Cathedral, 2012.
- At the Still Point: A Literary Guide to Prayer in Ordinary Time*. Ed. Sarah Arthur. Orleans, MA: Paraclete Press, 2011.
- Remembering the Future: A Collection of Essays, Interviews, and Poetry at the Intersection of Theology and Culture—The Other Journal 2004-2007*. Ed. Chris Keller and Andrew David. Eugene, OR: Cascade Books, 2009.
- Creative Writing: Four Genres in Brief*. Ed. David Starkey. New York: Bedford/St. Martin's, 2009.
- Dog Blessings*. Ed. June Cotner. Novato, CA: New World Library, 2008.
- Rough Places Plain: Poems of the Mountains*. Ed. Margot Wizansky. Dartmouth, MA: Salt Marsh Pottery Press, 2005.
- Imagine a World: Poetry for Peacemakers*. Ed. Peggy Rosenthal. Erie, PA: Pax Christi USA, 2005.
- Tree Magic: Nature's Antennas*. Ed. Jackie Hofer. Longmont, CO: Sunshine Press, 2005. [CD format]
- Mercy of Tides: Poems for a Beach House*. Ed. Margot Wizansky. Dartmouth, MA: Salt Marsh Pottery Press, 2003.

- So Luminous the Wildflowers: An Anthology of California Poets.* Ed. Paul Suntup. Huntington Beach, CA: Tebot Bach, 2003.
- Glass Work: Art Glass, Windows, Marbles, Bottles, and Jars.* Ed. Jennifer Bosveld. Johnstown, OH: Pudding House Publications, 2003.
- Fresh Water: Poems from the Rivers, Lakes, and Streams.* Ed. Jennifer Bosveld. Johnstown, OH: Pudding House Publications, 2002.
- A Christmas Collection.* Ed. Gay Baines and Mary Ann Eichelberger. Buffalo, NY: July Literary Press, 2001.
- Grrrrr: A Collection of Poems about Bears.* Ed. Carolyn B. Follett. Sausalito, CA: Arctos Press, 2000.
- And What Rough Beast: Poems at the End of the Century.* Ed. Robert McGovern and Stephen Haven. Ashland, OH: Ashland Poetry Press, 1999.
- Beyond the Valley of the Contemporary Poets.* Ed. Robert Arroyo, Jr., Brendan Constantine, and Robert Wynne. Woodland Hills, CA: Valley Contemporary Poets, 1999.
- The Practice of Peace.* Ed. Judith Rafaela and Nancy Fay. Santa Fe, NM: Sherman Asher, 1998.
- Of Frogs and Toads: Poems and Short Prose Featuring Amphibians.* Ed. Jill Carpenter. Sewanee, TN: Ione Press, 1998.
- Wild Song: Poems of the Natural World.* Ed. John Daniel. Athens, GA: University of Georgia Press, 1998.
- Where Icarus Falls.* Ed. Marilyn Chandler McEntyre. Santa Barbara, CA: Santa Barbara Review Publications, 1998.
- The Best American Poetry 1996.* Ed. Adrienne Rich. New York: Scribner, 1996.
- The Soul Unearthed: Celebrating Wildness and Personal Transformation Through Nature.* Ed. Cass Adams. New York: Putnam, 1996.
- The Flutes of Power: Poetics of the Wild.* Ed. Walt Franklin. Rexville, NY: Great Elm Press, 1995.
- Witnessing Earth: Poems of Nature and the Sacred.* Ed. Georgette Perry. Huntsville, AL: Catamount Press, 1994.

REVIEWS OF PUBLICATIONS

No Clock in the Forest

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“Alpine Adventure.” *Moody* Jul./Aug. 1991: 42.

Schoenkopf, Rebecca. “A Mighty Forest Is Our God.” *Santa Barbara Independent* 12 Sep. 1991: 34-35.

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Winkler, Andrea. “Sure and Deft Sense of Faerie.” *SFRA Newsletter* 192 (1991): 80-81.

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The Stolen River

Hart, John. “Tales of the Mountain-Drawn: Fantasy Novels for Questing into the Other World.” *Summit* Fall 1994: 72-74.

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Jolliff, William. *Phase and Cycle* 8.2 (1995): 42-43.

The Deep and Secret Color of Ice

Williams, M. L. *Solo* 7 (2004): 151-152.

How to Get There

Sarracino, Carmine. *Prairie Schooner* 80.1 (2006): 209-211.

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Spacks, Barry. "21st-Century Shakespeare." *Santa Barbara Independent* 8 Sep. 2005: 71.

Rolens, Lin. "Poets and the Bard: A Mixed Lot." *Santa Barbara News-Press* 18 Dec. 2005: D5+.

Shillock, Larry T. *The Bloomsbury Review* Mar./Apr. 2006: 9.

Cassidy, Mary LeDonne. *Magill's Literary Annual 2006*. 374-377.

Innes, Charlotte. *Poetry International* 11 (2007): 173-175.

Bright Shoots of Everlastingness: Essays on Faith and the American Wild

Image Update 92 (2006). Web.

Rolens, Lin. "Surprising Pleasures and Lessons." *Santa Barbara News-Press* 19 Feb. 2006: D5+.

Christman, Phil, Jr. *The Banner* Jan. 2007.

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Visiting Home

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Tyler, Anthony O. *Blueline* 30 (2009): 126-127.

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Rising from the Dead

Wilson, John. "Stranger in a Strange Land." *Books & Culture* 16.1 (2010): 5.

Smith, Chris. "A Story of Mystery, Much Larger Than We Are." *Englewood Review of Books* 3.23 (2010). Web.

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The Alpine Tales

Neds-Fox, Joshua. "Love of Nature and Love of Language." *Englewood Review of Books* 4.8.5 (2011). Web.

Siegel, Robert. "The Brush of a Wing." *Books & Culture* 17.3 (2011): 20-21.

Wilson, John. "Wilson's Bookmarks." *Christianity Today* May 2011: 76.

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Walker, Jeanne Murray. *Christianity and Literature* 62.3 (2013): 470-474.

Say This Prayer into the Past

DeCanio, Carol. "What Passes Through." *Casa* 8 November 2013: 7.

Zoutendam, Philip. "Fishing for Poems." *Englewood Review of Books* 18 Apr. 2014. Web.

PRESENTATIONS

Papers

- "What's a Laureate to Do? Writing to and for Community." Western Regional Conference on Christianity and Literature. Azusa Pacific University, Azusa, CA. 17 May 2013.
- "'He Hath Buildded the Mountains': John Muir's God of Glaciers." Christian Scholars Conference. Pepperdine University, Malibu, CA. 17 June 2011.
- "Ophelia, You're Breaking Our Heart: The American Appeal of Shakespeare's Tragic Heroine." Phi Kappa Phi Faculty Lecture. Westmont College, Santa Barbara, CA. 7 Mar. 2005.
- "Ophelia in Ekphrasis: Contemporary American Poets and Shakespeare's Tragic Heroine." Southwest Conference on Christianity and Literature. Santa Barbara, CA. 22 Jan. 2005.
- "On Reading *The Faerie Queene* Entire." Southwest Conference on Christianity and Literature. Abilene, TX. 1 Oct. 1999.
- "David James Duncan and the Impulse of Community." Festival of Faith and Writing. Grand Rapids, MI. 6 Apr. 1998.
- "On Being and Becoming a Mountaineer." North American Interdisciplinary Conference on Environment and Community. Reno, NV. 19 Feb. 1998.
- "'These Trees Shall Be My Books': Marring the Text in the Forest of Arden." Wheaton Shakespeare Institute. Wheaton, IL. 31 May 1996.
- "New Seeds in California: The Contemplative Journals of John Leax." Christian Writers and Their Communities. Grand Rapids, MI. 22 Apr. 1994.
- "Chaparral Wordsworth: Feeling Our Oats in the San Rafael Wilderness." Second North American Interdisciplinary Wilderness Conference. Ogden, UT. 9 Feb. 1990.
- "Power of Place in Shakespeare's Wilderness Settings." First North American Interdisciplinary Wilderness Conference. Ogden, UT. 10 Feb. 1989.
- "Confessions of an Evangelical Reader." Midwest Conference on Christianity and Literature. Grand Rapids, MI. 16 Oct. 1987.
- "The Book of Nature in *As You Like It*." Southwest Regional Conference on Christianity and Literature. La Mirada, CA. 7 June 1985.
- "Marvell's 'Appleton House': Art and Nature in Sly Debate." Pacific Northwest Renaissance Conference. Edmonton. 26 Mar. 1983.

Readings and Recordings

Santa Ynez Valley Natural History Society, UCSB Sedgwick Reserve, Santa Ynez, CA.
23 Apr. 2016.

North Cascades Institute, North Cascades National Park Headquarters, Sedro-Woolley,
WA. 3 June 2015.

North Cascades Institute, Environmental Learning Center, Diablo, WA. 29 May 2015.

Poetry in the Galleries. Santa Barbara Museum of Art. 16 Apr. 2015.

Literature Symposium. College of Creative Studies, University of California at Santa
Barbara. 15 Apr. 2015.

Chrysostom Society (with Sara Zarr). Laity Lodge, Leakey, TX. 30 Jan. 2015.

Arcade at the Carnegie Poetry Series (with Mary Kay Rummel). Carnegie Art Museum,
Oxnard, CA. 17 Jan. 2015.

Montecito Poetry Club. Montecito Public Library, Santa Barbara, CA. 4 Dec. 2014.

Santa Barbara High School, Santa Barbara, CA. 3 Dec. 2014.

Requiem for the Bibliophile. Museum of Contemporary Art, Santa Barbara, CA. 21
Nov. 2014.

Seattle University, Seattle, WA. 8 Oct. 2014.

North Cascades National Park Headquarters, Sedro-Woolley, WA. 7 Oct. 2014.

Harvester Island Wilderness Workshop, Kodiak, AK. 1 Sep. 2014.

Poets on the Edge (with Rosemary Wilvert). Los Osos Public Library, Los Osos, CA. 24
Apr. 2014.

Dallas Baptist University, Dallas, TX. 5 Apr. 2014.

Westmont Alumni Reading (with Hannah Faith Notess). Green Bean Coffeehouse,
Seattle, WA. 1 Mar. 2014.

Corners of the Mouth Series (with Don Wallis). Linnaea's Cafe, San Luis Obispo, CA.
19 Jan. 2014.

Surprised by Shakespeare: Pop-Up Performances (with David Starkey). Santa Barbara Museum of Art, Santa Barbara, CA. 9 Jan. 2014.

Writers' Café. KCSB, Santa Barbara, CA. 24 Dec. 2013.

E. P. Foster Library, Ventura, CA. 12 Dec. 2013.

Westmont College (with Riley Hall and Katie Shara). Santa Barbara, CA. 21 Nov. 2013.

Granada Books, Santa Barbara, CA. 20 Nov. 2013.

Laureate Lollapalooza! Art City, Ventura, CA. 28 Sep. 2013.

Literary Gumbo TV. Santa Barbara, CA. 11 Sep. 2013.

Sadako Peace Ceremony. Nuclear Age Peace Foundation. Casa de Maria, Santa Barbara, CA. 6 Aug. 2013.

Santa Barbara Poet Laureates (with Barry Spacks, Perie Longo, David Starkey, and Chryss Yost). Santa Barbara City College, Santa Barbara, CA. 19 Apr. 2013.

Library Radio. KCSB, Santa Barbara, CA. 1 Apr. 2013.

Santa Barbara Laureates (with Barry Spacks, Perie Longo, and David Starkey). Vista del Monte Retirement Community, Santa Barbara, CA. 7 Nov. 2012.

75th Anniversary Gala. Westmont College, Santa Barbara, CA. 26 Oct. 2012.

Peter Meller Exhibit. Jane Deering Gallery, Santa Barbara, CA. 6 Sep. 2012.

