



ENGLISH DEPARTMENT

Undergraduate & Graduate Programs Review

2018-2022

The University of Tennessee at Chattanooga

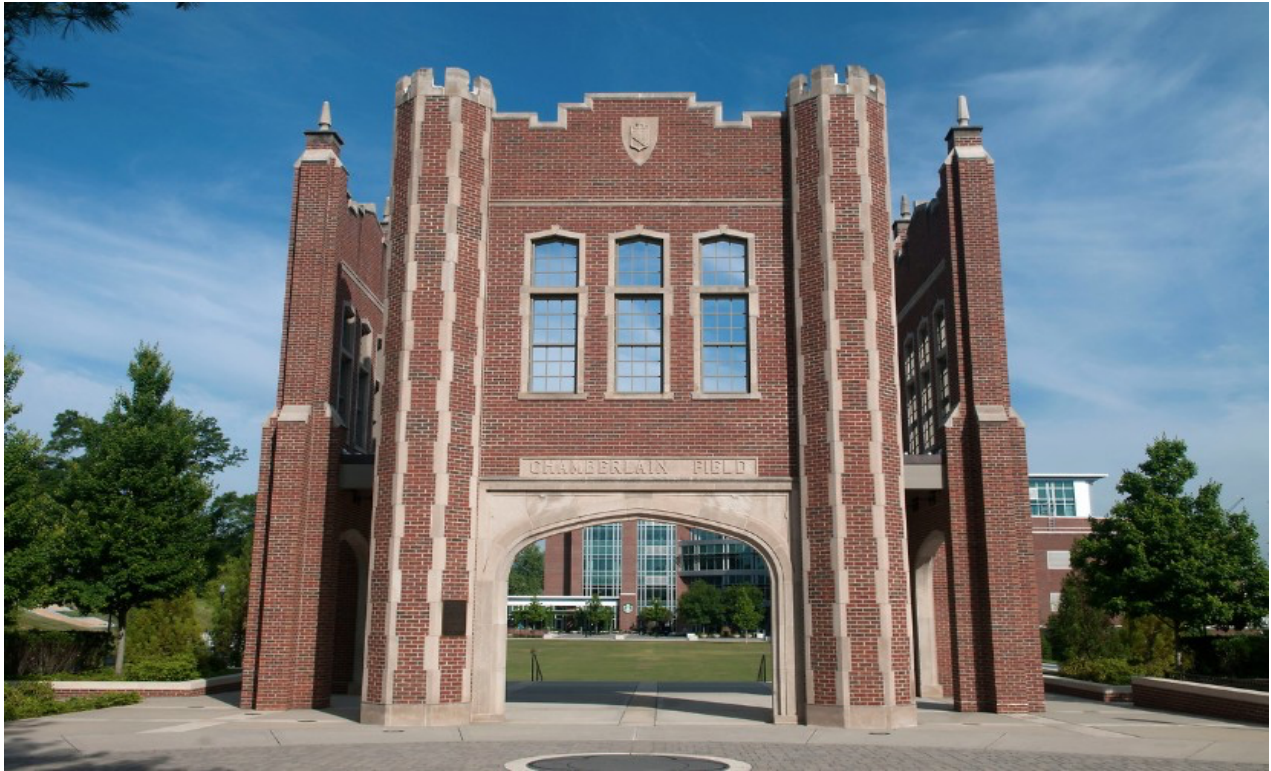
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Preface and History

The Department of English was functioning at The University of Chattanooga as early as 1904, and in 1924 the University began offering major and minor programs of study in English. Today the department offers a B.A in English with the opportunity to concentrate in one of three major tracks: Literature, Creative Writing, and Rhetoric and Professional Writing. Students who opt to minor in English choose from the same three areas of concentration.

In Fall 2022, we are the largest department in the College of Arts and Sciences (CAS) at the University of Tennessee at Chattanooga (UTC) and are composed of 53 full-time faculty: 22 tenured/tenure-track (T/TT), one visiting assistant professor, and 26 full-time lecturers. In addition, 8-10 adjunct faculty teach in our department each semester to help us offer essential courses. We generate an approximate average of more than 11,000 undergraduate student credit hours per semester (AY 2021-22); enrolled approximately 147 majors in (AY 2021-22); graduated 35 majors (AY 2021-22); and actively participate in and contribute to our disciplinary conversation by writing scholarly journal articles, authoring and editing books, and presenting conference papers. Our excellent teaching is frequently recognized by students, colleagues, and alumni. The past four years have been a challenge for our department and all higher education during the pandemic. Our faculty transitioned to online teaching during the COVID-19 pandemic and have worked to maintain connections with current, former, and future students during this difficult time.

Part 1: Department Overview

1.1. Mission Statement

The English Department's mission statement (included below) explains our intent to give students plentiful opportunities to practice and develop a variety of reading, writing, and thinking abilities by analyzing and producing texts that serve a variety of purposes and appear in a multitude of genres. To help us reach those goals, the courses we offer range from broad, chronological literature surveys to focused author- or theme-based seminars, to discipline-specific professional writing courses, writing workshops tailored to a variety of skills and knowledge, courses in which students are introduced to the theoretical underpinnings of English studies, senior seminars, and a variety of capstone experiences.

The overall mission of the English Department is to promote literacy—specifically the ability to understand, analyze, and produce texts—through programs and courses designed both for majors and for the general population of UTC undergraduates. This mission includes the fostering of such technological literacy as information retrieval, research, and the production of text across print and electronic media platforms. Literate individuals can gather, analyze, and communicate information effectively as well as think creatively and draw independent conclusions--skills that are necessary in almost all professions and for an informed citizenry. The Department supports these goals through scholarship and instruction in all genres of written English and in the production and reception of a variety of texts, including academic, professional, and creative writing. These goals are central to the Department's wide range of programs and course offerings: from contributions to general education, where students are introduced to the skills of critical thinking, reading, and writing; to courses designed to meet students in other departments for area-specific writing and language skills; to the undergraduate major, where students can choose to focus on literary analysis, creative writing, or rhetorical and professional writing, while also gaining a grounding in the literary traditions that are central to the discipline. Departmental M.A. students receive a focused education in one of the three sub-disciplines, with an emphasis on the pre-professional skills appropriate to their area of interest.

1.2. Department Goals

Each year, our department goals stem from our mission statement and learning outcomes but are specific to ongoing or emerging areas of concern. The 2019 department goals from our previous external reviewer follow with some commentary about the degree to which we are succeeding in meeting these goals thus far this year. Our goals also include ongoing objectives.

1.2.1. Responses to the 2019 External Reviewer Recommendations

In his 2019 report, external reviewer Dr. Joseph Csicsila made several recommendations for the undergraduate and graduate programs:

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1. *Tenure-Track Hiring: Rhetoric and Profession Writing: “the department ought to assess the need for one or more hires in the area of Rhetoric and Professional Writing.”*

We were able to hire Dr. Megan Faver Hartline in March 2019 to start in August 2020 in the Rhetoric and Professional Writing track. Other hires have been put on hold during the past few years because of the COVID-19 pandemic and lack of funding for tenure-track hires.

We have, in the fall of 2022, been given approval to hire a replacement TT position in Poetry, after the retirement of Rick Jackson in the spring.

2. *Tenure-Track Hiring: look into hiring a Writing Across the Curriculum Specialist or Coordinator*

Due to the COVID-19 pandemic and lack of funding for tenure-track hires, we have been unable to start this process.

3. *Non-Tenure-Track Relations: address concerns about annual evaluations; faculty handbook and bylaws; contracts and compensations; department input; and office space.*

A new form was created and piloted by the English dept. for the Non-Tenure Track (NTT) faculty (called the NTAR, Non-Tenure-Track Faculty Annual Review). This form was a fillable pdf developed specifically for NTT faculty across the university, but all faculty have since been moved to completing their annual goals and review in Digital Measures.

The new English Department bylaws have been approved at every level and were put into place in Fall 2022. In addition, we have been working with committees (including the NTT Faculty committee, Handbook committee, and Faculty Senate) to revise the faculty handbook to clarify NTT roles and responsibilities. This work is on-going.

Multi-year contracts have been awarded to several NTT faculty thanks to the revision of the department bylaws and process for NTT faculty to apply for promotion and reappointment.

The NTT voting rights issue has been mostly settled with NTT lecturers retaining the right to vote on all departmental issues once a probationary period has ended.

The English department tenure and tenure-track faculty moved to their new offices on the 3rd floor of Lupton. We requested enough room for all faculty but were told that was not possible. The majority of our NTT faculty still have offices on the 4th floor of the Library and this seems unlikely to change as we are not scheduled to move out of Lupton.

4. *Undergraduate Program Student Learning Outcomes: continued reflection about and revision to student learning outcomes (SLOs) for the three tracks in the undergraduate major.*

Each of the three tracks have created new student learning outcomes, and our faculty are working on assessing these outcomes. For more information and updates on this goal, see 2.2.

5. *Student Scheduling and Communication: course scheduling flexibility to accommodate working students and conflicting Honors or other dept. courses.*

This is an on-going goal, especially as we recover from the initial COVID-19 scheduling difficulties (moving online suddenly and then eventually back to mostly in-person). We have also enlisted the help of Gerda Zinner, the English Department's assigned professional advisor in The Hub Student Success Center.

6. *Student Testing (ETS): possible replacement for exam that focuses only on one track (literature)*

This is an on-going goal that was put on hold during the COVID-19 pandemic.

7. *Graduate Program: increase university support through local and regional advertising in addition to increasing the number of assistant lines, increase funding per line, and offer funding for travel to conferences and research sites. A graduate-level certificate in Professional Writing was also suggested.*

A departmental committee was created to focus on outreach and marketing for the department as well as creating a consistent presence and message.

8. *Sabbaticals: support recommended "for at least two sabbaticals a year—one in the fall and one in the spring."*

We were able to approve faculty sabbaticals for the following faculty during 2018-19: Earl Braggs for Fall 2019, Marcia Noe for Fall 2019 and Spring 2020, James Arnett for Fall 2020, Heather Palmer for Fall 2020, Sybil Baker for Fall 2021 and Spring 2022, Aaron Shaheen for Fall 2022 and Sarah Einstein for Spring 2023. We expect similar patterns to continue in the future, dependent on budget approval.

1.2.2. Ongoing Goals as of AYs 2019-22

Because of the continuing COVID-19 pandemic, we are still working on some of our ongoing goals as a department and have added some new goals.

1. *Continue to lobby for increased compensation for adjunct faculty.*

In the 2016-17 academic year, the base salary for Lecturers in the College of Arts and Sciences was raised to \$37,000 from \$32,000 and the base salary for Senior Lecturers was raised to \$40,000. This was certainly a much-appreciated improvement. In 2022, the base salary for non-tenure track faculty was raised to \$45,000 for those with a terminal degree in their respective field after much hard work from faculty in our department. This

development follows the adjustments made to base salaries for University of Tennessee, Knoxville (UTK) faculty.

2. *Continue seeking ways to improve working conditions for contingent faculty.*

We have worked diligently to support all contingent faculty (full-time lecturers on renewable single-year or multi-year contracts and adjunct faculty hired on a course-by-course basis) in material, tangible ways. In the new Faculty Handbook, there are now four ranks for lecturers (previously there were three ranks). The current ranks under the new handbook are as follows: Lecturer, Associate Lecturer, Senior Lecturer, and Distinguished Lecturer.

The description of the new lecturer ranks states that those faculty at the rank of Associate Lecturer may be given an appointment term of up to three years, and those faculty at the rank of Senior Lecturer may be given an appointment term of up to five years. We would like to see multi-year contracts become standard for all Associate and Senior Lecturers and will continue working towards this goal.

3. *Continue to develop and revise departmental retention plan, including making adjustments to English major designated Gen Ed Freshman courses, to ensure that students are fully engaged in their major and being carefully advised.*

We transitioned to using the College of Arts and Sciences The Hub Student Success Center in the fall of 2019 as our official advisor for all the course-related information our English majors and minors need. According to The Hub website, the “The College of Arts and Sciences is committed to supporting student success and ensuring students have access to the resources necessary to empower them to take ownership of their educational experience, both inside and out of the classroom. The purpose of the Hub is to connect students with the resources available to support them and empower them to succeed.”

All tenure track faculty still advise students as mentors, allowing them to build a relationship rather than focus on class scheduling. Because of the professional advising students are now receiving, we are graduating students at a much faster rate. This is good for the students but we as a faculty need to work on recruiting new students as majors and minors.

We have also started a department podcast called *English Matters*, led by Dr. Devori Kimbro, to publicize and draw attention to the work our students and faculty are doing in the department. Each episode of the podcast “features a short discussion with a faculty member or student about the unique and interesting work they do to show us how English Matters.” The podcast is available from the UTC English website and at this address: <https://www.spreaker.com/show/english-matters>.

In addition to the podcast, our social media coordinator, Andrew Najberg, updates our department Facebook, Twitter, and Instagram pages. The Twitter profile for the English Dept. is available here: <https://twitter.com/UTCEnglish> and the Instagram profile is available here: <https://www.instagram.com/utcenglish/?hl=en>. The website coordinator, Tiffany Mitchell, is updating the [department calendar](#) on the website as well with all English

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activities. Russell Helms has also been working on an alumni newsletter sent out at the end of each spring semester to all current students and alumni. We hope to keep in contact with all alumni and build a robust alumni network.

Our General Education (Gen Ed) courses have been focusing on attracting English majors and minors as well. The 2000-level special topics courses (ENGL 2060R, 2070R and 2080R) have been open to faculty proposals for innovative subject matters and teaching styles, including two team-taught courses.

In addition to all of this department-level work, the university at large has gone through a Reimagining General Education process, led by (former English faculty member) Vice-Provost Dr. Lauren Ingraham. Two of our English faculty members, Sheena Monds and Oren Whightsel, served on the committee during this lengthy process as well as many other faculty participating in smaller groups. The new course outcomes for all general education classes were put into effect in the fall of 2022, and we are in the process of having new courses certified and older courses recertified in these areas.

4. *Continue record of productivity in scholarship and creativity and focus on expanding efforts in the area of grant activity.*

We consistently average about 50-60 scholarly articles/creative publications and paper presentations annually by our 22 tenured/tenure-track faculty members. Our grant activity is much less prolific for a variety of reasons. In general, academics working in the humanities tend to see grant-seeking as an activity more important for those working in the sciences. More specifically, our faculty had little time to devote to grant-seeking while teaching during the COVID-19 pandemic and facing the challenges of suddenly teaching online. We want to work with UTC's Office of Research and Sponsored Programs to identify more opportunities we should pursue. This goal is on-going.

5. *Provide adequate support for all faculty members to perform effectively in the areas of research, teaching, and service with special attention to finding more resources (released time, travel money, etc.) to allow people to be more productive with respect to publishing and presenting.*

Given the challenges presented by the pandemic (archives and libraries closing, conferences cancelled), there have been plenty of resources available for faculty interested in pursuing research and creative activities and pedagogical development. The department has continued to utilize the online fund to help faculty attend conferences where online pedagogy features on the schedule and we have been able to fund sabbaticals through this account as well, creating professional development opportunities independent of Academic Affairs. In a number of instances, we have found creative ways to give faculty releases to pursue their research, either through reassigning their workload or by offering online sections, thus allowing faculty to travel during the academic year.

6. *Continue efforts to build departmental gift fund and/or endowments to aid with departmental expenses.*

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The department's gift fund was the focus of this year's Mocs Give Day while student scholarships was emphasized last year. The Dorothy Hellerstedt Kennedy Endowed scholarship and professorship for poetry (\$1 M secured during the 2018-19 academic year) was a significant investment in the UTC English Department's students and faculty. Last year, the Richard Jackson Scholarship for Study Abroad was established to help send English majors abroad.

- 7. Continue with the English Department Honors Banquet and seek to expand activities/events to develop more engagement with our students outside the classroom.*

In addition to recognizing outstanding student achievement, our spring banquet each year honors each graduating senior by encouraging them to invite a favorite faculty member to introduce them at the banquet. During the spring of 2020 we unfortunately had to cancel the banquet but sent out a slideshow with pictures and introductions for the graduating seniors. In the spring of 2021, we had a virtual banquet to recognize outstanding faculty and staff, with a slideshow introduction for the graduating seniors. The slideshow introduction continued when we went back to an in-person banquet in the spring of 2022, and we enjoyed being able to eat and celebrate in person again. These introductions are one of the highlights of the dinner and a time when our faculty's genuine affection for our students is readily apparent.

The English Club, created to allow students who do not meet Sigma Tau Delta's academic requirements to participate in activities that were once reserved for STD students, continued monthly "Tuesday Teas" as well as trips to Atlanta and Nashville to attend cultural events. This club met online during the height of the pandemic but has since resumed in-person activities.

- 8. Continue with development of the English Major's internship program.*

Since Fall 2008, when we established a course release for an internship coordinator, internship numbers have significantly increased. Kristine Whorton is the current Internship Coordinator. With additional publicity and word of mouth, more students apply each semester. Students are also beginning to request summer internships because it is sometimes difficult to manage them during the regular semester. We have been careful to place students in internships that build on their skills while also giving them opportunities to grow. Our partner intern sites are very pleased with the caliber of students we send them, which is leading to more community partnerships. We adapted this program as best we could during the height of the pandemic and have resumed placing students with in-person internships.

- 9. Create an Outcomes and Assessment Committee that will be in charge of articulating and revising program learning outcomes and assessing the program's success in achieving those outcomes on an annual basis.*

We created a standing Outcomes and Assessment English Department Committee to oversee assessment in the spring of 2020. This assessment committee has been hard at work on an assessment plan and timeline. For more information about their specific work, see 2.2.

10. Charge the Advisory Committee with revising bylaws.

The English Department bylaws were officially passed and put into place in the fall of 2022.

11. Department Head, Associate Heads, and Graduate Director will work together to develop a more predictable graduate course schedule in order to facilitate student graduation plan and faculty teaching engagements.

Even with the challenges presented by the COVID-19 pandemic (uncertainty regarding enrollment, modalities shifting, etc.) the schedule continues to be a strength of the department. Associate Department Head Sybil Baker, Director of Composition Dr. Jenn Stewart, and Graduate Program Director Dr. Rik Hunter all work together to address the various undergraduate and graduate demands and faculty requests. Given the increased desire for online sections (from students and faculty) this has been a particularly trying time for academic scheduling, but these colleagues have been transparent in their process and create schedules that do a fine job of balancing enrollment demands and faculty preference. While there is some room for improvement in terms of forecasting what might be offered 3-4 semesters down the road, our partnership with The Hub Student Success Center has certainly increased the speed with which we move students towards graduation.

12. Consider adding an online graduate certificate in Professional Writing (PW).

While this was discussed prior to the COVID-19 pandemic, we put a hold on developing new programs and certificates until the university stabilized. As we are coming out of the global health crisis, we have re-started these types of discussions.

13. Begin course articulation conversations with Chattanooga State and Cleveland State in hopes of ensuring the rigor of their programs and so helping their students to succeed when transferring to UTC

This is an ongoing goal that was stalled by the COVID-19 pandemic and our shift in focus to online teaching as a result. We will be working on this goal again in the future.

14. Explore only students in the one track will be tested or find an appropriate substitution for the ETS Major Field Test (MFT) because nearly 2/3 of our students do not have extensive upper-division undergraduate coursework in literature.

This is an ongoing goal, delayed in part because of the COVID-19 pandemic.

1.3. ETS Major Field Test for Literature in English

The test is required for graduating seniors in English one year out of every five-year cycle. Ideally, the major field test is administered in the year prior to writing the self-study, and this works out with the current review period. The test is not optional, as it is required by the Tennessee Higher Education Commission (THEC). The scores are part of Quality Assurance Funding (QAF), as is the Program Review process. QAF is then a small portion of the formula

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used to determine UTC’s funding from the state, so it is very important that we test all graduating seniors when required.

The existence of this test was a surprise for many, if not all, our faculty. The test is problematic because we have three major tracks, only one of which would seem to prepare students for this high-stakes (for the department and university) exam. Beyond the core, students in Rhetoric & Professional Writing and Creative Writing do not have to take literature courses. Therefore, roughly 2/3 of our students do not have extensive upper-division undergraduate coursework in literature. This would logically put our department at a disadvantage when compared to other English departments nationally. We are working on finding a replacement for this test to meet the needs of our students more accurately in all tracks.

1.4. Results of NSSE Survey

UTC administers the National Survey of Student Engagement (NSSE) each year to first year students and seniors (see 2022, Table 1). Overall, English majors report feeling more satisfied with English than others across the College and University.

With regard to the curriculum, the following focuses on comparing English scores in the "Quite a Bit" and "Very Much" categories with those scores of the College and UTC.

Naturally, it is not unexpected that our students would rate us highly in terms of teaching written communication, but students also rate English higher than the College and University in terms of teaching oral communication. Further, English widely outpaces the College and University in terms of critical- and analytical-thinking as well as contributing to "being an informed and active citizen."

The results also point to areas of curricular concern. While in most of the other categories our averages are roughly the same as the those for the College and University, we do score several points lower in terms of "developing or clarifying a personal code of values and ethics" and “work with a faculty member on activities other than coursework.” More importantly, we scored roughly more than 10 points lower than the College and University in terms of "talked about career plans with a faculty member or advisor.”

In comparison to previous years, we did greatly improve in having discussions with students from different economic background[s], different religious beliefs, and/or personal values in 2022, as compared with the college percentage as well.

Table 1: NSSE Results 2022

Student Survey Results (NSSE) 2022					
QUESTION/STATEMENT	RESPONSE OPTIONS	PERCENTAGES			VALID N: (DEPT.)*
		UTC	COLLEGE	DEPT.	
SATISFACTION WITH UTC					
	Very little	2.1	1.6	0.0	19
	Sometimes	16.7	18.1	31.6	

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1. How would you evaluate your entire educational experience at this institution?	Quite a bit	52.4	51.3	36.8	
	Very much	28.9	29.0	31.6	
2. If you could start over again, would you go to the same institution you are now attending?	Very little	4.3	3.3	0.0	19
	Sometimes	14.0	15.1	21.1	
	Quite a bit	44.8	46.0	42.1	
	Very much	36.9	35.6	36.8	
CURRICULUM					
1. Institution contributes to you acquiring job or work related knowledge and skills.	Very little	11.4	13.5	15.8	19
	Sometimes	28.5	31.7	21.1	
	Quite a bit	34.1	33.5	42.1	
	Very much	26.0	21.3	21.1	
2. Institution contributed in developing clear and effective speaking skills.	Very little	9.2	9.6	0.0	19
	Sometimes	28.3	28.9	15.8	
	Quite a bit	36.1	33.6	52.6	
	Very much	26.4	27.9	31.6	
3. Institution contributed in developing clear and effective writing skills.	Very little	5.2	4.5	0.0	18
	Sometimes	22.2	22.7	0.0	
	Quite a bit	40.6	37.5	44.4	
	Very much	32.0	35.2	55.6	
4. Institution contributed to your ability to solve complex real-world problems.	Very little	10.0	10.4	10.5	19
	Sometimes	28.6	29.0	36.8	
	Quite a bit	35.1	34.8	26.3	
	Very much	26.3	25.8	26.3	
5. Institution contributed to thinking critically and analytically.	Very little	1.9	1.2	0.0	19
	Sometimes	17.6	18.4	10.5	
	Quite a bit	40.8	37.2	42.1	
	Very much	39.7	43.1	47.4	
6. Institution contributed to working effectively with others.	Very little	5.3	6.4	5.3	19
	Sometimes	25.4	27.9	26.3	
	Quite a bit	39.4	36.9	31.6	
	Very much	30.0	28.9	36.8	
7. Institution contributed to developing or clarifying a personal code of values and ethics.	Very little	10.2	11.5	15.8	19
	Sometimes	25.9	26.6	31.6	
	Quite a bit	36.4	35.2	31.6	
	Very much	27.4	26.8	21.1	
8. Institution contributed to encouraging contact among	Very little	10.8	13.0	22.2	18
	Sometimes	31.6	29.3	22.2	

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students from different backgrounds (social, racial/ethnic, religious, etc.).	Quite a bit	36.4	35.8	22.2	
	Very much	21.2	22.0	33.3	
9. Institution contributed to being an informed and active citizen.	Very little	13.0	13.7	10.5	19
	Sometimes	28.2	27.6	26.3	
	Quite a bit	34.5	32.1	26.3	
	Very much	24.2	26.6	36.8	
FACULTY INVOLVEMENT					
1. Quality of interactions with faculty members.	1	1.0	1.2	0.0	18
	2	2.3	2.0	0.0	
	3	7.2	4.5	0.0	
	4	14.4	16.7	11.1	
	5	26.9	25.2	33.3	
	6	25.1	25.8	27.8	
	7	23.1	24.6	27.8	
2. Talked about career plans with a faculty member or advisor.	Never	16.5	17.1	5.0	20
	Sometimes	39.7	40.5	45.0	
	Often	26.9	25.6	45.0	
	Very Often	16.9	16.8	5.0	
3. Worked with a faculty member on activities other than coursework (committees, student groups, etc.)	Never	45.4	46.4	50.0	20
	Sometimes	39.7	29.5	35.0	
	Often	26.9	14.5	10.0	
	Very Often	16.9	9.6	5.0	
4. Discussed course topics, ideas, or concepts with a faculty member outside of class	Never	32.4	30.2	30.0	20
	Sometimes	38.8	40.9	40.0	
	Often	19.0	19.1	25.0	
	Very often	9.8	9.9	5.0	
CULTURAL EXPERIENCE AT UTC					
1. Had discussions with students of a different race or ethnicity than your own.	Never	3.8	2.8	0.0	18
	Sometimes	22.5	19.8	33.3	
	Often	35.0	36.2	22.2	
	Very often	38.7	41.1	44.4	
2. Had discussions with students from different economic background other than your own.	Never	4.2	3.6	0.0	18
	Sometimes	23.7	20.6	22.2	
	Often	37.2	39.4	22.2	
	Very often	34.9	36.4	55.6	
3. Had discussions with students who are very different from you in	Never	6.1	5.5	0.0	18
	Sometimes	24.9	21.0	33.3	
	Often	35.3	38.2	22.2	

terms of their religious beliefs or personal values.	Very often	33.7	35.2	44.4	
4. Had discussions with students who are very different from you in terms of their political opinions or personal values.	Never	5.4	3.8	5.6	18
	Sometimes	25.7	26.9	50.0	
	Often	35.3	35.2	11.1	
	Very often	33.6	34.1	33.3	

1.5. Placement of students in occupations related to major field of study

We have started to track this information. From Summer 2018-Spring 2021, of 20 students who responded to their primary status after graduation, 20% are employed full time, 30% are employed part time, 30% are seeking another degree, and 20% are seeking employment.

During this same period, only seven students responded to our questions about the “relevance of job to degree,” but we will continue working on this data and hope to have significant numbers in the future.

1.6. Employer satisfaction with academic program

We do not currently have a system in place to gather this data and will be working with OPEIR to establish one; this was delayed by the pandemic but will be one of our future goals.

Part 2: Undergraduate Curriculum

The English major and the English minor each offer three concentrations: **literary studies**, **creative writing**, and **rhetoric and professional writing**.

English Major

All three major concentrations require a minimum of 39 hours in addition to General Education and University Graduation requirements, including 15 hours of “core” major courses, a three-hour diversity course, and a three-hour capstone, as follows:

English Core:

- ENGL 2010 – Introduction to Literary Analysis
- ENGL 2050 – Introduction to Rhetorical Analysis
- ENGL 2130 – Survey of American Literature
- ENGL 2230 – Survey of British Literature
- ENGL 3340 – Shakespeare

One course to satisfy the Diversity Requirement:

- ENGL 2520 – African-American Literature
- ENGL 3210 – American Women Writers
- ENGL 3230 – African-American Slave Narrative Tradition
- ENGL 3450 – British Women Writers
- ENGL 3510 – The Harlem Renaissance
- ENGL 3520 – Colonial and Post-Colonial Literature in English
- ENGL 3550 – Disability in Literature
- ENGL 3560 – African Literature
- ENGL 4020 – Theatre and Feminism
- ENGL 4430 – Africana Womanism
- ENGL 4850 – Women’s Rhetoric
- ENGL 4870r – Major Issues in Rhetoric
- ENGL 4885 – Queer Theory

One course to satisfy the Senior Capstone Requirement:

- ENGL 4960r – Internship
- ENGL 4980 – Senior Seminar
- ENGL 4994r – Departmental Practicum
- ENGL 4995r – Departmental Thesis

The required 2000-level courses must be completed within the first 21 hours of major course work, and ENGL 4980 (Senior Seminar) may be taken only within 30 hours of graduation. Students must maintain a 2.0 grade point average in all English coursework, excluding General Education Rhetoric and Composition courses. Syllabi from representative courses required in the English major are included in Appendix A. Tables 2 and 3 below highlight possible variations on our three tracks for both the major and the minor.

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Table 2: Variations in Three Major Options (15-hour Core and Capstone Required for All)

B.A., Literary Studies	B.A., Creative Writing	B.A., Rhetoric and Professional Writing
<p>One course from:</p> <ul style="list-style-type: none"> • ENGL 4270r - Major American Figures • ENGL 4470r - Major British Figures • ENGL 4870r - Major Issues in Rhetoric • ENGL 4970r - Special Topics in Literature and Language <p>One upper-division course on a literary period or major author prior to 1800 selected from:</p> <ul style="list-style-type: none"> • ENGL 3110 - Literatures of Early America • ENGL 3310 - The Literature of England to 1300 • ENGL 3320 - The Literature of England, 1300-1500 • ENGL 3330 - Early Renaissance Literature to 1600 • ENGL 3345 - Milton • ENGL 3355 - Seventeenth-Century British Literature • ENGL 3365 - Restoration and Eighteenth-Century British Literature • ENGL 4310 - Early English Drama, Origins to 1642 • ENGL 4320 - Later English Drama, 1660-1800 	<p>One course from:</p> <ul style="list-style-type: none"> • ENGL 3710 Reading Like a Writer: Fiction • ENGL 3720 Reading Like a Writer: The Short Lyric Tradition • ENGL 3730 Reading Like a Writer: Creative Nonfiction <p>12 hours of major course work chosen from the following writing courses:</p> <ul style="list-style-type: none"> • ENGL 3740r - Creative Writing: Nonfiction • ENGL 3750r - Creative Writing: Poetry • ENGL 3760r - Creative Writing: Fiction • ENGL 4720r - Advanced Short Story Workshop • ENGL 4820 - Writing with Style • ENGL 4860 - Visual Rhetoric • ENGL 4910r - Writing Workshop • ENGL 4920r – Novel Writing Workshop • ENGL 4930r – Speculative Fiction • ENGL 4940r – Short Prose Collections <p>At least one upper-division literature course</p> <p>Additional 3000-4000 level English courses to total at least 27 upper-level hours.</p>	<p>RPW Track Core:</p> <ul style="list-style-type: none"> • ENGL 4900r - Rhetoric and Professional Writing Workshop <p>One course from the following to satisfy the Diversity Requirement:</p> <ul style="list-style-type: none"> • ENGL 4870r - Major Issues in Rhetoric <p>Track Electives (15 hours):</p> <p>6-9 Hours in Rhetoric:</p> <ul style="list-style-type: none"> • ENGL 3850 - Persuasion and Propaganda • ENGL 4850 - Women's Rhetoric • ENGL 4870r - Major Issues in Rhetoric <p>6-9 Hours in Professional Writing</p> <ul style="list-style-type: none"> • ENGL 3830 - Writing Beyond the Academy • ENGL 4820 - Writing with Style • ENGL 4860 - Design for Writers • ENGL 4880 - Digital Writing and Publishing • ENGL 4890r - Major Issues in Professional Writing • ENGL 4900r - Rhetoric and Professional Writing Workshop (Must be a different topic than the one taken in the RPW Track Core) • ENGL 4960r - Internship

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Additional 3000-4000 level English courses to total at least 27 upper-level hours.		Additional 3000-4000 level English courses to total at least 27 upper-level hours.
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English Minor

All three minor concentrations require a minimum of 18 hours in addition to General Education and University Graduation requirements, as follows:

Table 3: Variations in the Three Minor Options

Literary Studies Minor	Creative Writing Minor	Rhetoric and Professional Writing Minor
<ul style="list-style-type: none"> • ENGL 2010 - Introduction to Literary Analysis • ENGL 2130 - Survey of American Literature <u>OR</u> • ENGL 2230 - Survey of British Literature <p>12 hours additional elective course work in literature at the 3000-4000 levels; ENGL 2130 and ENGL 2230 can also be applied to these elective hours if student wish to take the other survey in addition to the required one</p>	<ul style="list-style-type: none"> • ENGL 2130 – Survey of American Literature • ENGL 2230 - Survey of British Literature • ENGL 2700 - Creative Writing <p>6-9 hours in creative writing courses chosen from:</p> <ul style="list-style-type: none"> • ENGL 3710 - Reading Like a Writer: Short Fiction • ENGL 3720 - Reading Like a Writer: The Short Lyric Tradition • ENGL 3730 - Reading Like a Writer: Creative NonFiction • ENGL 3740r - Creative Writing: Nonfiction • ENGL 3750r - Creative Writing: Poetry • ENGL 3760r - Creative Writing: Fiction • ENGL 3780r - Literary Editing and Publishing • ENGL 4720r - Advanced Short Story Workshop • ENGL 4910r - Writing Workshop 	<ul style="list-style-type: none"> • ENGL 2050 – Introduction to Rhetorical Analysis • ENGL 4870r - Major Issues in Rhetoric • ENGL 4900r - Rhetoric and Professional Writing Workshop <p>Track Electives (9 hours):</p> <p>3-6 hours in Rhetoric:</p> <ul style="list-style-type: none"> • ENGL 3850 - Writing for Social Change • ENGL 4850 - Women’s Rhetoric • ENGL 4870r - Major Issues in Rhetoric (Must be a different topic than the one taken in the Track Core) <p>3-6 hours in Professional Writing:</p> <ul style="list-style-type: none"> • ENGL 3830 - Writing Beyond the Academy • ENGL 4820 - Writing with Style • ENGL 4890r - Major Issues in Professional Writing • ENGL 4860 - Design for Writers

	<ul style="list-style-type: none"> • ENGL 4920r - Novel Writing Workshop • ENGL 4930r - Speculative Fiction Workshop • ENGL 4940r - Poetry Workshop <p>0-3 hours in rhetoric/writing courses chosen from:</p> <ul style="list-style-type: none"> • ENGL 4810 - Writing for Teachers • ENGL 4820 - Writing with Style • ENGL 4880 - Digital Writing and Publishing • ENGL 4960r - Internship 	<ul style="list-style-type: none"> • ENGL 4880 - Digital Writing and Publishing • ENGL 4900r - Rhetoric and Professional Writing Workshop (Must be a different topic than the one taken in the Track Core) • ENGL 4960r - Internship
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2.1. Undergraduate Program Curriculum Process

The department’s curriculum is managed by the Curriculum Committee, whose members—in accordance with the by-laws—represent the range of ranks and specialties in the department. Any member of the department may bring an area of concern to the Curriculum Committee, as do other standing departmental committees such as the Creative Writing or Composition Committees. The Curriculum Committee reviews and recommends curricular changes to the department. If the recommendations pass, the curricular changes move to the University Curriculum Committee for approval, and depending on the nature of the change, perhaps also to the Faculty Senate and/or full faculty for approval.

The Committee may at times review the department’s entire curriculum at the request of a member of the English Department, the Department Head, the Dean of Arts and Sciences or other administrative offices; the Committee in such cases might suggest changes and/or empower subcommittees to investigate changes, which would then be brought before the whole department for a vote.

The membership includes five tenure-eligible faculty (including at least three tenured faculty) and one additional full-time faculty. Committee members represent literature, creative writing, and rhetoric and professional writing concentrations.

2.2. Undergraduate Program Learning Outcomes (SACSCOC)

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In the past five years, our curriculum has aimed to help students achieve the following learning outcomes:

1. *Students are conversant with representative texts, genres, authors, and major issues in literary, language, and/or rhetorical history.*
2. *Students are able to use reading and writing to critically analyze the literary, stylistic, and rhetorical features of their own and other writers' texts.*
3. *Students are able to locate, evaluate, and use appropriate research material to write academic prose.*

Our outcomes represent how our curriculum aims to engage our students in our literary and rhetorical histories, mainly in the Western Tradition, to prepare them as informed, empathetic, and ethical critical thinkers who can enter their communities able to effect positive change through writing and action.

Since our last self-study and program review, the department has taken several significant formal actions to improve our assessment of these outcomes:

1. Voted to create a distinct Assessment Committee for academic year 2021-2022.
2. Created both an Assessment Plan and Timeline and an accompanying Assessment Committee Guidebook through a College of Arts & Sciences Summer Collaborative Grant (finished in June 2021). Jenn Stewart, Karen Babine, and Abbie Ventura represented each major/minor track. This is a major overhaul and reinvention of what we previously had in place. The Assessment Committee Guidebook is included in Appendix E.
3. Began filing our assessment plans with the Office of Planning, Evaluation, and Institutional Research (OPEIR) and following university standards for reporting on the department's goals and progress, yearly.
4. Formed our first department Assessment Committee with members from each track, and began the work outlined in the Guidebook, now in our second year.

We are in a key transition time for the work of the committee. Since August 2021 that work has largely been devoted to overhauling, organizing, and implementing our new assessment efforts. In November 2022 we will move on to the act of evaluating: first, by collecting student work and organizing the digital space where we will store that material; and second, by redundant evaluation of that student work against one of the three SLOs above.

2.3. Undergraduate Course Syllabi

Syllabi for all our courses include specific course objectives and evaluation criteria that align with our learning outcomes. See Appendix A for examples of several sample syllabi from our undergraduate Core and Capstone courses, including:

- English 2010 syllabi (Abbie Ventura FA21; Hannah Wakefield SP22; James Arnett, Chris Stuart FA22)
- English 2050 syllabi (Rik Hunter, Heather Palmer FA21; Heather Palmer SP22, FA22)

- English 2130 syllabi (Hannah Wakefield FA21; Aaron Shaheen SP22; Chris Stuart FA22)
- English 2230 syllabi (Matthew Guy, Joseph Jordan FA21; Bryan Hampton SP22, FA22)
- English 3340 syllabi (Andrew McCarthy FA21; Bryan Hampton SP22)
- English 4960 syllabus (Kris Whorton SP22)
- English 4980 syllabi (Jennifer Beech FA21; Joseph Jordan SP22; Karen Babine FA22)

2.3.1 Discussion of Course Syllabi

1. Curriculum alignment with the programmatic student learning outcomes

As the department's new Assessment Committee makes recommendations, we will recalibrate our curriculum (if necessary) so that it aligns with our new SLOs.

2. Reflection of current standards, practices, and issues in the discipline

Unlike disciplines in the sciences, the subjects of study in English do not necessarily “reflect current standards” (e.g., Shakespeare is still Shakespeare and there are fundamental methods by which literary and rhetorical critics analyze texts); however, our courses do change with developments in criticism, theory, and issues, for instance, even if students are reading the same primary texts in a Survey of British Literature course year after year.

By offering a good number of special topics courses in Literature as well as in Rhetoric and Professional Writing, we offer courses on diverse and contemporary interests such as African Science Fiction and Digital Rhetoric.

In the selected syllabi included with this report, which represent our Core and Capstone requirements, you can see in Heather Palmer's 2050, for example, weeks devoted to Digital Rhetoric and New Directions in Rhetorical Theory. Jennifer Beech's 4980: Senior Seminar in Fall 2021 called upon students to engage with cutting edge contemporary experimental writing.

3. Use of appropriate pedagogical and technological methods to enhance student learning

Because we offer three concentrations, our faculty use a variety of pedagogical approaches and incorporate technology in ways appropriate to a given course. For example, many literature courses employ lecture and discussion as the central pedagogical approaches, but even these courses can include active- and experiential-learning experiences. Andrew McCarthy, for instance, asks student to perform a play in his Shakespeare course, and James Arnett has had his students complete a service-learning project with Bridge Refugee Services.

In Creative Writing, the most common and appropriate approach is the writing workshop. Rhetoric and Professional Writing includes courses that use lecture and discussion as well as many courses teaching a variety of genres through experiential learning activities such as writing

grants for local nonprofits and creating informational campaigns for on- and off-campus stakeholders, for example, the Teaching and Learning Garden.

Of course, hosting reading materials, conducting quizzes, and collecting coursework through the University LMS, Canvas, is a typical use of educational technology. In addition, many instructors have incorporated the use of Google Apps for Education to facilitate collaborative writing and learning. Finally, a handful of our faculty use Adobe Creative Suite of applications and/or other graphic and document design applications.

4. Student opportunities to employ discipline-specific research methods

[See 4.4.](#)

5. Fostering analytical/critical thinking, and problem-solving techniques

Our courses, from the introductory literary and rhetorical analysis to the senior seminar, are designed to foster analytical and critical thinking, and problem solving.

For example, ENGL 2010 - Introduction to Literary Analysis focuses on critical concepts and skills required in the field of literary studies; approaches to analyzing and interpreting literary texts, genre forms and critical terminology, and research methods. The emphasis is on close reading and careful critical writing. Later literature and rhetoric and professional writing courses build on these foundational skills and practices, as evidenced in Chris Stuart's syllabus for Survey of American Literature and in Kristine Whorton's 4960 - Internship course, in which course outcomes include analytical and critical thinking by conducting research for the workplace, understanding how it differs from academic research and explaining the rhetorical and stylistic differences between academic and workplace writing genres.

2.4. Undergraduate Curriculum Review/Revision Information

While there have been no significant changes to the department's curriculum during the current review period, it is worth noting that we added two new course options for the major's Diversity Requirement: ENGL 3510 – The Harlem Renaissance, and ENGL 3550 – Disability in Literature. In Fall 2022, the department voted to revise the Diversity Requirement course options for the Rhetoric and Professional Writing concentration to parallel those for Literary Studies and Creative Writing; this change will be reflected in the 2023 Undergraduate Catalog.

With regards to evaluation criteria 2.1, the English curriculum is not reviewed regularly by the Curriculum Committee. Rather, the Committee reviews proposals for curricular changes from individual faculty or major tracks. Due to the membership of the Committee, however, it may not work to have the Curriculum committee conduct such a review because members come from three distinct fields of study.

Instead, these reviews could occur within each track. Creative writing has a standing committee charged with continually reviewing their curriculum. Rhetoric and Professional Writing do not

have a committee but do meet at least twice a year to discuss the curriculum. One possible recommendation could be for each track to form curriculum committees which report to the Department Curriculum Committee. In addition, it may be necessary for American and British literature faculty to review their courses separately and then work together as a larger group.

2.5. Undergraduate catalog information

The current 2022-2023 catalog displays the [learning outcomes from the archived catalog of 2010-2011](#). It has not been updated since then.

2.6. Undergraduate curricular research opportunities

[See 4.4.](#)

2.7. Undergraduate Enrollment, Diversity, Retention, and Graduation Rates

Since Fall 2017, enrollment of undergraduate English majors has declined from 194 to 147, which represents a decrease of 24.3%. The total number of English minors, however, has grown from 73 in Fall 2019 to 95 in Fall 202, a 23.2% increase. See Tables 4-6 below.

Table 4. Major Enrollment

	Fall 2017	Fall 2018	Fall 2019	Fall 2020	Fall 2021
B.A., English	194	189	170	167	147

Table 5. Minor Enrollment

	Fall 2019	Fall 2020	Fall 2021
Literary Studies	9	14	22
Creative Writing	40	51	53
Rhetoric & Professional Writing	7	7	19
Writing (Phased Out)	17	5	1

Table 6. Undergraduate Diversity 2021-22

	Female	Male
Multiple Races	3	
Unknown	3	2
American Indian		
Asian		
Hispanic	5	2
Native Hawaiian or Other Pacific Islander		
African American	12	1
White	93	26
Total	116	31

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The number of B.A. English degrees awarded has dropped from 50 in FY 2018 to 35 in FY 2022, despite a rise in degrees awarded in FYs 2019 and 2020. See Table 7 below.

Table 7. Undergraduate Degrees Awarded

	FY 2018	FY 2019	FY 2020	FY 2021	FY 2022
B.A., English	50	56	60	45	35

Our retention rates fluctuate each year depending on the number of graduates. From Fall 2018 to Fall 2021, attrition averaged 29%. See Table 8 below.

Table 8. Departmental Retention

Year	2017-18	2018-19	2019-20	2020-21
Retained	74%	74%	70%	64%

In addition to serving our majors and minors and English Education majors, the English Department offers a wide variety of courses for General Education that significantly increase our enrollment; in fact, we are by far the largest departmental producer of credit hours at UTC. However, our drop in total SCH from 2013 parallels our drop in the number of English majors. Our hypothesis, as stated above, is that we had a large increase in majors soon after the 2008 recession and have steadily dropped back to our prerecession numbers. In addition, however, we have seen a drop in our percentage of all UTC SCH production as other programs such as Business have taken off. See Table 9 below.

Table 9: Student Credit Hour Production FY2018-22

	2018	2019	2020	2021	2022
ENGLISH	22,135	21,613	21,593	20,984	20,483
UTC TOTAL	282,744	282,352	288,363	284,401	277,275
English as % of UTC Total	7.82%	7.65%	7.48%	7.37%	7.38%

2.8. General Education

2.8.1. English Contributions to General Education

Courses offered by the English department that may be used to satisfy General Education requirements are as follows:

- **Rhetoric and Composition:** ENGL 1010, 1011, 1020
- **Historical Understanding Subcategory:** ENGL 3230.
- **Literature Subcategory:** ENGL 1130, 1150, 1310, 1330, 2060r, 2070r, 2080r, 2410, 2420, 2510r, 2520, 2530r, 2700, 3230, 3560.
- **Thoughts, Values and Beliefs Subcategory:** ENGL 1130, 1150, 2080r.
- **Visual and Performing Arts Subcategory:** ENGL 2700.

All general education courses are carefully evaluated by the University General Education Committee every five years to ensure that they continue to meet their initial general education intent. As previously stated, English is the largest department and has the most focus on introducing students to analytical thinking, reading, and writing as described in evaluation criteria 2.6 and 2.9. Because our courses are all lower-enrollment courses from 20-30 students, in addition to intensive writing, these courses emphasize classroom discussion amongst students, and some courses include formal oral presentations.

Evaluation of these courses was delayed in AYs 2018-21 because the University General Education Committee wasn't allowed to consider any courses for re-certification. Recertification operations resumed in AY 2022.

2.8.2. General Education Outcomes Alignment with English Outcomes

- **English Outcome 1:** Students are conversant with representative texts, genres, authors, and major issues in literary, language, and/or rhetorical history.
- **General Education Outcome 1:** Express a broad knowledge of human cultures and the physical and natural world.
- **English Outcome 2:** Students are able to use reading and writing to critically analyze the literary, stylistic, and rhetorical features of their own and other writers' texts.
- **General Education Outcomes 2, 3, 4:**
 - Think critically, analytically, and reflectively;
 - Employ qualitative and quantitative information to define and defend viewpoints, solve problems, and to make informed decisions;
 - Communicate effectively, especially in speech and in writing; and collaborate on common tasks.
- **English Outcome:** Students are able to locate, evaluate, and use appropriate research material to write academic prose.
- **General Education Outcome:** Synthesize information and concepts across general and specific disciplinary studies, demonstrated through the application of knowledge, skills and responsibilities to new settings and situations.

For the most part, the outcomes align well. We would note that we cover new “settings and situations” under English Outcome 1 and the ideas of “texts, genre, authors” In addition, our rhetoric and professional writing courses especially emphasize adapting to new settings, situations, genres, and audiences.

As noted in section 2.2, the department is currently working through a new assessment process to evaluate the effectiveness of our courses in meeting our departmental learning outcomes.

2.8.3. English Composition

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Supervised by the Director of Composition, the first-year composition (FYC) program offers three first-year writing courses that generate approximately 7,000 undergraduate student credit hours per academic year, or about 40% of the department's total student credit hour (SCH) production. In AY 2021, for example, 1000-level composition courses generated 8,538 SCH, or 39.83% of the English department's 20,984 undergraduate SCHs; in AY 2022, the 1000-level composition courses generated 8,450 hours of the department's 20,483 undergraduate SCHs (or 41.25%). The freshman writing courses are part of the General Education requirements for all students and aim to equip students to address college-level writing situations effectively.

The composition program currently offers three freshman composition courses: English 1010, English 1011, English 1020.

In English 1010 students are required to write brief essays for a variety of purposes, helping to prepare them for a variety of types of writing. In addition to writing different types of essays, they learn to edit and revise their own work, and begin learning how to incorporate the work of others into their own writing in an ethical manner. The composition program mission statement is provided below:

Composition Program Mission Statement

The Composition Program of the English Department at the University of Tennessee at Chattanooga seeks to develop and enhance the ability of students to articulate and express their own ideas as well as the ideas of others. We emphasize writing skills that draw on critical reading and thinking to enable students to synthesize and analyze multiple points of view, to support their own positions on various issues, and to adjust their writing for diverse audiences, purposes, and conventions.

Our program emphasizes writing as a process and focuses on the importance of revision. Students produce multiple drafts for each project and develop the ability to critique their own writing as they learn to critique the work of others.

Because we believe that writing is a way of knowing, we encourage students to explore various topics and perspectives to develop their writing skills and to communicate effectively in a changing global environment. Students read and evaluate texts that are culturally diverse in order to gain insights into the complex nature of ideas and issues. They learn to be critical readers who evaluate arguments, analyze claims, scrutinize the reasoning behind these persuasive acts, and draw their own conclusions.

The Composition Program requires a two-semester sequence for freshman students. The first semester focuses on the principles and practices of effective reading and writing, with individualized attention to grammatical and stylistic issues. The second semester continues to build on these skills and emphasizes the use of research for effective arguments, as well as the relationship between style and meaning.

The program also offers English as a Second Language courses to meet the needs of any student whose grasp of the written language needs improvement before the student can progress to a more advanced course. Advanced courses that prepare students to write in various academic, business, scientific, and technical environments are also offered.

In English 1011, students do the same work as is required in English 1010, but they also meet once each week in a 75-minute tutorial session. During these sessions, most of which are taught by graduate assistants, students may work on the essays they have been assigned in class, or they

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may work on specific skills, such as improving their grammar and style, or editing and revision strategies. The teachers of these tutorials work very closely with the teachers of the associated lecture section. Students must do well in the tutorial to pass the class because it accounts for a portion of the grade for English 1011.

In English 1020, students write longer, documented researched projects. In addition to teaching students how to find and evaluate the information they need, the course requires students to learn to paraphrase, summarize, use documentation styles correctly, and avoid plagiarism. They continue to work to refine their voice and style.

The most significant change in the first-year composition program since the last review is the modification of the FYC curriculum. The development of hybrid cohorts from 2017-2019 allowed our faculty to better navigate the struggles of the COVID-19 pandemic. The composition program continues to maintain a faculty staffed primarily with full-time lecturers, as we feel this fosters stability and a strong sense of community in our program. This sense of community helped our faculty move to fully online instruction in March 2020. As was mentioned in the last program review, this stability allows our faculty to have a degree of individual autonomy in the classroom. To ensure that our students have a similar experience in the classroom, we continue to have a common syllabus whose general policies instructors may supplement; additionally, each course has two required assignments to allow for programmatic consistency and assessment purposes. Though all faculty are required to create courses that meet general education specifics for the course (i.e., number of assignments, grading criteria, and other benchmarks), instructors are free to design their own additional assignments to meet these objectives and set many of their own course policies regarding absences, late paper penalties, etc.

We continue to increase meaningful professional development opportunities for the composition faculty by offering workshops specific to 1) incorporating the Read2Achieve texts, 2) introducing new writing technologies into the classroom, and 3) integrating online and hybrid pedagogies into the curriculum. It is one of the most outstanding characteristics of our FYC instructors that they have participated enthusiastically in these professional development opportunities.

We have created a Writing Program Assessment Committee that reviews and assesses a sampling of student work from ENGL 1010, 1011, and 1020; under the direction of the Director of Composition, this committee reviews approximately 600 student artifacts per year. The findings of the committee's assessment are presented to the writing faculty in their writing workshop each August. We continue to engage in various methods of self-assessment to learn more about how well our students are achieving our course outcomes and to adapt our pedagogical approaches when necessary. We collect syllabi and writing assignments from all FYC faculty members to assess programmatic outcomes and use a peer observation system by which faculty members observe one another and provide formative feedback. Additionally, each full-time faculty member continues to be observed by the Director of Composition or Department Head on a three-year rotation, which supplements the peer observations. New full-time faculty are evaluated annually for three years, after which, they must have an evaluation every other year. New part-time faculty and graduate assistants are evaluated in their first

semester of teaching and continue to be evaluated as needed. As always, much of what we are able to accomplish is due to our excellent administrative support staff member.

2.9. Undergraduate student internship, practicum, and/or clinical opportunities

The English Department offers several opportunities for students to gain professional and community-engaged experiences through internships with local companies and non-profits, working on department-sponsored publications, and courses involved in community outreach.

Our students also have opportunities to go beyond the classroom in several of our courses to work with communities both on and off campus. Projects have included working with the Humane Society, The Bessie Smith Cultural Center, Bridge Refugee Services, the UTC Teaching and Learning Garden and more than two dozen others. These course-specific projects give students opportunities to develop and practice skills they can later use in more demanding situations such as internships.

English students can also work on the *Sequoyah Review*, UTC's semiannual literary magazine whose advisor is an English faculty member. The magazine, staffed entirely by students, features personal essays, poetry, fiction, photographs, paintings (scaled down prints), and drawings from a wide range of students.

Practicum includes working as the editor-in-chief of the *Sequoyah Review* and assistant coordinator of the Youth Southern Student Writers contest.

Developing our capstone requirement has made a serious internship or research experience an essential part of the English majors' academic career. As Intern Coordinator, Professor Kristine Whorton dedicates one course per semester to supervise our interns and continue developing the program. The real-world experience it offers—to step out of a comfortable role as rhetorical analyst and into a less secure one as rhetor in a specific setting—is vital to many of our students. Interns work 120-150 hours per semester, complete a weekly report, participate in professional writing workshops led by our intern coordinator, reflect in writing throughout the process, and compose a polished resume, cover letter, and a final portfolio (see [4.3](#) for more information on the internship program).

Part 3: Graduate Program

3.1. Program Evaluation and Learning Outcomes

Each fall, departments are required to post program assessment plans and/or results. Our goal in recent years has been to 1) increase student graduation rates; 2) provide more clarity about program and exam expectations for students; 3) revise assessment rubrics in response to our annual assessments 4) seek feedback from our students on the effectiveness of our program and how we can improve the program; and 5) seek effective ways to grow the program.

- 1) We created 5996r – Scholarly Project and required non-thesis students to take it for three hours after noting that several students, after completing their coursework, had left the program without completing the non-thesis project nor the comprehensive exam. We have had no cases of students not completing the program since we instituted this change.
- 2) We developed a clearer thesis prospectus process and set of deadlines after noting that some students were not completing the prospectus in their first three hours of thesis. This resulted in them having to take additional hours beyond the six required hours. AY 21-22 is the first year of this new process.
- 3) We have revised only two of our Student Learning Outcomes (SLOs) since the previous self-study period to more appropriately match our expectations for M.A. students and what we were seeing in their projects: Core Outcome 3 and the LIT/RPW Outcome.
- 4) We developed a program Exit Survey for graduating MAs. Spring 22 was the inaugural launch of the survey.
- 5) We created an alums email list and LinkedIn group in AY 21-22.

3.1.1. Assessment

1. Student Learning Outcomes

In Fall 18, we tested new student learning outcomes for end-of-program, summative assessment, and we have been testing the outcomes since that time. Revisions of these SLOs are marked in red/strikethrough.

- **Core Outcome 1**: Ability to identify and discuss major forms, genres, and movements in English Studies
- **Core Outcome 2**: Ability to demonstrate professional standards within a substantial body of critical and/or creative works
- **Core Outcome 3**: Ability to formulate and evaluate historical and thematic connections among chosen genres, authors, and trends
- **Creative Writing Outcome**: Ability to employ fundamental elements of craft to generate creative content within the chosen genre
- **LIT/RPW Outcome**: Ability to conduct and synthesize research that engages the current scholarly conversation in the field

2. Rubric and Norming

Prior to 2018's assessment, some of the comments requested that we assess our program requirements in a more direct way. We opted to create a rubric based on our outcomes and completed a face-to-face (F2F) norming session with the departmental Graduate Studies Committee (GSC). [Please see the attached rubric.](#)

Committee members read and scored thesis and non-thesis papers from the previous AY each fall. For AYs 18-19, 19-20, 20-21, and 21-22, the GSC used two rounds. The first was a norming session. The second was for the assessment. Given that the committee's membership had not changed, Fall 22 only included the second assessment round.

The Graduate Program Director, Dr. Hunter chose both stronger and weaker papers for both sessions so that we could see if the committee was generally in agreement about the ways we applied our outcomes to these culminating products.

3. Results

Through our discussion and in comparing the scored rubrics, we all generally agreed on the scoring. For the strongest papers, a majority of faculty marked "exceeds" for some or all the outcomes. For the weaker papers, faculty marked a combination of "below" and "meets." While we all agreed that the students, on balance, would pass this part of the exam (which they all had), some of the discrepancies were due to disciplinary differences in understanding and assessing various outcomes. For example, we discussed the difficulties for scholars in Literary Studies and Rhetoric and Professional Writing to critique the creative writing portion of prose theses in the ways our Creative Writing colleagues do and vice versa; however, given the fact that faculty from all three concentrations can and do serve on the capstone committees of students not in their own concentrations, these are simply conversations we should and must have.

The scoring and discussion allowed us to have an interesting conversation about the following:

- How do different fields within English Studies define the terms we list in our outcomes such as "current conversation," "professional standards," and "historical and thematic connections?"
- What does it mean to add to a current scholarly conversation versus engage in a current scholarly conversation?
 - Further, what is a realistic expectation for a master's student in English?
- Are all our students clear about our programmatic outcomes?
 - Are there ways to revise some of our courses or ENGL 5000: Introduction to Graduate Studies to help students better meet the outcomes or at least understand our expectations more clearly?

4. Plans for this Year

As described in 3.1.5, we have revised our SLOs to match our expectations more closely for M.A., English students and what we were seeing in their projects. In addition, during this cycle the program

director has revised ENGL 5000: Introduction to Graduate Studies to help students better understand our outcomes and put that understanding into practice in their other courses.

In particular, the distinction between “adding to” a current scholarly conversation and “engaging in” a current scholarly conversation. Sonja K. Foss’s *Rhetoric Criticism* textbook, which explains “searching for explanatory schema” versus “creating explanatory schema,” is essentially synonymous with how we have designed our rubric and what we had been wrestling with. Given that hers was a textbook designed for MA students, using it to explain our LIT/RPW outcome was fitting.

3.1.2. Course Syllabi

Syllabi for all our courses include specific course objectives and evaluation criteria that align with our previous student learning outcomes; as noted above we have developed SLOs within a rubric that are shared with all faculty and are included in the [Program Handbook](#). See Appendix B for examples of several sample syllabi from our required graduate courses, including:

- English 5000 syllabus (Rik Hunter, F22)
- English 5050/5055r syllabus (Chris Stuart Sp22)
- English 5115 syllabus (Heather Palmer)
- English 5125 syllabus (Heather Palmer)

These introductory/required courses fulfill Course Outcomes 1, 2, and 3 as well as lay the foundations for students achieving the LIT/RPW Outcome. A full list of our courses can be found in the [catalog](#).

English 5000 introduces students to the field of English Studies; contemporary analytical approaches and research methods; various academic genres; and the academic, alt-ac, and non-academic job markets.

This course sets a foundation for our other courses to fulfill Outcomes 1, 2, 3, and the LIT/RPW Outcome. English 5050/5055r introduces students to major theoretical concepts so that they can practice applying them to the authors, texts, critics, and historical developments that will undergird their progression through the program. This course also fulfills all but the Creative Writing Outcome.

English 5115 and 5125 are only required of Rhetoric and Professional Writing students. English 5115 is a study of the history of rhetoric from its beginnings in Ancient Greece through the Renaissance with attention to the cultural contexts that influenced rhetoric’s development. Students will study rhetorical theory and practices of Ancient Greece and Rome and Medieval and Renaissance Europe. English 5125 is a study of the history of rhetoric since 1600 with a close reading of the texts and attention to the cultural contexts that influenced rhetoric’s development. Students study the theory and practice of rhetoric from the early modern era to the twenty-first century. Each of these courses fulfills all but the Creative Writing Outcome.

All courses beyond these introductory/required courses build on the knowledge and skills developed in these courses.

3.2. Curriculum

3.2.1. Departmental/Program curriculum process

The department's graduate curriculum is managed by the Graduate Studies Committee (GSC), whose members—in accordance with the by-laws—represent the range of ranks and specialties in the department. Any member of the department may bring an area of concern to the Graduate Studies Committee. The Graduate Studies Committee reviews and recommends curricular changes to the department. If the recommendations pass, the curricular changes move to the University Graduate Council for approval.

The GSC may at times review the department's curriculum at the request of a member of the English Department, the Department Head, the Dean of Arts and Sciences or other administrative offices; the GSC in such cases might suggest changes and/or empower subcommittees to investigate changes, which would then be brought before the whole department for a vote.

The membership includes five tenure-eligible graduate faculty and the English Graduate Program Director. Committee members represent literary studies, creative writing, and rhetoric and professional writing concentrations.

3.2.2. Course syllabi

[See 3.1.2.](#)

3.2.3. SACSCOC outcomes data

[See 3.1.1.](#)

3.2.3 Graduate Curriculum

In addition to the coursework listed below, graduate students pursue a thesis or revised/new paper. The student must first work with an advisor to select a topic and designate two additional faculty to serve on a committee. In the case of a thesis, the student must then present a prospectus for approval by the English Graduate Studies Committee prior to registering for the research project or the thesis. The student must finally pass an oral defense after completion of the thesis or revised/new paper.

In addition to the regular required courses, the department attempts to provide other important curricular opportunities for our students. These include internships and individual study.

Research opportunities are described below in [4.4](#).

Literary Studies

- **3 hours:** ENGL 5000 - Introduction to Graduate Studies in English
- **3 hours:** ENGL 5050 - Theory and Criticism or ENGL 5055r - Topics in Theory and Criticism
- **6 hours:** Two courses in English literature before 1800
- **9 hours:** English literature electives
- **Thesis Option**
 - **6 hours:** Elective English courses
 - **6 hours:** ENGL 5999r – Thesis
 - **Thesis Defense**
- **Scholarly Project Option**
- **9 hours:** Elective English courses
- **3 hours:** English 5996r--Scholarly Project
 - Oral Comprehensive Exam

Rhetoric & Professional Writing

- **3 hours:** ENGL 5000 - Introduction to Graduate Studies in English: Methodology and Bibliography
- **3 hours:** ENGL 5115 - History of Rhetorical Theory I: Ancient Greece to Renaissance
- **3 hours:** ENGL 5125 - History of Rhetorical Theory II: Early Modern to Contemporary
- **12 hours:** Rhetoric & professional writing electives
- **Thesis Option**
 - **6 hours:** Elective English courses
 - **6 hours:** ENGL 5999r – Thesis
 - **Thesis Defense**
- **Scholarly Project Option**
 - **9 hours:** Elective English courses
 - **3 hours:** English 5996r--Scholarly Project
 - Oral Comprehensive Exam

Creative Writing

- **15 hours from**
 - ENGL 5500r - Novel Writing Workshop
 - ENGL 5510r - Fiction Writing Workshop
 - ENGL 5520r - Poetry Workshop ***maximum of 3 hours**
 - ENGL 5530r - Speculative Fiction Workshop
 - ENGL 5550r - Creative Nonfiction Writing Workshop
 - ENGL 5600 - Literary Citizenship
 - ENGL 5950r - Creative Writing Workshop
 - **12 hours:** Elective English courses
 - **6 hours:** ENGL 5999r – Thesis
 - **Thesis Defense**

3.2.5. Curriculum review/revision information

Our goal in recent years has been to 1) focus on cleaning up the graduate catalog to fix MyMocsDegree, our tool intended for degree tracking, 2) revise ENGL 5000 to better support students in understanding what English Studies is as a field, what our program's SLOs are and how to achieve them, and what to do with an M.A. in English, 3) address the problem of non-thesis students not completing the program and thesis students taking too long to complete the program, and 4) address courses with a pattern of low enrollments.

This review cycle looked closely at cleaning up the course catalog because students were confused about what courses they needed to take to complete the degree. For example, a creative writing major in fall of 2018 asked whether Shakespeare would be offered in Spring 2019 so that they could complete that requirement; however, creative writing students had not been required to take Shakespeare since at least 2013. Since that time and through many curriculum proposals, MyMocsDegree has been updated for Creative Writing and Rhetoric & Professional Writing. Literary Studies is an ongoing project.

As described in 3.1.2, English 5000 now introduces students to the field of English Studies; contemporary analytical approaches and research methods; various academic genres; and the academic, alt-ac, and non-academic job markets.

We created 5996r – Scholarly Project and required non-thesis students to take it for three hours after noting that several students, after completing their coursework, had left the program without completing the non-thesis project nor the comprehensive exam. We have had no cases of students not completing the program since we instituted this change.

In addition, we developed a clearer thesis prospectus process and set of deadlines after noting that some students were not completing the prospectus in their first three hours of thesis. This resulted in them having to take additional hours beyond the six required hours. AY 21-22 is the first year of this new process.

Finally, during this current review cycle the following changes have been made to courses that were routinely only half-filled because they were offered each year:

- ENGL 5115 moved from each fall to every other fall.
- ENGL 5125 moved from each spring to every other fall.
- ENGL 5050 moved from each fall. 5055r was added as a topics option, and these theory courses are offered only once every two years.

3.2.6. Catalog information

The catalog information is up to date, as of Fall 2022.

1. Graduate Admission Standards

The Graduate Committee of the English Department reviews admission standards on a regular basis to ensure that our standards are appropriate for the M.A. degree (comparable to standards for similar institutions) and for the student population we serve. These standards are spelled out clearly in our catalog and fully adhered to in the admission of all students to our program. We have updated our standards since the previous cycle with regards to the number of hours required in English, the addition on English language proficiency scores, and shortening the length of the statement of intent by half.

Students must first meet requirements set up by the Graduate School as specified below in the Graduate Catalog description:

To be eligible for admission an applicant must have a baccalaureate degree from a regionally accredited college or university or foreign equivalent and be in good academic standing at the last institution attended. In addition to the previous two requirements, an applicant for regular admission must meet one of the following requirements from a regionally accredited institution or foreign equivalent. All GPAs are based on a 4.0-point scale; the last two years of undergraduate coursework are equivalent to approximately 60-70 semester hours or 90-100 quarter hours. Updated GPA requirements approved by Graduate Council spring 2011 include the following:

- 2.70 minimum GPA for all undergraduate work taken for the baccalaureate degree or
- 3.00 GPA for the last two years of undergraduate academic coursework or
- 3.00 GPA for 30 or more semester hours undergraduate credit after earning the first bachelor's degree or
- 2.70 GPA for the last two years of undergraduate academic coursework and a 3.00 GPA on fewer than 24 hours graduate coursework or
- 3.00 GPA for 24 or more graduate hours or
- An earned master's degree or higher-level degree with at least a 3.00 GPA.

Because the English Department expects strong preparation in English, our Graduate committee has added requirements beyond those specified by the Graduate School.

2. English Department Requirements

- 18 hours in English beyond first-year composition is recommended but not required; however, extra weight is placed on the strength of the writing sample.
- Minimum Requirements:
 - 3.00 GPA for all undergraduate English coursework beyond first-year composition
 - The Graduate School requirement for international students whose first language is not English is an official Test of English as a Foreign Language (TOEFL) score of 220 or above on the computer-based test, or a score of 83 or above on the Internet-based test, or an International English Language Testing System (IELTS) score of 6.5 or above. English requires:
 - TOEFL:
 - Writing: 24
 - Speaking: 24
 - Reading: 24
 - Listening: 21
 - IELTS: 8.0
 - Duolingo: 135+

3. For Creative Writing Applicants

- **Statement of Purpose:** In an essay of approximately 500-750 words (1-2 single spaced pages in 12-point font), describe your creative and intellectual background, interests, and goals plus how the M.A. English Program will help you achieve your goals.
- **Writing Sample:** Submit 25 pages of creative prose.
- **Two Letters of Recommendation:** Include two letters from academic or creative contacts.

4. For Literature and Rhetoric & Professional Writing Applicants

- **Statement of Purpose:** In an essay of approximately 500-750 words (1-2 single spaced pages in 12-point font), discuss your goals for graduate study, your academic and professional interests and experience, and how the M.A. English Program will help you achieve your research or career goals.
- **Writing Sample:** Submit a 10-20 page academic writing sample that demonstrates your research and writing potential.
- **Two Letters of Recommendation:** Include two letters from academic or professional contacts.

3.2.7. Curricular research opportunities

[See 4.4.](#)

3.3. Student Experience

3.3.1. Student enrollment

Enrollment in graduate English studies has maintained an average of 29.2 students per year over the last five years. The previous 5-year cycle averaged 31.4 students per year and arguably had the benefit of the Great Recession sending people back to school, while English Studies as a major, in general is facing enrollment declines nation-wide.

Tables 10 and 11 below reflect the enrollment and graduation trends for the past six years.

Table 10. Full- and Part-Time Enrollment in Graduate Program from Fall 2018 through Fall 2022

Fall 2018	Fall 2019	Fall 2020	Fall 2021	Fall 2022
27	31	28	29	31

Table 11. Graduation Raw Numbers

	English MA
2021-22	8
2020-21	16
2019-20	7

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2018-19	9
2017-18	8

Our enrollment has remained relatively steady over the last five years. In that time, we changed Graduate Program Director (GPD) and focused increased attention on having an up-to-date website and program handbook on the website. The GPD, Dr. Hunter, has created systems to track student progress through the degree program and created a new course, 5996r – Scholarly Project, to give non-thesis writers time, space, and credit hours for completing their capstone projects (we had six students in Fall 2018 who had completed the coursework but not the non-thesis project). This has resulted in more students completing the program requirements in the expected time frame than in the past. In the past five years, among the several students who had not completed the capstone project, only two students from the previous 2013-2018 review cycle did not complete the degree within six years. There remains just one non-thesis student who has received an extension through 2023. Currently, there are no students who have left the program with an unfinished capstone project.

The program, designed originally for more non-traditional (i.e., 25 years and older) than traditional students, now serves more of a balance of traditional students as the program’s reputation has spread, drawing a significant number of students from beyond the Chattanooga area. The original demands for the M.A. in English came primarily from teachers in the community who wanted graduate work. Consequently, most of our graduate courses were night classes with a few students enrolling in dual-listed classes in the daytime. During the last 10 years, however, we have seen considerable growth in the number of traditional students, i.e., students moving into the graduate program full-time (FT) within three years of completing an undergraduate degree (e.g., 20 FT and 11 part-time (PT) students in Fall 2022), and we believe we would have more FT students if we could offer more assistantships.

In addition to attracting more traditional students, we have also seen a growing number of out-of-state applicants, although attracting those students is difficult unless they first establish residency because of the high costs of out-of-state tuition. The Regional Tuition Rate established in 2009 and applying to residents in counties of Alabama and Georgia contiguous to the Tennessee state line is only slightly more than in-state tuition, making it easier to attract students from the designated counties. Table 12 shows the diversity of the colleges and universities, from which our graduates from Fall 2018 to Summer 2022 received their undergraduate degrees; however, the bulk of our MA students come from UTC.

Table 12. Undergraduate Institutions of English M. A. Students, Fall 2018-Summer 2022

Christopher Newport University
Dalton State College
Appalachian State University
Florida State University
Covenant College
Jacksonville State University
Utah State University
Lipscomb University
Montana State University
Cedarville University

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Middle Tennessee State University
University of Southern California
Maryville College
University of Tennessee at Chattanooga

According to information provided informally by entering students during the past five years, a significant number made their initial inquiry about the program as the result of comments or recommendations by current or former UTC students. More formal recruitment is less successful, with the website being reported as the first point of contact for non-UTC students. After consulting with the Graduate School’s marketing staff member, the website should be the primary marketing platform.

In addition, the program director created an email form (for the website) that bypasses the automated system the University uses. This results in much quicker response times and personable outreach to prospective students rather than boilerplate, automated emails.

Course enrollment for the past two years is provided in Table 13.

Table 13. Course Enrollment during Last Two Years

Course Enrollment Offered in Past Two Years								
COURSE INFORMATION			2020-2021			2021-2022		
NO.	TITLE	C.Hrs	SU	FALL	SPRING	SU	FALL	SPRING
5000	Intro Gr Stud in Engl: Meth/Bib	3					11	
5055	Authors, Intent, 20 th C. Am Fict	3						8
5115	Hist of Rhet Th 1: Anc Gr-Ren	3					10	
5125	Hist of Thet Theor II: Mod-Con	3			8			6
5220	Digital Writing & Publishing	3						9
5270	Teaching College Writing	3					8	
5280	Grant Writing	3			8		12	
5290R	Advanced Internship in Writing	3			2	1	1	
5470R	Cather, Chopin, Jewett	3			3			
5470R	Whitman, Dickinson & Gender							5
5500R	Novel Writing Workshop	3		4			6	
5500R	Writing Workshop Short Fict	3			8			6
5510R	Fiction Writing	3			8			5
5520	Poetry Workshop	3		1	2			
5530R	Speculative Fiction Workshop	3			5	2		11
5600	Literary Ctizenship	3					3	
5700R	Topics in Renaissance Lit	3					5	
5790	Contemporary African Poetry	3						3

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5820	The Short Poem in English	3			7			
5850R	Seminar in a Maj. Figure	3			7			4
5850R	Seminar in a Maj. Figure: Faulkner	3			4			
5940R	Writing in the Public Interest	3				6		
5940R	African American Rhetoric	3						5
5940R	Workplace Lit. & Proj. Mgmt	3						6
5950	Workplace Literacies	3	10					
	Workshop: Spec. Fict Writing	3	3					
	Parody, Humor, Satire	3		5				
	Workshop: Writing Flash Nonfiction	3		3		5		
	Interactive Narratives	3			4			
5960R	Rhetorics of Whiteness	3			5			
	Topics in Rhet/Prof Writing	3					3	
5960R	Women's Rhetoric	3					4	
5960R	Working Class Rhetoric	3						3
5970R	Digital Culture & Activism	3		6				
	Rhetoric, Food, Culture	3		4				
	YS Lit. & Publishing	3			5			
5997R	Individual Studies	9			1			
5998R	Research	9	1		4	1	2	3
5999R	Thesis	6	1	9	8		5	3

3.3.2. Student Support

1. Orientation of New Students and Continued Contact with Students

In addition to the regular orientation sessions provided by the Graduate School, our students are provided a thorough orientation by the Graduate Program Director (GPD) in English during the advisement for initial enrollment into the program. Dr. Hunter meets individually with each new student who enters the program and reviews the requirements with the student. Students are also advised that the Graduate Catalog is online and that they should make themselves familiar with all the provisions. The GPD has also conducted formal orientation sessions before the beginning of each Fall Semester, with approximately 75% of new students attending.

The Graduate Program Director monitors the progress of each student by keeping a record of each student's transcript and a program of study form created by Dr. Hunter. In addition, the GPD corresponds regularly with all graduate students via the Google Group email list that Dr. Hunter created and maintains; he also holds office and online conferences with individual students in the two weeks leading up to each registration period each semester and when otherwise needed; and he created a tracking system to aid each student in completing the forms required by the Graduate School.

The program director monitors progress and informs students well in advance of impending candidacy expiration dates. The student is warned that he/she will lose credit for any courses falling outside the six-year time frame. In addition, the Graduate School checks the candidacy expiration dates of all graduation applicants and informs any whose candidacy has expired. A one-year extension of candidacy can be granted, and as reported above, only one student during the past five years has requested an extension.

Candidacy forms are audited prior to graduation to determine completion of the approved program.

Upon graduation, students are given the opportunity to provide feedback regarding their experiences in the program using an exit survey. Spring 2021 was the first time it was deployed.

Contact continues after graduation as well. The GPD occasionally receives calls for job applicants from local community colleges and high schools and distributes these via the alum email list. Alums are also invited to join the program's LinkedIn group to network with other alums and hopefully share job openings.

2. Retention Standards

The Graduate Catalog clearly indicates the retention standards for all graduate students, and each student is made aware of these standards in the initial orientation. The retention process as outlined below is taken from the catalog.

A student admitted to graduate study must maintain a 3.0 grade point average on all courses taken for graduate credit. In the event the student fails to meet this standard, one of the following actions will be taken.

Probation — A student will be placed on academic probation whenever the grade point average falls below a 3.0 on courses completed for graduate credit.

Academic Dismissal — A student will be dismissed if he or she earns a semester GPA below 3.0 while on academic probation for low institutional cumulative GPA. Decisions regarding continuation will be made by the Dean of The Graduate School. Students admitted to graduate study must maintain a 3.0 institutional cumulative grade point average (GPA) in all courses taken for graduate credit.

A graduate student may also be dismissed for a grade of U, D, or F in any course; more than two grades below a B; failure of the comprehensive/preliminary examination; an unsatisfactory evaluation of a thesis or dissertation; failure of a research defense; or any other failure of a required component pertaining to Graduate School academic requirements. Any, or a combination of these, constitutes sufficient basis for dismissal of a student at the discretion of the degree program and the Graduate School. Individual programs have the right to establish their own criteria; however, the preceding definition must be the minimum standard for continuing in graduate programs.

Graduate students will be placed on academic probation when their institutional cumulative GPA falls below a 3.0. By the end of the next two terms of enrollment (counting the entire summer session as one term), students must raise their institutional cumulative GPA to 3.0 or higher. Students will be academically dismissed if they fail to achieve this institutional cumulative GPA within the two-semester probation OR if they fail to achieve a 3.0 or higher for either probationary semester.

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Dismissed students may appeal to the Graduate Council for readmission. Upon readmission, students may resume graduate study on probation with the same continuation standards.

The Graduate School notifies the Graduate Director at the end of each semester if a student has failed to meet minimum standards and is being placed on probation. In the relatively rare cases when a student is placed on probation, the Graduate Director contacts the student and works with him/her on a plan for successful completion of the program.

3. Graduate Retention and Graduation Success

An important trend to note, is that with requiring non-thesis students to take course credit to complete their capstone projects, students are progressing through the system more rapidly than in the past. Most full-time students finish in two years; if they take longer, it is with the thesis project. The overall average number of graduates has decreased from the previous 5-year study's 14.8 per year to 10.2. The number of graduates hit a low of eight in AYs 2017-18 and 2021- 22 (Table 14).

Table 14. Degrees Awarded

Year	# Degrees Awarded
2021-22	8
2020-21	16
2019-20	7
2018-19	9
2017-18	8

No students have been dismissed from the program for academic failure. Several have chosen not to return at different points in their study for a variety of personal reasons, but we do not have specific data on these students.

4. Graduate Student Support and Monitoring of Student Progress

The careful monitoring of student progress toward degree completion by the GPD in English has already been noted, but additional methods of support and monitoring have been established and modified over the years. For example, since 2018, the Program Handbook has grown from nine pages to 32, including important information regarding the thesis and thesis prospectus checkpoints, answers to questions commonly asked by graduate students over the past five years, and links to important information on The Graduate School website.

3.3.3. Student enrichment opportunities

[See 4.2.](#)

3.3.4. Academic support services

[See 4.6.](#)

Part 4: Undergraduate and Graduate Student Experience

4.1. Student evaluation

Other than course evaluations, we currently collect no data on the programs, tracks, curriculum, or faculty by using surveys, focus groups, or exit interviews (our M.A. program piloted a survey in 5/22 and will use it again in 12/22). With the implementation of new assessment plans, we hope to collect feedback each year from undergraduate and graduate students, at the very least by using a survey.

4.2. Student enrichment opportunities

A variety of enrichment opportunities exist for both undergraduate and graduate students in the English Department. These opportunities are organized or advised by faculty members, and the number and kind of activities vary according to student interest. Usually, however, these activities include departmental or university-wide lectures, supplemental activities within courses, and social gatherings. In the period since our last review, we have been severely limited by the COVID-19 pandemic. As things return to some semblance of pre-pandemic life, we look forward to building on our work in this area.

The department offers several regular and specially scheduled public programs that enable our students to meet and interact with UTC faculty as well as faculty from other universities. In fall 2018, the department hosted Sean Latham (James Joyce Scholar) and Edward Hirsch (President of the John Simon Guggenheim Foundation). Michael Woods (Princeton Emeritus Professor) spoke in Spring 2019. Each year the Kennedy Shakespeare Lecture hosts a prominent Shakespearean who meets with our students and gives an evening lecture.

Regular programs include the Meacham Writers Workshop; this is conducted each semester and is run by Professor Sybil Baker, the department's Meacham Professorship holder. In non-COVID times the department hosts bi-weekly teas and both the English Club/Sigma Tau Delta and the Creative Writing Club hold monthly gatherings, all of which are effective in helping build relationships with students.

The department's Creative Writing faculty have recently spearheaded two recurring events: a Halloween Party and a Valentine's Day Poetry Slam. Both have been effective in recruiting and retaining our majors; participation in these events increases each year. Sybil Baker and Rowan Johnson take interested creative writing students to the Southern Literary Festival in the spring.

Faculty have also been active in pursuing out of town enrichment opportunities for students. The English Club has gone to see Shakespeare in Atlanta, GA and Montgomery, AL and faculty have taken classes to various museums, plantations, and musical performances.

As the department commits to the serious work of recruitment and retention, faculty have been creative in proposing a wide variety of book clubs, film series, and brief lectures that often run for a semester or two. While not every activity continues indefinitely, there is a real commitment at the department level to provide students with numerous enrichment opportunities.

4.3. Student professional development opportunities

Students are exposed to professional and career opportunities appropriate to the English field in several ways: the internship program, course-specific professional writing opportunities, and department-based publications.

Our students also have opportunities to go beyond the classroom in several of our courses to work with communities both on and off campus. Projects have included working with the Humane Society, The Bessie Smith Cultural Center, Bridge Refugee Services, the UTC Teaching and Learning Garden, and more than two dozen others. These course-specific projects give students opportunities to develop and practice skills they can later use in more demanding situations such as internships.

English students can also work on the Sequoyah Review, UTC's semiannual literary magazine whose advisor is an English faculty member. The magazine, staffed entirely by students, features personal essays, poetry, fiction, photographs, paintings (scaled down prints), and drawings from a wide range of students.

Our practicum includes working as the editor-in-chief of the Sequoyah Review and assistant coordinator of the Youth Southern Student Writers contest, and our internship program connects our students in need of real-world experience to community organizations and local businesses with a variety of writing-related workplace tasks.

Internships are available for interested undergraduate and graduate students through the courses English 4960r: Internship and 5290r: Advanced Internship in Writing. While Kristine Whorton supervises our undergraduate internships, the English GPD, Dr. Rik Hunter, supervises those at the graduate-level. Table 17 provides the number of undergraduate students completing internships over the past five academic years (AY), and Table 17 provides the number of graduate students.

Table 17. Number of Graduate Students Completing Internships

AY 17-18	AY 18-19	AY 19-20	AY 20-21	AY 21-22
2	0	3	2	2

Kristine Whorton took over as the Internship Coordinator when Dr. Lauren Ingraham moved to administration. Student participants have completed the following internships with several more in the preceding years: TrueNorth Custom Publishing, Children's Advocacy Center, Tennessee Philological Bulletin, UTC English Department, The Pulse, Southern Lit Alliance, Chattanooga Organized for Action, Special Collections Dept., UTC Library, Psi Chi (National Psychology Honor Society), The Enterprise Center, Chattanooga Zoo, Signal Mountain Review, Star Line Books, Nooga.com, Young and Wiser, and Widows Harvest.

Dr. Hunter formulated a set of guidelines and documentation necessary to ensure academic rigor of the internship program for any student choosing to obtain a professional writing internship. The numbers in Table 17 may reflect the need to communicate with greater emphasis that an internship is possible and valuable for M.A. students. One way we have addressed this is by proposing a new M.A. capstone option for AY 2023-24: “Capstone Internship in Writing.”

Other examples of professional development opportunities include working with faculty on special projects. Since Spring 2016, Dr. Hunter, who runs our [website and social media accounts](#), has supervised one of our undergraduate interns in the position of Social Media Coordinator and Staff Writer. These students had opportunities to write for a variety of audiences, conduct interviews, and learn about best practices in social media communications. Dr. McCarthy supervises a senior capstone practicum for students in which they assist with running the [Young Southern Student Writers contest](#).

Faculty also encourage students to attend and present at conferences. For example, Dr. Arnett’s student, Reid Elsea, presented at the 2017 NCUR conference. Dr. Hunter has taken a small group of graduate students to the Virginia Peck Composition Series at Middle Tennessee State University (MTSU) for the last several years and has also taken students to the regional Popular Culture Association Conference, the Digital Book World book industry convention, and the local literary science fiction conference, LibertyCon.

4.4. Research Opportunities

Developing our undergraduate capstone requirement has made a serious research experience an essential part of the English majors. Research is required of students in many undergraduate and every graduate course with less emphasis for those in the creative writing courses where creative works are the major focus.

For undergraduates and beyond the research they do in their coursework, opportunities for individual research generally occurs via a Departmental Thesis (4995r) or Individual Study (4998r). The thesis option has a very high academic standard of eligibility and allows no more than 10 students per year. Students who want to pursue a thesis must earn the approval of the University Departmental Honors Committee. Over the last five years, 27 students have completed thesis projects in English as outlined in the Table 18 below.

Table 18. Undergraduate Thesis, Fall 2016-Spring 2021

2016	2017	2018	2019	2020	2021
1	1	6	***	11	13

In addition, our students conduct research in a variety of forms and in a variety of courses. Beyond typical “library” research, it can take the form of working in archives to conducting interviews and surveys. Constructing “research” to include creative activity, we note that several students have published books, articles, chapters, e.g., [Ascension](#), [Catalpa Magazine](#), [Eureka Studies in Teaching Short Fiction](#), [Explicator](#), [Genre](#), and [A Scattering Time: Modernism Meets Midwestern Culture](#).

Graduate students who wish to pursue additional specialized research also have two primary options: ENGL 5996r – Scholarly Project or ENGL 5999r - Thesis. For graduate students to pursue a scholarly project or thesis, the student must first work with an advisor to select a topic and designate two additional faculty to serve on a committee. Thesis students must then present a prospectus for approval by the English Graduate Studies Committee during the first semester of 5999r. The student must finally pass an oral defense after completion of the project, thesis, or revised paper.

Despite the lack of release time for faculty directing research projects, faculty continue to provide these opportunities for students. Fewer and fewer students choose the thesis option (Table 19), as it is not required to enter a terminal degree program, and few of our students go on to terminal degree programs.

Table 19. Graduate Thesis, Fall 2017-Spring 2022

2017-18	2018-19	2019-20	2020-21	2021-22
4	2	4	5	1

Most theses come from the Creative Writing concentration, as it requires every student to write one. In addition to the designated research creative opportunities, students are highly encouraged to make conference presentations and publish scholarly and creative works.

4.6. Academic Support Services

The English department does not offer any in-house academic support services beyond advising majors and providing students with information via our website and Canvas site. We do, however, have a close relationship with the Library, Library Studio, and Writing and Communication Center.

Each semester faculty are notified by email of their recurring advisees and any new students they have been assigned, along with information about the timeframe for advising during the current semester. Similarly, students are prompted to schedule an appointment with their advisors. Although contacting the advisor is considered the students’ responsibility, our faculty reach out to advisees who have not made an appointment for advising each semester. Only after talking with their advisors do we release the registration hold blocking students from registering.

Part 5: Faculty

5.1. Faculty credentials listed by major track

Most of our tenure-line faculty, including those in Creative Writing, have doctorates. All our Lecturers have at least an MA in English, with several holding MFAs or doctorates; therefore, they meet SACSCOC qualifications. We have recently hired a new tenure track faculty member, who also meets these qualifications.

*NOTE: (T=Tenured; P = Professor; AP = Associate Professor; aP = Assistant Professor; G = Graduate Faculty)

5.1.1. Creative Writing

Karen Babine (aP, G) Ph.D., University of Nebraska-Lincoln.

Karen Babine is the author of *All the Wild Hungers* (Milkweed Editions, 2019) and *Water and What We Know: Following the Roots of a Northern Life* (University of Minnesota, 2015), both winners of the Minnesota Book Award for memoir/creative nonfiction. She also edits *Assay: A Journal of Nonfiction Studies*. Her work has appeared in such journals as *Brevity*, *River Teeth*, *North American Review*, *Slag Glass City*, *Sweet*, and “An Island Triptych” was listed as a Notable in the 2014 Best American Essays. She holds an MFA in creative nonfiction from Eastern Washington University and a PhD in English from the University of Nebraska-Lincoln and is an assistant professor of creative writing at the University of Tennessee at Chattanooga. She’s currently at work on her next book, an essay collection about camping to Nova Scotia to discover her family’s Acadian roots.

Tom Balazs (T, AP, G). Ph.D., The University of Chicago.

Thomas P. Balázs is the author of the short story collection *Omicron Ceti III* (Aqueous Books, 2012). His fiction has appeared in numerous journals and anthologies including *The North American Review*, *The Southern Humanities Review*, and *The Robert Olen Butler Prize Anthology*. He has stories forthcoming in *Masque and Spectacle* and *Prick of the Spindle*. His work has been nominated for the Pushcart Prize, Best New American Voices, and the AWP Intro Journals Project Award. He was awarded the Theodore Christian Hoepfner Award for best short fiction in 2010. He teaches creative writing at the University of Tennessee at Chattanooga.

Sybil Baker (T, P, G). M.F.A., Writing, Vermont College of Fine Arts.

Sybil Baker teaches creative writing and humanities in the interdisciplinary honors program. She is the author of *Immigration Essays*, and three works of fiction: *The Life Plan*, *Talismans*, and *Into This World*, which received an Eric Hoffer Award Honorable Mention, and was a finalist for Foreword’s Best Book of the Year Award. She frequently teaches at Yale Writers’ Conference and taught in City University of Hong Kong’s MFA program. She was a featured writer at the American Writers’ Festival in Singapore, and was a Visiting Professor at Middle Eastern Technical University in North Cyprus. She has received Outstanding Teacher and Creative Scholarship Awards from UTC’s College of Arts and Sciences. She was awarded two MakeWork Artist Grants and a 2017 Individual Artist’s Fellowship from the Tennessee Arts Commission. She is a bimonthly contributor to [Late Last Night Books](#). She is Fiction Editor at *Anomaly*. *While You Were Gone* (a novel) is forthcoming in spring 2018 from C&R Press.

Earl Braggs (T, P, G), M.F.A., Vermont College of Norwich University.

Earl Braggs teaches creative writing, poetry, African American literature, and Russian literature. He is the author of six collections of poetry and a chapbook. His latest book is *Younger Than Neil* (Anhinga Press 2009). Braggs is the recipient of the Anhinga Poetry Prize, the Jack Kerouac Literary Prize, the Gloucester Country College Poetry Prize and the Cleveland State Poetry Prize (unable to accept because he won the Anhinga Prize the same year with the same manuscript). His novel, *Looking for Jack Kerouac*, was a finalist in the James Jones First Novel Contest. His teaching awards include the UTNAA Outstanding Teacher Award and two Student Government Association Outstanding Professor awards.

Sarah Einstein (T, AP, G), Ph.D., Ohio University

Sarah Einstein is the author of *Mot: A Memoir* (University of Georgia Press 2015), *Remnants of Passion* (Shebooks 2014). Her essays and short stories have appeared in *The Sun*, *Ninth Letter*, *PANK* and other journals. Her work has been awarded a Pushcart Prize, a Best of the Net, and the AWP Prize in Creative Nonfiction. She is also the prose editor for *Stirring: A Literary Collective* and the special projects editor for *Brevity Magazine*.

5.1.2. Literature

James Arnett (T, AP, G), Ph.D., City University of New York (CUNY) Graduate Center.

James Arnett teaches courses in western humanities, and 20th/21st-century British, postcolonial, and transnational literature. He also teaches courses in the Women's Studies program. His research interests are affect, postcolonial, psychoanalytic, and Marxist theories, materialism, literary realism, and ethics. His work has been published in *Literature Interpretation Theory* and *Doris Lessing Studies*. His current research is on contemporary transnational African novels.

Matthew Wayne Guy (T, AP, G), Ph.D., Louisiana State University.

Dr. Guy received his Master's in English from Clemson University and his PHD in composition literature from Louisiana University. He specializes in theory and criticism and teaches both graduate and undergraduate classes. He taught at technical schools and community colleges in South Carolina and Baton Rouge, Louisiana. While in graduate school, Dr. Guy wrote as a sports writer for Louisiana Football Magazine. His dissertation for his doctorate focused on Levinas. He is currently collaborating with Dr. Beech (rhetoric professor) on the topic of rural in reality TV shows. He was one of two professors at UTC to receive the University of Tennessee National Alumni Award. Outside of class, Dr. Guy is an outdoorsman and gearhead. He has a 1956 vintage scooter (motorcycle), a 1967 corvette, and a 1966 Ford Galaxie. He is also certified in welding, performance training, and engine building.

Joseph Jordan (T, AP, G), Ph.D., University of California, Berkeley.

Joseph Jordan is writing about Dickens novels, country music lyrics, qualities of dimness in Byron's and Tennyson's verse, and stuttering characters in fictions. He hope students this year will get him to think about new topics, too. He says that he usually learns more from students than he does from spending time in the library (though he will always be an advocate for spending time in the library!). His teaching and research interests are pretty much one and the

same. Dr. Jordan thinks about—and try to get students to think about—what is so valuable about the moment-to-moment experience of reading imaginative literature. For example, reading a little poem—like Byron’s “She Walks in Beauty”—only takes a minute or so. Then they typically turn the page (or put down the book) and forget about what they just read. Life goes on. However, that minute-long experience, while it was happening, was thrilling. Why? Dr. Jordan asks the same questions about the mind’s interaction with very long novels, like those of Charles Dickens. He states, “I know that this interest in little poems and big novels might sound strange, but maybe the great literary works keep drawing us back to them for similar reasons.”

Hannah Wakefield (aP), Ph.D., Washington University in St. Louis

Hannah Wakefield teaches courses in early American literature and African American literature. Her teaching and research interests lie at the intersection of religious and multi-ethnic American literature of the late eighteenth and nineteenth centuries. Her article on the newspaper poetry of Frances Ellen Watkins Harper is forthcoming in *Legacy: A Journal of American Women writers*, and her current research focuses on the influence of Protestant churches on Olaudah Equiano’s political thought.

Bryan Hampton (T, P, G), Ph.D., Northwestern University.

Bryan Hampton has teaching and research interests in the cross-currents of early modern literature, politics, and religion. He regularly teaches courses on Milton and Shakespeare, along with a number of seminars examining the literature of the Bible, the devotional poetry of John Donne and George Herbert, Edmund Spenser’s *Faerie Queene*, revenge tragedy from 1587-1633, and J.R.R. Tolkien’s *The Lord of the Rings*. He has published in *Studies in English Literature*, *The Upstart Crow*, *Milton Studies*, the *John Donne Journal*, and has written several articles for edited volumes on Milton’s prose and poetry. Professor Hampton has been honored with awards for outstanding teaching from both the College of Arts and Sciences at UTC and from the University of Tennessee National Alumni Association. His book, [*Fleshly Tabernacles: Milton and the Incarnational Poetics of Revolutionary England*](#) (University of Notre Dame Press) examines how Milton’s radical theology of the Incarnation informs his poetics, hermeneutics, and politics.

Chris Stuart (T, P, G), Ph.D., University of Connecticut.

Chris Stuart teaches courses in American literature (particularly the American novel), and humanities in the University’s interdisciplinary honors program. He has been named Outstanding Teacher by The University of Tennessee National Alumni Association and serves on the Editorial Board of the University of Tennessee Press. His scholarship has appeared in such journals as *American Literary Realism*, *Critique*, and *Literature and Belief*. His current research focuses on the works of Henry James.

Aaron Shaheen (T, P, G), Ph.D., University of Florida.

Aaron Shaheen specializes in American literature of the late nineteenth and early twentieth century. His other academic interests include literature of the American South and gender/queer theory. He has published articles in *PMLA*, *The Southern Literary Journal*, *American Literary Realism*, *The American Transcendental Quarterly*, and *The Henry James Review*. He is the 2012-13 recipient of the College of Liberal Arts and Sciences award for outstanding research and a current member of the University of Tennessee Press editorial board. His

monograph *Androgynous Democracy: Modern American Literature and the Dual-Sexed Body Politic* (2010) examines the ways in which American modernists used scientific, religious, and racial notions of androgyny to formulate models of national cohesion. At present he is working on a monograph that examines the presence of prostheses in American literature and culture of the Great War era.

Andrew McCarthy (T, AP, G), Ph.D., Washington State University

Andrew D. McCarthy teaches courses on Shakespeare, early modern literature and culture, and contemporary fiction. He has published essays on Shakespeare, Marlowe, the English Reformation, and the medieval *ars moriendi* tradition. He is currently completing a book-length study that examines masculine performances of grief in the plays of Shakespeare and his contemporaries.

Marcia Noe (T, P), Ph.D., University of Iowa.

Marcia Noe teaches courses in American literature and women's studies and is the Coordinator of the Women's Studies program. She is the author of *Susan Glaspell: Voice from the Heartland* and over twenty other publications on this Pulitzer Prize-winning playwright. In 1993, she was Fulbright Senior Lecturer-Researcher at the Federal University of Minas Gerais in Belo Horizonte, Brazil; with Junia C.M. Alves, she has edited a collection of essays on the Brazilian theatre troupe Grupo Galpao (Editora Newton Paiva, 2006). She is a senior editor of *The Dictionary of Midwestern Literature*, editor of the journal *MidAmerica*, and chairs the editorial committee of the Society for the Study of Midwestern Literature, which gave her the *MidAmerica Award* for distinguished contributions to the study of midwestern literature in 2003. She has supervised 27 student conference presentations and supervised or co-authored 27 student publications. In 2004, she won the UTC College of Arts and Sciences Outstanding Teacher award and is an elected member of UTC's Council of Scholars and Alpha Society.

Abbie Ventura (T, AP, G), Ph.D., Illinois State University.

Abbie Ventura teaches courses in children's and adolescent literature and culture. Other research and teaching interests include the aesthetics of pictorial literatures, multiculturalism, translation studies, and international children's literature. She has published on global childhood citizenships and Bhutanese and Buddhist children's literature, and her work has recently been translated and published in China. Ventura is currently writing children's picture books and working on scholarship that addresses the diversity gaps in children's publishing.

Greg O'Dea (T, P), Ph.D., University of North Carolina at Chapel Hill.

Gregory O'Dea has recently returned full time to the English department after serving for several years as Associate Dean of the UTC Honors College. He teaches courses in British literature, world literature, and the anglophone novel, as well as interdisciplinary humanities courses for the Honors College and medical humanities workshops for the American College of Physicians. In addition to being named Outstanding Professor by UTC's Student Government Association and Outstanding Teacher by the University of Tennessee National Alumni Association, he has won the Nicholas E. Davies Memorial Scholar Award from the American College of Physicians for scholarly activities in the humanities and history of medicine, and the National Collegiate Honors Council's Sam Schuman Award for excellence in teaching and honors education at a four-year university. Dr. O'Dea is co-editor of *Iconoclastic Departures: Mary Shelley After*

Frankenstein, and his scholarship has appeared in journals such as *The South Atlantic Review*, *Papers on Language and Literature*, and *Romanticism on the Net*.

Elizabeth Pearce, Ph.D., Illinois State University (Visiting Professor)

Dr. Pearce researches issues in children's literature, adolescent literature, fantasy, science fiction, feminist geography, ethics of care, ecofeminism, space theory, and pop culture. She teaches children's literature, adolescent literature, gender issues, feminist geography, dystopian, and intersectionality.

5.1.3. Rhetoric and Professional Writing

Megan Hartline (aP, G), Ph.D., University of Louisville.

Dr. Hartline's scholarship focuses on how people learn to enact local community change, analyzing the informational, material, and institutional barriers they face and the structures that enable them to connect their interests in social justice with local action. She teaches undergraduate and graduate classes in rhetorical analysis, writing in the public interest, and persuasion and propaganda. She has co-edited two collections, *Writing for Engagement: Responsive Practice for Social Action* (2018, Lexington Press) and *Mobility Work in Composition* (2020, Utah State UP), and I have also published articles in *Reflections*, *Community Literacy Journal*, *Computers and Composition Online*, and *JAC*.

Lauren Ingraham (T, P, G), University of Louisville.

Dr. Ingraham specializes in writing program administration and rhetoric and composition studies. She teaches undergraduate and graduate classes in writing for nonprofits, writing for publication, and the theory and practice of teaching writing. Her current research focuses on ways to improve high school students' readiness for college writing. Dr. Ingraham is a consultant for NCTE, the National Council of Teachers of English, and her most recent publication appears in *Applications for the Framework for Success in Postsecondary Writing: Scholarship, Theories, and Practice*, and anthology edited by Nicholas Behm, Sherry Rankins-Robertson, and Duane Roen.

Rik Hunter (T, AP, G), Ph.D., University of Wisconsin-Madison.

Dr. Hunter's research interests include collaborative writing, digital rhetoric and literacies, fan studies, and theories of authorship and audience. He teaches courses in rhetoric and writing, digital literacies, professional writing, and visual rhetoric. His work has appeared in *KAIROS: A Journal of Rhetoric, Technology, and Pedagogy*, and *Computers and Composition*, *Computers and Composition Online*, *Literacy in Composition Studies*, and *LORE*. His research has explored reader and writer roles in collaborative on wikis in an age of mass-authorship, technological-professional development, writing program administration, and more recently on-campus community writing.

Heather Palmer (T, P, G), Ph.D., Georgia State University.

Heather Palmer specializes in rhetorical history and theory, gender studies, and continental critical theory. Her most recent work can be found in the compendium, *Best Independent Rhetoric and Composition Journals* and in *Re-framing Identifications* from Waveland Press. She

is currently working on projects in the fields of critical animal studies, affect theory, and feminist protest groups. Professor Palmer teaches graduate and undergraduate courses in ancient rhetoric, rhetorical analysis, and modern rhetorical theory. She has been interim director for the Women's Studies program for one year and has been awarded the College of Arts and Sciences Outstanding Teacher Award.

Jenn Stewart (T, AP, G), PhD, Ball State University.

Jenn Stewart's recent publications focus on faculty development and student engagement in online instructional environments, and her research interests include digital literacies, teaching with technology, and online writing instruction. Specifically, she examines how the work of human computer interaction scholars influences and informs online writing instruction. She is greatly invested in writing program administration, writing center work, and non-tenure track faculty and graduate student professional development and mentoring. In short, she likes to study and talk about teaching, teaching, and mentoring.

Jennifer Beech (T, P, G), Ph.D., University of Southern Mississippi.

Dr. Beech specializes in race and class-based rhetorics, cultural studies, and composition theory and pedagogy. At UTC, she teaches undergraduate and graduate courses in rhetoric and writing, composition studies, and research methods. At the national level, she has been elected and appointed to leadership positions in the NCTE affiliate Conference on College Composition and Communication. Having published in several edited collections and in such journals as *College English*, *JAC*, *Pedagogy*, and *Open Words*, Dr. Beech's scholarship has been recognized twice in *The Chronicle of Higher Education*.

As fitting their credentials, which meet SACSCOC guidelines, our tenure-line faculty teach courses ranging from the 1000-level to graduate program within their areas of specialization and our three major tracks. Several of our lecturers also have doctorates that have prepared them to occasionally fill in for tenure-line faculty in upper-division courses, for example, Dr. Whightsel has taught ENGL 3830: Writing Beyond the Academy, and Ms. Meadows has taught ENGL 4860: Writing and Design.

5.1.4. Full-Time Non-Tenure Track Faculty Listed

Jill Beard, MA, The University of Tennessee at Chattanooga

Jill Beard teaches courses in rhetoric and composition.

Ann Buggey, M.F.A., The University of Memphis

Ann teaches courses in rhetoric and composition, children's literature, literature for adolescents, and scientific writing. She believes in using a variety of instructional methods including short lectures, videos, team-based learning, and experiential learning. Whenever possible lectures are minimized, and students are encouraged to think critically and use workshop settings to test new skills. She is especially interested in visual rhetoric and alternative texts.

Jeffrey Drye, MA, Georgia College & State University

Jeff firmly believes that everyone can learn to write, regardless of previous experiences or assessments. It's just a matter of having the right tools and willingness to put in meaningful

practice. In class, he always tries to vary among brief lecture, group work, interactive reading, and other multimedia methods, to accommodate different learning styles. Additionally, he allots significant time to in class to the writing process, from generating ideas for the assignment to writing through multiple drafts.

Matt Evans, MA, University of Southern Mississippi

In writing classes, Matt tries to get students to engage with questions about how our daily decisions (what we wear, what we eat, the type and amount of energy we use) have repercussions beyond what we are normally able to see, and how those choices affect our morality. He encourages students to work on concision and creativity in their writing. In literature classes, he tries to enact an engagement with texts that leaves students with the understanding that such an engagement can help them make sense of an often confusing and even painful world.

April Green, MA, University of Tennessee – Knoxville

April Green teaches courses in rhetoric and composition.

Dominik Heinrici, MA, University of Tennessee at Chattanooga

Dominik Heinrici teaches First Year English, Grammar, and the History of the English Language. He has studied at the University of Salzburg, Austria, and the University of Leicester, England, taking a hiatus from academic life to work in the private sector as a translator and copy editor, before coming to America to complete his MA in English Literature.

Russel Helms, MA, M.F.A, Eastern Kentucky University

Russell Helms teaches scientific writing, technical writing, composition, and creative writing. He holds graduate degrees in fiction and public health. Academic interests include online learning, the rhetoric of health care, and the works of Jorge Luis Borges. His artistic bends include the design and production of literary books and journals and writing fiction. He has published numerous stories in a variety of journals, including *Versal* (Amsterdam), *Sand* (Berlin), and *Litro* (London).

Michael Jaynes, Ed.D. University of Tennessee at Chattanooga

Dr. Jaynes teaches a variety of English and Women's Studies courses. Courses he has designed and delivered include Ecofeminism and American Masculinities (Women's Studies) and the popular fiction class Horror, Vampires, Zombies, and Ghosts. He has lectured nationally on animal ethics and feminism, and his academic and creative writing has appeared in dozens of diverse outlets. He is the author of *Elephants among us: two performing elephants in 20th century America* (2013, Earth Books). He has been named Walker Center for Teaching and Learning Faculty Fellow for 2017 and 2018. During this fellowship, he will investigate online instructional design along with his dissertation focus of human learning theory and instructional delivery style. Dr. Jaynes also Co-Founded the Awake and Engage(d) Documentary Film Series.

Rowan Johnson, MA, University of Tennessee

Rowan Johnson holds a doctorate from the University of Tennessee as well as an MA from the University of Nottingham, England. His work has been published in *Wordriver Literary Review*, *Laptop Lit Mag*, and the *Writers' Abroad Foreign Encounters Anthology*. He has also written

numerous travel articles for publications such as *Hi-Seoul* and *Seoul Magazine*. Originally from South Africa, he teaches composition at The University of Tennessee, Chattanooga.

Devori Kimbro, PhD, Arizona State University

Devori Kimbro earned her BA in History and English, as well as an MA in English from Idaho State University. In 2010, she began earning her PhD in literature from Arizona State University, with an emphasis on early modern polemical and pamphlet literature. Her dissertation, *Trauma, Typology, and Anti-Catholicism in Early Modern England 1579 - 1625* links theories of cultural trauma with biblical exegesis in works of anti-Catholicism in the Elizabethan and Jacobean reigns. Her research primarily focuses on anti-Catholic rhetoric in the Protestant Reformation, and how such rhetoric intersects with religious and cultural trauma. Her writing has appeared in *Prose Studies* and *The Literary Encyclopedia*. She currently co-hosts *Remixing the Humanities* - a podcast which interrogates the changing role of humanities education in higher education and the world at large. In addition to her specialization, she worked hard to develop her composition and rhetoric pedagogy during her time at Arizona State University and beyond.

Gwendolyn Spring Kurtz, MA, San Diego State University

Spring encourages critical thinking about literary arts, ideas and ideologies, and the world around us. Like her instruction, her scholarship seeks to ground academic interests in lived experience. For instance, she explores the gendered and raced discourse of sweetness and power in “Don’t Call Me Cupcake Bitch: Selling Women Sugar In Cristina García’s *Dreaming In Cuban* and United Statesian Popular Culture,” and the commodification of eating and ethnicity in “Of Cabbages and Kings: On Reading Food Culture and Other Compositions.”

Chad Littleton, PhD, Indiana University of Pennsylvania

Chad Littleton teaches courses in rhetoric and composition, and professional writing. His research interests include communities of practice, online writing groups, writing center theory, developmental writing, and workplace rhetoric. His current scholarship examines how feedback is used in online fanfiction groups. His work has appeared in *Southern Discourse* and *The Clearing House*.

Jessica McCarthy, Ph.D., Washington State University

Jessica McCarthy has a Ph.D. in American Literature, with a research emphasis on literary Naturalism and women writers. She has published articles on authors including Frank Norris and Edith Wharton, as well as a collection of American Short Stories, *Reimagining Realism* (2022). Her teaching focuses on professional writing and draws on her prior career in marketing and advertising.

Krista McKay, MA, University of Tennessee at Chattanooga

Krista teaches courses in rhetoric and composition and professional writing. She believes in fostering a community of writers where collaborative learning takes place. From the very first day of class, she emphasizes how they will be working together to become more critical readers of our own writing and the writing of others (both inside and outside of the classroom). Through small group activities and classroom round table discussions, we are able to draw the best from each other in our quest to grow our knowledge. She believes that each student has a vital role in the dynamics of the classroom, and that learning takes place when the student is able to discover information on his or her own.

Catherine Meeks Quinlan, MFA, Warren Wilson College

Catherine Meeks Quinlan teaches Introduction to Environmental Studies, Environmental Writing, Scientific Writing, Introduction to Creative Writing, Rhetoric and Composition 1 and 2. Having also obtained an MS Environmental Studies from the University of Montana, Catherine also interests in environmental and place-based literature, particularly fiction, and in the interdisciplinary study of the environment.

Tiffany Mitchell, MA, University of Tennessee at Chattanooga

Tiffany Mitchell teaches courses in rhetoric and composition and Western humanities, and is an e-instructor with Smarthinking.com, an online writing center. She also teaches the writing portions of the School of Nursing diversity program called DREAMWork (Diversity Recruitment and Education to Advance Minorities in the nursing Workforce) in the summer, and hosts documentary screenings as a part of the Awake and Engaged Series (AwAE) originally co-founded by Michael Jaynes at UTC.

Sheena Monds, MA, University of Tennessee – Knoxville

Sheena Monds teaches courses in rhetoric and composition and values active engagement, open dialogue and discussion, honest criticism, meaningful conversation, individual feedback, workshopping, walking carefully through the process, conferencing, asking important questions, pushing boundaries, exploring new ideas, respecting others, daring to question even our most deeply held beliefs and worldviews.

Andrew Najberg, M.F.A., Spalding University

Andrew Najberg teaches classes in Rhetoric and Composition, Creative Writing, and Western Humanities. He received his MFA in poetry from Spalding University, and his MA in English and BA in English from the University of Tennessee at Knoxville. He is the author of the chapbook of poems *Easy to Lose*, published by Finishing Line Press in 2007, and his individual poems have appeared in *North American Review*, *Artful Dodge*, *Louisville Review*, *Nashville Review*, *Yemassee*, *Bat City Review*, and various other journals and anthologies. In addition, he is a recipient of an AWP Intro Award in poetry and has been nominated for a Pushcart Prize.

Tim Parker, MA, University of Tennessee at Chattanooga

Tim Parker teaches courses in professional writing and rhetoric and composition with a hands-on approach; in other words, with coaching from an instructor, students create a series of drafts, working toward an effective end result. Professional writing is a bit more technical, requiring attention to style and formats.

Josh Parks, MA, University of Tennessee at Chattanooga

Josh Parks teaches courses in rhetoric and composition, and western humanities. He prefers to engage students personally on the subject matter and help guide them to an understanding. He tries to minimize lecture time, especially in composition courses, and help them learn critical thought through practice.

Tracye Pool, MA, University of Tennessee at Chattanooga

Tracye Pool has taught ACT preparation classes for the Center for Professional Education, and Professional Writing, Rhetoric and Composition, Developmental Writing, and Writing for the Social Sciences for the English Department. She is President of the Chattanooga Council of

Teachers of English, and a member of the Tennessee Council of Teachers of English, the National Council of Teachers of English, and the Chattanooga Writers Guild. She is Past-President of the Arts and Education Council and the Conference on Southern Literature. Publications include Healthscope Magazine, Adobe Abalone, Confection Magazine, Apollo's Lyre, and the National Council of Teachers of English Writer's Gallery. She has written for several local non-profit organizations, and she has written training manuals for Manufacturer's Life Insurance Company and Financial Planning Associates.

Alex Quinlan, PhD, Florida State University

Alex Quinlan teaches courses in creative writing and literature in the English Department as well as the Brock Scholars First-Year Humanities. His poetry and prose has appeared in *Beloit Poetry Journal*, *Tampa Review*, *Birmingham Poetry Review* and *The Dictionary of Literary Biography*, among others.

Stephanie Todd, MA, University of Tennessee at Chattanooga

Stephanie Todd teaches courses in Western humanities, literature, and rhetoric and composition.

Jean Paul Vaudreuil, MA, University of Tennessee at Chattanooga

After spending over 20 years in Marketing and Corporate Communications, Jean Paul Vaudreuil returned to UTC to receive his Master's Degree in English with a Rhetoric/Composition focus. He has been teaching full time here since 2013. Vaudreuil uses his real-world experience to help his Professional Writing and Composition students recognize the value and apply the lessons from the courses no matter what their major. In his spare time, Vaudreuil enjoys backpacking with his wife and two sons, landscape photography, and running.

Oren Whightsel, Ph.D., Illinois State University

Oren Whightsel's research leads him to consider the historical and visual representations and the literary repurposing of the Transatlantic Slave Trade, Middle Passage, as well as the rhetorical work of slave narratives in our contemporary, postcolonial environment/landscape and various learning (classroom) environments within the United States. He approaches teaching as a collaborative act that takes place between the teacher and the students. He relies on class discussion and writing responses/journaling as well as formal papers to calibrate the learning environment.

Kris Whorton, MA, University of Alabama-Huntsville

Kristine Whorton teaches courses in rhetoric and composition, creative writing, and Western humanities.

5.2. Faculty workload

The current departmental workload model is determined through a comparison of peer institution workloads and policies. Prior to AY 17-18, the standard tenure-line faculty teaching load was 4/4, with no compensation for publishing scholarship and/or creative works. The current standard teaching load is 3/3 with a release each semester given to those faculty working towards publication and publishing. Tenure-line faculty also advise majors and perform service.

Lecturer workloads are also in line with those of our peer English departments, and perhaps even less demanding. Lecturers teach four courses per semester and perform service.

5.3. Faculty scholarly and creative activity/productivity

Our faculty, including our NTT faculty with no publication requirements, are actively publishing and conducting scholarly and creative activities. In addition to being outstanding teachers, English faculty are also among the most productive in scholarship on campus. The vitae in Appendix D provide details of individual accomplishments, but it is worth noting some specific examples of the many special recognitions for scholarship awarded to many of our faculty (Table 20).

Table 20. UC Foundation Support

Internal (UC Foundation) Support ¹			
NAME OF AWARD/GRANT	DEPT.	TOTAL	DEPT. AWARDS AS % OF TOTAL AWARDS
Student SEARCH Grant (joint faculty/student grants) (formerly PSRA) (AY17-18 through AY21-22)	2	118	1.69%
Faculty Development and Research Grants ² (FY17-18 through 21-22)	20	343	5.83%
Faculty Sabbaticals and Study Leaves (AY17-18 thorough 21-22)	7	51	13.73%
Faculty Summer Fellowships (Sum13 - Sum18)	6	65	9.23%
QEP Grant Awards (AY13-14 through AY17-18)	13	92	14.13%
QEP Faculty Awards (AY17-18 through 21-22)	1	5	20.00%

¹Unable to break apart undergraduate from graduate

² Combined totals of Faculty Development and Research Grants

AY - Academic Year (August through May)

FY - Fiscal Year (July through June)

5.3.1. Professional Awards

Below is a sampling of awards earned by our outstanding faculty. Please see the vitae in Appendix D for more information on individual achievement.

5.3.2. Internal Grants and Fellowships

James Arnett:

Fulbright Core Teaching/Research Award, Zimbabwe, 2017-18
 Research and Creative Activity Award, CAS, 2018

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Research and Creative Activity Award, CAS 2022

Karen Babine

Minnesota Book Award for Creative Nonfiction, 2020

Sybil Baker

Silver Medal, Regional Fiction, Independent Publisher Book Award, 2020

Earl Braggs

1st Runner up for Barnett Prize for Local Distinguished Author, 2020

Distinguished Author Award, Southern Lit Alliance, 2022

William Matthews Poetry Award, 3rd place, 2022

Research and Creative Activity Award, Lifetime Achievement, CAS, 2020

Megan Hartline

Outstanding College-community Partnership Award, 2021

Rik Hunter:

“Best Research Poster Presentation,” Conference on Applied Learning in Higher Education, March, 2018.

Rick Jackson:

Dane Zajc Residency (Writer in residence), Slovenia 2017

Research and Creative Activity Award, Lifetime Achievement, CAS 2018

Joseph Jordan

UTAA Outstanding Teacher Award, 2018

Spring Kurtz

UTC Promoting Equity and Diversity on Campus Award, 2018

Andrew D. McCarthy

CAS Department Head of the Year, 2019-20

Greg O’Dea

Named the Nicholas E. Davies Memorial Scholar, American College of Physicians, 2016

National Collegiate Honors Council’s Sam Schuman Award for Excellence, 2022

Jenn Stewart

UTC Promoting Equity and Diversity on Campus Award, 2018

UTC CAS Tenure/Tenure Track Teaching Award, 2020

Chris Stuart

CAS Department Head of the Year, 2016-17

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English department faculty have been awarded numerous grants, including Equity and Diversity Awards, CAS travel grants and Faculty Achievement Awards, [High Impact Practices development grants](#), Research and Creative Activity Awards, and Library Enhancement Grants. Please see a sample of some of our more significant achievements in this area. Please see the vitae in Appendix D for more information on individual achievement.

Access and Diversity Grant

James Arnett, 2016
Sybil Baker, 2016
Susan Eastman, 2016

CAS Research and Creative Activity Award

James Arnett, 2018
Sarah Einstein, 2017

CAS Supplemental Travel Grant

Sybil Baker, 2016
Jennifer Beech, 2017
Earl Braggs, 2017
Sarah Einstein, 2016
Rebecca Jones, 2017
Joseph Jordan, 2016
Chad Littleton, 2016
Carrie Meadows, 2018

Equity and Diversity Award

Spring Kurtz, 2017-18
Abbie Ventura, 2017

Faculty Achievement Award

James Arnett, 2018, 2019
Rik Hunter, 2018
Carrie Meadows, 2019, 2020
Hannah Wakefield, 2019

Faculty Development Grant

James Arnett, 2020
Sybil Baker, 2020
Jayda Coons, 2022
Lauren Ingraham, 2017-18
Rik Hunter, 2015, Summer 2017, Fall 2017
Gwendolyn Kurtz, 2019
Abbie Ventura, 2017, 2019
Susan Eastman, 2017
Rebecca Jones, 2016
Chad Littleton, 2016

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Alex Quinlan, 2020
Jenn Stewart, 2020
Abbie Ventura, 2017

Faculty PREP Grant
James Arnett, 2017

High Impact Practices Grant
Russell Helms, 2017
Rik Hunter, 2018
Abbie Ventura, 2020
Megan Hartline, 2022

Student Development/Academic Affairs Grant
James Arnett, 2017

ThinkAchieve Experiential Learning Grant
Heather Palmer and James Arnett, 2016

UTC Experiential Learning Faculty Fellowship
Rik Hunter, 2017

UTC High Impact Teaching Practices Grant
James Arnett, 2020
Spring Kurtz, 2018

UTC Library Enhancement Grant
James Arnett, 2017
Spring Kurtz, 2018

UTC CAS Research Award
Abbie Ventura, 2019

UTC CAS Collaborative Grant
Abbie Ventura, 2021

Walker Center High-Impact Teaching Grant
James Arnett, (2) 2017
Ann Buggey, 2016
Rebecca Jones, 2016
Carrie Meadows, 2016
Sheena Monds, 2017
Heather Palmer, 2017
Tracye Pool, 2017

Walker Center Faculty Development Grant

Devori Kimbro, 2019

5.3.3 External Grants and Fellowships

Unlike disciplines in the sciences, Humanities departments such as English do not typically seek out external funding for research and creative activities. However, please see below several examples, and please see the vitae in Appendix D for more information on individual achievement.

- James Arnett:
 - Harry Ransom Center Archives, University of Texas-Austin, Mellon Summer Research Fellowship, “Memorykeepers, Memorymakers: The Ransom Center’s Zimbabwean Women Writers,” Summer 2018
 - Fulbright Regional Travel Grant, invited lectures at Stellenbosch and Rhodes Universities, South Africa, Spring 2018
 - US State Department Public Diplomacy Grant, “African/American Science Fiction Reading/ Writing Workshop, Zimbabwe,” Spring 2018
 - University of East Anglia, Center for Contemporary British Writers Archive Fellowship, 2020
- Jayda Coons
 - NEH Summer Institute Grant, 2022

5.3.4. Sabbatical Activities

List of English faculty who have taken a sabbatical since 2018.

- Bryan Hampton (Fall 2017)
- Abbie Ventura (Spring 2018)
- Earl Braggs (Fall 2019)
- Marcia Noe (Fall 2019-Spring 2020)
- James Arnett (Fall 2020)
- Heather Palmer (Fall 2020)
- Sybil Baker (Fall 2021-Spring 2022)
- Aaron Shaheen (Fall 2022)
- Sarah Einstein (Spring 2023)

5.3.5. Council of Scholars

The Council of Scholars is the University’s highest recognition for those who research, publish, engage in creative activities, and have national and international reputations in their fields. Members receive a small stipend and travel allowance each year. The following English faculty are currently members: Sybil Baker, Earl Braggs, and Marcia Noe.

5.3.6. Alpha Society

The Alpha Scholastic Honor Society of the University of Tennessee at Chattanooga is one of the University's oldest and most prestigious honor societies. The Alpha Society was organized on the UTC campus in 1918 to recognize outstanding achievement. The Alpha Society elects new

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members annually from graduating seniors, faculty, administrators, distinguished alumni and community members.

The following are currently members of Alpha Society:

- Sybil Baker
- Earl Braggs
- Heather Grothe
- Bryan Hampton
- Marcia Noe
- Gregory O’Dea
- Aaron Shaheen
- Christopher Stuart

When one retires, the UTC Alpha Society no longer keeps them on the current membership role.

5.3.7. Editorships

- Andrew McCarthy, Editor of *Marlowe Society of America Newsletter*
- Marcia Noe, Editor of *MidAmerica*

5.4. Faculty professional development opportunities

Our faculty have ample on-campus opportunities for professional development, for example, offered by the Walker Teaching and Learning Center. In addition, the department supports all full-time faculty engaging in professional development off-campus locally, in the region, nationally, and internationally. Not only does the department support faculty travel for professional development, but the College of Arts and Sciences generously supports our faculty with competitive supplemental travel grants each semester to attend conferences, seminars, and workshops. Below is a brief sampling of our faculty’s professional development experience, excluding activities such as conference presentations and attendance.

Rik Hunter

- Google Educator Certification, 2018
- Dartmouth Summer Seminar on Writing Research

Mike Jaynes

- Three-Year Learning Design Fellow, 2018-21

5.5. Overall faculty quality

Excellent teaching has long been a hallmark of the UTC English department. Not only are our students prepared to go on to prestigious programs for graduate study, but our faculty are

consistently rated among the best in the University on end-of-semester course evaluations. English faculty are frequent winners of University and College-wide teaching and scholarship awards, as well as being honored as the University of Tennessee Alumni Association Outstanding Teacher. Several faculty have been recognized for their teaching within the past five years.

In addition, our commitment to scholarship and creative activities is admirable, given a university of our size, type, and mission. The extent and variety of service offered by our department members ensure strong ties with other parts of the University and with the larger community.

5.5.1. Opportunities for Feedback on Teaching

Our department provides a number of ways for new and experienced teachers to receive collegial feedback on their teaching through informal and formal means. Informally, faculty who are trying a new approach, introducing a new text or assignment, or are facing a challenging classroom environment often invite a peer to class to give input and perspective that might lead to improved teaching and learning. Likewise, faculty who admire a colleague's teaching sometimes ask to sit in on a class in order to cultivate similar expertise.

Our by-laws detail procedures for all required formal teaching observations.

Pre-tenure probationary faculty are observed as follows:

Tenure-track faculty must have two teaching observations per academic year for each of the first two years of full-time employment:

- One teaching observation by the faculty mentor, and
- One teaching observation by another member of the full-time, tenured faculty.

After the second year of full-time employment, tenure-track faculty must have at least one teaching observation per academic year until a tenure decision is made.

All observations are made at the invitation of the teaching faculty members. Additional observations may be conducted at the discretion of the Department Head, and/or at the discretion of the Director of Composition. Teaching observations are to take place on different dates.

5.5.2. Documenting Teaching Observations

Each teaching observation will result in a written letter. The observer must provide copies of the letter for all the following:

1. observed faculty member
2. office administrator (for inclusion in the departmental dossier)
3. chair of the Rank and Tenure Committee
4. Department Head

Letters must be kept in the departmental dossier throughout the faculty member’s probationary period.

Lecturers and Adjunct Faculty are formally observed by the Department Head, Director of Composition, and/or Associate Department Head at least once during their first year (semester) of employment; additional observations occur as often as is feasible, typically once per year through the faculty member’s third year, then biennially thereafter.

In the composition program, the Director holds sessions with faculty teaching first-year writing courses to discuss course content and faculty concerns before each semester begins. During these sessions, faculty examine ways to meet course outcomes, share teaching strategies, and participate in grading norming sessions. Composition faculty are also asked to engage in peer observations at least once per semester. Peer observations from lecturers with at least three years of full-time service may be included in a lecturer’s review dossier at the end of the year.

5.5.3. Faculty and Professional Organizations

Faculty also continue their professional and academic development by participating in professional organizations (see Table 23 below).

Table 21: Partial List of Professional Organizations to Which Our Faculty Belong

African American Literature and Culture Society
African Literature Association
American Association for Asian Studies
American Association of University Professors
American Comparative Literature Association
American Conference for Irish Studies
American Culture Association
American Religion and Literature Society
American Society for Eighteenth-Century Studies
Assembly on Literature for Adolescents of NCTE
Associated Writing Programs
British Women Writers Association
Charles Brockden Brown Society
Chattanooga Council of Teachers of English
College Conference on Composition and Communication
Consortium for Computing in Small Colleges
Council of Writing Program Administrators
East-Central American Society for Eighteenth-Century Studies
Group for Early Modern Culture Studies
Henry James Society
International Society for the Study of Narrative
International Writing Center Association

James Fenimore Cooper Society
John Dos Passos Society
Milton Society of America
Midwestern History Association
Modern Language Association
National Collegiate Honors Council
National Council of Teachers of English
Nineteenth Century Studies Association
North American Levinas Society
North American Society for the Study of Romanticism
Popular Culture Association
Renaissance Society of America
Rhetoric Society of America
Shakespeare Association of America
Society for the Study of American Women Writers
Society for the Study of Midwestern Literature
Society of Early Americanists
Society of Nineteenth-Century Americanists
South Atlantic Modern Language Association
Southeastern American Society for Eighteenth-Century Studies
Southeastern Medieval Association Southern Humanities Conference
Southern Humanities Conference
Stephen Crane Society
Tennessee Council of Teachers of English
Tennessee Philological Association
Two Year College Association

5.6.3. Professorships

Professorships are a testament to the quality of the English faculty, and they provide important benefits in the way of additional salary and in some cases funding for research/travel.

1. UC Foundation Professorships

- James Arnett, 2018
- Sybil Baker, 2013
- Earl Braggs
- Bryan Hampton, 2008
- Joseph Jordan, 2019
- Andrew McCarthy, 2013
- Gregory O’Dea, 1994
- Aaron Shaheen, 2016
- Christopher Stuart, 2003

- Abbie Ventura, 2014

2. University Professorships

- Sybil Baker, The Ellis K Meacham Annual Writers Workshop Endowment and Creative Writing Professorship
- Earl Braggs, Herman H. Battle Professor of African American Studies
- Bryan Hampton, Dorothy & James D. Kennedy Distinguished Teaching Associate Professor
- Aaron Shaheen, George Connor Professor of American Literature
- Christopher Stuart, Katharine H. Pryor Professor

5.7 Faculty diversity

Table 22. Faculty by Race and Gender

Faculty		
	Female	Male
Multiple Races		
Unknown		1
American Indian		
Asian		
Hispanic	1	
African American	2	1
White	45	29
Total	48	31

Diversity in academic background is shown through the division of faculty by major track and the inclusion of faculty profile descriptions. All English majors must also take at least one "diversity" course, e.g., 4870r - Major Issues in Rhetoric. In terms of the racial diversity of faculty, our department does not reflect the diversity found in a [2017 Brookings Institute study](#) of 40 selective public institutions during the 2015-16 academic year. It found in English that 80% of faculty were white; our department is 94% white. In terms of gender, the Brookings study found 48% of faculty were women and 51% male; our department is 62.5% female and 37.5% male. Table 24 provides a detailed breakdown of faculty race and gender.

5.8. Faculty evaluation system

5.8.1. Faculty Evaluation by Department Head

The primary method by which the department head reviews and assesses faculty performance is the annual Evaluations and Development by Objectives (EDO) process, a university-wide method of setting yearly objectives and assessing how well faculty achieved those objectives later in the academic year. In late spring or early summer, in consultation with the department head, each faculty member sets individual objectives he or she aims to achieve in the coming academic year in three areas: 1) Instructional and Advisement Activities, 2) Research, Scholarly, and Creative Activities, and 3) Professional Service Activities. These objectives are sometimes the next phase in on-going projects or a new professional goal the faculty member wants to set. Although most faculty members are expected to achieve in all three areas (instructors are exempted from research obligations), faculty members are often stronger in one or two areas than another in any given year, in accordance with the objective they have set with the department head. As the Faculty Handbook notes, “Lesser participation in one area should be counterbalanced by greater participation in others.” Balance across the department is important as well. While all of our faculty are strong teachers, some pursue scholarly or creative publication more vigorously than others, and some provide invaluable, extensive service to the University. Without such service, much of our faculty governance and institutional review processes would grind to a halt.

For every faculty member’s annual EDO, the faculty member and department head must agree that the objectives meet the following guidelines, as outlined in Chapter 3.4.3.1 of the current UTC Faculty Handbook:

- 6) The objectives should contribute to the faculty member's development as an effective faculty member.
- 7) The objectives should be realistic, and they should identify needed resources. Although a good objective will be challenging, it should also be attainable within the capabilities and resources of the faculty member and the University. Objectives should reflect the resources available to the faculty member.
- 8) Objectives should specify an action to be taken or a task to be accomplished. At the time of evaluation, it should be clear whether or not a particular objective has been achieved.
- 9) Objectives should be described in such a way that their completion may be objectively evaluated in a manner keeping with disciplinary standards. Not all objectives can or even should be quantified; but for those objectives that so lend themselves, the objectives should be stated in a manner so that the result is specific and subject to quantitative measures. When an objective aims for a qualitative result, understanding should be reached between the faculty member and the department head beforehand as to how and by what standards the outcome is to be judged.
- 10) Once formulated, objectives should be written down and consulted periodically by the faculty member, academic department head, and others who might have an interest or role in their attainment.

In each following spring, faculty members assess how well they have achieved the year's objectives. The department head reviews these self-assessments, consults with faculty members as needed, writes a brief narrative evaluation of the year's work, and assigns one of four possible designations for each person:

1. Exceeds Expectations for Rank (Dept. Head recommends to Dean)
 - a. Eligible for significant merit pay or performance- based salary adjustment that is consistent with campus, college, and departmental fiscal situations.
 - b. NOTE: The department head recommends a limited number of faculty for this designation, but the Dean of CAS ultimately awards it. The designation is limited to no more than 20% of the faculty.
2. Meets Expectations for Rank
 - a. Eligible for minimum merit pay or performance- based salary adjustment that is consistent with campus, college, and departmental fiscal situations
3. Needs Improvement for Rank
 - a. Not eligible for merit pay or performance-based salary adjustment and required to implement an Annual Review Improvement Plan.
4. Unsatisfactory for Rank
 - a. Not eligible for any salary adjustment and required to implement an Annual Review Improvement Plan.

Once EDOs have been assigned a designation relative to how well the faculty member is meeting expectations for his or her rank, faculty members sign the evaluation to acknowledge it. This signature does not indicate agreement with the designation, however, and an appeal process outlined in Chapter 5.3.1 of the Faculty Handbook is available to anyone who wants to challenge his or her annual review designation.

Independent from the EDO process, the department head also reviews [student course evaluations](#) as they come into the department each semester. Most of our faculty score very well on these evaluations, but when the head notices anything that may be a concern, he addresses it with individual faculty members. If the concern turns out to be more than an anomaly, correcting the problem likely becomes part of the faculty member's annual objectives for the following year.

5.8.2. Faculty Evaluation by Students

The UTC English department heavily emphasizes good teaching. In accordance with university policy, all faculty are evaluated in every course they teach. We currently have faculty with the background and expertise to teach in all the areas of concentration we offer. Not only are our faculty highly qualified, but they are also, by all measurements currently used by the university, among the best in the university. Our faculty consistently receive top ratings in the university on end-of-semester course evaluations. Students are impressed with the quality of teaching and with the demanding nature of the courses as reflected in the evaluations they provide at the end of each course, and they frequently mention the mentoring and individual attention they receive from faculty.

During this program review period, the University has used course evaluation forms that ask

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students to respond to ten questions:

1. I am aware of the learning outcomes of this course.
2. The course content addresses the learning outcomes of this course.
3. The course structure assists me in achieving the learning outcomes of this course.
4. I am achieving the learning outcomes of this course.
5. I keep up with all course readings and assigned work.
6. The course engages my use of critical thinking skills.
7. The way this course is delivered encourages me to be actively engaged.
8. The instructor is willing to assist me with achieving the course learning outcomes.
9. The instructor provides constructive feedback on my coursework.
10. The instructor responds to my questions and emails within the time-frame indicated in the syllabus.

Student responses may include the following: agree, neither agree or disagree, or agree. Spring 2022 ratings are listed below in Table 25. Student responses on English course evaluations indicate that English faculty consistently exceed the College of Arts and Sciences and University-wide averages for “University-level questions” responses.

Table 23. English Course Evaluation Percentages Versus CAS and University

	ENGL Agree (%)	CAS Agree (%)	UTC Agree (%)
I am aware of the learning outcomes of this course.	98	96	96
The course content addresses the learning outcomes of this course.	97	95	95
The course structure assists me in achieving the learning outcomes of this course.	95	90	75
I am achieving the learning outcomes of this course.	94	91	91
I keep up with all course readings and assigned work.	95	95	93
The course engages my use of critical thinking skills.	97	93	93
The way this course is delivered encourages me to be actively engaged.	92	87	87
The instructor is willing to assist me with achieving the course learning outcomes.	95	92	92
The instructor provides constructive feedback on my coursework.	93	86	87
The instructor responds to my questions and emails within the time-frame indicated in the syllabus	94	89	90

As the data included throughout this section indicate, if the score averages mean anything, it is that the teaching done by members of the English Department is very effective, and beginning Fall 2018, there was a new set of questions that allows students to evaluate their own learning in addition to the instructor.

5.9. Faculty Community Engagement

Please see individual faculty vitae in Appendix D for how our faculty serve the community and the profession in numerous ways—serving in local community organizations or working as writing consultants with businesses and organizations. Below are a few examples of how the Department builds connections with the local community.

- Meacham Writers' Workshop
- Kennedy Lecture in Shakespeare
- Actors from the London Stage
- Awake and Engaged Film Series
- Young Southern Student Writers Contest

5.10. Faculty as Mentors for Students in Presentations and Publications

On the University level, we have made increased efforts to engage students in conference presentations and publications. However, the lack of financial support, including from the Graduate School, makes this difficult. For example, the 2018-19 Graduate School budget for student travel was reportedly \$0. However, the Department does offer our students funding from our own budget upon request.

See [4.2](#) for examples of faculty supporting mentoring for students in presentations and publications.

Part 6: Learning Resources

6.1. Equipment and facilities

6.1.1. Classrooms

Our teaching and learning are enabled by the smart podiums in virtually all UTC classrooms that provide an instructor access to an internet-ready computer, (sometimes a) DVD player, audio, and projection on a large screen. We have moved to our new permanent home in the recently refurbished Lupton Hall where we have three of our own computer labs; Lupton 302, 240, and 241. On the 3rd floor of Lupton Hall, we have three conference rooms available for meetings and classroom meetings, especially seminars. Many of the current rooms in Lupton Hall have moveable desks and chairs for a variety of seating options, helpful for those doing pedagogically innovative activities. Many of the rooms we use in Holt Hall also have desk pods and screens around the room for further flexibility.

6.1.2. Study/Reading Rooms

The English Department has the Connor Reading Room on the third floor of Lupton Hall for our faculty and students to use to read, study, and before or between classes. Students and faculty can also reserve a room in the library for private or group study.

6.1.3. Access to Other Resources

1. Faculty Resource: The Walker Center for Teaching and Learning

The Walker Center for Teaching and Learning is another valuable source of professional development for faculty. Through its Online Faculty Fellows program, for example, at least several of our faculty have participated in a year-long competitive program to research and develop new pedagogical skills and courses for online instruction. The Walker Center also supports faculty in learning new technologies, skills, and pedagogical methods to support their teaching. For faculty who want objective, supportive, and confidential feedback on their teaching, the Walker Center also offers this service to any faculty member who requests it. The Walker Center was a great resource for support for our faculty during the COVID-19 pandemic, providing lots of help, guidance, and feedback while we were switching to online teaching and then back to in-person. Many of our faculty depended on their expertise and trainings during this difficult time and we appreciate their continued support.

2. Student and Faculty Resource: The Library Studio

The Library Studio "is a workspace for innovative technology and media creation. Produce a documentary, prototype your invention, digitize that old box of slides and everything in between. We have 24 work stations loaded with specialized software and dedicated spaces to make your dream projects into reality. We also have faculty and staff to help you get started regardless of

your experience level." The Studio can assist students visiting The Studio as well as support faculty by visiting courses for in-class instruction.

3. Student Resource: The Library

The Library offer database use workshops to all first-year composition courses as well as other English courses upon request. The Library also offers students workshops on a variety of topics from using PowerPoint to job interview skills.

6.2. UTC Library Information

See Appendix E.

6.3. UTC Library Print and Online Journals for the English

See Appendix F for a list of all journals available to English faculty.

Part 7: Support

7.1. Department Budget

The initial departmental operating budget for FY 2022 (set on July 1, 2021) was \$76,863; due to various college and university budget revisions, our total operating budget by the end of the year (June 30, 2022) was \$96,502.

Table 24 Expenditures

Program Enrollment and Expenditures					
	2017-18¹	2018-19¹	2019-20¹	2020-21¹	2021-22¹
<i>Enrollment and Student Credit Hours</i>					
Total Major Enrollment ²	194	189	170	167	147
Fall SCH	12,493	12,078	11,453	11,936	11,728
Spring SCH	9,642	9,535	10,140	9,048	8,755
Total Academic Year SCH	22,135	21,613	21,593	20,984	20,483
<i>Faculty</i>					
FT Faculty FTE ^{3, 4}	51.00	53.00	51.00	50.00	49.0
PT Faculty FTE ⁴	9.54	9.58	8.54	9.54	5.6
FT Faculty Fall SCH	9,317	9,098	8,617	8,587	9,489
FT Faculty Spring SCH	8,778	8,364	9,378	8,418	8,668
PT Faculty Fall SCH	3,176	2,992	2,836	3,337	2,317
PT Faculty Spring SCH	933	1,228	822	657	168
<i>Expenditures</i>					
Actual Expenditures ^{3, 5}	\$4,163,306	\$4,096,027	\$4,091,071	\$4,208,449	\$4,136,245
Expenditures per FT Faculty FTE ⁴	\$81,633	\$77,284	\$80,217	\$84,169	\$84,413
Expenditures per Student Major	\$21,460.34	\$21,672.10	\$24,065.12	\$25,200.29	\$28,137.72
Expenditures per SCH	\$188	\$190	\$189	\$201	\$202

¹ FY data is July 1 - June 30 (Financial data is calculated on the fiscal year calendar of July 1- June 30)

² Based on Fall degree and major

³ Data include total department (graduate and undergraduate) results

⁴ FTE is defined as number of credit hours being taught divided by 12

⁵ Contains Salaries (including adjuncts), Benefits, and Operating Expenditures

With continued growth in faculty, finding sufficient funds to achieve the high level of quality that we desire as a department is a challenge, and yet our faculty continue to excel in their teaching scholarship and service. Our ability to maintain and even improve the quality of our service is due in large part to the industriousness and ingenuity of our faculty who constantly seek funds from available resources to provide support for faculty development, instructional needs, and research opportunities.

We have been very successful winning internal grants, such as the CAS Faculty Achievement Award (travel grants), but we could improve our fiscal situation by seeking more external grants. It is difficult to collect data on internal and external funding because the University's Office of Research & Sponsored Programs (ORSP) collects limited data, e.g., on externally funded grants.

7.3. Undergraduate Enrollment, Diversity, Retention, and Graduation Rates

See [2.7](#).

7.4. Graduate Enrollment and Graduation Rates

See [3.3.1](#) and [3.3.2](#).

Appendices

Appendix A: Representative syllabi from Core and Capstone courses required for undergraduate majors

ENGLISH 2230-01: Survey of British Literature
Tuesdays & Thursdays 1:40-2:55 Brock 406
CRN 43244
Fall 2021

Instructor: Prof. Matthew Guy

Phone: 425-4613 **E-mail:** matthew-guy@utc.edu

Office Location and Hours: My campus office is LUPTON 347. However, if you would rather meet online, as in a Zoom meeting, talk to me, shoot me an email and we can meet online for a Zoom meeting or phone call, or make an appointment with me ahead of time for a phone conference or a short Zoom meeting. Office hours are Tuesdays and Thursdays, 3 to 4:30, right after our class. Other appointments or phone conferences available as needed.

Course Meeting Days, Time, and Location: Brock Hall 406. Tuesdays and Thursdays 1:40-2:55.

This course also operates heavily via the class's Canvas page on the UTC website. Checking the page every week is very important for your success to access course content, communicate with your instructor, and complete course assignments. Please note that as your instructor, I can see when you last logged on to the course on Canvas. That means I can tell when you actually looked at the class materials. Isn't technology great?

Course Pre/Co Requisites: ENGL 1020 or UHON 1020 or department head approval.

Required Course Texts: *The Longman Anthology of British Literature, Volumes 1A, 1B, and 1C*. Fourth edition, edited by David Damrosch, et. al.

Hard Times, Charles Dickens.

You can get whatever copy of *Hard Times* you can, but you'll definitely need the Longman Anthology editions for the introductions to the works and authors, the essays giving historical and cultural backgrounds, and to ensure that you have the same copies that the class does. Many of the works are selections or even abbreviated versions, and in some cases, different translations. Go ahead and invest in your academic career and buy the anthology assigned for the class. We will also utilize various links to documents on UTC Canvas and the internet, but those are free.

Technology Required: You need access to a computer with a reliable internet connection to complete this online course. Test your computer set up and browser for compatibility with UTC Learn at <http://www.utc.edu/learn/getting-help/system-requirements.php>.

Technology Skills Required: You are expected to have a working knowledge of accessing pages on the internet and using word processing software to complete course requirements. Also, a working knowledge of the software on UTC Learn is very helpful.

Communication: Class announcements are made through Canvas and UTC email. UTC email is the official means of communication between instructor and student at UTC. Please check your UTC email and this class's Canvas page on a regular basis.

Technical Support: If you have problems with your UTC email account or with Canvas, contact the IT Solutions Center at 423-425-4000 or itsolutions@utc.edu.

● **Course Objectives:**

English 2230 is, frankly, quite ambitious. It attempts to survey the whole of British literature in one semester, from the very beginnings to the twentieth century. Therefore, the course will be quite demanding, and quite swift in its travel through the British canon, but it will be quite rewarding as well. It's called a survey, but it really operates as a "greatest hits of English literature" course. We will focus on key works from a variety of authors, periods and genres, giving them close readings, and also try to explore the cultural contexts in which these works were produced to better our understanding and appreciation of the literature. Since we cover so many works, inevitably not everything gets discussed as fully as everyone would like. Yes, I would like to spend, say, three weeks on Paradise Lost, but that may mean that no Victorian poetry gets covered, or something important to understanding modernism gets dropped. Or, I would like to include Ben Jonson or Oscar Wilde, but they don't "connect" to other works as well as others. Therefore, I have to make Solomon-like decisions to chop up works, skip over authors or works, or rush through certain works for the sake of the class as a whole. This is something that you will need to keep in mind as we continue through this course. In addition, you will probably not become emotionally involved with each and every text. You may even hate some works. This course does cover around 2000 years, mind you, so that, too, is inevitable.

I could arrange things so that every work "connects" in some way to every other, but then that would be a "themed" course (something like "Culture and the Creation of Individualism in British Literature," or "The Genres of British Literature"), and not a survey course. Such a themed class, however, limits what you cover and discuss in class, and a survey needs to "survey" by taking numerous things into account. I could also pick fewer works so that our readings could be explored more "in-depth" like you do in an upper level course, *but this is not an upper level course*. This is simply a 2000-level survey course, aimed at exposing you to important works, ideas, features, and authors of British literature (again, 2000 years to be explored). So, in all, 1) the structure of the class readings is quite loose compared to those of other classes, 2) the works are not as deeply explored as they are in other classes, and 3) the pace is may be much faster than that of other classes. This course, though, is different from other courses *on purpose*, and should be assessed according to its own goals and aims, that of simply exposing you to those texts, periods, and authors considered essential for the study of literature, and of covering those many important works, periods, and authors in constructive though not overly restricted ways.

That being said, if there is a problem with the course, the material, or anything else, let me know—only if, however, it's something that I can or will fix. Don't nitpick, whine, or insult me, though, because I will probably just ignore you. I like teaching this course, and I want you to like taking the course as well. Treat me with maturity and respect and I will reciprocate.

● **Course Procedures:**

This semester is an odd one, given all the reinstatement of mask mandates and COVID restrictions, parameters, expectations, etc. Instructors are expected to have online preparation for all courses, even with face-to-face courses, and if students show any symptoms, they are expected to stay away from campus. Professors, too. With that in mind, the readings and assignments are your responsibility, no matter what. Reading journal entries, discussion board entries, tests, papers, etc., are all turned in or completed online, and you'll have weekly deadlines, so be sure that you get them done, whether you are on campus or off campus, at home, at a relative's house, and so on. If you run into actual problems getting online or something like that, email me.

Now, going to online versions of classes last year taught me a few things. First, that students actually do well instructing themselves. Several years ago, before everyone was forced to go online, there was a lot of resistance from me and many other professors to even try constructing a fully-online course. However, I was hired by a company that wanted to work on online courses to construct some units for a few of these courses they were creating. Also, UTC waved money at the English department and I took it, to come up with online versions of some general education courses. I did, and was pleasantly surprised. I created "asynchronous" courses, which basically means I give readings, write up a good discussion of the readings, and then the students complete some weekly assignments as well as other, larger assignments. It worked!

So, last year when I went to an online version of this Survey of British Literature, I discovered the second thing I learned about online classes: that the weekly writing assignments really were successful. Previously, I taught the course in the old-fashioned way: assign readings, go over in class, answer questions, give tests and papers. Online, though, letting students respond in writing provided much deeper, more careful and thoughtful responses to the works that were assigned.

That's what I want to keep, which is what I am doing. Now, as I said in my "pre-semester" emails, I have asthma, and going back into the classroom seems a bit daunting with the mask mandates being reinstated. Not sure what will happen. But, I don't want to back to my old style of lecturing like I had done before Covid. Again, students seemed to learn well on their own. But also, I don't want to just re-read my reading guides for the class to students. Boring.

So, what we'll be doing this semester is slightly experimental. We'll be doing a sort of "flipped classroom." If you don't know what that is, that's when students get instruction outside of the classroom, like videos, online presentations, or just reading guides, and in the classroom is when they work on their assignments. Usually, you come to class, I lecture and go over the readings, and you work on things on your own. Now, though, you'll read primary and secondary assignments on your own, and when we come into class on Tuesdays and Thursdays, we'll primarily work on fleshing out what your responses to the works will be. We'll also utilize classroom time to discuss your papers. My main goal is to bring the discussions that I have been seeing on the discussion boards and reading journals to the classroom.

Also, though, UTC wants everyone to have readily available an "online version" of the course. That's right. I'm supposed to create a whole other course structure and system just for people who are banned from the wonderful campus of UTC. Screw that. Since I am not an Assistant Dean and I have to work for a living, I created my course in a way that lets students accomplish coursework both in person and, if needed, online, without having to pull a wholly different approach to the course from a magic hat.

You will be writing journal responses and join in the class discussion boards through Canvas. The tests will be online also. There will be two of them, neither one of them cumulative. Once we get through the first section and have our first test, the second test will cover everything from after the first test to the second test. There will be two essays also, one about midway through the class and one due at the end. You will turn these in also on UTC's Canvas website.

In short, each week will go like this:

- 1) On Mondays, every Monday (not Tuesdays or Thursdays, when we meet in class,) I will post up the new links for the reading guides, discussion boards, and reading journals. Look at the schedule for the class for that week to see what works we'll be discussing. I will make an announcement when those materials and assignments are up.
- 2) Read the assigned readings, but first make sure you read the reading guides I put up on Canvas, and maybe whatever supplemental readings covering things like historical background, or view supplemental videos that may help you understand the readings. You'll see that the assigned readings are to be discussed usually either that Tuesday or Thursday. The "bigger" or more difficult readings are usually on Thursdays, to give you more time to get the readings done.
- 3) Come to the classes. Seriously. This won't work if you don't come to the classes.
- 4) Write up a journal response and respond to the discussion board with a response of your own. Feel free to respond to other students.

The journal and discussion board entries go up on Mondays. We meet on Tuesdays and Thursdays to craft the responses, go over the works and answer questions. The journal and discussion board entries will be due the following Wednesday night, by 11:30 pm.

The difference between the journal entry and a discussion board entry is simple. Only I can see the journal. That reading journal is going to be a private discussion between you and me. These will actually help you much more than you think they will. Their content can be whatever you want, but relevant, and they can cover one of the readings or more for that particular week. If you want to ask a question, ask a question. If you want to note some themes or ideas that stand out to you, do so. If you want to praise, criticize, evaluate, or just talk things out, do so.

A discussion board can be seen by every other member of our class. This will take the place of classroom discussions that are very helpful for understanding texts. Basically, I will throw out a topic, like "What similarities do Eve and Satan have in Paradise Lost?" and you and your fellow students will then write responses to my topic as well as to each other. Be civil, be considerate, but be interesting. You don't have to agree, you don't have to praise, but you do have to contribute. You can even ask questions of each other, like "Why do you think Faustus is foolish?" And as with the journal entries, these discussion boards will actually help you much more than you think they will. Their content can be whatever you want, but relevant, and they can cover one of the readings or more for that particular week. If you want to note some themes or ideas that stand out to you, do so. If you want to praise, criticize, evaluate, or just talk things out, do so.

I will be grading or assigning points to the journal responses and discussion board responses, in order to prevent laziness and promote your active learning. So, you won't get points for saying "I like Chaucer a lot" and nothing else. You have to do the learning here, what we in the business call "active learning"

versus “passive learning.” Passive learning is where you just memorize things. Active learning is where you explore things on your own in an intelligent way and master the material rather than just nod your head to what you are told to agree with. Also, watching other students learn helps you learn, so that’s why we are doing the discussion boards, so that we can all participate for our own benefit and the benefit of others. It should be understood that your participation and contribution to a group like this is very important. This assessment will be highly subjective on my part, so fake that enthusiasm and interest if it isn’t there. Seriously. You’d do that at a job, so do that with this class. Stand out in a positive way. If you don’t like reading things, don’t bring that to the discussion boards or to the journals. If someone has enthusiasm for the readings for that week and you hate the readings, find a way to contribute positively. Make me think you are having fun. I will like that, and you just might trick yourself into thinking that you are having fun as well.

Since I’ve been teaching for years now, let me add this. The journal responses and the discussion boards will help you much, much more than you might think. Take them seriously, but enjoy the activities. I was completely surprised by my past classes at how much they interacted with each other, responded to each other, and asked very interesting questions. Many of my colleagues were as skeptical as I was that students could be as active in their learning online as they could ever be in a classroom. I think the fact that the learning falls wholly on the student spurs such a great level of participation. I’m serious here. Many students during and after the class told me how much they enjoyed the class because they got to engage the professor and each other through writing. So, please, enjoy the writing, and it will pay tenfold as far as your ability to retain, understand and interpret the material. Trust me on this.

Course Deadlines: To prevent students from trying to procrastinate and then attempt to do the whole semester over a weekend, EVERYTHING WILL BE OPERATING ON A STRICT SCHEDULE. That is, the journals and discussion boards for the week’s readings will ONLY BE AVAILABLE TO DO FOR WEEK AND A HALF. I plan to put the new reading guides and stuff up on Mondays, giving you the week or so to get things done. I allow an extra day, so actually you will be getting eight days, on the assigned readings, quizzes and responses and so on, to accommodate busy schedules and sicknesses and such. You will get an email from me on Mondays telling you what I have posted on Canvas, and you will have until 11:30 pm the following Wednesday to turn in all the assignments for that week. I WILL NOT ALLOW ANY STUDENT TO TURN IN WORK LATE. I WILL NOT ALLOW TESTS TO BE TAKEN LATER THAN THE ALLOTTED DATES, which will usually be just a few days. LATE PAPERS WILL BE PENALIZED BY TEN POINTS. I hope this is quite clear. It is your responsibility to plan ahead so that assignments and assessments are turned in on time. There will be no tolerance for a student who does nothing for several weeks, and then tries to do everything in one week. Once the readings, journal entries and discussion boards have passed and are no longer available on Canvas, they are no longer available, period. End of discussion. Keep up with the class.

Many of you might ask, “why not just post everything for the whole semester up on Canvas and let me do it when I want to?” Well, that’s a sure way to fail or at least mess things up severely. Waiting until the last few weeks of the semester to finish two papers, two tests, and a few dozen quizzes, journal and discussion board entries, is a sure way to mess things up. To prevent that, I parcel out the readings, the guides, the writing, and the assignments so you can learn over time, properly and deeply. This goes back to following a strict schedule, and to not allowing make-up assignments. Keep up with the class so you don’t get behind, and keep up with the assignments so you can get a good grade.

However, if an emergency comes up, email me. If you get into a bind, and have to turn in a paper late, CONTACT ME BEFORE THE DUE DATE. If you are honest with me and contact me beforehand, I am nice, and I understand that there are emergencies. But keep in mind, an emergency is defined by me, not you.

Just fix in your schedule when you want to do the work for the class, the readings, the written journal entries and discussion board entries, as well as the quizzes. If that's Monday, good. If that's a Wednesday, good. If you want to use a Saturday night, that's your business. But set up a time that you deal with this class every week. It will be much easier on you. Believe me. Again, though, the weekly work won't be accepted past the due date, so don't undermine your own ability to do well in the class. Don't start the work two hours before the link shuts down. Don't start the work so late that the link shuts down while you are working on it, because if you email me saying that you were working on the quiz or a discussion board entry and you ran out of time, I will most likely ignore the email. Get the work done on time. It's due each week from here on out, no excuses. Rain, shine, etc.

Instructor Grading and Feedback Response Time: Grading and feedback by the instructor will be completed within 10 days of the posted deadline for journals and discussion boards, and 14 days of the posted deadline for papers and tests.

Structure/Assignments/Grade Assessment:

A) Two papers. These will be done in MLA format. Of those two papers written by students throughout the semester, the first will be shorter, from 4-6 pages in length. The second paper will be longer, 8-10 pages in length, and with research-- at least two sources outside the main source on which you are writing. Papers will be given letter grades such as "B" or "A-" and so on. Here's how that letter grade gets turned into a numerical grade on the 1 to 100 scale.

A+	=	100
A	=	95
A-	=	90
B+	=	89
B	=	85
B-	=	80
C+	=	79
C	=	75
C-	=	70
D+	=	69
D	=	65
D-	=	60
F	=	50

Also, we will be utilizing SafeAssign for turning in your papers. If you are not familiar with this software, it's a text-matching tool used on Canvas to help identify plagiarism. To avoid plagiarizing someone else's work, *do not "copy and paste"* from the internet. Write all assignments in your own words and properly cite your sources. That goes for papers as well as essay portions of tests.

Late papers will have ten points (i.e. one entire letter grade) deducted for each day they are late. You must turn in papers online or by email, on the due date. Papers turned in outside of these parameters will only be accepted through arrangements made by me. No papers or assignments will be accepted after one week from the original due date unless we have discussed things properly.

Plagiarism won't be tolerated. You do it, anything from an "F" for the assignment to you failing the course will happen depending on the severity of the infraction. Really, don't do it. I always find out. I have a Ph.D. in comparative literature, which means I have been trained to read lots of works and detect influences from other authors, other cultures, other time periods, and other languages, so figuring out that you didn't actually write all or part of your essay is so easy I can do it without trying. I also read student essays for a living, mind you. I can always, always, always tell if someone else wrote what you have in your essay. Always. Don't do it.

B) Three tests: All tests will be online, on Canvas, and consist of a combination of identification/short answer and essay writing. Given numerical grades on scale of 1 to 100 as is commonly done. The tests are not cumulative, so test 1 will cover the first third of the class, test 2 will cover everything after test 1 up to test 2, and test 3 will cover everything from test 2 to the end of the semester. Note that I will give you test 3 during the final exams.

C) Journals, Discussion Board: Journal and discussion board entries will be assessed individually and given from 1 to 10 points each. The more I like them, the more points you will get. I won't be stingy, unless you are. If you try to do the bare minimum in thinking and responding, your points will be lower, maybe even zero points. Act like a grown up, like an intelligent college student, and have something intelligent to say. *I am not grading on correct answers, but on your ability to show me that you are trying to learn. This distinction is very, very important.*

Here's a better way to say this: *RIGHT ANSWERS ARE WRONG ANSWERS*. What in the heck does that mean? Well, it means this. Usually, students try to be correct. They want me to pat them on the head for doing the right trick, when requested. But that's not learning, that's training. I am not here to train you. I am here to help you learn. Students often will be scared to death to say something on their own because it might be wrong, so they will say something that isn't easy to disagree with. Something like, "Beowulf is a hero." Well, duh. Google can tell you that. You want points for things Google can tell me. It won't happen. Or, you might say, "There is a lot of conflict in Beowulf." Again, duh. It's literature. Literature always has conflict. So, say something like "As a hero, I see a few interesting qualities in Beowulf," and then give me what you think are interesting qualities, like his wit, his determination, etc. Or, you could say, "the Gods seem to punish far beyond what you would expect of them," and then you discuss what you mean. Keep this in mind for the tests, too. I like intelligent responses, not scaredy-cat responses that are simply statements. Again, you aren't here to be trained. You are here to learn, push yourself, expand your intellectual capabilities.

At the end of the semester, I will take only twelve of your best journal entries and twelve of your best discussion board responses.

At the end of things, your final average is turned into a letter grade, since that's how final grades are recorded by UTC. Easy enough. 90 to 100 is an A, 80 to 89 a B, 70 to 79 a C, 69 to 60 a D, and 59 and below is an F.

Your final grade will be assessed as follows:

—papers, (first paper, 15% -- second paper, 25%)	40%
— discussion boards and journals	30%
—three tests (10% each)	30%

Policies and Repercussions:

First, BE SURE TO CONSTANTLY CHECK THE CLASS PAGE ON CANVAS AND YOUR UTC EMAIL!! That's the only way I can communicate with you. You, however, can email me or phone me when I'm in my office. If I am not there, though, it goes to voicemail, which is incredibly hard to access because they constantly change the stupid thing on me. That means I don't check voicemail. I do check email, though, so just email me if you can't get me on the phone. Check the top of this syllabus for my office hours. If those hours don't work, email me for a time when I can be available for a phone call. Also, don't be afraid to ask a question on the discussion board, since other students may also want to ask the same question.

Late papers will have ten points (i.e. one entire letter grade) deducted for each day they are late. You must turn in papers on the Canvas website on the due date. No papers or assignments will be accepted after one week from the original due date unless we have discussed things properly.

Student Conduct Policy: UTC's Academic Integrity Policy is stated in the [Student Handbook](#). I'll be frank here. Plagiarism won't be tolerated. You do it, you fail the course. Don't do it. I always find out. I have a Ph.D. in comparative literature, which means I read works and detect influences from other authors, other cultures, other time periods, and other languages. I also read student essays for a living. I can always, always, always tell if someone else wrote what you have in your essay. Always. Don't do it. Here is the Honor Code Pledge you abide by when you enroll in classes at UTC:

Honor Code Pledge: I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.

Furthermore, disrespectful, aggressive, or just otherwise rude behavior directed towards me or towards other students will not be tolerated. First offense, you'll be reported to the Office of Student Development. I also reserve the right to level a grade penalty on those students who cannot consistently display adult behavior.

So, in all, pretty strict rules and expectations. If you have any questions, always be guided by this simple reminder: "Do what the 'A' student would do." There's not a lot of fun to this job (I have never exclaimed, "Grading stacks of Papers?? Oh, Boy!"), so I try to make sure that I have fun with my classes. As hard as I try, though, if you don't want to have fun, if you don't want to have a class that you look forward to every week, or if you don't want intelligent discussions, then I can't make you. But keep in mind, a majority of your grade is determined by participation in both the classroom and the discussion boards online. Sit in class like a sullen lump of grumpiness, and you won't do well in the class. Blow off the discussion boards and journals, and you'll really do badly in the class. If you don't have that enthusiasm and desire, fake it. If you do the assignments, participate through discussion boards and

journal entries, and just overall make me feel as though you like my class, you'll do very well. If you don't do these things, you'll get the grade that reflects your poor choices.

Now, this is not me being mean. Well, maybe a little. It's more this: the way you interact in the class determines how others interact. You might not like Chaucer, or Marlow, or Milton. But, someone else might. Or you might find poetry boring. Others won't. The bottom line is this: many of your classmates have saved money, or taken out loans, to come to a university for literature courses. Or, they might be surprised at how much they like British literature. That's the student I am working for. I'm making sure that student doesn't get his money wasted or feels humiliated by students "not into" discussing literature. Don't get in our way of having a memorable class. Contribute to the class in a positive manner, even if you have to fake it. Again, you'd do that for a job, so do that in the classroom and online.

Absence Policy: Okay, things are weird again given the reinstatement of Covid protocols and such. Here's what UTC wants me to tell you:

*"Students **must complete the [COVID-19 Notification form](#)** if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.*

Students who are instructed by university administration to stay home due to their responses are not to come to campus or attend face-to-face classes. Students will not be penalized for COVID-19 related absences or late course assessments due to a COVID-19 related concern unless they are unable to complete course learning outcomes. Faculty will work reasonably with students to identify ways to complete course requirements.

*Students must, if they are asymptomatic or if their symptoms do not interfere with their ability to participate in the course, **continue to participate in the course using the online synchronous or online asynchronous versions of the class.***

*If COVID-19 related illness results in any missed course work (face-to-face or online), **students must contact the instructor within 48 hours of recovering to plan make-up work.** Makeup work must be completed according to the plan devised by the instructor in coordination with the student. It remains the student's responsibility to complete any missed work such as assignments, tests, quizzes, labs, or projects outside of scheduled class time. But please realize that class will continue, and students may find themselves in the situation where they are unable to complete all work by the end of the semester. In such a case, students should consider a late withdrawal or an incomplete grade. Please contact the Records Office (423-425-4416) to learn more about the late withdrawal process.*

If students have COVID-19 disability related risk factors that may affect attendance, students are strongly encouraged to register with the Disability Resource Center (423-425-4006) in order to receive necessary accommodations.

If students believe the instructor has not made reasonable and appropriate accommodations for absences, or makeup assignments, projects, labs, or exams due to COVID-19, students have the right to appeal according to UTC's [General Student Grievance \(Complaint\) Procedure](#) by filling out the [Student Complaint Form](#) and submitting to the Office of the Dean of Students."

Whew.

So, all of that basically means that yes, certain things will be done for covid-related absences. Here's my rule: if you run into trouble with Covid-related concerns in any way, from being quarantined to being positive to being held hostage in your house because your kids are quarantined or positive, then CONTACT ME AS SOON AS YOU CAN. Heck, any emergency, situation or calamity, CONTACT ME AS SOON AS YOU CAN. As the Beatles say, "we can work it out." Sorry. Definite Boomer reference there. But, come on. It's the Beatles.

As for "normal" absences, from court appearances to house closings to allergies to dying/dead grandmothers, here's the standard classroom absence policy I adhere to:

You are expected to attend all classes regularly. I will take attendance for each class, but that will be one time only, at the beginning of class. If you miss the roll call, you are marked as absent. This rule will be followed to make sure that those enrolled in the class show courtesy and manners to the instructor, but more importantly, to fellow students by making sure that the classes are not interrupted by a student noisily coming in late, forcing me to stop my lecture to give him handouts, and in general, showing disrespect for all involved. In addition, the following restrictions on absences will be enforced:

at 6 absences:	final grade dropped down one letter
at 8 absences:	final grade dropped down two letters
at 10 absences:	fail the course

Writing Center: The Writing Center at UTC is a free service offered to all members of the University community. The Center is staffed by peer tutors, graduate students, and English instructors, and offers various services to writers, including tutorials, workshops, and access to resources. Please visit the Writing Center in our shiny new library.

UTC Email: To enhance student services, the University will use your UTC email address (firstname-lastname@utc.edu) for communications. (See <http://onenet.utc.edu> for your exact address.) Please check your UTC email on a regular basis. If you have problems with accessing your email account, contact

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The University of Tennessee at Chattanooga

Senior Seminar: Experimental Writing

Fall 2021

ENGL4980, CRN 40712, 3 Credit Hours

Instructor: Dr. Jennifer Beech

Email and Phone Number: Jennifer-beech@utc.edu; Jen.beech@gmail.com; 423-425-2153

Office Hours and Location: Tuesdays 2-3:00 in Lupton 355; Thursdays 1-3:00 via Zoom (ID: 871 3082 7412; passcode 915209)

Course Meeting Days, Times, and Location: Tu/Th 3:05-4:20 in Lupton 303

Course Catalog Description: ENGL 4980 Senior Seminar: Experimental Writing—A course that satisfies the “Senior Capstone Requirement” for English majors. Senior seminar emphasizes application and synthesis of student learning in the major as it focuses on themes/topics in literature, theory, creative writing, and/or rhetoric and composition. To be completed within 30 hours prior to graduation. Prerequisites: Department Head approval and senior standing.

Course Student Learning Outcomes: Through our various readings, class discussions and activities, and writing produced, student writers should seek to:

- Apply appropriate writing processes to a variety of communication contexts
- Increase their ability to make rhetorically savvy choices about content, document design, and delivery
- Further their ability as writers and readers, employing a range of sophisticated reading strategies, as well as rhetorical appeals, genres, and formats as determined appropriate for intended audiences
- Enhance their critical thinking, reading, and writing skills
- Expand their writing repertoires by producing writing for a wide range of audiences and purposes and by experimenting with form
- Push selves as writers, taking risks with topics, form, media, tone, style, and various rhetorical strategies
- **Apply what they’ve learned in previous English courses to enhance their reading and writing for this course**

As a Capstone Course, Students’ Final Projects and Responses will aim to reflect the following English Major Outcomes:

Core Outcome 1: Students are conversant with representative texts, genres, authors, and major issues in literary, language, and/or rhetorical history.

Core Outcome 2: Students are able to use reading and writing to critically analyze the literary, stylistic, and rhetorical features of their own and other writers’ texts.

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Core Outcome 3: Students are able to locate, evaluate, and use appropriate research material to write academic prose.

Required Course Materials: A good writing handbook or good use of the Purdue OWL, as well as materials linked to or provided through our course Canvas.

Technology Requirements for Course: Working knowledge of word processing, UTC Canvas, Google Docs, UTC email, and a willingness to experiment with Canva & other free templates.

Technology Support: If you have problems with your UTC email account or with UTC Canvas, contact IT Solutions Center at 423-425-4000 or email itsolutions@utc.edu.

Course Assessments and Requirements:

1. (20%) **Portfolio #1:** Experimental Writing (essay, collage, other appropriate form)
 2. (20%) **Portfolio #2:** Writing from the Body and/or from Liminality
 3. (20%) **Final Research Project:** Research-based “paper” (delivered in traditional or experimental format).
 4. (10%) **Responses to Readings**
 5. (10%) **Reading Selection + Facilitation**
4. (20%) **In Class and Discussion Board Participation** (individual and collaborative activities in class and on Canvas, as well as peer review): As participants in a senior seminar, you are particularly poised to appreciate the importance of active and engaged participation to the success of any course. Participants in this course are expected (and will be graded accordingly) to assume responsibility for the collaborative knowledge-making to take place this semester by:
- Demonstrating increasing confidence in contributing in to our in class and online discussions/work; discussing and facilitating productively
 - Evidencing that you are keeping up with readings and thoughtfully engaging with peers
 - Raising issues and questions (in class, on Discussion Board, and to Dr. Beech)
 - Offering thoughtful peer review
 - **Introducing relevant ideas and knowledge from outside the class**

- Demonstrating a willingness to take risks with your writing
- Meeting deadlines
- Regularly and actively coming to class and logging into Canvas/Zoom (if required)
- Presenting ideas and writing in a professional and timely manner

****Note:** If you come to every class prepared and actively participate and have either a printout of the reading/s/responses for the day or have it/them on laptop, you are guaranteed at least a 95 (higher, if your participation is excellent) for this portion of your grade. For each class, post, or response you miss, your grade will begin to drop (especially after you have missed or have come unprepared to 3 or more classes). If we have to resort to Zoom (in case of a Covid-19 outbreak), your participation should be just as active as when we were meeting face-to-face. At the end of the semester, you will fill out a participation self-assessment where you review your overall participation.

Grading Scale: Grades are calculated according to a traditional scale, as follows: 90-100%=A; 80-89%=B; 70-79%=C; 60-69%=D; below 59%=F.

Instructor Grading and Feedback Response Time: Portfolios will be commented upon via email usually within 2-2.5 weeks after they are due. Responses and facilitations will be commented upon usually within a week.

Course and Institutional Policies

Meeting Modality:

We will meet face-to-face in our assigned classroom, unless otherwise noted on the Weekly Agenda or announced in UTC Learn. In the event that we must go online (due to a Covid-19 outbreak), we will meet via Zoom during our regularly scheduled time. If we must resort to Zoom, you should have your camera on and be active at all times.

Seminar Responsibility and Absences in General:

The very nature of a seminar means that everyone is participating as intellectuals (as opposed to students passively listening to lectures), so your weekly active participation is a must. Accordingly, you should bring with you to class the assigned reading/s for the day (either a print out or on laptop), along with responses (when required), and/or notes and annotations. If you clearly have not done the reading or written your response or brought your work for peer review, your lack of responsibility to peers will be noted. Likewise, if we resort to Zoom and you say nothing (even when called upon), you will be counted absent; you may participate in the Zoom chat function, instead of verbally, if you are having audio difficulties.

You should attempt to miss (for reasons other than Covid-19) no more than 2-3 times. Significant absences, unpreparedness, or general disengagement will severely impact your grade.

Covid-Related Protocols:

Per university policy, everyone on campus must wear masks that cover nose and mouth at all times. With respect to our seminar, we will engage in distancing for safety, so please try to project your voice when speaking.

Covid-Related Absences:

Students **must complete the [COVID-19 Notification form](#)** if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

Students who are instructed by university administration to stay home due to their responses are not to come to campus or attend face-to-face classes. Students who are cleared to be on campus and attend class are required to attend face-to-face class sessions. Students will not be penalized for COVID-19 related absences or late course assessments due to a COVID-19 related concerns unless they are unable to complete course learning outcomes. Faculty will work reasonably with students to identify ways to complete course requirements.

Students must, if they are asymptomatic or if their symptoms do not interfere with their ability to participate in the course, **continue to participate in the course using the online assets and tools that the instructor may make available through UTC Learn/Canvas.** If COVID-19 related illness results in any missed course work (face-to-face or online), **students must contact the instructor within 48 hours of recovering to plan make-up work.** Makeup work must be completed according to the plan devised by the instructor in coordination with the student. It remains the student's responsibility to complete any missed work such as assignments, tests, quizzes, labs, or projects outside of scheduled class time. But please realize that class will continue, and students may find themselves in the situation where they are unable to complete all work by the end of the semester. In such a case, students should consider a late withdrawal or an incomplete grade. Please contact the Records Office (423-425-4416) to learn more about the late withdrawal process.

Submission of Work: Participants must submit work to Dr. Beech in one of three ways: 1) Via email attachment (Word, Power Pt, etc.) to Dr. Beech's UTC email OR 2) via Dr. Beech's gmail account; or 3) delivered in person in whatever media it is in (most appropriate for mixed media projects). Do NOT submit work via Canvas or its email function

Late Submissions: You may turn in only one of your major portfolios late, and it will likely suffer a loss of ½ letter grade per day for which it is late—especially if you have not attempted to communicate your circumstances to Dr. Beech. **Responses may not be turned in late;** however, you may on one occasion send your response ahead (via email) to Dr. Beech. Dr Beech will drop your lowest response grade, so if you miss a response, that one grade of zero will be dropped.

Revision: As long as you have turned in your work on time and fully participated in peer and/or instructor review (coming to peer review with full drafts and giving quality feedback), you may speak with Dr. Beech about revising after you have received a grade; then, you will need to set a plan for revision and a definite date by which you will turn in the revision. If you miss any of the peer review sessions for a portfolio, you are not eligible to revise that portfolio.

Student Conduct Policy: UTC’s Academic Integrity Policy is stated in the [Student Handbook](#).

Honor Code Pledge: “I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.”

Course Learning Evaluation: Course evaluations are an important part of our efforts to continuously improve the learning experience at UTC. Toward the end of the semester, you will receive a link to evaluations and are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

Writing and Communication Center: The Writing and Communication Center offers UTC students free help with papers, presentations, and speeches, for any class, at any stage of the writing process. Our peer consultants help writers brainstorm, outline, organize ideas, develop arguments, learn a particular citation style, and more. We offer both synchronous and asynchronous online consultations. In each of our consultations, we provide actionable feedback to keep you moving forward with your projects. Visit our website for resources, more information about our services, or to make an appointment: utc.edu/wcc.

Weekly Agenda

Wk1

Tu 8/17 FtF Opening introductions with Dr. Beech, explaining the following: how we will operate this semester, as well as our course goals and policies. By 4:00 p.m. participants should post their introductions in the Canvas Discussion Board.

Th 8/19 Bring to class a piece of writing (ideally your own) that was non-linear and/or experimental

The University of Tennessee at Chattanooga

Wk2

Tu 8/24 Have read Lillian Bridwell-Bowels' "Discourse and Diversity: Experimental Writing and the Academy; **bring short typed response** (see response guidelines in Canvas)

Th 8/26 In class book-making activity.

Wk3

Tu 8/31 Have read Linda Brodkey's "Writing on the Bias" and Leslie K. Yoder's "Resisting the Assignment."

Th 9/2 Have read Randon Billings Noble's "(re)using found forms: the hermit crab essay," as well as Karen Babine's "Eight Variations on the Idea of a Sentence." Discuss collage essays.

Wk4

Tu 9/7 Have read all 3 flash lyric essays linked in Canvas. **Bring a response** to the one you find most intriguing, but feel free to comment upon more than one.

Th 9/9 Drafting day. Work on your own at a location of your choosing.

Wk 5

Tu 9/14 **Peer review of Portfolio #1.**

Th 9/16 Reading chosen and facilitated by:

Wk6

Tu 9/21 **Portfolio #1 due beginning of class.** In-class reading/discussion of Professor Earl Bragg's poem "After the AfterMATH: $9 \times 11 = 23$."

Th 9/23 Reading chosen and facilitate by:

Wk 7

Tu 9/28 Have read "The Laugh of the Medusa," by Helene Cixous. Discuss writing from the body.

Th 9/30 Read chosen and facilitated by:

Wk 8

Th 10/5 Have read Sara Ahmed's excerpt. Discuss writing from a position of liminality.

Th 10/7 Have read Phil Bratta's "(Un)belonging in Liminality: Garage Stories," and **bring a response to it.**

Wk9

Tu (10/12) Fall break; no class on Tuesday.

Th 10/14 Activity to be announced.

The University of Tennessee at Chattanooga

Wk 10

Tu 10/19 **Peer review of Portfolio #2.**

Th 10/21 Reading chosen and facilitated by:

Wk 11

Tu 10/26 **Portfolio #2 due beginning of class.** Discuss final project.

Th 10/28 Reading chosen and facilitated by:

Wk 12

Tu 11/3 Reading/activity t.b.a.

Th 11/4 Reading chosen and facilitated by:

Wk 13

Tu 11/9 Reading to be announced. **Bring short response.**

Th 11/11 Reading chosen and facilitated by:

Wk 14

Tu 11/16 Reading/activity t.b.a.

Th 11/18 **Peer Review of final projects**

Wk 15 11/23 Final response due beginning of class. Discuss/Reflect upon your experiences as English majors.

Final project and eligible revisions due by 8 a.m. on Saturday, Dec. 4, 2021.

ENGLISH 3340: Shakespeare

CRN: 40080 T/TH 9:25-10:40 Lupton Hall 392

CRN 40081 T/TH 1:40-2:55 Lupton Hall 390

Fall Semester 2021

Dr. Andrew D. McCarthy
Email: andrew-mccarthy@utc.edu
Telephone: 423-425-4615

Office: Lupton Hall 370 A
Office Hours: By appointment

“The remarkable thing about Shakespeare is that he is really very good—in spite of all the people who say he is very good.” -Robert Graves

“Now we sit through Shakespeare in order to recognize the quotations.” -Orson Welles

Required Text (available at the UTC Bookstore):

Please be sure to purchase *The Pelican Shakespeare* editions of the following eight plays:

Romeo and Juliet, ISBN 9780140714845

Henry V, ISBN 9780140714586

Hamlet, ISBN 9780143128540

Twelfth Night, ISBN 9780143128595

Measure for Measure, ISBN 9780140714791

Othello, ISBN 9780143128618

Macbeth, ISBN 9780143128564

The Winter's Tale, ISBN 9780143131748

The Course:

Catalog Description: (3 credit hours) Reading and study of selected major plays with emphasis on essentials of character, plot, themes, language, and staging. Fall and spring semester. Prerequisite: ENGL 1020 or department head approval.

ENGL 3340 is designed to introduce you to the English playwright William Shakespeare. Though you may have encountered some of his plays before, this class will provide you with the opportunity to study these works in a manner that also illuminates early modern England's politics, society, religion, and culture. This approach has its roots in a variety of critical approaches—feminist, new historical, cultural materialist, and others—that view playwrights like Shakespeare as embedded in a network of cultural and social relationships that are both revealed and contested in their plays. Viewed from this perspective, our continued interest in Shakespeare (the fact that you are in this very class) attests not only to our fascination with his works, but also to our continual struggles to understand our own evolving culture and values. Renaissance England may not be as far away as we think.

Academic Behavior:

I expect each of you to behave in a manner that is respectful to me, your peers, and the university. This means, among other things, arriving to class before we begin, turning off/completely silencing all electronic devices before you enter the classroom and keeping them stored until you have left the room at the end of the hour, not talking while others are talking, not being disruptive, etc. If you choose to ignore these very basic rules, you will be asked to leave.

Academic Integrity:

I do not tolerate academic dishonesty of any kind. If you attempt to cheat, you will receive an F for the course.

Attendance:

Unlike lecture notes, class discussions cannot be reproduced. You should consider any and all absences as detrimental to your academic health. I do not allow make up work. If you want to receive credit for this course, you must come to class.

Class Participation:

The vast majority of our class time will be devoted to discussions and not lectures, so your consistent participation in these discussions will be crucial not only to your individual success, but to the success of the class in general. You must come to class having done the assigned reading and ready to talk intelligently.

You must also come to class with your own personal copy of the text and in the appropriate edition.

COVID Absence Statement:

Students **must complete the [COVID-19 Notification form](#)** if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

Students who are instructed by university administration to stay home due to their responses are not to come to campus or attend face-to-face classes. Students who are cleared to be on campus and attend class are required to attend face-to-face class sessions. Students will not be penalized for COVID-19 related absences or late course assessments due to a COVID-19 related concerns unless they are unable to complete course learning outcomes. Faculty will work reasonably with students to identify ways to complete course requirements.

Students must, if they are asymptomatic or if their symptoms do not interfere with their ability to participate in the course, **continue to participate in the course using the online assets and tools that the instructor may make available through UTCLearn.**

If COVID-19 related illness results in any missed course work (face-to-face or online), **students must contact the instructor within 48 hours of recovering to plan make-up work.** Makeup work must be completed according to the plan devised by the instructor in coordination with the student. It remains the student's responsibility to complete any missed work such as assignments, tests, quizzes, labs, or projects outside of scheduled class time. But please realize that class will continue, and students may find themselves in the situation where they are unable to complete all work by the end of the semester. In such a case, students should consider a late withdrawal or an incomplete grade. Please contact the Records Office (423-425-4416) to learn more about the late withdrawal process.

If students have COVID-19 disability related risk factors that may affect attendance, students are strongly encouraged to register with the Disability Resource Center (423-425-4006) in order to receive necessary accommodations.

If students believe the instructor has not made reasonable and appropriate accommodations for absences, or makeup assignments, projects, labs, or exams due to COVID-19, students have the right to appeal according to UTC's [General Student Grievance \(Complaint\) Procedure](#) by filling out the [Student Complaint Form](#) and submitting to the Office of the Dean of Students.

Grading:

I use a point-based grading system, where you earn points for each assignment you complete. Your letter grade will be based on the percentage of points that you have earned in total. Specific parameters and in-depth descriptions of the projects will be distributed as they are assigned to you.

Paper One: 100 points

Paper Two: 125 points

Paper Three: 150 points

Discussion Posts: 260 points

Midterm Exam One: 125 points

Midterm Exam Two: 125 points

Quizzes: 100 points

Introduction: 15 points

Total Possible: 1000 points

A= Outstanding achievement; awarded only for the highest accomplishment.

B= Praiseworthy performance; above average in most respects.

C= Satisfactory performance; work meets the standards for competency but is not outstanding nor above average in most respects.

D= Minimally passing; effort and achievement less than satisfactory.

F= Failure; effort and work completely inadequate.

Late Work:

Essays turned in late will receive a 5% deduction for each day after the stated deadline. Because the discussion boards are time sensitive I do not accept late entries.

Office of Student Outreach and Support:

The Office of Student Outreach & Support (SOS) advocates and supports students experiencing challenges in their personal and/or academic lives. SOS staff help students navigate University administrative processes; connect with University and community resources; and develop coping, resiliency, and self-advocacy skills. Referrals can be made by students, faculty, and staff. Additionally, students can refer themselves as needed. To make a referral, submit a Community Member of Concern Referral Form at www.utc.edu/soc. Individuals may also contact SOS by e-mailing sos@utc.edu or calling 423-425-4301.

Additionally, SOS manages Scrappy's Cupboard, UTC's food pantry. Scrappy's Cupboard is free, anonymous, and no questions asked. Students needing support ranging from one meal to a week of supplies should visit Scrappy's Cupboard. For more information, visit www.utc.edu/scrappyscupboard.

Technology:

Please keep all electronic devices on silent and stored while class is in session. While it should go without saying, recording the class in any way (pictures, videos, etc.) without permission is not appropriate.

UTC email:

If I need to communicate with you outside of class, I will use your UTC email address. It is in your best interest to check that account daily. I check my email M-F from 9:00 AM to 5:00 PM. I only answer appropriately formatted emails. If you have questions about what constitutes a professional email, please ask.

Course Schedule:

The following is an outline of what we'll read and when we'll read it. I reserve the right to make changes as needed.

ENGL 3340: Shakespeare

All written assignments are due by 11:59 pm on the date indicated.
 All discussion posts and replies are due on the day indicated *before* our class begins.

Week 1	Aug. 16 - 22	
	Reading:	8/17: Course Syllabus and "How to Read Like a Renaissance Reader" http://www.adamghooks.net/2012/08/how-to-read-like-renaissance-reader.html 8/19: <i>Romeo and Juliet</i> , Act 1-Act 2
	Assignments:	Discussion 1: Introduction (Initial post due Thursday, no replies)
Week 2	Aug. 23 - 29	
	Reading:	8/24: <i>Romeo and Juliet</i> , Act 3 8/26: <i>Romeo and Juliet</i> , Act 4-end
	Assignments:	Discussion 2 (Sonnet due Tuesday)
Week 3	Aug. 30 - Sept. 5	
	Reading:	8/31: <i>Henry V</i> , Act 1- Act 2.2 9/2: <i>Henry V</i> , Act 2.3-Act 3.7
	Assignments:	Discussion 3 (Initial post due Tuesday, 2 replies due Thursday)
Week 4	Sept. 6 - 12	
	Reading:	9/7: <i>Henry V</i> , Act 4-end 9/9: <i>Hamlet</i> , Act 1-Act 2.2
	Assignments:	Discussion 4 (Initial post due Tuesday, 2 replies due Thursday) Paper One Due 9/10
Week 5	Sept. 13 - 19	
	Reading:	9/14: <i>Hamlet</i> , Act 3-Act 4.4 9/16: <i>Hamlet</i> , Act 4.5-end
	Assignments:	Discussion 5 (Initial post due Tuesday, 2 replies due Thursday)
Week 6	Sept. 20 - 26	
	Reading:	9/21: <i>Twelfth Night</i> , Act 1-Act 2.3 9/23: <i>Twelfth Night</i> , Act 2.4-Act 3.4

	Assignments:	Discussion 6 (Initial post due Tuesday, 2 replies due Thursday)
Week 7	Sept. 27 – Oct. 3	
	Reading:	9/28: <i>Twelfth Night</i> , Act 4-end 9/30: Midterm Exam One
	Assignments:	Discussion 7 (Initial post due Tuesday, 2 replies due Thursday)
Week 8	Oct. 4 - 10	
	Reading:	10/5: <i>Othello</i> , Act 1-Act 2.1 10/7: <i>Othello</i> , Act 2.2-Act 4.1
	Assignments:	Discussion 8 (Initial post due Tuesday, 2 replies due Thursday)
Week 9	Oct. 11 - 17	
	Reading:	10/12: No Class 10/14: <i>Othello</i> , Act 4.2-end
	Assignments:	Discussion 9 (Initial post due Tuesday, 2 replies due Thursday) Paper Two Due 10/15
Week 10	Oct. 18 - 24	
	Reading:	10/19: <i>Measure for Measure</i> , Act 1-Act 2.2 10/21: <i>Measure for Measure</i> , Act 2.3-Act 4.1
	Assignments:	Discussion 10 (Initial post due Tuesday, 2 replies due Thursday)
Week 11	Oct. 25 - 31	
	Reading:	10/26: <i>Measure for Measure</i> , Act 4.2-end 10/28: <i>Macbeth</i> , Act 1
	Assignments:	Discussion 11 (Initial post due Tuesday, 2 replies due Thursday)
Week 12	Nov. 1 - 7	
	Reading:	11/2: <i>Macbeth</i> , Act 2-Act 3.1 11/4: <i>Macbeth</i> , Act 3.2-Act 4.3
	Assignments:	Discussion 12 (Initial post due Tuesday, 2 replies due Thursday) Paper Three Due 11/5
Week 13	Nov. 8 - 14	
	Reading:	11/9: <i>Macbeth</i> , Act 5 11/11: <i>The Winter's Tale</i> , Act 1-Act 2
	Assignments:	Discussion 13 (Initial post due Tuesday, 2 replies due Thursday)
Week 14	Nov. 15 - 21	
	Reading:	11/16: <i>The Winter's Tale</i> , Act 3-Act 4.4.312

		11/18: <i>The Winter's Tale</i> , Act 4.4.313-end
	Assignments:	Discussion 14 (Initial post due Tuesday, 2 replies due Thursday)
Week 15	Nov. 22 - 28	
	Reading:	11/23: Midterm Exam Two 11/25: No Class: Thanksgiving Break
Week 16	Nov. 29 - Dec. 5	Reading Days and Finals Week
		Good Luck with Finals!

ENGL 2010 – Intro to Literary Analysis
Fall 2022, M/W 3:25-4:40pm
Dr. James Arnett

The Class

This course is a gateway course for English minors and majors, and is designed to (re)introduce you to the critical language, tools, and discourse of English literature study. The course is designed to introduce you to the range of genres you might encounter in your reading. Although there are plenty we'll miss, we'll focus on the primary genres of poetry, prose (in several forms), and drama. We will be reading a wide range of canonical texts and new writers from across the Anglophone tradition of the 19th-21st centuries. Throughout the course, we will talk of the various methodologies of literary criticism and analysis, and also introduce the various discourses of literary theory that have developed in the last century and a half – from psychoanalysis to feminism, from structuralism to [gasp_{critical race theory}], New Criticism to queer theory. The assignments for the course take a wide range of forms – not only standard essays – and also have presentation elements to help train you for the sorts of jobs you might seek after graduation. Throughout the course, you will be encouraged to think “meta-textually” about the class itself, the assignments we're doing, the modes of reading we engage with. The content and discussion may often become philosophical, social, even political, as the issues and representations in our texts – and critical responses to them – remind us that the stories we tell about ourselves to others, or about others to ourselves, etc. – are absolutely critical to being human.

Course Objectives

- To learn to discern and differentiate different genres of creative writing (poetry, drama, novels, short stories, novellas)
- To develop and apply humanities research skills
- To develop close reading skills and analyze language in critical writing
- To learn about the discourse and theory of literary criticism and analysis
- To understand and remember the fundamentals of figurative language, poetic interpretation, dramatic structures, etc.