Sadako Peace Ceremony. Nuclear Age Peace Foundation. Casa de Maria, Santa Barbara, CA. 6 Aug. 2012.

California Poet Laureates. Benicia, CA. 5 Aug. 2012.

The Creative Community. TVSB, Santa Barbara, CA. 3 July 2012.

Poetry in the Cathedral. St. Joseph's Cathedral, San Diego, CA. 9 June 2012.

Pierce Cedar Creek Institute, Hastings, MI. 18 Apr. 2012.

Westmont Downtown. University Club, Santa Barbara, CA. 12 Apr. 2012.

California Native Plant Society. San Diego, CA. 12 Jan. 2012.

St. Vincent's Santa Barbara. Santa Barbara, CA. 14 Dec. 2011.

Santa Barbara Poetry Series (with Jeff Afler, Dorothy Barresi, and Frances Pettey Davis). Contemporary Arts Forum, Santa Barbara, CA. 12 Nov. 2011.

Grace Lutheran Church, Santa Barbara, CA. 30 Oct. 2011.

Clunie House, San Francisco, CA. 2 Oct. 2011.

Simpson University, Redding, CA. 29-30 Sep. 2011.

The Mission Poetry Series (with Carol DeCanio and Mary Natwick). Old Mission Santa Barbara, Santa Barbara, CA. 24 Sep. 2011.

The Poetry Zone. Karpeles Manuscript Museum, Santa Barbara, CA. 10 Sep. 2011.

Santa Barbara Poet Laureates (with Perie Longo, Barry Spacks, and David Starkey). Vista del Monte Retirement Community, Santa Barbara, CA. 29 June 2011.

The Creative Community. KCTV, Santa Barbara, CA. 25 May 2011.

Monthly Poems on KDB Radio, Santa Barbara, CA. Apr. 2011 to Apr. 2013.

Jean and Louis Janzen Visiting Writers Series. Fresno Pacific University, Fresno, CA. 14 Mar. 2011.

Windhover Writers Festival. University of Mary Hardin Baylor, Belton, TX. 18 Feb. 2011.

George Fox University, Newberg, OR. 4 Nov. 2010.

Concordia University, Irvine, CA. 12 Oct. 2010.

Providence Hall, Santa Barbara, CA. 6 Oct. 2010.

Missouri State Poetry Society. Wallace House, Cuba, MO. 24 Sep. 2010.

Barnett-Padgett Literary Artist Series. Southwest Baptist University, Bolivar, MO. 23 Sep. 2010.

Ruminate Benefit Reading (with Chris Ransick). The Bookery Nook, Denver, CO. 21 Aug. 2010.

Friends of William Stafford (with Lex Runciman). Portland, OR. 27 June 2010.

Corners of the Mouth Series (with Lisa Coffman). Linnaea's Cafe, San Luis Obispo, CA. 16 May 2010.

Writing in the Intersections (with Debra Rienstra). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 16 Apr. 2010.

The Creative Community. KCTV, Santa Barbara, CA. 14 Jan. 2010.

Westmont College (with Shannon Hickey). Santa Barbara, CA. 18 Nov. 2009.

Corners of the Mouth Series (with George Burns). Linnaea's Cafe, San Luis Obispo, CA. 21 June 2009.

Harding University, Searcy, AR. 26 Mar. 2009.

Santa Barbara City College (with Diana Raab). Santa Barbara, CA. 28 Feb. 2009.

Santa Barbara Poetry Series (with Rebecca Foust). Contemporary Arts Forum, Santa Barbara, CA. 4 Oct. 2008.

Looking Glass Bookstore, Portland, OR. 22 July 2008.

Wildling Art Museum, Los Olivos, CA. 1 June 2008.

Festival of Faith and Writing (with Thom Satterlee). Calvin College, Grand Rapids, MI. 18 Apr. 2008.

Poetry Zone (with Suzanne Frost). Karpeles Manuscript Museum, Santa Barbara, CA. 8 Mar. 2008.

Poetry, Science, Spirit (with Maria Melendez). California State University Channel Islands, Camarillo, CA. 19 September 2007.

Poetry & the Voice of the Earth (group reading). Ojai Poetry Festival. Libbey Bowl, Ojai, CA. 19 May 2007.

Poems of Love, Worldly and Spiritual, Intimate and for the Planet (group reading). Contemporary Arts Forum, Santa Barbara, CA. 29 Apr. 2007.

Making Literature (with Sven Birkerts and Judith Kitchen). Undergraduate Conference on Literature and Writing. Taylor University, Upland, IN. 15 Feb. 2007.

Remembering William Stafford: A Community Reading (with Perie Longo and Jackson Wheeler). Los Prietos Ranger Station, Santa Barbara Ranger District, Los Padres National Forest, CA. 27 Jan. 2007.

Spoken Word Salon (with Tim Pompey). Zoey's Café, Ventura, CA. 16 November 2006.

Live from Abilene: Proceedings of the Trilateral Poetry Commission (with Jill Baumgaertner and Anna Stepanek). Southwest Conference on Christianity and Literature & Inscription. Abilene Christian University, Abilene, TX. 28 Sep. 2006.

Eccentric Moon Poetry Series (with Theresa Antonia). Tujunga, CA. 15 Sep. 2006.

Eight Santa Barbara Poets. Santa Barbara, CA: Skillful Media, 2006. Text: www.sbpoetry.net

Basney Memorial Reading (with John Leax). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 20 Apr. 2006.

Wildling Art Museum, Los Olivos, CA. 31 July 2005.

“‘Visiting Home’ and Other Poems of Belonging” (with Marilyn Chandler McEntyre). *Cloud of Witnesses*. Vol. 8. Princeton Theological Seminary, 2005.

Arcade at the Carnegie Poetry Series (with Elena Karina Byrne). Carnegie Art Museum, Oxnard, CA. 18 June 2005.

The Creative Community. KCTV, Santa Barbara, CA. 26 May 2005.

Clark Community College, Vancouver, WA. 17 May 2005.

Southwest Oregon Community College, Coos Bay, OR. 12 May 2005.

College of the Redwoods Reading Series. Del Norte County Public Library, Crescent City, CA. 10 May 2005.

Abilene Christian University, Abilene, TX. 15 Mar. 2005.

Santa Barbara Poetry Series (with Vail Dinkins). Contemporary Arts Forum, Santa Barbara, CA. 25 Jan. 2005.

Presidential Scholars Dinner. Westmont College, Santa Barbara, CA. 10 Nov. 2004.

Butterflies Alive! (with Lois Klein, Enid Osborn, Barry Spacks, David Starkey, and Chryss Yost). Santa Barbara Natural History Museum, Santa Barbara, CA. 22 July 2004.

Basney Memorial Reading (with Jill Baumgaertner, Jean Janzen, John Leax, and Luci Shaw). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 23 Apr. 2004.

"Poems for the Life of the Mind." *Phi Kappa Phi Banquet*. Westmont College, Santa Barbara, CA. 27 Mar. 2004.

Elizabethtown College, Elizabethtown, PA. 25 Mar. 2004.

Out of Our Minds (with J. P. Dancing Bear). KKUP Radio, Santa Clara, CA. 16 July 2003.

"Contemporary Poems in Response to Shakespeare: Reading from a New Anthology." *The Shakespeare Institute*. Wheaton, IL. 6 June 2003.

Valona Deli Poetry Series (with Zack Rogow). Crockett, CA. 11 May 2003.

The Deep and Secret Color of Ice. Westmont College, Santa Barbara, CA. 8 Apr. 2003.

Jojo's Café Series (with Chryss Yost). Santa Barbara, CA. 3 Mar. 2003.

Earth Day Reading. Houghton College, Houghton, NY. 23 Apr. 2002.

Basney Memorial Reading (with John Leax). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 18 Apr. 2002.

Conference on Christianity and Literature. Azusa Pacific University, Azusa, CA. 15 Mar. 2002.

Convocation: A Response of the Arts to 9/11. Westmont College, Santa Barbara, CA. 22 Feb. 2002.

Verses from the Wild (with Bob Isaacson). Wildling Art Museum, Los Olivos, CA. 9 Mar. 2001.

Bethel College, St. Paul, MN. 10 Feb. 2001.

Arcade at the Carnegie Poetry Series (with Catherine Hodges). Carnegie Art Museum, Oxnard, CA. 11 Nov. 2000.

Image Conference on Art and the Spiritual Ecology of Place. Seattle Pacific University, Seattle, WA. 20 Oct. 2000.

Santa Barbara News-Press Book and Author Festival. Casa de la Guerra, Santa Barbara, CA. 23 Sep. 2000.

Conference on Christianity, Sport, Leisure and Wellness. Westmont College, Santa Barbara, CA. 3 Jun. 2000.

Santa Barbara Poetry Series (with Lorna Dee Cervantes). Center Stage Theatre, Santa Barbara, CA. 20 Nov. 1999.

San Luis Obispo Poetry Festival. Linnaea's Cafe, San Luis Obispo, CA. 17 Nov. 1999.

Arcade Poetry Series. The Daily Grind, Ventura, CA. 13 Nov. 1999.

Convocation. Westmont College, Santa Barbara, CA. 13 Oct. 1999.

Southwest Conference on Christianity and Literature. Abilene Christian University, Abilene, TX. 2 Oct. 1999.

Samarkand Retirement Community, Santa Barbara, CA. 15 & 17 Jun. 1999.

Five Poets from The Santa Barbara Review. The Daily Grind, Ventura, CA. 17 Nov. 1998.

The Valley Contemporary Poets Series (with Bruce Williams). Glendale Federal Bank, Canoga Park, CA. 15 Nov. 1998.

College of Creative Studies, University of California at Santa Barbara. 16 Jul. 1998.

Arcade Poetry Series. The Performance Studio, Ventura, CA. 13 Sep. 1997.

Santa Barbara Arts Fund Individual Artist Awards in Poetry (with Lynn Dubinsky). Contemporary Arts Forum, Santa Barbara, CA. 13 Mar. 1997.

Convocation. Westmont College, Santa Barbara, CA. 10 Jan. 1997.

Best American Poetry 1996. Dutton's Bookstore, Brentwood, CA. 3 Oct. 1996.

Best American Poetry 1996 (with Frank Gaspar and Ramon Garcia). Midnight Special Bookstore, Santa Monica, CA. 22 Sep. 1996.

Corners of the Mouth Series. Linnaea's Cafe, San Luis Obispo, CA. 15 Sep. 1996.

Transfer Student Orientation. Westmont College, Santa Barbara, CA. 23 Aug. 1996.

Barnes and Noble Bookstore, Ventura, CA. 25 Jun. 1996.

"The Musician in the Chamber." *Western Regional Conference on Christianity and Literature*. Santa Barbara, CA. 16 Jun. 1996.

Spring Reading (with Jean Janzen). Westmont College, Santa Barbara, CA. 14 Mar. 1996.

"California Mountain Poems." *Seventh North American Interdisciplinary Wilderness Conference*. University of Nevada, Reno. 1 Mar. 1996.

Writers & Artists Connection (with Jackson Wheeler). KCTV, Santa Barbara, CA. 25 Jul. 1995.

Connected to the World: Ventura Poetry Festival. Great Pacific Iron Works, Ventura, CA. 8 Jun. 1994.

Arcade Poetry Series. The Performance Studio, Ventura, CA. 8 Jan. 1994.

Only the Soil. Cabrillo Pavillion Arts Center, Santa Barbara, CA. 13 Apr. 1993.

A Short Reprieve: Westmont in the Village. Montecito Hall, Santa Barbara, CA. 22 Feb. 1993.

Santa Barbara Writers' Consortium. Earthling Bookshop, Santa Barbara, CA. 21 Dec. 1992.

Santa Barbara Writers' Consortium. Earthling Bookshop, Santa Barbara, CA. 27 Jul. 1992.

Word Pictures: Scenes of the County. El Montecito Presbyterian Church, Santa Barbara, CA. 25 Oct. 1991.