Required Texts

*Alice Munro, “The Bear Came Over the Mountain”

*Annie Proulx, “Brokeback Mountain” [GENRE]

*Zadie Smith, “The Embassy of Cambodia”

Julie Otsuka, *The Buddha in the Attic*

[Anchor; ISBN: 978-0307744425] [CLOSE READING]

Virginia Woolf, *Mrs Dalloway*

[CRITICISM/RESEARCH]

[Norton Critical Edition; ISBN: 978-0393655995]

Athol Fugard, *The Road to Mecca*

[Theater Communications Group; ISBN: 978-0930452797]
 Tennessee Williams, *The Glass Menagerie*
 [New Directions; ISBN: 978-0811214049] [THEME/SYNTHESIS]

Emily Dickinson, *Selected Poems*
 [Dover; ISBN: 978-0486264660]
 Terrance Hayes, *American Sonnets for My Past and Future Assassin*
 [Penguin; ISBN: 978-0143133186] [METER/SCANSION]

Reference

Dennis Duncan, Ed. *Book Parts*. [PRESENTATIONS]
 How a Book Gets Made:

<https://www.nytimes.com/interactive/2022/02/19/books/how-a-book-is-made.html>

<i>[assignment]</i>	<i>[assignment type]</i>	<i>[point total]</i>	<i>[due date]</i>
<i>Attendance & Participation</i>		10	All The Time
<i>Short Story Worksheet</i>	Worksheet	5	Wednesday, September 7
<i>Page-to-Screen Translation Paper</i>	Essay	10	Wednesday, September 14
<i>Novella Close Reading</i>	Essay	10	Monday, October 3
<i>Mrs Dalloway Theory Paper</i>	Essay	15	Wednesday, October 19
<i>Book Parts Presentation</i>	Presentation	10	Wed Nov 2, Mon Nov 7
<i>Fugard Research Paper or Fugard-Williams Synthesis Paper</i>	[Research] Essay	25	Wednesday, November 9
<i>Sonnet Close Reading</i>	Essay	10	Wednesday, November 30
<i>Sonnet Scansion</i>	Worksheet	5	Wednesday, November 30
<i>Sonnet Recitation</i>	Presentation	5	Monday, December 5

GRADES: A: 89.5-105; B: 79.5-89.4; C: 69.5-79.4; D: 50-69.4; F: <50

Canvas Site:

This course will have an active and live Canvas website, where modules will be built to match the syllabus and class schedule, and submission portals for written work will be opened. Attendance will be registered in Canvas, and all paper comments and grades will be made available to you upon their completion. Every effort will be made to grade and 'return' materials in a timely manner. Additional, or short, readings will be provided under the 'Files' section of the Canvas website, and linked to weekly modules when appropriate. When the text in question is not a digital format, you are expected to bring the text to class in a physical, or digital, format.

Email is a critical component to twenty-first century classes. Please reach out via email to ask questions about course content; advise me about upcoming absences; schedule office hours meetings. Likewise, stay attuned to the Announcements section of the Canvas site, which will be where updates, changed deadlines, rescheduled or canceled classes, etc., will be posted.

Assignments for the course are outlined below, and will be substantiated in more particulars on our Canvas site.

Student Conduct Policy

UTC's Academic Integrity Policy is stated in the [Student Handbook](#).

But also, here's my shtick: don't be a jerk. Avoid sweeping generalizations unless you're prepared to handle the backlash. Do *not* be uncivil: do *not* disrespect or talk down to your classmates or your professor. Be cool! Do not discriminate or use demeaning, disrespectful, discriminatory, dissing language in the class and classroom discussions.

Honor Code Pledge:

I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.

Course Learning Evaluation:

Course evaluations are an important part of our efforts to continuously improve the learning experience at UTC. Toward the end of the semester, you will receive a link to evaluations and you are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

Accommodations

If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and think that you might need special assistance or a special accommodation in this class or any other class, call the Disability Resource Center (DRC) at 425-4006 or come by the office, UC 108.

All accommodations stipulated by the Office of Disability Resources will be honored in this class; please provide the documentation of accommodations needed at the beginning of the semester. If one of your accommodations is deadline extensions, we will negotiate those extensions at a "flat rate," rather than case by case.

Late Work Policy

Late work will be accepted only by prior arrangement with the professor. Please email ahead of deadlines if extensions are required; you are not required to disclose any personal information in this request; however, the third request for extension will thereafter need to be handled vis-à-vis the Dean of Students office. For all sorts of reasons, **the final exam cannot be rescheduled or taken at an alternate time.**

CLASS SCHEDULE

[week]	[date]	[text]	[keywords]	[assignment]
1	M 8/22	James Dickey, " The Sheep Child "; William E. Stafford, " Traveling Through the Dark "; Brigit Pegeen Kelly, " Song "; Elizabeth Bishop, " The Man-Moth "; James Dickey, " The Heaven of Animals "	Text, reading	
	W 8/24	Alice Munro, "The Bear Came Over the Mountain"	Setting, Exposition	
2	M 8/29	Munro, "The Bear Came Over the Mountain"	Character, Plot	
	W 8/31	Annie Proulx, "Brokeback Mountain"	Tone, mood, atmosphere	
3	M 9/5	LABOR DAY		
	W 9/7	Proulx, "Brokeback Mountain"	Conflict	Short Story Worksheet Due
4	M 9/12	Smith, "The Embassy of Cambodia"	Narrator/ Narration	
	W 9/14	Smith, "The Embassy of Cambodia"; Otsuka, <i>Buddha in the Attic</i> (Ch. 1)	Voice	Page-to-Screen Paper Due
5	M 9/19	Otsuka, <i>Buddha in the Attic</i>	Race, Nation, Ethnicity	
	W 9/21	Otsuka, <i>Buddha in the Attic</i>	Gender, Class	
6	M 9/26	TheoryThon		
	W 9/28	<i>Mrs. Dalloway</i>	Novel, stream of consciousness	
7	M 10/3	LIBRARY DAY		Novella Paper Due
	W 10/5	<i>Mrs. Dalloway</i>		
8	M 10/10	<i>Mrs. Dalloway</i>		
	W 10/12	<i>Mrs. Dalloway</i>		
9	M 10/17	FALL BREAK		
	W 10/19	<i>The Road to Mecca</i>	Drama/Theater	<i>Mrs Dalloway</i> Paper Due
10	M 10/24	<i>The Road to Mecca</i>	Rising action, climax, denouement	
	W 10/26	<i>Glass Menagerie</i>	Staging, dramaturgy	

11	M 10/31	<i>Glass Menagerie</i>	Protagonist, hero, anti hero, villain, antagonist	
	W 11/2	Book Parts Presentations		
12	M 11/7	Book Parts Presentations		
	W 11/9	Dickinson: Scansion	Rhythm, meter, prosody	Drama Paper Due
13	M 11/14	Dickinson: Sound	Sound effects	
	W 11/16	Dickinson: Image	Visual language	
14	M 11/21	Hayes, <i>Sonnets</i>	Form and content	
	W 11/23	THANKSGIVING		
15	M 11/28	Hayes, <i>Sonnets</i>	Criticism, ideology	
	W 11/30	Hayes, <i>Sonnets</i>	Resistance, subversion	Sonnet Assignment Due
16	M 12/5	<i>SONNETFEST</i>	[recitations]	

ASSIGNMENTS

Attendance and Participation

We meet twice a week, and so missing more than 6 classes means you're missing a substantial amount of our classroom discussion, and will lose points in this category. Participation means significant contributions to class discussions, in the forms of offered passages, questions, group work, engaging with others.

Short Story Worksheet

In learning about the elements of short stories and narrative, you will be required to complete a substantial questionnaire about one of the short stories we are reading at the beginning of the semester. This will also aid in completing the page-to-screen analysis paper.

Page-to-Screen Analysis Paper

For this paper, you will choose one scene from your chosen short story, and analyze either a) why it wasn't included in the movie version, and for what reasons you imagine the cut was made; or b) how, and how well, it is incorporated into the movie narrative of the same story.

Novella Paper

For this paper, you will identify four passages from across the text, and then constellate them into an argument-driven paper about either Julie Otsuka's *Buddha in the Attic* or Zadie

Smith's *Embassy of Cambodia*. For this paper, you will use specifically the "close reading" skill we will be discussing and practicing in class.

Mrs. Dalloway Theory Paper

For this paper, you can either choose to respond to one of the theoretical/critical essays included in the Norton Critical Edition of the novel – ideally by refuting it or arguing against it – or you can choose one of the branches of theory we will be discussing in class throughout the novel as a launching point for a close reading, argumentative essay.

Book Parts Presentation

One of the things we need to be familiar with are all of the parts of books – what they mean, what their history is, what it means to make, read, talk about, a book. Accordingly, we will create a class-distributed reading of Dennis Duncan's wonderful anthology, *Book Parts*, which contains twenty plus essays on the different physical (and intellectual) parts of books that have developed during print culture. There will be a worksheet attached to this presentation, and specific questions to answer from the text, and with additional examples.

Fugard Research Paper or Fugard-Williams Synthesis Paper

For the major assignment in the class, you will be encouraged to complete a short research-driven paper on Athol Fugard's *The Road to Mecca* or a thorough thematic synthesis paper comparing Fugard and Williams's plays about glass. I will warn you in advance that one choice is not easier than another.

Sonnet Close Reading and Scansion

Scansion is the act of breaking down the foot and meter – the units of sound, meaning, and rhythm – of poetry, and in the final assignment of the class, you will need to accurately mark a Terence Hayes sonnet for scansion, and write a short, thesis-driven paper that glosses the meaning of his sonnet through his use of literary and sonic devices.

Sonnet Recitation

I'm a firm believer that there's something rigorous and hygienic about committing literature to memory. The ability to recall something beautiful perfectly is a lost art, but we may sometimes find ourselves in situations of joy or despair, reaching for some scrap of language, or song, or literature, that we can remember that may get us through it. This will mostly be graded on accuracy and commitment, not performativity, but I also don't want us to lose sight of the fact that poetry is a literary form suited to, with origins in, the spoken, not the textual.

ENGL 2230-02 – SURVEY OF BRITISH LITERATURE

Fall 2021

Lecture/Discussion, 3 credit hours

Instructor: Prof. Joseph P. Jordan

Email: joseph-p-jordan@utc.edu

Office Hours and Location: Tuesdays, 2-5 PM, 356 Lupton + by appointment

Course Meeting Days, Times, and Location: MW 3:25-4:40 P.M., 390 Lupton

Course Catalog Description: Selected readings in major works of British literature from the middle ages to the present, with emphasis on historical, cultural and formal developments. Must be completed within the first 21 hours of major course work.

Course Pre/Co Requisites: ENGL 1020 or department head approval

Course Student Learning Outcomes: Achieve familiarity with the broad contours of the history of English literature. Recognize and analyze figurative language. Identify and discuss multiple levels of meaning. Construct theses and logical arguments related to the meaning or contexts of texts. Arbitrate competing interpretations. Articulate differences in genre (e.g., fiction, poetry, drama, etc.) and sub-genre (e.g., short story, essay, epic, sonnet, etc.). Address the influence of cultural and historical contexts on literary texts. Read and comprehend college-level literature. Read and understand multiple genres and texts. Use academic writing strategies with an emphasis on developing ideas, formulating a thesis, constructing an argument, and adjusting organization and details to meet audience needs. Use revision strategies to clarify and improve a writing project's purpose, thesis, organization, use of supporting details, use of source material, and audience appropriateness. Use at least one multi-subject database to find relevant research and effectively incorporate material from their research into formal assignments. Apply basic citation principles in at least one style (such as MLA or APA). Complete formal writing projects using appropriate grammar, mechanics, formatting, and tone.

General Education Statement: This course is certified as a General Education course fulfilling the Fine Arts and Humanities Literature sub-category.

Required Course Materials (students must obtain the following editions—no exceptions):

Dickens, Charles. *Great Expectations*. Edited by Charlotte Mitchell, Penguin, 2002.

Black, Joseph, et al. *The Broadview Anthology of British Literature: One-Volume Compact edition*. Broadview, 2015.

* The foregoing texts are not an exhaustive list of the required readings for this course. We will read more primary texts and secondary texts, too. I will distribute those texts and anything else I'd like you to think about in hard copy and/or on our Canvas course page. Check our course page on Canvas daily.*

Technology Requirements for Course: Access to a computer that can run Canvas and Microsoft Word.

Technology Skills Required for Course: Ability to use Canvas and Microsoft Word.

Technology Support: If you have problems with your UTC email account or with UTC Learn, contact IT Solutions Center at 423-425-4000 or email itsolutions@utc.edu.

Course Assessments and Requirements—

Preparedness and attendance. The following should go without saying: your presence—physical and mental—is expected at every class meeting. You will be allowed up to three unexcused absences for the semester; each unexcused absence thereafter will result in me lowering your final grade by 3%. If you cannot attend class for a justifiable reason, that's OK—but ask me well in advance, or come talk to me if something extraordinary (a family emergency, etc.) forces you to be absent.

Assignments and grading. All assignments must be completed to pass the class. Assignments are due *at or before* the beginning of class or as otherwise specified.

Three formal essays with proper MLA citation. I'll give you a lot of guidance as to what I expect from you in these essays, but, briefly: these will be relatively short (3-5 pages) formal essays that require you to exercise some close analysis and write on *a local moment* in a particular work that you find puzzling, provocative, beautiful, ugly, objectionable, or just plain weird. These essays will not require you to do research, though you may consult secondary sources if you so choose. I am most interested in what *you* have to say.

Examinations (Midterm and Final). These will be a combination of identification/significance, short answer, and essay. For the essay section, I will give you a few prompts in advance, one or two of which will appear on the exam. **Bring blue books (available at the UTC bookstore) to all examinations.**

Regular participation. I expect all of you to be actively engaged in the classroom. There are many ways to demonstrate your engagement. If you're quiet and/or have trouble speaking, that's OK. I empathize. Come talk to me during office hours and/or over e-mail and/or to the optional

Zoom sessions. Remember that you are responsible for all material covered in the class(es) you miss.

All of your writing for this course that you hand in should be computer-printed, double-spaced, with one-inch margins at top, bottom, and sides, using standard, black 12-point font, and standard white paper. Do not use cover sheets or plastic covers. Do use staples.

Course Grading:

Essay 1 = 15%

Essay 2 = 15%

Essay 3 = 20%

Midterm Examination = 15%

Final Examination = 20%

Reading Quizzes/Tests = 10%

Participation/Commitment to the Course = 5%

Grading Scale:

100-90= A

89-80= B

79-70= C

69-60= D

Instructor Grading and Feedback Response Time: I will do my best to get each formal writing assignment graded and returned within two weeks from date of submission.

Course and Institutional Policies—

Face Masks:

COVID-19 related requirements include wearing a face mask, that covers their mouth and nose, at all times while in an instructional space (classroom), when instruction is occurring.

Cell Phones and Laptop Computers:

Cell phones and laptops are wonderful tools. They also can be obstacles to your participation in class. Although I do not want to infantilize you and compel you to turn off these devices during class time, I urge you to do so. If your brain wanders away from lecture or discussion, that's OK. Consider how much is lost when, because of our addiction to cell phones, we don't allow ourselves to daydream.

Reading Assignments:

Beginning the first Wednesday of class, each reading assignment must be completed *in its entirety* prior to the day(s) that we discuss it. Make sure that you're reading ahead—always. This class involves a lot of reading. Embrace it.

You must have your own copy of the work under consideration and must bring the work to every class devoted to it. Students who show up in class without their books will be sent to get them and will be counted absent for that class.

Course Attendance Policy: Again, attendance is mandatory. You will be allowed up to three unexcused absences for the semester; each unexcused absence thereafter will result in me lowering your final grade by 3%. If you cannot attend class for a justifiable reason, that's OK—but ask me well in advance, or come talk to me if something extraordinary (a family emergency, etc.) forces you to be absent.

Late/Missing Work Policy: Assignments are due *at or before* the beginning of class or as otherwise specified. Failure to abide by this rule will lower your grades: grades will be dropped 1/3 grade if I do not receive them on time the day that they are due and dropped a 1/2 grade more for each day they are late thereafter. (An A- paper due on Thursday handed in on Friday will get a B.)

Student Conduct Policy: It's your responsibility to know what plagiarism is and to avoid it. Write your own work, and if you employ the work of others, be honest and cite it. See UTC's Academic Integrity Policy is stated in the [Student Handbook](#). In addition, we will discuss proper citation in class—a boring but necessary topic.

Honor Code Pledge: I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.

Course Participation/Commitment to the Course: “Course participation/Commitment to the Course” will count for 5% of your final grade.

Course Learning Evaluation: Course evaluations are an important part of our efforts to continuously improve the learning experience at UTC. Toward the end of the semester, you will receive a link to evaluations, and you are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

Course Calendar/Schedule:

The following is a loose schedule that will no doubt change as the term goes along. This schedule is only meant to give you a general idea of the class trajectory as well as a sense of when your essays will be due.

Remember that you're always expected to read the introductions to the authors in the *Bedford*. I reserve the right to quiz you on this material *and* on features of the primary texts. So, for example, if we're discussing Shakespeare's sonnets on a particular day, make sure to read the introductory pages devoted to Shakespeare, the man and his works, as well as the primary texts. I'd like to *not* waste class time going over things that we can easily look up on our own.

All page numbers are to the Broadview Anthology unless I specify otherwise.

August

Monday, Aug 16

- Welcome! / Wyatt, "They flee from me" (433)

Wednesday, Aug 18

- Wyatt, "They flee from me" (433), "Whoso list to hunt" (439), "The long love that in my thought doth harbor"
- Blank verse in English: Henry Howard, "Love that doth reign and live within my thought" (435); Marlowe, "Was this the fact that launch'd [...]" (ll. 92-111, p. 569)
- "The Renaissance and the Early 17th Century": Introduction (358-60); "Humanism" (360-61); "The Reformation in England" (363-68); "Poetry" (399-402)

BEOWULF'S ABSENCE AND JOHN SKELTON—ONLINE LECTURE

Monday, Aug 23

- Marlowe, "The Passionate Shepherd to His Love" (542) + responses (handout)

- “Economy and Society in Sixteenth and Seventeenth Centuries” (377-385)

Wednesday, Aug 25 Shakespeare, Sonnets 1, 15, 30, 33, 73, 94, 116, 130

- Shakespeare, Sonnets 1, 15, 30, 33, 73, 94, 116, 130
- [Vendler on Sonnet 15; Booth on Sonnet 15 \(handouts\)](#)

THOMAS NASHE’S “LITANY IN TIME OF PLAGUE”—ONLINE LECTURE

Monday, Aug 30

- Shakespeare, *12th Night, or What You Will* (Acts 1-2)
- [“Homoeroticism and Cross-Dressing” \(375-77\)](#)

September

Wednesday, Sep 1

- Shakespeare, *12th Night, or What You Will* (Acts 3-5)

Thursday, Sep 2

Shakespeare, *12th Night* Screening (Lib RM 131, 7:00 PM)

FESTE’S SONG—ONLINE LECTURE

Monday, Sep 6

HOLIDAY

Tuesday, Sep 7

Shakespeare, *12th Night* Screening (Lib RM 131, 7:00 PM)

Wednesday, Sep 8

- *12th Night* in performance

SHAKEPEARE AND THE CANON—ONLINE LECTURE

ESSAY #1 DUE, ANGEL TO INGRAM

Monday, Sep 13

- Donne, “The Flea” (674), “Song” (“Go and catch . . .”) (671), “A Valediction: Forbidding Mourning” (676)

Wed, Sep 15

- Herrick, “Upon Julia’s Clothes,” “Delight in Disorder,” “The Vine”

SHAKEPEARE AND THE CANON—ONLINE LECTURE

ESSAY #1 DUE, JAGGARS TO SIMPSON

Monday, Sep 20

- Milton, *Paradise Lost* (Books 1-2)
- “The Reformation in England” (363-68)

Wed, Sep 22

- Milton, *Paradise Lost* (Book 9)

THE LAST 4 LINES OF PARADISE LOST—ONLINE LECTURE

Monday, Sep 27

- Defoe, from *Robinson Crusoe* (924-45)
- “The Restoration and the Eighteenth Century” (816-17); “Religion, Government, and Party Politics” (817-20); “Empiricism, Skepticism, and Religious Dissent” (820-22); “The Novel” (843-50)

Wed, Sep 29

- Swift, *A Modest Proposal*
- “Industry, Commerce, and the Middle Class” (822-27); “Ethical Dilemmas in a Changing Nation” (827-31)

JOHNSON AND THE DICTIONARY—ONLINE LECTURE

October

Monday, Oct 4

- Pope, *The Rape of the Lock* (1007-19)
- “Poetry” (836-40)

Wednesday, Oct 6

- Gray, “Elegy”

Friday, Oct 8

MIDTERM EXAM

Monday, Oct 11

FALL BREAK

Wednesday, Oct 13

- Blake, “The Lamb,” “The Tyger,” “The Little Black Boy,” “The Chimney Sweep”
- “Introduction to the Age of Romanticism” (1088-98); “Imperial Expansion” (1100-03)

Monday, Oct 18

- Charlotte Smith, Sonnets #1, 2, 11, 29 (1124-25); Wordsworth, “Composed Upon Westminster Bridge” (1228), “I wandered lonely as a cloud” (1230-32)
- “The Romantic Mind and its Literary Productions” (1103-13)

Wednesday, Oct 20

- Coleridge, “Kubla Khan, Or, A Vision in a Dream, A Fragment” (1282-84)

ON THE VALUE OF NONSENSE—ONLINE LECTURE

Monday, Oct 25

- Byron, “She walks in beauty” (1329), “So, we’ll go no more a roving” (1333)

Wednesday, Oct 27

- Dickens, *Great Expectations* (Volume 1)
- “Introduction to the Victorian Era” (1414-15); “A Growing Power” (1415-1417); “Corn Laws, Potato Famine” (1420-21); “The Two Nations” (1422-24); “The Victorian Novel” (1449-51)

THE IMPOSSIBILITY OF TEACHING KEATS IN A DAY—ONLINE LECTURE

November

Monday, Nov 1

- Dickens, *Great Expectations* (Volumes 1-2)

Wednesday, Nov 3

- Dickens, *Great Expectations* (Volumes 1-3)

DICKENS, SIDNEY, AND “GREAT EXPECTATIONS”—ONLINE LECTURE

ESSAY #2 DUE, JAGGARS TO SIMPSON

Monday, Nov 8

- Rossetti, “Goblin Market” (1615-21); “Song” (“When I am dead . . .”) (1626)
- “Politics and Gender” (1424-26); “Poetry” (1451-52)

Wednesday, Nov 10

- Stevenson, “The Strange Case of Dr. Jekyll and Mr. Hyde” (1651-84)

ARNOLD’S “DOVER BEACH”—ONLINE LECTURE

ESSAY #2 DUE, ANGEL TO INGRAM

Monday, Nov 15

- Wilde, *The Importance of Being Earnest* (1689-1720)

Wednesday, Nov 17

- Woolf, “The Mark on the Wall” (1843-47), “Kew Gardens” (1847-50)
- “Introduction to the Early Twentieth Century: From 1900 to Midcentury (1769-70); “The World Wars” (1774-78); “Marx, Einstein, Freud, and Modernism” (1778-81); “The Place of Women” (1781-83); “Woolf and Bloomsbury” (1853-56)

WILDE’S FAIRY TALES—ONLINE LECTURE

Monday, Nov 22

- Joyce, “Araby” (1861-63), “Eveline” (1863-65)
- “Ireland” (1788-91)

Wed, Nov 24

THANKSGIVING HOLIDAY

Mon, Nov 29

Beckett, *Waiting for Godot* (handout)

Monday, December 6

FINAL EXAM PART I (IN CLASS) 3:30-5:30 PM

Wednesday, Dec 8

FINAL EXAM PART II (SHORT ESSAY) DUE

Introduction to Rhetorical Analysis

Fall 2021

English, 2050, 40065, face to face, 3 hours

Instructor: Heather Palmer

Email and Phone Number: heather-palmer@utc.edu 423-425-4693

Office Hours and Location: as needed by appointment, Zoom; Tuesday 3-5; Thursday 3-4

Course Meeting Days, Times, and Location: TR 1:40-2:55 PM, Holt 230

Course Catalog Description: An introduction to rhetorical studies with an emphasis on rhetorical history, rhetorical analysis and rhetorical practice. Topics include natural and comparative/cultural rhetoric, the rhetoric of ancient Greece, and definition of rhetoric, past and present. Practice will include rhetorical analysis of texts and analysis of the rhetorical principles of purpose, situation, genre and audience. Must be completed within the first 21 hours of major course work. Pre- or Corequisite: ENGL 1020 or department head approval.

Instructor Addition to Catalogue Description: The term rhetoric, particularly in contemporary political discourse, is often used to mean empty speech designed to manipulate or deceive audiences about actual conditions or issues. Rhetoric, however, has a rich, complex, and important history that distinguishes responsible discourse from what is deceptive, shallow, or unethical. From this perspective, rhetoric is a way of seeing, knowing, and learning. This course examines the more historically rich version of rhetoric along three lines: a history of rhetorical theory from the Greeks to the present; a set of practices and pedagogies for writing and persuading; a critical practice of reading, interpretation, and intervention in both academic and public settings. (Byron Hawk)

Course Pre/Co Requisites: ENGL 1020 or equivalent

Course Student Learning Outcomes: Students will define rhetoric, rhetorical theory and rhetorical criticism Students will explain the influences of culture and technology on rhetoric. Students will describe and assess the major developments of rhetorical theory. Students will create and design a rhetorical project demonstrating knowledge of principles of rhetoric

Course Fees: *If applicable, enter fee amount; if not, delete this item.*

Required Course Materials: : Timothy Borchers' *Rhetorical Theory: An Introduction* (Waveland Press); course reserves/PDFs on Canvas; Elizabeth Losh, et al. *Understanding Rhetoric* (St. Martin's Press)

Supplemental/Optional Course Materials: \$15 to Hunter Museum of American Art Student Pass for Field Trip see huntermuseum.org

Technology Requirements for Course: email account, access to Canvas, word processing

Technology Skills Required for Course: basic computer literacy

COVID-19 Absence Policy: "Students must complete the [COVID-19 Notification form](#) if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

If COVID-19 related illness or quarantine results in any missed classes or course work, **students must contact the instructor within 48 hours of completing the COVID-19 Notification form to plan make-up classes and course work.** Where possible, faculty will work with students to identify ways to complete course requirements but are not required to change or offer additional modalities. Makeup work must be completed according to the plan devised by the instructor in coordination with the student. It remains the student's responsibility to complete any missed work such as assignments, tests, quizzes, labs, or projects outside of scheduled class time. Please realize that class will continue, and students may find themselves in the situation where they are unable to complete work in a timely manner. In such a case, students may consider requesting an [Exception to the Withdrawal Deadline](#) or an incomplete grade. Please contact the Office of the University Registrar (423-425-4416) to learn more about the late withdrawal process. Some departments may have department bylaws or student handbook requirements that specify a limit to the number of classes or amount of work that can be missed. In these cases the department requirements take precedence.

If students have COVID-19 disability-related risk factors that may indicate a need for additional academic accommodations, students are strongly encouraged to register with and/or contact the Disability Resource Center (423-425-4006) in order to receive necessary accommodations.

If students believe the instructor has not made reasonable and appropriate accommodations for absences, or makeup assignments, projects, labs, or exams due to COVID-19, students have the right to appeal according to UTC's [General Student Grievance \(Complaint\) Procedure](#) by filling out the [Student Complaint Form](#) and submitting to the Office of the Dean of Students."

Technology Support: If you have problems with your UTC email account or with UTC Learn (Canvas), contact IT Help Desk at 423-425-4000 or email helpdesk@utc.edu.

Student Technology: If you have technology needs to access your courses and/or complete course requirements in Canvas, [submit a request \(https://new.utc.edu/information-technology/learning-from-home\)](https://new.utc.edu/information-technology/learning-from-home) with Information Technology.

Student Accommodations: If you have accessibility and accommodation requests, contact the [Disability Resource Center](https://www.utc.edu/disability-resource-center/index.php) (<https://www.utc.edu/disability-resource-center/index.php>) at 423-425-4006 or email DRC@utc.edu.

Course Assessments and Requirements: Reading and Engagement: You are expected to complete all readings prior to class meetings in which those readings will be discussed, synthesized, and applied to thematic/topical issues. Successful engagement with the class (not simply participation) involves thoughtful and informed contributions to class discussion and it includes the completion of all assignments. ongoing assessment **Rhetorical Analyses:** You will write two rhetorical analyses based on the various methods of rhetorical criticism we study throughout the course of the semester. Typically, the papers are between 4-7 pages. As a preface to these analysis papers, I'll provide for you an assignment sheet that outlines specific requirements and guidelines. 40% of final grade - 20% each **Discussion**

Participation/Answers: We will have 10 discussion group sessions that count as our asynchronous section of the course. You will be informed when they are to occur and will be given the terms and concepts ahead of time from the readings. I have a detailed prompt and available on Canvas under Assignments in the Module and in the Discussion Board link itself. 20% of final grade; 2% each **Final Project/Presentation:** You will choose from one of two options: 1) compose an 8-10 page piece of rhetorical analysis engaging outside research on a cultural text of your choice; 2) compose your own piece of rhetoric which you will then analyze in 4-5 pages. Either way, you will then present your project to the class in a 10 minute presentation (worth 10/30 of the points) in the final weeks of class. You will be given a thorough hand-out describing the specific requirements. 30% of final grade: 10% oral; 20% written **Portfolio and Attendance/Participation:** Save your papers--at the end of the semester you will write a portfolio that reflects on the culmination of your skills at rhetorical analysis. You will also put together a letter detailing your progress and argue for the grade you think you deserve using the principles of rhetoric we have learned in class, your participation and attendance. 10% of final grade

Course Grading Policy: A= superior performance on an assignment B = commendable performance on an assignment C = acceptable performance on an assignment D = marginal performance that is below A assignment standards F = failure to complete an assignment or failure to demonstrate comprehension

Instructor Grading and Feedback Response Time: 10 days for papers; 7 days or less for quizzes or discussions

Course and Institutional Policies

Late/Missing Work Policy: All work is to be turned in on time. If, however, you are unable to turn in your work on time due to personal or family emergency, please inform me as soon as possible. You will receive a grade no higher than a C for late work.

Student Conduct Policy: UTC's Student Code of Conduct and Honor Code (Academic Integrity Policy) can be found on the [Student Conduct Policy page](https://www.utc.edu/student-conduct/codes.php) (<https://www.utc.edu/student-conduct/codes.php>).

Honor Code Pledge: As a student of the University of Tennessee at Chattanooga, I pledge that I will not give or receive any unauthorized assistance with academic work or engage in any academic dishonesty in order to gain an academic advantage. I will exert every effort to insure that the Honor Code is upheld by myself and others, affirming my commitment to a campus-wide climate of honesty and integrity

Course Attendance Policy: The Student Handbook clearly states the following: At the beginning of the semester, faculty members will state to their classes their policy on absences. It is the responsibility of the students to inform instructors when illness or participation in University activity prevents attendance. Instructors will decide whether the students may make up work missed and what effect the absences may have on the requirements of the course. When absences are occasioned by University projects, students should check with instructors, informing them of the possibility of the out-of-town trip and the classes to be missed. If instructors wish written confirmation of the organized trip before granting the excuse, a list of classes along with the instructors' names and the dates of the trip should be submitted to the office of the appropriate academic dean. All excuse requests must be submitted at least three days before the event. This list should be signed by the faculty advisor of the organization, who gives each student a copy of the approved list to show to the instructors. (11) With this statement in mind, the attendance policy for this class is as follows: regular attendance is required. Why? Sporadic attendance signals that you don't take seriously your education or your active engagement with this writing class. More to the point, grades tend to suffer when you do not receive the benefit of in-class instruction, response to your writing, insight from others on what we discuss in class, or information on upcoming assignments. Absences incurred through UTC-sponsored events or illness are excused if students follow the correct procedures. **You may miss no more than 5—otherwise you will receive an F for the course.**

Course Participation/Contribution: Come to class ready to contribute to a lively and engaged discussion about the readings. Read the material before class.

Course Learning Evaluation: Course evaluations are an important part of our efforts to continuously improve learning experiences at UTC. Toward the end of the semester, you will be emailed links to course evaluations and you are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

UTC Bookstore: The UTC Bookstore will price match Amazon and Barnes and Noble (<https://www.barnesandnoble.com/>) prices of the exact textbook - same edition, ISBN, new to

new format, used to used format, and used rental to used rental format, with the same rental term. For more information, go to the [Bookstore Price Match Program](#) (<https://bnc.pgtb.me/MMt77F>), visit the bookstore, email sm430@bncollege.com or call 423-425-2184.

COVID Absences

Students **must complete the [COVID-19 Notification form](#)** if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

If COVID-19 related illness or quarantine results in any missed classes or course work, **students must contact the instructor within 48 hours of completing the COVID-19 Notification form to plan make-up classes and course work.** Where possible, faculty will work with students to identify ways to complete course requirements but are not required to change or offer additional modalities. Makeup work must be completed according to the plan devised by the instructor in coordination with the student. It remains the student's responsibility to complete any missed work such as assignments, tests, quizzes, labs, or projects outside of scheduled class time. Please realize that class will continue, and students may find themselves in the situation where they are unable to complete work in a timely manner. In such a case, students may consider requesting an [Exception to the Withdrawal Deadline](#) or an incomplete grade. Please contact the Office of the University Registrar (423-425-4416) to learn more about the late withdrawal process. Some departments may have department bylaws or student handbook requirements that specify a limit to the number of classes or amount of work that can be missed. In these cases the department requirements take precedence.

If students have COVID-19 disability-related risk factors that may indicate a need for additional academic accommodations, students are strongly encouraged to register with and/or contact the Disability Resource Center (423-425-4006) in order to receive necessary accommodations.

If students believe the instructor has not made reasonable and appropriate accommodations for absences, or makeup assignments, projects, labs, or exams due to COVID-19, students have the right to appeal according to UTC's [General Student Grievance \(Complaint\) Procedure](#) by filling out the [Student Complaint Form](#) and submitting to the Office of the Dean of Students.

Course Calendar/Schedule: Course Calendar/Schedule

Note *UR*=Understanding Rhetoric, *RT*=Rhetorical Theory

Calendar

CHECK CANVAS UPDATES--the Module format on Canvas gives a much more accessible version of the week by week activities

SEE "SCHEDULE" for actual schedule

Unit One: Introduction to Classical Rhetoric for Contemporary Students

Tues 8/17 Class Description, go over syllabus, begin Introductions

Thurs 8/19 Introductions; examples and applications; basics of rhetorical analysis; familiarize students with Sylva Rhetoricae <http://rhetoric.byu.edu/> and americanrhetoric.com; *UR* 1st Chapter

DUE: Introduction Slides in googleslides--see link under Module one

Tues 8/24 Continue introductions, examples, applications; begin basic principles of Classic Rhetoric "The Rhetorical Situation"; Discuss *UR* CH 2

DUE: Introduction Slides in googleslides cont.; *UR* CH 2

Thurs 8/26 Ch 1 in RT; Kairos PDF on Canvas

DUE: Chapter 1 RT & Kairos PDF

Tues 8/31 Chapter 2 RT; Aristotle PDF bring to class; **be prepared for in depth group work with all texts**

DUE: Chapter 2 RT; Aristotle PDF; Paper Topic

Thurs 9/2 Gorgias & Phaedrus PDFs on Canvas

DUE: Discuss Gorgias and Phaedrus excerpts-PDF on Canvas

Tues 9/7 Discuss responses to Gorgias & Phaedrus; CH 3 RT

DUE: Read CH 3 RT

Thurs 9/9 **Lakoff's "Frames and Brains" PDF on Canvas;**

Due: Lakoff's "Frames and Brains" PDF on Canvas;

Tues 9/14 Cont. discussion & Go over Rhetorical Fallacies & Ideology handout in class

DUE:

Thurs 9/16 RT 5-6; Begin Visual & Digital Rhetoric

DUE: Paper I on Classical Rhetoric; RT 5-6

- Tues 9/21 Hunter Museum of Art Visit During Class Time 2-3; "Practices of Looking" PDF on Canvas
DUE: Read "Practices of Looking" PDF
- Thurs 9/23 Visual Rhetoric discussion continued; **Discussion One Due on Visual Rhetoric Thurs 9/23 by 11:59 PM 1st post; Response Post 11:59 Sun 9/26**
- Tues 9/28 Discuss CH 7 RT ; Digital Rhetoric: Doug Eyman Digital Rhetoric PDF on Canvas; introduce Paper II
DUE: Doug Eyman Digital Rhetoric PDF on Canvas; CH 7 RT;
Discuss Final Projects & sign-up for Individual Conferences
DUE: Ch 7; Sign up for Conferences on Final Project on 9/30, 10/1, 10/6
- Thurs 9/30 Discuss Laurie Gries' "Still Life with Rhetoric" PDF on Canvas
DUE: Gries' "Still Life with Rhetoric
- Tues 10/5 NO CLASS MANDATORY INDIVIDUAL CONFERENCES ON FINAL PROJECT SCHEDULED, Read UR Chapters on research writing**
BRING ANSWERS TO RESEARCH QUESTIONS POSTED ON CANVAS, Chapters in UR on research writing
- Thurs 10/7 Ch 8 Gender and Rhetoric and Intersectionality 258-260; Sojourner Truth PDF
DUE: Read Ch 8 Gender and Rhetoric and Intersectionality 258-260; Sojourner Truth PDF; PDF on Canvas Discussion Two 1st post due by 11:59 pm 10/7; Response Post 11:59 pm Sun 10/10
- Tues 10/12 FALL BREAK NO CLASS**
- Thurs 10/14 Ch 10: Critical Approaches to Rhetoric
DUE: Ch 10: Critical Approaches to Rhetoric
- Tues 10/19 Discussion 8 TBA
DUE: Discussion 8 TBA
- Thurs 10/21 Michael Warner PDF on Public/CounterPublic Rhetorics on Canvas. **Sign up for Oral Presentations on Final Project.**

**DUE: PDF on Canvas Discussion Three 1st post due by 11:59 pm 10/21;
Response Post 11:59 pm Sun 10/24 Canvas Discussion Due**

Tues 10/26 New Directions in Rhetorical Theory: Discuss Deluca and Peeples “Public Sphere to Private Screen” PDF on Canvas

**DUE: Deluca and Peeples “Public Sphere to Private Screen” PDF
on Canvas**

Thurs. 10/28 New Directions in Rhetorical Theory: Environmental Rhetorics; Cronen “The Trouble with Wilderness” PDF on Canvas

**DUE: Read Cronen “The Trouble with Wilderness” PDF on Canvas; PDF
on Canvas Discussion Four 1st post due by 11:59 pm 10/28; Response Post
11:59 pm Sun 10/31 Discussion Due**

Tues 11/2 **New Directions in Rhetorical Theory: African-American
Rhetoric PDF on Canvas**

**DUE: Activist Rhetoric PDF on Canvas & African-American Rhetorics; PDF
on Canvas Discussion Five 1st post due by 11:59 pm 11/2; Response Post
11:59 pm Sun 11/7 Discussion Due .**

Thurs 11/4 New Directions in Rhetorical Theory TBA; Wrap up

DUE: Paper II Due

Tues 11/9 Oral Presentations 1-5

Thurs 11/11 Oral Presentations 6-10

Tues 11/16 Oral Presentations 11-15

Thurs 11/18 No Class, Individual Conferences via Zoom by request

Tues 11/23 LAST DAY OF CLASS Oral Presentations 16-20

Tues 11/30 Reading Day NO CLASS

**Thurs 12/2 DURING EXAM TIME 1-3 pm Portfolio and Final Paper Due printed,
stapled/affixed in some manner and [Click here to enter text.](#)**

Survey of British Literature
ENGL 2230.01
CRN 23548
MWF 1:00-1:50
Mode: Flexible Face-to-Face
Lupton 393
Spring 2022

Dr. Bryan A. Hampton
Office: Lupton 357
Phone: 425-2274
Hours: T 1-2, TH 10-1, & by appt.
Bryan-Hampton@utc.edu



Course Description

Catalogue: Selected readings in major works of British literature from the middle ages to the present, with emphasis on historical, cultural and formal developments. Pre- or Corequisite: ENGL 1020 or department head approval.

This is an introductory literature course for majors and non-majors. We will be reading many of the key works of British literature in a variety of genres as we explore the crackling intersections of history, philosophy, politics, and religion from the Anglo-Saxon period to the early twentieth century.

Course Materials

- *The Broadview Anthology of British Literature*, Compact Edition (Toronto: Broadview Press, 2015) ISBN 9781554812547
- Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, ed. Wolfson and Qualls (New York: Longman, 2009) ISBN 9780321415615

Course Pre-Requisites

ENGL 1020 or department head approval.

Course Modality & Technology Requirements

This course is designated as a Face-to-Face modality. Classroom capacity has been reduced to accommodate social distancing guidelines that the university has adopted, based on recommendations from the CDC. The university encourages students to wear masks on campus and in classrooms. Additionally, students must wipe down the occupied space after every class.

If the university decides to switch F2F classes to an online modality, students will need regular and stable internet access, as well as camera capability, in order to complete the course. If your personal computer does not have a camera, you will need to contact the Walker Center for Teaching and Learning (email: wctl@utc.edu or website: <https://www.utc.edu/walker-center-teaching-learning/index.php>).

In that case, students will be joining the class remotely and synchronously (that is, live at our assigned meeting time) through a virtual classroom platform in Kaltura Course Space, which is available as a main link on Canvas through the course shell. Once you click on that main link, you will click the button “Join Meeting” (no other link is needed, as is the case with Zoom). Sessions will be recorded. Kaltura has a “Chat” feature that will allow remote students to ask questions. I will be doing my best to attend to these during class time, but if I do not get to your question or comment, I will address it in a class announcement that day so that everyone can see it.

Course Requirements

Because a literature class is mostly discussion-oriented, the richness of our class suffers from your absence or your lack of preparation. Your presence is expected at each class, whether you are in person or remote for the day. The Attendance Policy is described below, as well as the university statement on COVID-related absences.

Cell Phone Policy: Please turn your phone off or to vibrate during class.

Assignments & Grading: According to one of Newton’s lesser-known laws of physics, “A late paper does not exist.” **Late essays will not be accepted.** Essays must be turned in on time, by the end of class on the day they are due.

Essays will be submitted online through the Canvas shell. When you click onto the Assignment in Canvas, you will be given an option to upload a file when you click on “Submit Assignment.” Please submit your paper as a **.doc or .docx file**. That process will initially run it through the plagiarism software that UTC uses. Then, I can grade it in Canvas and it will automatically resubmit it back to you once it is completed.

I will read and comment upon any number of drafts or partial drafts for the essays and will accept drafts up to 24 hours before the final due date. In the case of **drafts**, please send it as a .doc or .docx **email attachment in Word**.

NOTE: If you send me a draft over the weekend, you are at the mercy of my family's schedule, and may not get it returned to you as quickly as you might desire; it is better to send drafts during the week.

- **Minimum page requirements for essays must be met** (e.g., 5 pp = 5 full pages) with normal margins and 12-point font; every ¼ page short of the minimum will reduce the essay grade by 3 points.
- **Please consult handouts on Canvas that describe assignments more fully.**

You are entitled to a just grade for your work, returned to you in a timely manner. You can expect essays and exams to be returned in 10-14 days. Following is a list of the graded requirements, their percentage breakdown, and a brief description.

2 Close-Reading Essays	40%
Midterm Exam	20%
Final Exam	20%
7 Discussion Boards	10%
Attendance	10%

- Close-Reading Essays: This essay is a short (4-5 pp.) but formal essay that requires you to exercise some close reading and write on a local moment in a particular work that you find puzzling, provocative, or weird. You ought to accomplish three things: 1.) clearly identify and quote the passage you intend to analyze in your introductory paragraph, then 2.) proceed to explicate the significance of the moment in its context, and 3.) use the particular moment as a leap pad to make connections to larger issues, incidences, or themes in the work as a whole.

This essay does not require you to do research, and, in fact, I am most interested in what **you** have to say. If you do include research, you must properly cite the material using MLA documentation. Please include a Works Cited page.

Please refer to the assignment guidelines provided under “Guidelines” in Canvas under “Modules.”

* A note about plagiarism: Plagiarism is academic fraud—if we were living in Dante's universe, he would place you in the lowest circles of hell for fraud. Plagiarism consists in your failure to cite quotations and/or borrowed ideas, or failing to place borrowed material in quotation marks. **Note: This includes material that you get online.** I will automatically fail you for the assignment, and will likely pursue the matter in UTC Honor Court.

- Examinations: Exams will be a combination of identification/significance, recognition of literary terms or vocabulary, short answer drawn from in-class discussion, and a comparative essay between two works (with leading questions provided). The Final Exam is non-cumulative.

DRC: Students needing time accommodations for exams must provide an official letter of accommodation through the DRC; a copy of the exam will be sent to the DRC for their **proctoring in hard copy**. Please write your exam in a Blue Book, available for purchase at the UTC Bookstore.

- Discussion Boards: Discussion Board assignments are scattered through the semester to keep you engaged in the reading. Each of these will provide a leading question. You will write a thoughtful “Post” of 5-7 **crafted** sentences addressing the given question, as well as one thoughtful “Reply” of 3-5 **crafted** sentences to another student’s post that goes beyond just affirming what they said. (By “crafted,” I mean the kinds of sentences that you would otherwise write in a formal essay.)

DBs will be scored 1-10 points for each assignment, based on the competency of the Post/Reply to advance and contribute meaningfully to the conversation. If you “Post,” but fail to also “Reply” in the given timeframe, 3 points will be deducted.

Please refer to the DB Rubric, posted under “Guidelines” in Canvas Modules.

Pay attention to due dates, as “Post/Reply” will be due **before** class on that day. DBs will open the evening before a class day, and close the hour before class begins.

- Attendance: You will begin the semester with a 100-point total for attendance; each absence will deduct 5 points from this total to reach the final grade in this category. **If you are joining remotely, your face must be live on the screen**; if you present a picture or only your name for the day, you will be counted absent.

COVID-related absences will be excused without penalty, but students **must contact the Office of the Dean of Students** (<https://www.utc.edu/dean-students/index.php>). They will verify your condition, quarantine you, and send official notification to me.

UNIVERSITY STATEMENT ON COVID ABSENCES:

If a student is COVID-19 positive or exposed to someone who is COVID-19 positive, the student is encouraged to complete the [COVID-19 Notification form](#) and follow the *recommendations* provided by the UTC Health team. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

Similar to any illness, verified documentation must be provided to faculty to provide

reasonable accommodations for absences related to COVID-19. Instructors have considerable discretion in deciding how students may make up any coursework. Reasonable accommodations for absences related to COVID-19 are consistent with non-COVID related absences and may include but are not limited to: submission of late coursework within a reasonable amount of time, dropping the lowest grade(s), or alternate assignments. Students are encouraged to **continue to participate in the course using any online assets and tools that the instructor may make available through UTC Learn**. As learning objectives are often tied to institutional and program accreditation or outside partnerships, each department may have additional guidelines for student absences, as in some cases, attendance is an inseparable function of course learning objectives (e.g., clinical labs, scientific labs, material demonstrations, internships, etc.), and students must be able to complete course learning outcomes.

If COVID-19 related illness results in any missed course work (face-to-face or online), it is the responsibility of the student to contact the instructor to plan make-up work. It is *recommended* that **students contact the instructor within 48 hours of recovering** to avoid missing the opportunity to make-up necessary work. Work associated with any absence accommodations must be completed by the student according to the plan devised by the instructor. Class will continue when students are absent, and students who are absent may be unable to complete all work by the end of the semester. In such a case, students should consider a late withdrawal. Please contact the Records Office (423-425-4416) to learn more about the late withdrawal process.

If a student seeks an accommodation for a disability related to COVID-19 that may affect attendance, the student must contact the Disability Resource Center (DRC) (423-425-4006) to request disability accommodations. The DRC will evaluate requests in accordance with the university's disability accommodation process, which involves consultation with the student's instructors regarding reasonable accommodations that may be granted.

ADA STATEMENT: If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and think that you might need special assistance or a special accommodation in this class or any other class, call the Disability Resource Center (DRC) at 425-4006 or come by the office, 102 Frist Hall

<http://www.utc.edu/disability-resource-center/>.

COUNSELING AND CAREER PLANNING: If you find that personal problems, career indecision, study and time management difficulties, etc. are adversely impacting your successful progress at UTC, please contact the Counseling and Career Planning Center at 425-4438 or <http://www.utc.edu/Administration/CounselingAndCareerPlanning/>.

UTC BOOKSTORE: The UTC Bookstore will price match Amazon and BN.com prices of the exact textbook - same edition, ISBN, new to new format, used to used format, and used rental to used rental format, with the same rental term. For more information, go to the Bookstore Price Match Program webpage, visit the bookstore, email sm430@bncollege.com or call 423-425-2184.

WRITING CENTER: The Writing & Communication Center, located on the third floor of the library in room 327, offers UTC students FREE help with papers, presentations, and speeches, for any class, at any stage of the writing process. The center, staffed by friendly, trained peer consultants, can help students brainstorm, outline, organize ideas, develop arguments, use correct citations, practice speeches or presentations, and identify grammatical/mechanical errors. Walk-ins are welcome, but for a guaranteed consultation, make an appointment online: <https://utc.mywconline.com/>.

UTC E-mail: To enhance student services, the University will use your UTC email address (firstname-lastname@mocs.utc.edu) for communications. See <http://www.utc.edu/> for your exact address. Please check your UTC email on a regular basis. If you have problems with accessing your email account, contact the Help Desk at 423/425-4000.

VETERANS SERVICES STATEMENT: The office of Veteran Student Services is committed to serving all the needs of our veterans and assisting them during their transition from military life to that of a student. If you are a student veteran or veteran dependent and need any assistance with your transition, please refer to <http://www.utc.edu/greenzone/> or <http://www.utc.edu/records/veteran-affairs/>. These sites can direct you the necessary resources for academics, educational benefits, adjustment issues, veteran allies, veteran organizations, and all other campus resources serving our veterans. You may also contact the coordinator of [Veteran Student Programs and Services](#) directly at 423.425.2277.

Common Schedule of Readings

Unit One: Medieval Literature

- **Barbarians at the Gate: The Anglo-Saxon World**

Jan 10	M	Introduction, course policies <i>Broadview</i> , “The Medieval Period,” pp. 1-15 “The Wife’s Lament” (p. 52)
Jan 12	W	<i>Beowulf</i> , lines 1-990 (p. 58)
Jan 14	F	<i>Beowulf</i> , ll. 991-1070, 1214-1816 Discussion Board Due
Jan 17	M	Martin Luther King Holiday
Jan 19	W	<i>Beowulf</i> , ll. 2200-2945, 3058-3182
Jan 21	F	“Dream of the Rood” (p. 54), “The Wanderer” (p. 50)

- **Medieval Love Triangles**

Jan 24	M	<i>Sir Gawain and the Green Knight</i> , Parts 1-2 (p. 132)
Jan 26	W	<i>SGGK</i> , Parts 3-4 Close-Reading Essay #1 Due
Jan 28	F	Chaucer, <i>Canterbury Tales</i> , General Prologue (p. 206) Canvas: Middle English Pronunciation (under “Modules”)
Jan 31	M	<i>CT</i> : Miller’s Prologue and Tale (p. 258)
Feb 2	W	<i>CT</i> : Wife of Bath’s Prologue (p. 271)
Feb 4	F	<i>CT</i> : Wife of Bath’s Tale Discussion Board Due

Unit Two: Early Modern Literature & the Enlightenment

- **Saints, Sinners, and Seduction**

Feb 7	M	Donne, <i>Holy Sonnet 14</i> (“Batter my heart,” p. 679) Herbert, “The Altar” (p. 693), “The Collar” (p. 695) <i>Broadview</i> , “The Reformation in England” (pp. 363-368), “Poetry” (pp. 399-402)
Feb 9	W	Milton, <i>Paradise Lost</i> , Book 9.1-411 (p. 780)
Feb 11	F	<i>Paradise Lost</i> , 9.412-999 Discussion Board Due
Feb 14	M	<i>Paradise Lost</i> , 9.1000-1189 Lanyer, selection from <i>Salve Rex Judaeorum</i> (“Eve’s Apology in Defense of Women”; p. 531)
Feb 16	W	Donne, “The Flea” (p. 674), “To His Mistress Going to Bed” (p. 676) Marvell, “To His Coy Mistress” (p. 698) Marlowe, “A Passionate Shepherd to His Love” (p. 542) Raleigh, “A Nymph’s Reply to the Shepherd” (p. 538)
Feb 18	F	Donne, “A Valediction: Forbidding Mourning” (p. 676) Canvas: Lecture Notes on Geocentric Universe (under “Modules”)

Feb 21 M **Midterm Exam**

- **Civilization & Its Discontents**

Feb 23 W Skim *Broadview*, “The Restoration and the 18th Century” (pp. 816-823)
Swift, “Description of a City Shower” (p.954), “The Lady’s Dressing Room” (p. 955)
Johnson, from *Rambler no. 4*, “On Fiction” (p. 1052)

Feb 25 F Pope, *An Essay on Man*, Epistle 1 (p. 1020)

Feb 28 M Behn, *Oroonoko* (pp. 878-896)

Mar 2 W Behn, *Oroonoko* (pp. 897-914)
Discussion Board Due

Unit Three: Romantics and Victorians

- **Romantic Vision, Transformation, and Despair**

Mar 4 F Skim *Broadview*, “The Romantic Mind & Its Literary Productions” (pp. 1103-1113)
Wordsworth, from *Lyrical Ballads*, “Advertisement” (pp. 1201-1202); “Preface” (pp. 1211-1218)

Mar 7 M Wordsworth, “Lines Written a Few Miles above Tintern Abbey” (p. 1209), “Song (She dwelt among th’ untrodden ways)” (p. 1219), “The world is too much with us” (p. 1228), “My Heart Leaps Up” (p. 1230)

Mar 9 W Coleridge, *The Rime of the Ancient Mariner* (p. 1262),
from *Biographia Literaria* (p. 1271-1272)
Discussion Board Due

Mar 11 F Coleridge, “The Eolian Harp” (p. 1260), “Work Without Hope” (p. 1282)

Mar 14-20 Spring Break

Mar 21 M Keats, “Ode on a Nightingale” (p. 1398), “Ode on a Grecian Urn” (p. 1399), “Ode on Melancholy” (p. 1400)

Mar 23 W Shelley, *Transformation* (in the volume *Three Tales of Doubles*, pp. 5-23); from the “Introduction” to *Frankenstein* (pp. 24-27)

- **Victorian Love, Mourning, & Murder**

Mar 25	F	Rossetti, “Goblin Market” (p. 1615)
Mar 28	M	Barrett-Browning, <i>Sonnets from the Portuguese</i> (1, 7, 21, 26 p. 1508) Woolf, “Professions for Women” (pp. 1850-1853) Discussion Board Due
Mar 30	W	Tennyson, “Mariana” (p. 1512), “The Lady of Shalott” (p. 1513) Arnold, “Dover Beach” (p. 1613) <i>Broadview</i> , “Faith and Doubt” (pp. 1430-1434) Due: Close-Reading Essay #2
Apr 1	F	Browning, “Porphyria’s Lover” (p. 1572), “My Last Duchess” (p. 1573)
Apr 4	M	Stevenson, <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> (pp. 61-100)
Apr 6	W	Stevenson, <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> (pp. 100-122) Skim “Critical Reactions,” pp. 148-60

Unit Four: Early Twentieth Century

- **Fragmentations, Come Full-Circle: The Return of the Exile**

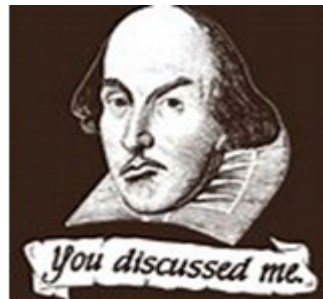
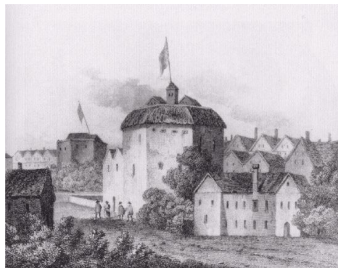
Apr 8	F	<i>Broadview</i> , “The Early Twentieth Century” (pp. 1769-1774); “The World Wars,” (pp. 1774-1778) Canvas: Brooke, “The Soldier” Canvas: Rosenberg, “Break of Day in the Trenches” Owen, “Anthem for Doomed Youth” (p. 1829), “Dulce et Decorum Est” (p. 1830)
Apr 11	M	Hardy, “The Darkling Thrush” (p. 1638), “The Convergence of the Twain” (p. 1639) Yeats, “The Lake Isle of Innisfree” (p. 1833), “The Second Coming” (p. 1837)
Apr 13	W	<i>Broadview</i> , “Ireland” (pp. 1788-1791) Joyce, <i>The Dead</i> (pp. 1865-1878) Discussion Board Due
Apr 15	F	Good Friday Holiday

Apr 18	M	Joyce, <i>The Dead</i> (pp. 1878-1886)
Apr 20	W	Eliot, "The Love Song of J. Alfred Prufrock" (p. 1902)
Apr 22	F	Film: Charlie Chaplin, <i>Modern Times</i> (1936)
Apr 25	M	Film: Chaplin, <i>Modern Times</i> Canvas: Jeffrey Vance, "Modern Times" (under "Modules")
Apr 29	F	Final Exam, 10:30am-12:30pm

Introduction to Shakespeare

English 3340.01
CRN 20530
MWF 10-10:50
Mode: Face-to-Face
Lupton 392
Spring 2022

Dr. Bryan A. Hampton
Office: #357 Lupton Hall
Phone: 425.2274
Office Hours: TTH 10-1 & by appt.
Bryan-Hampton@utc.edu



Course Description

Catalogue: Reading and study of selected major plays with emphasis on essentials of character, plot, themes, language and staging.

This course serves as an introduction to the work of Britain's most celebrated poet and playwright, William Shakespeare (1564-1616). We will be reading a handful of representative plays from among the comedies, histories, and tragedies; a few of these may be familiar to you, but many may be new endeavors for you as a reader. Along the way we will be exploring various issues in early modern culture, language, and history.

Course Pre-Requisites

ENGL 1020 or department head approval.

Course Materials

- *The Complete Works of Shakespeare*, ed. David Bevington, 7 ed. (Longman)

Note: If you already have good, scholarly copies of the plays we are reading, you need not purchase additional copies. Be aware that other editions may have slightly different line numbering, and may take you a few seconds longer to find in class. **Free downloads**

of the plays frequently do not have line numbers; line numbers are required for citation in essays and facilitate discussion in class. Please refer to the reading schedule for the particular plays we are covering.

Course Modality & Technology Requirements

This course is designated as a Face-to-Face modality. Classroom capacity has been reduced to accommodate social distancing guidelines that the university has adopted, based on recommendations from the CDC. The university encourages students to wear masks on campus and in classrooms. Additionally, students must wipe down the occupied space after every class.

If the university decides to switch F2F classes to an online modality, students will need regular and stable internet access, as well as camera capability, in order to complete the course. If your personal computer does not have a camera, you will need to contact the Walker Center for Teaching and Learning (email: wctl@utc.edu or website: <https://www.utc.edu/walker-center-teaching-learning/index.php>).

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Course Requirements

Preparedness and Attendance: Your presence is expected at every class. Because a literature class is mostly discussion-oriented, the richness of our class suffers from your absence or your lack of preparation. The course Attendance Policy is described below, as well as the university statement on COVID-related absences.

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Essays will be submitted online through the Canvas shell. When you click onto the Assignment in Canvas, you will be given an option to upload a file when you click on “Submit Assignment.” Please submit your paper as a **.doc or .docx file**. That process will initially run it through the plagiarism software that UTC uses. Then, I can grade it in Canvas and it will automatically resubmit it back to you once it is completed.

I will read and comment upon any number of drafts or partial drafts for the essays, and will accept drafts up to 24 hours before the final due date. In the case of **drafts**, please send it as a .doc or .docx **email attachment in Word**.

NOTE: If you send me a draft over the weekend, you are at the mercy of my family's schedule, and may not get it returned to you as quickly as you might desire; it is better to send drafts during the week.

- **Minimum page requirements for essays must be met** (e.g., 5 pp = 5 full pages) with normal margins and 12-point font; every ¼ page short of the minimum will reduce the essay grade by 3 points.
- **Please consult handouts on Canvas that describe assignments more fully.**

You are entitled to a just grade for your work, returned to you in a timely manner. You can expect essays and exams to be returned in 10-14 days. Following is a list of the graded requirements, their percentage breakdown, and a brief description.

2 Close-Reading Essays (5-6 pp)	40%
8 Discussion Boards	10%
Midterm Examination	20%
Final Examination	20%
Attendance	10%

- Close-Reading Essays: These two essays (5-6 pp) require you to exercise some close reading and write on a local moment in a particular play that you find puzzling, provocative, or weird. You ought to start with this local moment, and use it to draw connections to larger issues, themes, or scenes in the play. Please include a Works Cited page. No outside research is expected, but if you do consult secondary sources they must be properly cited in MLA format and in the Works Cited page.

You ought to accomplish three things: 1.) clearly identify and quote the passage you intend to analyze in your introductory paragraph, then 2.) proceed to explicate the significance of the moment in its context, and 3.) use the particular moment as a leap pad to make connections to larger issues, incidences, or themes in the work as a whole. **Please see the Guidelines posted in Canvas Modules.**

* A note about plagiarism: Plagiarism is academic fraud—if we were living in Dante's universe, he would place you in the lowest circles of the Inferno. Plagiarism consists in your failure to cite quotations and/or borrowed ideas or failing to place borrowed material in quotation marks. I will automatically fail you for the assignment and will likely pursue the matter in UTC Honor Court.

- Discussion Boards: Discussion Board assignments keep you engaged in the reading, and you will have one DB for each play. Each of these will provide a leading question. You will write a thoughtful "Post" of 5-7 **crafted** sentences

addressing the given question, as well as one thoughtful “Reply” of 3-5 **crafted** sentences to another student’s post that goes beyond just affirming what they said. (By “crafted,” I mean the kinds of sentences that you would otherwise write in a formal essay.)

DBs will be scored 1-10 points for each assignment, based on the competency of the Post/Reply to advance and contribute meaningfully to the conversation. If you “Post,” but fail to also “Reply” in the given timeframe, 3 points will be automatically deducted, and then the quality of the Post will be assessed after that.

Please refer to the DB Rubric, posted under “Guidelines” in Canvas Modules.

Your “Post/Reply” will be due at 9am before class and the window will close. DBs will open 24 hours before a class day.

- Midterm and Final Examinations: These will be completed in class. Exams will be a combination of identification/significance, short answer drawn from in-class discussion, and a comparative essay between two works, with leading questions provided.

DRC Students must register with the DRC in order to have extra time or other accommodations. Exams will be proctored through the DRC, but students will need to make an appointment to do so.

- Attendance: You will begin the semester with a 100-point total for attendance; each absence will deduct 5 points from this total to reach the final grade in this category. **If the university requires remote learning, your face must be live on the screen**; if you present a picture or only your name for the day, you will be counted absent.

COVID-related absences will be excused without penalty, but students must contact the Office of the Dean of Students (<https://www.utc.edu/dean-students/index.php>). They will verify your condition, quarantine you, and send official notification to me.

Additionally, this semester **students are required to attend the annual James D. Kennedy Lecture in Shakespeare** featuring the founder of the American Shakespeare Center, Prof. Ralph Cohen (Mary Baldwin University), who will be coming to campus on **Thursday, 24 March** (6:30pm, location TBA). As an assignment, students will submit a 2pp. summary and critical response; failure to do so will affect your final grade in this category (-5 points). If you are unable to attend the lecture because of unavoidable conflicts, an alternate assignment will be given without penalty.

UNIVERSITY STATEMENT ON COVID ABSENCES:

If a student is COVID-19 positive or exposed to someone who is COVID-19 positive, the student is encouraged to complete the [COVID-19 Notification form](#) and follow the *recommendations* provided by the UTC Health team. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

Similar to any illness, verified documentation must be provided to faculty to provide reasonable accommodations for absences related to COVID-19. Instructors have considerable discretion in deciding how students may make up any coursework. Reasonable accommodations for absences related to COVID-19 are consistent with non-COVID related absences and may include but are not limited to: submission of late coursework within a reasonable amount of time, dropping the lowest grade(s), or alternate assignments. Students are encouraged to **continue to participate in the course using any online assets and tools that the instructor may make available through UTC Learn**. As learning objectives are often tied to institutional and program accreditation or outside partnerships, each department may have additional guidelines for student absences, as in some cases, attendance is an inseparable function of course learning objectives (e.g., clinical labs, scientific labs, material demonstrations, internships, etc.), and students must be able to complete course learning outcomes.

If COVID-19 related illness results in any missed course work (face-to-face or online), it is the responsibility of the student to contact the instructor to plan make-up work. It is *recommended* that **students contact the instructor within 48 hours of recovering** to avoid missing the opportunity to make-up necessary work. Work associated with any absence accommodations must be completed by the student according to the plan devised by the instructor. Class will continue when students are absent, and students who are absent may be unable to complete all work by the end of the semester. In such a case, students should consider a late withdrawal. Please contact the Records Office (423-425-4416) to learn more about the late withdrawal process.

If a student seeks an accommodation for a disability related to COVID-19 that may affect attendance, the student must contact the Disability Resource Center (DRC) (423-425-4006) to request disability accommodations. The DRC will evaluate requests in accordance with the university's disability accommodation process, which involves consultation with the student's instructors regarding reasonable accommodations that may be granted.

STUDENT CONDUCT POLICY: UTC's Academic Integrity Policy is stated in the [Student Handbook](#).

HONOR CODE PLEDGE: I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.

ADA STATEMENT: If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and think that you might need special assistance or a special accommodation in this class or any other class, call the Disability Resource Center (DRC) at 425-4006 or come by the office, 102 Frist Hall
<http://www.utc.edu/disability-resource-center/>.

COUNSELING AND CAREER PLANNING: If you find that personal problems, career indecision, study and time management difficulties, etc. are adversely affecting your successful progress at UTC, please contact the Counseling and Career Planning Center at 425-4438 or <http://www.utc.edu/counseling-personal-development-center/index.php>.

WRITING CENTER: The Writing and Communication Center, located on the third floor of the library in room 327, offers UTC students free help with papers, presentations, and speeches, for any class, at any stage of the writing process. The center, staffed by friendly, trained peer consultants from across the disciplines, helps writers brainstorm, outline, organize ideas, develop arguments, learn a particular citation style, and practice speeches or presentations. Consultants also offer assistance with grammar and style. Our goal is for you to leave the WCC with more confidence and a plan for revising your work. Walk-ins are welcome on a first-come, first-served basis. For a guaranteed consultation, we recommend making an appointment. Just visit our front desk, call us at 423-425-1774, or use our online appointment system: www.utc.mywconline.com

UTC E-mail: To enhance student services, the University will use your UTC email address (firstname-lastname@mocs.utc.edu) for communications. See <http://www.utc.edu/> for your exact address. Please check your UTC email on a regular basis. If you have problems with accessing your email account, contact the Help Desk at 423/425-4000.

VETERANS SERVICES STATEMENT: The office of Veteran Student Services is committed to serving all the needs of our veterans and assisting them during their transition from military life to that of a student. If you are a student veteran or veteran dependent and need any assistance with your transition, please refer to <http://www.utc.edu/greenzone/> or <http://www.utc.edu/records/veteran-affairs/>. These sites can direct you the necessary resources for academics, educational benefits, adjustment issues, veteran allies, veteran organizations, and all other campus resources serving our veterans. You may also contact the coordinator of [Veteran Student Programs and Services](#) directly at 423.425.2277.

Common Reading Schedule

Jan 10	M	Introduction, course policies
Jan 12	W	<i>Midsummer Night's Dream</i> (Act 1)

Jan 14	F	<i>Midsummer Night's Dream</i> (Act 2)
Jan 17	M	Martin Luther King Holiday
Jan 19	W	<i>Midsummer Night's Dream</i> (Act 3)
Jan 21	F	<i>Midsummer Night's Dream</i> (Acts 4-5) Discussion Board due
Jan 24	M	<i>As You Like It</i> (Act 1)
Jan 26	W	<i>As You Like It</i> (Act 2)
Jan 28	F	<i>As You Like It</i> (Act 3)
Jan 31	M	<i>As You Like It</i> (Act 4)
Feb 2	W	<i>As You Like It</i> (Act 5) Discussion Board due
Feb 4	F	<i>Henry V</i> (Act 1)
Feb 7	M	<i>Henry V</i> (Act 2)
Feb 9	W	<i>Henry V</i> (Act 3)
Feb 11	F	<i>Henry V</i> (Act 4)
Feb 14	M	<i>Henry V</i> (Act 5) Discussion Board due
Feb 16	W	<i>Julius Caesar</i> (Act 1) Close-Reading Essay #1 Due
Feb 18	F	<i>Julius Caesar</i> (Act 2)
Feb 21	M	<i>Julius Caesar</i> (Act 3)
Feb 23	W	<i>Julius Caesar</i> (Act 4)
Feb 25	F	<i>Julius Caesar</i> (Act 5) Discussion Board due
Feb 28	M	Midterm Exam
Mar 2	W	<i>Antony and Cleopatra</i> (Act 1)

Mar 4	F	<i>Antony and Cleopatra</i> (Act 2)
Mar 7	M	<i>Antony and Cleopatra</i> (Act 3)
Mar 9	W	<i>Antony and Cleopatra</i> (Act 4)
Mar 11	F	<i>Antony and Cleopatra</i> (Act 5) Discussion Board due
Mar 14-20	Spring Break	
Mar 21	M	<i>Macbeth</i> (Act 1)
Mar 23	W	<i>Macbeth</i> (Act 2)
Mar 24	Th	Kennedy Lecture in Shakespeare Professor Ralph Cohen, Founder & Senior Advisor, American Shakespeare Center 6:30pm (Location, TBA)
Mar 25	F	<i>Macbeth</i> (Act 3)
Mar 28	M	<i>Macbeth</i> (Act 4)
Mar 30	W	<i>Macbeth</i> (Act 5) Discussion Board due
Apr 1	F	<i>King Lear</i> (Act 1)
Apr 4	M	<i>King Lear</i> (Act 2)
Apr 6	W	<i>King Lear</i> (Act 3)
Apr 8	F	<i>King Lear</i> (Act 4)
Apr 11	M	<i>King Lear</i> (Act 5) Discussion Board due
Apr 13	W	<i>The Winter's Tale</i> (Act 1) Close-Reading Essay #2 Due
Apr 15	F	Good Friday Holiday
Apr 18	M	<i>The Winter's Tale</i> (Act 2)

Apr 20	W	<i>The Winter's Tale</i> (Act 3)
Apr 22	F	<i>The Winter's Tale</i> (Act 4)
Apr 25	M	<i>The Winter's Tale</i> (Act 5) Discussion Board Due
Apr 29	F	Final Examination, 8:00-10:00am

Instructor: Dr. Hannah Wakefield

Contact: hannah-wakefield@utc.edu

Virtual office hours: Mon. and Wed., 3:30pm-5:00pm; Zoom link in Canvas

ENGL 2130: Survey of American Literature

M/W/F | Fall 2021

UT Chattanooga Campus | Lupton Hall 389

Section 01, CRN 43514 | 10-10:50AM

Section 02, CRN 43515 | 11-11:50AM

Catalog Description: (3 credit hours) Selected readings in major works of American literature from the colonial period to the present, with emphasis on historical, cultural and formal developments. Must be completed within the first 21 hours of major course work. Fall and spring semesters.

Pre/Corequisite: ENGL 1020 or department head approval.

Modality: Face-to-face

Course Description:

This class is designed to equip you with a broad sense of American literary history—its chronological development, its persistent themes, and its philosophical, social, and historical contexts. Our reading will cover representative and diverse authors from key literary movements and time periods including—but not limited to— exploration and colonization, Puritanism, the Enlightenment, American Romanticism, sentimentalism, modernism, the Harlem Renaissance, and postmodernism.

Course Outcomes:

Upon completion of this course, students will be able to:

- Identify characteristics and key texts of the major developmental periods of American literature from Native American oral literature to the postmodern era
- Identify texts' central thematic concerns and significant formal characteristics
- Describe texts' historical and cultural contexts and how these shaped U.S. writing
- Articulate and defend original arguments about American literature in both writing and conversation

Required Texts and Materials:

These are the required texts for the course. Please be sure that you purchase the correct editions. All other texts will be made available to you online.

Charles Brockden Brown, *Edgar Huntly* (Penguin) ISBN: 9780140390629 Penguin

Stephen Crane, *Maggie: A Girl of the Streets* (Random House) ISBN: 9780375756894

Alvar Nuñez Cabeza de Vaca, *Chronicle of the Narvaez Expedition* (Penguin) ISBN: 9780142437070

Don DeLillo, *White Noise* (Penguin) ISBN: 9780143105985

Harriet Beecher Stowe, *Uncle Tom's Cabin* (Norton) ISBN: 9780393283785

Grading

Perusall Assignments/Quizzes- 15%

Reading Responses- 20%

Exam 1- 20%

Exam 2- 20%

Final exam- 25%
Contribution Grade- +/- 5%

100-90=A; 89-80=B; 79-70=C; 69-60=D; 59 or lower=F

Instructor Grading/Feedback Response Time:

I do my best to return papers and assignments within two weeks. If circumstances require adjustments to my typical response time, I will let you know.

Course Assessments and Requirements:

Perusall Notes: Students will read several of the assigned texts using the collaborative reading platform Perusall. Instructions for Perusall (as well as details about grading for Perusall notes) will be given in class.

Reading Responses: Throughout the semester, you will complete four reading responses. These responses should be driven by a single thesis statement and must be supported by evidence from the text. More information about reading responses may be found in the introductory module in Canvas.

Exams: All exams will be administered in person. In the event of a COVID-19-related absence on exam day, you must fill out the COVID-19 notification form and proceed through the proper university channels in order to be eligible for a makeup exam. Notification from the Office of Student Outreach and Support is required. Please see the COVID-19 policies in the syllabus.

Assignment Submission and Late Work: Assignments should be submitted to me on UTC Learn by the date and time specified. Each day an assignment is late will result in a 5% deduction per day. For example, if a 100pt. assignment is due by 6pm on Thursday and you submit the assignment at 11:00pm on Saturday, then the maximum number of points you may receive on the paper is 85 points. Technology malfunctions will not excuse late work.

Attendance Policy: Regular attendance in class is crucial to your success and to the success of the group. Attendance (and the lack thereof) will affect your total grade. Each absence beyond five leads to an automatic 5% deduction from your final grade. I do not distinguish between excused and unexcused absences, so you do not need to inform me of the reason for your absence (except in the case of COVID-19-related absences; see below). More than nine absences will result in automatic failure of the course. Two tardies count as one absence. If you are facing extenuating circumstances such as severe illness, mental illness, or bereavement, etc., I recommend that you request an [Academic \(Absence\) Notification](#) from the Office of Student Outreach and Support.

Contribution Grade: The contribution grade will be calculated based on your active participation in face-to-face class meetings and your engagement with online components of the class. A strong contribution score may result in a 5% addition to your grade. A weak contribution score may result in a 5% subtraction from your final grade. You can find an explanation of the contribution grade in the Introduction module in Canvas.

Technology Policies:

Technology Requirements for Course: You will need daily access to a computer and Internet that will support Canvas. I will communicate with the class primarily through email, so you will need to check email every day.

Technology Malfunctions: Technology malfunctions will not excuse late work. Any exceptions to this rule are at the sole discretion of the instructor. Save your work in multiple

places, email it to yourself, and document any evidence of technological malfunctions with screenshots or photos.

Technology Skills Required for Course: Students should be capable of navigating Canvas, Microsoft Word and PowerPoint, and email accounts. Students should familiarize themselves with Perusall. See the introduction to Perusall in the Introduction module in Canvas.

Technology Support: If you have problems with your UTC email account or with UTC Learn, contact IT Solutions Center at 423-435-4000 or email itsolutions@utc.edu.

Academic Integrity:

Violations of academic integrity will not be tolerated. To succeed in this course, you must abide by university policies.

Student Conduct Policy: UTC's Academic Integrity Policy is stated in the [Student Handbook](#).

Honor Code Pledge: I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.

Disability Accommodation:

Please visit the Disability Resource Center website at <https://utc.edu/drc> for information about accommodations. I am happy to provide accommodations for students in accordance with university procedure. Please communicate with me as soon as possible if the policy applies to you.

Course Learning Evaluation:

Course evaluations are an important part of our efforts to continuously improve the learning experience at UTC. Toward the end of the semester, you will receive a link to evaluations and are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

A Note from the Writing Center:

The Writing and Communication Center offers UTC students free help with papers, presentations, and speeches, for any class, at any stage of the writing process. Our peer consultants help writers brainstorm, outline, organize ideas, develop arguments, learn a particular citation style, and more. We offer both synchronous and asynchronous online consultations. In each of our consultations, we provide actionable feedback to keep you moving forward with your projects. Visit our website for resources, more information about our services, or to make an appointment: utc.edu/wcc.

Covid-19 Absence Policy

Students must complete the COVID-19 Notification form if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

Students who are instructed by university administration to stay home due to their responses are not to come to campus or attend face-to-face classes. Students who are cleared to be on campus

and attend class are required to attend face-to-face class sessions. Students will not be penalized for COVID-19 related absences or late course assessments due to a COVID-19 related concerns unless they are unable to complete course learning outcomes. Faculty will work reasonably with students to identify ways to complete course requirements.

Students must, if they are asymptomatic or if their symptoms do not interfere with their ability to participate in the course, continue to participate in the course using the online assets and tools that the instructor may make available through UTCLearn including recorded lectures. These recorded lectures must be requested by the student via email, and students must specify which dates are needed.

If COVID-19 related illness results in any missed course work (face-to-face or online), students must contact the instructor within 48 hours of recovering to plan make-up work. Makeup work must be completed according to the plan devised by the instructor in coordination with the student. It remains the student's responsibility to complete any missed work such as assignments, tests, quizzes, labs, or projects outside of scheduled class time. But please realize that class will continue, and students may find themselves in the situation where they are unable to complete all work by the end of the semester. In such a case, students should consider a late withdrawal or an incomplete grade. Please contact the Records Office (423-425-4416) to learn more about the late withdrawal process.

If students have COVID-19 disability related risk factors that may affect attendance, students are strongly encouraged to register with the Disability Resource Center (423-425-4006) in order to receive necessary accommodations.

If students believe the instructor has not made reasonable and appropriate accommodations for absences, or makeup assignments, projects, labs, or exams due to COVID-19, students have the right to appeal according to UTC's General Student Grievance (Complaint) Procedure by filling out the Student Complaint Form and submitting to the Office of the Dean of Students.

Course Schedule

8/16 Introduction

8/18 Native American oral literature

8/20 Alvar Nuñez Cabeza de Vaca, *Chronicle of the Narváez Expedition*, pp. 3-27

8/23 Alvar Nuñez Cabeza de Vaca, *Chronicle of the Narváez Expedition*, pp. 28-63

8/25 Alvar Nuñez Cabeza de Vaca, *Chronicle of the Narváez Expedition*, pp. 81-107

Reading Response 1 due

8/27 John Winthrop, "A Model of Christian Charity" (Perusall)

8/30 John Winthrop, "A Model of Christian Charity"

9/1 Anne Bradstreet, select poems (Perusall)

9/3 Anne Bradstreet, select poems

9/6 NO CLASS

9/8 Samson Occom, “Autobiographical Narrative- First Draft” and “Autobiographical Narrative-Second Draft”

9/10 Samson Occom, select petitions

9/13 Jonathan Edwards, “Personal Narrative”

9/15 Jonathan Edwards, “Sinners in the Hands of an Angry God”

9/17 Benjamin Franklin, *The Autobiography of Benjamin Franklin*, selections in Canvas

9/20 **EXAM 1**

9/22 Benjamin Franklin, *The Autobiography of Benjamin Franklin*, selections in Canvas

9/24 Phillis Wheatley, select poems (Perusall)

9/27 Phillis Wheatley, select poems

Begin reading Charles Brockden Brown’s *Edgar Huntly*, pp. 1-59

9/29 Charles Brockden Brown, *Edgar Huntly*, pp. 60-123

10/1 Charles Brockden Brown, *Edgar Huntly*, no new reading

Reading Response 2 due

10/4 Charles Brockden Brown, *Edgar Huntly*, 124-172

10/6 Charles Brockden Brown, *Edgar Huntly*, 173-222

10/8 Charles Brockden Brown, *Edgar Huntly*, 222-285

10/11 NO CLASS

10/13 Ralph Waldo Emerson, “The Over-Soul” (Perusall)

10/15 Ralph Waldo Emerson, “The Over-Soul”

10/18 Frederick Douglass, *Narrative of the Life of Frederick Douglass* (Perusall)

10/20 Frederick Douglass, *Narrative of the Life of Frederick Douglass* (Perusall)

10/22 Harriet Beecher Stowe, *Uncle Tom’s Cabin*, pp. 11-20 (Ch. 1), 83-47 (Ch. 5), 55-66 (Ch. 7), 80-94 (Ch. 9)

10/25 Harriet Beecher Stowe, *Uncle Tom’s Cabin*, pp. 139-48 (Ch. 14), 227-240 (Ch. 20), 245-52 (Ch. 22), 269-80 (Ch. 26), 288-301 (Ch. 28)

Reading Response 3 due

10/27 Harriet Beecher Stowe, *Uncle Tom’s Cabin*, pp. 382-88 (Ch. 40), 388-94 (Ch. 41), 410-18 (Ch. 45)

10/29 **EXAM 2**

11/1 Stephen Crane, *Maggie: A Girl of the Streets*, pp. 3-35

11/3 Stephen Crane, *Maggie: A Girl of the Streets*, pp. 35-69

11/5 Modernism Intro

11/8 T. S. Eliot, “The Hollow Men” (Perusall)

11/10 Dorothy Parker, “Big Blonde”

11/12 Dorothy Parker, “Big Blonde”

11/15 Langston Hughes, select poems (Perusall)
11/17 Alain Locke, "The New Negro"
11/19 Don DeLillo, *White Noise*

11/22 Don DeLillo, *White Noise*
Reading Response 4 due
11/24 NO CLASS
11/26 NO CLASS

11/29 Don DeLillo, *White Noise*
11/30 Reading Day

Final Exam:

Section 01, CRN 43514	Friday, December 3: 8-10am
Section 02, CRN 43515	Monday, December 6: 10:30-12:30pm

The University of Tennessee at Chattanooga

English 4690R: Internship Spring 2022

Section 01, CRN 21818
T 4:30-5:20

Instructor: Kris Whorton

Phone: 423-425-5481

Office: Lupton 358

Office Hours: TR 12:15-1:15, T 3:30-4:15, W 12:30-1:45, and by appt. (Office hours will be on Zoom (Zoom code is <https://us02web.zoom.us/j/87082432437?pwd=SnBENnRURS9JaFMraERQa0owbVRqdz09>) unless you contact me about meeting in my office).

Email: Kris-Whorton@utc.edu

Course meets: Face-to-Face classroom Holt Hall 203

Catalog Description:

The internship provides 120-150 hours of hand-on experience for the student who is interested in a career in business, industry, government, or non-profit agency. Students must apply for the internship during the semester previous to the intended internship experience. Student interns work for an average of 10 hours per week under the supervision of a professional in the Chattanooga area. Maximum 6 credit hours. Prerequisite: 18 hours of English credit in addition to *ENGL 1020*, and approval of internship coordinator or department head approval. English majors and minors only.

Course Pre/Co Requisites:

English major or minor with 18 hours of English credit in addition to English 1020, and approval of internship coordinator or department head approval. Repeatable. Maximum 6 hours credit. Students must have a 3.0 in English and a 2.5 overall GPA and should apply the semester prior to enrolling in the course. Students will be accepted into the internship program after they have submitted an application by the internship coordinator (including writing samples and recommendations) and successfully secured an internship that focuses on creating public documents or otherwise meets department internship requirements, as determined by the internship coordinator.

Course Student Learning Outcomes:

Upon successful completion of the course, students will be able to:

- Write nonacademic prose to support the goals of a company or nonprofit organization
- Conduct research for the workplace, understanding how it differs from academic research
- Demonstrate professionalism in appearance, demeanor, punctuality, and ability to meet deadlines
- Develop habits and skills to become a self-starter in the workplace
- Respond with maturity to commentary, critiques, and suggestions from workplace supervisors
- Explain the rhetorical and stylistic differences between academic and workplace writing genres
- Develop skills to market themselves to potential employers

Required Course Materials: All course materials are available on our UTC Learn/Canvas site.

Technology Requirements for Course: Using UTC email and UTC Learn/Canvas. Access to word processing software and the Adobe Creative Suite (more to come).

Technology Support: If you have problems with your UTC email account or with Canvas, contact IT Solutions Center at 423-425-4000 or email itsolutions@utc.edu.

Course Assessments and Requirements: Your grade is calculated based on your satisfactory completion of the items below. Note that the following descriptions are only overviews; refer to full assignment descriptions on UTC Learn/Canvas.

Internship contract. This is a formal contract between the student and the on-site internship supervisor and must be completed and returned to the internship coordinator by the second week of classes.

Internship experience (50%). Obviously, the internship is the most important component of the course. Nearly half of your course grade is determined by your satisfactory completion of all agreed upon internship duties. This grade is determined by

The University of Tennessee at Chattanooga

your successful completion of 120-150 hours of internship work plus midterm and final evaluations by your on-site supervisor. If you suspect the supervisor feedback will not be positive, you need to schedule a time to meet with me asap.

Workplace analysis (4%). This is a 2-3 page, double-spaced paper discussing your internship organization's mission, how your job duties fit into the mission, and your plans for contributing to and learning from your supervisor and coworkers. You'll lose 10 points off your grade for each 24-hour period this assignment is late.

Weekly reports (15%). You must submit to Canvas 12-15 weekly reports (depending on the length of your internship) using the instructions provided on Canvas to detail your internship activities for the week. Reports are due Sundays by 11:59 pm EST before our class meets on Monday of that week. You'll lose 10 points off an individual weekly report grade for each 24-hour period that report is late, up to one week. You receive no credit if the weekly report is more than one week late.

Job Packet Assignment (5%). Submit to Canvas resume drafts (See instructions. Resumes sent to Writing Center, CDLD, me worth 2%). Final packet (pre-Final portfolio—5% of grade) includes job posting, resume, and cover letter. (Your job packet will be part of your final portfolio).

Final portfolio (20%). The final portfolio is a collection of work developed over the course of this class and your internship, as well as your reflections on these materials. You will create and submit your final portfolio using Portfolium (Canvas). Capstone students have additional portfolio requirements. Because meeting deadlines is an important skill to practice in this course, late portfolios are penalized one letter grade per every 12 hours late. The final portfolio should include the following items, labeled with page numbers.

- Table of contents
- Introductory reflection (revised Workplace Analysis)
- Examples of public documents completed during the internship
- Detailed discussion of examples
- Job application packet including job post, cover letter, and resume
- Adobe Creative Suite Project
- Public presentation (capstone students only)
- Capstone assessment/Discussion of academic vs. workplace genres (capstone students only)

Class Grade (6%). Attendance, participation in class discussions, etc.

Course Grading

General Grading Standards:

A Outstanding work. An *A* document clearly and completely communicates to a particular audience in an interesting way. The professional appearance of *A* work firmly establishes the writer's credibility and allows the intended reader to grasp the point of the document quickly and easily. *A* writing is highly polished and generally contains no errors in the use of English. A manager reading such a document would be highly impressed and would recall the work during performance evaluations.

B Very good work. A *B* document does a better than average job of clearly and completely achieving its purpose, and it is well adapted to the needs of its intended readers. The professional appearance of *B* work is generally neat and polished. *B* writing contains few or none of the common errors in the use of English. A manager reading such a document would be satisfied with the job.

C Competent work. A *C* document adequately develops an idea for its intended readers, but does little to create a positive impression on them. The professional appearance of *C* work is acceptable but unremarkable. A manager reading such a document would probably ask that it be revised, polished, or redesigned before sending it outside the department.

D Unsatisfactory work. A *D* document is flawed by one or more of the following: insufficient attention to the assigned task and its audience, poorly developed ideas, inaccurate information, multiple errors in the use of English, or inattention to document design. A manager reading such a document would be troubled by its poor quality and would insist on its extensive revision before allowing it to leave the department.

F Unacceptable work. An *F* document is flawed by one or more of the following: failure to accomplish the assigned task and adapt to its audience, failure to develop an idea, serious errors in the use of English, inappropriate or confusing document design. A manager reading an *F* document would consider replacing the author. Repeated *F*s would mean a pink slip.

Internship Experience Grading Standards:

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A 90-100 Superior performance: the supervisor would gladly hire this student after completion of the internship if a position were available.

B 80-89 Commendable performance: the supervisor is impressed with the character, aptitude, attitude, and ability of this student compared to other college students.

C 70-79 Acceptable performance: the student performed at a level expected from a college student, no more, no less.

D 60-69 Marginal performance: the student performed below the acceptable standards for an entry-level position in the particular career field.

F 0-59 Failure to perform: the student failed to meet the supervisor's expectations in significant ways.

Weekly Report Grading Standards:

A Complete with detailed content. All formatting conventions are followed, and no noticeable sentence/usage problems appear.

B Complete with solid content. Formatting conventions are followed, and few to no sentence/usage problems appear.

C Complete but with scant content. Mostly correct grammar and formatting.

D Marginal content.

F Incomplete.

Instructor Grading and Feedback Response Time: I will respond to your work in a timely manner. Also, I will gladly discuss any of your work throughout the semester (please see me during office hours or arrange an appointment outside of office hours).

Course and Institutional Policies

Late/Missing Work Policy: You will lose ten points per 24-hour period that a formal assignment is late, up to one week. Once the assignment is more than a week late, you will receive 0 points. Late portfolios drop one letter grade every 12 hours after the missed deadline. Other penalties may apply, as indicated in other sections of the syllabus and in assignment instructions on Canvas.

Student Conduct Policy: UTC's Academic Integrity Policy is stated in the [Student Handbook](#).

Honor Code Pledge: I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.

Course Attendance Policy:

Internship Attendance: You will receive an automatic F for the course if you don't meet the 120-150 hour requirement for on-site internship work, if you are fired from your internship, or if an issue such as tardiness and/or general unreliability negatively affects your internship performance.

Class Attendance: We will meet on Tuesdays from 4:30 until 5:20 in our classroom in Holt Hall (203). You must attend and participate. You are allowed one absence without grade penalty, but you will lose 5 points from your final course grade for each additional session you miss. Because punctuality is a key component of professionalism, you must also arrive on time to each session and bring all assigned materials to avoid penalties. You will lose 2 points off your final course grade each time you are five (5) or more minutes late to a class session.

Course Participation: Attend class prepared to discuss assigned readings. Because the primary text of this course is your work and your experiences, I expect you to contribute. Keep in mind, your observations, experiences, successes, and challenges are more astute and relevant than you may realize, so be ready and willing to share. Respond to your peers by listening to what they have to say, acknowledging what they have said, and extending or challenging their ideas in a courteous, professional manner.

TECHNOLOGY

You are welcome to bring your laptop to class once we are in the classroom. Your documents must be submitted in Word or .PDF format. If you have problems with your UTC email account or with Canvas, contact the IT Solutions Center at 423-425-4000 or itsolutions@utc.edu.

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- If you foresee a conflict with another class or activity, talk to me at least one week before the stated deadline for a possible extension. If you are unable to submit an assignment on time due to an emergency, please contact me and the Dean of Students (423.425.4761) as soon as you are able.

Check your UTC email daily. If you have problems accessing your account, contact the Help Desk at 423.425.5481. Email is the best way to reach me outside of class and office hours, but please expect at least 24 hours for a response (it will take me longer on weekends and holidays).

Plagiarism and Privacy

According to the UTC Student Handbook, “to plagiarize means to take someone else’s words and/or ideas (or patterns of ideas) and to present them to the reader as if they are yours. Plagiarism, then, is an act of stealing.” All work presented in this class must be your original work. Penalties for plagiarism include an F for the assignment and/or final course grade. Please note that this is a class that is based on trust. The material you and your peers bring is for us only.

Course Learning Evaluation: Course evaluations are an important part of our efforts to continuously improve the learning experience at UTC. Toward the end of the semester, you will receive a link to evaluations and are expected

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to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

Resources:

The Writing and Communication Center is located on the third floor of the library in room 327, offers UTC students free help with papers, presentations, and speeches, for any class, at any stage of the writing process. The center, staffed by friendly, trained peer consultants from across the disciplines, helps writers brainstorm, outline, organize ideas, develop arguments, learn a particular citation style, and practice speeches or presentations. Consultants also assist with grammar and style. Our goal is for you to leave the WCC with more confidence and a plan for revising your work. Walk-ins are welcome on a first-come, first-served basis. For a guaranteed consultation, we recommend making an appointment. Just visit our front desk, call us at 423-425-1774, or use our online appointment system: utc.mywconline.com.

Center for Career Leadership and Development provides an array of services for students, faculty and staff, and the community. Among other services, they will help you prepare and refine your resume, practice MOC interviews. They will also help you begin your job search. This website also offers UTC job postings.

Library Studio: The UTC Library Studio (3rd Floor) is a workspace for innovative technology and media creation. Produce a documentary, prototype your invention, practice and record presentations, and everything in between. They have 24 workstations loaded with specialized software and dedicated spaces to make your dream projects into reality. They also have faculty and staff to help you get started regardless of your experience level. Resources include freeware alternatives to studio equipment and resources, studio pathfinders, and consultations (you may schedule an individual consult—face-to-face or virtual—via their website).

! Help!

If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and think you might need special assistance or a special accommodation in this class or any other class, call the Disability Resource Center (DRC) at 423.425.4006 or visit their office at UC something. If you find that personal problems, career indecision, study and time management difficulties, etc. are adversely affecting your successful progress at UTC, please contact the Counseling and Career Planning Center at 423.425.4438 or <http://www.utc.edu/center-college-student-success/indexsidebar.php> . If you are a student veteran or veteran dependent and need any assistance with your transition, please refer to <http://www.utc.edu/greenzone/> or <http://www.utc.edu/records/veteran-affairs/>. These sites can direct you the necessary resources for academics, educational benefits, adjustment issues, veteran allies, veteran organizations, and all other campus resources serving our veterans. You may also contact the coordinator of Veteran Student Programs and Services directly at 423.425.2277. THANK YOU FOR YOUR SERVICE.

If you are suffering from depression, anxiety, adjustment issues, relationship problems, trauma, or another crisis, please reach out to The Counseling Center. The Counseling Center provides brief, solution-focused therapeutic interventions to UTC students and can be reached at <https://www.utc.edu/counseling-center/services.php> .

Scrappy's Cupboard is also available to you. Feel free to contact me or <https://www.utc.edu/enrollment-management-and-student-affairs/student-outreach-and-support/scrappys-cupboard> for assistance with food, supplies, etc.

- ▶ Please remember also that I am here to help you. I am committed to your success as a writer, a student, and a human. Allow me to help you by asking for help when you need it.