Voices of Carpinteria. Carpinteria Public Library, Carpinteria, CA. 4 Oct. 1991.

Collage '91. Westmont College, Santa Barbara, CA. 14 Sep. 1991.

Carpinteria Poetry Workshop. Carpinteria, CA. 12 Aug. 1991.

WinteReading Series (with Anne McClaghery). See's Coffee Company, Santa Barbara, CA. 5 Mar. 1991.

A Writer's Gallery. KCSB Radio, Santa Barbara, CA. 15 Jan. 1991.

Fall Poetry Rising (with Perie Longo and Joseph Gallo). Botanic Gardens, Santa Barbara, CA. 3 Nov. 1990.

A Poetry Harvest. Avocado Festival, Carpinteria, CA. 6 Oct. 1990.

Exhibitions

Poem, "Colin Campbell Cooper (1856-1937)," in painting exhibition, *An Even Dozen*. Sullivan Goss Gallery, Santa Barbara, CA. Jan.-Apr. 2013.

Poem, "Santa Cruz Island," in photographic exhibition, *The Flight of Icarus*. Umlauf Sculpture Garden and Museum, Austin, TX. Oct. 1997 to Apr. 1998.

Poem, "San Rafael Mountain," in painting exhibition, *California Landscapes*. Reynolds Gallery, Santa Barbara, CA. 1 Oct. to 13 Nov. 1996.

Invited Addresses

"How to Write Home When You're Lost in the Wild: Telling the Truth about Suffering." Dallas Baptist University. Dallas, TX. 4 Apr. 2014.

"The Exact Word of Consolation: Poetry as Prophetic Comfort." Keynote Address. Poetry in the Cathedral. St. Joseph's Cathedral, San Diego, CA. 9 June 2012.

"Making It up Where We Went Along: Scripture and the Personal Essay." Chapel Address. Staley Visiting Christian Scholar Lecture Series. Taylor University, Upland, IN. 16 Feb. 2007.

"Wise Serpents, Innocent Doves, and the Transcending of Genre." Keynote Address. Making Literature: Undergraduate Conference on Literature and Writing. Taylor University, Upland, IN. 15 Feb. 2007.

"Pilgrims, Tourists, and Mountaineers: Historic Traditions for Travel of Choice" (with Lisa DeBoer). Westmont Downtown Lecture Series. Santa Barbara, CA. 10 Mar. 2005.

"Romance, Horror, Fantasy, Mystery: Hidden Agendas of Genre Fiction." Keynote Address. Christian Writers Fellowship of Orange County. Huntington Beach, CA. 9 Oct. 1993.

Workshops, Panels, Community Classes

"Wresting a Writer's Life from Farm, Sea, and Forest" (with Brent Bill and Leslie Leyland Fields). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 15 Apr. 2016.

Interview of Jennifer Maier. Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 15 Apr. 2016.

"Meetings with Remarkable Men and Women" (with John Wilson and Paula Huston). Chrysostom Society. Camp Casey, Whidbey Island, WA. 23 Jan. 2016.

Interview of Gary Snyder. UCSB Arts & Lectures. Santa Barbara, CA. 5 Nov. 2015.

“Writing the Wild: Poems of Encounter with the Natural World.” Newhalem Visitor Center, North Cascades National Park, WA. 20 Sep. 2014. National Cascades Institute, Diablo, WA. 27 Sep. 2014 & 8 May 2015.

Harvester Island Wilderness Workshop. Kodiak, AK (with Leslie Leyland Fields). Aug. 30 to Sep. 6, 2014.

Poetry Workshop. College of Creative Studies, UCSB, Santa Barbara, CA. 11 Feb. 2013.

Literature of Devotion. Montecito Covenant Church, Santa Barbara, CA. Jan.-Apr. 2013.

“What’s Not to Like? Learning to Enjoy Contemporary Poetry.” Vistas. Unity Church, Santa Barbara, CA. 1 Nov. 2012.

“Devotional Poetry Past and Present.” Samarkand Retirement Community, Santa Barbara, CA. 15-16 Nov. 2012.

Poetry Workshop. The Village, Santa Barbara, CA. 25 July 2012.

“Shakespeare’s Sonnets.” Samarkand Retirement Community, Santa Barbara, CA. 24 July 2012.

“Community Expectations, Artistic Explorations” (with Julia Kasdorf and Ruben Martinez). *Festival of Faith and Writing.* Calvin College, Grand Rapids, MI. 21 Apr. 2012.

“Mixing It Up: Crossing Modes and Genres.” *Festival of Faith and Writing.* Calvin College, Grand Rapids, MI. 20 Apr. 2012.

“The Gifts and Claims of the Natural World” (with John Leax and Maurice Manning). *Festival of Faith and Writing.* Calvin College, Grand Rapids, MI. 20 Apr. 2012.

“Responding to Scripture with Poetry.” Grace Lutheran Church, Santa Barbara, CA. 30 Oct. 2011.

Interview of Mary Oliver. UCSB Arts & Lectures. Santa Barbara, CA. 15 Oct. 2011.

“Responding to Scripture with Poetry.” Primrose Studio, Fort Collins, CO. 21 Aug. 2010.

“How Is Poetry Changing in the 21st Century?” (with Suzanne Frost and Sandra Hunter). Ventura Book Festival. Ventura, CA. 17 July 2010.

“John Muir, Disciple of Christ?” Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 16 Apr. 2010.

- “The Art of Bloodletting: Translating Suffering to the Shared Page” (with Leslie Leyland Fields and Jeanne Murray Walker). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 15 Apr. 2010.
- “Light at the End of the Tunnel: Thinking about Metaphors of the Writing Process” (with Leslie Leyland Fields). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 18 Apr. 2008.
- “Invisible Books” (with John Wilson and Lil Copan). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 17 Apr. 2008.
- Poetry Workshops. Santa Barbara Writers Conference: Imaginary Cities with Real People in Them. Santa Barbara, CA. 28-30 Mar. 2008.
- Poetry Workshops. Santa Barbara Writers Conference: Finding Poetry in the Everyday. Santa Barbara, CA. 16-18 Mar. 2007.
- Poetry Workshop. Making Literature: Undergraduate Conference on Literature and Writing. Taylor University, Upland, IN. 17 Feb. 2007.
- “Wading in Water: Teaching Creative Writing at the Christian University” (with Al Haley and Anna Stepanek). Southwest Conference on Christianity and Literature & Inscription. Abilene Christian University, Abilene, TX. 29 Sep. 2006.
- “Writing the Wild” (with Leslie Leyland Fields). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 22 Apr. 2006.
- “Trimming the Sails: The Art of the Essay” (with Tim Bascom and Charles D’Ambrosio). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 21 Apr. 2006.
- “Teaching and Learning Creative Writing at Christian Schools” (with Thom Satterlee). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 23 Apr. 2004.
- Poetry Workshop. Elizabethtown College, Elizabethtown, PA. 25 Mar. 2004.
- “Chapters into Verse: Writing Poems in Response to Scripture.” Santa Barbara Christian Writers Conference. Santa Barbara, CA. 5 Oct. 2002.
- “Writing Poetry in Response to Scripture” (with Debra Rienstra). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 20 Apr. 2002.
- “Writing Poetry in Response to Scripture” (with Debra Rienstra). Festival of Faith and Writing. Calvin College, Grand Rapids, MI. 31 Mar. 2000.

"Chapters into Verse: Writing Poems in Response to Scripture." Santa Barbara Christian Writers Conference. Santa Barbara, CA. 11 Oct. 1997.

SERVICE

Organizer, *Santa Barbara Poetry Series*, Contemporary Arts Forum, 2013-2016.

Book Review Editor, *Ruminate*, 2010-2016.

Member, Advisory Board, *Ruminate*, 2009-2015.

Organizer, *Remembering William Stafford: An Annual Community Reading*, Los Padres National Forest, 2007-present.

Member, Advisory Board, Buechner Institute, King College, 2007-2014.

Peer Reviewer, *Interdisciplinary Studies in Literature and Environment*, 1996-present.

Coordinator, Conference on Christianity and Literature Student Writing Contest, 1988 & 2007.

Appendix 8. Core faculty instructional and advising loads

Department --Instructor --Instructor Status	FALL 2015				SPRING 2016				2015-16 TOTALS	
	Course Title	Units	Enrolled	Student Credit Hours	Course Title	Units	Enrolled	Student Credit Hours	Student Credit Hours	Dept. Student Credit Hours
ENGLISH										
FT	Calloway	Composition	4	15	60	Studies in Literature	4	31	124	
FT	Calloway	Studies in Literature	4	21	84	Writers in Conversation	4	9	36	
FT	Delaney	First-Year Honors Sem in Li	4	12	48	Studies in Literature	4	17	68	
FT	Delaney	Major Amer Writers 1865-191	4	11	44	Studies in Literature	4	14	56	
FT	Delaney	Twentieth-Century Irish Lit	4	13	52	Faulkner	4	10	40	612
FT	Friedman	Composition	4	14	56	Studies in Literature	4	25	100	
FT	Friedman	Survey of British Lit to 18	4	16	64	Film Studies	4	19	76	
FT	Friedman	Literary Analysis	4	8	32	Tut: Anglo-Saxon Lit & Cult	2	4	8	
FT	Friedman	Major Honors	2	1	2	Feminist & Gender Theory	4	19	76	
FT	Friedman					Major Honors	2	1	2	416
FT	Hess	Composition	4	10	40	Composition	4	9	36	
FT	Hess	Studies in Literature	4	25	100	Studies in World Literature	4	28	112	
FT	Hess	Writers in Conv: Verse & Ve	4	17	68	Twentieth-Century Poetry	4	8	32	388
FT	Larsen Hoeckley	(see Westmont in Northern Europe)				Survey Brit Lit 1800-Presen	4	6	24	
FT	Larsen Hoeckley					Dept Chair				
FT	Larsen Hoeckley					Victorian Literature 1832-1	4	11	44	68
FT	Skripsky	Student Publications: Horiz	1	33	33	Composition	4	21	84	
FT	Skripsky	Introduction to Journalism	4	13	52	Modern Grammar & Advanced C	4	16	64	
FT	Skripsky	Dept Chair				Admin assignment crs release				
FT	Skripsky	Writers' Corner	2	6	12	Student Publications: Horiz	1	3	3	248
FT	VanderMey	(See Europe Semester)				Studies in Classic Lit: Dan	4	9	36	
FT	VanderMey					Modern Grammar & Advanced C	4	18	72	
FT	VanderMey					Neoclassic Lit 1660-1798	4	8	32	
FT	VanderMey					Reading in The Community	0	1		140
FT	Willis	Studies in Literature	4	14	56	Composition	4	18	72	
FT	Willis	Shakespeare	4	16	64	Wrkshp Creative Writ: Poetr	4	19	76	
FT	Willis	Creative Writing	4	16	64	Milton & the Early 17th c.	4	10	40	
FT	Willis					Student Publications: Phoen	1	4	4	
FT	Willis					Tut: Writ Poetry for Public	1	1	1	377
Adj	Ball	Studies in Literature	4	26	104					
Adj	Kelly	Composition	4	21	84					
Adj	Kelly	Composition	4	20	80					
Adj	Lippincott					Language Acquisition	4	27	108	
Adj	Russ	Composition	4	16	64					
Adj	Russ	Composition	4	17	68					
Adj	Sizer	Modern Grammar & Advanced C	4	5	20					
Adj	Wilder	Screenwriting I	4	7	28					556
ENGLISH TOTALS			91	1379			89	1426		2805