Mandatory Reporting and Title IX:

Please note I am a Mandatory reporter. Our school is committed to fostering a safe, productive learning environment. Title IX and our school policy prohibits discrimination on the basis of sex. Sexual misconduct — including harassment, domestic and dating violence, sexual assault, and stalking — is also prohibited at our school.

Our school encourages anyone experiencing sexual misconduct to talk to someone about what happened, so they can get the support they need and our school can respond appropriately.

If you wish to speak confidentially about an incident of sexual misconduct, want more information about filing a report, or have questions about school policies and procedures, please contact our Title IX Coordinator, which can be found on our school's website.

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Our school is legally obligated to investigate reports of sexual misconduct, and therefore it cannot guarantee the confidentiality of a report, but it will consider a request for confidentiality and respect it to the extent possible.

As a teacher, I am also required by our school to report incidents of sexual misconduct and thus cannot guarantee confidentiality. I must provide our Title IX coordinator with relevant details such as the names of those involved in the incident.

Course Schedule

This schedule is tentative and likely to change based on class needs. I expect you to keep up with these changes, so check your UTC email and weekly modules for updates. Weekly modules will provide detailed descriptions, readings, and assignments. All classes meet on Tuesdays from 4:30-5:20.

Week 1 (1/10-16):

For class (1/11):

- Introduction, course overview, and navigation
- Discuss Workplace Analysis, Weekly Reports

By Sunday night (1/16):

- Send current resume to Gwen Alegre (Gwendolen-alegre@utc.edu) at The UTC Writing Center (and to me and your classmates via email and to the [Center for Career leadership and Development](#) via their online portal).
- Weekly Report #1: Some of you have started your internships and should submit your weekly report; others will most likely begin this week or next, so due dates will vary somewhat. No matter when you start your internship, begin with Weekly Report #1 and turn one in each week.

Week 2 (1/17-1/23):

For class (1/18):

- Discuss workplace ethos, supervisor, and job description; Review job packet instructions
- Discuss social media and professionalism/content (also discuss employer boundaries)

By Sunday night (1/23):

- Weekly Report #2
- Workplace Analysis due

Week 3 (1/24-1/30):

For class (1/25):

- Meet with Gwen Alegre about revising resume, discuss feedback with class

By Sunday night (1/30):

- Weekly Report #3

Week 4 (1/30-2/6):

For class (2/1):

- Schedule a MOCS interview with [Center for Career leadership and Development](#) (interview should be completed by February 27th)
- Research jobs for Job Packet Assignment—bring in some possible finds (jobs you could apply for and would love to have).

By Sunday night (2/6):

- Weekly Report #4

Week 5 (2/7-2/13):

For class (2/8):

- Discuss personality in the workplace and personality (Big Five, MBTI, and Enneagram). Be sure to take the Enneagram test and if possible, MBTI before class.

By Sunday night (2/13):

- Weekly Report #5

Week 6 (2/14-2/20):

For class (2/15):

- Meet with Mary Marr to discuss Portfolium and post photograph and personal information (you will not publish this until the end of the semester. Use something other than your UTC email address—your permanent email address). At minimum, post background, your photo, contact info., and resume (even if this isn't your final version).

By Sunday night (2/20):

- Weekly Report #6
- First draft Job Packet Assignment due

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Week 7 (2/21-2/27):

For class (2/22):

- Discuss organizational structure and management styles
- [Mid-Term Grade Reports to Supervisors]

By Sunday night (2/27):

- Weekly Report #7
- Review Portfolio Instructions
- MOC interview should be complete

Week 8 (2/28-3/6):

For class (2/29):

- Discuss job interviews (and MOC interviews). Be prepared to discuss interview and feedback on resume from meeting/feedback from The Writing Center and CCLD.
- We will also meet outside of class to do practice interviews. I'll set up individual conference times on our class calendar so you can sign up.
- Review final presentation instructions (Capstone students only: discuss samples)

By Sunday night (3/6):

- Weekly Report #8
- Individually Schedule Follow-up Meeting with Writing and Communications Center (to review final draft of resume and cover letter).

Week 9 (3/7-3/13):

For class (3/8):

- Introduction to Adobe Creative Suite/InDesign—in class work on Adobe via remote login. You will need to complete a one-page document using either InDesign or Illustrator/Photoshop.

By Sunday night (3/13):

- Weekly Report #9
- Revised Job Packet Assignment due
- Portfolio: begin adding relevant courses (use course catalog for description) and transferrable skills, writing samples, updated resume (should include internship) projects, awards, organizations, and service. Remember to add Internship as a separate project in Portfolio (You will have an internship tab that will include the assignments listed in your final Portfolio). Remember, you will upload your final portfolio to Portfolio (i.e. your final portfolio, which assesses your experience) under your "Internship" tab (project).

Week 10 (3/14-3/20):

For class (3/15):

- NO CLASS—Spring Break

By Sunday night (3/20):

- Weekly Report #10
- Final Job Packet due by 11:59 pm Sunday (Upload to Canvas)
- Begin written portfolio and add to Electronic Portfolio/Portfolio when complete

Week 11 (3/21-3/27):

For class (3/22):

- Introduction to Photoshop/Illustrator—in class work on Adobe via remote login. You will need to complete a minimum one-page document using either InDesign or Illustrator/Photoshop.

By Sunday night (3/27):

- Weekly Report #11
- CAPSTONE STUDENTS: discuss presentations and schedule appointments with Library Studio
- Weekly Check-in (Discussion Board)
- Complete course evaluations

Week 12 (3/28-4/3)

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For class (3/29):

- Networking, Self-Promotion, Branding: Send accomplishments and publications to (TBA-English Awards Chair AND UTC -publicity, alumnae)

By Sunday night (4/3):

- Weekly Report #12
- Upload your final Adobe Creative Suite project to Canvas no later than Sunday at 11:59 pm EST

Week 13 (4/4-4/10)

For class (4/5):

- Discuss final portfolios and presentations (final assignments)
- [Internship Coordinator send Final Internship Evaluations to Supervisors]

By Sunday night (4/10):

- Weekly Report #13
- Complete upload to Canvas

Week 14 (4/11-4/17)

For class (4/12):

- Review final portfolio and Portfolium (will link)-Interns exchange and provide feedback (if possible, two readers per portfolio). Upload feedback to Canvas.
- Advice to future interns (for website)
- Update Portfolium to include internship details, awards, relevant classes, projects, etc. You will use your Portfolium link.

****DUE: Presentation (capstone students) by 12:00pm (NOON) on Friday, April 15th**

By Sunday night (4/17):

- Weekly Report #14
- Revise (if necessary) and add final Adobe Creative Suite projects to Portfolium and Canvas

Week 15 (4/18-4/24) Last Class of the Semester

For class (4/19):

- Final Presentation – you will present in class. Plan to invite your internship sponsor, family, friends, faculty, anyone you like.
- Celebrate!

By Sunday night (4/24):

- Weekly Report #15
- **Final Portfolio (should contain copy of final Job Packet Assignment w/both Word and InDesign resume versions, and capstone essay for capstone students) due on Canvas**

Introduction to Rhetorical Analysis

Spring 2022

English, 2050: 20539, 20717 face to face, 3 hours

Instructor: Heather Palmer

Email and Phone Number: heather-palmer@utc.edu 423-425-4693

Office Hours and Location: as needed by appointment, Zoom; Tuesday 3-5

Course Meeting Days, Times, and Location: 12:15-1:30; 303 Lupton Hall

Course Catalog Description: An introduction to rhetorical studies with an emphasis on rhetorical history, rhetorical analysis and rhetorical practice. Topics include natural and comparative/cultural rhetoric, the rhetoric of ancient Greece, and definition of rhetoric, past and present. Practice will include rhetorical analysis of texts and analysis of the rhetorical principles of purpose, situation, genre and audience. Must be completed within the first 21 hours of major course work. Pre- or Corequisite: ENGL 1020 or department head approval.

Instructor Addition to Catalogue Description: The term rhetoric, particularly in contemporary political discourse, is often used to mean empty speech designed to manipulate or deceive audiences about actual conditions or issues. Rhetoric, however, has a rich, complex, and important history that distinguishes responsible discourse from what is deceptive, shallow, or unethical. From this perspective, rhetoric is a way of seeing, knowing, and learning. This course examines the more historically rich version of rhetoric along three lines: a history of rhetorical theory from the Greeks to the present; a set of practices and pedagogies for writing and persuading; a critical practice of reading, interpretation, and intervention in both academic and public settings. (Byron Hawk)

Course Pre/Co Requisites: ENGL 1020 or equivalent

Course Student Learning Outcomes: Students will define rhetoric, rhetorical theory and rhetorical criticism Students will explain the influences of culture and technology on rhetoric. Students will describe and assess the major developments of rhetorical theory. Students will create and design a rhetorical project demonstrating knowledge of principles of rhetoric

Course Fees: \$15 for Hunter American Museum of Art Visit

Required Course Materials: : Timothy Borchers' *Rhetorical Theory: An Introduction* (Waveland Press); course reserves/PDFs on Canvas

Technology Requirements for Course: email account, access to Canvas, word processing

Technology Skills Required for Course: basic computer literacy

COVID-19 Absence Policy: "Students must complete the [COVID-19 Notification form](#) if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

If COVID-19 related illness or quarantine results in any missed classes or course work, **students must contact the instructor within 48 hours of completing the COVID-19 Notification form to plan make-up classes and course work.** Where possible, faculty will work with students to identify ways to complete course requirements but are not required to change or offer additional modalities. Makeup work must be completed according to the plan devised by the instructor in coordination with the student. It remains the student's responsibility to complete any missed work such as assignments, tests, quizzes, labs, or projects outside of scheduled class time. Please realize that class will continue, and students may find themselves in the situation where they are unable to complete work in a timely manner. In such a case, students may consider requesting an [Exception to the Withdrawal Deadline](#) or an incomplete grade. Please contact the Office of the University Registrar (423-425-4416) to learn more about the late withdrawal process. Some departments may have department bylaws or student handbook requirements that specify a limit to the number of classes or amount of work that can be missed. In these cases the department requirements take precedence.

If students have COVID-19 disability-related risk factors that may indicate a need for additional academic accommodations, students are strongly encouraged to register with and/or contact the Disability Resource Center (423-425-4006) in order to receive necessary accommodations.

If students believe the instructor has not made reasonable and appropriate accommodations for absences, or makeup assignments, projects, labs, or exams due to COVID-19, students have the right to appeal according to UTC's [General Student Grievance \(Complaint\) Procedure](#) by filling out the [Student Complaint Form](#) and submitting to the Office of the Dean of Students."

Technology Support: If you have problems with your UTC email account or with UTC Learn (Canvas), contact IT Help Desk at 423-425-4000 or email helpdesk@utc.edu.

Student Technology: If you have technology needs to access your courses and/or complete course requirements in Canvas, [submit a request](#) (<https://new.utc.edu/information-technology/learning-from-home>) with Information Technology.

Student Accommodations: If you have accessibility and accommodation requests, contact the [Disability Resource Center](#) (<https://www.utc.edu/disability-resource-center/index.php>) at 423-425-4006 or email DRC@utc.edu.

Course Assessments and Requirements: Reading and Engagement: You are expected to complete all readings prior to class meetings in which those readings will be discussed, synthesized, and applied to thematic/topical issues. Successful engagement with the class (not simply participation) involves thoughtful and informed contributions to class discussion and it

includes the completion of all assignments. ongoing assessment **Rhetorical Analyses:** You will write two rhetorical analyses based on the various methods of rhetorical criticism we study throughout the course of the semester. Typically, the papers are between 4-7 pages. As a preface to these analysis papers, I'll provide for you an assignment sheet that outlines specific requirements and guidelines. 40% of final grade - 20% each

Discussion Participation/Answers: We will have 10 discussion group sessions that count as our asynchronous section of the course. You will be informed when they are to occur and will be given the terms and concepts ahead of time from the readings. I have a detailed prompt and available on Canvas under Assignments in the Module and in the Discussion Board link itself. 20% of final grade; 2% each **Final Project/Presentation:** You will choose from one of two options: 1) compose an 8-10 page piece of rhetorical analysis engaging outside research on a cultural text of your choice; 2) compose your own piece of rhetoric which you will then analyze in 4-5 pages. Either way, you will then present your project to the class in a 10 minute presentation (worth 10/30 of the points) in the final weeks of class. You will be given a thorough hand-out describing the specific requirements. 30% of final

grade: 10% oral; 20% written **Portfolio and Attendance/Participation:** Save your papers--at the end of the semester you will write a portfolio that reflects on the culmination of your skills at rhetorical analysis. You will also put together a letter detailing your progress and argue for the grade you think you deserve using the principles of rhetoric we have learned in class, your participation and attendance. 10% of final grade

Course Grading Policy: A= superior performance on an assignment B = commendable performance on an assignment C = acceptable performance on an assignment D = marginal performance that is below A assignment standards F = failure to complete an assignment or failure to demonstrate comprehension

Instructor Grading and Feedback Response Time: 10 days for papers; 7 days or less for quizzes or discussions

Course and Institutional Policies

Late/Missing Work Policy: All work is to be turned in on time. If, however, you are unable to turn in your work on time due to personal or family emergency, please inform me as soon as possible. You will receive a grade no higher than a C for late work.

Student Conduct Policy: UTC's Student Code of Conduct and Honor Code (Academic Integrity Policy) can be found on the [Student Conduct Policy page](https://www.utc.edu/student-conduct/codes.php) (<https://www.utc.edu/student-conduct/codes.php>).

Honor Code Pledge: As a student of the University of Tennessee at Chattanooga, I pledge that I will not give or receive any unauthorized assistance with academic work or engage in any academic dishonesty in order to gain an academic advantage. I will exert

every effort to ensure that the Honor Code is upheld by myself and others, affirming my commitment to a campus-wide climate of honesty and integrity

Course Attendance Policy: The Student Handbook clearly states the following: At the beginning of the semester, faculty members will state to their classes their policy on absences. It is the responsibility of the students to inform instructors when illness or participation in University activity prevents attendance. Instructors will decide whether the students may make up work missed and what effect the absences may have on the requirements of the course. When absences are occasioned by University projects, students should check with instructors, informing them of the possibility of the out-of-town trip and the classes to be missed. If instructors wish written confirmation of the organized trip before granting the excuse, a list of classes along with the instructors' names and the dates of the trip should be submitted to the office of the appropriate academic dean. All excuse requests must be submitted at least three days before the event. This list should be signed by the faculty advisor of the organization, who gives each student a copy of the approved list to show to the instructors. (11) With this statement in mind, the attendance policy for this class is as follows: regular attendance is required. Why? Sporadic attendance signals that you don't take seriously your education or your active engagement with this writing class. More to the point, grades tend to suffer when you do not receive the benefit of in-class instruction, response to your writing, insight from others on what we discuss in class, or information on upcoming assignments. Absences incurred through UTC-sponsored events or illness are excused if students follow the correct procedures. **You may miss no more than 5—otherwise you will receive an F for the course.**

Course Participation/Contribution: Come to class ready to contribute to a lively and engaged discussion about the readings. Read the material before class.

Course Learning Evaluation: Course evaluations are an important part of our efforts to continuously improve learning experiences at UTC. Toward the end of the semester, you will be emailed links to course evaluations and you are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

UTC Bookstore: The UTC Bookstore will price match Amazon and Barnes and Noble (<https://www.barnesandnoble.com/>) prices of the exact textbook - same edition, ISBN, new to new format, used to used format, and used rental to used rental format, with the same rental term. For more information, go to the [Bookstore Price Match Program](#) (<https://bnc.pgtb.me/MMt77F>), visit the bookstore, email sm430@bncollege.com or call 423-425-2184.

COVID Absences

Students **must complete the [COVID-19 Notification form](#)** if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

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Course Calendar/Schedule: Course Calendar/Schedule

Note, *RT*=Rhetorical Theory

Calendar

CHECK CANVAS UPDATES--the Module format on Canvas gives a much more accessible version of the week by week activities

SEE "SCHEDULE" for actual schedule

Unit One: Introduction to Classical Rhetoric for Contemporary Students

- Tues 1/11 Class Description, go over syllabus, begin Introductions
- Thurs 1/13 Introductions; examples and applications; basics of rhetorical analysis; familiarize students with Sylva Rhetoricae <http://rhetoric.byu.edu/> and americanrhetoric.com
- DUE: Introduction Slides in googleslides--see link under Module one**
- Tues 1/18 Continue introductions, examples, applications; begin basic principles of Classic Rhetoric "The Rhetorical Situation";
- DUE: Introduction Slides in googleslides cont**
- Thurs 1/20 Ch 1 in RT; Kairos PDF on Canvas
- DUE: Chapter 1 RT & Kairos PDF; Paper Topics**
- Tues 1/25 Chapter 2 RT; Aristotle PDF bring to class; **be prepared for in depth group work with all texts**
- DUE: Chapter 2 RT; Aristotle PDF; Quiz One terms on Canvas**
- Thurs 1/27 Gorgias & Phaedrus PDFs on Canvas
- DUE: Discuss Gorgias and Phaedrus excerpts-PDF on Canvas**
- Tues 2/1 Discuss responses to Gorgias & Phaedrus; CH 3 RT
- DUE: Read CH 3 RT**
- Thurs 2/3 **Lakoff's "Frames and Brains" PDF on Canvas;**
- Due: Lakoff's "Frames and Brains" PDF on Canvas;**
- Tues 2/8 Cont. discussion & Go over Rhetorical Fallacies & Ideology handout in class
- DUE: Rhetorical Fallacy example of your own & be prepared to discuss**
- Thurs 2/10 RT 5-6; Begin Visual & Digital Rhetoric
- DUE: Paper I on Classical Rhetoric; RT 5-6; Give Quiz 2 Questions**
- Tues 2/15 Visual Rhetoric discussion; **Discuss Final Projects & sign-up for Individual Conferences**
- DUE: Read "Practices of Looking" PDF; Quiz 2**

- Thurs 2/17 **Hunter Museum of Art Visit During Class Time;** "Practices of Looking" PDF on Canvas
- Tues 2/22 Discuss CH 7 RT ; Digital Rhetoric: Doug Eyman Digital Rhetoric PDF on Canvas; introduce Paper II
DUE: Doug Eyman Digital Rhetoric PDF on Canvas;
- Thurs 2/24 Ch 7
DUE: Ch 7; Give Quiz 3 Questions
- Tues 3/1 Discuss Laurie Gries' "Still Life with Rhetoric" PDF on Canvas
DUE: Gries' "Still Life with Rhetoric; Quiz 3
- Thurs 3/3 NO CLASS MANDATORY INDIVIDUAL CONFERENCES ON FINAL PROJECT SCHEDULED**
BRING ANSWERS TO RESEARCH QUESTIONS POSTED ON CANVAS as Quiz 4 Grade
- Tues 3/8 Ch 8 Gender and Rhetoric and Intersectionality 258-260; Sojourner Truth PDF
DUE: Read Ch 8 Gender and Rhetoric and Intersectionality 258-260; Sojourner Truth PDF; Give Quiz 5 Questions
- Thurs 3/10 Catch up day; Quiz 5
- 3/15 & 3/17 SPRING BREAK NO CLASS**
- Tues 3/22 Ch 10: Critical Approaches to Rhetoric
DUE: Ch 10: Critical Approaches to Rhetoric
- Thurs 3/24 Discussion 8 TBA
DUE: Discussion 8 TBA
- Tues 3/29 Michael Warner PDF on Public/CounterPublics Rhetorics on Canvas. **Sign up for Oral Presentations on Final Project.**
DUE: Michael Warner PDF on Public/CounterPublics
- Thurs 3/31 New Directions in Rhetorical Theory: Discuss Deluca and Peeples "Public Sphere to Private Screen" PDF on Canvas

DUE: Deluca and Peeples “Public Sphere to Private Screen” PDF on Canvas

Tues 4/5 New Directions in Rhetorical Theory: Environmental Rhetorics; Cronen “The Trouble with Wilderness” PDF on Canvas

DUE: Read Cronen “The Trouble with Wilderness” PDF on Canvas

Thurs 4/7 **New Directions in Rhetorical Theory:** African-American Rhetoric PDF on Canvas

DUE: Activist Rhetoric PDF on Canvas & African-American Rhetorics Paper II Due

Tues 4/12 Oral Presentations 1-5

Thurs 4/14 Oral Presentations 6-10

Tues 4/19 Oral Presentations 11-15

Thurs 4/21 Oral Presentations 16-20

Tues 4/26 Reading Day NO CLASS

Thurs 4/28 ALL work due on googledrive by 11:59 pm

SENIOR SEMINAR: FROM PLATE TO PAGE
ENGLISH 4980 // FALL 2022
TR 12:15PM-1:30PM // HOLT 230

Instructor: Dr. Karen Babine (my last name is pronounced bay-byne)

Email: Karen-Babine@utc.edu

Office: Lupton 346

Student Drop In Hours: TR 11:00am-12:00pm, W 12-1pm, and by appointment.

Class Description:

Welcome to the Senior Seminar! In this capstone course, we will use food and all its peripheral conversations to create discussions and projects that utilize your skills and talents as English majors across creative writing, literature, and rhetoric and professional writing. This course is designed to represent all three tracks and the particular joy of this course will be in its cross-disciplinary conversations about our texts. The goal is to create a final outward-facing project of your own choosing that will be most useful to you in the next stage of your life. The texts for this class have been very carefully chosen to represent a wide variety of food writing, written by a wide variety of writers with different audiences, backgrounds, and purposes.

Food is never neutral. Article 25 of the Universal Declaration of Human Rights includes food as a universal human right. Our goal in this senior seminar is to use the skills that you've gained as an English major to interrogate and complicate what seems facile. We will read literature, creative texts, and professional work and consider them with our own unique knowledge and skills in literary analysis, craft analysis, and rhetorical analysis.

Class Mission Statement: This class operates under the foundational principle that food is a neutral good, absent any moral or ethical value. There is no such thing as bad food. We also agree that food and access to food is a basic, fundamental human right. We acknowledge that food is fuel for our bodies and our reading and writing of the body is a neutral good. Furthermore, this class operates under the belief that our bodies are a neutral good and the function of our bodies (which includes sex and pleasure) is a neutral good, absent of moral or ethical judgments.

TOOLS FOR THE TASK

Goals and Expectations for the Class:

- To write, to read, to become part of the active community of writers and thinkers beyond our classroom walls.
- To develop skills necessary to food writing, including vocabulary, sensory description, and connections to readers (which also includes audience awareness).
- To articulate our new familiarity with forms and genres we many not have yet been exposed to, because it is only by challenging our perceptions of what writing is and should be that we grow as writers.
- To understand the basic definitions and expressions of the nonfiction genre and develop the vocabulary to apply to the works we are reading.
- To work through all parts of the writing process—invention, revision, and more—because it is only through practicing various writing techniques at certain points during the process will we become stronger writers.
- To understand that a community is necessary for a writer to fully achieve his or her potential. For our purposes, this community will be found in this class (you might find a smaller community within the class, on your own, or another outside of class).

Required Materials:

- *A Natural History of the Senses*, Diane Ackerman
- *Secret Ingredients: The New Yorker Book of Food and Drink*, ed. David Remnick
- *Bet Me*, Jennifer Crusie
- Other readings, podcasts, etc., as assigned.

The rest of our reading assignments will be posted on our Canvas site or found on the internet. If we're meeting in person, you should have your readings printed and annotated.

Tip: Have a dedicated class notebook and take extensive notes so that you can refer to the text without having it in front of you.

Show Notes: I will occasionally post supplementary readings that further illuminate what we've been talking about. You're not required to read these, but you might save them to read another time. If you're struggling with a particular craft aspect, you might find the extra readings valuable.

Recommended Bookmarks:

- Food @ Salon.com
- Voraciously @ [The Washington Post](http://TheWashingtonPost.com)
- Deb Perelman @ [Smitten Kitchen](http://SmittenKitchen.com)
- Skillet @ [LifeHacker](http://LifeHacker.com)
- Favorite Food Twitter:
 - @soulphoodie
 - @KosherSoul
 - @SplendidTable

MAJOR ASSIGNMENTS:

CREATIVE/CRITICAL/RHETORICAL WORK—50%

The purpose of the major project is to be the capstone to your four years as an English major, an outward-facing project that will take you into the next step of your life. Because we have a mixture of career goals and tracks in our class, you have free choice over your project, but you must be able to articulate in your proposal how your choice will be useful to you (will it help you get a particular kind of job, get into graduate school, etc.):

- Literature: you might choose to write 15-20 page scholarly paper that might be a writing sample for graduate school.
- Creative Writing: you might choose to write a series of poems, stories, or essays with a craft analysis (8-10 poems, two stories, or two essays, or a combination equaling 15-20 pages).
- RPW: You might create a podcast episode or a multimodal recipe research project that is equivalent to 15-20 pages worth of research and writing, which will include a critical introduction).
- Other ideas include (but are not limited to): a cookbook project, an oral history project, video project, blog project, or another of your own design.

This project will be scaffolded into many different assignments across the semester, including a project proposal, annotated bibliography, and final presentation. The goal is to create a significant, useful project and its progress will be graded on your ability to demonstrate those two goals as the projects progress.

FINAL PRESENTATION

The goal of our class is to present a final outward facing project that will be useful to you after you leave UTC. We will be presenting our work to the larger community during our finals period and opening up our Zoom to the English department and the larger food community. You will have five minutes to present on your research project (see prompt) with five minutes for questions. You will be graded on your presentation as well as the questions you ask of your peers, so come prepared.

THINK PIECES (ANALYTICAL RESPONSES)—25%:

You will be asked to write a weekly two-page analytical response to the texts we've read and post them to Canvas. The goal is to put the vocabulary and texts to practice using the skills you've gained in literary, craft, and rhetorical analysis. I want to know what you *think* about what you've read, how you're putting it into context, and I want to see you use the analytical skills you've gained in your particular track. This is not a space to write about a piece makes you feel, or how you can relate to it. I want to know what you *think*.

Throughout your responses, use specific examples, relate the reading to your work in progress or other work we've studied, and add to the subject your own experience and aesthetics. Please also feel free to ask a few questions at the end of your Think Piece, for possible discussion in class or on Canvas. *Your assignment is never to have merely read the text.* The most obvious quality that unites the best writers in all the classes I've ever taught is that the best writers consistently come out of everything we read saying "I've never thought of this before" or "I now realize I have a lot to learn about this technique" or "I'm going to

try and work harder at doing X, Y, and Z well” or “this gave me new ideas to explore”—while almost every time the weaker writers write their responses about how they didn’t learn anything from this, that everything in it was something they already knew, barely worth saying again. If innate talent exists at all, I believe that in the writers where it seems most fully realized it is perpetually accompanied by a willingness to remain a student of the work of others, to not see yourself as already complete in your knowledge and skills. Fostering such an attitude in yourself will maximize what you get out of this course, the readings, and our discussions.

CONTRIBUTION GRADES—25%:

Your active, vocal contributions in class discussions and group work is as important as your written work. Having your senior seminar delivered this way will be new to all of us and some flexibility is required to make it work: I do expect that you will contribute vocally to class discussions via Zoom, to use the chat function to supplement our discussions, and to be a diligent literary citizen in Perusall annotation assignments. If your contribution in these ways is causing you problems (with particular attention to our online modality), please contact me and we can discuss how you can still earn these points.

GRADING

A (90-100%) = Goes beyond the demands of the assignment. Takes intellectual and linguistic risks and succeeds. Has few or no mechanical errors. Is insightful and requires no substantial revision or restructuring. Shows significant attention to language and sentencing. Contributes substantially to new knowledge.

B (80-89%) = Does some work beyond the requirements of the assignment. Takes risks that might not succeed. Mechanical errors are few. Works toward deeper meanings. Does not require substantial revision or restructuring. Shows some attention to language.

C (70-79%) = Fulfills the assignment. Takes few or no risks. Mechanical errors may be common. Work deals solely with the topic and may need some revision or restructuring. Language may be pedestrian, little attention paid to larger implications of sentencing.

D (60-69%) = Comes close to fulfilling the requirements, but does not meet them. There are no risks. Mechanical errors are pervasive, but do not interfere with meaning. Work may not focus well on the topic. Substantial revision and/or restructuring are needed.

F (below 59%) = Woefully inadequate. Risks are not even on the radar. Mechanical errors interfere with meaning. Little or no focus. A complete overhaul and more writing are required. May not fulfill the basic requirements of the assignment, including not meeting page length, missing a Works Cited page, or the paper may not fit the parameters of the assignment at all.

ACCESSIBILITY AND SUPPORT

ATTENDANCE: You are allowed three absences before penalties begin to accrue. This class depends on our class working together, through the process of writing and the experience of

discussing the reading. You have responsibilities to the class and to your group members, which require your prompt and attentive attendance. Our class discussions and activities cannot be made up.

- **After three absences, you are at risk of losing your contribution points, which are worth 25% of your grade:** at this point, you and I will work together to find the best way for you to contribute. As flexible as we must be this semester, you still do have responsibilities to the class.

LATE WORK POLICY: All work is due at the beginning of the class (or via Canvas by the assigned date and time), whether online or in hard copy. **I do not accept late work.** If you know you are going to be absent, you must make arrangements with me and turn in your work ahead of time. **I do not accept any work by email.** Pay attention to the due dates on your syllabus and do not wait until the last minute (like the morning an assignment is due) to try to upload your assignment. “My internet wasn’t working” is not an excuse. If you do not turn in an assignment on time, you will receive a zero for that assignment, and in the case of workshops, I may ask you to leave.

Returning Your Work: You should also be able to depend on my own deadlines for returning your work. For small assignments (Think Pieces, etc.) I generally return them within two class periods (often the next class period). For larger works (midterms, etc.) I return them generally within a week, though depending on the assignment I may need two weekends.

ACCESSIBILITY AND SUPPORT: My goal is to make this class as accessible to all students as possible. **If you need such accommodations, it is most helpful for the both of us if you come talk to me in the first week of the semester.** If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and think you might need special assistance or special accommodations in this class or any other class, call the Disability Resource Center (DRC) at 425-4006 or come by the office, 108 University Center.

- **Student Technology:** If you have technology needs to access your courses and/or complete course requirements in Canvas, [submit a request \(https://new.utc.edu/information-technology/learning-from-home\)](https://new.utc.edu/information-technology/learning-from-home) with Information Technology.
- If you find that you are struggling with stress, feeling depressed or anxious, having difficulty choosing a major or career, or have time management difficulties which are adversely impacting your successful progress at UTC, please contact the Counseling and Personal Development Center at 425-4438 or go to utc.edu/counseling for more information.
- **Outside Difficulties:** If you experience life difficulties outside class, I encourage you to contact the Dean of Student’s [Student Outreach and Support](#) services. In many circumstances, they can connect you with helpful services and support. If you experience food insecurity during the semester, I encourage you to visit [Scrappy’s Food Cupboard](#), which can provide you with emergency food services.

A NOTE ON PLAGIARISM: The Council of Writing Program Administration states plagiarism “occurs when a writer deliberately uses someone else’s language, ideas or other original (not common-knowledge) material without acknowledging its source.” You must produce your own work—and that means that getting too much help, having someone too-heavily edit your work, etc—can qualify as plagiarism. It can also mean turning in work that you have previously turned in for another class (including a high school class). If you have any questions, please ask me. All

students are required to follow the standards of conduct set forth in the *UTC Student Code of Conduct* in the [Student Handbook](#).

Students committing academic dishonesty will be reported to the appropriate university officials and the penalties may result not only in a failing grade for that particular assignment, but also may result in a failing grade for the course. If you are falling behind and are tempted to plagiarize, DON'T. If you're struggling with any portion of your assignment, come talk to me—I can't help you if I don't know you're having trouble.

Note about self-plagiarism: Many students are not aware of self-plagiarism – presenting your own work you have used previously in another course (or in another current course). One of the most important aspects in growing as a writer is the generation of new work, practicing the process of writing from start to finish. Therefore, **work from previous and current classes will not be accepted.**

Email Communication: Email is our primary means of communication. I expect you to check your UTC email account to keep abreast of important information, updates about student accounts (bills, financial aid, etc.), and upcoming events. Your UTC email is how I will communicate with you. You will also receive notifications through Canvas, so please make sure your notifications are on.

Communicating with Me: Email is the best way to get a hold of me. If you send me an e-mail, expect to hear from me within 24 business hours. If you don't hear from me in that time, please feel free to send me another email.

Assignment Formatting: All assignments must follow MLA guidelines for manuscript formatting and citations. Consult handouts on this subject or refer to the Purdue OWL. All assignments (unless otherwise specified) must be type-written on a computer and double spaced and turned in in Microsoft Word (not Google Docs, pdf, or any other format). I will not accept handwritten work or emailed work.

Finally... I hope that through this course you will learn that food writing is an incredibly varied field, constantly being defined and redefined as we continue to read, as writers continue to write. I am always available if you have questions—stop by my office or drop me an email. This semester will be challenging for all of us and I'm looking forward to seeing how it brings us new opportunities. If you're serious about learning, I will do everything I can to help. If you have questions about anything, let me know. I look forward to working with you. Welcome to our journey together.

SCHEDULE

Subject to change

All assignments are due to Canvas by 8am unless otherwise specified.

Week	Day	In-Class Activities	Homework for Next Class
WEEK 1	<i>Tues</i> 8/23	<ul style="list-style-type: none"> • Before Class: Complete Introduction Discussion Board Post. • Read Diane Ackerman, <i>A Natural History of the Senses</i>, Introduction. • Read <i>Best American Food Writing 2019</i>, Introduction. • Read <i>Secret Ingredients</i>, Introduction • Welcome & Introductions • Syllabus & Calendar 	<p>D Read David Foster Wallace, “Consider the Lobster” (Canvas).</p> <p>D Read Ruth Reichl, “DFW” (Canvas).</p> <p>D Read Tyler Coates, “Ruth Reichl on 40 years in food journalism” (Canvas).</p>
WHAT IS FOOD WRITING FOR? WHO IS IT FOR?	<i>Thurs</i> 8/25	<ul style="list-style-type: none"> • Discuss Ackerman. • Discuss DFW and Reichl: Food written by writers vs. food writing by food insiders. • How do the introductions teach us how the texts should be read? 	<p>D Think Piece 1 Due to Canvas.</p> <p>D Read Diane Ackerman, <i>A Natural History of the Senses</i>, Chapter 1: Smell.</p> <p>D Read Constance Grady, “The 8 best food descriptions in Ruth Reichl’s new memoir” (Canvas).</p> <p>D Read Anthony Lane, “Look Back in Hunger” (<i>Secret Ingredients</i>, 148-157).</p>
WEEK 2			
HOW DO WE WRITE THE SENSES? HOW DO WE AVOID OVERWRITING?	<i>Tues</i> 8/30	<ul style="list-style-type: none"> • Think Piece 1 Due to Canvas. • Discuss Ackerman & Lane. 	<p>D Read Diane Ackerman, <i>A Natural History of the Senses</i>, Chapter 2: Touch.</p> <p>D Read Joseph Wechsberg, “The Finest Butter and Lots of Time” (<i>Secret Ingredients</i> 14-29).</p> <p>D Read Jane Kramer, “The Reporter’s Kitchen” (<i>Secret Ingredients</i> 159-172).</p> <p>D See Show Notes for Supplementary Reading in your discipline. When we discuss Wechsberg and Kramer, I’ll be looking for RPW to discuss BEAM, creative writers to discuss where they see Hill and Hoffman, etc.</p>
EMBODIED WRITING & VOICE	<i>Thurs</i> 9/1	<ul style="list-style-type: none"> • Discuss Ackerman, Wechsberg, Kramer. • Discuss the craft of creating a narrator, narrative distance. 	<p>D Read Philip Lopate, “On Creating Oneself as a Character” (Canvas).</p> <p>D Read Jim Harrison, “A Really Big Lunch,” (<i>Secret Ingredients</i> 90-98).</p> <p>D Read Ruby Tandoh, “Sugartime” (Canvas).</p> <p>D Think Piece 2 Due to Canvas. Remember the class mission statement. Avoid any discussion of society, media, etc. I want to know what you think about the texts, how they’re contributing to our emerging work in food writing.</p>

<p>WEEK 3</p> <p>EMBODIED WRITING & VOICE</p>	<p><i>Tues</i> 9/6</p>	<ul style="list-style-type: none"> • Think Piece 2 Due to Canvas. • Discuss Harrison and Tandoh. • How do we combat food and shame, gluttony as a sin, on the page? If you need to, please review the class mission statement. 	<p>D Read Anthony Bourdain, “Don’t Eat Before Reading This” (Secret Ingredients, 83-89).</p> <p>D Read John Seabrook, “The Fruit Detective” (Secret Ingredients, 230-240).</p> <p>D Project Proposal Due to Canvas.</p>
<p>EMBODIED WRITING & VOICE</p>	<p><i>Thurs</i> 9/8</p>	<ul style="list-style-type: none"> • Discuss Bourdain, Seabrook, Kramer. • Project Proposal Due to Canvas. 	<p>D Read Diane Ackerman, <i>A Natural History of the Senses</i>, Chapter 3: Taste.</p> <p>D Read Malcolm Gladwell, “The Ketchup Conundrum” (Secret Ingredients 365-377).</p> <p>D Think Piece 3 Due to Canvas.</p> <p>D Sign up for mandatory Week 4 conferences to discuss your proposal.</p>
<p>WEEK 4</p> <p>FLAVORS</p>	<p><i>Tues</i> 9/13</p>	<ul style="list-style-type: none"> • Think Piece 3 Due. • Discuss Ackerman, Pollan, Gladwell. 	
	<p><i>Thurs</i> 9/15</p>	<p>—NO CLASS— MANDATORY CONFERENCES</p>	<p>D Think Piece 4 Due.</p> <p>D Read Philip Lopate, “On Creating Oneself as a Character” (Canvas).</p> <p>D Read Janet Burroway, “Characters” (Canvas).</p> <p>D Read Tim Cigelske, “How to Write a Profile”</p> <p>D Read Joseph Mitchell, “A Mess of Clams” (Secret Ingredients 177-187).</p> <p>D Read Burkhard Bilger, “Raw Faith” (Secret Ingredients 309-322).</p>
<p>WEEK 5</p> <p>WRITING PEOPLE</p>	<p><i>Tues</i> 9/20</p>	<ul style="list-style-type: none"> • Think Piece 4 Due. • Discuss the craft of characters, writing people, profiles. 	<p>D Research Plan Due to Canvas.</p> <p>D Reread Seabrook, “The Fruit Detective,” (Secret Ingredients, 230-240).</p> <p>D Read Alex Prud’homme, “Slave” (Secret Ingredients 428-433).</p> <p>D</p>
<p>WRITING EXPERTISE</p>	<p><i>Thurs</i> 9/22</p>	<ul style="list-style-type: none"> • Project Research Plan due to Canvas. • Discuss Seabrook & Prud’homme. 	<p>D Think Piece 5 Due to Canvas.</p> <p>D Read Diane Ackerman, <i>A Natural History of the Senses</i>, Chapter 5: Vision.</p> <p>D Read Ashlie D. Stevens, “Put an egg on it! The rise of yolk porn in the Instagram age” (Canvas).</p> <p>D Anna Samson, “A Deep Dive Investigation Into Why We’re So Obsessed With Gross Food on Instagram”</p> <p>D Read Tangerine Jones, “The Privilege of Rage”</p> <p>D Read Java Saxena, “The ‘Rage Baking’ Controversy, Explained”</p>

<p>WEEK 6</p> <p>FOOD IN THE AGE OF INSTAGRAM</p>	<p><i>Tues</i> 9/27</p>	<ul style="list-style-type: none"> • Think Piece 5 Due to Canvas. • Discuss Ackerman. • Discuss Instagram, visual food writing, and accessibility. • 	<p>D Read James Stevenson, “4 A.M.” (Secret Ingredients 425-427).</p> <p>D Read Judith Thurman, “Night Kitchens” (Secret Ingredients 323-335).</p>
<p>THE ROLE OF TIME</p>	<p><i>Thurs</i> 9/29</p>	<ul style="list-style-type: none"> • Discuss Stevenson and Thurman. 	<ul style="list-style-type: none"> • Think Piece 6 Due to Canvas. • Read Lea Zeltserman, “TweetYourShabbat is all about embracing diverse — and imperfect — Shabbat dinners” (Canvas). • Read Lizzie Plaugic, “How a tweet about a chicken and a hair dryer got its own news cycle” (Canvas). • Check out some food Twitter (@soulphoodie, @KosherSoul, @SplendidTable, @Hels) •
<p>WEEK 7</p> <p>FOOD IN THE AGE OF TWITTER</p>	<p><i>Tues</i> 10/4</p>	<ul style="list-style-type: none"> • Think Piece 6 Due to Canvas. 	<ul style="list-style-type: none"> • No Class on Thursday: your Annotated Bibliography is due Friday 10/7 @ 11:59pm.
	<p><i>Thurs</i> 10/6</p>	<ul style="list-style-type: none"> • No Class: Out of Class Writing: Annotated Bibliography • Annotated Bibliography/Research Report Due to Canvas Friday 10/7 @ 11:59pm. 	<ul style="list-style-type: none"> • Think Piece 7 Due to Canvas. • Read Michele Morano, “The Queimada” (Canvas). • Read Susan Orlean, “The Homesick Restaurant” (Secret Ingredients 285-296). •
<p>WEEK 8</p> <p>HOW WE EAT: FOOD & TRAVEL</p>	<p><i>Tues</i> 10/11</p>	<ul style="list-style-type: none"> • Think Piece 7 Due to Canvas. • Discuss Morano, Lansing. 	<ul style="list-style-type: none"> • Read MFK Fisher, “How to Eat a Wolf” (Canvas). • Read Kao Kalia Yang, “Hmong Elders Are Stockpiling Rice Because They Know What Hunger Feels Like” (Canvas)
<p>HOW WE EAT: SCARCITY & LOCKDOWN</p>	<p><i>Thurs</i> 10/13</p>	<ul style="list-style-type: none"> • Discuss MFK Fisher & Yang. 	<ul style="list-style-type: none"> •
<p>WEEK 9</p>	<p><i>Tues</i> 10/18</p>	<p>—NO CLASSES— FALL BREAK</p>	<ul style="list-style-type: none"> • Project Outline/Storyboard Due to Canvas. • Read MFK Fisher, “How to Eat a Wolf” (Canvas). • Read Ruby Tandoh, “Finding Food Pleasures in a Time of Crisis” (Canvas) • Think Piece 8 Due to Canvas.
<p>HOW TO EAT A WOLF</p>	<p><i>Thurs</i> 10/20</p>	<ul style="list-style-type: none"> • Think Piece 8 Due to Canvas. • Discuss MFK Fisher & Tandoh. 	<ul style="list-style-type: none"> • Read Sam Arax, “A Kingdom From Dust” (BAFW). • Watch Sean Sherman, The Sioux Chef (YouTube) • Read Emily Cassel, “Can this grilled cheese shop help fix our broken criminal justice system?”

		<ul style="list-style-type: none"> • Project Outline/Storyboard due to Canvas. 	<ul style="list-style-type: none"> • Read Time, "Greatest Places 2019" • Come to class with three prepared questions for Emily Hunt Turner. •
<p>WEEK 10</p> <p>HOW WE EAT: FOOD FOR SOCIAL CHANGE</p>	<p><i>Tues</i> 10/25</p>	<ul style="list-style-type: none"> • Think Piece 9 Due to Canvas. • Special Zoom Guest Star: Emily Hunt Turner 	<ul style="list-style-type: none"> • Zoe Fenson, "It's so much more than cooking" (Canvas). • Yemisi Aribisala, "The Girl Who Fainted at the Sight of an Egg" (BAFW). • Reread Ruby Tandoh, "Sugartime" (BAFW). •
<p>GENDERING FOOD</p>	<p><i>Thursday</i> 10/27</p>	<ul style="list-style-type: none"> • Discuss Fenson, Aribisala, Tandoh. 	<ul style="list-style-type: none"> • Rough Draft of your project Due to Canvas by 11:59pm Sunday.
<p>WEEK 11</p> <p>WRITESHOP</p>	<p><i>Tuesday</i> 11/1</p>	<ul style="list-style-type: none"> • In Class Writing—come ready to write. 	
<p>WORKSHOP</p>	<p><i>Thurs</i> 11/3</p>	<ul style="list-style-type: none"> • Small group workshop of final project. 	<ul style="list-style-type: none"> • You'll workshop your projects in your track groups.
<p>WEEK 12</p> <p>WORKSHOP</p>	<p><i>Tuesday</i> 11/8</p>	<ul style="list-style-type: none"> • Small group workshop of final project. 	<ul style="list-style-type: none"> • Read Jennifer Crusie, <i>Bet Me</i>, Chapters 1-3. • Listen to Fated Mates "Curvy Heroines" (Canvas). • Read "On Fat Heroines (in Romance) by N.R. Lines" (Canvas) • Suggested: Fated Mates "Food Romances" (Canvas). • Suggested: Fated Mates "Women's Friendship in Romance" (Canvas) • Suggested: Fated Mates "Bet Me" (Canvas). • If you are new to romance, I strongly suggest these Fated Mates episodes to give you a solid history and context of the genre in the most entertaining way possible: <ul style="list-style-type: none"> ○ "The Alpha in Romance" ○ "The Cinnamon Roll" ○ "Unusual Historicals w/ Joanna Shupe"
<p>FOOD AND FRIENDSHIP</p> <p>CHARACTER CONSTRUCTION</p>	<p><i>Thursday</i> 11/10</p>	<ul style="list-style-type: none"> • Discuss Crusie & Character Construction 	<ul style="list-style-type: none"> • Read Jennifer Crusie, <i>Bet Me</i>, Chapters 4-6.

WEEK 13	<i>Tuesday</i> 11/15	<ul style="list-style-type: none"> • Think Piece 10 Due to Canvas. • Discuss Crusie 	<ul style="list-style-type: none"> • Read Jennifer Crusie, <i>Bet Me</i>, Chapters 7-9. •
FOOD AND LOVE DIALOGUE/VOICE	<i>Thursday</i> 11/17	<ul style="list-style-type: none"> • Discuss Crusie. 	<ul style="list-style-type: none"> • Read Jennifer Crusie, <i>Bet Me</i>, Chapters 10-12.
WEEK 14	<i>Tues</i> 11/22	<ul style="list-style-type: none"> • Think Piece 11 Due to Canvas. • Discuss Crusie. 	<ul style="list-style-type: none"> • Read Jennifer Crusie, <i>Bet Me</i>, Chapters 13-end. • Think Piece 12 due to Canvas
	<i>Thursday</i> 11/24	—NO CLASSES— THANKSGIVING	
WEEK 15	<i>Tuesday</i> 11/29	<ul style="list-style-type: none"> • Think Piece 12 due to Canvas • Discuss Crusie. 	
FAIRY TALES AREN'T FOR WIMPS			
LAST DAY OF CLASS	<i>Thurs</i> 12/1	TBD	
WEEK 16		<ul style="list-style-type: none"> • Final presentations to the department 	
FINAL PRESENTATIONS			

Spring 2022
ENGL 2130.01.20529
Survey of American Literature
Credit: 3 hours
MWF 9-9:50 AM
Lupton Hall 392
Instructor: Prof. Aaron Shaheen
Office: 344 Lupton Hall
Office Hours: MWF 10:00-10:50 3:00 PM, or by appointment
Office Phone: 425-5398
Aaron-Shaheen@utc.edu

Texts, etc. (available at the University Bookstore in the student union west of Holt Hall)
Copy Packet (to be copied in full at home or the University Copy Center in the library)
Stephen Crane, *Maggie: A Girl of the Streets*
Edith Wharton, *Ethan Frome*
Ernest Hemingway, *The Sun Also Rises*
Nella Larsen, *Passing*

The Course and Its Goals

ENGL 2130 is a course that features selected readings in major works of American literature from the colonial period to the present, with emphasis on cultural, historical, and formal developments. This course will cover a number of movements, themes, and ideas, including Puritanism, deism, the Enlightenment, romanticism, transcendentalism, realism, naturalism, modernism, and postmodernism. This course operates on the premise that its students are relatively unfamiliar with the historical or literary developments of the United States. Over the semester we will pay particular attention to how the aforementioned themes/movements have been instrumental in the development of an “American” literature and culture.

Assignments, Exams, and Corresponding Grade Distribution

Course Packet in Hard Copy- Due January 14 for full credit (10 pts) and January 19 for half (5 pts)
Paper #1-75 pts (4-6 pp.): Due Monday, Feb. 7 in class
In-Class Exam-65 pts. Wednesday, March 9 (bring bluebook) *NO MAKE-UP FOR THE EXAM*
Final Paper-100 pts (7-9 pp): Due Friday, April 29th under my office door (229C Holt Hall) by 5 PM.
Final Exam-30 pts. Wed, April 27, 8-10 in regular classroom *NO MAKE-UP FOR THE EXAM*
Reading Quizzes-30 pts: Quizzes are usually given daily at the beginning of class.

Point-Grade Breakdown (300 points possible):

300-270: A
269-240: B
239-210: C
209-180: D
179 and below: F

Absences and Tardies

CLASS ATTENDANCE IS MANDATORY, but I will not make grade deductions until a student has missed more than six classes. I do not distinguish between “excused” and “unexcused” absences. You do not need to show me a note of any kind, nor do you need my permission to miss a day. If you miss a day when you must hand in a paper, however, *make sure your paper still makes it to class*. If you miss more

than **six days**--whatever the reasons--your final grade will receive an automatic 10-point reduction for every additional day you miss. **Tardies:** If you miss the daily quiz because you are late to class, you will not be able to make it up. You will receive a full absence after **three** tardies.

COVID Absence Policy

If you are COVID-19 positive or exposed to someone who is COVID-19 positive, you are encouraged to complete the COVID-19 Notification Form and follow the recommendations provided by the UTC Health team. Documentation will be provided to me by the Office of Student Outreach & Support. Similar to any illness, verified documentation must be provided to me in order to provide reasonable accommodations for absences related to COVID-19. Instructors have considerable discretion in deciding how students may make up any coursework. You are encouraged to continue to participate in the course using any online assets and tools that I may make available through UTCLearn. As learning objectives are often tied to institutional and program accreditation or outside partnerships, each department may have additional guidelines for student absences, as in some cases, attendance is an inseparable function of course learning objectives (e.g., clinical labs, scientific labs, material demonstrations, internships, etc.), and you must be able to complete these course learning outcomes. If COVID-19 related illness results in any missed course work (face-to-face or online), it is your responsibility to contact me to plan make-up work. It is recommended that you contact me within 48 hours of recovering to avoid missing the opportunity to make-up necessary work. Work associated with any absence accommodations must be completed by the student according to the plan devised by the instructor. Class will continue when you are absent, and you may be unable to complete all work by the end of the semester. In such a case, you should consider a late withdrawal. Please contact the Records Office (423-425-4416) to learn more about the late withdrawal process. If you have a disability related to COVID-19 that may affect your attendance, you may request a disability accommodation by contacting the Disability Resource Center (DRC) (423-425-4006). The DRC will evaluate requests in accordance with the university's disability accommodation process, which involves consultation with your instructors regarding reasonable accommodations that may be granted. If you believe I have not made reasonable and appropriate accommodations for absences due to COVID-19, you have the right to appeal according to UTC's General Student Grievance (Complaint) Procedure by filling out the Student Complaint Form and submitting to the Office of the Dean of Students.

Academic Honesty

Academic dishonesty comes in the form of plagiarism, collusion (illegal collaboration on a paper), cheating, and multiple submissions (writing a single paper for more than one course). Keep in mind that the English department is well aware of the different ways students can be tempted to plagiarize a paper (online papers for purchase, fraternity/sorority tests files, etc.) and will level due punishments for such violations. Depending on the severity of the act, the penalty can be a failed paper, an F in the course, or suspension. See "Plagiarism" statement on pages 5-6 of the UTC Student Handbook for more details.

ADA Accommodation Statement

If you are a student with a disability (i.e., physical, learning, psychiatric, vision, hearing etc.) and think that you might need special assistance or accommodations in this class or any other class, please call the Office for Students with Disabilities at 425-4006 or see <http://www.utc.edu/DRC/>

Counseling and Career Planning

If you find that personal problems, career indecision, study and time management difficulties, etc. are adversely impacting your successful progress at UTC, please contact the Counseling and Career Planning Center at 425-4438.

NO Technology Used in the Classroom

The only technology in the classroom I allow is a *pen or pencil, a notepad, and a hard copy of the assigned texts*. What does this mean for the smaller readings on Blackboard? Yup, you must print them out from home or go to the Library Copy Center and print them. Why do I enact this draconian measure? Experience has taught me that students too often use computers to surf the internet when they should be taking notes. Moreover, students who simply read the texts online (or on a Nook or Kindle) cannot annotate, and an inability to interact with the text really shows up in their exams.

Course Themes

True to an adult learning environment, this course will discuss many sensitive topics at a certain level of depth. Such topics may include race, class, sex, sexuality, religion, profanity, politics, and violence. In fact I encourage students *not* to shy away from these discussions in class, but simply to keep in mind that there are sure to be others in the class who have a different set of experiences or who may hold a different set of opinions on any given subject. As chief facilitator, I will do my best to make our differences of background and opinion actually enhance the course. However, those who may be easily offended by frank discussion of the above topics may want to consider enrolling in another section of this course.

The Papers

You will write two formal papers this semester. They must be stapled, typed, and double-spaced with one inch margins on all sides. Please print it *only* in 12-point Times New Roman font. It is due on the date specified on the syllabus. Use MLA documentation style (let me know if you need help on this one) and always include a “Works Cited” page at the end of your paper. They are to be proofread for grammar, mechanical, and stylistic mistakes, and they are to show a good deal of original thinking. **Late Papers** will be deducted a full letter grade every day they are late. If you need an *extension* for a paper (and have a legitimate reason for asking), please talk to me. **NOTE: I do not accept papers that are e-mailed to me.** Make sure that you *somehow* get me a *hard copy* of your paper on the day it is due, even if you cannot make it to class yourself.

These papers are to be treated as formal writing exercises; though your essays will be based on prompts, they must nonetheless have a clear and *original* argument that you then support with intelligent ideas and ample textual evidence. Do not simply regurgitate class lectures and discussions. Remember that if you have problems coming up with an original idea you are always free to talk to me.

*All readings listed below will come from the *copy packet* except for the novels by Crane, Wharton, Hemingway, Larsen, and Mamet.

**Syllabus subject to change

Week 1:

January 10: Syllabus and Intro: 1588 and Beyond

Jan. 12: William Bradford, “The Reasons for Their Removal,” [3-5] and “Of Their Voyage...” [5-9]

Jan. 14: William Bradford, “1620: The Mayflower Compact” [9-11] and “1642: Sodomy” [13-14]

Week2:

Jan. 17: No Class: MLK Holiday

Jan. 19: Bradford, “Anno Domini: 1632” [12] and John Winthrop, “Modell of Christian Charity” [15-22]

Jan. 21: Bradstreet, “The Prologue” and “The Flesh and the Spirit,” and “As Weary Pilgrim” [22-28]

Week 3: The Enlightenment

Jan. 24: Thomas Paine, extract from *The Age of Reason* [29-33]
Jan. 26: Thomas Jefferson, “Query XIX: Manufactures” and “XVIII: Manners: Effect of Slavery” [34-36]
Jan. 28: Phillis Wheatley, “On Being Brought from Africa to America” and “To the University of Cambridge” [39-41]

Week 4: Toward Romanticism

Jan. 31: Thomas Jefferson “Query XVII: The Different Religions” [37-38]
February 2: Washington Irving, “The Legend of Sleepy Hollow” [42-63] and Lecture on Romanticism
Feb. 4: Ralph Waldo Emerson, “The American Scholar” [64-71]

Week 5

Feb. 7: “American Scholar,” cont. **PAPER #1 DUE IN CLASS**
Feb. 9: Whitman, “Crossing Brooklyn Ferry,” [72-75]
Feb. 11: Nathaniel Hawthorne, “The Birth-mark” [76-83]

Week 6: Dark Romanticism and the Road to Realism

Feb. 14: Edgar Allen Poe, “Fall of the House of Usher” [84-93]
Feb. 16: William Dean Howells, “Editha” [94-101]
Feb. 18: Charles Chesnutt, “The Wife of his Youth” [102-111]

Week 7: Realism and Naturalism

Feb. 21: Stephen Crane, *Maggie: A Girl of the Streets*
Feb. 23: Crane, *Maggie: A Girl of the Streets*
Feb. 25: Crane, *Maggie: A Girl of the Streets*

Week 8

Feb. 28: Edith Wharton, *Ethan Frome*
March 2: Wharton, *Ethan Frome*
March 4: Wharton, *Ethan Frome*

Week 9

March 7: Wharton, *Ethan Frome*
March 9: **In-class Exam (bring bluebook)** THERE IS NO MAKE-UP FOR THIS EXAM
March 11: Ernest Hemingway, *The Sun Also Rises*, chapter 1-2

Week 10: Spring Break

Week 11: Modernism

March 21: Hemingway, *The Sun Also Rises*
March 23: *The Sun Also Rises*
March 25: *The Sun Also Rises*

Week 12

March 28: *The Sun Also Rises*
March 30: Wallace Stevens, “Sunday Morning” [112-117]
April 1: Stevens, “Sunday Morning,” cont. and “The Death of a Soldier” [118]

Week 13: The Harlem Renaissance

Apr. 4: W.E.B. Du Bois “Of Our Spiritual Strivings” [119-124] and Countee Cullen, “Yet Do I Marvel” [125-128]
Apr. 6: All poems by Langston Hughes [129-137]
Apr. 8: Nella Larsen, *Passing*

Week 14

Apr. 11: Larsen, *Passing*

Apr. 13: Larsen, *Passing*

Apr. 15: No Class-Spring Holiday

Week 15: Postwar Literature and Postmodernism

Apr. 18: Lowell: "Memories of West Street and Lepke" [138-143]

Apr. 20: Gwendolyn Brooks, "A Bronzeville Mother Loiters in Mississippi. Meanwhile,
a Mississippi Mother Burns Bacon" [144-151]

Apr. 22: David Mamet, *Oleanna* [152-170]

Week 16

Apr. 25: Mamet, *Oleanna*

Final Exam- Wednesday, April 27, 8-10 AM in regular classroom

Final Paper- Wednesday, May 4, Due in Hard Copy at LUPH 344 by 12 noon

Instructor: Dr. Hannah Wakefield

Contact: hannah-wakefield@utc.edu

Virtual office hours: Mon. and Wed., 3:30pm-5:00pm; Zoom link in Canvas

ENGL 2010: Introduction to Literary Analysis

M/W/F | Spring 2022

UT Chattanooga Campus

Section 01, CRN 20432 | 10-10:50AM | Lupton Hall 389

Section 02, CRN 20599 | 11-11:50AM | Lupton Hall 241

Catalog Description: (3 credit hours) An introduction to critical concepts and skills required in the field of literary studies; approaches to analyzing and interpreting literary texts, genre forms and critical terminology, and research methods. Emphasis on close reading and careful critical writing. Must be completed within the first 21 hours of major course work. Fall and spring semesters. Pre or Corequisites: ENGL 1020 or department head approval.

Modality: This course meets face to face.

Course Description: This course is designed to equip students with the basic principles of literary analysis needed for upper-level coursework. Together, we will consider what literature is and how to interpret it based on many features of a text including (but certainly not limited to) genre, form, and historical context. Students will not only learn to read, annotate, and discuss literary texts but will also practice framing their analyses in clear and compelling written form. Students will leave the course with the ability to understand and participate in critical conversations about a wide variety of literary texts.

Course Student Learning Outcomes:

In group discussion, in-class assignments, and larger written assignments, students will analyze poetry, drama, and fiction. Students will craft concise, clear thesis statements and support them using textual evidence. They will articulate the definitions of key literary devices, identify literary devices in their reading, and explain the effects of those devices.

Required Texts:

You must bring hard copies of required texts to class. Please be sure that you purchase the correct editions.

Chris Baldick, ed., *Oxford Dictionary of Literary Terms* (4th edition) ISBN: 9780198715443

William Shakespeare, *The Winter's Tale* (Folger Shakespeare Library) ISBN: 9780743484893

William Shakespeare, *Macbeth* (Folger Shakespeare Library) ISBN: 9780743477109

Henry James, *The Turn of the Screw* (Bedford, Case Studies in Contemporary Criticism) ISBN: 0312597061

Zora Neale Hurston, *Their Eyes Were Watching God* (Harper Collins) ISBN: 0060838671

Charlotte Perkins Gilman, *The Yellow Wall-Paper* (Penguin Classics) ISBN: 9780143105855

Nathaniel Hawthorne, *Hawthorne's Short Stories* (Vintage Classics) ISBN:
9780307741219

Canvas readings as assigned (must be printed and brought to class in hard copy)

Grading:

Paper 1- 15%
Paper 2- 15%
Paper 3- 15%
Final paper- 15%
Poetry exam- 10%
Literary criticism presentation- 10%
Daily quizzes and other assignments- 10%
Contribution grade- 10%

Instructor Grading/Feedback Response Time:

I do my best to return papers within two weeks. If circumstances require adjustments to my typical response time, I will let you know.

Course Assessments and Requirements:

Assignment Submission and Late Work: Papers should be submitted to me via Canvas by the date and time specified. Each day an assignment is late will result in a 5% deduction per day. For example, if a 100pt. paper is due by 6pm on Thursday and you submit the assignment at 11:00pm on Saturday, then the maximum number of points you may receive on the paper is 85 points. Technology malfunctions will not excuse late work.

Extension Policy: You may request an extension of your paper deadline. All requests must be made at least 48 hours before the assignment is due. You and I will decide on a new deadline, and no extensions will be allowed beyond that deadline.

Revision Policy: You will have an opportunity to revise your first three papers. In this case, the original paper grade will count for 40% of the paper grade, and the revision will count for 60% of the paper grade. In order to revise the paper, you must contact me *within one week* of receiving the graded essay and ask to schedule a meeting. **This meeting is mandatory in order to revise a paper.** At our meeting, we will select a deadline for the revision.

Quizzes and Short Assignments: Quizzes will be given at the beginning of class. I may or may not notify you in advance about upcoming quizzes. You will not be able to make up quizzes or other in-class assignments if you miss class.

Contribution Grade: Full points are awarded for engaged reading *and* contributing to class discussion and activities. More information about the contribution grade can be located in the Introduction module in Canvas.

Attendance: Regular attendance in class is crucial to your success and to the success of the group. Attendance (and the lack thereof) will affect your total grade. Each absence beyond five leads to an automatic 5% deduction from your final grade. I do not distinguish between excused and unexcused absences, so you do not need to inform me

of the reason for your absence (except in the case of COVID-19-related absences; see below). More than nine absences will result in automatic failure of the course. Three occasions of lateness equals one absence. If you are facing extenuating circumstances such as severe illness, mental illness, or bereavement, etc., you should contact the Office of Student Outreach and Support at sos@utc.edu or at (423) 425-2299. Proactive communication with the professor to arrange make-up work and any accommodations is solely the responsibility of the student.

Technology Policies:

Technology Requirements for Course: Check your email regularly for course communications. No electronic technology is allowed in class—laptops, tablets, e-readers, phones, and all other devices should be silenced and stored out of sight. Conduct not in keeping with this policy will affect your contribution grade. I will communicate with the class regularly via email and Canvas, so please check email and Canvas regularly.

Technology Skills Required for Course: Papers will be submitted via Canvas, and reading assignments on Canvas should be printed out and brought to class in hard copy.

Technology Support: If you have problems with your UTC email account or with UTC Learn, contact IT Solutions Center at 423-435-4000 or email itsolutions@utc.edu.

Academic Integrity:

Violations of academic integrity will not be tolerated. To succeed in this course, you must abide by university policies.

Student Conduct Policy: UTC's Academic Integrity Policy is stated in the [Student Handbook](#).

Honor Code Pledge: I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.

Disability Accommodation:

Please visit the Disability Resource Center website at <https://utc.edu/drc> for information about accommodations. I am happy to provide accommodations for students in accordance with university procedure. Please communicate with me as soon as possible if the policy applies to you.

Course Learning Evaluation:

Course evaluations are an important part of our efforts to continuously improve the learning experience at UTC. Toward the end of the semester, you will receive a link to evaluations and are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

A Note from the Writing Center:

The Writing and Communication Center offers UTC students free help with papers, presentations, and speeches, for any class, at any stage of the writing process. Our peer consultants help writers brainstorm, outline, organize ideas, develop arguments, learn a particular citation style, and more. We offer both synchronous and asynchronous online consultations. In each of our consultations, we provide actionable feedback to keep you moving forward with your projects. Visit our website for resources, more information about our services, or to make an appointment: utc.edu/wcc.

COVID Absence Policy

If a student is COVID-19 positive or exposed to someone who is COVID-19 positive, the student is encouraged to complete the COVID-19 Notification form and follow the recommendations provided by the UTC Health team. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

Similar to any illness, verified documentation must be provided to faculty to provide reasonable accommodations for absences related to COVID-19. Instructors have considerable discretion in deciding how students may make up any coursework. Reasonable accommodations for absences related to COVID-19 are consistent with non-COVID related absences and may include but are not limited to: submission of late coursework within a reasonable amount of time, dropping the lowest grade(s), or alternate assignments. Students are encouraged to continue to participate in the course using any online assets and tools that the instructor may make available through UTCLearn. As learning objectives are often tied to institutional and program accreditation or outside partnerships, each department may have additional guidelines for student absences, as in some cases, attendance is an inseparable function of course learning objectives (e.g., clinical labs, scientific labs, material demonstrations, internships, etc.), and students must be able to complete course learning outcomes.

If COVID-19 related illness results in any missed course work (face-to-face or online), it is the responsibility of the student to contact the instructor to plan make-up work. It is recommended that students contact the instructor within 48 hours of recovering to avoid missing the opportunity to make-up necessary work. Work associated with any absence accommodations must be completed by the student according to the plan devised by the instructor. Class will continue when students are absent, and students who are absent may be unable to complete all work by the end of the semester. In such a case, students should consider a late withdrawal. Please contact the Records Office (423-425-4416) to learn more about the late withdrawal process.

If a student seeks an accommodation for a disability related to COVID-19 that may affect attendance, the student must contact the Disability Resource Center (DRC) (423-425-4006) to request disability accommodations. The DRC will evaluate requests in accordance with the university's disability accommodation process, which involves consultation with the student's instructors regarding reasonable accommodations that may be granted.

If students believe the instructor has not made reasonable and appropriate accommodations for absences due to COVID-19, students have the right to appeal according to UTC's General

Student Grievance (Complaint) Procedure by filling out the Student Complaint Form and submitting to the Office of the Dean of Students.

Course Schedule*

1/10 Introduction

1/12 Introduction to Literature and Poetry

1/14 John Donne, "Batter my heart, three-person'd God"

William Carlos Williams, "Poem"

Christopher Marlowe, "The Passionate Shepherd to His Love"

Poetry packet due in class (Canvas)

1/17 NO CLASS

1/19 William Shakespeare, Sonnet 130, "My mistress' eyes are nothing like the sun"

1/21 Claude McKay, "America,"

Edna St. Vincent Millay, "I too beneath your moon, almighty Sex"

1/24 Theodore Roethke, "The Waking"

1/26 Elizabeth Bishop, "One Art"

1/28 Walt Whitman, "O Captain! My Captain!"

1/31 Walt Whitman, "Song of Myself"

2/2 Walt Whitman, "Song of Myself"

2/4 Langston Hughes, "Theme for English B"

Audre Lorde, "Coal"

2/7 Poetry exam

Annotated poetry packet due

2/9 Bring song lyrics to class

2/11 Introduction to Shakespeare

William Shakespeare, *Macbeth*, Act I

Paper 1 due, 11:59pm (Canvas)

2/14 William Shakespeare, *Macbeth*, Act I

2/16 William Shakespeare, *Macbeth*, Act II

2/18 William Shakespeare, *Macbeth*, Act III

2/21 William Shakespeare, *Macbeth*, Act IV

2/23 William Shakespeare, *Macbeth*, Act V

2/25 William Shakespeare, *The Winter's Tale*, Act I

2/28 William Shakespeare, *The Winter's Tale*, Act II

3/2 William Shakespeare, *The Winter's Tale*, Act III

3/4 William Shakespeare, *The Winter's Tale*, Act IV

3/7 William Shakespeare, *The Winter's Tale*, Act V

3/9 Introduction to Fiction
3/11 Nathaniel Hawthorne, short stories
Paper 2 due, 11:59pm (Canvas)

3/14-3/18 SPRING BREAK: NO CLASS

3/21 Nathaniel Hawthorne, short stories
3/23 Nathaniel Hawthorne, short stories
3/25 Charlotte Perkins Gilman, "The Yellow Wall-Paper"

3/28 Charlotte Perkins Gilman, "The Yellow Wall-Paper"
3/30 Henry James, *The Turn of the Screw* pp.1-59
4/1 Henry James, *The Turn of the Screw*, pp. 60-98

4/4 Henry James, *The Turn of the Screw*, pp. 98-end
4/6 Critical essays
4/8 Critical essays
Paper 3 due; 11:59pm (Canvas)

4/11 **Critical essay presentations**
4/13 **Critical essay presentations**
4/15 SPRING HOLIDAY: NO CLASS

4/18 Zora Neale Hurston, *Their Eyes Were Watching God*, pp. 1-50
4/20 Zora Neale Hurston, *Their Eyes Were Watching God* pp. 51-93
4/22 Zora Neale Hurston, *Their Eyes Were Watching God* pp. 94-138

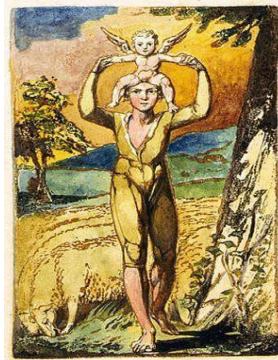
4/25 Zora Neale Hurston, *Their Eyes Were Watching God*, pp. 139-193

4/29 Final paper due

*All assignments, assessments, readings, and dates are subject to change at the professor's discretion.

Survey of British Literature
ENGL 2230.02
CRN 40066
MWF 11:00-11:50
Mode: Face-to-Face
Lupton 393
Fall 2022

Dr. Bryan A. Hampton
Office: Lupton 357
Phone: 425-2274
Hours: MW 1-3pm, TH 3-4pm, & by appt.
Bryan-Hampton@utc.edu



Course Description

Catalogue: Selected readings in major works of British literature from the Middle Ages to the present, with emphasis on historical, cultural and formal developments. Pre- or Corequisite: ENGL 1020 or department head approval.

This is an introductory literature course for majors and non-majors. We will be reading many of the key works of British literature in a variety of genres as we explore the crackling intersections of history, philosophy, politics, and religion from the Anglo-Saxon period to the early twentieth century. Primary themes that we will be chasing in this thousand-year story include the ideas of community and exile, perceptions of the self, and attitudes towards love and death.

Course Materials

- *The Broadview Anthology of British Literature*, Compact Edition (Toronto: Broadview Press, 2015) ISBN 9781554812547

- Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, ed. Wolfson and Qualls (New York: Longman, 2009) ISBN 9780321415615

Course Pre-Requisites

ENGL 1020 or department head approval.

Course Modality & Technology Requirements

This course is designated as a Face-to-Face modality. The university encourages students to wear masks on campus and in classrooms. Additionally, students are expected to wipe down the occupied space after every class.

If the university decides to switch F2F classes to an online modality, students will need regular and stable internet access, as well as camera capability, in order to complete the course. If your personal computer does not have a camera, you will need to contact the Walker Center for Teaching and Learning (email: wctl@utc.edu or website: <https://www.utc.edu/walker-center-teaching-learning/index.php>).

In that case, students will be joining the class remotely and synchronously (that is, live at our assigned meeting time) through a virtual classroom platform in Kaltura Course Space, which is available as a main link on Canvas through the course shell. Once you click on that main link, you will click the button “Join Meeting” (no other link is needed, as is the case with Zoom).

Class sessions will only be recorded if there are students in quarantine.

Course Requirements

Because a literature class is mostly discussion-oriented, the richness of our class suffers from your absence or your lack of preparation. Your presence is expected at each class, whether you are in person or remote for the day. I require you to be prepared to discuss the day’s readings and ask for your excellence every time we meet.

Cell Phone Policy: Please turn your phone off or to vibrate during class.

Assignments & Grading: According to one of Newton’s lesser-known laws of physics, “A late paper does not exist.” **Late essays will not be accepted.** Essays must be turned in on time, by the end of class on the day they are due.

Essays will be submitted online through the Canvas shell. When you click onto the Assignment in Canvas, you will be given an option to upload a file when you click on “Submit Assignment.” Please submit your paper as a **.doc or .docx file**. That process will initially run it through the plagiarism software that UTC uses. Then, I will grade it using the assessment tools in Canvas, and the paper will automatically be resubmitted back to you once it is completed.

Drafts: I will read and comment upon any number of drafts or partial drafts for the essays and will accept drafts up to 24 hours before the final due date. In the case of **drafts**, please send it as a .doc or .docx **email attachment in Word**. Anecdotally, students who take advantage of the drafting process improve their writing and the grade they receive.

NOTE: If you send me a draft over the weekend, you are at the mercy of my family's schedule, and may not get it returned to you as quickly as you might desire; it is better to send drafts during the week.

- **Minimum page requirements for essays must be met** (e.g., 5 pp = 5 full pages) with normal margins and 12-point font; every ¼ page short of the minimum will reduce the essay grade by 3 points.
- **Please consult handouts on Canvas that describe writing assignments more fully.**

You are entitled to a just grade for your work, returned to you in a timely manner. You can expect essays and exams to be returned in 10-14 days. Following is a list of the graded requirements, their percentage breakdown, and a brief description.

2 Close-Reading Essays	40%
Midterm Exam	20%
Final Exam	20%
8 Discussion Boards	10%
Attendance	10%

- Close-Reading Essays: This essay is a short (4-5 pp.) but formal essay that requires you to exercise some close reading and write on a local moment in a particular work that you find puzzling, provocative, or weird. You ought to accomplish three things: 1.) clearly identify and quote the passage you intend to analyze in your introductory paragraph, then 2.) proceed to explicate the significance of the moment in its context, and 3.) use the particular moment as a leap pad to make connections to larger ideas, images and metaphors, incidences, or themes in the work as a whole.

This essay does not require you to do research, and, in fact, I am most interested in what **you** have to say. If you do include research, you must properly cite the material using MLA documentation. Please include a Works Cited page.

Please refer to the assignment guidelines provided under “Guidelines” in Canvas under “Modules.”

* A note about plagiarism: Plagiarism is academic fraud—if we were living in Dante's universe, he would place you in the lowest circles of hell for fraud. Plagiarism consists in your failure to cite quotations and/or borrowed ideas, or failing to place borrowed material in quotation marks. **Note: This includes**

material that you get online. I will automatically fail you for the assignment and will likely pursue the matter in UTC Honor Court.

- Examinations: Exams will be a combination of identification/significance, recognition of literary terms or vocabulary, short answer drawn from in-class discussion, and a comparative essay between two works (with leading questions provided). The Final Exam is non-cumulative.

DRC: Students needing time accommodations for exams administered through the DRC must provide documentation; a copy of the exam will be sent to the DRC for their proctoring in hard copy and you will need to make an appointment with them.

Please write your exam in a Blue Book, available for purchase at the UTC Bookstore.

- Discussion Boards: Discussion Board assignments are scattered through the semester to keep you engaged in the reading. Each of these will provide a leading question. You will write a thoughtful “Post” of 5-7 **crafted** sentences addressing the given question, as well as one thoughtful “Reply” of 3-5 **crafted** sentences to another student’s post that goes beyond just affirming what they said. (By “crafted,” I mean the kinds of sentences that you would otherwise write in a formal essay: thoughtful, grammatically correct, citing textual evidence.)

DBs will be scored 1-10 points for each assignment, based on the competency of the Post/Reply to advance and contribute meaningfully to the conversation. If you “Post,” but fail to also “Reply” in the given timeframe, 3 points will be deducted.

Please refer to the DB Rubric, posted under “Guidelines” in Canvas Modules.

Pay attention to due dates, as “Post/Reply” will be due **before** class on that day. DBs will open 24 hours before a class period and will close the hour before class begins.

- Attendance: You will begin the semester with a 100-point total for attendance; each absence will deduct 5 points from this total to reach the final grade in this category. If you are joining remotely, your face must be live on the screen; if you present a picture or only your name for the day, you will be counted absent.

The university is no longer treating COVID-related absences in a special category. If you suspect that you have been exposed or are experiencing symptoms consistent with COVID, please let me know, and refrain from coming to class until you have been tested. **Contact the Office of the Dean of Students** (<https://www.utc.edu/dean-students/index.php>).

Common Schedule of Readings

Unit One: Medieval Literature

- **Barbarians at the Gate: The Anglo-Saxon World**

Aug 22	M	Introduction, course policies <i>Broadview</i> , “The Medieval Period,” pp. 1-15 “The Wife’s Lament” (p. 52)
Aug 24	W	<i>Beowulf</i> , lines 1-990 (p. 58)
Aug 26	F	<i>Beowulf</i> , ll. 991-1070, 1214-1816 Discussion Board Due
Aug 29	M	<i>Beowulf</i> , ll. 2200-2945, 3058-3182
Aug 31	W	“Dream of the Rood” (p. 54), “The Wanderer” (p. 50)

- **Medieval Love Triangles**

Sep 2	F	<i>Sir Gawain and the Green Knight</i> , Parts 1-2 (p. 132)
Sep 5	M	Labor Day Holiday
Sep 7	W	<i>SGGK</i> , Parts 3-4
Sep 9	F	Chaucer, <i>Canterbury Tales</i> , General Prologue (p. 206) Canvas: Middle English Pronunciation (under “Modules”)
Sep 12	M	<i>CT</i> : Miller’s Prologue and Tale (p. 258)
Sep 14	W	<i>CT</i> : Wife of Bath’s Prologue (p. 271)
Sep 16	F	<i>CT</i> : Wife of Bath’s Tale

Unit Two: Early Modern & Enlightenment

- **Saints, Sinners, Seduction, & Marriage**

Sep 19	M	<i>Broadview</i> , “The Reformation in England” (pp. 363-368), “Poetry” (pp. 399-402) Donne, <i>Holy Sonnet</i> 14 (“Batter my heart,” p. 679) Herbert, “The Altar” (p. 693), “The Collar” (p. 695)
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Due: Close-Reading Essay #1

Sep 21	W	Marlowe, <i>The Tragical History of Dr. Faustus</i> , Acts 1-2 (p. 572)
Sep 23	F	<i>Dr. Faustus</i> , Act 3-4
Sep 26	M	<i>Dr. Faustus</i> , Act 5 Discussion Board Due
Sep 28	W	Lanyer, selection from <i>Salve Rex Judaeorum</i> (“ <i>To the Virtuous Reader</i> ,” “Eve’s Apology in Defense of Women”; p. 530)
Sep 30	F	Donne, “The Flea” (p. 674), “To His Mistress Going to Bed” (p. 676) Marvell, “To His Coy Mistress” (p. 698) Marlowe, “A Passionate Shepherd to His Love” (p. 542) Raleigh, “A Nymph’s Reply to the Shepherd” (p. 538)
Oct 3	M	Donne, “A Valediction: Forbidding Mourning” (p. 676) Canvas: Lecture Notes on Geocentric Universe (under “Modules”) Elizabeth I, <i>On Marriage</i> (p. 501-502), “On Monsieur’s Departure” (p. 498)

• **Civilization & Its Discontents**

Oct 5	W	<i>Broadview</i> , “The Restoration and the 18 th Century” (pp. 816-823) Swift, “Description of a City Shower” (p. 954), “The Lady’s Dressing Room” (p. 955) Lady Mary Wortley Montagu, “The Reasons that Induced Dr. S. to Write a Poem called The Lady’s Dressing Room” (p. 1030)
Oct 7	F	Behn, <i>Oroonoko</i> (pp. 878-896)
Oct 10	M	Behn, <i>Oroonoko</i> (pp. 897-914) Discussion Board Due
Oct 12	W	Equiano, <i>The Interesting Narrative of the Life of Olaudah Equiano</i> Chapters 2, 5 (pp. 1072-1085) Hannah More, “Slavery: A Poem” (p. 1309) Wilberforce, “Speech to the House of Commons, 13 May 1789” (p. 1319)
Oct 14	F	Midterm Exam

Unit Three: Romantics and Victorians

- **Romantic Vision, Transformation, and Despair**

Oct 17	M	Fall Break
Oct 19	W	<i>Broadview</i> , “The Romantic Mind & Its Literary Productions” (pp. 1103-1113) Wordsworth, from <i>Lyrical Ballads</i> , “Advertisement” (pp. 1201-1202); “Preface” (pp. 1211-1218)
Oct 21	F	Wordsworth, “Lines Written a Few Miles above Tintern Abbey” (p. 1209), “The world is too much with us” (p. 1228), “My Heart Leaps Up” (p. 1230)
Oct 24	M	Coleridge, <i>The Rime of the Ancient Mariner</i> (p. 1262), from <i>Biographia Literaria</i> (p. 1271-1272) Discussion Board Due
Oct 26	W	Keats, “Ode on a Nightingale” (p. 1398), “Ode on a Grecian Urn” (p. 1399), “Ode on Melancholy” (p. 1400)
Oct 28	F	Shelley, <i>Transformation</i> (in the volume <i>Three Tales of Doubles</i> , pp. 5-23); from the “Introduction” to <i>Frankenstein</i> (pp. 24-27)

- **Victorian Love, Mourning, & Murder**

Oct 31	M	<i>Broadview</i> , “Victorian Domesticity: Life and Death” (pp. 1434-1436) Barrett-Browning, <i>Sonnets from the Portuguese</i> (1, 7, 21, 26 p. 1508) Patmore, from “The Angel in the House” (p. 1493) Woolf, “Professions for Women” (pp. 1850-1853)
Nov 2	W	Rossetti, “Goblin Market” (p. 1615)
Nov 4	F	Tennyson, “Mariana” (p. 1512), “The Lady of Shalott” (p. 1513) Arnold, “Dover Beach” (p. 1613) <i>Broadview</i> , “Faith and Doubt” (pp. 1430-1434)
Nov 7	M	Browning, “Porphyria’s Lover” (p. 1572), “My Last Duchess” (p. 1573) Due: Close-Reading Essay #2
Nov 9	W	Darwin, from <i>The Descent of Man</i> (in the volume <i>Three Tales of Doubles</i> , pp. 37-41)

		Stevenson, <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> (pp. 61-77)
Nov 11	F	<i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> (pp. 77-106)
Nov 14	M	<i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> (pp. 107-122) “Critical Reactions,” (Hopkins, p. 156; Chesterton, p. 160) Discussion Board Due

Unit Four: Early Twentieth Century

• **Modern Fragmentations**

Nov 16	W	<i>Broadview</i> , “The Early Twentieth Century” (pp. 1769-1774); “The World Wars,” (pp. 1774-1778) Canvas: Brooke, “The Soldier” Canvas: Rosenberg, “Break of Day in the Trenches” Owen, “Disabled” (p. 1829), “Anthem for Doomed Youth” (p. 1829), “Dulce et Decorum Est” (p. 1830)
Nov 18	F	<i>Broadview</i> , “Ireland” (pp. 1788-1791) Joyce, <i>The Dead</i> (pp. 1865-1878)
Nov 21	M	Joyce, <i>The Dead</i> (pp. 1878-1886) Discussion Board Due
Nov 23-25		Thanksgiving Holiday
Nov 28	M	Hardy, “The Darkling Thrush” (p. 1638), “The Convergence of the Twain” (p. 1639) Yeats, “The Lake Isle of Innisfree” (p. 1833), “The Second Coming” (p. 1837)
Nov 30	W	Eliot, “The Love Song of J. Alfred Prufrock” (p. 1902)
Dec 2	F	<i>Broadview</i> , “Marx, Einstein, Freud, and Modernism” (pp. 1778-1781) Film: Charlie Chaplin, <i>Modern Times</i> (1936)
Dec 5	M	Film: Chaplin, <i>Modern Times</i> Canvas: Jeffrey Vance, “Modern Times” (under “Modules”) Discussion Board Due
Dec 12	M	Final Exam, 10:30am – 12:30pm

English 2010

Introduction to Literary Analysis

Fall 2021

English, 2010.01, 42524, F2F, 3 credit hours

English, 2010.02, 40579, F2F, 3 credit hours

Instructor: Dr. Abbie Ventura

Email and Phone Number: abbie-ventura@utc.edu / 423-4631

Office Hours and Location: Mon & Wed 2:15-3:45 Zoom, & by appointment | Zoom link in Canvas

Office: Lupton 360

Course Meeting Days, Times, and Location: MWF 12:00-12:50 (section 02) & MWF 1:00-1:50 (section 01) | EMCS 216 (section 01 & section 02)

Course Catalog Description: (3 credit hours) An introduction to critical concepts and skills required in the field of literary studies; approaches to analyzing and interpreting literary texts, genre forms and critical terminology, and research methods. Emphasis on close reading and careful critical writing. Fall and spring semesters. Must be completed within the first 21 credit hours of major course work.

Course Pre/Co Requisites: ENGL 2010 or department head approval.

Student Learning Outcomes:

- 1) Analyze poetry, drama, and fiction
- 2) Identify and articulate definitions of key literary devices
- 3) Apply and explain the application of literary devices to works of literature
- 4) Craft concise, clear thesis statements and arguments
- 5) Support thesis statements and arguments using textual evidence

Required Course Materials:

MLA Handbook, 9th Edition | Purdue Owl
The Oxford Dictionary of Literary Terms
Anderson, Sherwood. *Winesburg, Ohio*.
Gorman, Amanda. *The Hill We Climb*.

Edson, Margaret. *Wit*.
Kushner, Tony. *Angels in America – Parts I & II*
Miller, Madeline. *Circe*.
Orange, Tommy. *There, There*.
Poetry Packet in UTCLearn (Canvas)

These required texts are available at the UTC Bookstore and most online booksellers. Other course materials will be made available via UTC Learn/Blackboard. It is especially important that you purchase the precise edition of each of these texts.

Technology Requirements for Course: Microsoft Word - .doc .docx required / Internet connection, broadband capable for streaming / Flash plug in

Technology Skills Required for Course: Knowledge and competency with: Microsoft Word; email; email attachments; uploading and downloading documents on UTCLearn; discussion boards; video streaming; Library database article downloads; Library online search engines. Difficulty with these mediums and platforms will prevent you from performing well in the course. It is not the faculty member's responsibility to train you on the technology, only the course content, her area of expertise. If you are unfamiliar or struggle with these technology skills, you can seek additional support through IT Solutions.

Technology Support: If you have problems with your UTC email account or with UTC Learn, contact IT Solutions Center at 423-425-4000 or email itsolutions@utc.edu

Student Accommodations: If you have accessibility and accommodation requests, contact the [Disability Resource Center](https://www.utc.edu/disability-resource-center/index.php) (<https://www.utc.edu/disability-resource-center/index.php>) at 423-425-4006 or email DRC@utc.edu.

Course Assessments and Requirements: all based out of 1,000 points

Short Essay One.....	20% (200 pts)
Short Essay Two.....	20% (200 pts)
Long Paper	30% (300 pts)
Daily Work	30% (300 pts)

→ drawn from Preparation, Attendance, Participation, and In-Class Assignments
→ split evenly across five "units" (close reading; poetry; plays; novels; short stories)
→ 60 points each unit

Grade Scale: A=90-100; B=80-89; C=70-79; D=60-69; F=60 and below

Course Grading Policy: percentage, and points, shown above

Instructor Grading and Feedback Response Time: The typical response time is one week on smaller daily assignments and two weeks for longer major writing assignments.

Course and Institutional Policies

Late/Missing Work Policy: I don't accept late work unless it is an absolute emergency. Do not ask to make things up, or to submit late. It is a zero. Plan on doing your best work now, and always turning everything in. In the emergency scenarios: to make up a *major* assignment, or be granted an extension, you must have proper Dean of Students Office-verified documentation (399 University Center / 425-4761) **and** contact me a minimum of 24 hours beforehand. Make-up work must be arranged within 24 hours of when you are scheduled to return to classes; it is your responsibility to contact me to schedule a new time.

Student Conduct Policy: UTC's Academic Integrity Policy is stated in the [Student Handbook](#).

Honor Code Pledge: I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.

Course Attendance Policy/Course Participation/Contribution:

Readings:

Most of our day-to-day readings will be substantial and challenging in both length and complexity. Please plan your study time so that you are carefully prepared for class. Note that some texts are more difficult to navigate than others—ten pages of poetry will take you much longer to read than 20 pages of a novel. Quickly paging through a text once before class is not reading. You should read with a pencil or pen in hand to mark up the text (underlining, circling, making marginal notes) as ideas or questions occur to you. Look up words and references you do not know. This sort of active reading will help you immensely in class discussion and on writing assignments.

You must bring a copy of the relevant texts and handouts to each class, including any made available online. You should have your own copy of each text to work with.

Preparation, Attendance, and Participation:

COVID-19 Policy Statement: Students are expected to wear a face mask, that covers their mouth and nose, at all times while in an instructional space (classroom), when instruction is occurring. These requirements are in place to promote the health and safety of the entire University community.

You are expected to prepare for, attend, and participate in each of our class meetings.

Participation in class is necessary for your success in this course. I expect that you will prepare for each meeting by carefully and consistently completing the day's reading and writing assignments, and demonstrate that preparation by thoughtful participation in class discussion. I will take attendance at the beginning of each class meeting. Attendance is both physical and intellectual; that said, lack of preparedness or participation in a class session will result in an absence, as will distraction and/or engaging in other non-course activities (sleeping, texting, other course work, internet scrolling, etc.).

Course Learning Evaluation: Course evaluations are an important part of our efforts to continuously improve learning experiences at UTC. Toward the end of the semester, you will be emailed links to course evaluations and you are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

UTC Bookstore: The UTC Bookstore will price match Amazon and Barnes and Noble (<https://www.barnesandnoble.com/>) prices of the exact textbook - same edition, ISBN, new to new format, used to used format, and used rental to used rental format, with the same rental term. For more information, go to the [Bookstore Price Match Program](#) (<https://bnc.pgtb.me/MMt77F>), visit the bookstore, email sm430@bncollege.com or call 423-425-2184.

Covid Absences:

Students **must complete the [COVID-19 Notification form](#)** if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

If COVID-19 related illness or quarantine results in any missed classes or course work, **students must contact the instructor within 48 hours of completing the COVID-19 Notification form to plan make-up classes and course work.** Where possible, faculty will work with students to identify ways to complete course requirements but are not required to change or offer additional modalities. Makeup work must be completed according to the plan devised by the instructor in coordination with the student. It remains the student's responsibility to complete any missed work such as assignments, tests, quizzes, labs, or projects outside of scheduled class time. Please realize that class will continue, and students may find themselves in the situation where they are unable to complete work in a timely manner. In such a case, students may consider requesting an [Exception to the Withdrawal Deadline](#) or an incomplete grade. Please contact the Office of the University Registrar (423-425-4416) to learn more about the late withdrawal process. Some departments may have department bylaws or student handbook

requirements that specify a limit to the number of classes or amount of work that can be missed. In these cases the department requirements take precedence.

If students have COVID-19 disability-related risk factors that may indicate a need for additional academic accommodations, students are strongly encouraged to register with and/or contact the Disability Resource Center (423-425-4006) in order to receive necessary accommodations. If students believe the instructor has not made reasonable and appropriate accommodations for absences, or makeup assignments, projects, labs, or exams due to COVID-19, students have the right to appeal according to UTC's [General Student Grievance \(Complaint\) Procedure](#) by filling out the [Student Complaint Form](#) and submitting to the Office of the Dean of Students.

COURSE INTRODUCTION AND SCHEDULE

“That is part of the beauty of all literature. You discover that all your longings are universal longings, that you’re not lonely and isolated from anyone. You belong.”

-F. Scott Fitzgerald

“You think your pain and your heartbreak are unprecedented in the history of the world, but then you read.”

-James Baldwin

In this section of English 2010, we will begin with your passion for language, narrative, conversation, reading, and writing, focusing on the skills that will serve you in your literature coursework in our department. We will question aloud what methodologies you might encounter in your coursework and how conversations might be similar and different depending upon disciplinary discourse.

To prepare you for upper-level course work in literature, this course will focus on a few important, complex questions related to contemporary literary studies:

- What is “literature,” as distinct from any other kind of writing or text?
- What is involved in analyzing literary treatments of theme or motif (both within individual works and across several works separated by time, geography, and culture)?
- How do literary texts respond to one another, and to the literary tradition itself (in other words, how is literature itself an act of literary analysis and interpretation)?
- How might literary texts be understood as transactions that are shaped by historical and cultural forces (forces in play as writers write, of course, but also as readers read, interpret, and reinterpret—that is, as mobile moments of production and consumption)?
- What kinds of strategies do professional literary critics employ when reading and writing about literature (and how do we, as professional literary critics, adopt or respond to those strategies)?

To consider these questions, we will concentrate on a handful of literary texts, coming to know them quite well and from a variety of perspectives. We will also occasionally examine secondary critical material (articles written by professional literary critics) to understand how writers come to create literary texts, and how very knowledgeable readers might account for a particular text in many different

ways, often arriving at conflicting interpretations and conclusions. All of this will also require you to learn and use some of the relevant technical vocabulary of literary scholarship, so we'll work on that as well.

Our overall goal is to develop active, productive strategies for sorting out variant ideas about literature, and to prepare you to read and write more confidently in your upper-level course work. To meet that goal, you must be dedicated to our work both in and out of class. You need to read thoroughly and thoughtfully, to discuss your reading intelligently, and to write through your ideas with care and craft. If you succeed in this, you will have joined an important critical conversation about the meaning and value of literature and the interpretive acts it inspires—a conversation that has been going on in one way or another for many hundreds of years, and one that I hope you will help to continue.