Appendix 9. Faculty race/ethnicity and gender breakdown

Chart 1A: Full-time Faculty

Faculty Member	Date hired	Termination Date	Sex	Ethnicity	Rank/(Year)	Tenure Status/(Year)
Kathryn Artuso	2007	2014	F	White	Asst. Prof. /2007	Non-tenured
Stephan Cook	1981	2013	M	White	Prof. /1996	Tenured /1987
Jamie Friedman	2010	2016	F	White	Asst. Prof./2010	Non-tenured
Cheri Larsen Hoeckley	1997	n/a	F	White	Prof. /	Tenured /2005
Paul Delaney	1972	n/a	M	White	Prof. /1984	Tenured /1977
Carmen McCain	2016	n/a	F	White	Asst. Prof./2016	Non-tenured
Sarah Skripsky	2008	n/a	F	White	Assoc. Prof. /	Non-tenured
Sharon Tang-Quan	2013	2014	F	Asian	Assist. Prof./2013	Non-tenured
Randy VanderMey	1991	n/a	M	White	Prof. /2001	Tenured /1995
Paul Willis	1988	n/a	M	White	Prof. /1998	Tenured /1993

CHART 2A: Part-time Faculty

Profile of Part-time Faculty				Years Employed					
Faculty Member	Date hired	Sex	Ethnicity	2011	2012	2013	2014	2015	2016
<u>Allen Randolph</u>	2013	F	White			X			
<u>Joyelle Ball</u>	2014	F	White				X	X	X
<u>Katie Calloway</u>	2014	F	White				X	X	X
<u>Rose Elfman</u>	2015	F	White					X	
<u>Elizabeth Hess</u>	2012	F	White		X	X	X	X	X
<u>Anna Jordan</u>	2016	F	White						X
<u>Chad Kelly</u>	2015	M	White					X	
<u>Beth Lee</u>	2014	F	White				X		X
<u>Ann Lippincott</u>	2015	F	White					X	X
<u>Edward (Teddy) Macker</u>	2016	M	White						X
<u>Joanne Martin</u>	2014	F	White				X		
<u>Paul McGarry</u>		M	White	X	X	X	X		

Appendix 10. Adjunct faculty profiles

Joyelle Ball is a PhD candidate in UCSB's Theater and Dance department. She received her Master's in Theatre Studies from UCSB and her Bachelor's degrees in Theatre and English from Westmont. Her research explores spatial relationships in performance and 20th century American drama, and she has presented her work at Performance Studies International and as an Emerging Scholar award winner at the Mid-America Theatre Conference. Joyelle also actively participates in the Santa Barbara theater community as a director and dramaturg.

Anna Jordan graduated from Westmont with a BA in English Literature in 2007. She received her MFA in Creative Writing with an emphasis in Fiction from Vermont College of Fine Arts in 2012, and since then she has led a number of writing workshops and instructed learners of all levels and abilities. Her work has been published at *Verily Magazine*, *Scary Mommy*, *Chicago Literati*, *Flash Fiction Magazine*, and *The Broadcast*. She is both writer and Creativity Director for Coffee and Crumbs, a collaborative blog about motherhood. Additionally, Anna is a collaborating writer on the forthcoming book *The Magic of Motherhood* (HarperCollins 2017). She lives in Goleta with her husband and three small children.

Beth Werner Lee has a BA in English Literature from Wheaton College and an MA in English from SMU in Dallas. She has taught at every level, in public and private schools and in homeschool settings. When she first taught ENG-002 at Westmont, she was amazed at how students discovered the fun of writing well as they wrote on subjects they enjoyed.

Edward (Teddy) Macker teaches a variety of creative writing workshops and literature courses. He is also the faculty adviser for *Into the Teeth of the Wind*, the poetry journal of UCSB. His own writings—poems, short stories, essays, and translations—appear widely: the *Antioch Review*, *New Letters*, the *New Ohio Review*, *Orion*, *Resurgence* (UK), the *Southern Humanities Review*, *The Massachusetts Review*, *The Sun*, various anthologies, and elsewhere. Among his honors is the Reginald S. Tickner Creative Writing Fellowship of the Gilman School in Baltimore. His first book of poetry—*This World* (foreword by Brother David Steindl-Rast)—appeared in March of 2015 through White Cloud Press. An orchardist, he lives with his wife and two daughters on a small farm in Carpinteria, California.

Theresa (Russ) Covich has 6+ years' experience teaching college and university courses. In her composition classroom, she encourages students to cultivate their own research interests, to read for contexts and conversations as well as analytically. Over the semester, her students' intensive and extensive reading helps them to recognize rhetorical conventions of academic writing, while she coaches them through the writing process--

research, drafting, and revising. In her literature classes, students rediscover the value of reading verse aloud so that they listen more attentively as well as annotating visually.

Her academic research interests include early modern British literature and culture, especially poetry of the long eighteenth century, literature and the environment, and poetics of sustainability. Her current research project shows how English georgic verse (poetry which celebrates life and work in the countryside following a model from the Roman poet, Virgil) is a poetics of care. Georgic poets strive to encourage an ethic of cultivation for literary and arable fields—promoting good stewardship. She is a PhD candidate in UCSB's English Department.

John Wilder is recognized as a writer-producer of quality television programming. He has received the Writers Guild of America Award for Best Long-Form Television Drama, the Western Writers of America Award for Best Western Script and Film, two Western Heritage Awards for Best Western Drama, the Chicago International Film Festival Award for Best Television Series, two WGA nominations for Best TV Drama, two Emmy nominations for Best Television Series, and two Golden Globe nominations for Best Motion Picture Made for Television and Best Drama Series. Among the shows he has written, produced and directed are *James Michener's Centennial*, *The Streets of San Francisco*, *Spenser: For Hire*, *The Yellow Rose*, *Return To Lonesome Dove*, *Anne Rice's The Feast of All Saints*, and the recent Hallmark Movie, *Norman Rockwell's Shuffleton's Barbershop*. His first novel, *Nobody Dies in Hollywood* was published in October, 2015. He graduated with a BA in English Literature from UCLA in 1963, and lives with his wife and granddaughter in Santa Barbara, California, where he is Writer in Residence and Adjunct Professor of English at Westmont College.

Appendix 13. Student race/ethnicity and gender breakdown

Chart 3: Profile of Graduating Seniors



Profile of Graduating Seniors in English*										
	Number of Seniors			Ethnicity						Total (%)
	F (%)	M (%)	Total (%)	LA (%)	AN (%)	AS (%)	BL (%)	HP (%)	WI (%)	
2004-2005	34 (70)	15 (30)	49 (100)	3 (6)	1 (2)	4 (8)	0 (0)	0 (0)	40 (82)	48 (100)
2005-2006	33 (85)	6 (15)	39 (100)	4 (10)	0 (0)	7 (18)	0 (0)	0 (0)	28 (72)	39 (100)
2006-2007	32 (70)	14 (30)	46 (100)	5 (11)	0 (0)	6 (13)	0 (0)	0 (0)	35 (76)	46 (100)
2007-2008	26 (79)	7 (21)	33 (100)	1 (3)	0 (0)	4 (12)	0 (0)	0 (0)	24 (73)	29 (100)
2008-2009	30 (77)	9 (23)	39 (100)	1 (2)	1 (2)	4 (10)	1 (2)	0 (0)	35 (83)	42 (100)
2009-2010	32 (78)	9 (22)	41 (100)	4 (10)	1 (2)	2 (5)	1 (2)	1 (2)	32 (78)	41 (100)

*Raw numbers in this table are provided by the Office of the Associate Provost for Planning and Research. Percentages are based on reported numbers and have been rounded up or down. The English Department is unable to account for discrepancies by "gender" totals and "ethnicity" totals.

KEY:

- LA: Hispanic/Latino
- AN: American/Alaskan Native
- AS: Asian
- BL: Black or African American
- HP: Hawaiian/Pacific Islander
- WI: White

Appendix 14. Student graduation rates

ID	AD_YEAR	TEJ	TY	LAST_NAME	FIRST_NAME	MIDDLE_NAME	UFI	BOX	PERSON_EMAIL_ADDRESSES	MAJOR1STDESC	SPECLISTDESC	MAJOR2NDDESC	NOR	WORLD	PRN	CUMGPA	
0461108	15/FA	R	Buonomo	Matthew	Peter				mbuonomo@westmont.edu	English	B.A. General					G	2.99254
0420837	16/SP	R	Call	Lindsay	Kathryn		1187		lincall@westmont.edu	English	B.A. General		AH			A	3.77619
0413000	15/FA	R	Coates	Madeline	Myrene				mcoates@westmont.edu	English	B.A. General					W	2.92054
0409825	16/SP	R	Erickson	Cole	Jacks		1334		cerickson@westmont.edu	English	B.A. General					A	2.68077
0439356	16/SP	R	Ernst	Victoria	Anne		2326		vernst@westmont.edu	English	B.A. General					A	2.45600
0400775	16/SP	R	George	Katherine	Lynn		1286		kageorge@westmont.edu	English	B.A. General				COM	A	3.47340
0446976	15/FA	SWG	Gunn	Hannah	Lea		1285		hgunn@westmont.edu	English	B.A. General					G	3.73554
0294523	15/FA	R	Hammer	Kevin	Douglas				khammer@westmont.edu	English	B.A. General		AS			G	3.50354
0454881	16/SP	R	Han	Jaemin	Jeffrey		1517		jahan@westmont.edu	English	B.A. General	Religious Studies				A	3.37190
0407801	16/SP	R	Kirchgestner	Karis	Rebekah		1756		kirchgestner@westmont.edu	English	B.A. General				COM	A	3.33178
0431046	16/SP	R	Rodriguez	Annamarie	Jennifer		2176		anrodriguez@westmont.edu	English	B.A. General				POL	A	3.56571
0428697	16/SP	R	Santana-Vallarta	Alejandro			2193		asantanavallarta@westmont.edu	English	B.A. General	Art				A	3.69352
0430775	15/FA	R	Scherschligt	Donald	Lawrence				dscherschligt@westmont.edu	English	B.A. General		TA			G	3.70246
0418606	15/FA	R	Schuyler	Kathryn	Elizabeth				kachuyler@westmont.edu	English	B.A. General		AS			G	3.91719
0377829	15/FA	R	Stone	Kathryn	Mary Mitchell				katong@westmont.edu	English	B.A. General					W	2.29138
0410473	16/SP	R	Twigg	Lindsay	Claire		2344		ltwigg@westmont.edu	English	B.A. General	Theatre Arts				A	3.73101
0442157	16/SP	R	Underwood	Amanda	Dianne		2358		aunderwood@westmont.edu	English	B.A. General		AS			A	2.82600
0361059	15/FA	R	Wilcox	Molly	Amanda				mwilcox@westmont.edu	English	B.A. General					G	3.28065
0447023	16/SP	R	Waldrop	Wendy	Grace		2403		wwaldrop@westmont.edu	Art	B.A. General	English				A	3.39764
0395637	16/SP	R	Hill	Martin	Robert		1568		mhill@westmont.edu	Biology	B.A. General	English				A	3.57483
0443457	16/SP	R	Jones	Echoe	A		1621		ecjones@westmont.edu	Computer Science	B.A. General	English				A	2.76972
0420725	16/SP	R	Kutcher	Alexandra	Nicole		2360		akutcher@westmont.edu	Art	B.A. General		ENG			A	2.93861
0453694	16/SP	R	Chow	Melinda	Yungya		1179		mchow@westmont.edu	Biology	B.S. Environmen		ENG			A	3.88559
0447874	16/SP	R	Copeland	Tanner	Nikoda		1599		tcopeland@westmont.edu	Biology	B.S. Cellular & M	Chemistry	ENG			A	3.26772
0409840	16/SP	R	Fikes	Tobin	Geoffrey		1377		tfikes@westmont.edu	Communication St	B.A. General		ENG			A	3.21622
0541222	16/SP	R	Greeley	Megan	Sherine		1038		mgreeley@westmont.edu	Economics and Bus	B.A. General		ENG			A	3.90714
0422212	16/SP	R	Vanderhorst	Davis	Bennett		2378		dvanderhorst@westmont.edu	Economics and Bus	B.A. General		ENG			A	3.44727
0447721	16/SP	R	McCall	Jordan	Marie		1929		jomccall@westmont.edu	Liberal Studies	B.A. General		ENG			A	3.33190
0440695	16/SP	R	Kok	Jonah	Mutschler		1773		jkok@westmont.edu	Mathematics	B.A. General		ENG			A	2.83934
0470465	16/SP	R	Meyers	Jessica	Lynn		1966		jmeyers@westmont.edu	Political Science	Bachelor of Arts		ENG			A	3.27265
0412273	16/SP	R	Hardeman	Elizabeth	Robin		1523		ehardeman@westmont.edu	Psychology	B.A. General		ENG			A	3.43689
0431948	16/SP	R	Wallen	Sierra	Maria		2404		swallen@westmont.edu	Communication St	B.A. General		AS	ENG	W	3.30000	