WEEK ONE – CLOSE READING – syllabus review | close reading info

Mon Aug 16: Course Introduction

Wed Aug 18: New Criticism introduction | *Winesburg, Ohio*: “The Book of the Grotesque;” “Hands;” “Paper Pills;” “Mother”

Fri Aug 20: *Winesburg, Ohio*: “The Book of the Grotesque;” “Hands;” “Paper Pills;” “Mother”

WEEK TWO – CLOSE READING – close reading info

Mon Aug 23: *Winesburg, Ohio*: “The Book of the Grotesque;” “Hands;” “Paper Pills;” “Mother”

Wed Aug 25: *Winesburg, Ohio*: “Loneliness;” Death;” “Sophistication;” “Departure” | short paper review (guidelines at end of syllabus doc)

Fri Aug 27: *Winesburg, Ohio*: “Loneliness;” Death;” “Sophistication;” “Departure”

WEEK THREE – CLOSE READING – thesis statements

Mon Aug 30: *Winesburg, Ohio*: “Loneliness;” Death;” “Sophistication;” “Departure”

Wed Sep 1: *Winesburg, Ohio*: “Loneliness;” Death;” “Sophistication;” “Departure”

Fri Sep 3: *Winesburg, Ohio* | Short Paper #1 Due – Canvas assignment link, by 4:59 p.m. Eastern

WEEK FOUR – POETRY – form

Mon Sep 6: Labor Day, No Class

Wed Sep 8: Poetry Packet | Poetry Packet: (L. Hughes; O. Vuong; E. St. Vincent Millay)

Fri Sep 10: Poetry Packet

WEEK FIVE – POETRY – devices

Mon Sep 13: Poetry Packet | short paper review (guidelines at end of syllabus doc)

Wed Sep 15: Poetry Packet | “The Hill We Climb”

Fri Sep 17: “The Hill We Climb”

WEEK SIX – POETRY – introductions

Mon Sep 20: “The Hill We Climb”

Wed Sep 22: “The Hill We Climb”

Fri Sep 24: “The Hill We Climb” & Poetry Packet | Short Paper #2 Due in Canvas, 4:59 p.m. EDT

WEEK SEVEN – PLAY – subjects

Mon Sep 27: *Wit*

Wed Sep 29: *Wit*

Fri Oct 1: *Wit*

WEEK EIGHT – PLAY – dramatic devices & structure

Mon Oct 4: *Wit*

Wed Oct 6: *Wit*

Fri Oct 8: *Wit*; reviewing annotating assignment document

WEEK NINE – PLAY – annotating article

Mon Oct 11: Fall Break, No Class

Wed Oct 13: *Wit* | article; annotating homework due

Fri Oct 15: *Wit* | article

WEEK TEN – PLAY & SCREENING - symbols - motifs – themes

Mon Oct 18: *Angels in America*

Wed Oct 20: *Angels in America*

Fri Oct 22: *Angels in America*

Part I screening Friday night, Oct 22nd – time & modality TBA

Part II screening Saturday night, Oct 23rd - time & modality TBA

Part III screening Sunday night, Oct 24th – time & modality TBA

WEEK ELEVEN – NOVEL – annotating novel | narrative structure

Mon Oct 25: *Circe*

Wed Oct 27: *Circe*

Fri Oct 29: *Circe*

WEEK TWELVE – NOVEL – annotating novel | narrative structure

Mon Nov 1: *Circe*

Wed Nov 3: *Circe*

Fri Nov 5: *Circe*

WEEK THIRTEEN - SHORT STORIES – character

Mon Nov 8: *Circe overflow, if needed | There, There*

Wed Nov 10: *There, There*

Fri Nov 12: *There, There*

WEEK FOURTEEN - SHORT STORIES – character + annotation

Mon Nov 15: *There, There*

Wed Nov 17: *There, There*

Fri Nov 19: *There, There*

WEEK FIFTEEN - SHORT STORIES – character

Mon Nov 22: Long Paper Guidelines Review

Wed Nov 24: Thanksgiving Holiday, No Class

Fri Nov 26: Thanksgiving Holiday, No Class

WEEK SIXTEEN-SEVENTEEN

Mon Nov 29: Long Paper Workshop

Tues Nov 30: Reading Day

Wed Dec 1-Tues Dec 7: Finals Week

Final Papers due through Canvas upload link by 4:59 p.m. Friday December 3rd

Short Critical Essays – Close Reading/New Criticism:

You will write two required short analysis essays (roughly 1200 words each), one on a work of fiction and the other on our assigned poem.

Each essay should address a carefully-focused aspect of the work in question, and:

- pose a clear and specific critical question/problem that you would like to address;
- present a clear and specific response to that question;
- offer clear and specific evidence from the text as support for your response.

Suitable subjects include a well-focused theme, character analysis, matters of structure or recurring images, difficulties of plot, social context, narrative devices, structural patterns, etc. I am happy to discuss your ideas with you ahead of time, so just ask.

You may revise and resubmit any short critical essay, provided you discuss your revision plans with me **in person** first, and submit the earlier draft with my written comments along with the revised version.

Close Reading Literary Analysis Tips and Reminders:

How to Get Started – Brainstorm a “Proposal”:

1. I suggest first asking yourself which issue in the text spoke to you most intensely. Then do a free write in which you explore **why** the text/issue spoke to you: what do you find moving, interesting, or disturbing in it? Remember that the best topic will be one that explores the links between interrelated issues.
2. Locate scenes/passages that explore your issues. Your passages should be rich and complex; treating more than two or three of them will make it hard to analyze them fully.

Pose four hard questions for each of your passages. The questions handed out with passages and from class discussion show the level of detail and difficulty toward which your questions should ultimately cultivate.

Write a “Proposal” – How to Prepare For a Literary Analysis:

1. A paragraph(s) that spells out your **topic** in detail. This should tell me about and describe the **issues** your analysis will explore. You should **NOT** tell me your argument about those issues (which you won't know until you analyze your passages).

2. A list of the **passage(s)** from you're the *short stories and poems* that you plan to analyze; give page numbers & start/ends phrases or, if you have a different edition, chapter & start/end phrases.
3. The **questions** your preparatory analysis will ask for the passage(s).
For now, just **three** questions per passage – precise & directed to the passage's language

More Specifically:

1. Choose one passage (about 4-5 lines or so) from text you're discussing. (Please note that it should **not** be a passage that we have done a close reading of in class). Choosing one that surprised you, confused you, or gave you an emotional reaction might be easiest to write about.
2. Brainstorm everything you could possibly say about that passage. Look at its syntax, its vocabulary, how it connects to the lines before and after it, whether it uses figurative language, font type (underlined? In bold or italics?), who says it, what it's trying to say, etc.
3. Step back to look at the points you've brainstormed: is there a pattern? How do your observations connect? (This is the most difficult part!)
4. Write a thesis statement that summarizes what you learned from those observations and how they relate to the Concept you've detailed in your Introduction. *A thesis is an assertion about the meaning and function of the passage.* It must be something you can argue for and prove in your essay. Ask yourself: What does this passage show us? What does it do for the text?
5. Use evidence from the passage to support your thesis. What specific words or phrases led you to have the ideas you express? Quote them.
6. Analyze that evidence. If the work were self-evident you could just turn in the book as your proof. Literally thousands of people have had thousands of different ideas about the words or details you mention. Explain how *you* arrived at *your* ideas.

This assignment is about **one passage, why it is significant, and what it shows us about the text.** During the process of arguing these things you may, of course, talk about other parts of the text or your own knowledge. Just be sure to keep going back to that passage – consider it your analytical “life line.”

Longer Research Paper:

You will write one longer researched paper of about 2500 words on one of the following:

- *Wit*
- *Circe*
- *There, There*

You should follow the form for the short essays (question, response, evidence), but each section of the longer paper should be more detailed, more sophisticated, and offer more evidence from the primary text (i.e., multiple passages are required). It must also meaningfully cite at least three secondary critical works.

In brief the paper draws on the three aspects of analyzing and writing we've been working with:

- Close reading analysis
- Literary terminology framework
- Secondary research support

The tools and techniques of close reading (as mastered through our first two short papers) will underscore the reading you create in this longer paper. Whenever you incorporate a quotation from your text, you will analyze it through this method.

However, you will be selecting those textual quotations as they relate to the Literary Terminology Framework you select. Our in-class activities in the second half of term revealed these strategies and tools are all loaded in Canvas as handouts: drama terminology & structure; narrative structure; subjects & themes; symbol – motif – theme; character study.

Finally, you will perform secondary research that connects to the topic/subject you are working on – whether it is a source directly on the text (an article about *Wit*, for example) or a source related to the subject matter inside that text (Greek Mythology/*Circe* figure, for example).

We will review this information and discuss it during the Monday November 22nd class period.

Introduction to Rhetorical Analysis

Fall 2021

English 2050, **CRN#** 40064, 3 credits

Instructor: Dr. Rik Hunter

Email: rik-hunter@utc.edu (for email correspondence); gpd151@mocs.utc.edu (for using Google Apps)

Office Hours and Location: Wednesdays 3:30-5pm and by appointment

Course Meeting Days, Times, and Location: MW: 2pm-3:15pm, Holt 125

“Whoever does not study rhetoric will be a victim of it.”

– Ancient Greek wall inscription

Catalog Description

An introduction to rhetorical studies with an emphasis on rhetorical history, rhetorical analysis and rhetorical practice. Topics include natural and comparative/cultural rhetoric, the rhetoric of ancient Greece, and definition of rhetoric, past and present. Practice will include rhetorical analysis of texts and analysis of the rhetorical principles of purpose, situation, genre and audience. **Must be completed within the first 21 hours of major course work.**

Section Description

Specifically, this section of English 2050 introduces you to some of the most important types of rhetorical analysis and will also help you apply these theories in different settings (academic, civic, professional) using a variety of media. Studying the theories behind our discourse and applying them to solve problems will help you identify the rhetorical situations—purpose, audience, context, topic, exigence—you will face in other courses at UTC and in the different writing situations you will face once you graduate.

Our work requires a healthy sense of humor, fairness, and decency in response to ideas that differ from your own, and the bravery and honesty to delve into contested truths and emerge with unexpected insights. Each step of the way you will have my robust support, and the support of your classmates.

My overall goal is to help you become insightful critical-thinkers and problem-solvers who use your rhetorical abilities to make educated and ethical decisions. For centuries, scholars and theologians have recognized the value of rhetoric, writing, and public speaking in helping people grow into thoughtful members of a civil society. I hope that this course will help you in your journey, and along the way, I also hope that we have some fun with rhetoric and writing!

Course Objectives

- understand rhetoric as a situated practice of developing texts/messages for specific audiences and purposes
- understand the craft, stakes, and ethics of using rhetoric
- identify rhetorical situations and strategies and their constituents
- practice rhetorical methods for analyzing cultural artifacts
- assess the affordances of rhetorical analysis for your intellectual life beyond this course

Requirements

- Reading Responses = 20%
- Rhetorical Analyses = 40%
- Final Paper and Presentation = 40%

**Turn all assignments (except the reading responses) into our shared Google Drive folder and the appropriate subfolders.*

Required Texts

- *Rhetorical Criticism: Exploration and Practice*, 5th Edition, Foss.
- *Understanding Rhetoric*, 3rd Edition, Losh and Alexander.
- *Other readings online or provided as PDFs. **(You should print these off unless bringing them to class electronically)**
- Recommended for those just starting the major and the RPW track: *Writing About Writing*, (ny edition is fine), Wardle and Downs.

Course Policies/Info

Books

It feels strange for me to have to write this as a policy, but ... you need to buy the books, and you need to bring them to class. Really!

Grading

- This course uses a form of contract grading. This means that most assignments are graded with a simple check-off. That is, if an assignment meets my expectations, as described, you get credit. If not, I'll ask you to revise it until it meets the standard. **If you do everything, you earn a B.**
- The final generative analysis paper and presentation are graded assignments. You'll receive a grading rubric for those assignments, and your grade can go down or up from a B based on what you earn on these two assignments.

Attendance

Because the seminar format depends upon the active contributions of all participants, your attendance/participation is expected. In this course, you may accumulate one week of absences (3 classes on a MWF schedule; 2 classes on a MW/TT schedule) with no additional penalties other than those imposed for missed work.

Beginning with the second week, you will forfeit 1/3 of a letter grade off your final course grade for the 3rd/4th absence. Any student missing 5 classes will automatically fail the course. If extenuating

circumstances are causing you to miss class beyond the mid-term drop deadline, you may petition the Records office for a late withdrawal.

Late Arrivals

I go over the homework during the first few minutes of class every single meeting. If you come late, check with a peer first and then with me. If you don't get the instructions and miss the opportunity to ask clarification questions, you may face challenges meeting the expectations. Late arrivals are also disruptive. Think about your peers.

Late Assignments:

Each seminar participant must turn her or his own work to the course folder by the beginning of the class for which the assignment is due. Since presentations, reviews, and/or facilitations will constitute major portions of our activities for a given night, if something comes up that you need to be absent on a day you're scheduled to present, you should arrange to swap nights with a fellow seminar participant.

If you know that you will need to miss class, **turn in your work early, not late.**

Responses may *not* be turned in late, as these are designed to prompt in-class discussion on the day they are due. If you know ahead of time that you will be absent on the night a response is due, you may submit your response ahead to class.

Professor Response Time: Your reading responses are typically read and checked off by the next class period. I don't always comment on them, but sometimes I do. You may also expect to receive feedback on your other coursework within two weeks (barring illness, inclement weather, or other unforeseen circumstances).

Course Learning Evaluations:

Course evaluations are an important part of our efforts to continuously improve the learning experience at UTC. Toward the end of the semester, you will receive a link to evaluations and you are expected to complete them. I value your feedback and appreciate you taking time to complete the anonymous evaluations.

Student Accommodations:

If you have accessibility and accommodation requests, contact the Disability Resource Center (<https://www.utc.edu/disability-resource-center/index.php>) at 423-425-4006 or email DRC@utc.edu.

COVID-19 Absence Statement:

Due to COVID-19, there is [Covid Absence Statement](#) for Fall 2021.

Support Services:

ADA statement for classes: If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and think that you might need special assistance or a special accommodation in this class or any other class, call the Disability Resource Center (DRC) at 425-4006 or come by the office, 102 Frist Hall.

Counseling and Career Planning: If you find that personal problems, career indecision, study and time management difficulties, etc. are adversely impacting your successful progress at UTC, please contact the Counseling and Career Planning Center at 425-4438 or <http://www.utc.edu/Administration/CounselingAndCareerPlanning/>.

The Writing & Communication Center: located on the third floor of the library in room 327, offers UTC students free help with papers, presentations, and speeches, for any class, at any stage of the writing process. The center, staffed by friendly, trained peer consultants from across the disciplines, helps writers brainstorm, outline, organize ideas, develop arguments, learn a particular citation style, and practice speeches or presentations. Consultants also offer assistance with grammar and style. Our goal is for you to leave the WCC with more confidence and a plan for revising your work. Walk-ins are welcome on a first-come, first-served basis. For a guaranteed consultation, we recommend making an appointment. Just visit our front desk, call us at 423-425-1774, or use our online appointment system: utc.mywconline.com.

UTC email and Help Desk: To enhance student services, the University will use your UTC email address for communications. Please check your UTC email on a regular basis. If you have problems with accessing your email account, contact the Help Desk at 423/425-4000

Scrappy's Cupboard: Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the UTC Food Pantry, Scrappy's Cupboard, for support. Furthermore, please notify the professor if you are comfortable in doing so. This will enable her to provide any resources that she may possess.

Week 1, Aug. 16 and 18

Day 1: Intro to course and syllabus; class introductions; discuss using Google Apps.

- How Google Drive works (no Canvas!)
 - Add course folder to MyDrive
- Go over syllabus and projects (20-30 min)
 - Description
 - Discussion/Participation/Discussion Leaders (RRs)
 - Look at RR prompt (turn in on paper)
 - Sign up for Reading Leaders
 - Analysis Essays
 - Analysis Presentations
 - Sign up sheet
 - Final project: Generative Analysis
 - Required Book: Foss
 - Attendance Policy
 - Late work
- Grading Contract and Personal grading sheets
- How to read the Schedule
- Wednesday homework
 - Need 2 discussion leaders
- Introductions, if time (or Wednesday)

Day 2: What is Rhetoric?

- Reading Assignment:
 - UR, p. 4-22 and 37-44
 - Foss, Ch. 1
- Writing Assignment:
 - Reading Response
- Activity:
 - Go over homework
 - Reading discussion

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Week 2, Aug. 23 and 25

Day 1: Rhetorical Situations

- Reading Assignment:
 - [Grant-Davie](#) (From a textbook; the first few pages are from the textbook authors. The article begins with the phrase “Ken Burns documentary film ...” AND there’s a second article in this PDF you don’t need to read, but it’s a good one.)
- Writing Assignment:
 - Reading Response
- Activity:
 - Reading discussion
 - Tying together the 3 Appeals and Rhetorical Situations: [Joshua Bell and Rhetoric](#)
 - Practice analyzing “rhetorical situations” in magazine ads

Day 2: Critical Reading

- Reading Assignment:
 - UR, p. 72-117
 - Foss, Ch. 2
- Writing Assignment:
 - Reading Response
- Activity:
 - Go over homework
 - Reading discussion

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Week 3, Aug. 30 and Sep. 1:

Day 1: Doing Rhetorical Analysis

- Reading Assignment: N/A
- Writing Assignment:
 - Exercise #3 117
- Activity:
 - Go over homework
 - Discussion

Day 2: Neo-Aristotelian Analysis

- Reading Assignment:
 - UR 45-69
 - Foss, Ch. 3
 - "[Identification](#)" (top Intro is fine, but you can keep reading)
 - "[Review: Rhetorical Listening](#)" (Read up through the paragraph beginning with the phrase "[In the first chapter.](#)")
- Writing Assignment:
 - Reading Response
- Activity:
 - Go over homework
 - Reading discussion
 - Watch: "[Millionaire Landlord Confronts Tenants Getting Evicted](#)"
 - Watch: "[Motivational Interviewing](#)"
 - Discuss "Rhetorical Listening" with regards to ethos, pathos, logos

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Week 4, Sep. 6 (NO CLASS) and 8:

Day 1: Neo-Aristotelian Analysis

- Reading Assignment: N/A
- Writing Assignment:
 - Using the text you chose for August 31 (UR, Exercise #3 p. 117), write a 2-3 page analysis essay
 - Bring 4 copies ON PAPER for peer review
 - Turn one copy in electronically to the Analysis Essays folder.
- Activity:

- 2, 5 minute presentations
- Peer review
- Discussion/Reflection

Day 2: Argument Beyond Pro and Con

- Reading Assignment:
 - UR, 154-191
- Writing Assignment:
 - Reading Response
- Activity:
 - Go over homework
 - Reading discussion
 - [Watch Crossfire video](#)

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Week 5, Sep. 13 and 15:

Day 1:

- Reading Assignment: N/A
- Writing Assignment:
 - UR, Exercise #2: **Don't feel that you have to limit yourself to a TV show; for example, I watch lots of YouTube videos making arguments about finance (investing suggestions), video games (reviews).**
- Activity:
 - Go over homework
 - Writing discussion
 - 2 people present
 - Peer review

Day 2: Research processes before writing; using sources

- Reading Assignment:
 - UR, 221-259
- Writing Assignment:
 - Reading Response
- Activity:
 - Go over homework
 - Reading discussion: Using analytical lenses (**have Foss with you.**)

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Week 6, Sep. 20 and 22:

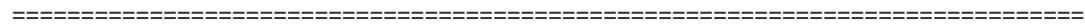
Day 1: Genre Analysis

- Reading Assignment:
 - UR, Ch. 8, p. 291-332 (**focus on genre**)
 - Foss, Ch. 6
- Writing Assignment:
 - Reading Response
- Activity:
 - Go over homework
 - Reading discussion

- (Foss) Substantive and Stylistic elements and “Family Photographs” essay
 - “Amatuer” genre analysis
 - Watch “[Why Country Music Was Awful in 2013](#)” (good example of the “What”—Substantive elements)
 - Watch “[Mind-Blowing SIX Song Country Mashup](#)” (good example of the “How”—Stylistic elements)

Day 2: Genre Analysis

- Reading Assignment: N/A
- Writing Assignment:
 - 2-3 page genre analysis
- Activity:
 - Go over homework
 - Presentations



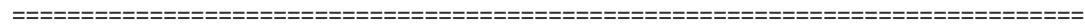
Week 7, Sep. 27 and 29:

Day 1: Metaphor Analysis

- Reading Assignment:
 - Foss, Ch. 8
- Writing Assignment:
 - Reading Response
- Activity:
 - Go over homework
 - Discuss reading
 - Illustrative samples
 - i. [Trump & the War Metaphors](#)
 - ii. [Trump reads "The Snake" poem](#)
 - iii. [Donald Trump: Streetball Rhetoric](#)

Day 2: Metaphor Analysis

- Reading Assignment: N/A
- Writing Assignment:
 - 2-3 page genre analysis
- Activity:
 - Go over homework
 - Presentations



Week 8, Oct. 4 and 6:

Day 1: Narrative Analysis

- Reading Assignment:
 - Foss, Ch. 9
- Writing Assignment:
 - Reading Response
- Activity:
 - Discuss reading

- Watch: [Why Is Halo 3: ODST SO AWESOME?!](#)

Day 2: Narrative Analysis

- Reading Assignment: N/A
- Writing Assignment:
 - 2-3 page genre analysis
- Activity:
 - Go over homework
 - Presentations

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Week 9, Oct. 11 (NO CLASS) and 13:

Day 1: No class

Day 2: Fantasy-Theme Analysis

- Reading Assignment:
 - Foss, Ch. 5
- Writing Assignment:
 - Reading Response
- Activity:
 - Discuss reading
 - Illustrative examples
 - [Diamond Hands Vs Paper Hands](#)
 - [How Fox News has referred to migrants as an 'invasion' that is 'replacing' Americans](#)

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Week 10, Oct. 18 and 20:

Day 1: Fantasy-Theme Analysis

- Reading Assignment: NA
- Writing Assignment:
 - 2-3 page genre analysis
- Activity:
 - Go over homework
 - Presentations

Day 2: Feminist Analysis

- Reading Assignment:
 - Foss, Ch. 6
- Writing Assignment:
 - Reading Response
- Activity:
 - Discuss reading
 - Watch:
 - [Journalist Attacks Dune: "Paul is a Mighty Whitey"](#) (mixes in ideological analysis, too! See references to what makes a "hero".)
 - Practice Analysis

Week 11, Oct. 25 and 27:

Day 1: Feminist Analysis

- Reading Assignment: NA
- Writing Assignment:
 - 2-3 page genre analysis
- Activity:
 - Go over homework
 - Presentations

Day 2: Ideological Analysis

- Reading Assignment:
 - Foss, Ch. 8
- Writing Assignment:
 - Reading Response
- Activity:
 - Discuss reading
 - Watch: ["Has Science Fiction Gone WOKE?? Dune, Foundation, Star Trek"](#)
 - Practice Analysis

Week 12, Nov. 1 and 3:

Day 1: Ideological Analysis

- Reading Assignment: NA
- Writing Assignment:
 - 2-3 page genre analysis
- Activity:
 - Go over homework
 - Presentations

Day 2: Generative Analysis

- Reading Assignment:
 - Foss, Ch. 8
- Writing Assignment:
 - Reading Response: Include a discussion of what artifacts you are considering; **you can begin working on the In-class questions listed below.**
- Activity:
 - Discuss reading and paper
 - **Discuss presentations and sign up for slots: Scope will be important because early presenters will not be as far along as later presenters.**
 - In-class questions to begin responding to:
 - What is/are your artifact? Why is it appealing to you?
 - Is there a question you want to answer?
 - What are the major features of the artifact? How have you interpreted them thus far? Consider intensity and frequency as your selection criteria.
 - What categories appeared?

- What ideas, tools, aspects of rhetoric we've covered might serve as possible explanations regarding your artifact?
- What outside reading do you think you'll need to do?

Week 13, Nov. 8 and 10:

Day 1: Generative Analysis

- Reading Assignment: NA
- Writing Assignment:
 - Feature/Interpretation list (see Foss example on 415-16).
- Activity:
 - Go over homework
 - Discuss lists
 - In-class work on thematic "piles" (see Foss 418).

Day 2: Generative Analysis

- Writing Assignment:
 - Use Foss's guidance starting with Searching for an Explanation (see Foss 420+) to continue work on your analysis.
 - Activity:
 - Presentations reminder
 - Work in class
-

Week 14, Nov. 15 and 17:

Day 1: Generative Analysis

- Writing Assignment:
 - Continue using Foss's guidance starting with Searching for an Explanation (see Foss 420+) to continue work on your analysis.
- Activity:
 - Work in class

Day 2: Generative Analysis

- Writing Assignment:
 - Presentation (**In Final Presentations folder**)
 - Activity:
 - Six 5 minute presentations (10 min w/ Q&A) (**Submit to Final Presentations folders**)
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Week 15, Nov. 22 and 24 (NO CLASS):

Day 1:

- Writing Assignment:
 - Presentation (**In Final Presentations folder**)
- Activity:
 - Six 5 minute presentations (10 min w/ Q&A) (**Submit to Final Presentations folders**)
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Week 16, Nov. 29: Last day of class

- Writing Assignment:
 - Presentation (**In Final Presentations folder**)
 - Paper (**Updated file you've been using or new Google Doc: No Word files, and if copied in from Word, re-format Google Doc.**)
- Activity:
 - Six 5 minute presentations (10 min w/ Q&A) (**Submit to Final Presentations folders**)
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ENGL 2050 Introduction to Rhetorical Analysis

Dr. Heather Palmer

Office 351 Lupton Hall

heather-palmer@utc.edu

423-313-3534

Class One: 2:00-3:15 Holt 204

Class Two: 3:25-4:40 Holt 204

Office hours 12:30-1:30 M&W or by appointment

Use this [Googledrive](#) to turn in your work.

PEDAGOGICAL STRUCTURE This course will have both a seminar and workshop structure. We will dissect, discuss, question, and challenge our reading materials.

ACADEMIC ETHOS Students often ask how to succeed in this course. In my experience, students who have cultivated their academic ethos tend to succeed more often than not. Respect, timeliness, open mindedness, kindness, empathy, diligence. These are ways to build your academic ethos. As you engage in this course—with your work, with your peers, with me—be aware that you continually shape your academic ethos.

READING We will be doing a great deal of reading in this course: textbook material, online articles, PDFs. You will be expected to participate in our discussions of these readings.

COURSE CALENDAR

I'll post an updated version in advance of our semester mid-point break, and that version will lay out everything for the second half of the course as well. The current version does include deadlines for all major projects through the end of the semester.

The calendar lists reading assignments up through this break. In some cases, I have also listed key topics or other important things we'll be covering that day. Reading assignments are in italics and writing assignments are in **bold**. Readings and paper assignments are due by 11:59 PM in the googledrive [here](#).

I will do my best to keep us in line with this schedule throughout the semester. However, I may make changes as needed (in the event of things like personal health issues,

natural disasters, etc.). If I do make changes to this calendar, I will announce them via a news item on our Canvas page. If you ever see any discrepancies between this calendar and a deadline listed somewhere else, please let me know and I'll address it ASAP.

All readings can be found in our textbook, *Rhetorical Theory*, or in the content section of our course's Canvas.

Week 1	
Aug. 22 & 24	Syllabus/Introductions; Biography Questions
Week 2	
Aug. 29	Introduction to Rhetorical Analysis, Classical Rhetoric as a Methodology; Continue introductions, samples of rhetoric
Aug. 31	Read and Discuss Chapter 1, Kairos PDF; Aristotle PDF on Canvas
Week 3	
Sept. 5	Labor Day Holiday
Sept. 7	Read and Discuss Chapter 2; Read and Discuss Gorgias & Phaedrus PDFs on Canvas
Week 4	
Sept. 12	Cont. Read and Discuss responses to Gorgias & Phaedrus; CH 3
Sept. 14	Catch up day; Quiz One
Week 5	
Sept. 19	Paragraph One Rough Draft Workshop

Sept. 21	Paper I Due on google drive by 11:59 pm Read and Discuss CH 5-6; Assign Rhetorical fallacies Entry as Quiz Two
Week 6	
Sept. 26	Quiz Two; Rhetorical Fallacies Read and Discuss "Practices of Looking" PDF
Sept. 28	Hunter Museum of Art Visit During Class Time
Week 7	
Oct. 3	Read and Discuss CH 5-7 RT
Oct. 5	Digital Rhetoric: Doug Eyman Digital Rhetoric PDF Give Quiz questions Sign up for mandatory individual conferences 3/3
Week 8	
Oct. 10	Take Quiz 3 Discuss Laurie Gries' "Still Life with Rhetoric" PDF on Canvas
Oct. 12	Individual Conferences NO CLASS Bring Research Questions for Quiz 3 grade
Week 9	
Oct. 17	Fall Break
Oct. 19	Ch 8 Gender and Rhetoric and Intersectionality 258-260;

	Sojourner Truth PDF
Week 10	
Oct. 24	Ch 10: Critical Approaches to Rhetoric
Oct. 26	Catch up Day: Quiz 4 Oral Presentations & Final Matters Discuss
Week 11	
Oct. 31	Read and Discuss Michael Warner PDF on Public/CounterPublics
Nov. 2	Read and Discuss Deluca & Peeples "Public Sphere to Private Screen" PDF https://drive.google.com/drive/folders/1Mzq2Pw5kqMAmn-2PjChQMq0O31NuVKUx?usp=sharing
Week 12	
Nov. 7	Read and Discuss Environmental Rhetorics; Cronen "The Trouble with Wilderness" PDF on Canvas
Nov. 9	Read in class and Discuss hand-out on Civil Rights Rhetoric by Fannie Lou Hamer Paper II Due
Week 13	
Nov. 14	v Presentations 1-5
Nov. 16	Presentations 6-10
Last Weeks 14-16	
Nov. 28 Presentations 11-15 Nov. 30 Presentations 16-20	

12/5 ALL work (portfolio letter in your individual file, final project paper)

due on our googledrive by 11:59 pm

WRITING We will work on a variety of projects this term that may introduce you to new genres and approaches to media, technology, and writing. All projects and grading criteria are detailed in Blackboard.

PAPER ONE: 20 pts Analysis of Public Rhetoric using Classical Rhetoric

PAPER TWO: 20 pts Analysis of Digital Ethos 20 points

5 Mini-Assignments: 5x2= 10 pts

PORTFOLIO: 20 pts Reflective letter, all papers due in personal folder in googledrive

END PROJECT: 30 pts including a 10 minute presentation

TOTAL=100%

PARTICIPATING Participation is not merely attendance (which explains why they aren't the same word).

- Your submission of written work via email or conference
- Your attending scheduled conferences
- Your contributions to the course discussion

Conferences I am available for online and f2f conferences. Most students try to conference with at least one draft of each major project.

Academic Honesty In order to establish your ethos, you must cite your sources. Deliberate plagiarism will not only be difficult in this course, but it also will be pursued to a horrific end.

Attendance You are expected to attend all f2f sessions on time. In most instances, missing more than two weeks' worth of classes will deduct one letter grade from your final grade. Consistent absences and tardies **destroy** your academic ethos.

Format of Submitted Material All work must be word processed in the appropriate organizational genre (will be specified per assignment). Most

A: 90-100 B: 80-89	C: 70-79 D: 60-69	F: 59 and under
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The University of Tennessee at Chattanooga

Introduction to Literary Analysis

Fall 2022

ENGL 2010, CRN: 42545, face-to-face, 3 Cr.

Instructor: Dr. Christopher Stuart

Email and Phone Number: chris-stuart@utc.edu; X2140

Office Hours and Location: T/TH 1:30-3, and especially by appointment. If you need to talk with me, we will always find a time, either in person or via Zoom.

Course Meeting Days, Times, and Location: TR 12:15-1:30, Holt Hall 229

Course Catalog Description: An introduction to critical concepts and skills required in the field of literary studies; approaches to analyzing and interpreting literary texts, genre forms and critical terminology, and research methods. Emphasis on close reading and careful critical writing. Must be completed within the first 21 hours of major course work. Fall and spring semesters.

Course Pre/Co Requisites: ENGL 1020 or department head approval.

Course Student Learning Outcomes: 1) A familiarity with the formal attributes of literary works in four genres: drama, poetry, short fiction, and the novel. 2) A familiarity with the themes and ideas expressed in representative works from each genre. 3) An improved ability to think critically and to analyze literary works. 4) a better understanding of the strategies employed by literary scholars to interpret literature in secondary works.

Required Course Materials Listed in Order of Use:

Jonson, Ben. *Volpone and The Alchemist*. ISBN: 9780486436302

Baldwin, James. *Going to Meet the Man*. ISBN: 9780679761792

O'Neill, Eugene. *Three Great Plays: The Emperor Jones, Anna Christie, and The Hairy Ape*. ISBN: 9780486442181

Cather, Willa. *Death Comes for the Archbishop*. ISBN: 9780679728894

Technology Requirements for Course: Use of a computer.

Technology Skills Required for Course: Ability to type would help. Ability to use a pen on paper.

[Click here to enter text.](#)

Course Assessments and Requirements:

Writing Assignments:

There will be three different kinds of writing assignments:

- 1) Three two-page essays (500-words) that offer close readings of passages from primary and/or secondary texts. At least one of these essays must focus on a passage of criticism not literature.
- 2) A three-page essay explicating a single short poem of your choice from an approved list of poets (found on Canvas under the “Assignments” button).
- 3) Finally, you will write a brief, seven-page research paper on a narrowly focused topic. You will receive more information about this assignment at a later date.

In all, you will have written fifteen finished pages by the end of the term. All essays must be typed and double-spaced in 12-point, Times New Roman font with a one-inch margin on all sides. All papers must conform to MLA guidelines for quotation and citation in order to be graded. In other words, papers that do not employ correct MLA format will be returned to you un-graded. Furthermore, papers will be dropped a third of a letter grade for each half page they are short of the required length. If you attempt to lengthen your essay by dabbling with font sizes or margins, I will drop the grade just as much as if it were visibly too short.

Papers are due at the beginning of the class period on the day they are due and will be dropped one third of a letter grade for each class day they are late. Do not cut class to finish a paper, as the paper will be counted late if it is not turned in at the beginning of the class period.

Extensions may be granted on a case-by-case basis at my discretion, but you must request the extension at least *one class day* in advance, except in the case of personal emergency. In addition, **I do not accept technological excuses for late work**, so please do not confront me with heartbreaking stories about your printer or the mysteries of an icloud. You will find me cruelly unsympathetic. See the course schedule for the days on which papers will be assigned and their due dates.

Re-write Policy:

Any graded paper may be re-written. **Re-writes may be turned in any time before, or at, the final exam BUT MUST INCLUDE the first draft of the paper along with my typed comments in order to be graded.** If you successfully revise a paper, the new grade will simply replace the old one, and the old one will disappear; I do not average old and new grades or play any other games. Keep in mind, however, that in order to merit a substantial grade raise papers must be substantially revised; just because you turned in a second version of the paper does not guarantee that the grade will go up. I do promise, however, that no matter what you turn in the grade will not go down.

Late/Missing Work Policy: Papers will be dropped one third of a letter grade for each class day late. Papers not turned in at the beginning of class on the due date will be considered one full class day late, so do not skip class in order to finish a paper. It will not help you.

Exams and Quizzes:

There will be a final exam but no midterm. In addition, there will be five unannounced reading quizzes. These will be very quick, short-answer quizzes to make sure that you are keeping up with the assigned readings, both primary and secondary. Quizzes will be worth 5% of your grade *each*, so please do not feel that you can afford to ignore them. They will always take place at the very beginning of class in order to discourage lateness. Quizzes missed due to lateness or an unexcused absence cannot be made up.

Instructor Grading and Feedback Response Time: Grading of papers and essay exams is time intensive, but I will attempt to get all work graded and returned in one week, two maximum.

Course Attendance Policy: Please keep in mind that attendance is *not* optional. More than **three** unexcused cuts will result in a 2/3 letter-grade drop in your final grade. More than four will mean a full letter grade drop in your final grade, and more than five will result in failure for the course.

Course Participation/Contribution: Your participation grade will account for 10% of your grade. I prefer to think of this as a “commitment to the course” grade, as it depends not only on your verbal participation but on your attendance record, the extent to which you come to class prepared, that you seem to be alert and concentrating on the class discussion, and other such indications of your investment in the success of the class.

Grade Percentages:

Close readings = 15% (5% each)

Poetry Explication = 15%

Short Research Paper = 20%

Final Exam = 20%

Quizzes = 20% (5% each)

Participation and General Commitment to the Course: 10%

Grading Scale:

100-90= A

89-80= B

79-70= C

69-60= D

59-below= F

Course Calendar/Schedule:

8/23 Introduction to the Course. Introduction to the Course. Read Terry Eagleton's "What Is Literature?" (Posted on Canvas).

8/25 Read Ben Jonson's *Volpone* (1660), Acts I and II.

8/30 Read *Volpone*, Acts III-V.

9/1 Writing Workshop. Read Rick Bowers' "Live Free, . . . Rob Churches, . . . Lend Me Your Dwarf: What's Funny about *Volpone*?" (Posted on Canvas).

9/6 Jonson continued. Read Frances Teague's "Ben Jonson and Imprisonment" (Canvas).

9/8 Jonson continued. Read Stella Achilleos's "Age and Ageing in *Volpone*" (Canvas). **First passage analysis due.**

9/13 Introduction to poetry. Read Edmund Spenser's "One day I wrote her name upon the strand," "Men call you fayre and you doe credit it," William Shakespeare's "Shall I compare thee to a summer's day?" "That time of year thou mayest in me behold," and Andrew Marvell's "To His Coy Mistress" (All poems are included in the poetry packet I am handing out in class).

9/15 Poetry continued. Read "Alexander Pope's "Essay on Man."

9/20 Poetry continued. Read Lord Byron's "She Walks in Beauty," and "So We'll Go No More A-Roving." Read Emily Dickinson's "Success is counted sweetest," "'Faith' is a fine invention," "Safe in their Alabaster Chambers" (both versions), "The Soul selects her own Society," "Publication – is the Auction," and "Remorse –is Memory –awake --," and Robert Browning's "Porphyria's Lover."

9/22 Poetry continued. Read Philip Larkin's "Sunny Prestatyn," "High Windows," "This Be the Verse," and "Ambulances." Read Joseph Jordan on "Thinking about Thinking Too Much about 'So, We'll Go No More A-Roving.'"

9/27 Read Edna St. Vincent Millay's "I Think I Should Have Loved You Presently," "I, being born a woman and distressed," "Apostrophe to Man," and "I Forgot for a Moment."
Poetry Analysis Paper Due.

9/29 Writing workshop, also poetry continued. Read Countee Cullen's "Yet Do I Marvel," "From the Dark Tower," and "Uncle Jim." Read also "Langston Hughes's "The Negro Speaks of Rivers," "I, too" "Mulatto," "Madam and Her Madam," "Madam's Calling Cards." Read also Richard Wilbur's "Love Calls Us to the Things of This World," and Still, Citizen Sparrow."

10/4 Poetry discussion continued. Read Judith Saunders' "Female Sexual Strategies in the Poetry of Edna St. Vincent Millay" (Canvas).

10/6 Have read all of James Baldwin's *Going to Meet the Man* (1965).

10/11 Baldwin continued. Read Tracey Sherard's "Sonny's Bebop" (Canvas).

10/13 Baldwin discussion continued. Read Matt Brim's "Papa's Baby: Impossible Paternity in 'Going to Meet the Man'" (Canvas).

10/18 **Fall Break. No Class.**

10/20 Baldwin continued.

10/25 Read all of Eugene O'Neill's *The Emperor Jones* (1920).

10/27 *The Emperor Jones* discussion continued. **Research paper due.**

11/1 Read Carme Manuel's "A Ghost in the Expressionist Jungle of O'Neill's *The Emperor Jones*" (Canvas).

11/3 Read all of Eugene O'Neill's *The Hairy Ape* (1922).

11/8 *The Hairy Ape* discussion continued. Read Emil Roy's "'The Emperor Jones' and 'The Hairy Ape' as Mirror Plays" (Canvas). **Second passage analysis due.**

11/10 *The Hairy Ape* discussion continued.

11/15 Have read all of Willa Cather's *Death Comes for the Archbishop* (1927).

11/17 Cather discussion continued.

11/22 Cather cont. Read Enrique Lima's "Willa Cather's Rewriting of the Historical Novel in *Death Comes for the Archbishop*."

11/24 **Thanksgiving. No Class.**

11/29 Cather cont. Read Patrick W. Shaw's "Women and the Father: Psychosexual Ambiguity in *Death Comes for the Archbishop*."

12/1 Cather cont. **Last Day of Class**

Third passage analysis due at the final exam. Final Exam from 10:30-12:30 on Tuesday, December 13th. Rewrites will not be accepted after this date.

The University of Tennessee at Chattanooga

SENIOR SEMINAR: THE VICTORIAN NOVEL AND PUNISHMENT

Spring 2022

ENGL 4980 (20669 CRN)

Lecture/Discussion, 3 Credit Hours



Instructor: Dr. Joseph Jordan

Email: joseph-p-jordan@utc.edu

Office Hours and Location: T 2:00-5:00 PM and by appointment / 356 Lupton

Course Meeting Days, Times, and Location: MW 3:25-4:40 P.M / 392 Lupton

Course Catalog Description: A course that satisfies the "Senior Capstone Requirement" for English majors. Senior seminar emphasizes application and synthesis of student learning in the major as it focuses on themes/topics in literature, theory, creative writing, and/or rhetoric and composition. To be completed within 30 hours prior to graduation. Prerequisites: Department Head approval and senior standing.

Course Pre/Co Requisites: Department Head approval and senior standing.

Course Student Learning Outcomes: Recognize and analyze figurative language. Identify and discuss multiple levels of meaning. Construct theses and logical arguments related to the meaning or contexts of texts. Arbitrate competing interpretations. Address the influence of cultural and historical contexts on literary texts. Read and comprehend college-level literature. Read and understand multiple genres and texts. Use academic writing strategies with an emphasis on developing ideas, formulating a thesis,

constructing an argument, and adjusting organization and details to meet audience needs. Use revision strategies to clarify and improve a writing project's purpose, thesis, organization, use of supporting details, use of source material, and audience appropriateness. Work effectively in peer groups to give and receive feedback on emerging drafts. Use at least one multi-subject database to find relevant research and effectively incorporate material from their research into formal assignments. Apply basic citation principles in at least one style (such as MLA or APA). Complete formal writing projects using appropriate grammar, mechanics, formatting, and tone.

Required Course Materials (students must obtain the following editions):

Bronte, Emily. *Wuthering Heights*, edited by Alexandra Lewis, 5th edition, Norton, 2002. ISBN: 9780393284997

Collins, Wilkie. *The Moonstone*, edited by Sandra Kemp, Penguin, 1998. ISBN: 9780140434088

Dickens, Charles. *Great Expectations*, edited by Charlotte Mitchell, Penguin, 2002. ISBN: 9780141439563

Eliot, George. *Silas Marner*, edited by David Carroll, Penguin, 2003. ISBN: 9780141439754

Hardy, Thomas. *Tess of the d'Urbervilles*, edited by Scott Elledge, 3rd edition, Norton, 1990. ISBN: 9780393959031

* The foregoing texts are not an exhaustive list of the required readings for this course. We will read more primary texts and secondary texts, too. I will distribute those texts and anything else I'd like you to think about in hard copy and/or on UTC Learn. Check our course page on UTC Learn daily.*

Technology Requirements for Course: Access to a computer that can run UTC Learn and Microsoft Word.

Technology Skills Required for Course: Ability to use UTC Learn and MS Word.

Technology Support: If you have problems with your UTC email account or with UTC Learn, contact IT Solutions Center at 423-425-4000 or email itsolutions@utc.edu.

Course Assessments and Requirements—

Writing Assignments:

You will write three formal essays for this course. The first will be approximately five pages in length; the second, approximately seven; and the final paper, somewhere between ten and twenty. **All of your writing for this course should be computer-printed, double-spaced, with one-inch margins at top, bottom, and sides, using standard, black 12-point font, and standard white paper. Do not use cover sheets or plastic covers. Do use staples. All essays must conform to MLA guidelines for**

quotation and citation. Any that does not demonstrate a good faith effort to live up to these expectations will be deemed incomplete and returned to its author.

A fuller description of the specific assignment for each essay will be distributed approximately three weeks before it is due.

Quizzes:

You will have reading quizzes that will test you on whether or not you've done the reading. (I'm sorry.) These quizzes may or may not be announced ahead of time. You will be able to throw out one and make up another if you're absent from class on that day.

Presentations:

Each of you will present on a critical work that deals with one or more of the novels. I will provide lists of selected sources as the terms goes along. You will choose one, read it closely, and then give a brief talk (10-15 minutes) to the seminar on the strengths and weaknesses of its argument. We'll start these presentations about a month into the semester. They are designed to get you into the habit of reading and responding to other critics. You'll be required to do this sort of work in your second and third essays.

Screenings:

I will likely screen a few film adaptations of the novels over the course of the term. Because these screenings will take place in the evening, I can't require you to attend—but you will be required to watch the adaptations/productions if you don't attend (the DVDs will be placed on hold in the library). Please make every effort to attend. These screenings are usually fun, and it would be nice to have the chance to talk about them for a few minutes immediately after they're over.

Course Grading:

Paper One = 20%

Paper Two = 25%

Paper Three = 30%

Presentation on Secondary Source: 5%

Reading Quizzes = 10%

Participation/Commitment to the Course = 10%

Grading Scale:

100-90= A

89-80= B

79-70= C

69-60= D

Instructor Grading and Feedback Response Time: I will do my best to get each formal writing assignment graded and returned within one week from date of submission.

Course and Institutional Policies—

Cell Phones and Laptop Computers:

Cell phones and laptops are wonderful tools. They also can be obstacles to involvement in our class. Although I don't want to infantilize you and order you to turn off these devices during class time, I strongly urge you to do so. I may change this policy as the term goes on and compel you to turn them off—but I'd like to begin by treating you as able to handle this matter on your own.

Reading Assignments:

I'll do my best to parcel out the reading assignments so that you don't get overloaded. That said, expect to be overloaded! We're reading long(ish) novels in a relatively short amount of time. Make sure that you're reading ahead—always. These novels should be sources of pleasure. You won't enjoy them if you're skimming them or reading paraphrases as a substitute.

You must have your own copy of the work under consideration and must bring the work to every class devoted to it. Students who show up in class without their books will be sent to get them and will be counted absent for that hour. On-line copies do not count in this respect. Make sure to have hard copies of the texts—preferably marked up/annotated—when you come to class.

Course Attendance Policy: Attendance is mandatory. Students with more than two unexcused absences will be dropped a 3rd of a letter grade on their final grade. Students with more than three will be dropped a full letter grade, and students with more than five will be assigned a final grade of F.

Late/Missing Work Policy: Assignments are due *at or before* the beginning of class or as otherwise specified. Failure to abide by this rule will lower your grades: grades will be dropped 1/3 grade if I do not receive them on time the day they are due and dropped a 1/2 grade more for each day they are late thereafter. (An A- paper due on Thursday handed in on Friday will get a B.)

Re-write Policy: Any graded paper may be re-written within two weeks of the paper being returned.

Re-writes must include the first draft of the paper along with my typed comments in order to be re-graded. If you successfully revise a paper, the new grade will simply replace the old one, and the old one will disappear. Remember that revising a paper does not mean solely responding to my comments. The revision must be substantial, and it must respond not just to the letter but also to the spirit of my suggestions.

Student Conduct Policy: It's your responsibility to know what plagiarism is and to avoid it. Write your own work, and if you employ the work of others, be honest about that and cite it. It's that simple. If you still don't get it, see UTC's Academic Integrity Policy is stated in the [Student Handbook](#). In addition, we will discuss proper citation in class.

Honor Code Pledge: I pledge that I will neither give nor receive unauthorized aid on any test or assignment. I understand that plagiarism constitutes a serious instance of unauthorized aid. I further pledge that I exert every effort to ensure that the Honor Code is upheld by others and that I will actively support the establishment and continuance of a campus-wide climate of honor and integrity.

Course Participation/Commitment to the Course: “Course participation/Commitment to the Course” will count for 10% of your final grade.

Course Learning Evaluation: Course evaluations are an important part of our efforts to continuously improve the learning experience at UTC. Toward the end of the semester, you will receive a link to evaluations and you are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

Course Calendar/Schedule:

*The following is a loose schedule that will no doubt change as the term goes along. This schedule is only meant to give you a general idea of the class’s trajectory as well as a sense of when your essays will be due. I will specify on UTC Learn how far in the books you’ll be expected to read for each class.

Note that you will also be required to read secondary source material on the novels (essays, book chapters, *et cetera*). See the weekly modules on UTC Learn for links to these materials. I will make a hard copy booklet of these essays that you are welcome to bring to student services and copy if, like me, you prefer reading off actual paper as opposed to a screen.*

Monday, January 10: Intro/*Silas Marner*

Wednesday, Jan 12: *Silas Marner*

Monday, Jan 17: **Holiday**

Wednesday, Jan 22: *Silas Marner*

Monday, Jan 24: *Wuthering Heights* **ESSAY #1 DUE**

Wednesday, Jan 26: *Wuthering Heights*

Monday, Jan 31: *Wuthering Heights*

Wednesday, Feb 2: *Wuthering Heights*

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Monday, Feb 7: *Wuthering Heights*

Wednesday, Feb 9: *Wuthering Heights*

Monday, Feb 14: *Great Expectations*

Wednesday, Feb 16: *Great Expectations*

ESSAY #2 DUE

Monday, Feb 21: *Great Expectations*

Wednesday, Feb 23: *Great Expectations*

Monday, Feb 28: *Great Expectations*

Wednesday, Mar 2: *Great Expectations*

Monday, Mar 7: *The Moonstone*

Wednesday, Mar 9: *The Moonstone*

Monday, Mar 14: **SPRING BREAK**

Wednesday, Mar 16: **SPRING BREAK**

Monday, Mar 21: *The Moonstone*

ESSAY #3 DUE

Wednesday, Mar 23: *The Moonstone*

Monday, Mar 28: *The Moonstone*

Wednesday, Mar 30: *The Moonstone*

Monday, Apr 4: *Tess of the d'Urbervilles*

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Wednesday, Apr 6: *Tess of the d'Urbervilles*

FINAL ESSAY PROSPECTUS DUE

Monday, Apr 11: *Tess of the d'Urbervilles*

Wednesday, Apr 13: *Tess of the d'Urbervilles*

Monday, Apr 18: *Tess of the d'Urbervilles*

Wednesday, Apr 20: *Tess of the d'Urbervilles*

Monday, Apr 25: Last class / party!

FINAL ESSAY DUE AT OR BEFORE 5:00 PM ON FRIDAY, MAY 6th

The University of Tennessee at Chattanooga

Survey of American Literature

Fall 2022

ENGL 2130, CRN: 43514, face-to-face, 3 Cr.

Instructor: Dr. Christopher Stuart

Email and Phone Number: chris-stuart@utc.edu; X2140

Office Hours and Location: T/TH 12:15-2:00, and especially by appointment. If you need to talk with me, we will make it work.

Course Meeting Days, Times, and Location: TR 10:50-12:05, Hunter Hall 416

Course Catalog Description:

Selected readings in major works of American literature from the colonial period to the present, with emphasis on historical, cultural and formal developments. Fall and spring semesters. Must be completed within the first 21 hours of major course work.

Course Pre/Co Requisites: Pre- or Corequisite: ENGL 1020 or department head approval.

Course Student Learning Outcomes: 1) A familiarity with the major historical periods of American Literature. 2) A familiarity with representative works from each period. 3) An understanding of the formal developments across genres in these representative literary works. 4) An improved ability to think critically and to analyze literary works.

Required Course Materials (listed in order of use):

Bradstreet, Anne. *To My Husband and Other Poems*. ISBN: 9780486414089.

Franklin, Benjamin. *The Autobiography of Benjamin Franklin*. ISBN: 9780300098587.

Whitman, Walt. *Leaves of Grass (The Original 1855 ed.)* ISBN: 9780486456768.

Frederic, Harold. *The Damnation of Theron Ware*. ISBN: 9780375760358.

Chesnutt, Charles. *Tales of Conjure and the Color Line*. ISBN: 9780486114293

Williams, William Carlos. *Selected Poems*. ISBN: 9780811209588

Millay, Edna St. Vincent. *Poems*. ISBN: 9780307592668

Shepard, Sam. *True West*. ISBN: 9780573617287

Bulter, Octavia E. *Kindred*. ISBN: 9780807083697

[Click here to enter text.](#)

Course Assessments and Requirements:

Writing Assignments:

You will write two papers with topics to be assigned at a later date. Each will be a minimum of *five pages* in length. **Both will be typed and double-spaced in 12-point, Times New Roman font with a one-inch margin on all sides.** All papers must conform to MLA guidelines for quotation and citation. **Papers will be dropped a third of a letter grade for each half page they are short of the required length.** If you attempt to lengthen your essay by dabbling with font sizes or margins, I will drop the grade just as much as if it were visibly too short.

Papers are due at the beginning of the class period on the day they are due and will be dropped one third of a letter grade for each class day they are late. Do not cut class to finish a paper, as the paper will be counted late if it is not turned in at the beginning of the class period.

Extensions may be granted on a case-by-case basis at my discretion, but you must request the extension at least *one class day* in advance, except in the case of personal emergency. In addition, **I do not accept technological excuses for late work**, so please do not confront me with heartbreaking stories about your printer or the mysteries of an iCloud. You will find me cruelly unsympathetic. See the course schedule for the days papers will be assigned and their due dates.

Late/Missing Work Policy: Papers will be dropped one third of a letter grade for each class day late. Papers not turned in at the beginning of class on the due date will be considered one full class day late, so do not skip class in order to finish a paper. It will not help you.

Re-write Policy: Any graded paper may be re-written. **Re-writes may be turned in any time before, or at, the final exam BUT MUST INCLUDE the first draft of the paper along with my typed comments in order to be graded.** If you successfully revise a paper, the new grade will simply replace the old one, and the old one will disappear; Keep in mind, however, that in order to merit a substantial grade raise papers must be substantially revised; just because you turned in a second version of the paper does not guarantee that the grade will go up.

Exams and Quizzes:

There will be two exams: a midterm and a final. In addition, there will be four, perhaps five, reading quizzes. These will be very quick, short-answer quizzes to make sure that you are keeping up with the assigned readings. Quizzes will be worth 5% of your grade *each*, so please do not feel that you can afford to ignore them. They will always take place at the very beginning of class in order to discourage lateness. Quizzes missed due to lateness or an unexcused absence cannot be made up.

Instructor Grading and Feedback Response Time: Grading of papers and essay exams is time intensive, but I will attempt to get all work graded and returned in one week, two maximum.

Course Attendance Policy: Please keep in mind that attendance is *not* optional. More than **three** unexcused cuts will result in a 2/3 letter-grade drop in your final grade. More than four will mean a full letter grade drop in your final grade, and more than five will result in failure for the course.

Course Participation/Commitment: Your participation grade will account for 10% of your grade. I prefer to think of this as a “commitment to the course” grade, as it depends not only on your verbal participation but on your attendance record, the extent to which you come to class prepared, that you seem to be alert and concentrating on the class discussion, and other such indications of your investment in the success of the class.

Grade Percentages:

Quick Reading Quizzes = 20%

Papers = 50% (25% 1st paper, 25% 2nd paper)

Midterm Exam = 10%

Participation = 10%

Final Exam = 10%

Grading Scale:

100-90= A

89-80= B

79-70= C

69-60= D

59-below= F

Course Calendar/Schedule:

8/23 Introduction to the Course. Read Christopher Columbus’ “Journal of The First Voyage” (1492) (Posted on Canvas).

8/25 Columbus discussion cont. Read Anne Bradstreet’s “Prologue” (70), “The Author to Her Book” (viii), “To my Dear and loving Husband” (1), “A Letter to her Husband, absent upon Publick employment” (4), “Before the birth of one of her Children” (5), all “In memory of” poems (16-17), “Upon the burning of our House July 10th, 1666” (13), “The Flesh and the Spirit” (46), and “A Dialogue between Old England and New; concerning their present Troubles” (54).

8/30 Bradstreet discussion continued. **First Paper Assigned.**

9/1 Read Jonathan Edward’s “Sinners in the Hands of an Angry God” and . . .

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9/6 Sermon discussion continued. Writing Workshop.

9/8 Read The Autobiography of Benjamin Franklin parts I-IV.

9/13 Franklin discussion cont.

9/15 Franklin continued. Read Ralph Waldo Emerson's "Nature" (posted on Canvas).

9/20 Read Emerson's "Self-Reliance" (posted on Canvas).

9/22 Emerson continued. Read Walt Whitman's "Song of Myself" from *Leaves of Grass 1855 Edition*. **First Paper Due.**

9/27 Whitman discussion continued.

9/29 Whitman continued.

10/4 **Midterm Exam.**

10/6 Introduction to American Realism. Have read of ALL of Harold Frederic's *The Damnation of Theron Ware* (1896).

10/11 *Damnation* continued.

10/13 *Damnation* continued.

10/18 **Fall Break. No Class.**

10/20 Read Charles Chesnutt's *Tales of Conjure and the Color Line*. **Second Paper Assigned.**

10/25 Chesnutt continued. Introduction to Modernism.

10/27 Read Poems of William Carlos Williams (poems TBA).

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11/1 Williams cont.

11/3 Williams cont. Read Edna St. Vincent Millay's poems (selections to be announced).

11/8 Millay continued.

11/10 Introduction to Postmodernism. Read Sam Shepard's *True West*. **Second Paper Due.**

11/15 *True West* continued.

11/17 *True West* continued. Read Octavia E. Butler's *Kindred*.

11/22 *Kindred* continued.

11/24 **Thanksgiving. No Class.**

11/29 *Kindred* continued.

12/1 *Kindred* continued. **Last Day of Class**

Final Exam from 10:30-12:30 on December 13th . Rewrites will not be accepted after this date.

Appendix B: Representative syllabi for Graduate Students

History of Rhetorical Theory 1: Ancient Greece to Renaissance

Fall 2021

ENGL 5115, 44219, face to face, 3 hours

Instructor: Heather Palmer

Email and Phone Number: heather-palmer@utc.edu; 423-425-4693

Office Hours and Location: Lupton 251, as needed by appointment, Zoom; Tuesday 3-5; Thursday 3-4

Course Meeting Days, Times, and Location: Thurs 5:30-8 PM, Holt 208

Course Catalog Description:

The course seeks to make available to graduate students in composition/rhetoric and literature further training in the roots of our rhetorical traditions, with an opportunity to become acquainted with several influential sources. It is especially hoped that modern students of rhetoric will evaluate the features of the art in relation to contemporary scholarship and teaching and their own instructional practice.

Course Student Learning Outcomes: Students will define rhetoric, rhetorical theory and rhetorical criticism from its roots in Ancient Greece through the Renaissance. Students will explain the influences of technology on available means for rhetorical persuasion. Students will describe and assess the major developments of rhetorical theory. Students will create and design a rhetorical project demonstrating knowledge of principles of rhetoric.

Required Course Materials: *The Rhetorical Tradition*, Bizzell and Herzberg, 3rd edition.

George Kennedy. *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times*. U of NC Press.

PDFS will be made available on UTC Learn

Technology Requirements for Course: email account, access to Canvas, word processing

Technology Skills Required for Course: basic computer literacy

COVID-19 Absence Policy: "Students **must complete the [COVID-19 Notification form](#)** if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

If COVID-19 related illness or quarantine results in any missed classes or course work, **students must contact the instructor within 48 hours of completing the COVID-19 Notification form to plan make-up classes and course work.** Where possible, faculty will work with students to identify ways to complete course requirements but are not required to change or offer additional modalities. Makeup work must be completed according to the plan devised by the instructor in coordination with the student. It remains the student's responsibility to complete any missed work such as assignments, tests, quizzes, labs, or projects outside of scheduled class time. Please realize that class will continue, and students may find themselves in the situation where they are unable to complete work in a timely manner. In such a case, students may consider requesting an [Exception to the Withdrawal Deadline](#) or an incomplete grade. Please contact the Office of the University Registrar (423-425-4416) to learn more about the late withdrawal process. Some departments may have department bylaws or student handbook requirements that specify a limit to the number of classes or amount of work that can be missed. In these cases the department requirements take precedence.

If students have COVID-19 disability-related risk factors that may indicate a need for additional academic accommodations, students are strongly encouraged to register with and/or contact the Disability Resource Center (423-425-4006) in order to receive necessary accommodations.

If students believe the instructor has not made reasonable and appropriate accommodations for absences, or makeup assignments, projects, labs, or exams due to COVID-19, students have the right to appeal according to UTC's [General Student Grievance \(Complaint\) Procedure](#) by filling out the [Student Complaint Form](#) and submitting to the Office of the Dean of Students."

Technology Support: If you have problems with your UTC email account or with UTC Learn (Canvas), contact IT Help Desk at 423-425-4000 or email helpdesk@utc.edu.

Student Technology: If you have technology needs to access your courses and/or complete course requirements in Canvas, [submit a request \(https://new.utc.edu/information-technology/learning-from-home\)](https://new.utc.edu/information-technology/learning-from-home) with Information Technology.

Student Accommodations: If you have accessibility and accommodation requests, contact the [Disability Resource Center \(https://www.utc.edu/disability-resource-center/index.php\)](https://www.utc.edu/disability-resource-center/index.php) at 423-425-4006 or email DRC@utc.edu.

Course Assessments and Requirements:

The course trajectory will be fairly chronological. In terms of format, it will be mostly discussion, close reading, and application of the theories and texts we encounter. Everyone should be open to teaching and learning from one another as we engage with diverse ideas and theories. This is a seminar not a lecture based course.

Seminar Project with Oral Presentation—40%

A seminar paper related to the topic of the course (equal to 20+ pages). Class members will also complete a project proposal (with 250 word abstract), bibliography, and rough draft as part of the

production process. The final paper is your opportunity to explore an issue raised by the materials in this course in a more in-depth manner.

In order to encourage that this become a process and not an event, you will have to write a researched prospectus. This **2-3 page prospectus** will explain your general argument and questions you plan to address in your final paper. It will engage a minimum of two readings and will be due relatively early in the semester. Your prospectus bibliography should be constituted by a minimum of 10 preliminary sources. We will discuss this further.

Declamation: To honor both the oral and written roots of the rhetoric of antiquity, you will give a “speech” as part of this project. You will present a brief version of your work to the class (15 min) for at least three reasons:

- 1) In order for everyone in the class to benefit from each other’s work
- 2) to practice for your oral comprehensive exams
- 3) to professionalize your scholarly work with the possibility of presenting at a rhetoric conference.

Reading Response Papers—50%

You are expected to write 10 (5 pts each) short responses to our course readings for each class period. “Response” means that you will engage with the texts and offer your critical thoughts on the reading. For example: what is your evaluation of the main tenants of the author’s argument and presentation? How does the text relate to others we (or you) have studied? How does this text fit into a larger history of rhetoric and education? What ideas were new for you—what new insights into philosophy, epistemology, ontology did the readings bring you? Did you have ‘issues’ with the author’s point of view? Criticisms?

Note that a response is not a summary of the text as I have already read it.

Specifics: As these responses will make up a large portion of your grade, they should demonstrate thought and care. While there are no specific rules for format (other than that they must be typed, double-spaced, and no longer than four pages), I do expect them to be clear and written in a strong critical voice that questions and engages the text without repeating class discussion. They are designed to help you cut your teeth as a scholar. I’m looking for quality rather than quantity. Be prepared to read and share these with the class on the day they are due. See Canvas for response requirements.

One of these is a required final reflection: On the last day of class, you will turn in a reflection on your responses and how your understanding of rhetoric has developed over the course of the semester. I expect this final response to demonstrate that you have reread your previous responses and have something interesting to say about your reflections on rhetoric, education, and its consequences for epistemology, discourse, etc. have evolved over the semester.

KEEP ALL OF THESE AS YOU WILL TURN THEM IN AS A PORTFOLIO AT THE END OF THE SEMESTER

Discussion Leader/Presentation—10%: As the primary texts will require a great deal of time, the voluminous secondary material concerning ancient rhetoric will be taken up through class presentations. Each student will be assigned a particular day to present secondary material concerning the primary texts we covered in class. The object of this assignment is to bring in contemporary arguments about ancient rhetoric to enrich our class discussion and allow students to become engaged in a large body of scholarship. Each of you will read several secondary texts and report on the arguments presented. I expect you to do research that helps us understand how this particular argument fits in with the ongoing conversation about the particular rhetorical topic addressed. For example, if you read a text that discusses the place of women in ancient rhetoric, you will want to see what other scholars have said not only about this secondary text but about feminism and ancient rhetoric or women's rhetorics in general. This bibliography does not have to be extensive, but should include at least 5 (five) texts for which you provide an annotation. Your presentation should describe the scope of the work, the argument presented, the problems addressed, questions raised, the success or failure of the author's argument/presentation, and articulate the value of the work to our understanding of Ancient-Renaissance rhetorics.

I do expect you to take a critical approach to this presentation in that you are not merely praising the texts but engaging and questioning them.

See me if you have trouble locating the latest scholarship—you should have your research chops down but may need some pointers.

The presentation itself should be clear and professional. You do not have to create a dazzling visual display, but you should think of yourself as a teacher. This means considering concrete ways to offer complex information in a clear and concise manner. You will have 20 minutes to offer your information and then 10 to answer questions.

Course Policies:

I expect every member of the class to be an active participant, which means reading all the assignments and taking part in class discussion. Attendance is necessary to get anything out of this class. Lack of participation will lower your grade. Absences exceeding two will result in a grade no higher than a C, assuming all assignments are successful and still turned in on time.

I will not read late papers. Please talk to me if you have extenuating circumstances.

Grades will be calculated as follows:

Seminar paper, proposal, and presentation:	40%
Reading response papers:	50%

with final reflection

Discussion leader:	10%
Total:	100%

Instructor Grading and Feedback Response Time: 10 days max for responses and papers

Course and Institutional Policies

Late/Missing Work Policy: All work is to be turned in on time. If, however, you are unable to turn in your work on time due to personal or family emergency, please inform me as soon as possible. You will receive a grade no higher than a C for late work.

Student Conduct Policy: UTC's Student Code of Conduct and Honor Code (Academic Integrity Policy) can be found on the [Student Conduct Policy page](https://www.utc.edu/student-conduct/codes.php) (<https://www.utc.edu/student-conduct/codes.php>).

Honor Code Pledge: As a student of the University of Tennessee at Chattanooga, I pledge that I will not give or receive any unauthorized assistance with academic work or engage in any academic dishonesty in order to gain an academic advantage. I will exert every effort to insure that the Honor Code is upheld by myself and others, affirming my commitment to a campus-wide climate of honesty and integrity

Course Attendance Policy: The Student Handbook clearly states the following: At the beginning of the semester, faculty members will state to their classes their policy on absences. It is the responsibility of the students to inform instructors when illness or participation in University activity prevents attendance. Instructors will decide whether the students may make up work missed and what effect the absences may have on the requirements of the course. When absences are occasioned by University projects, students should check with instructors, informing them of the possibility of the out-of-town trip and the classes to be missed. If instructors wish written confirmation of the organized trip before granting the excuse, a list of classes along with the instructors' names and the dates of the trip should be submitted to the office of the appropriate academic dean. All excuse requests must be submitted at least three days before the event. This list should be signed by the faculty advisor of the organization, who gives each student a copy of the approved list to show to the instructors. (11) With this statement in mind, the attendance policy for this class is as follows: regular attendance is required. Why? Sporadic attendance signals that you don't take seriously your education or your active engagement with this writing class. More to the point, grades tend to suffer when you do not receive the benefit of in-class instruction, response to your writing, insight from others on what we discuss in class, or information on upcoming

assignments. Absences incurred through UTC-sponsored events or illness are excused if students follow the correct procedures.

Course Participation/Contribution: Come to class ready to contribute to a lively and engaged discussion about the readings. Read the material before class.

Course Learning Evaluation: Course evaluations are an important part of our efforts to continuously improve learning experiences at UTC. Toward the end of the semester, you will be emailed links to course evaluations and you are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

UTC Bookstore: The UTC Bookstore will price match Amazon and Barnes and Noble (<https://www.barnesandnoble.com/>) prices of the exact textbook - same edition, ISBN, new to new format, used to used format, and used rental to used rental format, with the same rental term. For more information, go to the [Bookstore Price Match Program](#) (<https://bnc.pgtb.me/MMt77F>), visit the bookstore, email sm430@bncollege.com or call 423-425-2184.

COVID Absences

Students **must complete the [COVID-19 Notification form](#)** if they are positive for COVID-19; symptomatic for COVID-19; exposed (close contact) to a known case of COVID-19 / someone positive for COVID-19; or potentially exposed to a known case of COVID-19 / someone positive for COVID-19. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

If COVID-19 related illness or quarantine results in any missed classes or course work, **students must contact the instructor within 48 hours of completing the COVID-19 Notification form to plan make-up classes and course work.** Where possible, faculty will work with students to identify ways to complete course requirements but are not required to change or offer additional modalities. Makeup work must be completed according to the plan devised by the instructor in coordination with the student. It remains the student's responsibility to complete any missed work such as assignments, tests, quizzes, labs, or projects outside of scheduled class time. Please realize that class will continue, and students may find themselves in the situation where they are unable to complete work in a timely manner. In such a case, students may consider requesting an [Exception to the Withdrawal Deadline](#) or an incomplete grade. Please contact the Office of the University Registrar (423-425-4416) to learn more about the late withdrawal process. Some departments may have department bylaws or student handbook requirements that specify a limit to the number of classes or amount of work that can be missed. In these cases the department requirements take precedence.

If students have COVID-19 disability-related risk factors that may indicate a need for additional academic accommodations, students are strongly encouraged to register with and/or contact the Disability Resource Center (423-425-4006) in order to receive necessary accommodations.

If students believe the instructor has not made reasonable and appropriate accommodations for absences, or makeup assignments, projects, labs, or exams due to COVID-19, students have the right to appeal according to UTC's [General Student Grievance \(Complaint\) Procedure](#) by filling out the [Student Complaint Form](#) and submitting to the Office of the Dean of Students.

Course Calendar/Schedule: Course Calendar/Schedule

Calendar

CHECK CANVAS UPDATES--the Module format on Canvas will give a much more accessible version of the week by week activities

SEE "SCHEDULE" for actual schedule

- | | |
|-------------|---|
| Thurs 8/19 | Class Description, go over syllabus, sign up for discussion leader, begin Introductions |
| Thurs 8/26 | What does it mean to theorize rhetoric as a discipline; Read 2 PDFs on rhetorical historiography: "Historiography and the Study of Rhetoric by Walzer and Beard. "Four Senses of Rhetorical History by Zarefsky"; Introduction RT; Response 1 due. |
| Thurs 9/2 | Plato <i>Phaedrus</i> RT; Aristotle from <i>Rhetoric</i> Book I RT; Kennedy 1-3; Response 2 due. |
| Thurs 9/9 | "The Sophists and Rhetorical Consciousness" Richard Katula and James Murphy PDF; Gorgias <i>Encomium of Helen</i> ; Isocrates <i>Against the Sophists</i> ; from <i>Antidosis</i> ; Response 3 due. |
| Thurs 9/16 | Aspasia from RT; Jarret "Aspasia"; Susan Jarret "The Sophists" PDF; Response 4 due. |
| Thurs 9/23 | Hellenistic and Roman Rhetorics; Cicero, <i>De Oratore & Orator</i> RT; Kennedy Ch 5; James Murphy "The Codification of Roman Rhetoric." With a Synopsis of <i>Rhetorica ad Herennium</i> " PDF Response 5 due. |
| Thurs 9/30 | Good Man Speaking Well: Longinus <i>On the Sublime</i> RT; Quintilian <i>Institutes of Oratory</i> RT; TBA; Response 6 due. |
| Thurs 10/7. | Medieval Rhetoric Introduction RT; Augustine <i>On Christian Doctrine</i> , Book IV RT; Kennedy CH 7,8, 9; Response 7 due. |

Thurs 10/14 **FALL BREAK NO CLASS**

Thurs 10/21 Medieval Arts of Letter Writing *Rationes dictanti*; Anonymous *The Principles of Letter Writing*; James Murphy “Ars Dictaminis: The Art of Letter Writing” course reserve; *Letters of Heloise and Abelard* course reserves. **Response 8.**

Thurs 10/28 Medieval Arts of Preaching. Robert of Basevorn *The Form of Preaching* RT; James Murphy “Ars praedicandi: The Art of Preaching” course reserve; **Proposal Paper due with preliminary bib. email me at heather-palmer@utc.edu**

Thurs 11/4 Women and Medieval Rhetoric; Christine de Pizan *The Book of the City of Ladies* and *The Treasure of the City of Ladies* RT; “Medieval Rhetoric: Pagan Roots, Christian Flowering, or Veiled Voices in the Rhetorical Tradition,” from *Rhetoric Retold* Cheryl Glenn course reserve; Margery Kempe from *Book of Margery Kempe* course reserve. **response 9 due.**

Thurs 11/11 Renaissance Humanism—Erasmus and Ramus; Francis Bacon from *The Advancement of Learning* and *Novum Organum*; Tumelo’s “On the Usefulness of Rhetorical History” Revisioning Rhetorical History; Sign up for individual conferences; turn in RR as portfolio with R10 Reflection.

Thurs 11/18 **No class Individual Conferences via Zoom**

Tues 11/30 Reading Day NO CLASS

FINAL EXAM DAY 6-8 Presentations Turn in Seminar Papers.

ENGL 5000 - Introduction to Graduate Studies in English:

Fall 2022

English 5000, **CRN#40645**, 3 credits

Instructor: Dr. Rik Hunter

Email: rik-hunter@utc.edu (for correspondence); gpd151@mocs.utc.edu (for using Google Apps)

Office hours and Location: Modays, 3:30p-4:30p, Lupton 366

Course Meeting Days, Times, and Location: Mondays, 5:30pm-8pm, Lupton 391.

Course Description and Objectives:

This graduate seminar is designed to prepare students for graduate-level research and writing as well as prepare them for futures in teaching, doctoral studies, and alt-ac and other careers. The course covers skills and habits successful graduate students must have, including a range of research methods in English Studies that prepare you to research and complete your Capstone projects. The course also asks students to begin thinking about what they want to do with the degree—introducing students to the job market and its complexities and trends.

Seminar participants will gain strategies for locating key conversations, key terms, and key voices, as well as strategies for effectively entering those scholarly conversations through learning about

- Analytical approaches and theoretical lenses
- calls for papers (for conferences and articles and chapters); and
- scholarly genres (e.g., conference proposals, presentations, and “papers”) and their rhetorical, substantive, and stylistic elements—including citation practices.

Required Texts:

- To buy:
 - Foss, *Rhetorical Criticism*, **5th Edition** ([Purchase the ebook or paperback from Amazon](#))
 - Bressler, *Literary Criticism: An Introduction to Theory and Practice* (A Second Printing), **5th Edition** ([Purchase the paperback from Amazon](#))
- Free
 - Griffin, [Research Methods for English Studies](#)
 - Nickoson, [Writing Studies Research in Practice: Methods and Methodologies](#)
 - Clary-Lemon, et. al, [TRY THIS: Research Methods for Writers](#)
 - Other readings [linked](#) through our Schedule.

Recommended Texts:

- Adler-Kassner and Wardle, *Naming What We Know: Threshold Concepts of Writing Studies* (Classroom Edition)

Course Requirements:

- (40%) Reading Responses
- (40%) Presentations
- (10%) Conference Proposal (250-500 words)
- (10%) Capstone Course Reflection

The Seminar Format/Course Outcomes

As graduate students in English, you are particularly poised to appreciate the importance of active and engaged participation to the success of any classroom. Indeed, the graduate seminar format assumes that all participants (students and professor) together tackle a question or issue; thus, in the tradition of Brazilian educator and literacy theorist [Paulo Freire](#), we will aim to break down the teacher-student dichotomy and engage in “acts of knowing dialogue.”

Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiques and makes deposits which the students patiently receive, memorize, and repeat. This is the "banking" concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits.

While the professor will facilitate problem-posing learning, they do not know everything and is not the only one with sound ideas in relation to our discussions and research activities; therefore, all participants are expected (and will be graded accordingly) to assume responsibility for the collaborative knowledge-making to take place this semester by:

- Demonstrating increasing confidence in speaking in class and in our online discussions
- Preparing thoroughly and thoughtfully for class
- Raising issues and asking questions (in class and online)
- Facilitating and mediating small group and whole class discussions (in class and/or online)
- Actively listening to and responding to seminar participants
- Introducing relevant ideas and knowledge from outside of class
- Exhibiting a willingness to listen to (and offer) constructive feedback and alternative perspectives
- Meeting deadlines
- Regularly and actively attending class and participating online
- Presenting ideas and writing in a professional and timely manner

The above are really just behaviors—the habits of mind and practices of successful graduate students.

Course Policies/Info

Attendance:

Because the seminar format depends upon the active contributions of all participants, your attendance/participation is expected. Particularly since we meet only once a week, you should attempt to miss no more than once (twice at most). **Upon the third absence (excused or otherwise), you can expect to make no higher than a C**; after the fourth absence, expect to fail the course.

Late Assignments:

Each seminar participant must turn her or his own work to the course folder by the beginning of the class for which the assignment is due. Since reading responses will constitute major portions of your assignments for a given day, if you know ahead of time that you will be absent, submit your response ahead to class. **Late reading responses will receive 50% credit**, as these are designed to prompt in-class discussion on the day they are due.

Professor Response Time: Your reading responses will be read and checked off by the next class period. I don't always comment on them, but sometimes I do. You may also expect to receive feedback on your other coursework within two weeks (barring illness, inclement weather, or other unforeseen circumstances).

Course Learning Evaluations:

Course evaluations are an important part of our efforts to continuously improve the learning experience at UTC. Toward the end of the semester, you will receive a link to evaluations and you are expected to complete them. I value your feedback and appreciate you taking time to complete the anonymous evaluations..

Technology Skills Required for Course:

Using cloud-based applications like Google Apps and problem-solving skills.

Spring 2020
English 5125
CRN #22739
History of Rhetorical Theory II: Early Modern to Contemporary
Credit: 3 hours
Class Times: M 5:30-8:00
Classroom: McCallie Bldg 257 and TBA
Instructor: Heather Palmer
Office: CSOB 247
Office Phone: 423-313-3534
Office Hours: M 4-5 and by apt
e-mail: Heather-Palmer@utc.edu

*What then is truth? A movable host of metaphors, metonymies, and anthropomorphisms: in short, a sum of human relations which have been poetically and rhetorically intensified, transferred, and embellished, and which after long usage, seem to a people to be fixed, canonical, and blinding. Truths are illusions which we have forgotten are illusions; they are metaphors that have become drained of sensuous force, coins which have lost their embossing and are now considered as metal and no longer as coins. – Friedrich Nietzsche, *On Truth and Lies in a Nonmoral Sense*, printed in Bizzell and Herzberg, page 1174*

“Rhetoric, in the most general sense, is the energy inherent in emotion and thought, transmitted through a system of signs, including language, to others to influence their decisions or actions.”

*-George Kennedy, *A Rhetoric of Motives**

Nietzsche’s claim here, one in which we find an historical turn toward understanding reality and truth from a linguistic perspective, marks the end of the 19th century and the beginning of our study in modern rhetorical theory. After all, Nietzsche’s claim marked “a philosophical orientation with profound implications for understanding rhetorical practices and their status as social realities” (Hauser and Whalen 118). Rhetoric came to be viewed as epistemic, as constitutive, not as the representation of truth or reality but *as* reality itself. The *new* rhetoric theorized here, and pursued by Mikhail Bakhtin, I.A. Richards, Chaim Perelman, Lucie Olbrechts-Tyteca, and many more, is to be the focus of our course over the coming weeks. We will extend their work through new directions in OOO, digital rhetorics, neurorhetorics, and sound studies. In short, this course presents Western rhetorical theory and practice from the Enlightenment through contemporary rhetoric.

Rhetoric, simply defined, is the use of symbols to produce an effect (e.g., a verbal command to “Stop,” a red traffic light, or a Journey song imploring us “Don’t Stop Believing”). Right off the bat, though, it’s pretty helpful to think of rhetorics rather than rhetoric. As any cursory history of rhetoric reveals, rhetorics evolve in response to both time and place, deeply enmeshed in context. The rhetoric of Ancient Greece differed from that of Republican Rome just as Republican Roman rhetoric differed from the rhetoric of Imperial Roman. Rhetoric as it emerges in digital spaces is radically different from the rhetoric that emerged around campfires--or is it? Rhetoric continues to evolve over time and in other places. Indeed, we could go as far as to say that each time and place has its own unique rhetoric(s). The period from the dawn of the

Enlightenment up to the present, which is the focus of this course, has been no different. Taking the plurality and evolution of rhetorics as a given, then, this course focuses particular attention on how technology's own evolution has played a part in the evolution of rhetoric. How have communication technologies such as the printing press, the telegraph, the telephone, and the internet all shaped symbolization? How have transportation technologies like air travel and the automobile and technologies of the body such as medicine and cosmetic surgery all done the same? While we start in 1784 (with the publication of Kant's pivotal essay), our investigation of rhetoric will attend to how Kenneth Burke, the great 20th century thinker, saw rhetoric: as the work of identification. This work is important, Burke argues, because people are inherently divided. For any group (a class, a community, a congregation, a corporation) to cohere, rhetoric must be at work.

Combining this understanding of rhetoric and the above epigram, which argues for rhetoric as a kind of energy, we will also consider how various technological developments have shaped both the identification and division of peoples for the last 300+ years. We will also take a closer look at both Kennedy's and Burke's definitions of rhetoric; they are certainly not the only ones nor without their critics. Additionally, we will see how the brief definition of rhetoric with which we begin the semester might not be definitive. In what ways might rhetoric exceed the traditional boundaries of symbolic action within which it is often contained? And how has this excess, this evolutionary mutation, been shaped by the technologies in, on, and around us? Perhaps unsurprisingly, this history of rhetoric course will proceed in a chronological fashion. That said, the present often appears in the past, and the past stays with us as we move toward the present. There is a fair amount of time travel in this course. For each period of time, we should consider the technologies, in particular the communication technologies, in and around which rhetoric takes place:

1700s: the paper machine, the steam engine, and the distillery

1800s: the telegraph, the railroad, and industrial fermentation

1900s: the telephone, the airplane, and steroids

2000s: the smartphone, a manned mission to mars, AI, nanotechnology

OBJECTIVES: Over the course of this semester, you will come to understand the historical, philosophical, and cultural underpinnings of modern and postmodern rhetoric.

We examine the ongoing discussion of rhetoric, using rhetoric as an epistemic to uncover questions concerning the knowledge, ideology, signification, subjectivity--in short, how make meaning itself. Since Nietzsche's lecture notes on rhetoric, we have seen what has been called "the rhetorical turn" in much of the humanities, particularly because rhetoric as a methodology and epistemic is best situated to deal with the plenitude of narratives that abound as a result of contemporary globalization. It is virtually axiomatic that questions of epistemology are at the nexus of every human endeavor and inform the basis for the nature, grounds, limits, and criteria of virtually all human institutions and disciplines. To investigate such questions, this course asks what does rhetoric say about what we know about the world we inhabit? What are the consequences of such a rhetorical epistemology for our experiences of subjectivity, language, art, time, space? How do communication technologies and their specific materiality affect rhetoric?

As a discipline, we are currently reassessing our aims given the current political, environmental, cultural, and material climate. As the 2018 RSA conference asks: What

can we learn from past and what must we become to meet the challenges that appear on the horizon? Second, how is invention related to reinvention, the hermeneutic act of interpreting what it is to imagine what has never been? Third, what are the demands of the current moment. What are our responsibilities as rhetoric scholars and human beings given the pressing needs of the present?

LEARNING OUTCOMES

- ❑ Students will identify key movements and themes in the history of rhetoric.
- ❑ Students will demonstrate an understanding of the constitutive nature of rhetoric.
- ❑ Students will gain an awareness of historical and cultural contexts that inform and build a theory of modern or new rhetorics.
- ❑ Students will be able to analyze critically specific discourses in terms of cultural and ideological contexts, i.e., students will come to understand the practice of rhetorical analysis
- ❑ Students will understand rhetoric as a distinctively contextual, ever-changing way of knowing.

COURSE OUTLINE

The course trajectory will be fairly chronological. In terms of format, the course will be mostly discussion, close reading, and application of the theories and texts we encounter. Everyone should be open to teaching and learning from one another as we engage with diverse ideas and theories.

Course topics will be presented through readings and lecture/discussions, and students will present the discussion for the day as part of the oral portion of the seminar. A longer seminar paper is also expected which the student will present to the class in a formal 20-minute conference-style presentation.

ATTENDANCE

Since this class only meets once a week, it is essential that you come to class prepared and ready to actively participate. Attendance is required at all scheduled class meetings and conferences with the instructor. Excused absences may be granted for religious holidays or university-sponsored events, provided you make a written request to me no less than two weeks in advance and that you complete any required work before the due date. More than two absences will result in a zero for the course since we meet once a week.

ADA STATEMENT: Attention: If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and think that you might need special assistance or a special accommodation in this class or any other class, call the Disability Resource Center (DRC) at 425-4006 or <http://www.utc.edu/disability-resource-center/>.

If you find that personal problems, career indecision, study and time management difficulties, etc. are adversely affecting your successful progress at UTC, please contact the Counseling and Career Planning Center at 425-4438 or <http://www.utc.edu/counseling-personal-development-center/index.php>.

EVALUATION

Seminar Project with Oral Presentation—30%

A seminar paper related to the topic of the course (equal to 20-25 pages). Class members will also complete a project proposal, bibliography, and rough draft as part of the production process. The final paper is your opportunity to explore an issue raised by the materials in this course in a more in-depth manner. Includes mandatory individual conference, rough draft for peer review, target audience and abstract.

In order to encourage that this become a process and not an event, you will have to write a researched prospectus. This **2-3 page prospectus** will explain your general argument and questions you plan to address in your final paper. It will engage a minimum of two readings and will be due relatively early in the semester. Your prospectus bibliography should be constituted by a minimum of 10 sources. We will discuss this further in a mandatory individual conference.

Declamation: To honor both the oral and written roots of the rhetoric of antiquity, you will give a “speech” as part of this project. You will present a brief version (20 min) of your work to the class (10 pages max) for at least three reasons: 1) In order for everyone in the class to benefit from each other’s work; 2) to practice for your oral comprehensive exams; 3) to professionalize your scholarly work with the possibility of presenting at a rhetoric conference.

Reading Response Papers—50% See Canvas for full handout (5% \times 10=50%)

You are expected to write short responses to our course readings for each class period. “Response” means that you will engage with the texts and offer your critical thoughts on the reading. For example: what is your evaluation of the main tenants of the author’s argument and presentation? How does the text relate to others we (or you) have studied? How does this text fit into a larger history of rhetoric and education? What ideas were new for you—what new insights into philosophy, epistemology, ontology did the readings bring you? Did you have ‘issues’ with the author’s point of view? Criticisms? Note that a response is not a summary of the text as I have already read it.

Specifics: As these responses will make up a large portion of your grade, they should demonstrate thought and care. While there are no specific rules for format (other than that they must be typed, double-spaced, and no longer than four pages), I do expect them to be clear and written in a strong critical voice that questions and engages the text without repeating class discussion. They are designed to help you cut your teeth as a scholar. I’m looking for quality rather than quantity. Be prepared to read and share these with the class on the day they are due.

Final reflection 11 (5%) On the last day of class, you will turn in a reflection on your responses and how your understanding of rhetoric has developed over the course of the semester. I expect this final response to demonstrate that you have reread your previous responses and have something interesting to say about your reflections on rhetoric, education, and its consequences for epistemology, discourse, etc. have evolved over the semester.

KEEP ALL OF THESE AS YOU WILL TURN THEM IN AS A PORTFOLIO AT THE END OF THE SEMESTER

Digging Deep! One Session as Discussion Leader/Presentation (15%)--As the primary texts will require a great deal of time, the voluminous secondary material concerning modern rhetoric will be taken up through class presentations. Each student will be assigned a particular day to present secondary material concerning the primary text from 1) a pivotal figure in rhetorical history we covered in class and 2) a key concept important to the field of rhetorical history and theory.

The object of this assignment is to tap into what the current disciplinary conversation is about your particular rhetor and your particular concept and to share your findings with the class. This will enrich our class discussion and allow students to become engaged in a large body of scholarship.

Each of you will read several secondary texts and report on the arguments presented. I expect you to do research that helps us understand how this particular argument fits in with the ongoing conversation about the particular rhetorical topic addressed. For example, if you read a text that discusses "women's rhetorics," as your concept presentation, you will want to see what other scholars have said not only about this secondary text but also about feminism and its relation to a particular period in rhetorical history. This bibliography does not have to be extensive, but should include at least five texts from the past five years.

Your presentation should describe the scope of the work, the argument presented, the problems addressed, questions raised, the success or failure of the author's argument/presentation, and articulate the value of the work to our understanding of modern-contemporary rhetorics.

I do expect you to take a critical approach to this presentation in that you are not merely praising the texts but engaging and questioning them.

See me if you have trouble locating the latest scholarship-you should have your research chops down but may need some pointers.

The presentation itself should be clear and professional. You do not have to create a dazzling visual display, but you should think of yourself as a teacher. This means considering concrete ways to offer complex information in a clear and concise manner. You will have about 20 minutes (think 4-5 minutes per entry) to offer your information and then about 10 to answer questions.

COURSE POLICIES:

I expect every member of the class to be an active participant, which means reading all the assignments and taking part in class discussion. Attendance is necessary to get anything out of this class. Lack of participation will lower your grade. Absences exceeding two will result in a grade no higher than a C, assuming all assignments are successful and still turned in on time.

I will not read late papers. Please talk to me if you have extenuating circumstances.

Grades will be calculated as follows:

Seminar paper and presentation:	30%
Reading response papers: with final reflection	55%
1 Discussion presentation:	15%
Total:	100%

MAIN TEXTS:

Patricia Bizzell and Bruce Herzberg. *The Rhetorical Tradition: Readings from Classical Times to the Present*. 2nd ed. Boston: St. Martin's, 2001.

Roberts-Miller, Patricia. *Demagoguery and Democracy*. The Experiment, 2017.

PDFs on course reserve through Canvas

Please note that changes may be necessary—you will be informed of them ahead of time. All readings, including course reserves, are to be read by the date indicated. Please bring all texts to class the date they are listed. Check your UTC email frequently for any changes.

CAMPUS E-MAIL: To enhance student services, the University will use your UTC email address (firstname-lastname@utc.edu) for communications. (See <http://onenet.utc.edu> for your exact address.) Please check your UTC email on a regular basis. If you have problems accessing your email account, contact the Help Desk at 423.425.2676.

LATE WORK: All of your work is to be turned in on time. If, *for emergency reasons*, you are unable to turn in your essay on time, please inform me immediately. (I would prefer that you contact me 24 hours prior to when your essay is due so that we might make necessary arrangements.)

REVISION POLICY: The goal for all assignments is for you to revise work before prior to deadlines—prior to evaluation. As you revise your work, I encourage you to take advantage of my office hours, to e-mail me with questions, to schedule appointments with me.

PLAGIARISM: Plagiarism is a very serious offence in the academic community. The *UTC Student Handbook* defines plagiarism as follows:

To plagiarize means to take someone else's words and/or ideas (or patterns of ideas) and to present them to the reader as if they are yours. Plagiarism, then, is an act of stealing. It is also an unwise act because it does not help you learn, and it is a dangerous act because you can be severely punished for it.

To avoid a charge of plagiarism, take notes carefully and record all of the bibliographic information you must have to document sources you used. See pages 7-8 of the *Student Handbook*.

STUDENTS WITH DISABILITIES: If you are a student with a disability (e.g. physical, learning, psychiatric, etc.) and think that you might need special assistance or a special accommodation in

this class or any other class, call the Office for Students with Disabilities/College Access Program at 425-4006 or come by the office at 110 Frist Hall.

General historical understanding

There's not enough time in a course like this to accomplish our course goals and provide the kind of historical understanding of world & local events underpinning our readings necessary to think deeply about how history is being made and storied around particular geographies and cultures. So... if you don't know what's happening in the world during any day's readings, look it up. **And not just on popular Western-centric websites.** This is where a site like Hyperhistory (http://www.hyperhistory.com/online_n2/History_n2/a.html) or TimeMaps (<http://www.timemaps.com/history>) coupled with the usual internet resources can be really helpful. (nod to Malea Powell here and the Cultural Rhetorics Theory Lab CRTL)

****We may need to make changes so check your email regularly****

- M 1/6: Course Introductions; Go over syllabus; Definitions of Rhetoric.
Introduction Questions
1. Name
 2. Degree Track--area of specialization
 3. How close are you to graduation--are you doing a thesis or extra course work. If you are doing a thesis, what are some possible topics you are considering?
 4. Have you taken any classes in rhetoric or critical theory--what were they?
 5. What was the last major academic paper you wrote?
 6. What is your conception of rhetoric--define its scope in your own words
 7. List three specific goals for the course.
- Kant's "What is Enlightenment?"
- M 1/13: Rhetorical History/Historiography; *Octalogs III* PDF on BBoard. Kant's "What is Enlightenment?" Foucault's "What is Enlightenment?"; RT 791-813;
Response I
- M 1/20: Holiday
- M 1/27: Enlightenment Rhetoric: George Campbell from *Philosophy of Rhetoric Ch 1, 4, 5 902-923*; Hugh Blair from *Lectures on Rhetoric and Belles Lettres Lecture I and II 950-969*; Nineteenth-Century Rhetoric; RT 981-999; Richard Whately from *Elements of Rhetoric 1003-1014*; **Response II due**
- Discussion Leader:**
- M 2/3: Frances Willard from *Women in the Pulpit & Women of Temperance*; Frederick Douglass from *Narrative of the Life of Frederick*

Douglass, My Bondage and My Freedom, the Life and Times of Frederick Douglas; Response III due

Discussion Leader:

M 2/10: Nietzsche from *On Truth and Lies in a NonMoral Sense; Nietzsche's Lecture notes on Rhetoric*; F. Saussure "Nature of the Linguistic Sign" pdf; Mikhail Bakhtin from *Marxism and the Philosophy of Language and the Problem of Speech Genres*; **response IV due; RT 1181-1201**

Discussion Leader:

M 2/17: IA Richards from *The Meaning of Meaning and The Philosophy of Rhetoric*; Kenneth Burke from *A Grammar of Motives, A Rhetoric of Motives, and Language as Symbolic Action*; **Response V**

Discussion Leader:

M 2/24: Richard Weaver *Language is Sermonic; Phaedrus and the Nature of Rhetoric*; Chaim Perelman & Olbrechts Tyteca from *The New Rhetoric*; Perelman *The New Rhetoric: A Theory of Practical Reasoning*; **Response VI due**

M 3/2: NO CLASS Individual Conferences on Seminar Paper; Proposal Draft Due

M 3/9: NO CLASS SPRING BREAK

M 3/16: Women's Rhetorics; Introduction and Afterward to Reclaiming Rhetorica; Cixous' "The Laugh of the Medusa"; Gloria Anzaldua "How to Tame a Wild Tongue"; bell hooks' "Homeplace"; Hallenbeck *Feminist Rhetorical Methodologies*; **Response VII**

Discussion Leader

M 3/23: Michel Foucault "What is an Author"; Michel Foucault from the *Archeology of Knowledge and the Order of Discourse*; **response VIII**

Discussion Leader

M 3/30: Roland Barthes "From Work to Text" and "Death of the Author"; Jacques Derrida *Signature Event Context*; "Structure, Sign, and Play" PDF; Barbara Johnson's Intro to Dissemination; **Response IX**

Discussion Leader

M 4/6: Jean Baudrillard "System of Objects" and "Precession of Simulacra" PDF; Guy DeBord *Society of the Spectacle* PDF; Habermas' "Preliminary Demarcation of a

Type of Public Sphere” PDF; Pubic Sphere Theory Michael Warner’s “Publics and Counterpublics” excerpt PDF; **Response X**

Discussion Leader

M 4/13: Activisms: Environmental Rhetoric, Social Justice, and Civil Rights Rhetorics PDF Readings “From public sphere to public screen: democracy, activism, and the “violence” of Seattle” by Deluca and Peebles, Donnie Johnson Sackey on Racial and Environmental Justice podcast and TBA; excerpts. from Unruly Rhetorics <http://rhetorcity.libsyn.com/>; Maegan Parker Brooks PDF excerpts from *A Voice that Could Stir an Army: Fannie Lou Hamer and the Rhetoric of the Black Freedom Movement*; **Peer review rough draft**

Discussion Leader

T 4/20: Affect, Ambiance, New Material Rhetorics, Creaturely Rhetorics: Laurie Gries’ *Still Life with Rhetoric* PDF and interview podcast <http://rhetorcity.libsyn.com/>; Wrapping it up--Thomas Rickert’s “Circumnavigation” intro to *Ambient Rhetoric*; Diane Davis "Creaturely Rhetorics" and podcast <http://rhetorcity.libsyn.com/>; **Response XI due in folder with all responses**

Discussion Leader

Exam Day Presentations (10-15 min each)

6-8 and printed papers due

Authors, Intentions, and American Fiction
Spring 2022

English 5055r (CRN24097), Lecture/Discussion, 3 credit hours

Instructor: Dr. Christopher Stuart

Email and Phone Number: chris-stuart@utc.edu; X2140

Office Hours and Location: Monday 4:30-5:30, and most especially by appointment. Just email, and I will always find a time and a way we can meet. My office is 346A, Lupton Hall.