Appendix 15. Review of library holdings

By Cost	books/media	standing orders	journals purchased	eresources purchased (cost)
English				
2015-2016 (45,000)	1,512.25	177.99	4574	5856
2014-2015 (45,000)	2635.45	370.49	3110.8	5833.25
2013-2014 (41,000)	1,708.18	328.99	3110.8	5699.49
2012-2013 (47,800)	963.38	429.45	2309	5718.75
2011-2012 (25,500 total)	542.4	600.45	2363.5	5718.75
2010-2011 (40,200)	1613.54	1857.44	2409	5320.42
2010-2011 (Special Fund)	1808.45	n/a	n/a	n/a

By Number	books/media	standing orders	journals purchased	eresources purchased
English				
2015-2016 (45,000)	42	8	17	4
2014-2015 (45,000)	46	8	16	4
2013-2014 (41,000)	50	8	16	4
2012-2013 (47,800)	33	8	13	4
2011-2012 (25,500 total)	12	9	14	4
2010-2011 (40,200)	50	16	15	4
2010-2011 (Special Fund)	48	n/a	n/a	n/a

List of Standing Orders

AMERICAN WRITERS SUPPLEMENT	dropped 2011
BRITISH WRITERS: SUPPLEMENTS	dropped 2011
CAMBRIDGE HISTORY OF THE BOOK IN BRITAIN	dropped 2012
COLLECTED WORKS OF RALPH WALDO EMERSON	dropped 2013
COMPLETE WORKS OF ROBERT BROWNING	dropped 2011
ESSAYS AND STUDIES	dropped 2011
LIBRARY OF AMERICA SERIES	
LITERARY MARKETPLACE	dropped 2010
LOEB CLASSICAL LIBRARY-GREEK AUTHORS	
LOEB CLASSICAL LIBRARY-LATIN AUTHORS	
MILTON STUDIES	
NORTHWESTERN-NEWBERRY EDITION OF THE WRITINGS OF HERMAN MELVILLE	dropped 2011
POETICAL WORKS OF ROBERT BROWNING	dropped 2011
WORKS OF MARK TWAIN	
WRITER'S MARKET	
WRITINGS OF HENRY DAVID THOREAU	
YALE EDITION OF THE WORKS OF SAMUEL JOHNSON	dropped 2011
YEARBOOK OF COMPARATIVE AND GENERAL LITERATURE	dropped 2010

(Compiled by Diane Ziliotto, English Department Library Liason)

Appendix 17. Budget

Object	As of 5/31/2016					
	Month-To-Date Actual	Year-To-Date Actual	Year-To-Date Encumbrances	YTD Actual + Encumbrances	Fiscal Year Adj. Budget	Variance Fav. / (Unfav.)
Fund 11 -- Operations						
Department 22300 -- English						
Revenues						
41015 -- English course fees	0.00	22,597.00	0.00	22,597.00	0.00	22,597.00
Total Revenues	0.00	22,597.00	0.00	22,597.00	0.00	22,597.00
Expenditures - Operations						
51410 -- Student wages	1,130.89	2,911.45	0.00	2,911.45	2,352.00	-559.45
52110 -- Printing and reprographics	358.53	2,986.43	0.00	2,986.43	5,760.00	2,773.57
52210 -- Repairs and maintenance	0.00	0.00	0.00	0.00	350.00	350.00
52310 -- Postage	3.34	151.20	0.00	151.20	770.00	618.80
52410 -- Hospitality	1,881.59	2,720.29	0.00	2,720.29	1,910.00	-810.29
52610 -- Contracted services	0.00	12,803.91	0.00	12,803.91	0.00	-12,803.91
52630 -- Equipment rental	0.00	0.00	0.00	0.00	140.00	140.00
52631 -- Media equipment rental	0.00	0.00	0.00	0.00	350.00	350.00
53010 -- Supplies and materials	1,814.00	3,023.21	0.00	3,023.21	2,960.00	-63.21
53020 -- Supplies materials classroom	163.29	291.80	0.00	291.80	2,640.00	2,348.20
53110 -- Minor furniture and equipment	0.00	980.83	0.00	980.83	1,580.00	599.17
54010 -- Professional development	0.00	0.00	0.00	0.00	0.00	0.00
54020 -- Business travel	54.33	4,320.32	0.00	4,320.32	1,580.00	-2,740.32
55050 -- Telephones long distance	0.00	0.00	0.00	0.00	470.00	470.00
58510 -- Outstanding advances	0.00	0.00	0.00	0.00	0.00	0.00
58910 -- Member dues and subscriptions	0.00	131.78	0.00	131.78	320.00	188.22
60000 -- Transfers	10,000.00	10,000.00	0.00	10,000.00	0.00	-10,000.00
Total Expenditures - Operations	15,405.97	40,321.22	0.00	40,321.22	21,182.00	-19,139.22
Total English	-15,405.97	-17,724.22	0.00	-17,724.22	21,182.00	3,457.78
Total Operations	-15,405.97	-17,724.22	0.00	-17,724.22	21,182.00	3,457.78

Additional Appendices

- A. PRC Response to 2011 English Department Report**
- B. Representative Department Meeting Minutes with Program Review Discussions**
- C. Bibliography on the English Major and Life After College**
- D. Writing Center Tutors Conference Program**

A. PRC Response to 2011 English Department Report

The concluding comments of our 2011 Response from the PRC frame the direction we took in Program Review for this cycle. Those concluding recommendations are copied here directly from that report from Tatiana Nazarenko's 10.31.2011 response.

Conclusion

Thank you again for continuing assessing student learning and acting upon your evidence. Based on my review of your report and assessment activities conducted by your Department, I would recommend that you focus on the following items in this academic year and report on their progress in your next year report:

- revise your PLOs
- solicit an outside reviewer's report
- begin examining your curriculum in light of its coherence, vitality and sustainability.

Consider removing courses not being taught or delisting several WIS courses. Examine the alignment between courses and Program Learning Outcomes (PLOs); discuss the program scaffolding (how all the parts progressively build on each other) and consider establishing required prerequisites.

- post your mission statement, revised PLOs, Curriculum Map and Multi-Year Assessment Plan on the departmental website
- choose one outcome per year and one follow-up item for implementation.

I commend you again on the continued improvement of your assessment work and faculty's commitment to creating multiple opportunities for student learning and success. The Program Review Committee looks forward to your curriculum revision and hopes to see progress in this area in future years. Please let me know how I can further assist you in your assessments. Thank you again for your good work!

B. Representative Department Meeting Minutes with Program Review Discussions

As mentioned in the body of this report, The English Department devotes frequent time during our regular departmental meetings to program review and to assessing student learning. Those conversations are too numerous and lengthy to document in this report.

These conversations are still one of the places where individual faculty members share with colleagues how they are closing the loop on assessment in individual courses and also where faculty discover new strategies related to our PLOs that work into syllabi and assignments to bring all of our teaching more in line with our PLOs and with college ILOs. **Note, for instance, how the 10 Nov 2015 meeting moves from a discussion of our collected data on texts we teach to a decision to replace visual images in Reynolds Hall to represent our commitments to cultural and literary diversity.**

The full archives of our Department Minutes found on Egnyte indicate the full frequency of these conversations. Even those regular records, however, cannot capture the extent, depth, occasional passion, or frequent vibrancy of these conversations on student learning.

The following excerpts from Department Meetings over the past six years represent the assessment work done in these sessions.

20 November 2012

[a meeting both to confer with our PRC representative and to discuss PLOs]

“Dinora [Cardoso] summarized the response of the Program Review Committee to our English Department Annual Report:

- The committee is pleased with our progress on curriculum revision. She suggested we find a way to share our experience of curriculum revision with other departments.
- We should project and arrange our program learning outcomes for coming years, including one for this year. Once a PLO is accomplished, we can stop measuring it.”

“We considered our current Program Learning Outcome for our graduating seniors, having to do with the breadth of kinds of literature to which they are exposed and which they can recognize. Should we rely on GRE scores of our graduate-school bound alums? Check reading lists on syllabi? Rely on pre- and post-tests? Create a capstone course assignment? Employ student focus

groups? Paul D. argued that the information we are seeking is so basic (distinguishing male from female authors, English from American literature, etc.) that we can rely on a survey of syllabi reading lists correlated with selected student transcripts of courses taken. Sarah and others replied that WASC will not accept measurement of input only; the students must provide evidence of recognition of kinds of literature. Randy favors a survey given to perhaps 10 graduates from 2011 and 10 graduates from 2012.”

20 November 2012

“Randy announced that, following our discussion of our 2012-13 PLO, transcripts are now being gathered for 10 graduates each from 2011 and 2012. Randy will prepare a questionnaire based on criteria in the PLO proposal and present it to the department next semester.”

3 September 2013

Minutes of the Department’s working “retreat” in August are distributed. Willis notes the fall-off in students’ responses to the third question on the alumni survey, concerning works studied in a third national tradition, and speculates that students may have trouble remembering foreign names. We discuss reasons students’ memories may fail and acknowledge our need to name authors, titles, nationalities, and other facts we would want students to recall.

4. We pair up as follows to observe one another’s classes:
 - Delaney—Skripsky
 - Artuso—Larsen Hoeckley
 - Friedman—VanderMey
 - Willis—Tang-Quan

5. Capstone Class: Artuso and VanderMey distribute a summary of the criteria they drew up in a sub-committee meeting subsequent to the retreat. In discussion:
 - Willis expresses concern about the possible workload for those who submit creative writing portfolios if they are also required to submit a sizable sample of critical writing. Larsen Hoeckley sees less of a problem if the required metacognitive work is reflective writing rather than a research project. Further ideas expressed: much depends on what the prompt looks like (Friedman); we could have higher or lower required page counts (Willis), or a small menu of options (Friedman), including, for example, a prompt requiring five pages minimum of reflection on the literary sources or models that a creative writer has drawn upon (VanderMey); we could ask

students how their work relates to their life as a Christian (Larsen Hoeckley) or could ask for book reviews (Willis) or could require public performance of students' own creative work and written reflection on the experience, or engagement with others in a writing group (Skripsky); we could ask students not just to look backward and forward in their development but also to consider how they might give to their communities (Friedman); perhaps their portfolios could be made to count for GE "Productions and Presentations" (Delaney); we might solicit reviews for a magazine such as *Ruminate* (Delaney) or other reviews that are hungry for reviews (Willis); students might be asked to prepare work for presentation at CCL conferences (Skripsky).

- Larsen Hoeckley: Why recommend 4 units rather than 2, since tutorials in creative writing range from 2-4 units? Skripsky: we can imagine them being coached through processes of revision, compilation, and capstone reflection worth 4 units collectively. Willis: Sees possibilities for working the capstone project as a tutorial.

- Larsen Hoeckley: Expresses logistical "wonders" (not exactly "concerns"). How do we do all this work? See possible tension surrounding ENG-195 and our definition of "seminar" and "capstone course." Some theory seminars seem fitting (Artuso). What if course worked as editing group, always meeting, collaborating on students' projects? (Willis).