Course Meeting Days, Times, and Location: Monday, 5:30-8, Lupton 389.

Course Catalog Description: Selected advanced topics of current interest in literary theory and literary criticism not available in other graduate courses. May be repeated with different topics. Topics may include: Postmodernism and the Romantic Subject, British Postmodernism, Theory of the Western.

Course Pre/Co Requisites: None

Course Student Learning Outcomes: Upon completion of the required credit hours in this subcategory, students will be able to: discuss intelligently the recent history of arguments for and against intentionalism in literary criticism; write a sophisticated research paper involving primary, secondary, and literary theoretical sources; investigate and analyze secondary sources and the variety of their appeals to authorial intention; understand more fully the strengths and weakness of intentionalist and anti-intentionalist arguments surrounding four works of 20th-century American fiction. Will display a comprehensive knowledge of the positions adopted by major figures in the intentionalist debate.

Required Texts (in order of use):

- Wimsatt, W.K. and Monroe C. Beardsley. "The Intentional Fallacy." 1954. (Canvas)
Barthes, Roland. "The Death of the Author." 1968. (Canvas)
James, Henry. "The Beast in the Jungle." 1903. in *Selected Tales*. Penguin.
Foucault, Michel. "What Is an Author?" 1968. (Canvas)
Hirsch, E.D. from *Validity and Interpretation*. 1967. (Canvas)
Dasenbrock, Reed Way. From *Truth and Consequences*. 2000. (Canvas)
Cather, Willa. *Death Comes for the Archbishop*. 1927. Penguin.
Fish, Stanley. "How to Recognize a Poem When You See One." 1980. (Canvas)
Baldwin, James. *Giovanni's Room*. 1956. Penguin.
Doctorow, E.L. *Ragtime*. 1975. Random House.
Nehemas, Alexander. "Writer, Text, Work Author." 1989. (Canvas).
Davidson, Donald. "A Nice Derangement of Epitaphs." 1986. (Canvas).

Course Description:

A woman leaves a note for her husband: “Please pick up some milk on the way home.” She is the author of that note. She intended to write it because she wanted some milk in the house. He buys the milk and brings it home. Simple. Unless there’s a context. Maybe she asked him to pick up milk because she’s pissed off, and she just wants to give him an extra chore. Perhaps she’s irritated that he’s unhelpful and oblivious, so she’s asked him to pick up milk when she knows perfectly well that there is a full gallon in the fridge, and the point is that he’s so oblivious he won’t know this and will buy the milk, and then she can say, “you never know what’s going on in your own house.” Maybe her intention is to show him up or irritate him, and the milk is somewhere beside the point. So, do her words express her intention or not? To what extent can we read her intentions in them? Yet, if a computer randomly spat out a million letters and 32 of them happened to spell out “please pick up some milk on the way home,” that would be pure chance, and the marks on the page would be arbitrary, a mere coincidence, and not a request. Can there, then, be meaning without an intention?

Of course when it comes to novels and other literary works things get even more complicated. This course will examine the extent to which the identification of an author’s intentions in a literary work constitutes a legitimate critical exercise. Beginning with Wimsatt and Beardsley’s highly influential essay “The Intentional Fallacy,” the idea that the author’s intent might determine or even limit the possible meanings of a literary work has come under repeated attack. Roland Barthes, Michel Foucault, Stanley Fish, Jacques Derrida and other postmodern thinkers have so consistently attacked the notion that as far back as 1996 scholar Michael Earnshaw announced that “the weight of evidence against intention in literary theory very nearly amounts to a mathematical proof as to why, exactly, ‘intention’ is nothing more than ‘fool’s gold.’” And yet, philosopher Alasdair MacIntyre reminds us that “Nothing is perhaps a surer sign that a doctrine embodies some not-to-be-neglected truth than that in the course of the history of philosophy it should have been refuted again and again. Genuinely refutable doctrines only need to be refuted once.” That, perhaps, is why intentionalism still has its defenders; over the years a minority has offered robust, nuanced, and sophisticated defenses of intentionalism, most prominently E.D. Hirsch in his book *Validity in Interpretation* (1967), and more recently in Reed Way Dasenbrock’s *Truth and Consequences* (2000).

In this course we will examine primary texts – novels and stories – of four 20th-Century writers and read what the writers themselves had to say about these texts before and/or after their publication. At the same time we will read a great deal of literary theory focused on the theoretical controversy surrounding authorial intention. Should we care what the author intended to say in her novel? Should we bother searching for it? Is it even knowable? If not, is it still worth trying to identify? We will look at these and other questions and see how the most influential thinkers have responded to them, as we try to develop some answers of our own.

Readings:

There’s nothing more crucial to the success of this course than that you come to class prepared, having read the assigned texts carefully enough that you can respond to them thoughtfully. These “assigned texts” include all theoretical and critical readings posted on Canvas. These readings are in no way superfluous or merely extracurricular. They ARE what the class is about. Remember that class participation is twenty percent of your grade,

which is only another way of saying that I recognize participation in discussion as a significant student responsibility, especially at the graduate level.

Each student must bring his or her own copy of the text or texts under discussion (including Canvas readings) to every class period.

Writing Assignments:

Very Short response papers: You will write a thoughtful response of 250-500 words for each theoretical essay or chapter that we read this fall, with the exception of one. There are nine assigned, (two for the first day of class but you would only have to write on one so I'm counting that as one). You can skip the one for the first day of class if you like, but that will count as your one skip. That is, if you do not turn in a response paper on the first day of class, you will already have skipped all that you are allowed. Because these papers are very short, they need to be very focused. Do not take on large claims or make unsupportable (because too general) arguments. Rather look narrowly at a paragraph or passages that trouble you, irritate you, solve a problem for you, or inspire you, and discuss it in detail. Each of these reflections must have a point. That is, they must answer the "so what?" question. They should not be thesis-less meanderings hastily written a half-hour before class begins. All told they will amount to twenty percent of your final grade, so combined they are not insignificant.

Short Analysis Paper: In this paper of 3-5 pages you will analyze the appeals to authorial intention in a published critical essay on one of the four primary texts we are reading this semester. Your job will be to read the article carefully and develop an argument about the extent to which it makes claims of intent for the writer. We will discuss this paper much more in class, and I will hand out a formal assignment at a later date.

Term Paper: At the end of the course, you will turn in a well-researched term paper of between fifteen and twenty pages. You should think of this paper as a semester-long project. It will begin with an annotated bibliography of twenty to twenty-five scholarly books and articles that focus on your chosen primary text(s). These primary texts may be drawn from the course syllabus, or you may write on relevant works that we are not covering in class. After turning in your bibliography, a draft of your paper will be due several weeks before the final draft. This first draft will **not** be a "rough" draft or an incomplete draft. Rather, you should think of this, too, as a "final" draft – the best paper you could write at the time you turned it in. In light of my comments on this first draft, you will then revise the paper and turn in a second draft. You can assume that the changes I will request will be substantial and not merely cosmetic.

Exams:

There will be a final exam but no midterm.

Attendance:

Please keep in mind that attendance is ***not*** optional. More than one unexcused cut will result in a 2/3 letter-grade drop in your final grade. More than two will mean a full letter grade drop in your final grade, and more than three will result in failure for the course.

COVID Absences: If a student is COVID-19 positive or exposed to someone who is COVID-19 positive, the student is encouraged to complete the [COVID-19 Notification form](#) and follow the *recommendations* provided by the UTC Health team. Documentation will be provided to the instructor by the Office of Student Outreach & Support.

Similar to any illness, verified documentation must be provided to faculty to provide reasonable accommodations for absences related to COVID-19. Instructors have considerable discretion in deciding how students may make up any coursework. Reasonable accommodations for absences related to COVID-19 are consistent with non-COVID related absences and may include but are not limited to: submission of late coursework within a reasonable amount of time, dropping the lowest grade(s), or alternate assignments. Students are encouraged to continue to participate in the course using any online assets and tools that the instructor may make available through UTCLearn. As learning objectives are often tied to institutional and program accreditation or outside partnerships, each department may have additional guidelines for student absences, as in some cases, attendance is an inseparable function of course learning objectives (e.g., clinical labs, scientific labs, material demonstrations, internships, etc.), and students must be able to complete course learning outcomes.

If COVID-19 related illness results in any missed course work (face-to-face or online), it is the responsibility of the student to contact the instructor to plan make-up work. It is *recommended* that students contact the instructor within 48 hours of recovering to avoid missing the opportunity to make-up necessary work. Work associated with any absence accommodations must be completed by the student according to the plan devised by the instructor. Class will continue when students are absent, and students who are absent may be unable to complete all work by the end of the semester. In such a case, students should consider a late withdrawal. Please contact the Records Office (423-425-4416) to learn more about the late withdrawal process.

If a student seeks an accommodation for a disability related to COVID-19 that may affect attendance, the student must contact the Disability Resource Center (DRC) (423-425-4006) to request disability accommodations. The DRC will evaluate requests in accordance with the university's disability accommodation process, which involves consultation with the student's instructors regarding reasonable accommodations that may be granted.

If students believe the instructor has not made reasonable and appropriate accommodations for absences due to COVID-19, students have the right to appeal according to UTC's [General Student Grievance \(Complaint\) Procedure](#) by filling out the [Student Complaint Form](#) and submitting to the Office of the Dean of Students.

Cell Phones and Laptop Computers:

All cell phones must be turned off at the beginning of class and *put out of sight*. I do not allow students to use laptops in class except as e-readers for articles I posted online. Otherwise I expect them to be off and put away. That said, I strongly encourage you to print theory articles

and mark them up during discussions. Turns out, studies show you learn more when you actually write things down.

UTCLearn (Canvas):

I will post this syllabus along with assignments, exams, and your grades on Canvas. I will also use it to send announcements to the class. Please note that Canvas only employs your UTC e-mail address. That means I will be expecting you to check your UTC e-mail regularly, at least several times a week, in case I need to adjust reading assignments, due dates, etc. Not using your UTC e-mail account is not a valid excuse for being out of the loop in this course.

Grade Percentages:

Short Response Papers = 20%

Short Analysis Paper = 20%

Final Exam = 10%

Term Paper = 30% (Annot. Bib. = 5%, First draft = 10%, Final draft = 15%)

Participation = 20%

Grading Scale:

100-90= A

89-80= B

79-70= C

69-60= D

59-below= F

Course Schedule:

(NOTE: Except for primary texts, all readings will be posted on Canvas).

1/10 Introduction to the Course. Read Wimsatt and Beardsley's "The Intentional Fallacy" (1954) and Roland Barthe's "The Death of the Author" (1968). **Short response due on either Wimsatt or Barthes.**

1/17 **MLK Day. No Class.**

1/24 Read Michel Foucault's "What Is an Author?" (1968) (UTC Learn) and Henry James's "The Beast in the Jungle" (1903). **Short Response on Foucault due. Short Analysis Paper Assigned.**

1/31 "The Beast in the Jungle" discussion continued. Read excerpt from James's notebooks and from his Preface to the New York Edition. Read chapter from E.D. Hirsch's *Validity and Interpretation* (1967). **Short response on Hirsch due.**

2/7 Read excerpt from Eve Kosofsky Sedgwick's *Epistemology of the Closet* (1990) entitled "Setting Marcher Straight." Read Reed Way Dasenbrock's "Taking It Personally: Derrida and the Mortality of the Author" (2000). **Short response to Dasenbrock due.**

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2/14 Discussion of Sedgwick and Dasenbrock continued.

2/21 Read Stanley Fish's "How to Recognize a Poem When You See One" (1981) and Willa Cather's *Death Comes for the Archbishop* (1926). **Short response to Fish due.**

2/28 Cather discussion continued. Read excerpts from criticism and comments of Cather herself on her novel and/or novel writing (UTC Learn). **Short Analysis Paper Due.**

3/7 Read Dasenbrock's "The Social Turn." Read James Baldwin's *Giovanni's Room* (1956). **Short response to Dasenbrock due. Annotated bibliography for term paper due.**

3/14 **Spring Break. No Class.**

3/21 Read David Leeming's interview with James Baldwin and other critical responses to *Giovanni's Room* (UTC Learn). Read Alexander Nehemas's "Writer, Text, Work, Author" (1989). **Short response to Nehemas due.**

3/28 Read E.L. Doctorow's *Ragtime* (1975).

4/4 Read an interview with Doctorow and selected critical responses (UTC Learn). Read Walter Benn Michaels and Knapp's "Against Theory" (1982). **First draft of term paper due. Short response to Michaels and Knapp due.**

4/11 Michaels and Knapp discussion continued.

4/18 Read Donald Davidson's "A Nice Derangement of Epitaphs" (1986). **Short response to Davidson due.**

4/25 Discussion of Davidson continued. Wrapping up loose ends.

Final Exam: Monday, May 2, 6-8 PM.

Final Term Papers Due at Final Exam.

Appendix C: Clear Path Templates for English Majors

**CLEAR PATH for ADVISING –
English: Creative Writing, B.A.**

2021-2022

[Please refer to the Undergraduate Catalog for further program requirements and course descriptions.](#)

First Year – 30-33 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 1010 or 1011 (Rhetoric and Writing I)	3-4	ENGL 1020 (Rhetoric and Writing II)	3
Mathematics (MATH 1010)	3	FAH: Literature	3
FAH: Historical Understanding	3	FAH: Visual and Performing Arts (ENGL 2700)	3
FAH: Thought, Values and Beliefs	3	Behavioral and Social Science	3
Foreign Language I	3-4	Foreign Language II	3-4
	15-17		15-16
Second Year – 30 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 2010: <i>Intro to Literary Analysis</i>	3	ENGL 2050: <i>Intro to Rhetorical Analysis</i>	3
ENGL 2130: <i>Survey of American Literature</i>	3	ENGL 2230: <i>Survey of British Literature</i>	3
Non-Western Culture	3	Approved ENGL Writing Elective (3000-4000 Level)	3
Statistics (SOC 2500)	3	Behavioral and Social Science	3
Foreign Language III	3	Foreign Language IV	3
	15		15
Third Year – 31 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 3340: <i>Shakespeare</i>	3	Approved ENGL Writing Elective (3000-4000 Level)	3
Approved Reading Like a Writer Elective (3710: <i>Short Fiction</i> , 3720: <i>Short Lyric Tradition</i> , 3730: <i>Creative Nonfiction</i>)	3	Approved ENGL Diversity Elective (3000-4000 Level)	3
Approved ENGL Writing Elective (3000-4000 Level)	3	Natural Science without Lab	3
Natural Science with Lab	4	Minor Course	3
Minor Course	3	Minor Course	3
	16		15
Fourth Year – 26-29 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
Approved ENGL Writing Elective (3000-4000 Level)	3	ENGL 4960r: <i>Internship</i> , 4980: <i>Senior Seminar: Special Topics</i> , 4994r: <i>Practicum</i> , or 4995r: <i>Thesis</i>	3
ENGL Literature Elective (3000-4000 Level)	3	Minor Course (3000-4000 Level)	3
Minor Course (3000-4000 Level)	3	Elective (3000-4000 Level)	3
Minor Course (3000-4000 Level)	3	Elective	3
Elective	2	Elective	0-2
	14		12-14

Completed:			
Graduation Requirements:	Hrs	Degree Requirements:	Hrs
120 Total Hours		40-41 General Education Hours	
39 Upper Division (3000-4000) Hours		39 Program (Major) Hours	
30 Hours at UTC		18 Minor Hours	
60 Hours at 4-year Institution		8-11 Elective Hours	
		12-14 Foreign Language Hours	

**CLEAR PATH for ADVISING –
English: Literary Studies, B.A.**

2021-2022

[Please refer to the Undergraduate Catalog for further program requirements and course descriptions.](#)

First Year – 30-33 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 1010 or 1011 (Rhetoric and Writing I)	3-4	ENGL 1020 (Rhetoric and Writing II)	3
Mathematics (MATH 1010)	3	FAH: Literature	3
FAH: Historical Understanding	3	FAH: Visual and Performing Arts	3
FAH: Thought, Values and Beliefs	3	Behavioral and Social Science	3
Foreign Language I	3-4	Foreign Language II	3-4
	15-17		15-16
Second Year – 31 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 2010: <i>Intro to Literary Analysis</i>	3	ENGL 2050: <i>Intro to Rhetorical Analysis</i>	3
ENGL 2130: <i>Survey of American Literature</i>	3	ENGL 2230: <i>Survey of British Literature</i>	3
Natural Science with Lab	4	Natural Science without Lab	3
Non-Western Culture	3	Statistics (SOC 2500)	3
Foreign Language III	3	Foreign Language IV	3
	16		15
Third Year – 30 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 3340: <i>Shakespeare</i>	3	Approved pre-1800 ENGL Elective (3000-4000 Level)	3
ENGL Elective (3000-4000 Level)	3	ENGL Elective (3000-4000 Level)	3
Behavioral and Social Science	3	ENGL Elective (3000-4000 Level)	3
Minor Course	3	Minor Course	3
Elective	3	Elective	3
	15		15
Fourth Year – 26-29 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 4270r: <i>Major Am. Figures</i> , 4470r: <i>Major British Figures</i> , 4870r: <i>Major Issues in Rhetoric</i> , or 4970r: <i>Special Topics in Lit and Language</i>	3	ENGL 4960r: <i>Internship</i> , 4980: <i>Senior Seminar: Special Topics</i> , 4994r: <i>Departmental Practicum</i> , or 4995r: <i>Departmental Thesis</i>	3
Approved ENGL Diversity Elective (3000-4000 Level)	3	ENGL Elective (3000-4000 Level)	3
Minor Course (3000-4000 Level)	3	Minor Course (3000-4000 Level)	3
Minor Course	3	Minor Course (3000-4000 Level)	3
Elective	0-3	Elective (3000-4000 Level)	2
	12-15		14

Completed:			
Graduation Requirements:	Hrs	Degree Requirements:	Hrs
120 Total Hours		40-41 General Education Hours	
39 Upper Division (3000-4000) Hours		39 Program (Major) Hours	
30 Hours at UTC		18 Minor Hours	
60 Hours at 4-year Institution		8-11 Elective Hours	
		12-14 Foreign Language Hours	

**CLEAR PATH for ADVISING –
English: Rhetoric and Professional Writing, B.A.**

2021-2022

[Please refer to the Undergraduate Catalog for further program requirements and course descriptions.](#)

First Year – 30-33 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 1010 or 1011 (Rhetoric and Writing I)	3-4	ENGL 1020 (Rhetoric and Writing II)	3
Mathematics (MATH 1010)	3	FAH: Literature	3
FAH: Historical Understanding	3	FAH: Visual and Performing Arts	3
FAH: Thought, Values and Beliefs	3	Behavioral and Social Science	3
Foreign Language I	3-4	Foreign Language II	3-4
	15-17		15-16
Second Year – 31 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 2010: <i>Intro to Literary Analysis</i>	3	ENGL 2050: <i>Intro to Rhetorical Analysis</i>	3
ENGL 2130: <i>Survey of American Literature</i>	3	ENGL 2230: <i>Survey of British Literature</i>	3
Natural Science with Lab	4	Natural Science without Lab	3
Non-Western Culture	3	Statistics (SOC 2500)	3
Foreign Language III	3	Foreign Language IV	3
	16		15
Third Year – 30 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 3340: <i>Shakespeare</i>	3	Approved Rhetoric Elective (3000-4000 Level)	3
Approved Rhetoric Elective (3000-4000 Level)	3	Approved Prof Writing Elective (3000-4000 Level)	3
Behavioral and Social Science	3	Approved Rhetoric or Prof Writing ENGL Elective (3000-4000 Level)	3
Minor Course	3	Minor Course	3
Elective	3	Elective (3000-4000 Level)	3
	15		15
Fourth Year – 26-29 Hours			
Fall Semester:	Hrs	Spring Semester:	Hrs
ENGL 4870r: <i>Major Issues in Rhetoric</i>	3	ENGL 4960r: <i>Internship</i> , 4980: <i>Senior Seminar: Special Topics</i> , 4994r: <i>Practicum</i> , or 4995r: <i>Thesis</i>	3
Approved Prof Writing Elective (3000-4000 Level)	3	ENGL 4900r: <i>Rhetoric & Prof Writing Workshop</i>	3
Minor Course	3	Minor Course (3000-4000 Level)	3
Minor Course (3000-4000 Level)	3	Minor Course (3000-4000 Level)	3
Elective	0-3	Elective	2
	12-15		14

Completed:			
Graduation Requirements:	Hrs	Degree Requirements:	Hrs
120 Total Hours		40-41 General Education Hours	
39 Upper Division (3000-4000) Hours		39 Program (Major) Hours	
30 Hours at UTC		18 Minor Hours	
60 Hours at 4-year Institution		8-11 Elective Hours	
		12-14 Foreign Language Hours	

Appendix D: Vitae for All English Department Faculty

James Arnett, PhD

UC Foundation Associate Professor of English

University of Tennessee-Chattanooga

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SKYPE: JAMESJ.ARNETT ◦ WEBSITE: [HTTP://JARNETTPHD.WEEBLY.COM](http://jarnettphd.weebly.com)

EDUCATION

PhD in English: City University of New York (CUNY) Graduate Center, 2013

Robert A. Day Award for Best Interdisciplinary Dissertation

Passed Comprehensive and Oral Exams With Distinction

MA in English: University of Illinois at Chicago, 2007

BA in English: Tulane University, 2003

Magna Cum Laude with Departmental Honors

ACADEMIC EMPLOYMENT

UC Foundation Associate Professor of English, University of Tennessee at Chattanooga (UTC)

[*tenured*]

Fall 2019 – present

UC Foundation Assistant Professor of English, University of Tennessee at Chattanooga

Fall 2018 – Summer 2019

Visiting Lecturer, National University of Science and Technology, Bulawayo, Zimbabwe (NUST)

Fall 2017– Spring 2018

Assistant Professor of English, University of Tennessee at Chattanooga

Fall 2014 – Summer 2018

Assistant Professor of English, American University of Afghanistan (AUAF)

Fall 2013

Visiting Assistant Professor of English, Manhattan College (MC)

Fall 2010 – Spring 2013

Instructor of English, Manhattan College

Fall 2009 – Spring 2010

Instructor of English and Women's Studies, Hunter College

Fall 2007 – Summer 2012

Graduate Assistant, University of Illinois-Chicago

Spring 2005 – Summer 2006

PUBLICATIONS

Peer-Reviewed Articles

“Lesser Lessing, On and Off Stage,” *PMLA* (forthcoming October, 2022)

“Justice Just Now, *DisObedience* Now Now: Yvonne Vera, Lynching, Misperformance, Presence,” *Callaloo* (under contract, forthcoming 2022?)

- "Everything captured; capture everything': Amma Darko's Alternative Library, Information Circulation and Urban Re-Memory: An Interview," *Africa Today* Vol. 65, No. 2, Winter 2019, pp. 85-95.
- "Colonizing, Decolonizing: Africans from Space and African Colonialism in Doris Lessing's Unpublished Screenplay *The White Princess*," *Journal of Screenwriting* Vol. 10, No. 1, March 2019, pp. 81-95.
- "Doris Lessing and the Ethical African Archive," *Tulsa Studies in Women's Literature* Vol. 37, No. 2, Fall 2018, pp. 435-444.
- "What's Left of Feelings? The Affective Labor of Political Work in Doris Lessing's *The Golden Notebook*," *Journal of Modern Literature* Vol. 41, No. 2, Winter 2018, pp. 77-95.
- "Neoliberalism and False Consciousness Before and After Brexit in Zadie Smith's *NW*," *The Explicator* Vol. 75, No. 1, Winter 2017, pp. 1-7.
- "African, Communist: Situating Doris Lessing's 'Africa Dances'," *Doris Lessing Studies* Vol. 35, Winter 2017, pp. 15-23.
- "Paul's Letter to the Congolese: Allegory, Optimism, and Universality in Alain Mabanckou's *Blue White Red*," with Angela Wright. *Genre* Vol. 50, No. 2, July 2017, pp. 239-265.
- "The Revolution Will Be Working-Class and Queer: Progressive Politics and Revolutionary Rhetorics in John Dos Passos' Early Novels," *QED* Vol. 4, No. 2, Summer 2017, pp. 26-51.
- "Daniel Deronda, Professor of Spinoza," *Victorian Literature and Culture* Vol. 44, No. 4, December 2016, pp. 833-854.
- "No Place Like Home: Failures of Feeling and the Impossibility of Return in Dinaw Mengestu's *The Beautiful Things That Heaven Bears*," *African Literature Today* No. 34, (Fall) 2016, pp. 103-122.
- "Taking Pictures: The Affective Economy of Postcolonial Performativity in NoViolet Bulawayo's *We Need New Names*," *Ariel: A Journal of International English* Vol. 47, No. 3, July 2016, pp. 149-173.
- "First as Farce, Then as Tragedy: *Cranford* and the Internal Periphery of Capitalism," *Literature Interpretation Theory* Vol. 25, No. 1, Winter 2014, pp. 1-19.
- "Sex Love and Sensuous Activity in the Work of Historical Materialism," *Mediations* Vol. 25, No. 2, Winter 2011, pp. 79-102.
- "Free From the Family: Lessing, Klein, and the Unwanted Child," *Doris Lessing Studies* Vol. 30, No. 1, Fall 2010, pp. 13-18.

Chapter in Edited Volume

- "Zadie Smith's George Eliot's Spinoza and Everybody," *Zadie Smith Decoded: A Collection of Critical Essays*, ed. Tracey Walters, Peter Lang, (December) 2021.
- "*Bleak House* and Social Mapping," with Abraham Asfaw. *The Nabokov Paper*. Eds. Kate Briggs and Lucrezia Russo. Acklan, UK: information as material press, 2013.

Reviews

- "Eve's Body/Of Work," Review of *Reading Sedgwick*, Ed. Lauren Berlant, Duke University Press, 2019; *Capacious Journal*, [Vol. 2, No. 3](#) (2021)
- Review of Kristen Lillvis, *Posthuman Blackness and the Black Female Imagination*, *Tulsa Studies in Women's Literature*, Vol. 38, No. 1, Spring 2019, pp. 246-248.

Review of Olakunle George, *African Literature and Social Change, Comparative Literature Studies*, Vol. 56, No. 2, 2019, pp. 440-444.

Other Publications

"Thoughts during a pandemic on Doris Lessing, Virginia Woolf, and what 'it' is," UT-Austin Ransom Center Blog and Newsletter, [October 2020](#)

Under Consideration

Un-Bought and Un-Baused: Conflict and Gender in 21st-Century Zimbabwean Women's Literature (with readers; Michigan State University Press *African Humanities and the Arts* series; November 2021)

"PanAfricanFuturisms: Brain Drain, Stereomodernity and Nation-Space Biopolitics in Deji Bryce Olukotun's *Nigerians in Space* and *After the Flare*" (revise & resubmit, May 2021, *Extrapolation Journal*)

"British Bottom Cleaners: The Entanglements of Care Work and Immigration in Lessing, Chikwava, and Zadie Smith" (revise & resubmit to *Comparative Literature Studies*, February 2021)

Works in Progress

Black Art, White House: Interracial Aesthetics and Creative Labor (book manuscript in progress)

"White Africanfuturisms: Compromise(d) Futures" (article in process)

CONFERENCE PRESENTATIONS (selected)

"Africameos: Human Resources and Social Reproduction Theory in Zadie Smith," Louisville Post-1900 Conference, Louisville, KY, February 2022.

"The End of the Rainy Seasons: Climate Change Denial and Refugeeism in Doris Lessing's *Africa/Ifrik*," MLA 2020, Seattle, January 2020.

"Doris Lessing and (her) African Archives," Doris Lessing @ 100 Conference, University of East Anglia, Norwich, UK, September 2019.

Binti Roundtable, International Conference for the Fantastic in the Arts 41, Orlando, March 2019.

"Pink Tutus, Fulani Avatars, and Passport Photos: Anxiety, Legibility and Intelligibility in Contemporary Queer African Literature," African Studies Association (ASA) Conference, Atlanta, November 2018.

"Alternative Archives Against Information Economies in Amma Darko and Andrew H. Miller," American Society for Arts in the Present, ASAP/10, New Orleans, October 2018.

"The Market In/And African Literature: Amma Darko's Information Economies," African Literature Association (ALA), New Haven, CT, July 2017.

"Zadie Smith, Spinozist Ethics, and Collectivized Realism," American Comparative Literature Association (ACLA), Boston, MA, March 2016.

"What's Left of Feeling? Cruel Optimism, Left Melancholy, and Political Depression in Doris Lessing's *The Golden Notebook*," Louisville Post-1900 Conference, Louisville, KY, February 2016.

- “Mars Bars, Jazz Numbers and Graft: Rhetoricizing Resistance to Capital in Brian Chikwava’s *Harare North*,” British Commonwealth and Postcolonial Studies Conference, Savannah, GA, February 2015.
- “*Three Soldiers: The Revolution Will Be Working-Class and Queer*,” John Dos Passos Society Conference, Chattanooga, TN, October 2014.
- “How to Hear a Squirrel’s Heartbeat: Spinoza, Sympathy and Nature,” NeMLA, New York, NY, April 2011.
- “Crowds, Proletariat, Multitude: Towards a Spinozist Practice of Reading,” ACLA, New Orleans, LA, April 2010.
- “Striking Abjection, Evacuating Horror: Dynamic Psychic Processes in Dickens’s *Dombey and Son*,” British Annual Victorian Studies Conference, Leicester, UK, September 2008.
- “Specters of Masculinity at the Edge of the Broken Family: Pat Barker’s *Blow Your House Down* and *The Man Who Wasn’t There*,” NeMLA, New York, NY, April 2008.

PUBLIC LECTURES and INVITED TALKS (selected)

- Organizer, Walidah Imarisha Lecture & Visionary Fiction Workshop, UTC, March 2019
- “Between Reading and Being: Reflections on a Year in Zimbabwe,” English Department Works in Progress Series, UTC; November 2018.
- Organizer, *Black Panther* Week, UTC (3 events); October 2018.
- “Strategic Indiscipline: Speculative Fiction and African Culture(s),” NUST Communication and Information Science Faculty, Bulawayo, Zimbabwe; June 2018.
- “What to Expect: Academic Writing and College Standards,” Pre-College Departure Group, American Space, Bulawayo, Zimbabwe; June 2018.
- “Brain Drain/Brain Gain: The Futures Market for African Science in Deji Bryce Olukotun’s *Nigerians in Space* Trilogy,” Rhodes University English Department & Stellenbosch University English Departments, South Africa; March 2018.
- “We Need New Forms: A Manifesto for Zimbabwean Speculative Fiction,” Bluez Cafe, Bulawayo, Zimbabwe; November 2017.
- “Thinking a Multiracial Zimbabwean Literature,” Litfest Harare; November 2017.
- “We Need New Forms: A Manifesto for Zimbabwean Speculative Fiction,” Litfest Harare; November 2017.
- “In Memory and Rememory: An American Appreciation of Yvonne Vera,” Yvonne Vera Celebration, Harare, Zimbabwe; October 2017.
- “Moving On: New Stories from Zimbabwe,” Moderator, Intwasa Arts Festival, Bulawayo, Zimbabwe; September 2017.
- “We Need New Forms: A Manifesto for Zimbabwean Speculative Fiction,” Gweru International Book Fair, Gweru, Zimbabwe; September 2017.
- Organizer, (Beyoncé’s) *Lemonade* Week, UTC (four events); April 2017
- “Okay, Ladies Now Let’s Get In/Formation: Ida B Wells and the Radical Black Press,” UTC; April 2017.
- “Lemonade: The Lecture,” Lemonade Week, UTC; April 2017.
- “Pinter After Brexit,” UTC Theater Department Presents Julian Sands in Harold Pinter; January 2017.

“Constructing Gender in War and Empire: Harvey Dunn and His Students,” Hunter Museum of American Art; September 2016.

“A Call to Formation: Beyoncé’s Radical Manifesto on Blackness, Sexuality and Gender,” Women’s Studies Brown Bag Talk, UTC; March 2016.

“Making/Unmaking Narrative: Using Chris Ware’s *Building Stories* in a Range of Applications and Contexts,” English Department Works in Progress Series, UTC; February 2016.

“Resisting Materialism: Eliot Daingerfield,” Hunter Museum of American Art, January 2016.

“Experiential Learning in the Literature Classroom: Findings, Finding Purpose & Delivering Promises,” English Department Works In Progress Series; April 2015.

“Taking Pictures: The Affective Economy of Postcolonial Performativity in NoViolet Bulawayo’s *We Need New Names*,” UTC Women’s Studies Lecture Series; March 2015.

HONORS and AWARDS

Research Sabbatical, UTC, Fall 2020

College of Arts and Sciences Research and Creative Activity Award, UTC, 2017-2018

Fulbright Fellow, Zimbabwe, 2017-2018

‘Exceeds Expectations,’ UTC, 2014-2015, 2015-2016, 2016-2017, 2017-2018, 2018-2019

Robert Adams Day Award for Best Interdisciplinary Dissertation, CUNY Graduate Center, 2013

CUNY Graduate Center Dissertation Fellowship, 2012-2013

Robert Gilleece Fellowship, CUNY Graduate Center, 2006-2011

Dean’s Honor Scholarship, Tulane University, 1999-2003

GRANTS & FELLOWSHIPS

University of East Anglia, Center for Contemporary British Writers, Archive/Research Fellowship, “Doris Lessing: Cat Lady,” Fall 2020 [accepted/postponed due to Covid-19]

UTC Walker Center for Teaching and Learning, High-Impact Teaching Program Grant, “Drag!,” Spring 2020

UTC Faculty Achievement Award, Presenting at MLA, January 2020

UTC CAS Faculty Achievement Award, Presenting at Doris Lessing@100, September 2019

UTC Faculty Achievement Award, Presenting at ASA, December 2018

Harry Ransom Center Archives, University of Texas-Austin, Mellon Summer Research Fellowship, “Memorykeepers, Memorymakers: The Ransom Center’s Zimbabwean Women Writers,” Summer 2018

Fulbright Regional Travel Grant, invited lectures at Stellenbosch and Rhodes Universities, South Africa, Spring 2018

US State Department Public Diplomacy Grant, “African/American Science Fiction Reading/Writing Workshop, Zimbabwe,” Spring 2018

UTC Walker Center for Teaching and Learning, High-Impact Teaching Program Grant, “Lemonade: The Lecture,” Spring 2017

UTC Student Development/Academic Affairs Grant, with Shewanee Baptiste-Howard, “The Right to Move,” Spring 2017

UTC Library Enhancement Grant, “African African Literature,” Spring 2017

UTC Faculty Pre-Tenure Enhancement Program Fellowship, “The Market Of/For African Literature” to conduct fieldwork and archival research and present research at 2017 ALA, 2016-2017

UTC Walker Center for Teaching and Learning, High-Impact Teaching Program Grant, “Refugees, At Home in Chattanooga: The Transnational (African) Novel,” Fall 2016

NEH/National Endowment for the Humanities Summer Institute, “Arts of Survival: Recasting Lives in African Cities,” Indiana University, Summer 2016

UTC Office of Equity and Diversity Grant to conduct research in Ghana; “Whose African Literature? A Materialist Analysis of the Market Of/For African Fiction,” Summer 2016

UTC Library Enhancement Grant: “Building Stories,” Spring 2016

UTC Faculty Development Grant: Presenting “Zadie Smith, Spinozist Ethics, and Collectivized Realism” at ACLA, Spring 2016

UTC Research Support, to conduct manuscript research at Beinecke Library at Yale University, Spring 2015

UTC Think/Achieve Experiential Learning Grant: “The Transnational African Novel: Towards a Praxis,” Fall 2014

COURSES TAUGHT

Seminars/Topics

British Postmodernism (Graduate) ◦ AfroSF (Graduate) ◦ Zadie Smith (Graduate) ◦ Contemporary African Poetry (Graduate) The Transnational African Novel (Experiential Learning) ◦ Drag! (Honors/Experiential Learning) ◦ Post-WWII British Masculinities (Honors) ◦ Zimbabwean Literature (Honors) ◦ Contemporary African Poetry ◦ African Literature ◦ Climate Change and the Novel ◦ Anarchy in the UK! ◦ British Women Writers ◦ Post-WWII British Literature ◦ Modern British Literature: 21st-Century “British” Novel ◦ Introduction to Literary Criticism and Theory ◦ Queer Theory ◦ Literary Theory ◦ Epic Battles: Sundiata v. Beowulf

Surveys/Introductions/Composition

Introduction to Literary Analysis ◦ Western Humanities I & II ◦ Introduction to Literature ◦ Afrofuturism ◦ Feminist Science Fiction ◦ Crime and Detection ◦ British Masterworks ◦ British Literature Survey [one semester]

Independent Studies

Black Postmodernisms ◦ *Finnegans Wake* ◦ Marx/Marxism/Literature ◦ 20th-Century Colonial/Postcolonial Fiction

THESES SUPERVISED (UTC)

Bennett Bowden, BA (reader)
 Reed Carroll, BA (reader)
 Garrett Peace, MA (supervisor)
 Japorsche Pettaway, MA (reader)
 Tiffany Herron, MA (reader)
 Annie Dockery, BA Honors (supervisor)
 Danyell Luster, MA (supervisor)

Reid Elsea, BA Honors (supervisor)
 Gennifer DeLille, BA Honors (reader)
 Bonné de Blas, MA (reader)
 Wendy Burchfield, MA (supervisor)
 Colin Rochelle, BA Honors (reader)
 Julia Hunter, MA (reader)

TEACHING AND RESEARCH INTERESTS

Anglophone sub-Saharan African literature ◦ Zimbabwean and South African literature ◦
 20th/21st-century British literature ◦ women's literatures ◦ queer theory, feminisms and affect
 theory ◦ decolonial/transnational theory ◦ speculative and science fiction ◦ Afrofuturism and
 Africanfuturisms

Major Authors: George Eliot, Doris Lessing, Zadie Smith, Yvonne Vera

ACADEMIC SERVICE

Member, ITPR Committee, UTC Library, 2019-2021
 Committee Member, Rank, Tenure & Promotion Committee, UTC English, 2019-
 Committee Member, Budget & Economic Status, UTC, 2016-17, 2018-2019, 2021-2022
 Committee Member, General Education, UTC English Dept., 2021-2022
 Committee Member, Scholarships, UTC English Dept., 2021-2022
 Search Committee, Technical/Professional Writing Tenure-Track hire, 2018
 Committee Member, Non-Tenure-Track Committee, UTC English Dept., 2019-20
 Committee Chair, Ad Hoc Library Committee, UTC English Dept., 2018-2019
 Committee Member, Public Occasions, UTC English Dept. 2016-17, 2018-19, 2019-20
 Committee Member, Graduate Studies, UTC English Dept., 2018-19
 Organizer/Lecturer, Bulawayo SFF Writers Workshop, Zimbabwe, Fall 2017-Spring 2018
 Committee Member, Public Lectures and Invited Talks Committee, NUST, 2017-18
 Committee Member, Ad Hoc Workload Committee, UTC English Dept. 2016-17
 Committee Member, Internship Committee, UTC English Dept., 2016-17
 Committee Member, Curriculum Committee, UTC English Dept., 2016-17
 Committee Member, Read2Achieve Curriculum, UTC, 2016-17
 Women's Studies Advisory Council, UTC Women's Studies Program, 2015-
 Faculty Advisor, Students for a Democratic Society/Democratic Socialists of America, UTC, 2014-
 Faculty Advisor, Spectrum LGBTQ+ Alliance, UTC, 2014-
 Faculty Advisor, National Society of Collegiate Scholars, UTC, 2015-16
 Committee Member, Academic Standards and Scholarships, UTC, 2015-16
 Committee Member, General Education Committee, UTC English Dept., 2015-16
 Committee Member, 1-Year Reappointment Committee, UTC English Dept., 2015-16
 Search Committee, CNF/Fiction Tenure-Track Hire, UTC English Dept., 2015
 Facilitator, Veteran Writers' Workshop, UTC, 2015
 Judge, Young Southern Writers Competition, UTC English Dept. 2015-
 Faculty Advisor, Debate Society, AUAF, 2013
 Admissions Committee, CUNY English Student Association, 2010

Recruitment Committee, CUNY English Student Association, 2008, 2009, 2011

CURRICULUM DEVELOPMENT

Courses Proposed and Accepted

English Core Curriculum Change: Addition of Required Diversity Literature Elective, UTC ◦
ENGL/WSTU 4855: Queer Theory, UTC ◦ ENGL 2080r: Topics in Intellectual Inquiry, UTC ◦
ENGL/WSTU 3450: British Women Writers, UTC ◦ ENGL 5770: British Postmodernism, UTC ◦
ENGL 5790: Anglophone/ Postcolonial Literature, UTC ◦ ENGL 3420: Post-War British Literature,
UTC ◦ ENGL 2530r: War and Literature, UTC (with Susan Eastman) ◦ Scandinavia Study Abroad
(Iceland, Norway, Sweden, Denmark): Scandinavian Crime Fiction, MC

REFERENCES

Heather Palmer, Associate Professor, Department of English, UT-Chattanooga (heather-
palmer@utc.edu)

Rebecca Jones, Associate Professor, Department of English, Montana State University
(Rebecca.jones10@montana.edu)

Rebekah Sheldon, Associate Professor, Department of English, Indiana University
(rsheldon@indiana.edu)

Grace Musila, Senior Lecturer, Stellenbosch University (South Africa) (gmusila@sun.ac.za)

Peter Hitchcock, Professor, Department of English, Baruch College (CUNY) and The CUNY
Graduate Center (hitch58@comcast.net)

Karen Babine

531 Sharondale Rd, Chattanooga, TN 37412
karenbabine@gmail.com
www.karenbabine.com
419-308-2937

Education

University of Nebraska-Lincoln, Lincoln, NE — Ph.D. in English, 2013
Eastern Washington University, Spokane, WA—M.F.A. in Creative Writing, 2003
Concordia College, Moorhead, MN—B.A. in English, 2001

Books, Published and Forthcoming

Water and What We Know: Following the Roots of a Northern Life (University of Minnesota Press, 2015)

- Winner, 2016 Minnesota Book Award in Memoir/Creative Nonfiction
- Finalist, 2016 Midwest Book Award in Nature
- Finalist, 2016 Northeastern Minnesota Book Award

All the Wild Hungers: A Season of Cooking and Cancer (Milkweed Editions, 2019).

- Winner, 2020 Minnesota Book Award in Memoir/Creative Nonfiction
- Book Riot* “20+ of the Best Food Books from 2018.”
- Minneapolis-St. Paul Magazine* “Our Favorite Minnesota Books of 2019”

Acadie: A Family Ecology (forthcoming Milkweed Editions, 2023)

Books, In Progress

Updraft: the lift, drag, and craft of creative nonfiction. Intermediate-advanced nonfiction craft text designed to move beyond *how-to* into deep conversations about the *why* of nonfiction craft.

A Rhapsody in Turquoise. A collection of micro essays on food and entertaining.

Research and Teaching Interests

Creative Writing/Literature—Nonfiction, Creative Writing/Literature—Fiction, Place Studies/ Ecocriticism, Women's Literature, Regional/Local Literature, Contemporary Irish Literature, Contemporary American Literature, Crime Literature, First-Year Writing.

Teaching Experience

Assistant Professor of English, University of Tennessee-Chattanooga, Chattanooga, TN, 2019-present

ENG 2510r – Popular Fiction: Crime
 ENG 2700 – Introduction to Creative Writing
 ENG 3740r – Creative Nonfiction Workshop
 ENG 3780r – Literary Editing and Publishing
 ENG 4910r – Advanced Creative Nonfiction Workshop
 ENG 4940r – Short Prose Collections
 ENG 4980 – Senior Seminar: From Plate to Page
 ENG 5540r – Short Prose Collections
 ENG 5950r – Workshop: Writing

Creative Nonfiction Mentor, Augsburg University Low-Residency MFA, Minneapolis, MN, 2017-2020.

ENL 532 – Residency in Creative Writing: Nonfiction
 ENL 541 – Mentorship and Critical and Creative Reading: Fiction
 ENL 542 – Mentorship and Critical and Creative Reading: Nonfiction
 ENL 547 – Craft Paper: Fiction
 ENL 548 – Craft Paper: Nonfiction
 ENG 554 – Thesis: Nonfiction

English Faculty, North Hennepin Community College, Brooklyn Park, MN, 2015-2019

ENG 990 – Gateway Composition
 ENG 1200 – Gateway College Writing
 ENG 1201 – College Writing I
 ENG 1202 – College Writing II
 ENG 1150 – Introduction to Literature

Assistant Professor of English, Concordia College, Moorhead, MN, 2013-2015

IWC 100: Inquiry—Written Communication
 Independent Study: Women's Travel Writing

Graduate Teaching Assistant, Instructor of Record, UNL, 2010-2013

ENG 150: Rhetoric as Inquiry
 ENG 150: Rhetoric as Inquiry (W.H. Thompson Scholars Learning Community)
 ENG 151: Rhetoric as Argument
 ENG 151H: Rhetoric as Argument—Honors
 ENG 180: Introduction to Literature
 ENG 250: Introduction to Creative Writing
 ENG 252: Introduction to Fiction
 ENG 254: Writing and Communities

Instructor, Bowling Green State University, 2003-2010

GSW 1110: Introduction to Academic Writing
 GSW 1110-L: Introduction to Academic Writing
 GSW 1110-X: Introduction to Academic Writing

GSW 1120: Academic Writing
 GSW 1120-L: Academic Writing
 GSW 1120-X: Academic Writing

Graduate Teaching Assistant, Instructor of Record, EWU, 2001-2003

English 101: Exposition and Argument
 English 201: Research and Argument
 Creative Writing 210: Introduction to Creative Writing

Thesis Committees:

Laura Smith, MA Thesis Committee Chair. 2021-2022.
 Jordan Beamer, MA Thesis Committee Reader. 2021-2022.
 Lysa Scealf, MA Thesis Committee Reader. 2021-2022.
 Gayvin Powers, MA Thesis Committee Chair. 2020-2021.
 Calvin Cummings, MA Thesis Committee Reader. 2020-2021.
 Halley Andrews, MA Thesis Committee Reader. 2019-2020.
 Shannon Sweeney BA Thesis Committee Reader. 2019-2020.

Creative Nonfiction Publications

“Romer’s Gap.” *Terrain.org*. Forthcoming.
 “Travel Narratives IV.” *Georgia Review*. Forthcoming.
 “Little Houses.” *Ascent*. 6 November 2019. Web.
 • 2020 Notable Essay in *Best American Essays*
 “In the Quiet Places.” *New Hibernia Review/Iris Éireannach Nua: A Quarterly Record of Irish Studies*. 23.1 (Spring 2019). 9-14. Print.
 “A Theory of Small Things.” *Ascent*. 25 November 2018. Web.
 “On Nerves.” *The Normal School*. 11.2 (Fall 2018). 103-104. Print.
 “Of Bones.” *Crab Orchard Review*. 23.2 (October 2018). 138-142. Web.
 “On Potatoes.” *Hippocampus*. January/February 2018. Web.
 “The Injustice of Miracles.” *Blue Earth Review*. Fall 2017. Print.
 “Beautiful Sun, in a Minor Key.” *Proximity Magazine*. 15 July 2017. Web.
 “Seeds.” *Ascent*. 31 May 2017. Web.
 “Xenia.” *Brevity*. 55 (May 2017). Web.
 “Orange.” *Zone 3*. 32.1 (Spring 2017). Print.
 • 2018 Notable Essay in *Best American Essays*
 “Infusions.” *DIAGRAM*. 17.2 (April 2017). Web.
 “Pi Day.” *Split Rock Review*. 8 (Spring 2017). Web.
 “Negative.” *Passages North*. 38 (2017): 68. Print.
 “Cancer Baby.” *North American Review*. 302.1 (Winter 2017). 43. Print.
 “Wishbone.” *Blood Orange Review*. 8.2 (Winter 2016). Web.
 “Edges and Fragments.” *Terrain.org*. 5 June 2016. Web.
 “Midsommar Dag.” *Sweet*. 8.3 (Spring 2016). Web.
 “Haralson Seeds.” *Quarter After Eight*. 2016. Print.

- “Reading Galway.” *Slag Glass City*. January 2016. Web.
- “Fine, Soft Days in Galway.” *Ascent*. 31 March 2015. Web.
- “An Island Triptych.” *New Hibernia Review/Iris Éireannach Nua: A Quarterly Record of Irish Studies*. 17.1 (Spring 2013). 1-7. Print.
- 2014 Notable Essay in *Best American Essays*
- “Grain Elevator Skyline.” *Natural Bridge*. 27 (Spring 2012): 10-21. Print.
- “Tomatoes: A Year.” *Connotation Press*. September 2010. Web.
- “For the Love of Summer Tomatoes.” *Connotation Press*. February 2010. Web.
- “The Inheritance of Apples.” *Silk Road Literary Review*. 4 (2009): 49-59. Print.
- “Red River of the North, 1997.” *North Dakota Quarterly*. 75.3 (2008): 1-14. Print.
- “Water and What It Knows.” *Fugue*. 34.2 (2008): 77-86. Print.
- “The Quays.” *Ascent*. 32.3 (2008): 77-86. Print.
- “I-90.” *South Dakota Review*. 46.1 (2008). 45-56. Print.
- “Recorded History.” *Sycamore Review*. 20.1 (2008). 100-115. Print.
- “Deadwood.” *Weber Studies*. 23.2 (2007). 90-101. Print.
- “Sligo: Yeats and the Theology of Place.” *North Dakota Quarterly*. 74.1 (2007). 23-30. Print.
- “Petrography.” *River Teeth*. 8.1 (2006). 5-16. Print.
- “The Claddagh.” *Lake Effect*. 9.1 (2005): 54-66. Print.
- “In Praise of Soda Bread.” *Ascent*. 28.3 (2004): 130-139. Print.
- “Kilmainham.” *North Dakota Quarterly*. 70.2 (2003). 56-62. Print.
- “How to Make Rice Pudding.” *Minnesota River Review*. 8.1 (2002). Print.
- “If This Canoe Could Talk.” *Lake Country Journal*. 4.4 (2000). Print.

Fiction Publications

- “Phantom Rove.” *Georgia Review*. Spring 2019. Print.

Craft Essays and Critical Scholarship

Articles:

- “In Praise of Zero Drafts.” *Essay Daily*. Forthcoming.
- “In Praise of the Wunderkammer.” *Brevity*. 14 May 2021. Web.
- “The Taxonomy of Nonfiction, or The Pleasures of Precision.” *LitHub*. 3 August 2020. Web.
- “8 Variations on the Idea of a Sentence.” *Brevity*. September 2017. Web.
- “Essaying the Plains: Debra Marquart, Elizabeth Dodd, and Gretel Ehrlich.” *The Essay Review*. Spring 2016.
- “In Defense of the Irish Essay: The Quotidian of Tim Robinson and Chris Arthur.” *Unfolding Irish Landscapes: The Spatial Identities of Tim Robinson*. Ed. Christine Cusick and Derek Gladwin. Manchester University Press, 2016.

“‘If all the sky were paper and all the sea were ink’: Tim Robinson’s Linguistic Ecology.” *New Hibernia Review/Iris Éireannach Nua: A Quarterly Record of Irish Studies*. 15.4 (Winter 2011). 95-110. Print.

“The Craft of Paul Gruchow.” *Minnesota English Journal*. (2003): 87-106. Print.

Reviews:

“Marissa Landrigan’s *The Vegetarian’s Guide to Eating Meat: A Young Woman’s Search for Ethical Food*.” *Orion*. March 2017.

“*Imagination in the Classroom: Teaching and Learning Creative Writing in Ireland*, ed. Anne Fogarty, Eilís ní Dhuibhne, and Eibhear Walsh.” *New Hibernia Review/Iris Éireannach Nua: A Quarterly Record of Irish Studies*. Spring 2016.

“Anna Ryan’s *Between Land and Sea*.” *New Hibernia Review/Iris Éireannach Nua: A Quarterly Record of Irish Studies*. 18.1 (Spring 2014): 145-147. Print.

“Renée E. D’Aoust’s *Body of a Dancer*.” *Mid-American Review*. 32 (2012). 215. Print.

“Christine Cusick’s *Out of the Earth: Ecocritical Readings of Irish Texts*.” *Irish Literary Supplement* (2012).

“Review of *Best American Essays 2009*.” *Brevity: A Journal of Concise Nonfiction*. 21 October 2009. Web.

“Review of *Tim Robinson’s Connemara: Listening to the Wind*.” *New Hibernia Review/Iris Éireannach Nua: A Quarterly Record of Irish Studies*. 12.1 (Spring 2008). 152-155. Print.

Editing and Other Professional Experience

Founder and Editor, *Assay: A Journal of Nonfiction Studies* — 2014-Present

I created *Assay* to publish the best nonfiction scholarship and pedagogy; I am responsible for all aspects of the magazine, from soliciting and evaluating submissions to web design and publicity (AWP Bookfair, etc.). My staff includes undergraduates, graduate students, and writers in the field.

—Ned Stuckey-French, “Our Queer Little Hybrid Thing.” 2014 Notable, *Best American Essays*

—Miles Harvey, “We Are All Blind.” 2017 Pushcart Prize nomination (external nomination)

—Thomas Larson, “What I Am Not Yet, I Am.” 2018 Pushcart Prize nomination (external nomination)

Advisory Editor, Creative Nonfiction and Ecocriticism, *New Hibernia Review*—2010-Present

I blind-evaluate scholarly submissions, providing my expertise in these subjects to the editor with recommendations for publishing. I regularly review books in my field for *NHR*.

Editorial Intern, Milkweed Editions—Summer 2016

I used and internship as a professional development opportunity to learn the press side of publishing. Duties: daily tasks, data entry for award tracker, proofreading, evaluating submissions for editor and publisher; development projects in conjunction with publisher Daniel Slager.

Senior Nonfiction Reader, Nonfiction Reader, *Prairie Schooner*—2011-2012

I evaluated nonfiction submissions to *Prairie Schooner*, recommending to the editor which should be included in the magazine. I also served as a book reader for the *Prairie Schooner* Book Prize (2012).

Associate and Nonfiction Editor, *Mid-American Review* —2004-2010

As nonfiction editor, I evaluated all nonfiction submissions and selected work for publication, working with authors on developmental editing as necessary. As associate editor, I assisted in planning and executing the annual Winter Wheat Festival of Writing and *MAR*'s presence at the AWP conference. I managed graduate student editors and undergraduate interns.

U.S. Bibliographer, International Association for the Study of Irish Literatures (IASIL)—2007-2011

I was responsible for compiling an annual list of books, articles, and major book reviews published in the United States in a calendar year relating to Irish novelists, poets, and dramatists, as well as on literature, language and culture.

Invited Presentations, Symposia and Visiting Writer Readings (2017-Present)

Moderator, Meet the Finalists. Minnesota Book Awards. Craft Discussion. 9 March 2021.

Visiting Writer, University of Missouri—Columbia. Reading, Craft Talk, Workshop. 11 February 2021.

Featured Nonfiction Writer, Winter Wheat Festival of Writing. Zoom. Bowling Green State University. 7 November 2020.

Moderator, “Dance, Romance, Identity: The Power of the Personal Essay” with Michele Morano, Joanna Eleftheriou, and Sejal Shah. Chicago Public Library. 14 October 2020.

Moving Words: Writers Across Minnesota. Reading and Discussion. Zoom. 10 September 2020.

Chattanooga Writers Guild. Craft Talk and Workshop. 18 January 2020.

Meacham Writers Workshop. Reading. 25 October 2019.

Visiting Writer. University of Nebraska-Lincoln. Reading. 9 April 2019.

Visiting Nonfiction Writer. Elon University. Reading, Craft Talk, Nonfiction Contest Judge. March 2019.

Visiting Writer. Craft Talk, Reading. Beloit College, WI. February 2019.

“Moving Words: Writers Across Minnesota.” Invited Reader. St. Peter, MN. Nov 15, 2018.

Visiting Writer. University of Minnesota—Morris. Craft Talk and Reading. Oct 19, 2017.

Conference Presentations

Conference Presentations:

“Embodied Landscapes.” NonfictionNow Conference. 3-5 December 2021.

“These Green Streets: Benjamin Black in the General Education Classroom.” American Conference of Irish Studies (Midwest Region). 8-10 October 2021.

“Pedals and Pedagogy: Teaching Dervla Murphy’s *Full Tilt*.” American Conference of Irish Studies (Midwest Region). Omaha, NE. 8-10 October 2019.

“In Defense of the Irish Essay.” American Conference of Irish Studies (Midwest Region). Columbia, MO. 5-8 October 2017.

“Assaying the Future of Nonfiction Studies.” Association of Writers and Writing Programs (AWP). Washington, DC. February 2017. Panel chair. February 8-11, 2017.

“Developing an Ethic of Place.” Association of Writers and Writing Programs (AWP). Los Angeles, CA. 30 March-2 April 2016.

- “Charlie Byrne’s Bookshop.” American Conference of Irish Studies (Midwest Region). University of Iowa. 10-12 October 2013.
- “‘My Kinda Place’: The Craft of the Urban in Contemporary Irish Noir.” International Association for the Study of Irish Literatures. Queens University Belfast, Belfast, Ireland. 22-26 July 2013.
- “Navigation: Joseph O’Connor’s *Star of the Sea* in the Undergraduate Creative Writing Classroom.” American Conference of Irish Studies (Midwest Region). Marquette University. 18-20 October 2012.
- “Landscape as Text and Text as Landscape in Joseph O’Connor’s *Star of the Sea*.” International Association for the Study of Irish Literature (IASIL). Montreal, Quebec. 30 July-4 August 2012.
- “Tim Robinson’s Linguistic Ecology.” American Conference of Irish Studies (Midwest Region). Minnesota State University-Moorhead/North Dakota State University. 6-8 October 2011.
- “Land, Language, and Tim Robinson.” NonfictionNow Conference. University of Iowa, Iowa City, IA. 4-6 November 2010.
- “XX Marks the Spot: Women and Travel Writing.” Association of Writers and Writing Programs (AWP) Conference. Chicago, IL. 11-14 Feb. 2009. Panel chair.
- “Awe and the Right of Place.” NonfictionNow Conference. University of Iowa, Iowa City, IA. 1-3 November 2007.
- “From the Boundary Waters to the Tropic of Capricorn: Forgotten and Neglected Essayists.” Association of Writers and Writing Programs (AWP) Conference. Atlanta, GA. 28 Feb.-3 March 2007.
- “In Praise of Soda Bread.” American Conference of Irish Studies (Midwest Region). University of Wisconsin-Milwaukee, WI. 14-17 October 2004.

Outreach, Service, and Literary Citizenship

Departmental Service:

- Chair, English Department General Education Committee. University of Tennessee—Chattanooga. Member: Fall 2020. Chair, 2021-present.
- Summer Collaborative Project: English Department Assessment Procedure and Review and Revision. Summer 2021.
- Member, English Department Advisory Committee. University of Tennessee—Chattanooga. Fall 2021-present
- Member, Student Media Board. University of Tennessee—Chattanooga. Fall 2020-present.
- Member, English Department Creative Writing Committee. University of Tennessee—Chattanooga. August 2019-present.
- Meacham Writers Workshop. University of Tennessee—Chattanooga. Fall 2019-present.
- Volunteer, Student Success Day, North Hennepin Community College. 29 September 2015.
- Discussion Leader, T2. “Non-Service Learning Experiential Learning in IWC.” Concordia College, Moorhead, MN. November 2014.
- Faculty Representative on Graduate Study in Creative Writing. English Futures Forum. Concordia College, Moorhead, MN. 10 March 2014.
- Discussion Leader, T2. “Place-Conscious Pedagogy in IWC.” Concordia College, Moorhead, MN. 12 November 2013.

- Participant, “A Colloquium on Place: Exploring a Pedagogy of Place Across the English Curriculum.” UNL, Lincoln, NE. 6 April 2012.
- Coordinator, “Partners in Crime: Interdisciplinary Perspectives on Crime Literature in the Academy.” UNL, Lincoln, NE. 11 April 2013.
- Coordinator, “Place and the Classroom: A Pedagogy Roundtable” for Place Studies Interest Group. University of Nebraska-Lincoln. 6 Nov. 2012.
- Guest Speaker, TA Boot Camp, University of Nebraska-Lincoln. 13 Aug. 2012.
- Member, Place Studies Interest Group. University of Nebraska-Lincoln. 2010-2013.
- Member, English Graduate Student Association. University of Nebraska-Lincoln. 2010-2013.
- Participant, Symposium on First-Year Writing Assessment. BGSU, Bowling Green, OH. 19 Feb. 2010.
- Participant, “The Pen and the Sword: Summit on Creative Writing and Violence.” 1 May 2007. BGSU.
- Member, General Studies Writing Ad Hoc Committee for 112 Curriculum, 2007-8.
- Member, General Studies Writing Merit Committee. BGSU. 2005-2007.
- Coordinator, “A Forum on Composition.” BGSU. 9 November 2006.
- Co-Coordinator, Winter Wheat: The *Mid-American Review* Festival of Writing. BGSU. 2006-2008.
- Co-Presenter, BGSU Development Session: “Bards of the Blackboard: Creativity in the Composition Classroom.” 4 November 2005.
- Co-Presenter, BGSU Development Session: “Squeezing Seventy Minutes Out of an Hour: Strategies for Maximizing One-on-One Instructional Time.” 28 February 2005.

University Service:

- Member, Course Evaluations Committee. University of Tennessee—Chattanooga. Fall 2020-present.
- Faculty Facilitator, Presidential Distinction Scholarship Interviews. Concordia College. January 2015.
- Faculty Reader, Presidential Distinction Scholarship Essays. Concordia College. January 2015.
- Safe Space Advocate Training. Concordia College. 23 October 2014.
- Association of Writers and Writing Programs (AWP) Conference Premier Sponsor Planning Committee, Concordia College, 2014.
- Freshman Orientation Faculty Mentor, Concordia College, 2014.

National Service:

- President, American Conference of Irish Studies—Midwest. October 2021-present.
- Ad hoc virtual planning committee. American Conference of Irish Studies—Midwest. June 2020.
- Founding Board Member, Creative Writing Studies Organization. January 2016-present.

International Service:

- U.S. Bibliographer, International Association for the Study of Irish Literatures. 2007-2011.

Honors, Grants, Awards

Outstanding Tenure-Track Faculty, Department Head's Award, University of Tennessee-Chattanooga, 2021.

Notable Essay in *Best American Essays* 2020: "Little Houses."

Winner, Minnesota Book Award, 2020. *All the Wild Hungers*.

Finalist, University of Tennessee Alumni Association Outstanding Teaching Award, 2020.

Notable Essay in *Best American Essays* 2018: "Orange."

Winner, Minnesota Book Award, 2016. *Water and What We Know*.

Finalist, Northeastern Minnesota Book Award, 2016. *Water and What We Know*.

Finalist, Midwest Book Award, 2016. *Water and What We Know*.

Distinguished Alumni Award, Eastern Washington University Master of Fine Arts Program, 2016.

Notable Essay in *Best American Essays* 2014: "An Island Triptych."

Staff Dissertation Fellowship, University of Nebraska-Lincoln, 2013.

International Association for the Study of Irish Literatures Graduate Student Bursary, 2013.

Chancellor's Fellowship, University of Nebraska-Lincoln, 2010-2011.

Winner, O. Martin Lewis Award. "Deadwood," *Weber Studies*. 2007.

Phi Kappa Phi Honor Society, Eastern Washington University, 2003.

Professional Affiliations

Board Member, Creative Writing Studies Organization (CWSO).

American Conference of Irish Studies (ACIS).

Association of Writers and Writing Programs (AWP).

Association for the Study of Literature and the Environment (ASLE).

International Association for the Study of Irish Literatures (IASIL).

Sybil Baker

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 367 Lupton
 The University of Tennessee at Chattanooga
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 phone: 423-425-2338

ACADEMIC POSITIONS**University of Tennessee**

Associate Department Head, U.C. Foundation Professor of English, University of Tennessee at Chattanooga, Sept. 2019-
 U.C. Foundation Professor of English, University of Tennessee at Chattanooga, Aug. 2018-
 U.C. Foundation Associate Professor of English, University of Tennessee at Chattanooga, Aug. 2013-2018.
 U.C. Foundation Assistant Professor of English, University of Tennessee at Chattanooga, Aug. 2012-Aug. 2013.
 Assistant Professor of English, University of Tennessee at Chattanooga, Aug. 2007-Aug. 2012.

Other Institutions

Faculty member, Low Residency International MFA Program, Vermont College of Fine Arts, 2018-
 Resident Faculty, Yale Writers' Conference, 2012-
 Visiting Professor, Middle Eastern Technical University, North Cyprus, Feb-Jun. 2015.
 International Faculty, Low Residency MFA Program, City University of Hong Kong, 2011-2016.

EDUCATION

M.F.A.	Vermont College of Fine Arts, Montpelier, VT Writing	2005
M.A.	University of Colorado, Boulder, CO English Literature: Creative Writing	1990
B.A.	Virginia Tech, Blacksburg, VA	1986

PUBLICATIONS**Books**

While You Were Gone. Winston-Salem: C&R Press, June 2018. (IPPY Silver Medal)
Immigration Essays. Winston-Salem: C&R Press, January 2017.
 • UTC's Read2Achieve 2018-2019 First Year Reading Experience Selection.
Into This World. Indianapolis: Engine Books, 2012. (Foreword INDIES Finalist, Eric Hoffer Honorable Mention)
Talismans. C&R Press, 2010.
The Life Plan. Sacramento: Casperian Books, 2009.

Recent Selected Essays

- “Landings.” *Speak*. Issue 4, Winter 2019-Spring Feb 2020, (reprint).
- “In the Interest of Safety, You Are Not Welcome Here.” *The Perch*. December 2019, online. Feb 2020, print.
- Baker, Sybil and Autumn Watts. “‘The Expo,’ *Guernica Magazine*, March 13, 2013,” *The Craft of Editing*, Edited by Adnan Mahmutovic and Lucy Durneen. Routledge, 25 Aug. 2018, pp. 112-121.
- “Anna Kavan’s Radical Re-visioning.” *Critical Flame*, 5 Feb. 2018, (recommended by Lit Hub Daily), <http://criticalflame.org/the-radical-re-visioning-of-anna-kavan/>.
- “Missing the Mark: Nell Zink’s Racial Fluidity.” *Critical Flame*, 7 Sept. 2015, <http://criticalflame.org/missing-the-mark-nell-zinks-racial-fluidity/>.
- “Making the Unfamiliar Familiar.” *The Craft: Essays on Writing from the Yale Conference Faculty*, vol. 1. Elephant Rock Books, 2014. pp. 23-29.

Selected Short Stories (not re-published in *Talismans*)

- “The Expo.” *Guernica*. 15 Mar. 2013, <https://www.guernicamag.com/the-expo/>.
- “What We Learned From Their Bones.” *The Journal of Compressed Creative Arts*. (Nominated for a Pushcart Prize). Jan. 2013, <http://matterpress.com/>.
- “The Age of Spiritual Machines.” Reprinted in *Prime Number Editors’ Selections: Volume 2*, edited by Clifford Garstang, Winston Salem: Press 53, 2012, pp. 27-32.
- “When We Were Girls.” *Storm Cellar*, vol. 2, no. 2, 2012, p. 8.
- “Women Who Smoke.” *Prime Mincer*, vol. 1, no. 2, 2010, pp. 65-72. (Nominated for a Pushcart Prize). Reprinted in *Numero Cinq Magazine*, 2011.
- “Agamemnon’s Wife Speaks from Hades.” *The Journal of Compressed Creative Arts*. 2011, <http://matterpress.com/>.
- “Moles.” *The Otter Tail Review*, vol. 3, 2009, pp. 98-108.
- “Dog House.” *And Now for a Story*, edited by Lily Richards, Sacramento: Casperian Books, 2008, pp. 5-18.
- “The Cape of Good Hope.” *Upstreet*, no. 4, 2008, pp. 55-64.

RECENT AND SELECTED PANELS, PRESENTATIONS, AND READINGS

- Workshop Leader. Authors At Large. Thessaloniki, Greece. May 24-29, 2022.
- “Transnational Writing.” Panel moderator with Xu Xi. NonFictionNow Conference (remote). December 5, 2021
- Author reading and discussion with Brian Leung. Moderator Xu Xi. College of the Holy Cross (remote). Oct. 28, 2021
- “After Aristotle.” Vermont College of Fine Arts Fall Residency (remote).” Sept 2020. Presentation.
- “Unsilencing the Undergraduate Workshop.” Association of Writers and Writing Programs (AWP) Conference, San Antonio, TX, Mar. 2020. Panel.
- “Expatriate Writers In and From Asia: Questioning the Term ‘Expatriate.’” Association of Writers and Writing Programs (AWP) Conference, San Antonio, TX, Mar. 2020. Panel.
- “Fiction Craft Talk: On Defamiliarization.” Baptist University, Hong Kong, VCFA Spring Residency. March 2019.
- Reading. Why There Are Words. Asheville, VA, 25 Oct. 2019.

- “Love, Dreams, and Human Nature: Two Novels.” Southern Festival of the Book. Main Public Library. Nashville, TN. 12 Oct, 2019. Panel.
- Reading. River City Sessions with Mitch Ryder. Cadek Recital Hall, UTC, 6 Sept. 2019.
- Nonfiction Workshop Leader and Visiting Writer. Lakeland Literary Festival. Lakeside Community College, Ohio. 30 Nov. 2018.
- “Homing In: Place as Pathway” and “Not From Around Here: Writing Place as a Nonnative” NonfictionNow Conference, Phoenix AZ. 1-5 Nov. 2018. Panelist for two panels.
- Speaker. Moving our Campus (MOCs) Forward Retreat, UTC. 15 Oct., 2018.
- Immigration Essays*, Read2Achieve Speech for UTC. 4 Oct. 2018, Mar 2019.
- “Looking at Local Immigration.” Nerd Nite 2, 20 Sept. 2018. Featured Speaker.
- MTSU Writes, Fall Creative Writing Conference, Sept. 15. 2018 Presenter and Speaker.
- “Peripatetic Short Fiction: Transnational Narratives in Less than 10,000 Words.” 15th International Conference on the Short Story in English, Lisbon, Portugal, 28-30 Jun. 2018. Panel.
- “Laboratory & Library: workshop models conscious of diversity and difference.” Association of Writers and Writing Programs (AWP) Conference, Tampa, FL, Mar. 2018. Panel.
- “The Transnational Novel.” AWP Conference, Washington, DC, Feb. 2017. Panel.
- Visiting Writer, Jenny McKean Moore Reading Series. George Washington University, Washington, DC, Jan. 2017.
- “Viktor Shklovsky and Travel Writing: Defamiliarizing the Travel Essay.” Visiting Writer. Murray State. Murray, KY, Jan. 2017. Presentation.
- “Brass Brassieres: Four Southern Women Authors on the Intersection of Place, Race, Religion, Gender, and Genre.” CD Wright Conference. University of Central Arkansas. Conway, AR, 4 Nov. 2017. Panel.
- “Change is the Only Constant: Reflections on Loss & Progress.” Southern Festival of the Book. Main Public Library. Nashville, TN, 13 Oct 2017. Panel.
- “Writing Fiction Workshop.” St. Martin Book Fair. University of St. Martins. St. Martin, Jun. 2017. Visiting Writer and Presentation.
- “Excavating Lives: Autobiography of Borders in Fiction.” International Autobiography and Biography Association Conference. Panel Presentation. Cyprus, May 2016. Panel.
- Conversation with Adam Johnson, Pulitzer Prize-winning author of *The Orphan Master’s Son*. City University of Hong Kong. Hong Kong, Jul. 2013.
- Visiting Writer, American Writers Festival. US Embassy and Wee Kim Wee Centre of Singapore Management University. Singapore, Oct. 2012. Presentation.
- “Asian Voices in English: Writing and Reading Transnationally.” International Conference on the Short Story in English,” North Little Rock, AR, Jul. 2012. Panel.

SELECTED AWARDS, FELLOWSHIPS AND GRANTS

- Immigration Essays* selected book for UTC’s Read2Achieve, Fall 2018-Spring 2019.
- Individual Artist’s Fellowship for 2017, Tennessee Arts Commission (\$5000), 2016.
- MakeWork Artist’s Grant, Chattanooga, TN (\$25,000), 2013.
- MakeWork Grant, Chattanooga, TN. (\$2,100), 2012.
- Outstanding Teaching Award, The College of Arts and Sciences, University of Tennessee, Chattanooga, 2011.
- Faculty Summer Fellowship, UTC, (\$5000), 2010.

Outstanding Creative Scholarship Award, The College of Arts and Sciences, UTC, 2009.
 Exceptional Merit, English Department, UTC, 2007-2008, 2009-2010, 2010-2011, 2011-2012,
 2012-2013, 2013-2014, 2015-2016, 2016-2017, 2017-2018, 2018-2019, 2019-2020,
 2020-2021
 Outstanding Tenure-Line Faculty Member, UTC, 2016.
 UC Foundation Professorship, 2012.

SERVICE

Anonymous Peer Reviewing/Editorial Work/Judging

Publication Reviewer/Board Member for University of Tennessee Press, Sept. 2017-
 External Review for English Program. George Washington University, 19-22 Feb. 2020.
 External Reviewer. Candidate for Promotion from Assistant to Associate Professor, High Point
 University, High Point, NC, Oct. 2018.
 External Reviewer. Candidate for Promotion from Assistant to Associate Professor, Global
 Liberal Studies, New York University, Mar. 2017.
 Fiction Editor. *Anomaly (FKA Drunken Boat)*, Dec. 2011-2017.
 Fiction Contest Judge. *Bellingham Review*, May 2016.
 Fiction/Nonfiction Reader, Massachusetts Cultural Council (MCC) Artist Fellowships, 2014,
 2016.

University

Member, Grants Committee. Fall 2020-
 UTC Co-starter Cohort, Fall 2019
 UTC Mentor's program, Fall 2019-Spring 2020.
 Member, Publications Board, 2016-2019.
 Member, Faculty Rating of Administration, 2016-2017.
 Advisor, *The Sequoia Review* literary magazine, 2007-2016.
 Member, DHON Thesis Committee, 2015-2016.
 Trip leader for 6 students to Tennessee Council Honors Conference, Austin Peay University,
 Mar. 2016.

English Department

Associate Department Head, Fall 2019-
 Member, Curriculum Committee, Fall 2020-
 Co-chair, Advisory Committee, Fall 2019-Spring 2020
 Chair, Creative Writing Committee, 2015-2018.
 Member, Scholarships Committee 2018-2019.
 Graduate Committee, 2015-2018.
 Trip leader. Southern Literary Festival, Apr. 2016, 2018, 2019.
 Search Committee, Writing Program Administrator, 2015-2016.
 Mentor, Sarah Einstein, 2015-
 Graduate Assistants:, Jessica York (2018-19), Christina Valenti Spring 2020

Professional and Community

Reader for Young Southern Student Writers, 2016-
 "Gentrification: Localized colonization or urban uplift?" Art + Issues. Hunter Museum.

Chattanooga, TN, Oct. 2016. Community talk.
 Keynote speaker. Young Southern Student Writers Awards Ceremony. Chattanooga, TN, Apr. 2016.
 Mentor, Brynija Loyd, student from East Ridge High School/Girls Leadership Academy, 2016-2020.
 Mentor for Harper Beeland, senior capstone project, high school senior at Chattanooga Center for the Creative Arts, 2016.

Organization Membership

Council of Scholars, 2017-
 Alpha Society, 2017-
 Association of Writers and Writing Programs, 2007-.

TEACHING

Department of English, Graduate

5550 Novel Writing Workshop
 5510 Fiction Writing
 5590 Workshop: Writing (Novel)
 5997 Individual Studies

Department of English, Undergraduate

Classes taught the past five years:
 4920 Novel Writing Workshop
 4720 Advanced Short Fiction Workshop
 4995 Departmental Honors
 3760 Creative Writing: Fiction
 3740 Creative Writing: Nonfiction
 2700 Introduction to Creative Writing

Honors College

1010, 1020 University Honors Humanities

Thesis (for 2015-2021)

MA thesis director for 5 students
 MA thesis committee member for 7 students
 DHon thesis director for 3 students
 DHon thesis committee member for 3 students

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Chattanooga, TN 37403
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thomas-balazs@utc.edu

EDUCATION

Master of Fine Arts in Writing, Vermont College of Norwich University, July 2003.
Doctor of Philosophy in English, University of Chicago, December 1997.
Master of Arts in English, New York University, October 1989.
Bachelor of Arts in English, Vassar College, May 1986.

TEACHING FIELDS

Creative writing, fiction writing, speculative fiction writing, playwriting; Comics and Graphic Novels, Women in Comics, Reading Like a Writer, Western humanities; twentieth-century British and American literature; Modernism; Victorian literature; Romantic poetry; introduction to literature; critical theory; psychoanalysis and literature; gender studies; myth and folklore; Arthurian literature; popular culture; composition.

COURSES TAUGHT

University of Tennessee, Chattanooga, Chattanooga, TN—Assistant Professor, fall 2007- present.

<i>Introduction to Creative Writing</i>	(undergraduate)
<i>Speculative Fiction: Sci-Fi & Fantasy</i>	(graduate/undergraduate)
<i>Speculative Fiction: Horror</i>	(graduate/undergraduate)
<i>Comic Book Culture</i>	(undergraduate—honors)
<i>Women in Comics and Graphic Novels</i>	(undergraduate)
<i>Reading Like a Writer: Short Fiction</i>	(undergraduate)
<i>Creative Writing: Fiction</i>	(undergraduate)
<i>Traditions in Short Fiction</i>	(undergraduate)
<i>The English Romantic Period</i>	(undergraduate)
<i>Survey of British Literature</i>	(undergraduate)
<i>The Vampire: A Study in Genre and Metaphor</i>	(graduate/undergraduate)
<i>British Modernism</i>	(graduate)
<i>Fiction Writing</i>	(graduate)
<i>Realism, Magic, and Magical Realism</i>	(graduate/undergraduate)
<i>Departmental Thesis: Creative Writing</i>	(graduate)
<i>Independent Study: Young Adult Novel</i>	(graduate)
<i>Literary Editing and Publishing</i>	(undergraduate)
<i>Writing Workshop: Screen Writing</i>	(undergraduate)
<i>Western Humanities II</i>	(undergraduate)
<i>Western Humanities II Online</i>	(undergraduate)
<i>Western Humanities I</i>	(undergraduate)
<i>Playwriting</i>	(graduate/undergraduate)
<i>Contemporary American Short Story</i>	(graduate/undergraduate)
<i>Advanced Fiction Writing</i>	(graduate/undergraduate)
<i>Drama Workshop: Writing for Stage and Screen</i>	(graduate/undergraduate)
<i>Arthurian Literature</i>	(graduate/undergraduate)
<i>Independent Study: Advanced Fiction</i>	(graduate)
<i>Independent Study: Revising Fiction</i>	(graduate)

The Odyssey Project, Chicago, IL—Lecturer, 2002-06.

Critical Thinking and Writing (undergraduate)

Thomas P. Balázs

Lake Forest College, Lake Forest, IL—Lecturer, 1997-2005.

Creative Writing (undergraduate)
Composition (undergraduate)
Introduction to Literary Studies (undergraduate)
Literature and Psychoanalysis (undergraduate)
Victorian Literature (undergraduate)
James Joyce: Independent Study (undergraduate)

Framingham State College, Framingham, MA—Lecturer, spring 2002

Myth and Folklore (undergraduate)

Suffolk University, Boston, MA—Lecturer, spring 2002

Introduction to Literary Studies (undergraduate)
Composition I (undergraduate)

ESL tutor, English as Second Language Services.

University of Chicago Center for Continuing Studies—Lecturer, fall 1995

Introduction to Modernist Fiction (adult education)

University of Chicago, Chicago, IL—Teaching Assistant 1993-1994.

Introduction to Fiction (undergraduate)

Other Institutions

English, 9th and 10th grades, Telshe Yeshiva, Chicago, IL 2006-2007—Faculty.

Critical Thinking and Writing, Adjunct, St. Xavier University, Chicago, IL, fall 1993 and 1994—Faculty.

Composition, Loyola University, Chicago, IL, fall 1991—Lecturer.

English, 9th and 11th grades, Massanutten Military Academy, Woodstock, Va., 1986-1987—Faculty.

THESES AND INDEPENDENT STUDIES

Tramel, Preston, DHON, Comic Books and Cultural Legitimacy, Fall 2019 (chair)

Szatkowski, Collin, independent study, Sci-Fi & Fantasy Writing, Spring 2019

Katie Mitchell, graduate writing, fiction, spring 2019 (committee member)

Jessica York, graduate writing, fiction, spring 2019, (chair)

Jake Irwin, graduate writing, fiction, spring 2018, in progress (committee member)

Miller, Jessica, graduate writing, fiction, spring 2017 (committee member)

Jones, Jennifer, graduate writing, fiction, spring 2017 (committee member)

Duncan, Laura, graduate literature, spring 2015 (committee member)

Rodgers, Chassidi, poetry, spring 2015 (committee member)

Today, Jayne Jaya, literature, undergraduate honors, spring 2015 (committee member)

Ireland, Sarah Ellen, graduate writing: fiction, fall 2014 (chair)

Bonnington, Graham, graduate writing: fiction, fall 2014— (chair)

Biese, Bran, graduate writing: fiction, fall 2014— (committee member)

Green, Margaret, graduate writing: fiction, spring 2013 (chair)

Maier, Megan, DHON, Creative Writing, spring 2013 (chair)

Carnley, Elijah, graduate writing: fiction, spring 2013 (committee member)

Cochran, Shea, graduate literature, spring 2013 (committee member)

Duvall, Ben, graduate writing: fiction, spring 2012 (chair)

Crowe, Garrett, graduate writing: poetry, spring 2012 (committee member)

Phipps, Angie, graduate, nineteenth and twentieth-century literature (committee member)

Ritchie, William, DHON, Creative Writing, spring 2012 (chair)

Sampley, Chris, graduate literature, spring 2011 (committee member)

Jaynes, Mike, Independent Study, YA Fiction, 2011

Buckner, Brandon, graduate writing: fiction and CNF, fall 2010 (committee member)

Thomas P. Balázs

Conn, Brian, graduate writing: fiction, spring 2010 (chair)

Miller, Jennifer, graduate writing: fiction, spring 2010 (committee member)

Davis, Jennifer, graduate writing: fiction, spring 2010 (chair)

McCormick, John, graduate writing: fiction, fall 2009 (committee member)

STUDENT ORGANIZATIONAL ADVISING AND LEADERSHIP

Jewish Student Organization, (new group currently seeking recognition) Fall, 2019

Jew-TC, UTC, 2011-present.

Southern Literary Festival Alliance Trip, May 2014

Sequoia Review, UTC, 2009-2011

UTC Author's Society, UTC, 2008-2011.

Conduct Board, Lake Forest College, 1997–2001.

WMXM Radio, Lake Forest College, 1997–2001.

The Stentor, Lake Forest College, spring, 1996.

COMMITTEE MEMBERSHIP

University of Tennessee, Chattanooga

English Department

English Department Advisory Committee, 2009- 2010 and 2011-present.

Creative Writing Committee, 2007- present (currently chairing)

Rank and Tenure Committee, 2014 -present

One-Year-Faculty Review Committee, 2014-16

Creative Non-Fiction Search Committee, Spring 2015

Nineteenth-Century British Lit Search Committee, Fall 2014

Graduate Studies Committee, 2008-2014, and 2019-2020.

Department Head Search Committee, spring 2011 & 2017

Cultures and Civilizations Committee, 2010-2011

University Service

General Education Committee, 2009- 2012 and 2018-present.

Honors Court, 2017-2018

Women's Studies Faculty, 2017

Faculty Handbook Committee 2014-15

Faculty Senate 2014-15

"Blue-Ribbon" Committee on Critical Thinking, fall 2010

Lake Forest College

Academic Appeals Board, 1998–2001.

Workshop on Men and Women in Education, chairperson and founder, 2000–01.

Learning Disabilities Committee, co-founder, 1999–2001.

Master Plan Review Committee, spring 1999.

Curricular Policy Committee, 1998–99.

Ally Committee, 1998–99.

Thomas P. Balázs

ADMINISTRATIVE

University of Tennessee, Chattanooga

Associate Department Head, English, 2011-2017. Duties included course scheduling, summer advising, supervising contingent faculty (including review of EDOs and dossiers) and heading advisory and contingent faculty committees.

Other Institutions

Coordinator, The Odyssey Project, Illinois Humanities Council, Chicago, 2002–05.

Associate Dean of the College, Lake Forest College, 1998–2001.

Acting Assistant Dean of the College, Lake Forest College, 1997–1998.

Director, Richter Summer Program, Lake Forest College, summer 1998.

Resident Academic Fellow, Lake Forest College, 1996–1998.

Bachelor of Arts Project Supervisor, 1993–94, University of Chicago, Chicago, IL.

PROFESSIONAL WRITING EXPERIENCE

Instructor, Writing Workshop, Tel Aviv, summer 2010, summer 2012

In Medias Res, copy-editing and ghostwriting, 2003–2005.

Pet Planet, Editor, 1993–94.

The Reporter Dispatch, Reporter, 1988–90.

Paravant Computer Systems, Inc., Technical Writer, June–Sept. 1987

CREATIVE PUBLICATIONS

Chattanooga Times Free Press, “Maus Trap,” February 13, 2022.

Quillette: [“The Maus that Roared,”](#) February 4, 2022.

Commentary Magazine, “[And So This Is Christmas,](#)” December, 2018

Chattanooga Times Free Press, “[American antisemitism is not new,](#)” October 31, 2018.

Chattanooga Times Free Press, “[A plague on both their houses,](#)” August 17, 2017

Prick of the Spindle, “Szabo’s Sweets,” fall/winter 2016.

Masque and Spectacle, “[Shluchim,](#)” June, 2016.

Horror Library 6, “Waiting for Mrs. Hemley,” April 2016.

The Blue Mountain Review, “[Elegy for Cthulu,](#)” August 2016.

Chabad.Org, “[Travels with Chabad,](#)” Jan. 2016.

Chattanooga Times Free Press, “[Choosing the right side in the Mideast conflict,](#)” Aug 3, 2014

Chattanooga Times Free Press, “[Determining 'truth' in Gaza conflict](#),” Jul 29, 2014

Chattanooga Times Free Press, “[Ambiguity stymies muddled middle.....,](#)” July 23, 2014

Omicron Ceti III, short story collection, Aqueous Books, Jan. 2012.

Prick of the Spindle, “The Caves of Juarez,” Jan. 2012.

Soundings East, spring/summer, 2009, “April Paris.”

Southern Humanities Review, summer 2009, “The Music Man.”

Turnrow, fall 2009, “Ghost Story.”

RiverSedge, May 2008, “The Sea of Faith.”

The Distillery, July 2007, “Joust.”

The Dos Passos Review, spring 2006, “Kashmir.”

Eureka Literary Magazine, spring 2006, “Notes from Art History.”

Sulphur River Literary Review, autumn 2006, “The Gourmand.”

REAL: Regarding Arts and Letters, summer/fall 2006 “Niddah.”

Heartlands Magazine, fall, 2005, “What I Get.”

The Way We Knew It: The Vermont College 25th Anniversary Fiction Anthology, “Omicron Ceti III”

2004 Del Sol Press Anthology, “Omicron Ceti III.”

The North American Review, January–February 2004, “My Secret War.”

Thomas P. Balázs

Big City Lit, December 2003, “Omicron Ceti III.”
Tusitala, 1997, “Night on the Bridge.”
Strong Coffee, April 1991, “Axil Williams.”
Strong Coffee, March 1991, “The Prophet of Whipped Cream.”
Gothic Light, 1991, “Around the Bend.”

ACADEMIC PUBLICATIONS

Joyce Studies Annual, 2002, “Recognizing Masochism: Psychoanalysis and the Politics of Sexual Submission in Ulysses.”

PRESENTATIONS, READINGS, INTERVIEWS, GUEST BLOGS, JUDGING

Interview, Maus Controversy, Let’s Chatt, Channel 12 TV, February 16, 2022.
Interview, “[Writers in the Round](#),” WUTC Roundtable Discussion, Feb 11, 2020
Reading, [Meacham Writers’ Workshop](#), Chattanooga, twice yearly 2007—present (except for sabbatical year).
Judge, [Barnette Prize for Local Distinguished Author](#), Southern Lit Alliance, summer 2019
Judge, Flash Fiction Contest, Foreign Language Week, March 5, 2019.
Hosted, “[Stoker on Stoker](#),” lecture by Dacre Stoker, UTC, November 8, 2018.
Judge, [Young Southern Writer’s Competition](#), yearly.
Panel Discussion, Comics and Diversity, [Black Panther Week](#), UTC, October 23, 2018.
Reading, [StokerCon](#) (American Horror Writers’ Association), Long Beach, CA, April 27, 2017.
Reading, [Chattanooga Readers and wRiters Fair](#), August 27, 2016
Reading/Lecture, “[Monsters and Metaphors](#),” Chattanooga Writer’s Guild, August 9, 2016
Reading, UTC, Works-in-Progress, fall 2016
Reading, Fusebox Art and Word Series, School of Folk Music, Chattanooga, Jan 26, 2013
Panel Discussion, “Five Writers Discuss Their Writing Process,” TCTE Annual Conference, Nashville, TN, September 29, 2012.
Guest Blog, “My First Time,” *Quivering Pen*, Feb 13, 2012
Guest Blog, “The Humor of People Like Us,” *Beatrice.com*, Feb 1.
Reading, Jewish Federation of Chattanooga, Feb 20, 2012.
Reading, Winder-Binder Art Gallery and Bookstore, Jan 28, 2012.
Interview, *Chapter 16*, “Beginning with a Voice,” Jan 26, 2012.
Interview, WUTC FM, “Thomas P. Balazs's Debut Collection- Omicron Ceti III,” aired Jan 23, 2012.
Reading, UTC, Works-in-Progress, fall 2011.
Reading, Jewish Voices at the Jewish Cultural Center, Chattanooga, Sept 22, 2011.
Panel Discussion, “Writers Teaching Creative Writing,” TCTE Annual Conference, Chattanooga, Sept. 24, 2010.
Reading, Writers Reading, TCTE Conference, Chattanooga, Sept. 24, 2010
Panel Discussion, Comic Books as Literature, UTC Sigma Tau Delta, 17 November 2009.
Interview, “On Comic Book Culture,” WUTC FM, aired November 19, 2009.
Reading, Lee University Writer’s Series, Cleveland, TN, January 23, 2009.
Reading, Barbara’s Bookstore, Chicago, April 20, 2007.
Presentation, “Introduction to Emily Dickinson,” Deborah’s Place Women’s Shelter, Chicago, May 2004.
Lecture, “You’ve Got to Be Crazy: Writers in Therapy,” Vermont College, Montpelier, VT, 2003.
Presentation, “The Write Stuff: Tips and Methods for Effective Writing” for the Interact: Creating Community program, Lake Forest College, 2001.
Presentation, “The Balancing Act: Academic and Co-Curricular Commitments” for Student

Thomas P. Balázs

Leadership Symposium, Lake Forest College, 2000.

Presentation, “On a Mission from God? Writing Mission Statements and Constitutions for your Organization” for the Student Leadership Symposium, Lake Forest College, 1998.

Paper Reading, “The Road Less Traveled: Relational Psychoanalysis and Literature” at the Midwest Modern Language Association conference, Chicago, IL, 1997.

Paper Reading, “The New Womanly New Man, Masochism, and First-Wave Feminism” at Re:Joyce, an international conference at the University of Dundee, Dundee, Scotland, 1996.

Paper Reading, “Building the New Man: Modernism, Masculinity and Sexual Domination” at the American Men’s Studies Association conference, DeKalb, Illinois, 1995.

REVIEWS OF *OMICRON CETI III*

Weekly Standard, “Obsessive Compulsive,” July 2012

The Pulse, “Dark Obsessions in Nine Stories,” March 8, 2012

Rain Taxi, Winter 2012

Emerging Writers Network, Feb 7, 2012

Chapter 16, “Beginning with a Voice,” Jan 26, 2012

Necessary Fictions, Jan. 16, 2012

BlogCritics, Jan 10, 2012.

Outside Writer’s Collective, Dec. 21, 2011

AWARDS, GRANTS, FELLOWSHIPS, AND NOMINATIONS

Nominated, UT Alumni Association Outstanding Teacher Award, 2020

Faculty Grant, StokerCon, summer 2019

Honorable Mention, *Best Horror of the Year, Volume 10*, 2018

Writers’ Coop Residency, Sundress Academy for the Arts, March 12-18, 2018

Sabbatical Grant, 2015-16

Winder Binder Chattanooga Bestseller List, 2012

Keep the Stars Shining performance award, UTC, October 2012

Annual Service Award, UTC 2012

Access and Diversity Grant, UTC 2012

Summer Research Fellowship, UTC, 2012

Tennessee Williams Scholar, Sewanee Writers Conference, 2011

Online Faculty Fellow, 2010.

Finalist Sol Books Prose Series, 2010

Theodore Christian Hoepfner Award for best short fiction 2010

Nominated, Pushcart Prize, 2011

Honorable Mention, Chattanooga Theatre Center Biennial Festival, 2010

Finalist, *Glimmer Train’s Family Matters* contest, Jan. 2009

Fellowship, Vermont Studio Center, four weeks, 2005

Finalist, The Robert Olen Butler Fiction Prize, 2004

Fellowship, Vermont College Graduate Summer Conference, 2004

Nominated for Best New American Voices Competition, 2004

Summer/Spring Fiction Award, *Big City Lit*, medium-length short story, 2003

Nominated for Associated Writing Programs Intro Journals Project award 2003

Merit Scholarship from Vermont College, fall 2001– spring 2003

Boettcher Scholarship from the University of Chicago, spring 1993

General Honors upon graduation from Vassar College, May 1986

PROFESSIONAL MEMBERSHIP

Heterodox Academy 2020-present

Thomas P. Balázs

American Horror Writer's Association 2017-present
Associated Writing Programs (AWP) 2001–present

CREATIVE THESIS, MFA

“My Secret War,” a collection of twelve short stories tending toward the darkly comic. Both traditional methods and experiments in form and perspective, full-length stories and short-shorts. Advisor: Christopher Noël.

CRITICAL THESIS, MFA

“Dead Babies and Other Laughing Matters,” a discussion of the interplay between comedy and “high seriousness” in contemporary American short fiction with particular attention paid to Lorrie Moore, T.C. Boyle, and Woody Allen. Advisor: Ellen Lesser.

DISSERTATION, PHD

“Toward the New Man: Modernism and Masculinity,” an analysis of unconventional male protagonists in British modernist fiction with a focus on the mid-career novels—*Ulysses*, *Women in Love*, and *The Childermass*, respectively—of James Joyce, D.H. Lawrence, and Wyndham Lewis. Drawing on Anglo-American psychoanalysis, especially Stephen A. Mitchell and Jessica Benjamin, I suggest these writers sought to accommodate themselves to changing notions of gender and sexuality, as well as to resolve basic relational conflicts distinctive to each author, by experimenting with alternative masculinities in their creative work. Advisors: Lisa Ruddick (director), Curtis Marez, Elaine Hadley.

REFERENCES

References available upon request

Curriculum Vitae



Jill Ann Blaser Beard, Ed.D.

93 Beverly Circle
Ringgold, Georgia 30736

Cell: 423.504.6434
Email: jill-beard@utc.edu
Date of Birth: 11 July 1964

Personal Statement

As someone who grew up on a working farm in the Midwest, I would describe my philosophy of life as “You’ve got to get your hands dirty!” I am keen on taking on any task—no matter the challenges it may present. One of those tasks is teaching young minds the skill of using clearly written language. My first teaching position was a challenging one: instructing sixth through twelfth grade students in grammar, composition, and literature. My life was further enhanced with the birth of our two children. As our children grew and we built our first home, I completed a Masters degree, opening the door to collegiate-level teaching at a local private university. What began as a short-term appointment became nine years of service marked by special memories: get-togethers at our home for colleagues and students and community activities in which I was an active member. But, most importantly, we made time for family events, namely high school football games where my husband coached, my son played, and my daughter cheered. The past years have been marked by several life-changing events: my son’s service to our country as a Marine Corps infantryman in Afghanistan, my daughter’s time as a teacher in the Dominican Republic followed by her teaching appointment at *Chattanooga Girls’ Leadership Academy*, and my doctoral research focused on the vital skill of learning transfer. As a Senior Lecturer in my fourteenth year at UTC, I have intensified my desire to be a positive influence on my colleagues and students as they pursue a life of the mind.

Skills

Editing expertise	Organizational savvy
Leadership confidence	Problem-solving ability
Research knowledge	Teacher-student communication facility
Online communication capability	Strong work ethic

Education

Doctorate of Education in Learning & Leadership, The University of Tennessee at Chattanooga, 2017
M.A., English ~ Literary Studies, The University of Tennessee at Chattanooga, 1999
Further Studies in English, Tennessee Temple University (TTU), Chattanooga, 1992-96
B.A., Secondary Education with Proficiency in English, Oklahoma Baptist College (OBC), Oklahoma City, 1985

Professional Experience

Senior Lecturer of English ~ The University of Tennessee at Chattanooga (2008-present)
Instructing English 1010, 1011 with Tutorial, & 1020 courses

Assistant Professor of English ~ Tennessee Temple University, Chattanooga, TN
(2000-08)

Instructed courses including first-year composition, various literature courses, Advanced English Grammar, and Senior Seminar

Served on numerous committees

Presented educational workshops at teacher conferences

Adjunct Instructor of English Composition~ Tennessee Temple University (1999)

Instructed composition courses while completing graduate work

Secondary-Level Language Arts Teacher ~ King's Way Christian School, Douglasville, GA (1986-91)

Instructed sixth through twelfth-grade students in grammar and composition; British, American, and World Literature; choir; fine arts

College Courses Taught

English Composition & Rhetoric 1020 (Full face-to-face; Rotating face-to-face; Hybrid)

English Composition & Rhetoric 1010/1011

Tutorial for 1011 course

Advanced Composition

Romantic Literature

Victorian Literature

Secondary School Methods

Introduction to Literature

Shakespeare

Studies in Poetry

Studies in Fiction

Development of the British Novel

Survey of British Literature I, II (F2F/online/hybrid)

Senior Seminar (capstone course)

American Literature I, II (F2F/online)

Advanced English Grammar

Pedagogical Development Workshops Attended

November 2021 – Equity-Oriented Pedagogy Using the Universal Design for Learning Workshop – hosted by Jennifer Glaab, UTC

June 2021 – Interactive Lecturing Cohort – hosted by Jennifer Glaab, UTC

March 2021 – Canvas Interaction Workshop – hosted by Jennifer Glaab, UTC

June 2020 – Walker Center for Teaching and Learning Summer Cohort (WCTL) ~ Active Learning in Online or Hybrid Classes ~ hosted by Mary Marr and David Pleins, UTC

February 2020~ Canvas Instruction ~ conducted by Bengt Carlson, Experiential Learning Coordinator, UTC

Continuing Education Credit

2014-15 UTC English Department Composition Faculty Development Workshop
9 contact hours (.9 Continuing Education Credit)

2013-14 UTC English Department Composition Faculty Development Workshop
9 contact hours (.9 Continuing Education Credit)

2012-13 UTC English Department Composition Faculty Development Workshop
9 contact hours (.9 Continuing Education Credit)

Computer Program Experience

Canvas (UTCOOnline), Blackboard Operating System, Microsoft Word, PowerPoint, Excel, Banner Management System, eCAMS, Zoom Web Conferencing

Educational Technology Experience

My experience with educational technology has been enhanced by employing a variety of tools such as Microsoft *Office*, *PowerPoint*, *Excel*, *googledocs*, *Zoom*, and *Blackboard* and *Canvas* operating systems. My pedagogy has been informed by effective multi-modal elements including ePosters, listographs, and *PowerPoint* presentations. I also organize my student and course information with the *Excel* program. In addition, I have participated in the UTC Walker Center for Teaching and Learning for enhanced training in *Zoom* and *Canvas* and with the Library Studio to help students develop more effective multi-modal elements of course deliverables.

Departmental Study and Dissertation Research: *An Examination of Student Perceptions of Knowledge Transfer in the First-Year Composition Experience*

I had the opportunity to work with Dr. Susan North to create an evaluative tool focusing on learning transfer and the first-year composition course at UTC. By researching studies conducted in this area by other institutions, I was able to construct pre- and post-semester surveys that could be used to determine students' perceptions of their ability to transfer skills and knowledge to other courses and their vocations. The Composition Surveys (2013-14) were administered to selected courses of first-year 1010/1011 students.

In 2017 I successfully defended my doctoral thesis entitled *An Evaluation of Student Perceptions of Knowledge Transfer in the First-Year Composition Experience*—a culmination of more than six years of research, writing, and revision.

Honors

Nominated for 2018 Presidential Award for Service
Recipient of 2016 CRU Faculty Award

Personal Experience, Interests, Community Service

Judge for Ridgeland Public School Honors Academy ~ Senior Project Presentations (2012-present)
Mentor in Faculty-Student Mentoring Program
Manuscript editor for published book and for doctoral dissertations
TTU campus special events coordinator ~ Homecoming Banquet, Alumni Banquet, Student/Faculty Banquet, dinner theatres; flower arranger for campus lobbies; set coordinator for campus dramas
Wedding coordinator, director, decorator
Co-organizer of Highland Park “Sparkle Day” ~ students and faculty joined the Highland Park community to clean up the area
Choir member and soloist
Host for class get-togethers
Gardener and outdoor enthusiast
Animal lover ~ my pets include four Black Creek Beagles, a pot belly pig, and a rabbit
Classic book collector

Duties Fulfilled in English Department

Observer of colleagues' courses (2008 to present) ~ provided detailed feedback for colleagues to meet departmental and university requirements
Evaluator of submissions to the Young Southern Writers competition (2021-22) (UTC)
Participant in Composition Department study (Fall 2013) ~ focused on UTC student perceptions of their ability to transfer knowledge gained in 1010/1011 to other writing situations
English Department Senior Banquet decorator (UTC)
Bedford Handbook contributor ~ member of committee to individualize the *Bedford Handbook* for UTC students
Activities coordinator ~ planned and organized trips to Cumberland County Playhouse and Alabama Shakespeare Festival for TTU students
Work study supervisor and student academic advisor (TTU)
Speech recital and valedictory/salutatorian speech advisor (TTU)
Faculty yearbook and TRACS document editor (TTU)

Professional Memberships & Enhancement

Senior Lectureship ~ awarded for ten years of service (2018)
Security Awareness ~ completed online UTC faculty IT training (2017)
Bridges: Building a Supportive Community ~ completed online UTC faculty Title IX training (2017)
Question, Persuade, and Refer (QPR) Program ~ completed UTC Suicide Prevention Training (2016)
UTC Green Zone (2014) (UTC Veteran Student Services) ~ certified member trained to support student veterans and their families
Sigma Tau Delta ~ Xi Alpha Chapter
Tennessee Philological Association
UTC Master Chorale
Faculty soloist in TTU's production of *Elijah*

Service on Committees

UTC
Undergraduate Curriculum Committee (2020-22)
General Education Committee (2018-21)
Young Southern Writers Committee (2018-20)
~ Volunteer member (2020-22)
Faculty-Student Social Committee (2020-21)
Contingent Faculty Committee Chair (2017-18)
~ presented proposal to restructure EDO/ Reappointment Dossier process
Composition Committee (2013-15)
Special Occasions Committee Chair (2009-10); Member (2010-17)
TTU
Graduation Preparation Committee (2000-08)
Curriculum Development Committee (2006-08)
Facilities Development Committee Chair (2006-08)
Faculty Ranking Committee (2006-07)
Plagiarism Policy/Honor Code Committee Chair (2004-05)
Student Absence Policy Committee (2002-04)
Faculty Handbook Editing Committee (2001-02)

Conferences Attended and Workshops Presented

Elon University ~ Center for Engaged Learning Conference on *Critical Transitions: Writing and the Question of Transfer Conference*
TTU Faculty In-Service Presentation on Plagiarism
The Southeast Christian School Convention, Myrtle Beach, NC
Presentation entitled *Thinking Critically: Preparing Students for College and for Life*
The North Carolina Christian Educators' Conference, Greensboro, NC
Presentation entitled *Writing Woes*
Presentation entitled *Poetry: It's Not My Cup of Tea*

References

Verbie Prevost, Ph.D.

George Connor Professor of American Literature (Retired), The University of Tennessee at Chattanooga
Work address: English Dept. 2703, 615 McCallie Avenue, Chattanooga, TN 37403
Work number: 423.425.4238.
Email: Verbie-Prevost@utc.edu.

Robert Miller, Ph.D.

Dean of Arts and Sciences (Retired), Tennessee Temple University
Home address: 3103 Anderson Pike, Signal Mountain, TN 37377
Home number: 423.886.4930
Email: rmiller@mccallie.org.

Kevin Woodruff, M.S.

Adult & Graduate Studies Outreach Librarian, Bryan College

Work address: 721 Bryan Drive, Dayton, TN 37321

Work number: 423.775.7430

Email: kwoodruff3540@bryan.edu

James D. Price, Ph.D.

Author, Professor of Hebrew and Old Testament (Retired), Temple Baptist Seminary

Work number: 423.894.6197

Home address: 2102 Colonial Parkway Drive, Chattanooga, TN 37421

Email: drjdprice@aol.com.

*Transcripts available upon request

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EDUCATION

- 2001 Ph.D. in English, University of Southern Mississippi (English, Composition and Rhetoric). Dissertation: *Writing as/or Work: Locating the Material(s) of a Working-Class Pedagogy* (Directed by Dr. Julie Lindquist)
- 1991 M. A. in English, Southern Illinois University Carbondale (English with emphasis in American lit). Thesis: *Race, Color, and Social Progress in Hawthorne's The Scarlet Letter and The House of Seven Gables*
- 1989 B. S. in English, University of West Alabama, Livingston, AL, *magna cum laude*.

TEACHING and RELATED PROFESSIONAL POSITIONS

- 2016-P **Professor of English, University of Tennessee at Chattanooga**
- 2008-16 **Associate Professor of English, UTC**
- 2002-08 **Assistant Professor of English, UTC**
- 2001-02 **Visiting Assistant Professor of English, Pacific Lutheran University, Tacoma, WA**
2001-02 Director of Faculty Development and Writing Center Director, Pacific Lutheran University
2000-01 Visiting Instructor of English, Pacific Lutheran University
- 1997-2000 **Graduate Instructor, University of Southern Mississippi**
- 1994-95 **Instructor of English, University of West Alabama, Livingston, AL**
- 1994 **Adjunct Instructor, Philips Junior College, Mobile, AL**
- 1992-93 **Instructor of English, University of Minnesota, Morris**
- 1989-92 **Graduate Instructor, Southern Illinois University Carbondale**

Courses Taught at UTC

- ENGL 1010/20 Rhetoric and Writing I and II
ENGL 2050 Introduction to Rhetorical Analysis
ENGL 2830 Writing for the Social Sciences
ENGL 2880 Professional Writing
ENGL 3830 Writing Beyond the Academy
ENGL 4810 Writing for Teachers
ENGL 4820 Writing with Style (piloted course)
ENGL 4870 Working-Class Rhetorics (piloted course)
ENGL 4870 Rhetorics of Whiteness (piloted theme)
ENGL 4910 Writing Workshop: Civic Discourse and Activist Writing (piloted theme)
ENGL 4910 Writing Workshop: Humor, Parody, and Satire (piloted theme)
ENGL 4980 Senior Seminar: Experimental Writing
ENGL 5269 The Practice of Teaching Writing (piloted graduate course)
ENGL 5180 Composition Studies as Cultural Critique
EDUC 5000 Introduction to Educational Inquiry (Osborne Masters Program)
ENGL 5000 Introduction to Graduate English Studies: Methods and Bibliography
ENGL 5170 Composition Theory
ENGL 5270 Teaching College Writing

AWARDS/GRANTS/DISTINCTIONS

2020-21, 2018-19, 2015-16, 2002-03 EDO (Annual Performance Review) Exceptional Merit, UTC

- 2006 Technology Fee Grant: "UTC Center for Online Writing Support," UTC (\$8,166.)
- 2005 Faculty Research Grant: "Online Technologies and Writing Support for UTC Students," UTC (\$2,745.)
- 2004 Excellence in Research Award, College of Arts and Sciences, UTC (\$500.)
- 2004 Library Enhancement Grant, to increase Lupton Library holdings of writing center scholarship, UTC (\$448.)
- 2004 Tennessee Higher Education Council Grant, project co-director with Dr. Lauren Sewell Ingraham, Awarded for Summer 2004 workshop: "Using Non-Fiction to Build Critical Literacy." (\$62,597.)
- 2001 Center for Teaching/Learning Faculty Development Grant, Pacific Lutheran University (\$300.)
- 2000 Ben Mounger Rawls **Excellence in Teaching Award**, Univ. Southern Mississippi (\$1,000.)

SERVICE TO FIELD and INSTITUTION

National Service to the Field of Composition and Rhetoric

- 2016-20 Conference Committee, International Critical Media Literacy Conference, Savannah, GA
- 2019 Outside Review for tenure/promotion of Auburn University English Dept. Faculty Member
- 2004-20 Co-Chair of 4C's Working-Class Culture and Pedagogy Standing Group
- 2004-P Editorial for *Open Words: Access and English Studies*
- 2013-14 NCTE Tennessee Policy Analyst
- 2012 Conference on College Composition and Communication (4C's) Resolutions Committee
- 2007-10 Board of Directors for Masters in Writing Studies Consortium
- 2005-06 4C's New Comers' Orientation Committee
- 2006 Council of Writing Program Administrators Conference Chattanooga Local Arrangements Committee
- 2003-06 4C's Academic Quality Committee (Chair)
- 2005-06 4C's Nominating Committee (elected)
- 2004-05 4C's Research Network Forum Discussion Leader
- 2005 Search Committee for Editor of the NCTE journal *Forum*
- 2003-P Guest Referee for the following journals: *College English*, *CCC*, *Pedagogy*, *NMLA*

Committee Memberships (UTC, University-Wide; University-Community)

- 2020-P Faculty Rating of Administration Committee
- 2020-P Art & Sciences Rank, Tenure, and Promotion Committee
- 2019-20 University Petitions Committee
- 2018-19 Honor Court (also, 2004-06 & 2011-14)
- 2014-17 Grade Appeals
- 2016-17 Faculty Senate Humanities Representative
- 2014-15 Learning Support Services Committee
- 2012-14 Student Conduct Board
- 2013-14 Curriculum Committee (also, 2011-12)
- 2005-10 Faculty Senate
- 2006-09 General Education Committee
- 2006-07 Handbook Committee
- 2004-06 Institutional Review Board

Committee Memberships and Service (UTC, Department of English)

- 2021-P Graduate Studies Committee
- 2020-21 Non-Tenure Track Committee
- 2019-20 Chair's Advisory Committee (also, 2017-18)
- 2019-20 Graduate Studies Committee (also, 2015-17)
- 2018-19 Contingent Faculty Issues
- 2018-19 Scholarships Committee
- 2013-18 One-Year Faculty Review Committee
- 2018 Sally Young Essay Contest Committee
- 2014-15 Composition Committee
- 2014-15 Judge for Young Southern Writers
- 2013-15 Curriculum Committee (Chair; member)
- 2012-13 Computer Pedagogy Committee
- 2012-13 Library Committee
- 2011-12 Curriculum Committee
- 2006-08 Public Occasions Committee (Chair)
- 2007-08 Library Committee
- 2002-07 Composition Committee
- 2003-07 Advisor for Xi Alpha Chapter of Sigma Tau Delta English Honor Society
- 2003-04 Adjunct Issues Committee (Chair)
- 2002-03 Computer Pedagogy Committee

PROFESSIONAL MEMBERSHIPS

Conference on College Composition and Communications (4C's); National Council of Teachers of English (NCTE)

PUBLICATIONS

Books

Working-Class Rhetorics: Contemporary Memoirs and Analyses, Brill, 2021.

White Out: a Guidebook for Teaching and Engaging with Critical Whiteness Studies, Brill/Sense Publishing, 2020.

Peer Reviewed Journal Articles and Book Chapters

- Beech, Jennifer. "Facebook and Absent-Present Rhetorics of Whiteness." *Rhetorics of Whiteness: Postracial Hauntings in Popular Culture, Social Media, and Education*. Eds. Tammie M. Kennedy, Joyce Irene Middleton, and Krista Ratcliffe. Southern Illinois University Press, 2017. 132-44. **Note: This collection won the best book award from the Conference on College Composition and Communication.**
- Beech, Jennifer and Matthew Guy. "Fat Guys in the Woods Naked and Afraid: Rural Reality Television as Prep-School for a Post-Apocalyptic World." *Forgotten Places: Critical Studies in Rural Education*. Ed. William M. Reynolds. Peter Lang, 2017. 45-59.
- Beech, Jennifer and Matthew Guy. "Rick Grimes, Eastman, and White Power: Resisting the Suture from a Critical Fan Perspective." *Walking Dead Live! Essays on the Television Show*. Eds. Philip L. Simpson and Marcus Mallard. Rowman & Littlefield, 2016. 155-64.
- Beech, Jennifer. "The Pedagogic Function of Work (ing-Class) Stories: An Exploration of Culture in the Deep South." Lead chapter for *Critical Studies of Southern Place: A Reader*. Ed. William M. Reynolds. Peter Lang, 2014. 3-17.
- Beech, Jennifer and Julia Anderson "Teaching the Obama Generation: Helping Students Enter and Remain in the Public Sphere." *Open Words: Access and English Studies* (Spring 2010): 46-63.
- Beech, Jennifer. "So Much Depends Upon the Route." *JAC* 27 (2007): 290-303.
- Beech, Jennifer. "Fronting Our Desired Identities: The Role of Writing Center Documents in Institutional Underlife," in *Marginal Words, Marginal Work?: Tutoring the Academy in the Work of Writing Centers*. Editors Bill Macauley and Nick Mauriello. Hampton Press Series in Composition and Literacy, 2007. 197-210.

- Beech, Jennifer. "Happy Accidents: Reflections on Becoming an Academic," lead essay for *Reflections from the Wrong Side of the Tracks: Class, Identity, and the Working Class Experience*. Editors Vince Samarco and Stephen Muzzatti. Rowman and Littlefield Press, 2006. 9-21. (recognized in *Chronicle of Higher Ed* print and online November 2006)
- Beech, Jennifer. "Redneck and Hillbilly Discourse in the Writing Classroom: Classifying Critical Pedagogies of Whiteness." *College English* special issue on "Social Class and English Studies" 67.2 (November 2004): 32-46.
- Beech, Jennifer and Julie Lindquist. "The Work Before Us: Attending to English Departments' Poor Relations." *Pedagogy* 4.2 (May 2004): 171-189. (recognized in *Chronicle of Higher Ed* online June 2004)
- Beech, Jennifer with 7 undergraduate students at The University of Tennessee at Chattanooga. "Activism as Active Citizenship and as Civic Responsibility." *Lore: An E-Journal for Teachers of Writing*. (Spring 2004): <http://www.bedfordstmartins.com/lore/>.
- Beech, Jennifer and Birgitta Ramsey. "Listening to Students' Voices: The Importance of Multiple Communication Events in College Courses." *Journal of Teaching Academic Survival Skills* 2 (Spring 2000): 10-27.
- Beech, Jennifer. "Homesteading Rhetoric in *The House of the Seven Gables*." *Publications of the Mississippi Philological Association* (1998): 16-21.

Editor-Selected Shorter Publications

- Beech, Jennifer and William H. Thelin. "A Comment on Joe Harris's 'Revision as Critical Practice.'" *College English* 66.5 (May 2004): 554-556. (Joe Harris responds in the same issue)
- Beech, Jennifer. "Response to Politicizing the Composition Classroom Through Activism." *Lore: An E-Journal for Teachers of Writing*. (Spring 2004): <http://www.bedfordstmartins.com/lore/>.
- Beech, Jennifer. "What Do We Do About Handbooks?: That is *Still* the Question." *IWCA Update: Newsletter for the International Writing Center Association* 4.2 (Spring 2003): 5-7. (review essay)
- Beech, Jennifer. "Phillips 66 Truck Stop." *The Rectangle: Journal of Sigma Tau Delta* 64.2 (1989): 25-27. (short fiction)

PRESENTATIONS

Invited Workshop

- "An Introduction to Working-Class Composition Pedagogies." For English Department Composition Faculty. University of Akron, November 2004.

Conference Papers

- "Oh, Come on: of Course that Address Made You Uncomfortable: Moving Beyond Sham to Allyship." Conference on College Composition and Communication, Milwaukee, WI, March 2020.
- "Middle-Class Responses to Working-Class Compositionists." Conference on College Composition and Communication, Pittsburgh, PA, March 2019.
- "Teaching Humor in the Age of Trump." International Critical Media Literacy Conference, Savannah, GA, February 2019.
- "The Hard Work of Producing and Consuming Satire in the Age of Trump: Teaching Humor Writing as Civic Engagement." Conference on College Composition and Communication, Kansas City, MO, March 2018.
- "Brock Turner, Stephen Paddock, and the Monsters Next Door: How the Media Frames Monstrous Acts Committed by White Men." Critical Media Literacy Conference, Savannah, GA, February 2018.
- "Changing English Majors' Experiences: Cultivating Critical Citizens through a First-Year Cohort Program." Conference on College Composition and Communication, Portland, OR, 2017.
- "White Power in the Walking Dead." Critical Media Literacy Conference, Savannah, GA, February 2016.
- "Fat Guys in the Woods Naked and Afraid: Rural Reality Television as Prep-School for a Post-Apocalyptic World," with Matthew Guy. Featured lunch panel at Curriculum Studies Summer Collaborative Conference, Savannah, GA, June 2015.
- "The Pedagogic Function of Work Stories." Curriculum Studies Summer Collaborative Conference, Savannah, GA, June 2014.
- "Facebook and the Gramscian Organic Intellectual." Conference on College Composition and Communication, Las Vegas, NV, March 2013.
- "Forgetting the University and Inventing an Educated Popular Audience: Shifting Styles." Conference on College Composition and Communication, Atlanta, GA March 2011.
- "A Counter-Hegemonic Refashioning of Style for the Twenty-first Century Advanced Composition Course." Conference on College Composition and Communication, Louisville, KY, March 2010.

- “Recognizing our Teaching (Dis)Abilities for a New Wave of Literacy.” Conference on College Composition and Communication, San Francisco, CA, March 2009.
- Work Stories as Sites of Rural Literacy.” Conference on College Composition and Communication, New York, March 2007.
- “Bait and Switch: Contingent Faculty, Ethics, and Writing Instruction.” NCTE, Nashville, TN, Nov. 2006.
- “Authorizing Pedagogy and Scholarship: Productive Teacher-Researcher Coalitions with Contingent Faculty.” Conference on College Composition and Communication, Chicago, IL, March 2006.
- “Groundbreaking Pedagogy: Breaking Down the Mind/Body Split in Writing Instruction,” NCTE Conference, Pittsburgh, PA, November 2005.
- “Work, Social Class, and English Studies.” College English Association Conference, Indianapolis, IN, March 2005.
- “Writing Center Documents as Institutional Underlife.” Watson Conference on Rhetoric and Writing, Louisville, KY, October 2004.
- “Student Activism, Community Literacy, and Class Privilege.” Conference on College Composition and Communication, San Antonio, TX, March 2004.
- “Research, Pedagogy, and the Organic Intellectual,” featured speaker for CCCC’s 2004 Pre-Conference Workshop “Classin’ Up the Joint: Class as a Critical Tool in High School, Access, and College Composition,” San Antonio, TX.
- Reconstructing an Archeology of Memory with Work Stories: Rhetorics of the Everyday.” Southern Humanities Council Conference, Chattanooga, TN, February 2004.
- “The Web Goes South: Working-Class Culture on a High Speed Network,” with Jane Fife and Joe Wilferth. Computers and Writing Conference, Purdue University, West Lafayette, IN, May 2003.
- “Writing about/with/as Rednecks: Whiteness Classified.” Conference on College Composition and Communication, New York, NY, March 2003.
- “The Beauticians and the Mechanics: Private Work(ing-Class) Stories as Civic Rhetoric.” Rhetoric Society of America Conference, Las Vegas, NV, May 2002.
- “Somewhere Between the Text and the Street: Finding Common Ground for Working-Class Studies.” Conference on College Composition and Communication, Chicago, IL, March 2002.
- “Writing and (Net)Working: Collaboration and Working-Class Students.” Conference on College Composition and Communication, Denver, Colorado, March 2001. **Published in ERIC: #ED451530**
- “The Commodification of Liberatory Pedagogy: Class in Composition.” Conference on College Composition and Communication, Minneapolis, Minnesota, April 2000.
- “Culture as a Clay Doll: Conscientization, Literacy, and Cultural Studies Pedagogies,” workshop with Heidi Rosenberg. Fifth Annual Pedagogy and Theatre of the Oppressed Conference, Borough of Manhattan Community College, New York, June 1999.
- “Rewriting the Social Body: What English Composition Programs Can Learn with the Language Poets.” Conference on College Composition and Communication, Chicago, April 1998.
Published in ERIC: #ED426416

Braggs_Earl_CV2022

Curriculum Vitae
Earl Sherman Braggs
450 North Crest Rd. 37404
423 624-4120 423 240-0795
Earl-Braggs@utc.ed

Academic Position: UC Foundation and Battle Professor of English
University of TN at Chattanooga

Education: Master of Fine Art in Writing, 1989
Vermont College of Norwich University,
Montpelier, VT

Bachelor of Arts, Social Science & Philosophy, 1980
University of North Carolina at Wilmington,
Wilmington, North Carolina

University of the Philippines/Manila
Republic of the Philippine Islands

Publications: *Obama's Children*
Madville Publishing 2021, Lake Dallas, TX

A Boy Named Boy
Wet Cement Press 2021, San Francisco, CA-Asheville, NC

Cruising Weather Wind Blue
Anhinga Press 2020, Tallahassee, FL

Hat Dancing Blue with Miss Bessie Smith
Yellow Jacket Press 2019, Tampa, FL

Negro Side of the Moon
C&R Press 2017, Winston Salem, NC

Ugly love (Notes from the Negro side of the Moon)
C&R Press 2016, Winston Salem, NC

Oliver's Breakfast in America
Eureka Press 2016, Chattanooga, TN

Syntactical Arrangements of a Twisted Wind,

Anhinga Press 2014, Tallahassee, FL

***Younger Than Neil*, Anhinga Press 2009, Tallahassee, FL**

***In Which Language Do I Keep Silent*, Anhinga Press 2006
Tallahassee, FL**

***Crossing Tecumseh Street*, Anhinga Press 2003
Tallahassee, FL**

***House on Fontanka*, Anhinga Press 2000 Tallahassee, FL**

***Walking Back from Woodstock*, Anhinga Press 1997
Tallahassee, FL**

***Hat Dancer Blue* Anhinga Press, 1993 Tallahassee, FL**

***Hats*, Linprint Press, 1989 Wilmington, NC**

Teaching: UC Foundation and Battle Professor of English
University of TN at Chattanooga, Chattanooga, TN 1990-Present

Major Teaching Interest: Creative Writing, American Short Story, African American Literature,
Russian Literature, America Play, Southern Literature

Awards: Southern Lit. Alliance Distinguished Author Award, 2020-2021
Chattanooga, TN

**College of Arts and Sciences Lifetime Research and Creative
Achievement Award, University of TN at Chattanooga**

**Finalist Barnett Prize for Local Distinguished Author
2020, Southern Lit. Alliance, Chattanooga, TN**

**Finalist, Barnett Prize for Local Distinguished Author
2019, Southern Lit. Alliance, Chattanooga, TN**

**Inducted into the East Tennessee Writer's Hall of Fame, 2016
Knoxville, TN**

C&R Press Winter Soup bowl Chapbook Prize Winner, 2016

Finalist, Tampa Review International Poetry Contest, 2008

Individual Artist Grant, Allied Arts, Chattanooga, TN 2005

Individual Artist Grant, Tennessee Arts Commission, 2004

Summer Fellowship, University of TN Chattanooga, 2005

Faculty Research Grant, University of TN Chattanooga, 2004

Summer Fellowship, University of TN Chattanooga, 2001

**Pushcart Prize Nomination, 2008, 2007, 2006, 2004, 2003
2001, 2000, 1999, 1993, 1991**

Summer Fellowship, University of TN Chattanooga, 1998

James Jones First Novel Fellowship, Finalist 1996

7th Annual Jack Kerouac International Literary Prize, 1995

**SGA Outstanding Professor, University of TN Chattanooga
1994, 1995**

**UTNAA Outstanding Teacher Award, University of TN
Chattanooga, 1994**

Horace J. Traylor Minority Leadership Award, Chattanooga, 1993

Summer Fellowship, University of TN Chattanooga, 1993

Anhinga Poetry Prize, Tallahassee, FL, 1992

**Cleveland State Poetry Prize, Cleveland, OH, 1992
Unable to accept (the same manuscript won the Anhinga Prize)**

Gloucester County Community College Poetry Prize, 1992

NC Writers' Network Competition for Black Writers, 1991

Selected Blurbs

“At the intersection of black and white, fish and snakes, rural and city, poor and more poor, public and private, *Boy Named Boy* names what it means to live out loud, Black, shamelessly declaring restorative witness...This memoir of race and survival croons and scrutinizes a sultry but sharp Southern manner.”

-Jaki Shelton Green, Poet Laureate of NC (2018-2020)

“What is and has always been needed is an honest, clear, loving voice. Earl Braggs’ *Ugly Love* (Notes from the Negro Side of the Moon) offers that. Pull up your favorite chair and cover your cold feet with your grandmother’s quilt and enjoy this wonderful read.”

-Nikki Giovanni

“For a long time I have not read such a passionately and gracefully written book of poetry as Earl S. Braggs’ *House on Fontanka*. Being an African American, he so deeply understands the suffering of Russia, as Pushkin’s grandson, inheriting Pushkin’s great gift of global compassion....There is no guilt.”

-Yevgeny Yevtushenko

“Like Whitman, Braggs finds occasions for song everywhere. It is a rich, finely textured world full of surprises and insights. *In Which Language Do I Keep Silent* is a rich opportunity to experience this poet in all his powers.”

-James Tate

“Earl S. Braggs’ *Walking Back from Woodstock* is jaunty, heart-broken, fast-talking, and true.”

-William Matthews

“...these large, vivid, Kerouacian, music saturated poems. The reader is returned, through repetition’s felicities – the epic extension of the moment of composition – inward to our national soul.”

-Alice Notley

“Earl S. Braggs’ *Crossing Tecumseh Street* is lively, vocal, and laced with an intelligent sense of humor. I enjoyed these poems.”

-Billy Collins, Poet Laureate of the United States (2001-2003)

“*Hat Dancer Blue* isn’t a conventional title for a book of poetry, neither are these poems. For this writer, form comes from the outside in...strong stuff that matters, not the usual thing.”

-Marvin Bell

“In *Hats*, Braggs powerfully bears testimony of the country’s disenfranchised in rolling headlong cadences that aspire to the incantatory. They also register leaping exuberance, joy, spiritual yearning, and the majesty of enduring.”

-Lynda Hull

“*Walking Back from Woodstock*: No romanticism here, but a witnessing with wit and irony, with subtle wisdom that rises only out of the fire.”

-Christopher Buckley

“Powered by an incantatory rhythm in the tradition of Whitman..., Braggs takes us across *Crossing Tecumseh Street* into a world of dazzling visions, enormous disappointment and guarded hope.”

-Richard Jackson

“In *Negro side of the Moon*, Earl S. Braggs confronts the “problem of the color line” with lyrical ferocity and politically charged wit. In his new book, Braggs means to sing the whole story in a voice both manic and carefully packed with the freight we’re all obliged to carry – whether we know it or not. If, as Dr. King has said, the destiny of white people is inextricably bound to the destiny of Black people, *Negro Side of the Moon* is an invitation to all of us to wake the hell up and take a long [take those sunglasses of] at what ails the American psyche.”

-Tim Seibles, Poet Laureate of VA (2018-2020)

Ann M. Buggey

Senior Lecturer, Department of English
The University of Tennessee at Chattanooga
Ann-Buggey@utc.edu
(423) 425-5474

EDUCATION

Master of Fine Arts	Creative Writing	University of Memphis	2006	Summa Cum Laude
Master of Arts	English Literature	University of Memphis	2000	Summa Cum Laude
Bachelor of Arts	English	Memorial University	1977	1st class
Bachelor of Education	Secondary Level	Memorial University	1977	1st class

EMPLOYMENT HISTORY

2007 to present	Senior Lecturer Associate Lecturer, Lecturer,	<i>University of Tennessee at Chattanooga, Chattanooga, TN</i>
1999 to 2007	Branch Manager/Financial Specialist	<i>Clearpoint Financial Solutions, Memphis, TN</i>
2003 to 2005	Adjunct Instructor	<i>University of Memphis, Memphis, TN</i>
1997 to 1999	Director of Counseling	<i>Consumer Credit Counseling Services of Memphis, Memphis, TN</i>
1993 to 1997	Program Director	<i>Senior Services, Memphis, TN</i>
1991 to 1993	Assessment Counselor	<i>The Meadows Psychiatric Center, Centre Hall, PA</i>
1989 to 1991	Director of Family Support	<i>Association for Retarded Citizens, State College, PA</i>
1986 to 1989	Senior Center Director	<i>Jefferson County Area Agency on Aging Brookville, PA</i>
1983 to 1985	Substitute Teacher	<i>Brockway Area Schools, Brockway, PA</i>
1982 to 1983	Writing Tutor	<i>Penn State University, Dubois, PA</i>
1977 to 1978	Librarian	<i>Bishop O'Reilly, Port-au-Port, NFLD</i>

RELEVANT SKILLS AND EXPERIENCE

Adult Instruction and Curriculum Development:

- Full time lecturer at the University of Tennessee at Chattanooga in the Department of English teaching Composition, Women's Studies, and Literature.
- Taught Sophomore Literature course at the University of Memphis as an adjunct.
- Writing tutor for freshman and sophomore students at Penn State's Learning Assistance Center.
- Extensive experience developing workshops and conferences for non-profits and Fortune 500 corporations. Conference duration varied from one to several days, with 125 to over 200 attendees.
- Presented workshops to groups of less than a dozen to over fifty, using a variety of instructional methods to engage participants and increase problem-solving skills. Topics ranged from family and mental health issues affecting employee productivity, to quality assurance, retirement planning, etc.
- Developed and conducted in-service training for counselors, foster parents, and nursing assistants.
- Public and school librarian. Chose and cataloged appropriate reading materials with emphasis on acquiring literature for children and adolescents. Taught library skills classes.
- Coordinator of *Productivity Plus*, a mentoring program to improve the basic skills of academically at-risk students in Memphis City Schools. Recruited, trained, and coached senior citizens as mentors.

- Completed graduate courses on teaching post-secondary literature, composition, creative writing, and children's literature.
- Taught adult continuing education classes in Pottery and Textiles.
- Proposed, designed, and taught university level courses in Textiles and Fairy Tales for Adults.

Writing and Communications:

- Wrote successful grants for *Productivity Plus*, a mentoring program in Memphis City Schools and 2 Higher Impact Practices grants at UTC to fund Women and Textiles class.
- Assisted in writing state and federally funded grants for adult recreation, family support systems, and the deinstitutionalization of persons with mental retardation.
- Publications editor for Applied Courseware Inc.
- Media representative for Consumer Credit Counseling Services, appearing on radio and television, and interviewed by regional and national newspapers.
- Designed workshops and presentations for many corporate clients, including FEDEX, Pfizer, and 1st Tennessee Bank.
- Conducted distance learning workshops for FEDEX and Memphis Light Water & Gas.
- Wrote policy, personnel, and procedural manuals meeting local, state, and national accreditation and licensing standards.
- Designed and wrote consumer directories, brochures, and newsletters.
- Developed extensive, cross-referenced databases to support clinicians in the field of mental health, mental retardation, childcare, and geriatric case management. Data collected from three states.
- Published poetry in several literary journals.

COURSES TAUGHT

University of Memphis

2003 to 2005: English 2201: Literary Heritage.

University of Tennessee at Chattanooga

2007- 2013, 2017: English 121/1010: Rhetoric and Composition

2007- 2014: English 122/1020: Rhetoric and Composition

2008- 2013: English 229/2290: Literature for Adolescents

2009- 2012, 2015: English 282/2820: Scientific Writing

2012 Fall: Humanities 1999r/Special Topics/Women and Fiber

2012-2014: English 2280: Children's Literature

2014- 2015: English 1010/Hybrid: Rhetoric and Composition

2015-2016, 2018, 2021: English 1020/Hybrid: Rhetoric and Composition

2015-2016: English 2060/Topics in Literature

2017- 2019: English 2510/Popular Fiction

2016- 2020: English 2820/Hybrid: Scientific Writing

2017- 2020: Women's Studies 4550: Women and Textiles; Women, Gender and Sexuality Studies/4600: Women and Textiles

2019- present: English 2820/Online: Scientific Writing

2020 Fall: Women, Gender and Sexuality Studies 4600/ Online: Women and Textiles

2020-present: English 1020/ Online: Rhetoric and Composition

SERVICE

UTC English Department, Composition Assessment Committee, 2021-2022

UTC WGSS Goals Committee 2021

UTC Department of English, Composition Committee, 2021-2022
UTC Academic Coaching Program, Volunteer Coach, 2020
Hamilton County School System, Big Ridge Elementary “Reflections” Art Show Judge, 2020
UTC WTLC, Experiential Learning Freshman Orientation Video, 2020
UTC Walker Teaching and Learning Center, HIP (Higher Impact Practices) Committee, 2018-to present
UTC Department of English, Scholarship Committee, 2017-2018, 2019-2021
UTC Department of English, One-Year Faculty Review Committee, 2016-2017, 2018-2019
UTC Department of English, Technology and Social Media Committee, 2015-2016
UTC Department of English, Composition Committee, 2012-2014
UTC Department of English, Computer Pedagogy Committee, 2011-2012
UTC Department of English, Contingent Faculty Issues Committee, Chair, 2010-2011
UTC Department of English, Library Committee, 2009-2011
TCTE Chattanooga Conference, Volunteer, 2010
UTC FYRE/Read2Achieve, Volunteer, 2011-2018
UTC First Class, Volunteer, 2011-2018
UTC Department of English, Contingent Faculty Issues Committee Chair, 2009-2010
Conference on Southern Literature, Volunteer, 2009
Young Southern Student Writers (YSSW) Contest Judge, 2009-2011, 2013-to present
UTC Faculty Senate, Petitions Committee, 2008-2009

AWARDS/GRANTS

SEFAA (Southeast Fiber Arts Association), Square Foot Art Show, Viewer’s Choice Award, 2021
SEFAA (Southeast Fiber Arts Association), Square Foot Art Show, Winner of Show -Best Interpretation of Theme, 2021
Affordable Course Materials Initiative Grant Recipient, 2020 (\$500.00)
HIP (High-Impact Practices) Grant Recipient, 2018 (\$811.88)
HIP (High-Impact Practices) Grant Recipient, 2016 (\$1997.50)
Riverbend Fiber Arts Guild, 2nd place, 2012 challenge – “Animal, Mineral, Vegetable”
Riverbend Fiber Arts Guild, Viewer’s Choice Award, 2012 challenge – “Animal, Mineral, Vegetable”
Riverbend Fiber Arts Guild, 3rd place, 2011 challenge – “What Keeps Me Going”
CCCC, PEP Grant Recipient, 2010
Volunteer of the Year: Metropolitan Interfaith Association, *Opportunity Banc*, Memphis, 2004
National Community Service Excellence Award: Work/Family Directions Incorporated, Boston, 1996
Employee Excellence Award. Meadows Psychiatric Center, Centre Hall, 1992

CONFERENCE ATTENDANCE

Instructional Excellence, Walker Teaching and Learning Center, UTC, Chattanooga, 2008, 2014, 2017, 2020, 2021.
TCTE, Chattanooga Conference, Volunteer, 2010
CCCC, St. Louis, MO, 2010
Conference on Southern Literature, Chattanooga, Volunteer, 2009

MEMBER

Mid-Atlantic Fiber Arts Guild
Riverbend Fiber Arts Guild
SAGA - Smocking Arts Guild of America
Scenic City Smocking Guild

Chattanooga Smocking Guild
ATHA - American Rug Hookers Guild
Dogwood Chapter of ATHA, Atlanta
TCTE - Tennessee Council of Teachers of English, 2010 to 2015
NTCE - National Council of Teachers of English, 2010 to 2015

PUBLICATIONS

“Ablution.” *Cairn*. 42(2007):19.
“Cozumel.” *Clark Street Review*. Winter 2006: 4-5.
“Doubt.” *Calyx*. 24(2008): 41.
“Fish.” *Subtropics*. 5(2008):37.
“Iphigenia, or, Ode to Sausages.” *Tulane Review*. Spring 2004: 40-41.
“Light Summer Rain.” *Ginkgo Tree Review*. 4(2007):166.
“My brother, with a friend, had stolen bread” *Bayou*. 47(2007):53.
“Three Sisters.” *Blueline*. 28(2007): 108.
Canadian Armed Forces Sexual Harassment Training Modules. Ed. Department of National Defense:
Ottawa, 1995.

WORKSHOPS GIVEN

English

“Experiential Learning”, (cohort presentation), Instructional Excellence Retreat, May 10, 2017
“How the HIP Grant Enhanced My Class and Made Me a Better Instructor”, Instructional Excellence
Retreat, May 10, 2017
“Using Scratch-off Cards for In-class Group Quizzes”, Faculty Teaching and Learning Showcase,
January 26, 2016
“Flipped Classrooms” (cohort presentation), Instructional Excellence Retreat, May 6, 2015
“Flipped Fridays” (panel), UTC Walker Teaching and Learning Center, September 19, 2014
“Using UTC Online in the Classroom”, UTC Composition Department, August 2011

Textiles

“Wool Construction”, Middle Tennessee Fiber Festival, November 3, 2018
“Wool Construction Techniques”, SCSG, November 2017
“Smocked Socks”, SCSG, October 2016
“Bell Smocking”, SCSG, September 2016
“Bullion Rose Buttons”, SCSG, July 2015
“Shell Stitch”, SCSG, July 2014
“Silk Ribbon Pin Cushion”, SCSG, May 2013
“Geometric Smocking”, SAGA, October 2012
“Working with Tulle”, SAGA, August 2012
“Silk Ribbon Embroidery.” SCSG, June 2012
“Picture Smocking”, SAGA, May 2012
“Heirloom Construction – Dupioni Silk”, SAGA, March 2012
“Madeira Embroidery”, SAGA, July 2011
“Smocked Stocking”, Embroiderer’s Guild, August 2011
“Flower Embroidery”, SCSG, June 2011
“Flower Embroidery”, SAGA, May 2011
“Geometric Embroidery,” SAGA, March 2011

“Basic Embroidery”, SAGA, February 2011

“Reverse Applique”, SAGA, March 2010

“Duplicate Stitch”, SCSG, January, 2010

ART SHOWS

“Square Foot Art Show” SEFAA (Southeast Fiber Arts Association), May 2021.

"Celebrating ... Joy." North River Center, Hixson. July 12 - August 12, 2011.

“Spirited Threads.” First Congregational Church, Memphis. November 27- December 19, 2004.

“Threads of Hope.” Wings Gallery, Memphis. September 17 – October 28, 2004.

“A Concert of Spirited Threads: Women’s Fabric Art.” University of Memphis Art Gallery, Memphis.
June 24 – August 19, 2000.

Jeff Drye

720 East Roddy Road
Spring City, TN 37381
jeffrey-drye@utc.edu
423.584.4003

Education

2000. Master of Arts in English. Georgia College & State University, Milledgeville, GA.
1998. Bachelor of Arts in English. Georgia College & State University, Milledgeville, GA.

Honors

1998. Member of *Sigma Tau Delta*, National English Honor Society

Teaching Experience

- 2013-Present. Associate Lecturer of English, Humanities Division, University of Tennessee-Chattanooga, Chattanooga, Tennessee:
ENGL 1010 (English Composition I)
ENGL 1020 (English Composition II)
ENGL 1330 (Introduction to Literature)
- 2011-2012. Adjunct Faculty in English, Humanities Department, Chattanooga State Community College, Chattanooga, Tennessee:
ENGL 1010 (English Composition I)
ENGL 1020 (English Composition II/Introduction to Literature)
ENGL 2410 (Introduction to Western World Literature I)
ENGL 2420 (Introduction to Western World Literature II)
- 2010-2011. Assistant Professor of English, Humanities Department, Georgia Military College, Milledgeville, Georgia:
ENG 101 (English Composition I)
ENG 102 (English Composition II/Introduction to Literature)
ENG 221 (Early American Literature)
- 2008-2010. Full-Time Faculty, Communications Department, Hocking College, Nelsonville, Ohio:
COMM 104 (Job Search Techniques)
COMM 121 (Communications/Composition I)
COMM 122 (Communications/Composition II)
COMM 123/4 (Business/Job Communications)
COMM 225 (Technical Writing)
- 2006-2007. Adjunct Faculty, Department of English, Speech and Journalism, Georgia College & State University:
ENGL 1101 (Composition I)
ENGL 1102 (Composition II)
- 2002-2003. Teaching Assistant, Department of English, Speech, and

Journalism, Georgia College & State University:
ENGL 1101 (Composition I)
ENGL 1102 (Composition II)

2001-2002. Full-Time Faculty, Department of English, SIAS University of Business and Management, Xinzheng City, China, via Fort Hays State University:
English 101 (Composition I)

Work Experience

1999-2000. *Arts & Letters: Journal of Contemporary Culture*,
Graduate Assistant Editor, Office Manager.

1999. *The Corinthian: Journal of Student Research at GC&SU*,
Graduate Assistant Editor.

Publications: Peer Reviewed/Scholarly

Glowka, Wayne, et al. "Among the New Words." *American Speech* vol. 75, no. 1, 2000, pp. 69-81.

Glowka, Wayne, et al. "Among the New Words." *American Speech* vol. 75, no. .2, 2000, pp. 184-198.

Publications: Creative Writing

Drye, Jeff. "A World, Opened and Shut." *Tusculum Review* 3 (2007):
39-57. Print.

Drye, Jeff. "All Polymers and Resin." *Riverwind* Fall (2010). Print.

Conference Presentations

2000. Drye, Jeff. "Gradual but Perpetual Motion: The Evolution of Musicality as Means for Freedom in Morrison's *Beloved*, *Jazz*, and *Paradise*," Society for the Study of Narrative Literature Annual Conference, Atlanta, GA.

2009. Drye, Jeff. "Let's Run: Escapism in Late 20th Century Short Fiction," Southern Humanities Council Annual Conference, Durham, NC.

University Service

2000. Search Committee, English Department Chairperson, Georgia College & State University. Hired Dr. David Evans.

References

Martin Lammon, Fuller E. Callaway/Flannery O'Connor
Chair in Creative Writing,
Georgia College & State University
martin.lammon@gcsu.edu/(478) 445-3508

Deni Naffziger, Director of Communications,
Hocking College
naffziger_d@hocking.edu/(740) 753-7200

Sarah Einstein

1311 Frederick Drive, Chattanooga TN 37412 * 304-906-9075 * sarah-einstein@utc.edu

EDUCATION

Ohio University, Athens, OH.

Ph.D. in Creative Writing February 2016

Dissertation: Person, Place, and Thing: An Essay Collection

West Virginia University, Morgantown, WV.

M.F.A. in Creative Nonfiction 2011

Thesis: Mot: A Memoir

West Virginia University, Morgantown, WV.

B.A. in English 2007

AWARDS:

AWP Series Prize for Creative Nonfiction 2014

Sixfold Fiction Competition: First Prize 2014

FELLOWSHIPS:

Hunter Lecture Fellowship, Francis Marion University 2016

BOOKS AND CHAPBOOKS:

Mountain Jews (working title: essay collection)

West Virginia University Press, under contract

Expected publication: Spring 2023

Mot: A Memoir (book length memoir)

University of Georgia Press, 2015

Winner of the AWP Series Prize in Creative Nonfiction

The Tri-Part Heart

Sundress Publications 2019

Remnants of Passion

Shebooks 2014

RECENT ESSAYS AND SHORT STORIES

“Almost Home” (essay)

Creative Nonfiction 2019

“Shelter” (essay reprint)

Welcome to the Neighborhood: An Anthology of American Coexistence, Ohio University Press, 2019

“New Gad” (essay)

After the Art 2019

“Take Me Home, Zombie Roads” (cultural criticism)

ReWire News 2019

“Don’t Ask Me Now” (essay)
Feckless Cunt: A Feminist Anthology 2018

“The Witches’ Garden” (short story)
ReNewAI: An Anthology of Queer Science Fiction 2017

“Going to Ground” (essay)
Full Grown People 2017
Nominated for a Pushcart Prize

“Christmas in Austria” (essay)
Still: The Journal of Appalachian Letters 2017

“The Self-ish Genre”: Questions of Authorial Selfhood and Ethics in
First Person Creative Nonfiction (scholarly article)
Assay: A Journal of Creative Nonfiction 2016

“Striking the Match” (essay)
Soul Mate 101, Full Grown People (simultaneously published in Salon as “I Have
Never Turned Heads”) 2015

“Mountain Jews” (essay)
Walk Till the Dogs Get Mean: Meditations on the Forbidden from Contemporary
Appalachia, Ohio University Press 2015

“How to Die Alone” (essay)
Quiddity 2014

“Shelter” (essay)
The Sun 2014

“This is the Problem with all that New Age Bullshit about Thinking Positive
and Not Letting the Disease Win” (essay)
Gargoyle 2014

“What Therefore Dinty Has Joined Together” (essay)
Bending Genre 2014

EDITORIAL POSITIONS HELD:

[*Signal Mountain Review*](#)
University of Tennessee at Chattanooga
Founding Editor
2017-current

[*Older Queer Voices: The Intimacy of Survival*](#)
Co-editor
February 2017

[*Brevity: A Journal of Concise Nonfiction*](#)
Ohio University

Managing Editor
2011-2014
Special Projects Editor
2014-current

Stirring: A Literary Collection

Sundress Publications
Prose Editor
2013-2014

COURSES TAUGHT:

UTC:

ENGL 2080: Race, Gender, and Video Games 2020-

Developed syllabus and overall course structure, including identifying authors willing to work with individual students on literary citizenship projects, and administered all grades.

This is a new course developed after a call from our department head for more general education classes that would diversify our offerings.

ENGL 4910r: Interactive Narratives 2019-2020

Developed syllabus and overall course structure, including identifying authors willing to work with individual students on literary citizenship projects, and administered all grades.

This is a new course developed to meet students' stated need for creative writing that also engaged with digital media, particularly game development and corporate training modules.

ENGL 4930r/5530r: Speculative Fiction: Science Fiction and Fantasy 2018-2020

Developed syllabus and overall course structure, including identifying authors willing to work with individual students on literary citizenship projects, and administered all grades.

Originally developed as an online summer course, and deployed during the Fall 2020 semester to allow for online teaching, this course was designed to complement Dr. Thomas Balázs' popular Speculative Fiction: Horror class.

ENGL 4910r/5950r: Advanced Creative Nonfiction Workshop 2015-2020

Developed syllabus and overall course structure, including identifying authors willing to work with individual students on literary citizenship projects, and administered all grades.

ENGL 3740r: Creative Nonfiction Workshop 2015-2020

Developed syllabus and overall course structure, including identifying authors willing to work with individual students on literary citizenship projects, and administered all grades.

ENGL 3730: Reading Like a Writer: CNF 2017-2020

Developed syllabus and overall course structure, including identifying authors willing to work with individual students on literary citizenship projects, and administered all grades.

ENGL 2700: Creative Writing 2015-2020

Developed syllabus and overall course structure, including identifying authors willing to work with individual students on literary citizenship projects, and administered all grades.

This is UTC's General Education creative writing offering. I piloted the initial online versions of the course, and continue to teach it both online and in person.

Ohio University:

ENG 3950—Intermediate Creative Nonfiction 2014

Developed syllabus and overall course structure, including identifying authors willing to work with individual students on literary citizenship projects, and administered all grades.

ENG 3080J—Digital Rhetorics 2013-2014

Developed syllabus and overall course structure of Ohio University's first Digital Rhetorics course, and administered all grades.

ENG 3080J—Rhetoric and Political Speech 2013-2014

Developed syllabus and overall course structure of a junior level composition course focusing on public and political speech, and administered all grades.

CONFERENCE PRESENTATIONS:

“The Strengths of Complexity and the Power of Limitations: Writers on Disability”

Featured Panel: AWP, Portland 2019

<https://www.youtube.com/watch?v=XPU4LsjHEFs&feature=youtu.be>

Following the Thread of Thought: Essayists on Essaying

AWP, Washington DC, 2017

Writing With and About Dis/Ability, Dis/Order, and Dis/Ease

AWP, Washington DC 2017

Revising the Personal Essay

AWP 2015 (accepted) with Sven Birkerts, Alexis Paige, and Penny Guisinger

Opening Writing about Writing Approaches to Identity

Dis/Ability and the Writing about Writing Course

CCCC 2014 (Read by Albert Rouzie)

Flash in the Classroom

AWP 2014 with Sophie Rosenblum, Sherrie Flick, Pamela Painter, and Sean Lovelace

Getting Short-Form Nonfiction to Readers: A Publication Discussion

AWP 2014 with Hattie Fletcher, Chelsea Biondolillo, and Kelly Sundberg

Curriculum Vitae Spring 2022

Matthew Evans

3817 Oakland Terrace
Chattanooga, TN 37415
(865) 806-6589
matthew-evans@utc.edu

Education

2007 Further Study, University of Tennessee (ABD)
1999 M.A., English, University of Southern Mississippi
1995 B.A., Humanities, with Honors, University of Tennessee, Chattanooga

Teaching

University of Tennessee, Chattanooga, Lecturer 2006-2017, Senior Lecturer 2017-Present

Composition I
Composition II
Western Humanities II
Values in 20th Century American Fiction
Introduction to Literature

Carson-Newman College, Adjunct Professor of English 2005-2006

Writing and Literary Studies I: 6 sections
Writing and Literary Studies II, The Classical Age to the Renaissance: 1 section
Writing and Literary Studies III, Restoration to Postmodernism: 2 sections

University of Tennessee, Graduate Teaching Associate 1999-2004

Composition I: 10 sections
Composition II: 12 sections
Nominated for the Hodges Award for Teaching Excellence, 1999
Teacher training: chosen to serve as mentor for 5 graduate teaching associates

University of Southern Mississippi, Graduate Teaching Assistant 1997-1999

Writing center (tutoring): Spring/Summer 1997
Developmental writing: 2 sections
Composition I: 1 section
Composition II: 4 sections
Introduction to World Literature: 1 section

Honors: Department Head Award for Distinguished Lecturer (2019/20), NTAR Exceptional for Rank (2019/20)

Service: Faculty-Student Social Committee, Advisory Committee, Young Southern Writers Judge, Writing Program Administrator Hiring Committee

Administrative Experience: July 2004-June 2005, Graduate Assistant, Publications Editor, Office of Academic Outreach, College of Arts and Sciences, University of Tennessee, Knoxville

Duties:

14 Feb. 2022

Managing Editor: Academic Outreach newsletter, Public Events newsletter, Faculty Speakers Bureau

James Agee Celebration, March-April 2005: Community Advisory Committee member and additional organizational and editorial duties

Knox County Schools Language Arts In-Service, 18 February 2005: recruiting faculty, organizing, on-site coordination

Writing and editing numerous documents produced by the office, including faculty bios, press releases, and award and grant nominations for Arts and Sciences faculty

Additional Professional Experience

Contributing Writer, Higher Ground, a publication of the College of Arts and Sciences, University of Tennessee

Research

Comprehensive Exams: Twentieth-Century American Literature, The Novel, Postmodern Historical Fiction (specialized exam)

April Green

8232 Hunterhill Drive
Knoxville, TN 37923

Lupton Hall
615 McCallie Avenue
Chattanooga, Tennessee 37403
423-425-2543

Education: MA, Generalist Program in Literature, University of Tennessee, Knoxville, Tennessee.
May, 2004.

BA, English, Ohio University, Athens, Ohio, 2002.

Teaching: Senior Lecturer, Department of English, University of Tennessee, Chattanooga, Tennessee, 2014-Present.

Lecturer, Department of English, University of Tennessee, Chattanooga, Tennessee, 2004-2014.

Rhetoric and Composition (English 1010, English 1011, and English 1020);
Developmental writing (English 1006); Professional Writing (English 2880);
Western Humanities (English 1130); Introduction to Literature (English 1330).

Design and teach variety of composition, literature, and humanities courses in various modalities including online sections of English 1020 and English 1130, hybrid sections of English 1010, and Quality-Matters-certified hybrid sections of English 1020.

Classes focus upon basic grammar and structure issues (English 1006), mastery of various writing forms (English 1010 and English 1011), introduction to college-level research and argumentative writing (English 1020), development of business-writing and presentation skills (English 2880), response to literary style and system of thought in the texts of early western civilization (English 1130), and introduction to various elements of poetry, fiction, and drama (English 1330).

Served as advisor to English majors, 2007-2014.

Graduate Teaching Associate, Department of English, University of Tennessee, Knoxville, Tennessee, 2003-2004.

Freshmen composition sequence (English 101 and English 102) with concentration on argumentative rhetoric and literature for composition. Designed and taught own sections of freshman composition sequence targeting the development of rhetoric, composition and critical thinking skills in response to culturally and politically-based issues (English 101) and the variety of genres in American and British literature (English 102).

Graduate Teaching Assistant, English Department, University of Tennessee, Knoxville, Tennessee, 2002-2003.

Assisted senior graduate students in course preparation (English 101 and English 102), in-class delivery, assignment design, and grading.

Served as tutor in the university writing center, 2002-2003.

Service:

Composition Assessment Committee, University of Tennessee-Chattanooga, 2021-2022.

Faculty/Student Social Committee (Formerly Special Occasions Committee), University of Tennessee-Chattanooga, 2012-2013, 2020-2021.

Composition Committee, University of Tennessee-Chattanooga, 2016-2020.

Young Southern Student Writers Committee, University of Tennessee-Chattanooga, 2013-2014, 2015-2016, 2018-2019.

Contingent Faculty Committee, University of Tennessee-Chattanooga, 2005-2006, 2014-2015 (Chair).

Curriculum Committee, University of Tennessee-Chattanooga, 2011-2012.

Library Committee, University of Tennessee-Chattanooga, 2008-2010.

Computer Pedagogy Committee, University of Tennessee-Chattanooga, 2004-2005.

Judge for Young Southern Student Writers Writing Contest, 2013-Present.

Department Examiner for Departmental Honors Thesis (Olivia Haslett), University of Tennessee-Chattanooga, 2020-2021.

Reviewer for composition text *Everything's an Argument* (ed. Lunsford), 2005, 2008.

Professional
Development:

Table Leader for College Board AP Exam Scoring, English Language Subject, 2018-Present.

Early Table Leader for College Board AP Exam Scoring, English Language Subject, 2020.

Reader for College Board AP Exam Scoring, English Language Subject, 2005-2017.

Curriculum Vitae

Matthew Wayne Guy

Department of English
University of Tennessee
615 McCallie Avenue
Chattanooga, TN 37403-2598
423.425.4613
matthew-guy@utc.edu

4205 Tacoma Avenue
Chattanooga, TN 37415
423.987.0148

Professional History:

2009 – Present	Associate Professor, English Department, University of Tennessee at Chattanooga
2004 – 2009	Assistant Professor, English Department, University of Tennessee at Chattanooga
2001-2004	Adjunct Instructor in English Baton Rouge Community College
1995-2001	Teaching Assistant, Louisiana State University
1994-1995	Adjunct Instructor in English Trident Technical College

Education:

Ph.D. in Comparative Literature, Louisiana State University, Baton Rouge,
Louisiana, 2003

- Dissertation: Translating “Hebrew” into “Greek”: The Hermeneutic
Discourse of Emmanuel Levinas’s Talmudic Readings.
- Dissertation Director: Bainard Cowan
- Committee Members: Greg Stone, Adelaide Russo, John Pizer,
and John Protevi
- Examination Fields: Literary Theory, Phenomenology, and 18th and 19th
Century Literature (English, American, French, and German)

M.A. in English, Clemson University, Clemson, South Carolina, 1995
·Thesis: The Concept of Freedom in the Works of Lord Byron and Friedrich Nietzsche.

B.S. in English/Journalism, University of Miami, Miami, Florida, 1992

Teaching Experience:

- English 527/5050: Critical Theory or Introduction to Literary Theory and Criticism. Graduate course introducing literary theory and criticism at an advanced level, emphasizing the philosophical and theoretical foundations of current literary theory and criticism.
- English 574: British Literature of the Romantic Period. Course surveys the main authors and work of the Romantic period in England, as well as some minor authors and works. Additionally, the course looks into certain influences on British Romanticism, including German Idealism and the Gothic novel.
- English 5970: Postmodernism and the Romantic Subject. Course surveyed the works of Romanticism and the underlying critical perspectives, and studied links and continuities with the postmodern movement.
- English 5970/4970: Poststructuralist perspectives. Course surveyed the works of Bakhtin, Kristeva and Deleuze.
- English 501: The Postmodern Subject: Kant to Levinas. Course looks at the works of Immanuel Kant as a direct link to the concepts of subjectivity that are central to many postmodern theorists and writers.
- English 501: Critical Responses to Job. Independent study which surveyed the various ancient sources of the Book of Job, its translations and canonization, its influence on major authors and thinkers over the centuries, and its critical impact on certain philosophers and theorists.
- English 4970 Theory of Horror. Course surveyed the genre of horror in both print and films, with theoretical, historical and critical readings to supplement the films.
- English 4999 and 4970/5970: The Theory of the Western. Course surveyed the genre of the western in both American and international films, with theoretical, historical and critical readings to supplement the films.
- English 4470: Lord Byron. Upper-level undergraduate course that looked into the major and minor works of the romantic poet Lord Byron, as well as his literary influences and biographical events that shaped his works.
- English 447 and 4970: The Theory of Romanticism. Upper-level undergraduate course that traced the philosophical roots of romanticism, the various “romanticisms” of Germany, England, France, and America, and the

effect of romantic thought on twentieth century literary theory and theorists

- English 447: Foucault and Literary Studies. Upper-level undergraduate and graduate course that surveyed the foundations of Foucault's works, his influences, and finally his effects on the field of literary and cultural studies.
- English 351: The History of Literary Criticism. Undergraduate course tracing the historical development of literary theory and criticism, from Plato to more contemporary contributions to the field of literary theory and criticism.
- English 3010: Introduction to the Theory and Function of Literary Criticism. Undergraduate course introducing literary theory and criticism, covering fundamentals as well as the historical development of the field of literary theory and criticism.
- English 3365: Restoration and 18th Century Literature. Course surveyed works of British Literature from the Restoration period to the end of the 18th century.
- English 205/2230: Survey of British Literature. Undergraduate course covering the major works of British literature from Beowulf to the 20th century.
- English 2060: The Western in Fiction and Film. Undergraduate general education course that uses the genre of the Western to teach principles of literary criticism, film criticism, and genre criticism.
- English 1130: Western Humanities I Online. Course covered masterpieces of Western civilization, covering Culture, philosophy and literature, from Ancient Greeks and Romans to the Middle Ages.
- English 1150: Western Humanities II. Course covered masterpieces of Western civilization, ranging from philosophy, literature, music, and art, from Descartes to the 20th century.

Books:

Working-Class Rhetoric: A Reader. Under contract from Brill/Sense Publishing. Co-editor with Jennifer Beech. Co-wrote introductory chapter, "Defining and Defying Common (Mis)Understandings of the Working Class."

Refereed Publications:

"Fat Guys in the Woods Naked and Afraid: Rural Reality Television as Prep-School for a Post-Apocalyptic World." Co-written with Dr. Jennifer Beech. Forgotten Places: Critical Studies in Rural Education. Ed. William M. Reynolds. Peter Lang, 2017. 45-59. ISBN 978-1-4331-3070-0.

"Rick Grimes, Eastman, and White Power: Resisting the Suture from a Critical Fan Perspective." Co-written with Dr. Jennifer Beech. The Walking Dead Live!: Essays on the Television Show. Eds.

Philip L. Simpson and Marcus Mallard. Rowman & Littlefield, 2016. 155-64. ISBN 978-4422-7120-3.

"Relativism, Revelation, Infinity: Emmanuel Levinas on the Rhetoric of Possibility in the Talmud." JAC, Volume 29, Number 3. 2010.

"Recovering the Irreversible: Levinas and the Definition of Ethics in the Talmud." Studies in Irreversibility: Texts and Contexts. ISBN 9781847182050. Published January 6, 2007 by Cambridge Scholars Press.

Reference Articles:

"Isaac Beshevis Singer." Entry for the Facts on File Companion to the World Novel, 1900 to the Present. Published January 31, 2008. ISBN 978-0-8160-6233-1.

"The Family Moskat by Isaac Beshevis Singer." Entry for the Facts on File Companion to the World Novel, 1900 to the Present. Published January 31, 2008. ISBN 978-0-8160-6233-1.

"Francois Mauriac." Entry for the Facts on File Companion to the World Novel, 1900 to the Present. Published January 31, 2008. ISBN 978-0-8160-6233-1.

"Woman of the Pharisees by Francois Mauriac." Entry for the Facts on File Companion to the World Novel, 1900 to the Present. Published January 31, 2008. ISBN 978-0-8160-6233-1.

"The Desert of Love by Francois Mauriac." Entry for the Facts on File Companion to the World Novel, 1900 to the Present. Published January 31, 2008. ISBN 978-0-8160-6233-1.

Entry for the Facts on File Companion to the World Novel, 1900 to the Present. Published January 31, 2008. ISBN 978-0-8160-6233-1.

"Viper's Tangle by Francois Mauriac." Entry for the Facts on File Companion to the World Novel, 1900 to the Present. Published January 31, 2008. ISBN 978-0-8160-6233-1.

Book Reviews:

Review of Girl Hunter: Revolutionizing the Way We Eat, One Hunt at a Time by Georgia Pellegrini for the journal Italian American, volume 32, number 1, winter 2014.

Review of The Mindful Carnivore: a Vegetarian's Hunt for Sustenance by Tovar Cerulli for the journal Italian American, volume 31, number 2, summer 2013.

Review of Contending with Stanley Cavell, edited by Russell B. Goodman, for the Journal Consciousness, Literature, and the Arts, Volume 6, number 3, 2006.

Review of Recumbents: Poems by Michel DeGuy, trans. Wilson Baldrige, for the Journal Poetry Miscellany, issue 31, 2005.

Review of Art and Intention by Paisley Livingston, for the Journal Consciousness, Literature, and the Arts. Volume 6, number 2, August 2005.

Refereed Conference Papers:

“Laughter Demolishes Fear and Piety”: Power, Laughter, and Social Media in the Age of Trump.” Presented at the International Media Literacy Conference in Savannah, GA, February, 2019, on the panel “Teaching Critical Media Literacy in the Age of Trump.”

“The Spectacle of Femininity Through the Lens of Hollywood: An Analysis of Feud in the Post-Weinstein Era.” Presented at the International Media Literacy Conference in Savannah, GA, February, 2018, on the panel “Gender Wars as ‘Image-Events’: Media Specularity and the Hegemony of Neoliberalism.”

“Follow Me at @Gadfly’: The Twitter Model for Intellectuals in the Age of Identity Politics.” Presented at the International Media Literacy Conference in Savannah, GA, February, 2017, on the panel “Negotiating Our Intellectual Roles on Social Media in the Age of Neoliberalism.”

“Fat Guys in the Woods Naked and Afraid: Rural Reality Television as Prep-School for a Post-Apocalyptic World,” presented with Dr. Jennifer Beech. Featured lunch panel for Curriculum Studies Summer Collaborative Conference, Savannah, GA, June 2015.

“Rick Grimes, Eastman, and White Power in The Walking Dead,” presented with Dr. Jennifer Beech. Critical Media Literacy Conference, Savannah, GA, March 2016.

“Freedom, Responsibility, and Levinas’s Critique of Western Ethics.” Humanities Discussion Circle. Conference for SAMLA, the South Atlantic Modern Language Association. Atlanta, GA. November 6, 2009.

“The Ethics of the Other: Emmanuel Levinas and the Reversal of Reason.” Humanities Discussion Circle: Themes of the Other. Conference for the South Atlantic Modern Language Association. Louisville, KY. November 6, 2008.

“Not to Build the World is to Destroy It’: Levinas on Holy History and Messianic Politics.” Paper presented to the Inaugural Meeting of the North American Levinas Society, Purdue University, May, 2006.

“Ethics and the Question of Philosophical Subjectivity in the Works of Emmanuel Levinas.” The University of South Carolina Comparative Literature Conference, “Constructions of the Self: The Poetics of Subjectivity,” April 10, 1999.

Conference Panels Chaired:

Humanities Discussion Circle. 2010 Convention for the South Atlantic Modern Language Association, Atlanta, Ga. (in the future).

Marxist Literary Group: “Marxism and the Definition of Domestic Space.” 2008 Convention for the South Atlantic Modern Language Association.

Comparative Literature Panel II, 2006 Convention for the South Atlantic Modern Language Association, Charlotte, NC

Comparative Literature Panel I, 2005 Convention for the South Atlantic Modern Language Association, Atlanta, GA

Other Panels and Presentations:

“Little Big Man by Thomas Berger.” March 19, 2019. Take Five Series at University of Tennessee at Chattanooga.

“The Spaghetti Western.” Keynote speaker, dinner and film series by Chattanooga council of the arts, summer 2009.

“Not to Build the World is to Destroy It’: Levinas on Holy History and Messianic Politics.” Paper presented to Comparative Literature Department of Louisiana State University for the Annual Invited Alumni Speaker Presentation. March 12, 2008.

“A Primer on Poststructuralism.” Presented to Areopagus, a literature discussion group, Girls Preparatory School, January 28, 2008.

“Hegel-Freud-Lacan.” Presented to the Areopagus, a literature discussion group, Girls Preparatory School, April 23, 2007.

Panelist, "Life of the Mind: The Perils & Pleasures of Pursuing the Ph.D. in English." Organized and Moderated by Chris Stuart and Bryan Hampton for the UTC Department of English. April 12, 2007.

Panelist, "Life of the Mind: The Perils & Pleasures of Pursuing the Ph.D. in English." Organized and Moderated by Chris Stuart and Bryan Hampton for the UTC Department of English. March, 2006.

"'Not to Build the World is to Destroy It': Levinas on Holy History and Messianic Politics." Presented as part of the Works in Progress series for the Department of English, UTC, September 27, 2006.

"Dante's Inferno." Western Humanities Workshop, UTC, August 14-16, 2006.
Invited speaker, ENGL 520: Modern Rhetorical Theory, taught by Joe Wilferth, UTC.
Presentation on Emmanuel Levinas and his essays, "God and Philosophy" and "Prayer on Demand." September 26, 2005.

Invited speaker, ENGL 499: Herbert, Donne, Milton: Poets, Preachers & the Politics of Devotion in the Seventeenth Century, taught by Bryan Hampton, UTC. Presentation on Jacques Derrida and his essay "Signature Event Context." July 18, 2005.

"Descartes' Discourse on Method." Western Humanities Workshop, UTC, August 14-16, 2006.

"Facing Ethics: Levinas on Language and the Origin of Consciousness." Presented to the Chattanooga Institute of Noetic Science. July 9, 2005.

"Literary Theory and the Resistance to Closure." Presented as part of the Works in Progress series for the Department of English, UTC, Fall 2004.

Distinctions:

Awarded UTNAA Outstanding Teaching Award, 2014.

Awarded the Outstanding Service Award for the College of Arts and Sciences by the College Council in Spring of 2009

Awarded the English Department Service Award, 2007.

Awarded UTC Faculty Development Grant, May 2006, to present the paper "'Not to Build the World is to Destroy It': Levinas on Holy History and Messianic Politics" to the Inaugural Meeting of the North American Levinas Society, Purdue University, May 2006.

Dissertation committee unanimously decided to nominate dissertation for 2003-2004 LSU Alumni Distinguished Dissertation Award (decided in Spring semester, 2004).

Fellow at the 1998 Inaugural Session of the International School for Theory in the Humanities, "Fields, Margins, and Thresholds: Literary Discourse and Its Interdisciplinary Contexts" at Santiago de Compostela, Spain. June 29 to July 31, 1998. Seminars, workshops, and lectures conducted by Wolfgang Iser, Mihai Spariosu, Guiseppe Mazzotta, Gabrielle Schwab, Ronald Bogue, Claudio Guillen, Stanley Cavell, Wlad Godzich, Itamar Even-Zohar, and Jane Flax.

Academic Service:

Faculty Senate, senator for humanities, UTC, 2017 to 2018.

Faculty Advisor, Sigma Tau Delta Honor Society, UTC, 2006-2008.

Chair, Undergraduate Petitions Committee, UTC, 2018 to present.

Chair, English Department General Education Committee, UTC, 2013 to 2015, 2019.

Member, IRB board, 2012 to present.

Member, numerous departmental and university level committees.

Languages:

English, French, and German (fluent)

Latin, Greek, and Hebrew (reading ability)

Research and Teaching Interests:

Literary Theory and Criticism

Literature and Philosophy

British Literature

Romanticism

Phenomenology

Film studies

The Western

Working Class Rhetoric

BRYAN ADAMS HAMPTON

Dorothy & James D. Kennedy Distinguished Teaching Professor
Senior Associate Head
Department of English
University of Tennessee at Chattanooga
#357 Lupton Hall
Chattanooga, TN 37403
423.425.2274
Bryan-Hampton@utc.edu



EDUCATION

Northwestern University (2004) Ph.D., English

Dissertation: “Repairing the Ruins: Proclamation and Incarnational Poetics in the Age of Milton.” Advisors: Regina Schwartz, Michael Lieb, Ethan Shagan, D. Stephen Long

Areas of Specialization: Milton & radical theology, literature, and politics of the English Revolution; early modern sermon literature; Seventeenth Century poetry; biblical and philosophical hermeneutics

University of Chicago (1998) A.M., Religious Studies
The Divinity School Areas: religion & literature, hermeneutics

University of Wyoming (1996) M.A., English
 Areas: W.B. Yeats & the Irish Renaissance

Montana State University (1993) B.A., English
 summa cum laude

TEACHING & RESEARCH INTERESTS

Milton & his milieu
Shakespeare & early modern drama
Bible as Literature
17th c. English & American literature
literary theory, hermeneutics,
& theology

John Donne & George Herbert
Edmund Spenser
early modern sermon literature
J.R.R. Tolkien & C.S. Lewis
Modern poetry & the Irish Renaissance
Classical Literature

PUBLICATIONS

Books

- *Fleshly Tabernacles: Milton & the Incarnational Poetics of Revolutionary England* (Notre Dame, IN: The University of Notre Dame Press, 2012)

Reviewed in: *Studies in English Literature*, vol. 54, no. 1 (Winter 2014): 193-242

Renaissance Quarterly, vol. 67, no. 1 (Spring 2014): 374-375

Modern Philology, vol. 111, no. 4 (May 2014): 419-422

Renaissance and Reformation, vol. 37, no. 2 (2014): 174-176

Sixteenth Century Journal, vol. 44 (2013)

Milton Quarterly, vol. 47, no. 3 (October 2013): 183-185

Peer-Reviewed Articles

- “‘I knew him, Horatio’: Shakespeare’s Beliefs, Early Textual Editing, and Nineteenth-Century Phrenology.” *Religions*, 10, 236 (online journal). Special topics volume: *Religions in Shakespeare*, ed. David Urban. March 30, 2019. <https://doi.org/10.3390/rel10040236>
- “A ‘true Transubstantiation’: Dr. Donne, Holy Violence, and the Preaching Crisis in the Year of Monarchical Transition.” *The John Donne Journal*. Volume 35 (2016): 111-143.
- “Purgation, Exorcism, and the Civilizing Process in *Macbeth*.” *Studies in English Literature, 1500-1900*. Volume 51, Number 2 (Spring 2011): 327-47.
- “Milton’s Parable of Misreading: Navigating the Contextual Waters of the ‘night-founder’d Skiff’ in *Paradise Lost*, 1.192-209.” *Milton Studies* 43. Ed. Albert C. Labriola (2004): 86-110.

Book Chapters

- “Infernal Preaching: Participation, God’s Name, and the Great Prophesying Movement in the Demonic Council Scene of *Paradise Lost*.” *The Uncircumscribed Mind: Reading Milton Deeply*. Eds. Kristin A. Pruitt and Charles W. Durham. Selinsgrove, PA: Susquehanna University Press, 2008. 91-112.
- “‘new Lawes thou see’st impos’d’: Milton’s Dissenting Angels and the Clarendon Code, 1661-65.” *Paradise Lost: A Poem Written in Ten Books: Essays on the 1667 First Edition*. Eds. John Shawcross and Michael Lieb. Pittsburgh: Duquesne University Press, 2007. 141-58.

Reviews & Other

- Book Review: David V. Urban, *Milton and the Parables of Jesus: Self-Representation and the Bible in John Milton's Writings*. University Park, PA: Pennsylvania State University, 2018. *The Seventeenth Century*, 35:4 (July 2020). <https://doi.org/10.1080/0268117X.2020.1760524>
- Article Review for the online journal *Religions*: David V. Urban, "Prospero, the Divine Shepherd, and Providence: Psalm 23 as a Rubric for Alonso's Redemptive Progress and the Providential Workings of Prospero's Spiritual Restoration in Shakespeare's *The Tempest*." *Religions* **2019**, 10(8), 448. <https://doi.org/10.3390/rel10080448>
- Book Review: Paul Cefalu, *The Johannine Renaissance in Early Modern Literature and Theology*. Oxford: Oxford University Press, 2018. *Renaissance Quarterly*, 72.2 (2019). 758-759.
- Performance Review: "The 2011 Alabama Shakespeare Festival: *Julius Caesar*." *The Upstart Crow*, Vol. XXX (2012): 95-101.
- Performance Review: "The 2010 Alabama Shakespeare Festival: *Hamlet*." *The Upstart Crow*, Vol. XXIX (2010). 128-33.
- Book Review: Joad Raymond, *Milton's Angels: The Early-Modern Imagination*. Oxford: Oxford University Press, 2010. *Renaissance Quarterly*, 63.4 (2010): 1439-1440.
- Encyclopedia Entry: "Literature: Colonial American." *Encyclopedia of Religion in America*, 4 vols. Eds., Charles H. Lippy and Peter W. Williams. Washington D.C.: CQ Press, 2010. (6200 words).
- Performance Review: "The 2009 Alabama Shakespeare Festival: *Othello*." *The Upstart Crow*, Vol. XXVIII (2009): 105-109. Co-authored with Craig Barrow.
- Encyclopedia Entry: "John Lilburne." *The Age of Milton: An Encyclopedia of Major 17th-Century British and American Authors*. Ed. Alan Hager. Westport, CT: Greenwood Press, 2004. (1700 words)

Works In-Progress

Honest Ghosts: How the Literary Discoveries of 1823 Reforged Shakespeare and Milton. Book project that considers the coincident discovery in 1823 of Shakespeare's first quarto of *Hamlet* and Milton's heterodox theological treatise *De Doctrina Christiana*, as the two documents shape existing notions of literary orthodoxy, and perhaps fuel the nineteenth-century search for their authentic presence.

Unbuttoning Woolman: Circumcision, Signature, and the Revelatory Quaker Body in the *Journal* of John Woolman, 1756-1772 (article; late stages of revision)

Screenplay: *Dark Providence* (completed, 120 pp.). Logline: “Awaiting execution, blind rebel and poet John Milton defies a king, grapples with the darkness of his soul, and births a legacy: the epic story of divine power and satanic ambition, *Paradise Lost*.”

ACADEMIC HONORS, FELLOWSHIPS, & GRANTS

Academic Career

Awarded UTC Faculty Exceptional Merit	2019-2020
Awarded Semester Sabbatical	Fall, 2017
Elected, UTC Alpha Society	2017
Awarded UTC Faculty Exceptional Merit	2016-2017
Awarded Outstanding Tenured Faculty, Department of English	2016-2017
Elected to Alpha Society, UTC	2016
UTC Faculty Summer Research Fellowship (\$5000)	2016
Granted Promotion to Full Professor	2016
Awarded UTC Faculty Exceptional Merit	2012-2013
Awarded UTC Faculty Exceptional Merit	2011-2012
Awarded Dorothy and James D. Kennedy, Jr. Distinguished Teaching Professorship	2010-
Granted Tenure & Promotion to Associate Professor	2010
Awarded UTC Faculty Exceptional Merit	2009-2010
Awarded Outstanding Teacher, University of Tennessee National Alumni Association	2008-2009
Awarded UC Foundation Assistant Professorship	2008
Awarded UTC Outstanding Teacher, College of Arts & Sciences	2007-2008
Awarded UTC Faculty Exceptional Merit	2007-2008
UTC Faculty Summer Research Fellowship (\$2500)	2007
Awarded UTC Faculty Exceptional Merit	2006-2007
UC Foundation Faculty Development Grant (\$250)	2005-2006

Graduate Studies

Runner-Up, Jean Hagstrum Prize for Outstanding Dissertation, Department of English, Northwestern University	2004
Michael Miles Dissertation Fellow, Northwestern University	2003-2004
Teaching Assistantship, Northwestern University	2000-2003
Graduate Fellow, Northwestern University	1999-2000

W.O. Clough Research Scholarship, University of Wyoming

1995-1996

CONFERENCE PRESENTATIONS

- Panel Chair of a session devoted to “Milton and Marriage.” The Conference on John Milton, October 2015.
- “‘Dangerous Vomit’ or ‘Fulnesse’: Incarnation, Ecumenism, & Political Critique in Donne’s 1629 Christmas Sermon.” The John Donne Society Annual Conference, February 2015.
- “Dr. Donne, Serial Stripper: Preaching and the Apocalypse of the Self in the 1625 Sermon on the Conversion of St. Paul and the April 1626 Sermon at Whitehall.” The John Donne Society Annual Conference, February 2014.
- Panel Chair of a session devoted to “Milton and Religious Concerns.” The Conference on John Milton, October 2013.
- “‘deathful deeds’: *Samson Agonistes*, Political Transcendence, and the Fifth Monarchist Agenda.” The Conference on John Milton, October 2011.
- “‘singing the heaven-descended King’: The Incarnational Aesthetics of the 1645 *Poems*.” The Conference on John Milton, October 2009.
- “Defending ‘The Passion’: Some Thoughts on Milton’s Failed Poem.” UTC Works-in-Progress, February 2008.
- Panel Chair of a session devoted to *Paradise Lost*. The Conference on John Milton, October 2007.
- “‘such harmony alone’: Hermeneutics, Incarnation, and Iconoclasm in the *Nativity* ode and *Lycidas*.” The Conference on John Milton, October 2007.
- Panel Chair of a session devoted to *Paradise Lost*. The Conference on John Milton, October 2005.
- “All ‘Passion’ Spent: Hermeneutics and Theology in Milton’s ‘unfinish’t’ Poem.” The Conference on John Milton, October 2005.
- “‘And this is fulnesse’: Incarnation as Ecclesiology in John Donne’s 1629 Christmas Sermon.” Southeast Conference on Christianity and Literature, April 2005.
- “‘new Lawes thou see’st impos’d’: Milton’s Dissenting Angels, the Politics of

- Nonconformity, and the Clarendon Code, 1661-1665.” UTC Works-in-Progress, February 2005.
- “Infernal Preaching: God’s Name and the ‘Great Prophesying Movement’ in the Demonic Council Scene of *Paradise Lost*.” The Conference on John Milton, October 2003.
 - “‘Foul Whisperings Abroad’: Domestic Purgation and Early Modern Exorcism in *Macbeth*.” South Atlantic Modern Language Association, Annual Meeting, 2002.
 - “The Virtue of Reading: Temperance and Interpretation in the *Faerie Queene* (Book 2) and *Paradise Regained*.” Mideast Conference on Christianity and Literature, October 2002.
 - “‘To say and straight unsay’: Satanic Language and the Name of God in *Paradise Lost*, Book 2.” Northwestern University Early Modern Colloquium, May 2002.
 - “Unbuttoning Woolman: Circumcision, Signature, and the Revelatory Quaker Body in the *Journal* of John Woolman, 1756-1772.” International Conference on Narrative, April 2002.
 - “The ‘night-founder’d Skiff’: A Miltonic Parable of Restlessness and Conversion in *Paradise Lost*, 1.192-209.” The Conference on John Milton, October 2001.
 - Panel Chair: “Affect: Warfare, Spirituality, Politics.” The Newberry Library, Chicago, Center for Renaissance Studies, Graduate Student Conference, June 2001.
 - Participant, Midwest Seminar on John Milton. The Newberry Library, Chicago, 1999-2004

ACADEMIC EMPLOYMENT & TEACHING EXPERIENCE

Dorothy and James D. Kennedy, Jr. Distinguished Teaching Professorship, UTC	2010-
Professor, Department of English, UTC	2016-
Associate Professor, Department of English, UTC	2010-2016
UC Foundation Assistant Professor, UTC	2008-2010
Assistant Professor, Department of English, UTC	2004-2010
Coordinator of the Humanities Program, UTC	2006-2016
Instructor, Northwestern University Evanston, IL	2002-2003
Teaching Assistant, Northwestern University Evanston, IL	2000-2002
Adjunct Instructor, William Rainey Harper College Palatine, IL	1998-1999

Adjunct Instructor, Columbia College Chicago, IL
Adjunct Instructor, Loyola University Chicago Chicago, IL
Teaching Assistant, University of Wyoming Laramie, WY

Spring 1999
Fall 1998
1994-1996

Standing Undergraduate Courses

General: (1000-2000 level)

Period: (3000-4000 level)

Rhetoric & Composition

Introduction to Shakespeare

Western Humanities

Early Renaissance Literature to 1600

Introduction to Literature

Milton

Survey of British Literature

Seventeenth Century British Literature

Popular Literature

English Drama, Origins to 1642

Introduction to Literary Analysis

Advanced Studies in Shakespeare

Greek and Roman Tragedy in Translation

Junior/Senior-level Seminars:

The Idea of Love in Italian and English Renaissance Literature (Honors Seminar)

John Donne: Eros and Devotion in the 17th Century

Anglo-Saxon Literature & J.R.R. Tolkien's *The Lord of the Rings*

Hamlet's Cousins: English Revenge Tragedy

Spenser's Epic: The 1590 *Faerie Queene*

Donne & Herbert: Devotion & the Struggle Against God

Sympathy for the Devil: Transatlantic Saints & Sinners in the 17th Century

The Bible as Literature

The Four Loves: Love & Desire from Plato to Milton

Milton's Revolution: *Paradise Lost* and the Literature of the English Revolution

Independent Studies:

Shakespeare's Romances and Problem Plays

Love and Desire in Shakespeare's Poems and Plays

Studies in the Prose & Poetry of John Milton

Classical Literary Backgrounds

Graduate (M.A.) Courses

Authority and Rebellion in Early English Drama

Marlowe and Shakespeare

Hamlet's Cousins: English Revenge Tragedy, 1587-1633

John Donne: Eros and Devotion in the 17th Century

Donne, Herbert, Milton: Poets, Preachers & the Politics of Devotion in the 17th Century

Spenser's Epic: The 1590 *Faerie Queene*

Spenser & Milton: English Nationalism & the Protestant Epic

Shakespeare: The Bard And/After Theory
Shakespeare and His Contemporaries
Seminar in Milton
Milton's Revolutions: *Paradise Lost* and the English Civil War

SERVICE TO THE UNIVERSITY & TO THE PROFESSION

Associate Department Head, English, 2017-

Administrative Responsibilities:

- Assessing annual Evaluation and Development Objectives (EDO) for Lecturers
- Chair, Recruiting and Retention Committee
- Chair, Non-Tenure Track Reappointment and Promotion Committee
- Co-Chair, Advisory Committee to the Department Head

Coordinator, UTC Humanities Program, 2006-2016

Administrative Highlights:

- Led the program through two successful external reviews for THEC
- Developed sets of Program and Learning Outcomes through the evaluation of a student-submitted Program Rationale, Student Essay, & Final Capstone Project
- Witnessed a 300% increase in the average number of majors from 15 (AYs 2001-2006) to 60 (on average sustained 2010-2016)
- Refined the Program's existing concentrations in Liberal Arts and International Studies. Women's Studies added as a third concentration, developed by and under direction of a separate coordinator. New minor proposed in Medieval and Renaissance Studies.
- Contributed to the university's Strategic Plan by sponsoring and serving as the faculty of record for student-majors in Service-Related Learning Projects (from 2006-2016: totaling 96 Hours of academic credit & hundreds of student volunteer hours)
- Contributed to the university's Strategic Plan by encouraging student travel abroad or international exchange for academic credit. From 2006-2016 majors travelled to Argentina, Australia, Belize, Burma, Cambodia, Chile, China, Costa Rica, Czech Republic, Dominican Republic, France, Ghana, Greece, Guatemala, Iceland, Japan, Morocco, Mexico, New Zealand, Peru, Romania, Rwanda,

Scotland, South Africa, Switzerland, Thailand, United Arab Emirates, Vietnam, and Wales.

- Constructed the current website (www.utc.edu/humanities); managed the Program's Facebook account (UTC Humanities)
- Sponsored and organized the annual *UTC Lecture in the Humanities*, featuring academics with distinguished careers in the Humanities, 2006-2013
- Advised approximately 50 majors in Liberal Arts or International Studies concentrations, each with a tailored curriculum of study
- Organized and adjudicated entries for the annual North Callahan Undergraduate Essay Prize competition for best student essay in the humanities at UTC

Sponsor and Organizer, James D. Kennedy Lecture in Shakespeare

- Nick Hutchison (U.K. director/actor), "Shakespeare: From Page to Stage," Spring 2020.
- Scott Newstok (Rhodes College), "How to Think Like Shakespeare: In 14 Stages of Mind," Spring 2019.
- Andrew Dickson, (Journalist and Independent Academic), "Worlds Elsewhere: Journeys Around Shakespeare's Globe," Spring 2018.
- Michael Witmore (Director, Folger Shakespeare Library), "Wonder of Will: Shakespeare at 400," Spring 2017.
- Sarah Beckwith (Duke University), "*Hamlet's* Ethics," Spring 2016.
- Leah Marcus (Vanderbilt University), "*King Lear* and the Death of the World," Spring 2015.
- James Shapiro (Columbia University), "Shakespeare in America," Spring 2014.

UTC Graduate Student Mock Conference, Organizer and Moderator

- "Hydra-Headed Shakespeare: Theory and the Bard," April 2007.
- "Devotional 'Subjects': Herbert, Donne, Milton," December 2005.
- "Shakespeare & Company: Career, Context, Conflict," April 2005.

UTC-in-Oxford Summer Program

- University of Oxford, July-August 2007.
Course title: "Milton's Revolutions: *Paradise Lost* and the Literature of the English Revolution"

Panelist, Organizer and/or Moderator

- "Graduate School, the Academic Job Market, and the Life of Young Professors." Sponsored by the Philosophy Club. 2013, 2006, 2005

- “*The Abolition of Man* and the Postmodern Condition: Lewis and Derrida on Justice.” A Student Roundtable Discussion, March 2007. Moderated in preparation for the Twenty-Third Annual C.S. Lewis Lecture, delivered by Jean-Bethke Elshtain (Divinity School, University of Chicago).
- “Life of the Mind: The Perils and Pleasures of Pursuing the Ph.D. in English.” A symposium sponsored by the English Department. March 2006, April 2007.

Residency Coordinator

- Actors from the London Stage, *Measure for Measure*, Fall 2017 (<http://shakespeare.nd.edu/actors-from-the-london-stage/>). Duties included coordinating the troupe’s schedule for their week of activities on campus, as they conducted workshops, participated in a panel discussion, led class discussion, and delivered three performances of the play.
- Actors from the London Stage, *A Midsummer Night’s Dream*, Spring 2016 (<http://shakespeare.nd.edu/actors-from-the-london-stage/>). Duties included coordinating the troupe’s schedule for their week of activities on campus, as they conducted workshops, participated in a panel discussion, led class discussion, and delivered three performances of the play.

Invited Lectures and Informal Talks

- “Temptation as Transformation in *The Lion, the Witch, and the Wardrobe* and *The Voyage of the Dawn Treader*.” Guest lecturer and discussion leader for intensive J-Term session on C.S. Lewis at Silverdale Baptist Academy High School, January 2020.
- “Shakespeare and Tyranny: *Measure for Measure* and the Corrupting Influence of Power in 2017.” inSIGHT public discussion event with Dr. Michelle Deardorff (Political Science). October 2017.
- “Music and *Methexis*: Creation and Temptation in Lewis’s *The Magician’s Nephew* and Tolkien’s *The Silmarillion*.” Chattanooga C.S. Lewis Society, July 2017.
- “Breath, Song, & Self Will: Lewis and Tolkien on Creation and Temptation.” Guest lecturer and discussion leader for intensive J-Term session on C.S. Lewis at Silverdale Baptist Academy High School, January 2017.
- “Donne & the Language of the Flesh in the 1629 Christmas Sermon.” Guest lecturer and discussion leader, Christ Church Episcopal, November 2014.