- General response to the proposal: positive, with questions about how to work it out (Larsen Hoeckley); Delaney: sees the rationale, also would see the rationale for one of our seminars serving as a capstone; Larsen Hoeckley: we could come up with another course number besides 195 to designate a seminar that qualifies as a capstone; need to try for balance and variety for students' sake (Friedman); would have to offer this every semester (Larsen Hoeckley); teacher's role in such a course would not be the same as in others; caution: we might have up to 20 people taking a capstone course in the spring (Delaney).

3 February 2015

- "Capstone course for 2015-2016
 - Cheri notes that there appears to be no way to offer it more than once a semester, and that it probably can't be offered it more than once a year, due to staffing concerns
 - Possible thoughts about how a capstone course might work:
 - specific capstone class that meets once a week (CLH)
 - project menu within a capstone class for students to choose within

- one faculty member facilitating the capstone class, but other faculty members dropping by to offer reflections, additional expertise
 - list of seminars that are considered capstone--Pomona College offers a model (PWD)
 - certain existing department seminars designated as potential “capstone” courses, in which a specific capstone project could run alongside the regular curriculum, as in-course honors currently can do now (PWD)
 - existing departmental seminars might incorporate a capstone project, but a specific capstone course might also be offered in parallel, to bring those students into conversation and collaboration on their projects (ESH)
 - students might present a paper at a Sigma Tau Delta conference (PWD)
 - students might present a paper at a departmental symposium (RVM)
- Possible challenge areas with any capstone course:
 - Staffing (CLH)
 - Giving students options that they would willingly pick for themselves (PWD)
 - The notion that a “capstone” involves “putting a lid on things,” rather than leaning forward into the future; shouldn’t it be a “springboard”? (RVM and KEC)
 - If any graduating class of English majors includes as many as 30 students, can one offering of capstone per year possibly cover that many? (PWD)
 - Should the decision about offering one or two capstone courses be made based on the number of graduating majors each year? (PWD and CLH)
 - Will there be variety between capstone courses only, or a variety of options within the capstone course, so that students can choose between various options to suit their own areas of interest (CLH and ESH)
 - Will the capstone successfully move the graduating major from the position of “student” towards the position of “scholar” (RVM)
 - Will the student be given room for self-reflection, so the capstone course isn’t just reflecting the interests of any individual professor? (RVM)
 - How can the capstone offer some connection to the literary life of the student as he or she moves beyond Westmont? (CLH)
 - How can the capstone connect to the student’s faith? (CLH)
 - How much faculty supervision would be ideal? (RVM)
- Final thoughts:

- We don't actually have to have this in place next year, since we would expect that graduating majors coming in under the new curriculum wouldn't be graduating in 2016 (PWD)
 - If we are not collectively sufficiently invested in this idea, then we shouldn't do it (CLH)
 - Haven't noticed any resistance to the overall idea, but just questions about how to implement it (RVM)
 - Issue is left for department members to continue to reflect on
- Assessment strategies for this semester
 - Cheri distributed a multi-year assessment plan for the department,
 - The multi-year assessment plan involves our two Program Learning Outcomes being assessed in alternate years through surveys
 - The survey needs some refinement to better reflect what we hope for from our majors
 - Going forward, the survey probably needs to be directed only at senior majors, rather than at alumni
 - Cheri provided some data from the Writing PLO Survey, specifically with respect to the question on whether any writing prompt has asked students to reflect on faith
 - If there are objections to any part of the departmental multi-year assessment plan, please let Cheri know
 - Tatiana has provided a rubric for a senior writing portfolio
 - Cheri doubts that we want a full college writing portfolio, since that would probably involve significant work by this department in assessment
 - Cheri prefers senior writing assessment that does not require senior writing portfolios
 - Cheri asks that department members examine the rubric provided by Tatiana, and make suggestions for adjustments to wording of the rubric, bearing in mind the sorts of criteria we'd like to see assessed, even if the model of the portfolio isn't one we'd wish to pursue
 - Paul Delaney asks what colleagues have used for "outcomes" on their syllabi this semester
 - Department agreed that some collective decision about some outcomes that could serve as CLOs across multiple courses would be helpful
 - The priority is that such CLOs should be easily assessable, and not need to reflect overall goals or aspirations of the courses
 - Cheri notes that Donald has compiled a list of what is being taught in syllabi across the department

- There is general interest in seeing the results of that collation of syllabi data”

10 November 2015

“Assigned Texts project: list is continuing to be filled out. Complete by Dec 1 meeting.

JF wonders if department would like to rethink the wall images in lower Reynolds, in the classroom and the lounge/hallway areas, so that they better represent both the new curriculum and especially our newly articulated commitment to global and U.S. diversities (as well as women, which are not pictured in Reynolds outside the Vermeer print). This revision of our department’s visual culture might be especially timely given that we are about to invite candidates of multicultural and global literatures to our space.

PWD will circulate other Poems on the Underground selections that are from more underrepresented voices to potentially augment or replace current posted poems.

JF suggests that one way to name our current curricular commitments – and to name ourselves – is to consider images from authors who best represent the authors we collectively teach at present (that is, authors from underrepresented cultures who several of us currently teach): Alexie, Cisneros, Dillard, John Donne (not diverse, but we love him), Julian of Norwich, Jhumpa Lahiri, Toni Morrison, Zora Neale Hurston, Flannery O’Connor, Alice Walker, especially.

EH suggests a Litograph image.

JF will compile images, with departmental suggestions welcome; will work with SS to think about including a Westmont-artist-created graphic image of some fantasy roundtable image of our favorite authors in conversation. “

26 January 2016

[aligning department with campus ILOs:]

“Oral Communication ILO: Faculty who assign oral student presentation/recitation in any course should respond to the bulleted competencies sent to CLH by 1.29.”

2 February 2016

[closing the loop on PLO #1 and PLO #2]

“Capstone Discussion: will be 2-units, meetings will be group meetings for the first hour and small group meetings for the second hour. First hours will include items from the course objectives list.”

15 March 2016

“Department reviewed EH’s faith-learning integration paper prompt along with two sample papers and discussed both the papers’ strategies as well as our own understanding of the PLO itself. SS will circulate other student papers in response to EH’s assignment via email.”

C. Bibliography on the English Major and Life After College

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D. Writing Center Tutors Conference Program

As discussed in the introduction to this report, Sarah Skripsky and Westmont's Writers' Corner tutors hosted the 12th Annual Southern California Writing Association Tutors Conference at Westmont this year with the theme "Believing and Doubting: Writing Center Ethics, People, and Practices." The Spring 2016 conference offered evidence of our students more nuanced connections of their faith and their writing. The full program is included here.



Keynote Tutor Panel 12-1:20pm

Facilitator: **Matthew Maler – Westmont College**

Matthew Maler is a third year philosophy major at Westmont College and is now in his second year as a tutor in the writing center. He has a number of philosophical interests, but his explorations of belief, doubt, imagination, and virtue, and his research with Westmont College's writing center director Dr. Sarah Skripsky, have made this conference particularly interesting to him. He also works as a philosophy teaching assistant, aids a chemist in researching-- oddly enough-- Medieval alchemy, and enjoys singing in choirs, playing his violin, making a fool of himself in plays, and getting to know random dogs on the beach.

Rafael Deligio – California State University, Channel Islands

Rafael Deligio is a 4th year business major and biology minor; he has been a writing consultant for the three years. Having gone to Channel Islands right out of high school, he formed a close bond with the writing program at CI and has helped tutor students across every discipline. This year, Rafael became a Consultant Coordinator where he took on a leadership role in helping to expand the Center's mission to support written, oral, visual, and multimodal communication. As a CC, he mentors new tutors and helps with coordinating center activities and meetings. Rafael plans to complete a certificate in technical writing and hopes to use tutoring skills to pursue an MBA. He hopes to work towards lowering the cost of medicine for those who are in need.

Tyler Kaplan – Nevada State College

Tyler Kaplan is a Senior English major, deaf studies minor at Nevada State College and will begin his Ph.D. program in Writing, Rhetorics, and Literacies in the Fall of 2016. In his experiences as a writing specialist,

Tyler has had the unique opportunity to build policy, procedures, and pedagogical approaches for a budding, year-old writing center. Tyler has learned, and enjoys, the authorial intention of language over conventional rules of use and argues students' rights to the Englishes they prefer.

Brooke Straeter – California Lutheran University

Brooke Straeter is a junior at California Lutheran University, graduating in 2017. Having been on the writing center staff for two years, Brooke's most fulfilling experiences have been working side-by-side with students in order to cultivate the skills needed to communicate the writers' ideas clearly and effectively. She is currently majoring in Communications with hopes of pursuing a career in broadcast journalism.

Maddie Torosian – Pasadena City College

Maddie Torosian is a Writing Consultant and student at Pasadena City College, majoring in English. During her free time she reads and helps run the youth group at her church. Her favorite authors include Jane Austen, Flannery O'Connor, JK Rowling and Sarah Dessen.

Tessa Twest – Pitzer College

Tessa Twest is a senior majoring in anthropology at Pitzer College and has worked as a tutor at the writing center since 2013. During the summer 2014, Tessa traveled to Germany and Poland through a Pitzer grant to participate in European Peer Writing Tutor Day events and attend the European Writing Centers Association Conference. For the last two fall semesters, she worked as a Fulbright Fellow embedded into Pitzer's course designed to guide seniors through the Fulbright Fellowship application process, and she applied for a Fulbright to Brazil herself last fall.

Session 1 10-10:50am

Virtue, Belief, and Doubt: Aristotle in the Writing Center
Matthew Maler
Westmont College
Location: Winter Hall 106

Difficult Sessions and How to Survive Them
Rafael Deligio, Tiona Skyes, Elizabeth Bennett
California State University, Channel Islands
Location: Winter Hall 206

Believing in Your Best Intentions & Doubting Your Footing
Jake Tise and Rebecca Sanhueza
Pasadena City College
Location: Winter Hall 216

Personal Statements: Engaging and Empowering Experiential Knowledge
Alana Friedman, Pieter Hoekstra, Jack Denvir
Pomona College
Location: Winter Hall 212

No Habla History: Navigating Disciplinary Languages
Shannon Sheppard, Matthew Christiansen, Brandon Frantz, Kelsey Keel
Southern Utah University
Location: Voskuyl Library 104

Believing and Doubting: How to Approach Minority Students in the Writing Center
Mayra Aguilar and Britanna Appel
California Lutheran University
Location: Voskuyl Library 203

Suspending Disbelief: Interrogating Assumptions about Non-Native English Speakers
Dan-Tran Cong-Huyen, Carley Towne, Diane Young
University of California, San Diego
Location: Voskuyl Library 108

Religion, Disagreement, and Humility in the Writing Center
Cat Siu, Rachel Phillips, Samuel Muthiah
Westmont College
Location: Voskuyl Library 204

Skeptics of the Writing Process: Believing in Prewriting
Paula Ramirez and Chaise Mitchell
Nevada State College
Location: Voskuyl Library 106

Control and Collaboration: Ethical Dilemmas in Writing Center Sessions
Emma Perkis, Heather Spradley, Sophia Panayiotou, Nathan Hollister
Biola University
Location: Murchison Gym 3

Introductions are Like Movie Trailers: Exploring Academic Convention through Metaphors
Julianne Berokoff, Brianna Naughton, Emily Robles, Stephanie Tkach
California State University, Fullerton
Location: Murchison Gym 4

Session 1 Descriptions

Virtue, Belief, and Doubt: Aristotle in the Writing Center
When we consider the contextual elements of a tutoring session, we think of things like rapport, posture, considerations of time, and the like, and we consider what effects these particular elements have on clients, but to what extent do these conditions affect the disposition of the client to believe or doubt their ideas? Rooted in the conversation in the Western philosophical tradition of virtue, join us as we explore how exactly Aristotle and other philosophers help us understand how tutors can help encourage or discourage belief and doubt, and whether or not belief or doubt is even a topic we should be discussing.

Difficult Sessions and How to Survive Them
Student tutors have the desire to provide guidance; however, this desire can be hampered when met with particularly difficult sessions. Through the use of role playing exercises and discussions, tutors will develop strategies to identify and overcome difficult sessions while adapting new strategies in order to overcome challenges and create a more positive tutoring environment.

Believing in Your Best Intentions & Doubting Your Footing
Good tutors are patient, compassionate, and understanding, and these qualities guide productive sessions with students. However, if a student fails to respond well to a tutor's best intentions, how can tutors swiftly recognize and appropriately respond to a possible worst-case scenario?

Personal Statements: Engaging and Empowering Experiential Knowledge
When it comes to working with personal statements, writing tutors are often charged with the difficult task of helping a writer impose argumentative conventions onto personal experiences. How can we help fellow writers achieve their goals (in the case of personal statements, often a job offer or admission at an educational institution) while respecting the sanctity of their experiences?

No Habla History: Navigating Disciplinary Languages
Students often doubt their writing abilities due to a lack of instruction on how to write in unfamiliar disciplinary and foreign languages. Using specific guidelines and the fundamental principles of academic writing, tutors can assist students with papers in any dialect including Spanish, French, history (Chicago Style), and psychology (APA Formatting).

Believing and Doubting: How to Approach Minority Students in the Writing Center
This session will use the believing and doubting approach when working with minority students. A scenario discussion game will prompt consultants to identify when to use believing and doubting with native-born and international minority students.

Suspending Disbelief: Interrogating Assumptions about Non-Native English Speakers
Who is believed and who is doubted in writing center sessions, and how might any distinctions that arise correlate with native-speaker status? We will examine sample student writing and discuss tutorial approaches when working with native and non-native English speakers.

Religion, Disagreement, and Humility in the Writing Center
Religion is one of the least studied identities in the writing center; yet, it can profoundly affect how a client and tutor may write, interact, and dialogue together. Through group dialogue and roleplay, we will explore potential contradictions between writing center thought and religious views and the role of confident humility in these conflicted situations.

Skeptics of the Writing Process: Believing in Prewriting
The workshop is aimed at reinforcing the belief that the prewriting process, including the reading element, is beneficial within writing centers, thusly diminishing the doubt that tutors may face from tutees when discussing the process. Activities that sat skeptics will provide opportunities for tutors to acknowledge best practices within the prewriting process and reading strategies, thereby enhancing writing center efficacy with students through conceptualizing their obstacles in their process.

Control and Collaboration: Ethical Dilemmas in Writing Center Sessions
This session will address the ethical dilemma of offering writing support without giving the student the whole answer. How do we, as consultants, become both the tutor and the peer within a session?

Introductions are Like Movie Trailers: Exploring Academic Connotation through Metaphors
Creative writing techniques are valuable tools for tutors and tutees to navigate the convoluted aspects of academia. We will give examples of using extended metaphors to engage tutees with their writing, and encourage group discussion about creative methods that others have found effective.

Session 2 11-11:50am

The Preconception Puzzle: Should Tutors be Tabulae Rasas?
Sandra P. Hernandez, Lisa Stegner, Pheriba Elizabeth-Ann Lopez
Mount San Antonio College
Location: Winter Hall 106

Reading Critically to Become Stronger Writers
Sierra Lomprey
Nevada State College
Location: Winter Hall 206

Suspending Disbelief: How Taking a "Leap of Faith" Influences Writing Center Interactions
Will Duke, Amelia Hasekorn, Lena Tran, Doug Lewis
Pitzer College
Location: Winter Hall 216

Methods for Tutoring Oral Presentations
Adam Gilson, Douglas Peyton, Courtney Derichsweiler, Adam Johnson
California State University, Channel Islands
Location: Winter Hall 212

Growing Graphically: Consulting Evidence in Scientific Writing
Caroline Nielsen, Jodi McKiernan, Isabel King
Harvey Mudd College
Location: Voskuyl Library 104

The Blind Spot in Language: Rereading Literacy in the Writing Center
Amy Diaz and Alyssa Perez
California State University, Fullerton
Location: Voskuyl Library 203

Multilingual Writers and Written Communications
Cynthia Castillo and Amy Johansson
California Lutheran University
Location: Voskuyl Library 108

Disbelief and Belief Within Newly-Hired Tutors
Eric A. Trevino and Carlos A. Lopez
San Antonio College
Location: Voskuyl Library 204

Believing in You, Doubting Your Coworkers: The Benefits and Drawbacks of Working with Multiple Tutors vs. a Single Tutor
Maddie Torosian, Rebecca Moreno, Sisi Johnson, Jake Tise, Rebecca Sanhueza
Pasadena City College
Location: Marchison Gym 3

Rhetorical Awareness & Writing Anxiety: Social vs. Academic Writing
Emma Saturday, Alejandra Marquez, Emily Elvoid, Catalina Lee Kim
University of La Verne
Location: Marchison Gym 4

Session 2 Descriptions

The Preconception Puzzle: Should Tutors be Tabulae Rasae?
This session aims to explore how preconceptions of various factors—such as types of students and course levels—have the power to influence our competence as tutors. By acknowledging the beliefs that we carry to each tutoring session and examining the benefits and dangers inherent, we may begin to build a new set of skills for the tutoring table.

Reading Critically to Become Stronger Writers
As a means of alleviating the disconnect between students and the prompts they are assigned, this presentation discusses the results of an experiment involving professors' revised prompts. The research seeks to expand potential methods for writing tutors that will help students more effectively respond to given prompts.

Suspending Disbelief: How Taking a "Leap of Faith" Influences Writing Center Interactions
As collegiate writers, we critically analyze written works and deconstruct arguments; however, as Writing Center tutors, we tend to abandon this critical eye in lieu of supporting our tutees. This session will investigate how suspending disbelief, by taking a "leap of faith", influences Writing Center interactions and how this might push us to new understandings as tutors and writers.

Methods for Tutoring Oral Presentations
This presentation focuses on writing center pedagogy that can be used as a jumping off point in tutoring oral presentations. The goal of this presentation is to illustrate how many techniques used in tutoring writing can easily be transferred over to assisting students with oral presentations.

Growing Graphically: Consulting Evidence in Scientific Writing
The goal of this session is to present and discuss the use of evidence in scientific writing. Through activities and examples, we will explore how to understand and consult the presentation of experimental data so that it inspires belief in the reader.

The Blind Spot in Language: Rereading Literacy in the Writing Center
We will be evaluating two different forms of literacy that we've observed in our Writing Center. Specifically we will focus on ESL and blind students in order to discuss how to best accommodate their specialized needs.

Multilingual Writers and Written Communications
I believe that in helping multilingual writers learn about the shared conventions of academic writing, the writing center can also accommodate and advocate for the writers' diverse linguistic and rhetorical usage in their written communications. This presentation will cover ways to help students of different linguistic, cultural, and rhetorical background and to acknowledge their individual strengths through their differences.

Disbelief and Belief Within Newly-Hired Tutors
This session examines the shift from disbelief to belief in a new peer tutor's abilities to help other peers become better writers. Also, we examine how the new hire's self-concept becomes more dynamic and flexible through the process of C.R.L.A. training at a community college in south Texas.

Believing in You, Doubting Your Coworkers: The Benefits and Drawbacks of Working with Multiple Tutors vs. a Single Tutor
While a strong student/tutor relationship creates safe, confident environments for students to learn, tutors need to discern whether students are growing academically or just growing attached. Augmented by statistics and the personal experiences of tutors, this session will offer insight as to which tutoring format is most ideal for a given situation.

Rhetorical Awareness & Writing Anxiety: Social vs. Academic Writing
This presentation seeks to explore the connections between the varying forms of rhetorical awareness surrounding social media writing and academic writing. Highlighting the parallels between social media writing and academic writing, the presenters hope to give tutors new ways to tackle student writing anxiety by being able to relate the academic writing experience with that of a social media writing experience.

Session 3 1:30-2:20pm

Game Theory vs. Elbow's Games: The Game is On!
Catherine Ou, Stephanie Brostoff, Tabitha Lehoullier, Edikan Akpabio
California State University, San Bernardino
Location: Winter Hall 106

Why the Perfect Paper is like the Last Unicorn: Examining the Beliefs and Doubts about "Good" Writing to Manage Writing Anxiety
Erica Cruz, Maria Groth, Josue Cabanas, Mariana Flores
Antelope Valley College
Location: Winter Hall 206

The NO-WRITING Writing Center
Sasha Santhoff and Alfredo Roman-Rodriguez
California State University, Los Angeles
Location: Winter Hall 216

Doubting Students Writing Knowledge While Believing in their Writing Abilities
Claire Edwards, Millie Jones, Michelle Lekkerkerk
Ashford University
Location: Winter Hall 212

Dissipating Doubt in STEM Consultations
Jacob Sorrentino, Kristopher Robuck, Carissa Berge-Sisneros
Nevada State College
Location: Voskuyl Library 104

What the Dickens? They've Got Great Expectations!: Helping International Students Meet American University Outcomes
Justin Kelsey, Kaeli Madsen, Jayde Betroch
Southern Utah University
Location: Voskuyl Library 203

Different Stages, Different Pages: A Developmental Approach to Doubt and Belief in ELL Writers
Shauna Toh, Irene Kim, Emily La, Aya Labanieh, Terry Topete, Samantha Wilson
University of California, Irvine
Location: Voskuyl Library 108

Tutor to Tutee: Exploring the Different Roles in the Tutoring Session
Arelly Guzmán, Angela Garcia Sermeño, Justin Dykes, Laleña Janke, Vilma Jenness
Southwestern College
Location: Voskuyl Library 204

Facing Belief and Doubt in a Pilot Peer Writing Tutor Program
Alexandra Abel and Travis Schultz
Marymount California University
Location: Murchison Gym 3

Twilight of the Essay: Approaching Systematic Writing
Frank Alanis, Adrian Agacer, Catherine Ciavarella
California State University, Fullerton
Location: Murchison Gym 4

Session 3 Descriptions

Game Theory vs. Elbow's Games: The Game is On!

As tutors, it's easier to consider different tutoring tactics in isolation than in connection with the desired outcomes of our sessions. We invite attendees to analyze everyday tutoring scenarios using Game Theory in the context of Elbow's Games to explore the surprising consequences of believing and doubting within the game at hand.

Why the Perfect Paper is like the Last Unicorn: Examining the Beliefs and Doubts about "Good" Writing to Manage Writing Anxiety

During the session, tutors will examine the beliefs and doubts that tutees have about their individual writing ability and what "good" writing is and how such factors contribute to writing anxiety. Tutors will also explore different strategies for helping tutees manage writing anxiety through open discussion and group activities.

The NO-WRITING Writing Center

Our workshop explores our University Writing Center's practice of tutoring without a pen in our hands, thus allowing the tutee to take a more participatory role in the session by deciding what to write down, and what not to write down. With the help of volunteers from the audience, we will act out the different benefits, and potential challenges, that can arise when the tutor relinquishes their pen over to the student.

Doubting Students Writing Knowledge While Believing in their Writing Abilities

In this presentation, we will discuss the reality of doubting students' base knowledge alongside the power of maintaining belief in their abilities as growing writers and learners in an online open-access university.

Dissipating Doubt in STEM Consultations

Our session will focus on the development of strategies that can be used when working with students in science, technology, engineering, mathematics, and business (STEMB) who may be doubtful in the Writing Center's capacity to handle their field. This will involve the establishment of credibility early in the session which will instill confidence in the student, thus creating a positive working relationship with STEMB fields.

What the Dickens? They've Got Great Expectations! Helping International Students Meet American University Outcomes

This presentation will explore the inherent educational differences, particularly the differences between the United States and China, of expected student learning outcomes. With a knowledge of the unique needs of international students, we may not only be able to help international students meet American learning standards, but may also help to provide a more beneficial educational experience.

Different Stages, Different Pages: A Developmental Approach to Doubt and Belief in ELL Writers

What if you felt like a kid again with writing? This session will explore the imbalance of belief and doubt in ELL international students, whose age-graded developmental level is often more advanced than their English-language-learning level, and will suggest strategies to bridge life stage and language stage.

Tutor to Tutee: Exploring the Different Roles in the Tutoring Session

Tutors can forget what it's like to be in the position of the learner, and everything this entails. Here, we will explore the different roles of the tutor and tutee—and the perspective of the latter—in order to understand how to conduct a session that is effective yet supporting.

Facing Belief and Doubt in a Pilot Peer Writing Tutor Program

This session focuses on the challenge of training peer writing and English tutors for a pilot program in an already established Learning Center and discusses strategies to promote success.

Twilight of the Essay: Approaching Systematic Writing

This workshop will analyze the traditional models of writing, such as the five-paragraph essay, specifically how they both serve as a foundation for writing but also limit the thinking and approach to writing. We will look to consider how certain terms and models of "traditional" tutorials can be reconsidered and how we as tutors can speak about writing in a more inclusive and interdisciplinary manner.

Session 4 2:30-3:20pm

Gaming Elbow's Game

Tessa Sweet, Jordan Jenkins, Anjali Peters
Pitzer College
Location: Winter Hall 106

Creating Better Writers, Not Just Better Papers

Cristy Lopez-Bowlin, Stephanie Caranica, Shannen McKee, Carmel Gutherz
Moorpark College
Location: Winter Hall 206

Inconvenience or Opportunity?: Perceptions of the Writing Center Established by SLA Requirements

Sherwin Sales, Christina L. Chao and Eric Loya
Long Beach City College
Location: Winter Hall 216

Facing the Dragon: Helping Academic Tutors Conquer Creative Writing

Brandon Wheeler and Allison Borzon
Southern Utah University
Location: Winter Hall 212

The Role of the Classroom Experience in Writing and Math Anxiety

Kaylee Cruz, Lyndsey Nong, Paige Graves
University of La Verne
Location: Voskuyl Library 104

The Power of Believing: Understanding Students with Disabilities and Ways to Improve Tutorials

Emilie Murguia, Jordan Moline, Kristen Pringle, Abraham Ramirez
Mount San Antonio College
Location: Voskuyl Library 203

Translanguaging: New Approaches to Tutoring ESL Students

Joshua Morse and Nicholas Reed
Point Loma Nazarene University
Location: Voskuyl Library 108

An Improvisation of a Folktale to Make Doubt Believable

Carolyn Millar, Allana Joy Burne, Elena Powell
Soka University of America
Location: Voskuyl Library 204

The Writing Process: (Fact or) Fiction?

Tyler Kaplan
Nevada State College
Location: Voskuyl Library 106

Questioning Tutor Practices and Training

Ana-Lia Marinelli and Anita Marie Reyes
California State University, Fullerton
Location: Marchison Gym 3

Improv Theatre in the Writing Center

Jessica Cheng, Haley Ferguson, Fran Guerchasi, Tom Lin
Pomona College
Location: Marchison Gym 4

Session 4 Descriptions	
<p>Gaming Elbow's Game This workshop will provide tutors with practical skills to apply Elbow's believing game in their individual tutoring practices. We will play an active game allowing tutors to explore ways language promotes belief in tutoring sessions and facilitate a reflective discussion about the language of belief and doubt.</p>	<p>The Power of Believing: Understanding Students with Disabilities and Ways to Improve Tutorials This presentation tackles the common challenges of tutoring students with disabilities and involves an engaging discussion about how preconceived notions and doubts can impede the success of these students. The power of believing can inspire disabled students to succeed in and beyond the classroom by understanding the challenges that tutors and students may face.</p>
<p>Creating Better Writers, Not Just Better Papers Do you ever feel overwhelmed trying to address all of the problems in a student's paper during a tutoring consultation? This session will explore ways to redirect the tutor's focus from helping students improve an individual essay to helping students improve their writing long-term by encouraging a growth mindset, reducing the fear of writing, and using active listening.</p>	<p>Translanguaging: New Approaches to Tutoring ESL Students As more and more writing tutors are expected to be able to instruct and assist ESL students with academic writing in English, translanguaging is believed to be an excellent tool in approaching and tutoring these students in their second language. Since translanguaging is such a new approach to ESL tutoring, it is easy to doubt, but in this session we will explore the theory behind it and the practical application that supports the belief in its usefulness by becoming the foundation of a pedagogy for ESL students that focuses on inclusivity through comparative and other analytical approaches.</p>
<p>Inconvenience or Opportunity?: Perceptions of the Writing Center Established by SLA Requirements If a writing center does decide to utilize SLA requirements, how can tutors, instructors, and directors create a positive outlook on the center? We hope to provide realistic solutions, realizations, and of course, problems that writing center staff will encounter when making use of SLA requirements.</p>	<p>An Improvisation of a Folktale to Make Doubt Believable This presentation focuses on the strengths of Peter Elbow's concept of methodological belief to understand game-playing as improving performance rather than winning against others. Our new approach is to play an improvisatory game that reinvents a folktale to make believing as believable as doubt.</p>
<p>Facing the Dragon: Helping Academic Tutors Conquer Creative Writing Creative writing can be intimidating for tutors, but, in reality, the skills they have in constructing and organizing essays translate to creative writing. In this session, we demonstrate how these skills apply to both creative and academic writing by having the audience practice on an essay and flash fiction piece.</p>	<p>The Writing Process: (Fact or) Fiction? This workshop will explore better language and best practices through mock sessions driven to construct accurate reflections of the writing process and meaning-making, not oversimplified or focused on product and finality. A (re)definition of language used in the writing center practiced through mock writing sessions will allow participants to become accustomed to utilizing these changes and debrief after each session to move towards best practices in the writing center, including writers and specialists that may doubt the writing process and its possibilities outside nebulous discussion.</p>
<p>The Role of the Classroom Experience in Writing and Math Anxiety Through analyzing the results from a survey conducted with entry-level math and composition students, the presenters aim to explore whether writing and math anxiety correlates with students' classroom learning communities, as well as how to best address this topic as tutors. This facilitated discussion will allow individuals to reflect on their own tutoring centers as learning communities and how tutors can help students understand and combat their academic anxieties.</p>	<p>Questioning Tutor Practices and Training In this session we will explore the effectiveness of traditional tutoring methods with linguistically different tutees. The goal is to question our assumptions in tutor practices and training.</p>
	<p>Improv Theatre in the Writing Center The goal of this workshop is for writing tutors to engage with and learn from improvisational theatre. Through select improv games, the workshop will engage two themes in particular: negotiating status and saying "yes" in the context of writing consultations.</p>

Session 5 3:30-4:20pm	
<p>Creating Value through Self-Belief and Self-Doubt Bryanna Streeter, Karoline Schaufler, Meylin Gonzalez, Harrison Preusse Soka University of America Location: Winter Hall 106</p>	<p>"Like, I already know how to write. . .": Exploring and Addressing Upper-classmen's Doubts on Writing Center Effectiveness Johanna Saleska, Justin Solis, JD MacWillie, Danika Schmid, Kendall Davis Concordia University Irvine Location: Voskuyl Library 203</p>
<p>Doubting the Process, Believing in Potential: CMC's Optimization of the Writing Center Emily Chambar, Kanako Shimizu, Cole Mora Claremont McKenna College Location: Winter Hall 206</p>	<p>Motivation and Multiculturalism Katherine Kwong and Wendy Waldrop Westmont College Location: Voskuyl Library 108</p>
<p>Rethinking the "Tutor as Editor": An Argument for Grammar-Based Tutor Training Lauren Gregory, Andrea Mujica, Sarah Ouhida University of La Verne Location: Winter Hall 216</p>	<p>Rethinking Multicultural Approaches to Peer Tutoring Cass Payne, Karen Marrujo, Nathan Hillman, Lauren Hammond San Diego State University Location: Voskuyl Library 204</p>
<p>What is Good Writing to You? Itzel Ruiz, Alexis Reed, Luis Arguelles, Rolland Tizuela MiraCosta College Location: Winter Hall 212</p>	<p>Shifting Towards Collaborative Learning: Applying 1-on-1 Tutoring Strategies to Group Sessions Angela Garcia-Sermefio, Ryan Hawks, Vanessa Zarate, Linda Ajero Southwestern College Location: Murchison Gym 3</p>
<p>Scientific Skepticism for Technical Writing Lin Yang, Sophie Ehlen, Mackenzie Vignoul Harvey Mudd College Location: Voskuyl Library 104</p>	<p>Playing Nicely with Others: The Use of Cooperative and Competitive Play in Writing Centers Katie Johnston, Sarah Laver, Carly Olsen Southern Utah University Location: Murchison Gym 4</p>

Session 5 Descriptions

Creating Value Through Self-Belief and Self-Doubt

How can we encourage others to believe in not only their writing, but also themselves? This session will explore how writers can create value by practicing self-belief and self-doubt during the writing process.

Doubting the Process, Believing in Potential: CMC's Optimization of the Writing Center

The Center for Writing and Public Discourse at Claremont McKenna College attempts to optimize its impact on our campus and in surrounding area through a dual approach of belief and doubt. Through a constantly evolving multifaceted structure of internal and external teams as well as continuous training and self-evaluation, we intend to exercise a constructive and development-oriented philosophy of both believing in our potential to benefit our community and doubting the effectiveness of our current processes - the latter by learning from other Claremont College writing centers and conferences such as this!

Rethinking the "Tutor as Editor": An Argument for Grammar-Based Tutor Training

This presentation will invite participants to reconsider their own centers' beliefs and practices concerning grammar training first by sharing an analysis of client intake data from their center, inviting participants to consider the implications of interesting similarities in requests for grammar instruction across repeat and single time writing center users. Through this, the presenters will facilitate participants' conversation about grammar instruction for tutors through the lens of writing center lore, center-specific tutor training, and personal experience working with students on grammatical issues.

What is Good Writing to You?

Believing or doubting that one is a good writer can stem from the ambiguity of what defines "good writing." In this workshop, writing consultants will explore diverse definitions of "good writing" in varied academic disciplines in order to help reflect on how student writers experiences' with varying definitions of good writing will promote transformative ways of believing.

Scientific Skepticism for Technical Writing

Scientists are often portrayed as skeptics, and scientific and technical writers must address doubts in order to create belief in their writing and their work. Through a 10-minute crash-course on scientific writing and group work with science report drafts, tutors will develop "scientific skepticism" for tutoring scientific writing across disciplines.

"Like, I already know how to write...": Exploring and Addressing Upper-classmen's Doubts on Writing Center Effectiveness

This session focuses on addressing barriers that often prevent upperclassmen (juniors and seniors) from visiting the writing center, including their own doubts about writing center effectiveness. After a short presentation, participants will develop specific strategies for meeting the needs of upperclassmen and will design advertising plans to better promote writing center services to these students.

Motivation and Multiculturalism

Cultural diversity affects the ways in which clients are motivated to learn. This session addresses how multiculturalism and motivation are intertwined and affect how clients learn and grow.

Rethinking Multicultural Approaches to Peer Tutoring

Writing Centers have become multicultural hubs that require tutors to be both sensitive to difference and able to negotiate resulting power differentials. This workshop will therefore aid tutors in the examination of their approaches to tutoring diverse populations.

Shifting Towards Collaborative Learning: Applying 1-on-1 Tutoring Strategies to Group Sessions

If you have any apprehensions about tutoring groups of students, fear no more! You already have the skills—find out how to tap into them.

Playing Nicely with Others: The Use of Cooperative and Competitive Play in Writing Centers

Writing center communities can assist students and tutors by utilizing cooperative and competitive play to facilitate a positive learning environment and enhance writing skills. Participants in this session will engage in different types of play activities, and they will generate their own list of ideas that can be implemented in their writing centers.