- “Lovingkindness and the Comic Turn in the Book of Ruth.” Guest lecturer and discussion leader, Christ Church Episcopal, September 2013.
- “Self and Simulacrum: Revisiting C.S. Lewis & the ‘Satanic Predicament’ in Milton’s *Paradise Lost*.” Chattanooga C.S. Lewis Society, May 2013.
- “Navigating Through *Paradise Lost*.” Guest discussion leader for high school sophomores in Mrs. Julie McClay’s English class at Chattanooga Christian School. April 2013.
- Commencement speaker, 232nd Commencement, UTC. December 2009.
- “Ritual Time and Narrative in the Book of Esther.” Guest lecturer and discussion leader, Christ Church Episcopal, May 2009.
- Discussion leader: C.S. Lewis, *The Four Loves*. Invited by the UTC Philosophy Club. Five weeks, Spring 2008.
- “The Word is Made Flesh: Six Poets on the Incarnation.” Thirty-Fourth Annual Thorne Sparkman Lecture Series. Thorne Sparkman School of Religion, St. Paul’s Episcopal Church, March 2007. (Five weekly lectures and discussions on poems by John Donne, George Herbert, John Milton, T.S. Eliot, W.B. Yeats, and W.H. Auden)
- Lecturer for the Western Humanities Teaching Workshop, August 2006:
Approaches to Teaching John Milton’s *Paradise Lost*
Approaches to Teaching Plato’s “Allegory of the Cave,” and the
Symposium

Professional Consultation

- Board of Directors, Christian Study Center of Chattanooga, 2019-
<https://www.chattanoogastudycenter.org/>
- Volunteer and writing mentor, non-profit organization: *The Muse of Fire Project*
(<http://www.themuseoffireproject.org/>), 2014-2018
- John Donne Digital Prose Archive Project, 2014-2016
(responsible for checking code against original source: *LXXX Sermons*;
<http://donnaeproise.blogspot.com/>)
- Editorial advisor, *The Broadview Anthology of British Literature*, 2014-2015
- www.saylor.org
Peer reviewer for ENGL 401: Shakespeare; ENGL 402: The Poetry of John Milton. Summer 2013.

- Grader, Advanced Placement Exam in Language and Literature, 2011.

Departmental & University Committees

Departmental

Rank, Tenure, Promotion, and Reappointment Committee, 2010-
Chair, 2016-2017
Curriculum Committee, 2008-2013, 2015-2017
Chair, 2012-2013 & 2016-2017
Non Tenure-Track Reappointment & Promotion Committee, 2014-2015
Chair, 2017-
Advisory Committee to the Department Head, 2012-
Co-Chair, 2017-
Ad Hoc Committee on Best Practices in English Departments, 2018
Contingent Faculty Issues, 2016-2017
Search Committee, Chair—Fiction & Creative Non-Fiction, 2015
Search Committee—Long 19th Century, 2014-2015
Search Committee—Creative Non-Fiction, 2013-2014
Mentor to junior faculty member, 2010-2016
Departmental General Education Committee, 2013-2014
Graduate Studies Committee, 2006-2010
Search Committee—Early Modern literature, 2009-2010
Judge, North Callahan Undergraduate Essay Prize, 2007-2016
Judge, Young Southern Student Writers Contest, 2007-
Search Committee—Victorian literature, 2007-2008
Judge, Sally B. Young Undergraduate Critical Essay Award, 2005-2007, 2014-2015
Lecturer Reappointment Committee, 2007-2009
Western Humanities Core Texts Committee, 2005-2006, 2009-2010
Search Committee for 1-year appointments, 2005
Secretary for Department Meetings, 2005-2006

University

Honor Court Committee, 2018-2019
Reviewer, Pre-Tenure Enhancement Program (PREP) Grants, CAS, 2017
Coordinator, UTC Humanities Program, 2006-2016
CAS College Council, 2017-
Search Committee—LeRoy Martin Chair of Religious Studies, 2015-2016
Ad Hoc Creating a Minor in Medieval and Renaissance Studies, 2014-2015
Admissions Committee, 2016-2017
Student Petitions Committee, 2014-2016
Grade Appeals, 2013-2014
Chair, 2014-2015
Faculty Development Fund Committee, 2011-2012

Institutional Efficiency & Effectiveness Committee, 2011-2014
Ad Hoc International Studies, 2010-2013
Academic Standards, 2012-2013
Undergraduate Departmental Honors Committee, 2008-2011
Coordinator, External THEC Review for the Humanities Program, 2007-2008, 2012-2013
Strategic Implementation and Initiatives Committee, 2007-2011
 Subcommittee Chair for Global & International Relationships: Curriculum
Search Committee—Assistant Director, Office of Cooperative Education and
 International Exchange, 2009-2010
C.S. Lewis Annual Lecture Committee, 2006-
 Chair, 2014-2017
Library Committee, 2006-2007
Speakers and Special Events Committee, 2006-2009
UTC Faculty Senate (substitute for colleague), Spring 2007

Undergraduate Departmental Honors Theses

Director

- Jared Lambert, “Royal Authority and Erotic Desires: Marlowe’s Views on Kingship in *Dido, Queen of Carthage, Tamburlaine the Great* (1), and *Edward II*.” Fall, 2022.
- Kayla Kirkendall, “Underworld Journeys in *The Faerie Queene* and *The Lord of the Rings*: Exploring the “Belly of the Whale” of Joseph Campbell’s Monomyth and the Effect on the Hero’s Return from Adventure.” 2015.
- Amanda Hand, ““To force our Conscience that Christ set free’: Milton, Charles I, and the Tyranny of Conscience.” 2011.
- Alison Williams, “Jesus and Rama: Interpreting the Incarnation.” 2007.

Reader

- Marion Burgess, Novel-in-Progress, Spring 2022.
- Shannon, Sweeney, “Living Document.” 2020.
- Katherine Sweat, “Madness as ‘The Divided Self’ in the Works of American Female Novelists.” 2018.
- Abigail Callahan, “Sickness and Contamination in *The Yellow Wallpaper* and *Maggie: A Girl of the Streets*.” Spring 2018.
- Holden Bitner, “Explaining the Unexplainable: A Study of the Stories of Felisberto Hernández.” 2016.

- Grace Shields, “Language and Essence: A Comparative Study of Identity Among Celtic Language Speakers in Wales and Brittany.” 2015.
- Jared Sullivan, “Be My Friend Tonight and Other Stories.” 2013.
- Megan Dale, “Masculinity, Femininity, & Female Exceptionality: Elizabeth I’s Androgynous Image in Life and Death.” 2012.
- Julia Hunter, “The Governance of Time and Death in One’s Existence: *Mrs. Dalloway* and *The Hours* in Relation to Twentieth-Century Catastrophes.” 2011.
- Meghan O’Dea, “Ninevah, Neverland, and the Dark Streets of London: Geography and Anxiety in the Victorian Imagination.” 2010.
- Elizabeth Denton, “‘She would have been a good woman’: Gender and Redemption in the South.” 2008.
- Hannah Rutledge, “Escaping the Serpent’s Snare: The Role of Redemption in Shakespearean Comedy.” 2005.

Departmental Liaison

- Jacob King, “Myth and Material: A New Method for the Scientific Interpretation of Myth.” 2011. (Anthropology)
- Erin Murdoch, “Accounting for Goodwill and Testing for Subsequent Impairment: A History, Comparison, and Analysis.” 2011. (Accounting)
- Monika Groppe, “Female Self-Perception and the Concept of Body: An Etic Cross-Cultural Comparison Between College-Aged Women in Chattanooga, TN and Accra, Ghana.” 2010. (Anthropology)
- Melody Dale, “Interdisciplinary Intertextuality in the works of Joaquín Rodrigo and the Spanish Avant-Garde: Reliving the Golden Age.” 2010. (Spanish)
- Adrianna Wright, “‘Pushing Down’ of the Curriculum: Kindergarten of the Past, Present, and Future.” 2009. (Education)
- Paige Gabriel, “New Apathy Syndrome? The Views of UTC Students on Media and News Reporting.” 2009. (Communications)

Master’s Degree Thesis or Major Paper

Director

- Aneeka Usman, “Erasmian Humanism and the Utopias of Thomas More and John Milton.” Spring 2020.
- Christina Valenti, “What’s Up Your Butt: An Analysis on Homosexuality, Homophobia and Rape-Murder in Marlowe’s *Edward II* and Shakespeare’s *Venus and Adonis*.” Spring 2020.

Reader

- Caroline Hood, “Teaching Genre Awareness Using FanFic.” Fall 2021.
- Caroline Petsch, “Freedom in the Deep Heart’s Core: A Reader’s Moment-to-Moment Experience in ‘The Lake Isle of Innisfree.’” Fall 2021.
- Danyell Luster, “Ethnobotany in Action: The Natural World in Nalo Hopkinson’s *Brown Girl in the Ring* and Don McGregor’s *The Black Panther*.” Summer 2019.
- Stephanie Braz, “Through the Echoes and Reflections: Finding Baldwin in *Giovanni’s Room*.” Fall 2017.
- Layton Woods, “The Dark Jedi Brotherhood: Canon, Fanon, and Intertextuality.” Summer 2017.
- Dominik Heinrici, “The Dualism of the Monstrous and Divine in *Beowulf*: Queen Wealtheow, Grendel’s Mother, and Queen Modþryðo in the Context of the Germanic Valkyrie Tradition.” Spring 2017.
- Micah Hallman, “‘Undeceive Yourself’: Mark Twain’s Satan Markets Religion in *Letters from the Earth*.” Spring 2017.
- Bonné de Blas, “Rule of Contraction.” Spring 2016.
- Julianna Edmonds, “Unruly Brides of Christ: Virtuous Transgression and Interruption as *Ethos* in Religious Women’s Rhetoric.” Spring 2014.
- Hannah Coffey, “A Drama of Discourse: Competing Narratives in the Book of Job.” 2009.
- Hannah Rutledge, “The Heart of the Story: The Confrontation of Verbal and Imperial Authority in J.M. Coetzee’s *Foe*.” 2007.

Master’s Degree Oral Comprehensives, Examiner

- Aneeka Usman, 2020 (areas: Renaissance, 19th c. British, Theory)

- Christina Valenti, 2020 (areas: Renaissance, 19th c. British, Theory)
- Danyell Luster, 2019 (areas: Medieval/Renaissance; post-Civil War American; African Science Fiction)
- Stephanie Braz, 2017 (areas: 19th and 20th c. American; Shakespeare)
- Layton Woods, 2017 (areas: Renaissance, theory, rhetorical theory)
- Dominik Heinrici, 2017 (areas: medieval, literary theory)
- Sharon Bandy, 2014 (areas: Renaissance, rhetorical theory, 19th century American)
- Julianna Edmonds, 2014 (areas: history of rhetoric, Renaissance)
- Gabriela Carvalho, 2013 (areas: 19th c. American, Renaissance, Comp Theory)
- Angie Phipps, 2012 (areas: 19th c. American, 19th/20th c. British)
- Heather Nation, 2011 (areas: Renaissance, 19th/20th century British)
- Suzanne Collins, 2010 (areas: 19th/20th century British/American)
- Hannah Coffey, 2009 (areas: literary theory, medieval)
- Jeff McCall, 2009 (areas: Renaissance, British Romanticism)

PROFESSIONAL MEMBERSHIPS

Renaissance Society of America
Milton Society of America
John Donne Society

LANGUAGES

Latin, French, Koiné Greek

ACADEMIC REFERENCES

Regina M. Schwartz
Professor of English & Religion
Northwestern University
University Hall 324
847.491.3637
regina-s@northwestern.edu

Michael Lieb
Professor Emeritus of English & Humanities
Department of English
University of Illinois at Chicago
601 S. Morgan Street
312.413.2244
mlieb@uic.edu

Ethan H. Shagan
Professor of History
University of California, Berkeley
3303 Dwinell Hall
510.642.3402
shagan@berkeley.edu

D. Stephen Long
Professor of Systematic Theology
Marquette University
Coughlin Hall 212
414.288.3215
d.stephen.long@marquette.edu

Wilfred McClay
G. T. and Libby Blankenship Chair in the History of Liberty

Carnegie Building, Room 232
650 Parrington Oval
University of Oklahoma
Norman, OK 73019
wmccclay@ou.edu

MEGAN FAVER HARTLINE

307 Chickasaw Rd., Chattanooga, TN 37411

936.414.1501 • megan-hartline@utc.edu

EDUCATION

- Ph.D. English Rhetoric and Composition May 2017
University of Louisville, Louisville, KY
Dissertation: *Aspirations into Action: Navigating Structures for Community Engagement at the University of Louisville*
Committee: Mary P Sheridan (chair), Bronwyn Williams, Karen Kopelson, Beth A. Boehm, Steve Lamos
- M.A. English May 2013
St. Bonaventure University, St. Bonaventure, NY
- B.A. English, *summa cum laude* May 2010
Abilene Christian University, Abilene, TX

ACADEMIC POSITIONS

University of Tennessee at Chattanooga, Chattanooga, TN
Assistant Professor, English Department, Aug. 2020-Present

Trinity College, Hartford, CT
Director of Community Learning, 2019-2020
Associate Director of Community Learning, 2017-18

University of Louisville, Louisville, KY
Doctoral Fellow, 2013-14 and 2016-17
Graduate Teaching Assistant, 2014-16
Assistant Director, Thomas R. Watson Conference, 2014-16
Developer and Teacher, Digital Composition Colloquium, 2015
Program Assistant, Society for Disability Studies Conference, 2014 & 15

St. Bonaventure University, St. Bonaventure, NY
Graduate Teaching Assistant, 2011-13

PUBLICATIONS

Mobility Work in Composition. Edited with Bruce Horner, Ashanka Kumari, and Laura Sceniak Matravers. Utah State University Press, 2021.

"Coalition Building for Reproductive Justice: Hartford as a Site of Resistance against Crisis Pregnancy Centers" with Erica Crowley, Eleanor Faraguna, and Sam McCarthy. *Reflections*, vol. 20, no. 2, fall/winter 2020, pp. 121-50.

"Early Career Scholars' Encounters, Transitions, Futures: A Conversation on Community Engagement." with Vani Kannan, Charles Lesh, and Jessica Pauszek. *Reflections*, vol. 18, no. 2, 2019, pp. 116-50.

Writing for Engagement: Responsive Practice for Social Action. Edited with Mary P. Sheridan, Megan J. Bardolph, and Drew Holladay. Lexington Books, 2018.

"Building Infrastructures for Community Engagement at the University of Louisville: Graduate Models for Cultivating Scholarly Identities." with Keri E. Mathis, Beth A. Boehm, and Mary P. Sheridan. *Community Literacy Journal*, vol. 11, no. 1, 2016, pp. 146-156.

"Mess, Not Mastery: Encouraging Digital Design Dispositions in Girls." with Elizabeth Chamberlain and Rachel Gramer. *Computers & Composition Online*, Fall 2015, <http://cconlinejournal.org/fall15/dma/>

"Clarissa Blogs." with Debra Journet, Stephen Cohen, Rachel Gramer, Keri Mathis, Anthony O'Keefe, Kendra Sheehan, and Jessica Winck. *Kairos*, vol. 19, no. 2, 2015, <http://technorhetoric.net/19.2/praxis/journet/>.

"The Practice of Citizenship." (Response) *JAC*, vol. 34, no. 1-2, 2014, pp. 97-103.

Book Reviews

"Review: *Brokering Tareas and Community Literacies en Confianza* by Steven Alvarez." with Amber Montalvo. *Reflections* 18.1 (2018): 197-208. Print.

Under Review

"Shaping Emerging Community-Engaged Scholars' Identities: A Genre Systems Analysis of Professionalization Documents that (De)Value Engaged Work" (*College Composition and Communication*)

"Writing to Learn, Writing to Make Change: Three Ways to Incorporate Writing Assignments in Community-Engaged Courses." (*International Journal of Research on Service-Learning and Community Engagement*)

COMMUNITY-ENGAGED PROJECTS AND PROGRAMS

University of Tennessee at Chattanooga

Community Writing – Work in the World, 2021

- Organized three partnership projects for upper-level undergraduate and graduate professional writing students in Community Writing (fall 2021) where they researched and created communication products for local organizations – Tennessee United, Girls Inc, and City Farms Grower Coalition
- Received a High Impact Practices grant (\$1000) from the UTC Walker Center for Teaching and Learning to support this project
- Piloted a partnership project with Tennessee United in Persuasion and Propaganda (Spring 2021) – one student researched and created a resource for migrant families seeking rent assistance during the COVID-19 pandemic

Establishing and Sustaining Coalitions for Anti-Racist Community Changemaking, 2020-22

- Conducting interviews with people who have become activists and organizers following the 2016 US presidential election, aiming to analyze the informational, material, and institutional barriers that people face as well as the structures and relationships that enable them to connect their interests in social justice and online activism with local action
- Collaborating with Laura Tetreault, Assistant Professor of English at the University at Albany: State University of New York, on interviews and analysis
- Awarded a UTC student research assistant, Sarah Cardwell, through the UTC Honors College Student Research Fellows program

Trinity College

Community Learning Faculty Fellows, 2018-20

- Designed and co-directed program to support early career faculty as they develop new community learning courses

Public Humanities Collaborative, 2018-20

- Directed a 10-week summer humanities research program for Trinity undergraduates where they work full-time on two projects: one with a humanities faculty member and one with a Hartford humanities community partner
- Created and facilitated a series of workshops for student researchers to help them gain skills in collaboration, community-based research methods, and digital media

Community Action Gateway, 2017-20

- Directed a first-year learning community designed for students interested in learning how to participate in community action that addresses social inequalities through two courses: "Envisioning Social Change" and "Building Knowledge for Social Change"
- Served as primary administrator for the application process (in 2018, 60 students applied for 15 spaces), program budgets, and extracurricular event planning
- Advised students in the program until they choose a major
- Developed and taught one course in the Gateway series: "Building Knowledge for Social Change"

University of Louisville

Art as Memory, 2014-16

Collaboration with the Louisville Council on Developmental Disabilities

- Attended, facilitated, and photographed/videotaped 13 art workshops for Louisville citizens with developmental disabilities and three art shows that presented their work, on a team of six graduate students led by Brenda J. Brueggemann
- Produced a 20-minute documentary film for the Council, screened on University of Louisville's campus.

Digital Media Academy, 2014 & 15

- Designed and facilitated, on a team of five graduate students led by Mary P. Sheridan (2014-15) and Andrea Olinger (2015), a two-week digital media summer camp for 20 rising sixth-grade girls from historically low-performing schools.

TEACHING EXPERIENCE

University of Tennessee at Chattanooga

ENGL 1011: Rhetoric and Composition 1 with Writing Tutorial

ENGL 2050: Introduction to Rhetorical Analysis

ENGL 3830: Writing Beyond the Academy

ENGL 3850: Persuasion and Propaganda

ENGL 4890R/5960R: Community Writing

ENGL 4900R/5940R: Writing in the Public Interest

Trinity College

CACT 102: Building Knowledge for Social Change

University of Louisville

ENGL 101: Introduction to College Writing

ENGL 102: Intermediate College Writing

ENGL 303: Scientific and Technical Writing

ENGL 309: Inquiries in Writing

Digital Media Academy

Saint Bonaventure University

CLARE 110: 110: Composition and Critical Thinking I

Mentoring and Advising

University of Tennessee at Chattanooga

MA Comprehensive Exam Committee

Suzanna Dye 2021-22

Kendyl Wadley 2021-22

Colin Rochelle 2020-21

BA Thesis Committee

Dalton Burks 2021-22

Honors College Research Fellow

Sarah Cardwell, "Establishing and Sustaining Coalitions for Anti-Racist
Community Changemaking" 2021-22

Faculty Mentor for English Majors 2021-22

Trinity College

Teaching Assistants for CACT 102: Building Knowledge for Social Change

Karolina Barrientos 2020

Olivia Louthen

Aidan Arnold 2019

Eleanor Faraguna

Tiana Starks

Vianna Iorio 2018

Amber Montalvo

Internship Advisor

Amber Montalvo, Jumpstart 2017

Academic Advisor for Community Action Gateway Students 2018-20

CONFERENCE PRESENTATIONS

**"Anti-Racist Coalition-Building: The Role of Community in Learning
How to Make Change"**

March 2022
Virtual

"Community Writing Mentorship Workshop"

Conference on College Composition and Communication "Navigating Burnout: Strategies for Sustaining Community Action" Conference on Community Writing	October 2021 Virtual
"Establishing and Sustaining Coalitions for Anti-Racist Community Changemaking" Conference on College Composition and Communication (accepted but did not present because of the COVID-19 pandemic)	March 2021
"Building the Re-Sisterhood: Architectures of Participation for Feminist Community Action" "The (in)Visible Work of Mentoring: A Feminist Approach to Making It"	November 2019 Harrisonburg, VA
Feminisms and Rhetorics Conference "Measuring the "Messy": Assessing Assumptions, Attentions, and Affect in Community Engagement Work" Conference on Community Writing	October 2019 Philadelphia, PA
"Deep Roots, Tall Trees: (Inter)Disciplinary Growth in Community Engagement" Engagement Scholarship Consortium Conference	October 2019 Denver, CO
"Writing with Community Partners" (invited workshop) UConn Conference on the Teaching of Writing	April 2019 Hartford, CT
"Re-Organizing Community Engagement for Stronger Partnerships" Eastern Region Campus Compact Conference	March 2019 Providence, RI
"Digital Approaches to Developing Engaged Community Members" UConn Conference on the Teaching of Writing	March 2018 Hartford, CT
"Developing Transdisciplinary Networks for Community-Engaged Research" "Learning Together: Gathering Resources and Building Mass for Feminist Community Writing" (invited roundtable) Conference on Community Writing	Oct. 2017 Boulder, CO
"Learning Together: Gathering Resources and Building Mass for Feminist Community Writing" (workshop) Feminisms and Rhetorics Conference	Oct. 2017 Dayton, OH
"Cultivating Architectures of Participation for Community Writing." Conference on College Composition and Communication	March 2017 Portland, OR
"Fostering Collaborative Dispositions: Community Engagement in Graduate Education" Thomas R. Watson Conference.	Oct. 2016 Louisville, KY
"Creating Sustainable Structures for Training Emerging Engaged Scholars" Engagement Scholarship Consortium Conference.	Oct. 2016 Omaha, NE
"Imagining and Enacting Possible Futures: Graduate Students as Engaged Scholars." Rhetoric Society of America Conference.	May 2016 Atlanta, GA
"Engaged Scholars in the Making: Designing, Teaching, and Researching the Digital Media Academy."	Oct. 2015 Boulder, CO

Conference on Community Writing. "University-Community Disability Collaborations: Establishing and Cultivating Partnerships."	June 2015 Atlanta, GA
Society for Disability Studies Conference. "What Counts as Success?: Examining the Digital Literacy Practices of Middle School Girls."	March 2015 Tampa, FL
Conference on College Composition and Communication. "Writing Across the Pond: Exploring Transnational Composition Research as Responsivity."	Oct. 2014 Louisville, KY
Thomas R. Watson Conference. "All I Hear is People Caring Loudly At Me: Examining the Ethos and Uptake of Leslie Knope."	June 2014 Nashville, TN
Christian Scholars Conference. "The Affordances of the Blog in Navigating Personal Identity and Building Community: Examining 'Rachel Held Evans.'"	April 2014 Chicago, IL
Popular Culture Association Conference. "Comparing American and British Composition Theories: A Study of the Royal Literary Fund's 2006 Report, <i>Writing Matters</i>."	April 2013 Savannah, GA
College English Association. "Understanding the Correlation of Language and Identity Amongst Latino Americans and Northern Irish."	March 2012 Richmond, VA
College English Association. "The Most Important, and now commercialized, Day of Your Life."	March 2010 Tulsa, OK

GRANTS

"Examining Community Writing as a Field of Study and as a Practice in Chattanooga"	2021
High-Impact Practices Grant (\$1000) UTC Walker Center for Teaching and Learning	
"Inclusive Excellence in the Arts, Humanities, and Digital Scholarship"	2017
Primary writer: Amy Brough; developed and co-wrote key section on "Public Humanities Collaborative"; edited entire grant narrative Andrew W. Mellon Foundation Grant (\$800,000 total, \$343,000 for Trinity College Public Humanities Collaborative)	
"Squaring Composition at the University of Louisville"	2015
with Brenda Brueggemann, Elizabeth Chamberlain, and Rachel Gramer Ideas to Action, Supporting Undergraduate Innovation Grant (\$3800) University of Louisville	

"Community Engagement at CCCC 2015"	2015
Pearson Emerging Scholars Travel and Research Grant (\$750)	
"Digital Media Academy: Designing Responsive Structures of Graduate Student Professionalization"	2014-15
with Rachel Gramer and Mary P. Sheridan	
CCCC Research Initiative Grant (\$8,325)	

SCHOLARSHIPS AND AWARDS

Outstanding College-Community Partnership Award,	2021
"Tactical Approaches to Reproductive Justice in Hartford, CT"	
Coalition for Community Writing	
Chairs' Memorial Scholarship (\$750)	2017
Conference on College Composition and Communication	
Dr. M. Celeste Nichols Professional Development Award (\$250)	2016
Women's Center, University of Louisville	
Barbara Plattus Award for Excellence in Graduate Teaching (\$500)	2016
English Department, University of Louisville	
Faculty Favorite Nominee	2016
Delphi Center for Teaching and Learning, University of Louisville	
Carolyn Krause Maddox Prize in Women's & Gender Studies (\$300)	2015
"Mess Not Mastery: Encouraging Digital Design Dispositions in Girls" with Elizabeth Chamberlain and Rachel Gramer	
University of Louisville	
Gesa E. Kirsch Award (\$270)	2015
University of Louisville	
Robert Lee Johnson Memorial Scholarship (\$500)	2014
Christian Scholars Conference	
Presidential Fellowship (Two-year course release)	2013-14;
University of Louisville	2016-17
Graduate Teaching Assistantship	2014-16
University of Louisville	
Teaching/Learning Fellowship	2011-13
St. Bonaventure University	
Summa Cum Laude Graduate	2010
Abilene Christian University	
University Honors	2010
Abilene Christian University	

University Scholar

Abilene Christian University

2010

WORKSHOPS AND CAMPUS PRESENTATIONS

"Academic Job Market Workshop" Presenter, Coalition for Community Writing	Aug. 2021
"Academic Job Market Workshop" Presenter, Coalition for Community Writing	Sept. 2020
"Strategies for Managing Multiple Projects" "Professionalizing Your Public Humanities Work"	Summer 2020
"Staying Connected with Community Partners and Mentors" Leader, Public Humanities Collaborative, Trinity College	
"Writing Strategies for Strengthening Community Partnerships" Leader and Presenter, Regional Workshop for Faculty, Staff, and Community Partners across New England	March 2020
"Strategies for Managing Multiple Projects" "Professionalizing Your Public Humanities Work"	Summer 2019
"Staying Connected with Community Partners and Mentors" Leader, Public Humanities Collaborative, Trinity College	
"Getting Engaged in Hartford" American Studies Graduate Students, Trinity College	Oct. 2018
"Strategies for Managing Multiple Projects" "Being a Good Community Partner"	Summer 2018
"Digital Tools for Humanities Projects" "IRB and Ethical Research Processes" "Transcribing Interviews" Leader, Public Humanities Collaborative, Trinity College	
"Writing and Community Learning" Leader and Presenter, Regional Workshop for Faculty, Staff, and Community Partners across New England	March 2018
"Developing Engaged Community Members" Presenter, CTW Library and IT Staff Conference	Jan. 2018
"Graduate Student Research Methods Panel" Presenter, English 620, University of Louisville	Feb. 2017
"Concept in 60 + Digital Composition" Co-Leader, Composition Program, University of Louisville	Aug. 2016
"Teaching and Practicing Image Manipulation"	April 2016

Leader, Digital Media Academy teachers, University of Louisville "Connecting Composition Students with Communities"	Oct. 2015
Presenter, Composition Program, University of Louisville "Be Searchable: Online Portfolios for the Job Search"	June 2015
Co-Leader, School of Interdisciplinary and Graduate Studies, University of Louisville "Networking at Conferences"	March 2015
Co-Leader, English Graduate Organization, University of Louisville "Let's Get Creative: Video Editing for Professional Purposes"	Feb. 2015
Co-Leader, School of Interdisciplinary and Graduate Studies, University of Louisville "Applying for PhD Programs"	Oct. 2015
Co-Leader, English Graduate Organization, University of Louisville "Women in Digital Spaces"	March 2014
Co-Leader of Roundtable Discussion, CFSHRC Meeting at CCCC "Networking at Conferences"	March 2014
Co-Leader, English Graduate Organization, University of Louisville	

SERVICE

To the Profession:

Advisory Board	2017-Present
Coalition for Community Writing	
Outstanding Community Writing Book Award Committee (Leader)	2021
Coalition for Community Writing	
Strategic Action Task Force Committee Member	2017-18
Conference on College Composition and Communication	
Reviewer	2017-Present
Conference on Community Writing (proposals)	
<i>Composition Forum</i>	
<i>Journal of Higher Education Outreach and Engagement</i>	
<i>Advances in Service-Learning Research Series</i>	

To the University:

University of Tennessee at Chattanooga

Chattanooga-Based Project Committee (Reimagining General Ed)	2021-22
Honor Court (alternate)	2021-22
Department of English	

Assessment Committee	2021-23
Curriculum Committee	2021-22
Young Southern Student Writers Judge	2022

Trinity College

Faculty Representative, Day of Digital Scholarship Planning Committee	2019-20
Task Force on the Status of Women	2019-20
Regional Community Engagement Working Group (Co-Leader) Colleges and Universities in the Hartford Consortium for Higher Ed	2017-18
Community Engagement Working Group	2018
Digital Storytelling Working Group (Leader in 2018)	2017-18
Working Group for Community Engagement Administrators (Leader)	2017-18
Mellon Grant Working Group	Fall 2017

University of Louisville

Working Group for Equitable Graduate Student Sustainability English Department	2016-17
Community Engagement Academy Alumni Mentor School of Interdisciplinary and Graduate Studies	2016-17
Concept in 60 Assessment Team Composition Program	May 2016
Consultant University of Louisville Digital Media Academy	2016
Peer Mentor Coordinator English Graduate Program	2015 & 16
President Rhetoric Society of America – Student Chapter at U of Louisville	2015-16
Accountant English Graduate Organization	2014-16
Community Engagement Academy Focus Group School of Interdisciplinary and Graduate Studies	2015
Symposium on Student Writing Volunteer Composition Program	March 2015
Graduate Student Ambassador School of Interdisciplinary and Graduate Studies	2015-16
New PhD Student Peer Mentor English Graduate Program	2014
Symposium on Student Writing Judge	March 2015

Composition Program

To the Community

Co-Chair	2017-20
Wethersfield Women for Progress	
Advisory Committee for People with Disabilities	2018-20
Town of Wethersfield, CT	
Democratic Town Committee Member	2018-20
Town of Wethersfield, CT	
Communications and Volunteer Manager	Fall 2019
Kaci For Wethersfield, Town Council Campaign	
"Health in Caribbean Hartford" Community Forum Planning Team	2017-18
Trinity College Center for Caribbean Studies & Hartford Health Leaders	
Survey Project Co-Leader	2016-17
The Parklands of Floyds Fork, Louisville, KY	
Nothing About Me With Me Focus Group and Planning Team	2016
Louisville Council on Developmental Disabilities	
Reviewer	2016
826DC 5 Year Anniversary Compendium	
"This I Believe" Videographer	2013
Atkinson Elementary/U of Louisville Digital Writing Partnership	

INSTITUTES AND PROFESSIONAL DEVELOPMENT

Teaching and Learning Institute	Spring 2021
UTC Walker Center for Teaching and Learning	
Writing Fellows Program	2017-2018
Allan K. Smith Center for Writing and Rhetoric, Trinity College	
Emerging Engagement Scholars Workshop	Oct. 2016
Engagement Scholarship Consortium Conference	
Research Network Forum	May 2016
Rhetoric Society of America Conference	
Certificate of Professional Development	2014-16
School of Interdisciplinary & Graduate Studies, Univ of Louisville	
Community Engagement Academy	Spring 2016
University of Louisville	
Watson Symposium on "Mobility Work in Composition"	March 2016
University of Louisville	
Digital Media and Composition Institute	May 2015
The Ohio State University	

Qualitative Research Network Conference on College Composition and Communication	March 2015
Research Network Forum Rhetoric Society of America Conference	May 2014
Research Network Forum Conference on College Composition and Communication	March 2014
Watson Symposium on "Responsivity" University of Louisville	Oct. 2013

AFFILIATIONS/MEMBERSHIPS

Coalition for Community Writing
Conference on College Composition and Communication
Coalition of Feminist Scholars in the History of Rhetoric and Composition
National Council for Teachers of English
Rhetoric Society of America

Dominik Heinrici

Updated 2022

Permanent Address:
1311 Frederick Drive
Chattanooga, TN-37415

Email: dominik-heinrici@utc.edu

Objective: To obtain a promotion to associate lecturer.

Education:

Master's Degrees

MA	2016 - 2017	University of Tennessee at Chattanooga Major: English Literature
	2014 - 2015	Ohio University Major: English Literature
Magister	1994 - 2004	University of Salzburg Major: English Language University Mozarteum Salzburg Major: Textile Craft and Design
	2000 - 2002	University of Leicester Erasmus Student Exchange Program / Extended Studies Abroad Scholarship Program Major: English

Work Experience:

August 2018 - Present	Lecturer, English Department, UTC
2017-2018	Adjunct Instructor, English Department, UTC
2016-2017	Teaching Assistant at the English Department, UTC
2014-2015	Teaching Assistant at the English Department, Ohio University
Fall 2013	Adjunct Instructor for German at the Department of Modern Languages, Ohio University
2012-2013	Teaching Assistant for German at the Department of Modern Languages, Ohio University
2008-Present	Freelance Translator <ul style="list-style-type: none">main translator of the bestselling 'Dresden Files' novels by Jim Butcher into Germanmain translator for multiple books in the role playing "Vampire, the Masquerade"main translator of the bestselling Simon Green "Nightside" novels into Germantranslated business documents for private clientstranslated testimony at courtwebsite translation (German to English and English to German) and search engine optimization expert for e-business and advertising clients
2004-2007	Branch Manager at Motzko Books in Salzburg

**Classroom
Experience:**

Lecturer - UTC (2018-present)

- * Two sections of English 1011, two sections of The History of the English Language, one section of Contemporary Grammar in fall and three sections of English 1020, one section of 1010.
Responsibilities include: syllabus, teaching material creation, lesson plans and classroom management, grading, training TAs.

Adjunct Instructor - UTC (2017-2018 Academic year)

- * Three sections of English 1010, Rhetoric and Composition I in fall and two sections of English 1020 in spring.
Responsibilities include: syllabus, teaching material creation, lesson plans and classroom management, grading.

Graduate Teaching Assistant - UTC (2016-2017 Academic year)

- * Tutorial instructor of five sections of English 1011, Rhetoric and Composition I in fall and four sections in spring.
Responsibilities include: lesson plans and classroom management.

Graduate Teaching Assistant - Ohio University (2014-2015 Academic year)

- * Instructor of one sections of English 1510, Writing and Rhetoric I.
Responsibilities include: developing syllabus, lesson plans, assessments, grading, and classroom management.

Adjunct Instructor - Ohio University (Fall 2013)

- * Primary instructor of two sections of German 1110, Elementary German I and one section of German 1120, Elementary German II
Responsibilities include: developing syllabus, lesson plans, assessments, grading, and classroom management.

Teaching Assistant - Ohio University (2012-2013 Academic year)

- * Observed and assisted in first semester, primary instructor in the second semester, of one section of German 1110, Elementary German I
Responsibilities include: developing syllabus, lesson plans, assessments, grading, and classroom management.

Instructor - Universität Salzburg (Spring 2012)

- * Led a German conversation class for American exchange students from Ohio University
Responsibilities included: developed lesson plans, assessments, lectures, and experiential learning activities

Teaching Assistant - Musisches Gymnasium Salzburg (Spring 2003)

- * Observed and assisted in a Textile Craft and Design class
Responsibilities included: developing experience-based learning exercises and overseeing student lab work.

Teaching Assistant - Höhere Technische Lehranstalt Salzburg (Spring 2003)

- * Observed and assisted in a high school English class
Responsibilities included: lecturing, quiz development, grading

Teaching Assistant - Berufsschule Hallein Salzburg (Fall 1998)

- * Observed and assisted in a vocational school English class
Responsibilities included: lecturing, quiz development, grading

Skills:

- C2 level German; C1 level English; A2 level French; Microsoft Word, Powerpoint, web texting, certified mediator; Quality Matters certified.

Publications:

Achilli, Justin. *Clanbuch: Kappadozianer*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 1999.

Achilli, Justin. *Clanbuch: Giovanni*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 1999.

Campbell, Brian. *Clanbuch: Nosferatu*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 2000.

Cassada, Jackie. *Libellus Sanguinis 02: Hüter des Wortes*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 2000.

Green, Simon R. *Bilder aus der Anderswelt*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 2010.

Green, Simon R. *Wieder einmal Weltenbrand*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 2011.

Butcher, Jim. *Erlkönig*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 2011.

Butcher, Jim. *Schuldig*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 2012.

Butcher, Jim. *Weißer Nächte*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 2012.

Butcher, Jim. *Kleine Gefallen*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 2012.

Butcher, Jim. *Blendwerk*. Trans. Dominik Heinrici. Mannheim: Feder & Schwert, 2014.

Butcher, Jim. *Im Auftrag des Yeti*. Trans. Oliver Hoffmann, copy editing Dominik Heinrici. Mannheim: Feder & Schwert, 2018.

Butcher, Jim. *Fallstudien*. Trans. Oliver Hoffmann, copy editing Dominik Heinrici. Mannheim: Feder & Schwert, 2018.

Russell Helms, AS/BA/MPH/MFA

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russell-helms@utc.edu; 47russell47@gmail.com

updated February 8, 2022

EDUCATION

Eastern Kentucky University. MFA 2011

Graduated with a master's degree in fine arts, specializing in creative writing with a fiction track

Yale University. MPH 1993

Graduated with a master's degree in public health, specializing in health policy, research, and administration

Auburn University. BA 1990

Graduated with a bachelor's degree in history with a minor in Italian, *summa cum laude*

Jefferson State College. ASN 1990

Graduated with an associate's degree in nursing

EMPLOYMENT

University of Tennessee, Chattanooga, Tennessee. Aug 2013 to present

Instructor of English

- Teach creative writing
- Teach scientific writing/technical writing
- Manage UReCA.com, an undergraduate journal of research and creative activity sponsored by the National Collegiate Honors Council

47 Journals LLC, Chattanooga, Tennessee. 2006 to present

Owner

- Design and produce books and journals
- Provide editing and writing services

Eastern Kentucky University, Richmond, Kentucky. Aug 2011 to Aug 2013

Adjunct Instructor of English

- Taught English composition/rhetoric
- Taught advanced fiction

European Disaster Volunteers, Port au Prince, Haiti. May 2011

Volunteer English Instructor

- Taught informal English classes
- Assisted with construction/painting

Eastern Kentucky University, Richmond, Kentucky. Jan 2008 to Jul 2012

MFA Program Specialist, Bluegrass Writers Studio

- Supervised the program's Graduate Assistant
- Produced two Dept. of English journals (*Jelly Bucket* and *Story Telling*)
- Coordinated logistics for residencies
- Coordinated student communications
- Facilitated online course platform and protocols

Menasha Ridge Press, Birmingham, Alabama. 2003 to 2008

Acquisitions Editor

- Developed series titles
- Hired and trained authors
- Represented the company at national trade shows

St. Clair News Aegis, Pell City, Alabama. 2001 to 2003

Staff Reporter

- Covered breaking news
- Wrote a variety of articles including hard news, editorials, and entertainment
- Participated in a team layout for each issue

University of Alabama Hospitals, Birmingham, Alabama. 1986 to 1990

Registered Nurse

- Cared for psychiatric patients (six months)
- Cared for infectious disease patients (three years)

Baptist Mission of Ethiopia, Addis Ababa, Ethiopia. 1986 (6 months)

Registered Nurse/Field Director

- Operated a health clinic
- Managed a feeding program

Carraway Methodist Hospital, Birmingham, Alabama. 1984 to 1986

Registered Nurse

- Managed and cared for critical care patients in the Coronary Care Unit

PUBLICATIONS

Ghost Writing

- *Better You, Better Dog, Better Life: 30 Days to Happiness with Your Best Friend* by Tricia Montgomery, Ernie Ward, and David Levine

Books

- *Fade* (a novel) from Unsolicited Press, 2019
- *Depression Since Prozac: Finding the True Self* from Sij Books, 2019
- *The Ground Catches Everything* (a novel) from Roundfire Books, 2015
- *GPS Outdoors* from Menasha Ridge Press, 2006.
- *60 Hikes within 60 Miles: Birmingham* from Menasha Ridge Press, 2003.

Stories

- "Anxious Teacher" (2020) *The Awakenings Review*
- "The Thousand Francs" (2020) *Arlington Literary Journal*

- "Gout" (2019) Enizagam
- "The Legend of Sal Grubman" (2019) Duck Lake Journal
- "PIN number" (2019) Hack Writers
- "A Somewhat Beautiful Lie" (2018) The Winter Anthology
- "Holiday Resolve" (2018) NUNUM
- "We're All Human" (2018) Plumb
- "The Road to Free Love" (2018) The Hitchlit Review
- "The Vine of Life" (2018) Nowhere Magazine
- "Chain Letters" (2018) Whitefish Review #22
- "Peanut Butter" (2018) The Off Beat
- "The Forensic Toddler" (2018) Bewildering Stories
- "Two Little Girls Arguing" (2017) Le Scat Noir
- "Cold Coffee" (2017) Litro (UK)
- "Just a Few Things from Walmart" (Dec. 2017) Foliate Oak
- "Merry Bees" (2017) Aji Magazine
- "One Thing and Then Another" (2017) The Poet's Haven
- "What God Looks Like" (2017) Le Scat Noir
- "How Doris Lessing Came to Have Blood on Her Shoes" (2017) Swamp Ape Review
- "Our Secret Infection" (2017) Wraparound South
- "The Grass Cutter" (2016) Driftwood Press
- "It Was 9:20 and No One Had Eaten" (2016) Temenos
- "Lerner's Book Collection" (2016) in Blue Mountain Review
- "Theme Park" (2016) in GFT Press
- "Killing Seahorses" (2016) Unbuild Walls
- "The Latecomer" (2016) in Headland Journal
- "Saudade" (2015) in Sand (Berlin)
- "Dung Beetles" (2014) in Tinderbox Magazine (defunct)
- "Charles Manson's Birthday" (2014) in Used Gravitrons
- "You Must Be Born Again" (2013) in Trench Foot Gazette (defunct)
- "A Painting Hanging in a Giftshop, St. Ansgar, Iowa" (2013) in Drunken Boat
- "An Eye for an Eye" (2012) in Otis Nebula
- "Hairspray" (2012) Litro Magazine (UK)
- "Ginger in the Sauce?" (2011) Litro Magazine (UK)
- "What Glenda Wanted" (2011) in Bewildering Stories (UK)
- "The Piano Tuner" (Issue 5, 2011) in Used Gravitrons
- "The Bulgarian Orthographic Reform of 1945" (I2011) in Soliloquies Anthology (Canada)
- "The Miracle of Mrs. Evelyn Howard" (2011) in Versal (Netherlands)
- "Squircle" (Issue 4, 2011) in The Moth (Ireland)
- "The Trampoline" (2011) in Hack Writers (England)
- "A Short Blessing" (2011) in Assembly Journal (Canada) defunct
- "Cubesteak" (2010) in the anthology *a la carte* from Main Street Rag Publishing (out of print)
- "Delivery" (2010) in Aura Literary Arts Review
- "ta da" (2010) in Aura Literary Arts Review
- "The Relic" (2010) in antiTHESIS (Australia)
- "Valerie's First Birthday Party" (2009) in Sunsets and Silencers (defunct?)
- "The 21 Virgins of Agate County" (2009) in Soliloquies Anthology, (Canada)
- "Breadsticks" (2009) in The 2nd Hand
- "The Bookmark" (2009) in Qarrtsiluni

- “Rhea” (2009) in Willows Wept Review

Papers Presented

- “Depression Since Prozac: Seeking the True Self” (Fall 2018) University of Tennessee at Chattanooga
- “Borges’ Labyrinthine Multiverse: The Fictionist as Witness to Infinite Parallel Universes” (2010) at The Ohio Festival of the Short Story, University of Cincinnati

INVITED READINGS GIVEN

- 2021 Meacham Writers Workshop, University of Tennessee at Chattanooga
- 2020 Meacham Writers Workshop, University of Tennessee at Chattanooga
- 2019 Meacham Writers Workshop, University of Tennessee at Chattanooga
- 2018 Meacham Writers Workshop, University of Tennessee at Chattanooga
- 2017 Meacham Writers Workshop, University of Tennessee at Chattanooga
- 2016 Bluegrass Writers Studio Residency, Lexington, Kentucky
- 2016 Meacham Writers Workshop, University of Tennessee at Chattanooga
- 2015 Meacham Writers Workshop, University of Tennessee at Chattanooga

SERVICE

Committees

- 2021-22 Publicity Committee; Creative Writing Committee
- 2020 Creative Writing Committee
- 2019 Lecture Capture Committee representing the Honors College
- 2018 English Department Marketing and Communication Committee
- 2019 English Department Search Committee for Assistant Professor in Rhet/Comp
- 2018 Undergraduate Curriculum Committee

Volunteer Work

- Reader for the Master’s Review 2019-20 (Canada)
- 2011 Volunteer English instructor, Port au Prince, Haiti (ten days)
- 2010 Volunteer tornado cleanup worker, Birmingham, Alabama
- 1986 Volunteer famine relief worker, Rema, Ethiopia (six months)

Events/Projects

- Co-lead an annual editing and Web production boot camp in Bryce Canyon, Utah (going into the sixth year)
- 2016 Managed the publication of *Sequoyah Review*, UTC’s literary journal
- 2015–present Produce publicity materials for Meacham Writers Workshop

SOFTWARE PROFICIENCY

- InDesign
- Photoshop
- Illustrator
- Calibre
- Spark
- Word
- Excel

AWARDS

- 2018 Nominated for Best American Short Stories for “The Grasscutter”
- 2018 Nominated for a Pushcart Prize for “Holiday Resolve”

- 2010 Best Graduate Fiction Award, Eastern Kentucky University
- 1991 Graduate Student Tuition Award (\$9,000), Yale University
- 1990 Best undergraduate history research paper award, Auburn University
- 1990 Algernon Sydney Sullivan Award, Auburn University

MISCELLANEOUS

- 2008 First place in age group 10K run, Richmond, Kentucky
- 1988 First place in age group, YMCA Indoor triathlon, Birmingham, Alabama
- Avid runner
- Annual judge for the Young Southern Writers Conference

RIK HUNTER, PH.D.

Associate Professor of Digital and Professional Writing
Department of English
University of Tennessee at Chattanooga
rik.hunter@gmail.com
rikhunter.com
608-886-7630

EDUCATION

Ph.D., English: Composition and Rhetoric, University of Wisconsin-Madison, 2010.

M.A., English: Writing Studies & Pedagogy, Northern Michigan University, May 2004.

B.S., English, Northern Michigan University, May 2002.

Certificate, Persian-Farsi, Defense Language Institute, October 1998.

B.F.A., Film & Video, Northern Michigan University, December 1996.

ACADEMIC EMPLOYMENT

Associate Professor, Department of English, University of Tennessee at Chattanooga, 2019-present.

Assistant Professor, Department of English, University of Tennessee at Chattanooga, 2014-2019.

Lecturer, Department of English, University of Tennessee at Chattanooga, 2013-2014.

Coordinator of Writing and Rhetoric Across the Curriculum and Co-Director of the Learning Commons, Quest University Canada, 2012-2013.

Assistant Professor of English, Department of English, St. John Fisher College, 2010-2012.
Co-Director, Digital Cultures and Technologies Program.

Graduate Teaching Assistant, Department of English, University of Wisconsin-Madison, 2004-2010.
Coordinator, Online Writing Center and Writing Center Outreach, 2008-2010.

Graduate Teaching Assistant, Department of English, Northern Michigan University, 2002-2004.

ADMINISTRATIVE EXPERIENCE

Director of English Graduate Studies, UTC, 2018-

English Department Classroom Technologies Manager, UTC, 2017-2018

English Department Website and Social Media Coordinator, UTC, 2016-19

Director of Writing and Rhetoric Across the Curriculum and Co-Director of the Learning Commons (i.e., Writing Center & Math Center), Quest University Canada, 2012-2013.

Coordinator, WAC Outreach, The Writing Center, University of Wisconsin-Madison, 2009-2010.

Coordinator, Online Writing Center, University of Wisconsin-Madison, 2008-2009.

PROFESSIONAL DEVELOPMENT

Association of Departments of English Sumer Seminar East, Pittsburgh, 2019.

Rhetoric Society of America Project in Power, Place, and Publics: Rhetorical Cartographies of the UNR Campus Master Plan, Summer 2019.

Dartmouth Summer Seminar for Composition Research, Summer 2015.

CURRENT ARTICLE PROJECTS

“Graduate Student Enculturation: Teaching the Introduction to Graduate Studies Seminar.”

“On-Campus Community Writing as Participatory Culture: Moving Classrooms from Protopublic Spaces to Publics in Professional Writing Courses.”

“Collaborative Writing and Learning with Google Apps: A Guide to Using G-Suite as Alternative LMS.”

PEER-REVIEWED ARTICLES

“What We Mean When We Say ‘Community’ (Under review).”

“[Digital Research Methods: Databases, Ethics, Enactments, Histories, and Processes.](#)” With M. McIntyre, K. Banazek, K. Cameron. Conference Proceedings of the 2016 Computers and Writing Conference. April 2018.

“[Polymorphic Frames of Pre-Tenure WPAs: Seven Accounts of Hybridity and Pronoia.](#)” With D. Mueller, L. Davies, M. Dowell, A. Frost, M. Garcia, and K. Pantelides. *KAIROS: A Journal of Rhetoric, Technology, and Pedagogy*. 21.1. Fall 2016.

“[Like Coming in from the Cold: What We Mean When We Say We Value Technological Professional Development.](#)” With A. Frost, M. Folk, L. Loncharich. *Computers and Composition Online*. Spring, 2015.

“[Hypersocial-Interactive Writing: An Audience of Readers-as-Writers.](#)” *Literacy in Composition Studies*. 2.2, 17-43. 2014.

“[Erasing ‘Property Lines’: A Collaborative Notion of Authorship and Textual Ownership on a Fan Wiki.](#)” *Computers and Composition*. 28.1, 40-46. 2011.

REFEREED ARTICLE

“[Ruby-Slippers, Flying-Monkeys, and Coordinating Conjunctions: A Journey Down the Yellow Brick Road of Grammar Instruction.](#)” *LORE*. Bedford/St. Martin’s, Fall 2003.

INVITED WRITING

“[Using Wikis to Increase Student Meta-Awareness of Discourse Production,](#)” *The Scholar Electric*. 24 May 2011.

“[Reaching Out Across the Campus & Curriculum: A Brief Introduction to Writing Center Outreach,](#)” *Another Word: From the University of Wisconsin–Madison Writing Center*. 14 April 2010.

“[Online Writing Instruction: Different Media, Different Expectations—Still Good Teaching, Learning, and Writing.](#)” *Another Word: From the University of Wisconsin–Madison Writing Center*. 4 October 2009.

INSTITUTIONAL WRITING

- “English Graduate Program Handbook,” Updated annually.
- “Graduate Program Director Responsibilities,” Graduate Council. 2019-2021.
- “English Department Programs Self-Study Report: 2018-2019.”
- “Report on Innovative Teaching, Research, and Service Initiatives in U.S. English Departments.”
January, 2018. With Sarah Einstein and Bryan Hampton.
- “English Department Workload Policy.” Fall 2016.
- “A Proposal for UTC English T/TT Faculty: How Can We Formally Credit Faculty for Publication Activity?” Fall 2016. With James Arnett and the support of the Ad Hoc Workload Committee.

PEER-REVIEWED PRESENTATION/WORKSHOP

- “Beyond the Classroom: Challenging the Commonplaces of Experiential Learning,” Half-Day Workshop, Conference on College Composition and Communication, Milwaukee, April 2020.

PEER-REVIEWED PRESENTATIONS

- “A New Sense of Place?: Contemplating Campus and Community Boundaries and Meeting Places,” Western States Rhetoric and Literacy Conference, October 2019.
- “Half Baked?: Do On-Campus Projects Need a Bigger Slice of the Community Writing Identity Pie?” Conference on Community Writing, October 2019.
- “On-Campus Community Writing as Participatory Culture: Creating Protopublics in Professional Writing,” Thomas R. Watson Conference on Rhetoric and Composition, University of Louisville, October 2018.
- “‘Hit-it and Quit-It’ Or A Tactical Orientation to Digital Public Writing?” Georgia International Conference on Information Literacy, Georgia Southern University, September 2018.
- “Encouraging Public Subjects of Rhetorical Inquiry and Action Through a Tactical Orientation to Public Professional Writing,” Conference on Applied Learning in Higher Education, March 2018.
- “Within the Walls: Making a Space for On-Campus Community Engagement in Community Writing Scholarship,” Conference on Community Writing, Boulder, October 2017.
- “‘Hit-it and Quit-It’ Or A Tactical Orientation to Digital Public Writing?” Georgia International Conference on Information Literacy, Georgia Southern University, September 2017. (Conference canceled).
- “Defining ‘Community’ in Community Writing Scholarship,” Computers & Writing Conference, University of Findlay, June 2017.
- “Buzzing In. Buzzing Along: A Short-Lived, Tactical Orientation to Public Writing Projects.” Association of Teachers of Technical Writing Conference, Portland, March 2017.
- “I Wanna Be ‘RAD,’ But What’s the ROI?” Computers & Writing Conference, St. John Fisher College, May 2016.
- “Active Support for Radical Pedagogies: The Postpedagogical Movement, Project-Based, Multigenre, and Multimodal Approaches.” Half-day workshop. Conference on College Composition and Communication Annual Convention, Houston, April 2016.

- "Breaking Down BlackBoards Walled Garden: Collaborative Writing and Learning with Google Apps for Education." Conference on College Composition and Communication Annual Convention, Tampa, March 2015.
- "Google Apps for Education in the Composition Classroom." Computers & Writing Conference, Washington State University, June 2014.
- "Teaching the Teachers: Designing a FYW Curriculum for Non-Writing Specialists." Polymorphic Frames of Pre-Tenure WPAs: Eight Accounts of Hybridity and Pronoia. Conference on College Composition and Communication Annual Convention, Indianapolis, March 2014.
- "The Public Work of Writing: Cultural Competencies in Collaborative Knowledge Production." Conference on College Composition and Communication Annual Convention, Las Vegas, March 2013.
- "Toward a More Comprehensive Theory of Audience: The Hypersocial-Interactive Model of Writing." Computers & Writing Conference, North Carolina State University, May 2012.
- "Portals of Participation: Wikis and a Reader-as-Writer Model of Audience." Conference on College Composition and Communication Annual Convention, St. Louis, March 2012.
- "The Future of Reading: Blurring Boundaries between 'Readers' and 'Writers.'" Northeast Modern Language Association Convention, Rochester, NY, March 2012.
- "Clash of the Mindsets: Models of Audience and the Future of Reading." Computers & Writing Conference, University of Michigan, May 2011.
- "A Hypersocial-Interactive Model of Writing." Qualitative Research Network, College Composition and Communication Annual Convention, Atlanta, April 2011.
- "Audience Interactive 2.0: Wiki Readers-as-Writers." Computers and Writing, Purdue University, May 2010.
- "There Can Be Only One—or Many: Wiki-Mediated Authorship." Conference on College Composition and Communication Annual Convention, Louisville, March 2010.
- "The Wiki-Way: Wiki-Mediated Patterns of Collaborative Composition." Conference on College Composition and Communication Annual Convention, San Francisco, March 2009.
- "Conflicting Notions of Authorship in Online Collaborative Writing." Watson Conference, Louisville, October 2009.
- "Writing WoWWiki: Open Source Knowledge Production in a Fan Community and Its Implications or Writing Instruction in the 21st Century." Computers and Writing, Athens, May 2008.
- "Don't Bite the n00bs!: Collective Networks & Collaborative Composition in WoWWiki." Conference on College Composition and Communication Annual Convention, San Francisco, New Orleans, March 2008.
- "Conceptualizing a space for learning 2.0: striking a balance between teaching technical skills and cultural competencies in a new media writing classroom." Computers and Writing, Detroit, May 2007.
- "Experiential Writing and Service-Learning," Michigan Academy of Science, Arts, & Letters Annual Meeting, Grand Valley State University, Grand Rapids, March 2004.
- "Connections Generating Learning: Service-Learning and First-Year Composition," Michigan Council of Teachers of English, Lansing, October 2003.

"The Road Not Taken, Yet: A Former Writing Tutor's Tale of Changed Views Regarding the Relationships between Students and Tutors/Teachers and the Importance of Writing Centers." Conference on College Composition and Communication Annual Convention, New York, March 2003.

REFEREED PRESENTATIONS

"Writing with Wikipedia." WiscWiki 2007. UW-Madison. April, 2007.

"(Mis)Uses of Argument: The Toulmin Model of Argumentation in Contemporary Composition Textbooks," Michigan Academy of Science, Arts, & Letters, Oakland University, Rochester, March 2006.

"Experiential and Reciprocal Learning in the Academic Service-Learning First-Year Composition Classroom," A Celebration of Student Research and Creative Works, Northern Michigan University, April, 2004.

"Toward a Paperless Classroom: Submitting and Grading Assignments Using WebCT's Assignment Dropbox and MS Word," Faculty Showcase, Northern Michigan University, March 2004.

UTC PRESENTATIONS

"A Digital Book World: Graduate Students' eBook Production and Reports on Contemporary Digital Writing & Publishing," RESEARCH Dialogues Conference, UTC, April 2019.

"Addressing Chattanooga's Food Desert in a Professional Writing Course," RESEARCH Dialogues Conference, UTC, April 2018.

"Buzzing In. Buzzing Along: A Short-Lived, Tactical Orientation to Community-Based Writing Projects," RESEARCH Dialogues Conference, UTC, April 2017.

"Designing a Quantitative Study of Wikipedia: Learning How to Do Quantitative, Replicable, Aggregable, and Data-Supported Research." Works in Progress. Department of English, University of Tennessee-Chattanooga. November, 2015.

SERVICE

University of Tennessee-Chattanooga

Graduate Council, 2018-

Graduate Council Chair, 2020-2021

Best Practices Committee, Chair, 2019-2020

Curriculum Committee, 2018-2019

English Graduate Program Director, 2018-

English Graduate Studies Committee, Chair, 2018-

English Graduate Studies Committee, 2017-2018

General Education Committee, 2018-2019

English Department Undergraduate Program Self-Study, 2018-19.

English Department Graduate Program Self-Study, 2018-19.

Ad hoc Committee on Excellence and Innovation in Research, Teaching, and Service in English, Chair, 2018.

Assessment Committee, Chair, 2018-2019

Faculty Senate, University, 2015-2017

Classroom Technology Committee, 2016-2017

Ad hoc English Faculty Workload Committee, Fall 2016

Technology and Social Media Committee, Department, 2014-2017
Chair, 2015-2017.

Writing and Communication Center Director search committee, University, Fall 2014

Assistive Technology Initiative Committee, University, 2014-2015
 "Google Apps for Education in the Composition Classroom Workshop," August 2014
 Curriculum Committee, Department, 2014-2017
 Thesis/Exam Committees, Department 2013-

Quest University Canada

Learning Strategist Search Committee
 Rhetoric Curriculum Committee, Chair

St. John Fisher College

Major in Digital Cultures and Technologies Committee, Co-Chair, 2010-2012
 Educational Technologist Search Committee, 2011
 Writing Curriculum Committee, 2010-2012
 English Department Gateway & Capstone Course Evaluation Subcommittee, 2011
 Learning Community Assessment Committee, 2010-2011

SELECT GRANTS, FELLOWSHIPS, and AWARDS

National

"Best Poster Presentation," Conference on Applied Learning in Higher Education, March, 2018.
 KAIROS John Lovas Best Academic Weblog, The University of Wisconsin-Madison Writing Center Blog: Another Word, accepted—as blog co-founder and former Online Writing Center Coordinator—for Dr. Bradley Hughes, Director of the Writing Center and WAC. May 2016.
 KAIROS Service Award, May 2009.
 HASTAC Scholar, 2009-2010.
 Graduate Research Network Travel Grant, Computers and Writing, Athens, GA, May, 2008, \$250.

University of Tennessee-Chattanooga

CAS Graduate Mentor of the Year, 2021.
 Faculty Grant, Spring 2019, \$1500. In support of my research and participation in the inaugural Rhetoric Society of America Project in Power, Place, and Publics.
 Faculty Achievement Award, Fall 2018, \$750. In support of my presentation at the Thomas R. Watson Conference on Rhetoric and Composition.
 High Impact Practices Grant, Fall 2018, \$2000. In support of my ENGL 5220 students' attendance and research at the 2018 Digital Book World convention.
 2018-19 Cohort of the UTC Library Affordable Course Materials Initiative. \$500.
 ThinkAchieve Experiential Learning Faculty Award, \$1000, Spring 2018.
 CAS Service Award, Nominee, Spring 2018.
 High Impact Practices Grant, Fall 2017, \$871. In support of my ENGL 3830 students' "Chattanooga Food Desert Informational Campaign."
 Faculty Grant, Fall 2017, \$1350. In support of my presentation at the 2017 Conference on Community Writing.
 CAS Travel Award, Fall 2017, \$255. In support of my presentation at the 2017 Conference on Community Writing.
 Faculty Grant, Summer 2017, \$750. In support of my presentation at the 2017 Computers and Writing Conference.
 Exceeds Expectations for Rank, AY 2016-2017.
 CAS Service Award, Nominee, Spring 2017.
 High-Impact Practices Grant, Spring 2017, \$700. In support of my ENGL 3830 "Teaching & Learning Garden/Earth Day Promotional Campaign."
 CAS Travel Award, Spring 2017, \$500. In support of my presentation at the 2017 ATTW Conference.
 Experiential Learning Faculty Fellowship, 2016-2017, \$500. In support of my "study and review currently designated classes, development of my own experiential learning class, apply for the experiential learning course designation for Fall 2017."
 Exceeds Expectations for Rank, AY 2015-2016.
 CAS Travel Award, Spring 2016, \$500. In support of my presentation at the 2016 Computers and Writing Conference.
 Student Research Fellowship, Fall 2015, funded for up to 100 hours of student work.

CAS Travel Award, Fall 2015, \$500. In support of my presentation/role in a CCCC 2016 convention half-day workshop, "Active Support for Radical Pedagogies: The Post-pedagogical Movement, Project-Based, Multigenre, and Multimodal Approaches."

Faculty Development Grant, Spring 2015, \$800. In support of my attending the Dartmouth Summer Seminar for Writing Research.

CAS Travel Award, Spring 2015, \$500. In support of my CCCC 2015 conference presentation, "Breaking Down BlackBoards Walled Garden: Collaborative Writing and Learning with Google Apps for Education."

PROFESSIONAL MEMBERSHIPS

Rhetoric Society of America

Conference on College Composition and Communication

National Council of Teachers of English

MidSouth WPA

Richard Jackson
3413 Alta Vista Drive
Chattanooga, TN, 37411
March 2021

PROFESSIONAL

U.C. Foundation and UTNAA Professor of English

English Dept.

University of Tennessee at Chattanooga

Chattanooga, TN 37403 (1972-Present)

W: (423) 425-4629/4238 H: 423-624-7279

svobodni@aol.com

Richard-Jackson@utc.edu

cell: 423-991-9888

EDUCATION:

Ph.D. Yale, 1976

M.A. Bread Loaf School of English, 1972

Middlebury College (first in class)

B.A. Merrimack College, 1969 (cum laude)

RICHARD JACKSON PUBLICATION/PROFESSIONAL CV

AWARDS

- Dane Zajc Residency, Slovenia, May 2017
- Maxine Kumin Award for *Retrievals*, 2015
- Benjamin Franklin Award for *Out of Place* 2014
- Hoffer Award for *Resonance* 2010
- Associated Writing Programs George Garrett Award, 2009
- Guggenheim Foundation fellowship (\$45,000), 2002-2003
- Allied Arts Grants for Meacham Workshops every year since 1990 ranging from 2,000- 3,000
- 5th Pushcart appearance Prize for poem, 2003
- Order of Freedom of the Republic of Slovenia (from the President of the Republic of Slovenia for literary and humanitarian achievement, May, 2000)
- Faculty Development Award, UTC, 2000
- 1999 Juniper Prize (University of Massachusetts), 2000
- Witter-Bynner Poetry Grant for writing, 1996
- Cleveland State University Press Award for book, 1991 (\$1,000) (*Alive All Day*)
- Elizabeth Agee Award for *Dismantling Time*, 1989 (\$1,000)
- CrazyHorse Magazine Award for best poem of year, 1989
- NEA Creative Writing Fellowship in Poetry, 1984
- Won Fulbright Creative Writing Fellowship as exchange poet to Yugoslavia, 1985 (for summer 1986, 1987)
- Pushcart Prize Poetry Selection, 1987, 1992, 1996, 1997, 2003 Honorable mention 1989, 1991, 1994, 1995-98, 2002, 2010, 2014
- Witter-Bynner Poetry Foundation (for workshops), 1985/1986
- Alumni Teaching Award, Arts and Sciences, Teaching Award, Student Government Teaching Award finalist
- Robert Frost Fellowship, Bread Loaf Writers' Conference, 1983
- U.C. Foundation Professor, 1981- (stipend)
- NEH Independent Study Summer Grant, 1978
- NEA Grants for The Poetry Miscellany, 1978- 1987
- U.C. Foundation Faculty Research Grants, 1978-2007
- UTC Council of Scholars, elected 1985 (stipend)
- Tennessee Arts Commission Grants, 1979, 1980, 1984-87
- Nominated for CCLM Editor Grant, 1980,1990,1993,1995
- Yale University Fellowships, 1973-75

- Middlebury College Scholarship, 1971
- Bread Loaf Writers' Conference Scholarship, nominated by William Meredith and North American Review, 1970

PUBLICATIONS

BOOKS

Published(Poetry, Full length, 18):

- The Heart as Framed: New and Select Poems* (Press 53, 2022)
- Dispatches: Prose Poems* (Wet Cement Press, 2022)
- Where The Wind Comes From* (Kelsay Press) 2021
- Broken Horizons* (Press 53) 2019
- Traversings (w Robert Vivain: exchange poems) Anchor and Plume: New Orleans, 2016*
- Retrievals*, (CR Press), 2014 (Maxine Kumin Award)
- Resonancia* (Kriller 77 Editions), Barcelona, 2014
- Out of Place* (Ashland U Press) 2014 (Ben Franklin Award)
- Resonance* (Ashland U Press) 2010 (Eric Hoeffler Award)
- Half Lives: Petrarchan Poems*, Autumn House, 2004
- Unauthorized Autobiography: New and Selected Poems*, Ashland University Press(2003)
- Falling Stars: Monologues* (limited Edition) Flagpond Press (2002)
- Svetovi Narazen*, Selected poems in Slovene (Slovene Writers union, 2001)
- Heartwall* (poems)U Mass Press [Juniper prize Winner] (August, 2000)
- Heart's Bridge* (poems based on Petrarch) Aureole Press (U Toledo), 1999 (translations)
- Alive All Day*, book of poems, Cleveland State University Press Award Winner, 1992
- Worlds Apart*, poems, U. Alabama Press, Spring, 1987, reprinted Spring, 1989
- Part of The Story*, N.Y., Grove Press, 1983 (poems), listed by Antioch Review as one of best books of the year

Translated Book (2) (by me)

- Potovanje Sonca* (Journey of the Sun) Aleksander Persolja, Slovenia: Kulturno drustvo Vilenica, 2007
- Giovanni Pascoli, Last Voyage* (with Thomas and Brown) red hen, 2010 (Italian)

Published (6) (Poetry Chapbooks)

- Strays* (Foundlings Press) 2019
- Richard Jackson's Greatest Hits* (Puddinghouse Press, 2004)
- The Woman in the Land: Pavese's Last Poems* (tr), Black Dirt Press, 1999
- Half Life of Dreams* (adaptations of Petrarch) Black Dirt Press, Elgin College Illinois 1998
- Love's Veils: Italian Adaptations*, Black Dirt Press, 1999
- The Promise of Light / Obljuba Svetlobe*, English/ Slovene, Glavin Press, Boston 1989

Published Criticism (2)

- Acts of Mind: Conversations with Contemporary Poets*, University of Alabama Press, 1983, called by *Georgia Review*, the "standard by which others will be judged"
- The Dismantling of Time in Contemporary Poetry*, essays, U Alabama Press, January 1988 (Agee Award Winner, 1989)

Published Edited Books (7)

- Slow Sailing* (also afterward) Slovene Writers Association Publication, 2022
- Double Vision: Four Slovene Poets*, editor, Aleph Press, Ljubljana, Slovenia, 1993
- The Fire Under the Moon: 53 Slovene Poets*, A Bi-Lingual Anthology, Black Dirt Press, Elgin College, Illinois, 1999 (rpt. 1999)
- Horace's Satires*, translated by the late William Matthews (advisory role) Published 2002.
- Where the Shadow Breaks*: Tomaz Salamun (multi lingual) Slovene Writers Union 2010 (also introduction)
- Selected Poems* by Iztok Osojnik (Slovene) Indian Cultural Ministry (New Dehli) 2011
- The Heart's many Doors: American Poets respond to Metka Krasovec's Prints on Emily Dickinson*, Wings Press, 2018

Other (32)

-General Editor for *PM Chapbook series* (32 chapbooks by writers from Israel, India, Poland, Serbia, Slovenia, Czech republic)

ESSAYS, REVIEWS & INTRODUCTIONS (over 100)

-**Introductions** for books by Andrew Kozma, Barbara Carlson, Kelley Allen, Leigh Anne Couch, Magda Carneci (Romania), Iztok Osojnik (Slovenia), Edvard Kocbek, Ales Debeljak

-**Essays** in *Studies in Romanticism*, *Georgia Review*, *Cortland Review*, *Scoring From Second*, *Lofty Dogmas: Poets on Poetics*, *Poetry International Web Page*, *Rivendell*, *John Ashbery* (ed. Harold Bloom), *Mid-American Review*, *Introspections: Poets Writing on their own*, *Touchstones*, 1994 *P.E.N.* 1995 *P.E.N. Journal*, 1996 *P.E.N. Journal* (London), *Nova Revija*, "At an Elevation: On the Poetry of Robert Pack", *Gale Research Studies Volume on Contemporary Criticism*, *Aloud* (Toronto), *Cimarron Review*, *Mississippi Review*, *Kenyon Review*, *Profile of Twentieth Century Poetry*, essay reprinted in *Stranger to Nothing: On The Poetry of Philip Levine*, *Pacific Review*, *Ploughshares*, *Sagetrieb*, *Poesis*, *South Carolina Review*, *Contemporary Literature*, *Boundary 2*, *American Book News*, *Hiram Poetry Review*, *Chowder Review*, *Prairie Schooner*, *North American Review*, *South Florida Poetry Review*, *Poet and Critic*, *Southern Humanities Review*, *Contemporary Literature*, *Concerning Poetry*, *Cafe Review*, *American Book Review*, *Michigan Quarterly Review*, *Ann Arbor Review*, *New Orleans Review*, *New England Review*, *American Book News*, *New Perspectives on American Poetry* (Czech republic), *Eco Poetry* (Slovenia)

Other Interviews: "Reverse Thinking: and Interview with Dara Wier and James Tate," *Hunger Mountain In Country: An Interview with Betsy Sholl* for *Southern Women's Voices*, ed. Felicia Mitchell, UT-Knoxville Press.

-Besides the 30 poets such as Ashbery, Kumin, Simic, Kunitz, Penn Warren, Levertov etc in *Acts of Mind*, about 30 more in *Poetry Miscellany* including such poets as Greg Pape, Paula Rankin, David Bottoms, Bin Ramke, Alan Dugan, Tom Lux, W.D. Snodgrass, Hayden Carruth, Lynn Emanuel, Philip Levine, Laura Jensen, Alan Dugan, Charles Wright, Sandra McPherson, Greg Orr, Norman Dubie, Richard Howard, Sharon Olds, David Wojahn, David Wagoner, Edward Hirsch, Pamela Stewart, Dan Halpern (7 have been reprinted in the *U. of Michigan "Poets on Poetry" series of books*. Also several Slovene poets.

Also, 25 ten minute interviews with poets for the Meacham Writers workshops recorded on the Meacham Writers Workshops Website

MAGAZINE POEMS (well over 300):

North American Review, *Poetry*, *Iowa Review*, *Shenandoah*, *Beloit Poetry Journal*, *Poetry Northwest*, *Prairie Schooner*, *Salmagundi*, *Long Pond Review*, *Southern Poetry Review*, *Quarterly Review*, *Ironwood*, *Concerning Poetry*, *Black Warrior Review*, *Georgia Review*, *Sonora Review*, *Antioch Review*, *Tar River Poetry*, *Louisville Review*, 1984 *Three Rivers Poetry Journal*, *Ploughshares*, *New England Review*, *Maryland Review*, *Missouri Review*, *Green Mountain Review*, *South Florida Poetry Review*, *Laurel Review*, *Indiana Review*, *Pacific Review*, *Crazy Horse*, *River City Review*, *Passages North*, *Crazyhorse*, *College English*, *Nebraska Review*, *Mississippi Review*, *Gettysburg Review*, *Cimarron Review*, *Bloomsbury Review*, *Atlanta Review*, *Third Coast*, *Marlboro Review*, *Crab Orchard*, *Hayden's Ferry Review*, *Harvard Review*, *The Lyric*, *Literary Potpourri*, *Greensboro Review*, *TriQuarterly*, *Runes*, *So Indiana Review*, *Born Magazine* (with artist), *Homage to Vallejo*, *CutThroat*, *Evensong*, *Ecotone*, *Slope*, *Smartish Pace*, *Drexel Online Journal*, *ETC*, *BODY*, *Lake Effect*, *Mid American Review*, *James Dickey Review*, etc

TRANSLATED POEMS (95)

-In journals in Italian, Finnish, Israeli, Spanish, Slovene, Czech, Hungarian, French, Romanian, Urdu, Polish, Russian, Macedonian, Serbian, Greek and Slovene, Indian(Hindu), French, Icelandic

ANTHOLOGIZED POEMS (44):

-in such places as *Pushcart Anthology: The Best form 30 Years, Atlanta Review 10th Anniversary Issue, Best of Prairie Schooner, Runes (2005)Blues For Bill: Remembering William Matthews, , Reading Whitman , Poets of the New Century (Godine, 2001) Second Bread Loaf Anthology, Best American Poems1997,Pushcart Prize Poems,(1997, 1996, 1992, 1987, 2003), Imported Breads: Fulbright Experience Writings, Orpheus and Co., TAKE 2 (Jazz poetry) edited by Yusef Kumunyaaka Homewords: tennessee Poets, Geoga Review 50 year Poetry Restrospective, republished again in U. of Georgia Press anthology, Keener Sounds, The Best from Crazyhorse, New American Poets of the Nineties, Anthology of Sports Poems , Sweet Nothings: An Anthology of Rock and Roll in American Poetry, Bread Loaf Anthology of Nature Poetry, ArsPoetica, Literature,(Prentice Hall, 1996), Intimacy, etc*

CONFERENCE Presentations

Panels that discussed the role of poetry in culure and society:AWP (17 panels), SAMLA (2 panels), Lake Bled Slovenia PEN Conference (7 panels, 1999-2007), Slovenia Vilenica Conference (4 panels, 2002-2006), Southeast teachers of English, Louiseville 20th C Conference, MLA panel, Slovene Poetry Weekend (Oct, 2008) 2 panels, Golden Boat Translation Conference, Slovenia 2007, Eco Poetry Conference (Slovenia, 2012, Perspectives on American Poetry (Czech republic, 2014), etc

READINGS (100+)

I have also given several dozens of **readings with workshops** around the country, from Harvard to Riverside to Vermont College, Michigan to Houston, North Carolina to Iowa, Alabama to SanFranCisko, sometimes at large schools, sometimes at small schools or libraries. I have also given readings in Spain, Portugal, Italy, Slovenia, Bosnia, Czech Republic, Hungary, Serbia, Croatia, India, Israel, Hong Kong, England and Wales, Iceland

TEACHING, MENTORING

1) UT-Chattanooga (1976-present) (2 teaching awards) (teaching workshops and humanities classes)

-Over the past 30 years **100% of my undergraduates I have taught and been responsible for as mentor-advisor have received multiple fellowships to MFA and PhD Programs** to schools such as the universities of Iowa, Maryland, Arizona, Western Michigan, Houston, Indiana, Massachusetts, North Carolina-Greensboro, North Carolina- Wilmington, Alabama, Arkansas, Virginia, Utah, Washington, Oregon, Montana, Wisconsin, and to Arizona State, Johns Hopkins, Southern Illinois University, Georgia State, California-Riverside, U Texas-Austin etc. (average 3 a year)

-Nearly 50 of those undergraduates have gone on to **publish app 120 books** Including Khaled Mattawa (U Michigan) (4 books, numerous translations from Arabic), Paul Guest (3 books including Prairie Schooner prize), Laurel Snyder (3 books and a chapbook), Susan Robertson (romance novelist), Cathy Wagner (2 books, now teaching at Ohio), Lydia Melvin (2 books),. Two other former undergrads published books through New Issues: Bradley Paul and Ever Saskaya. A number have published with small presses: Melanie Jordan, Bridgette Bates, Rachel Morgan, Richard Seehuus, and a score of others A couple of former undergrads have also started their own small presses: Bradley Paul at O Press and Ezra Plemons now in Seattle, or gone on to be editors like Josh Mensch now in Prague.

2) **Conferences: (Bread Loaf [1987-95], Prague Summer Sessions [2004,2006,2008 2010, 2011], Iowa Summer Sessions, Vermont College Grad Conference (2003-present: I initiated a translation workshop here)**

I mentored Susan Thomas' manuscript, *Blessed State Of Gluttony*, at Iowa that won the *Red Hen Award*, as well as Deborah Brown's prize winning chapbook from Oyster River press (I have worked with both of them independently also), taught Bruce Bond, author of several books) at Bread Loaf, Joan Bauer whose first book is about to appear, John Cone who now has several chapbooks, Barbara Carlson who is doing translations from Slovene and French, and numerous students whose workshop poems were eventually published.

3) **Other**

-I have also participated on a panel on teaching creative writing at **AWP-New York**, and at **SAMLA in Atlanta** 1984,1992-2004, 2009-2018

-In the Ninetis several **local high schools** to give workshops to teachers about teaching creative writing. I have done this every few years, as well as judging local school poetry contests the last 10 years.

-I published Three exercises in *The Practice of Poetry* (Harper-Collins), 1992 and created a xerox booklet of 20 more for student use

WRITING ADVOCACY & ADMINISTRATION

1) **MEACHAM WRITERS' WORKSHOPS**

-In 1986 I founded, received funding for, and administer **The Meacham Writers' Workshops**, held at UT-Chattanooga, a local bookstore and a local community college, which occur as a small conference (called the best small conference by Gerald Stern and Stan Plumly) for 4 days each semester. The conference is free and open to the public and includes workshops, individual conferences, readings, panels and informal gatherings. 8-10 visiting writers come each time. **UT-Chattanooga Undergrads work on this project. It is a unique program unlike any other in the country and is the only regular conference in the region. The philosophy is to have the writers mingle interact with local aspiring writers, and the writers come with the understanding that able to speak with and work with local aspiring writers and students.**

I make a point of including a number of **writers who have been in the early stages of their careers at the time** such as: Evie Shockley, Sebastian Matthews, Chad Prevost, Susan Aizenberg, Mary Jo Firth Gillett, Lydia Melvin, Phyllis Levin, Susan Thomas, Deborah DeNicola, Laura Kaschiske, Cathy Smith-Bowers, Beth Ann Fennelley, Sandra Moore, Judith Cofer; Jim Harms, Kevin Stein, Moira Linehan, Stephen Haven, Bradley Paul, especially so students can see writers at early stages;

--but also students have the chance to chat and work with **established writers** as William Matthews, James Tate, Dara Wier, Stan Plumly, Brett Lott, Robin Hemley, Marvin Bell, Phil Levine Allen Wier, Gordon Weaver, Susan Ludvigson, Charles Simic, Edward Hirsch, Carole Oles, Alan Cheuse, Rodney Jones, David Wojahn, Robert Houston, Tom Rabbit, Paula Rankin, Deborah Digges, Richard Russo, Gladys Swan, Mark Jarman, Mack Faith, Chase Twichell, Russell Banks, Sherod Santos, David St. John, Susan Mitchell, Gerald Stern, Chris Buckley, Carol Frost, Kevin McIlVoy, Ralph Angel, Pamela Painter, Jim Simmerman, Philip Levine, TR Hummer, Jim Shepherd, Margot Livesey, Gladys Swan David Rivard, Jack Myers, Stan Plumly, Claire Bateman, Phil Deaver, Patty Aakhuus, Jud Mitchum, Tony Grooms, James Harms, James Tate, Michael Collier, Robert Pack, Stuart Dischell, Michelle Boisseau, Mary Reufle, Larry Brown, Mark Cox, Jill Rosser, Art Smith, Mark Halliday, Miroslav Holub (Czech Republic), Abby Frucht,

Bill Olsen, Nancy Eimers, Mark Halliday, Tont Hoagland, Bret Lott, Chris Merrill, David Rivard, Keith Magnuson, Steve Orlen,, Robin Behn, and others;

-Also a number of foreign writers: Ales Debeljak (Slovenia), Boris Novak (Slovenia), Piotr Sommer (Poland), Alexandra Petrov (Serbia), Dane Zajc(Slovenia), Milan Dekleva (Slovenia), Eva Toth (Hungary), Uros Zupan (Slovenia), Andras Cjedy (Hungary), Iztok Osojnik (Slovenia), Mario Susko (Bosnia), (Jo Shapcott (England), Libuse Monikova (Czech Republic), Tomaz Salamun (Slovenia).

Students an townspeople have been able to talk freely with all of these writers about their own work, writing, the writing life, questions of technique-- whatever is on their mind. It has been incredibly helpful in their development. I write grants for this program from Allied Arts of Chattanooga, local donors, Tennessee Arts Commission, UT's Speaker's Committee and NEA.

2) UTC INTERNATIONAL PROGRAM

-In 1987 I began an ***International Program*** bringing UT-Chattanooga Undergrads to Europe every year, usually centering on former Yugoslavia, now Slovenia, where they meet writers from around the world through the P.E.N. Conference at lake Bled; learn something of the culture, literature and language of the country; conduct workshops including studying the writers of the region; and visiting other countries for similar experiences (including Italy, Austria, Hungary, Germany, Czech Republic, Poland, Serbia, Bosnia, Switzerland, Iceland, Slovenia, Portugal, Croatia, Bosnia, Netherlands). The program has been the basis for several students continuing professional activities: Bridgette Bates has published several selections and interviews with Slovene writers, Rachel Morgan co-edited an anthology of Slovene writers, several former undergrad students have edited chapbooks by eastern European writers they met on these trips. 10-15 students go on his trip each year and has had a tremendous impact on the students' development, their understanding of the world, the poetry and culture of the places we visit.

3) BOSNIAN RELIEF

-As a result of my work in Slovenia to help promote interaction between American & Slovene writers and students (I have also visited high schools & colleges in Slovenia) I was awarded the **Order of Freedom Award** by Milan Kucan, the President of Slovenia on 2000. The award also cited the work I did to help rescue endangered writers out of Bosnia during the Yugoslav conflict by raising money through a couple of anthologies and letter writing campaigns to *AWP Chronicle* and *Poets and Writers*. The result was also to raise consciousness of world issues among American poets and students. **These efforts involved a number of students who also raised money through student groups.**

4) OTHER EVENTS

-I have organized several special events here at UT-Chattanooga, most recently our participation in the International Day of Readings, Oct 5, for the late Palestinian poet, Darwish, where several students and a personal friend of Darwish read some of his poems; I have also organized visits by Tim O'Brien, Larry Brown, Edward Said, Richard Wilbur, Tomaz Salamun, Mislav Holub and others (outside of the Meacham conference mentioned above).

1)-I founded *The Poetry Miscellany* in 1971 as a yearly and now also publish it on-line. The journal emphasizes new young writers each issue along with a couple of established writers and interviews. (Interviews from the first 15 years were published as *Acts of Mind* by U of Alabama Press.) A number of writers got their start in this journal. The hardcopy was always distributed freely to schools and colleges that requested it, and the online version (3rd year now) is available free. This past year, for example, we did a traveled to Iceland; another year in conjunction with Vermont College students. The interviews have been with major poets including several Pulitzer prize winners. **UT-Chattanooga Undergrads work on this project.**

2)-I founded the *PM Chapbook Series* in 1995 that has published over 30 chapbooks mostly by eastern and central europeans, but which have been edited by Americans, most of them new young writers such as Richard Seehuus, Helga Kidder, Ruzha Cleaveland, Michelle Moore, Stephen Haven, and Lynn Levin, and which have been catalysts for their own editing and translating careers. Countries represented include Slovenia, Albania, Serbia, Poland, Hungary, Israel, China. **UT-Chattanooga Undergrads work on this project.**

3)-In 1997 I founded *mala revija*, a small journal of Slovene Poetry and Culture

4) I edited a special section in memory of William Matthews for *Poetry International* (50 pages) that included my essay and a number of shorter pieces focusing on a favorite poem; I assigned these not only to well known poets but to several new poets who had just begun teaching.

5) I Co-edited two poetry editions for *Hunger Mountain* that included a 50-50 mix of established and new poets (several of whom received their first publication here) (2007)

6) On 2003 I edited a special section for *Hunger Mountain*, a long interview and selections from ten Slovene poets (20 pages)

7) I co-edited the poetry for *Pushcart* in the mid 90's and included new as well as established writers;

8) I judged *the Zone 3 New Poetry Book Prize* in 2006 that resulted in my convincing them to publish two books instead of the projected one book (Andrew Kozma, Leigh Ann Couch).

9) I also judged the *North Carolina Writers' Guild* chapbook contest (winner Ms. Raab who went on to have a first book with New Issues)

Other Community

-One journal I edit, *Poetry Miscellany*, and the conference I direct, **Meacham Writers Workshops**, help organize readings and workshops, **high school programs** (6 public high schools involved this Fall) **for students and teachers**; help in judging contests and the like. I also train several college undergrads to go out to the schools and supplement this work each year. There are no other such resources in the region. (Other programs such as the Southern Writers Conference are expensive and participants do not have a chance to talk informally with the visiting writers). We have also instituted two writers' clubs, one in prose and one in poetry where participants meet weekly to discuss writing and writers.



**Curriculum Vita of
Dr. Michael J. Jaynes
Senior Lecturer in English
615 McCallie Avenue
Chattanooga, TN 37403
423-320-5723 (main)
423-425-4238 (work)
michael-jaynes@utc.edu**

EDUCATION

EdD, Learning and Leadership, 2014
University of Tennessee at Chattanooga, 615 McCallie Avenue, Chattanooga, TN 37403
4.0 / 4.0 GPA
Dissertation: A CAUSAL COMPARATIVE INVESTIGATION INTO TRANSACTIONAL VERSUS
TRANSFORMATIONAL INSTRUCTIONAL DELIVERY STYLE IN TWO FRESHMAN-LEVEL
HUMANITIES COURSES AT A SOUTHEASTERN AMERICAN UNIVERSITY
Dissertation chair: Dr. David Rausch

MA, Professional Writing, 2005
University of Tennessee at Chattanooga, 615 McCallie Avenue, Chattanooga, TN 37403
3.8 / 4.0 GPA
Academic concentrations and interests: Creative Writing and Feminism

BA, English Literature and Language, 2002
Spanish minor
University of Tennessee at Chattanooga, 615 McCallie Avenue, Chattanooga, TN 37403
3.0 / 4.0 GPA

EMPLOYMENT

2006- Present
Senior Lecturer in English
The University of Tennessee at Chattanooga
615 McCallie Avenue, Chattanooga, TN 37403
Supervisor: Dr. Chris Stuart, Department Head

423-425-4238

2006

Adjunct Instructor of English

Dalton State College

650 College Drive

Dalton, Georgia 30720

Supervisor: Dr. Mary Neilson, Dean of Humanities and Department Head

706-272-4407

2003-2005

Adjunct Instructor of English

Chattanooga State Technical Community College

4501 Amnicola Highway

Chattanooga, TN 37406

Supervisor: Dr. Randy Schulte, Professor and Head

423-697-4440

Summer, 2005

English Instructor

The University of Tennessee at Chattanooga's University Bound Program

Supervisor: Chris Stokes, Director

423-227-3096

Summer, 2004 and Fall, 2004

English Instructor

The University of Tennessee at Chattanooga's Upward Bound Program

Supervisor: Booker T. Scruggs, Director

423-425-4251

ACADEMIC SPECIALIZATIONS AND COURSES TAUGHT

Having received formal training in learning design, professional and creative writing, feminism, Spanish, and English and American Literature and Language, I have broadened my research interests to include human learning theory and Instructional and Learning Design. I have also researched and published on such various subjects as human learning theory, Greek mythology, Homer, Nathaniel Hawthorne, Alice Walker, and an original pedagogical approach called "Four Dimensional Teaching."

Courses taught at various institutes of higher learning since 2003 (all were at UTC unless otherwise noted):

- Developmental Writing I

- Developmental Writing II
- Greek Myth and the Hero
- Basic Writing 1 (Chattanooga State Technical Community College)
- Rhetoric and Composition I
- Rhetoric and Composition I with writing tutorial
- Rhetoric and Composition II
- World Literature (Dalton State College)
- Western Humanities I
- Western Humanities II
- Values in 20th Century American Fiction
- Children's Literature
- Literature for the Adolescent
- Writing Beyond the Academy
- Introduction to Literature
- Introduction to Women's Studies (WSTU program)
- *Greek Myth and the Hero in Twentieth Century America (Humanities Program)
- *Ecofeminism (WSTU program)
- *American Masculinities (WSTU program)
- **Popular Fiction: Horror, Vampires, Zombies, Ghosts and Magick
- *Popular Horror Fiction (English, online and hybrid)
- *Popular Horror Fiction (UHON Program, 3000-level iteration)
- *Introduction to Animal Rights
- *The Ethics of Star Trek
- *Leadership: Power, Gender, and Influence (Learning and Leadership PhD program)
- Learning Design (Learning and Leadership PhD program)

Courses taught in the hybrid modality:

Rhetoric and Composition I
 Rhetoric and Composition I, with tutorial
 Rhetoric and Composition II
 *Leadership: Power, Gender, and Influence
 Learning Design
 Popular Horror Fiction
 Greek Myth and the Hero

Courses taught in the fully online modality:

**Popular Horror Fiction
 *Greek Myth and the Hero
 Values in 20th Century American Fiction
 *Ecofeminism
 Composition 1

Composition 2

* denotes course I have designed from the ground up

** denotes course I have designed from the ground up that has also gained international Quality Matters certification

SELECTED LECTURES / INTERVIEWS/ MEDIA APPEARANCES/ CONFERENCE PRESENTATIONS / CAMPUS PRESENTATIONS

Selected to introduce Carol J. Adams at her lecture "The Sexual Politics of Meat" delivered on Wednesday, March 28, 2018

Delivered Two Lunch and Learn with Dr. Jaynes campus discussion sessions in the framework of my duties as WCTL Fellow (2017-2018). Discussed quality course design and Quality Matters with faculty interested in the hybrid and fully online modalities.

Hosted WCTL Book clubs in the framework of my duties as WCTL Fellow (2017-2018).

Invited fiction reading of short story "Going to Hell in Gasoline Pants. Meacham Writers' Conference, The University of Tennessee at Chattanooga, October 2016

Delivered campus lecture for UTC's Women's Studies program titled "Feminism's Pornography: the White Straight Male Feminist as 'Other'" on February 1st, 2016.

Spoke at UTC's 2012 Faculty Research Day regarding my article "The Response of College Freshmen to the Ethics of Animal Rights: An Example of Applied Learning Theory." published in *Ethical Human Psychology and Psychiatry*, issue 14(3), 2012

Invited by UTC's Women's Studies program to deliver the lecture "Porn in the USA: A white male feminist perspective" on October 29, 2012.

Paper "Develop(mental) Games and the Writing Classroom" accepted for presentation at the Intellect Intellibase Consortium Academic Conference in Houston, Texas on May 28th, 2010. Could not attend.

Invited speaker to the 2010 Summit for the Elephants hosted by the Performing Animal Welfare Society in San Andreas, California

Hosted 44 viewings of documentary films since 2008 in conjunction with the Awake and Engage(d) Documentary Film series (complete list available upon request) which I cofounded and continue. I have served as the primary organizer and director of the series for its entirety.

Hosted three sessions of the Defiant Discussion Club with UTC students. This is an esoterica discussion club that I created in 2020.

Invited to present my ideas regarding the original research topic “The Evolved Alpha Male” at the 2010 conference of the *International Journal of Arts and Sciences* on May 31st, 2010, at Harvard University, Cambridge Massachusetts. Could not attend.

Invited speaker to the Third International Global Studies Conference hosted by Pusan National University in Busan, South Korea. My paper “Eating Meat, Watching Porn: What’s Ecofeminism got to do with it?” has been accepted for presentation. Could not attend.

Featured in the Chattanooga Times Free Press as a “Person to Watch” on August, 11th, 2009

Invited panelist/speaker to the 2009 National Animal Rights Conference in Los Angeles in July, 2009. Could not attend.

Invited panelist/speaker to the 2009 *Minding Animals* Conference held at Australia’s University of Newcastle. Could not attend.

Invited by UTC’s Women’s Studies Program to give the lecture “Corporate Pornography: Screwing the World” on November 2nd, 2009

Invited speaker at the 2009 *Summit for Elephants* conference hosted by the Performing Animal Welfare Society in San Andreas, California

Presented paper “Irish Animal Liberation” presented at the 2009 Southern Regional American Conference for Irish Studies Conference Hosted by the University of Tennessee-Chattanooga March 20-22, 2009

Presented “For the Animals’ Sake: From Factory Farming to Deep Vegetarianism” to the Chattanooga Institute of Noetic Sciences on November 8th, 2008.

Invited to be interviewed by Toronto’s award-winning radio program *Animal Voices* as part of their “elephant month.” Could not attend.

Invited by UTC’s Women’s Studies Program to give the lecture “Porn and Meat: an Ecofeminist Perspective on Connected Cruelty” in conjunction with the University of Tennessee at Chattanooga’s Women’s Studies Month on October 7th, 2008.

Lectured on the American factory farming system by invitation of Saving Animals Via Education (S.A.V.E.) during the Walk for Farm Animals Day activities in Chattanooga, Tennessee on September 27, 2008 presenting lecture “Factory Farmed Animals: What Can We Do?”

Gave paper entitled "From Achilles to House: The Social Freedom of Not Giving a Flying Rip (And Being Good Enough)" at the Modern Popular Culture Association / American Culture Association's annual conference in Cincinnati, Ohio on October 3-5, 2008 and I served as Panel Chair of the Anti-Hero in Popular Culture panel

Delivered paper entitled "The Saddest Show on Earth: Elephant (ab)use in Traveling Circuses" at the Modern Popular Culture Association / American Culture Association's annual conference in Cincinnati, Ohio on October 3-5, 2008 and I also served as Panel Chair for the Plants and Animals in Pop Culture panel

Spoke at the National Animal Rights Conference, AR2008, in Washington D.C. on the subject of performing circus elephants and the proposed restructuring of the rhetoric of the Animal Rights movement.

Fiction reading of short story "Monsters." The University of Tennessee at Chattanooga's Spring, 2008, Creative Writing Faculty Reading event.

Interviewed by James C. Koch of the University of Tennessee at Knoxville's Marketing Ph.D. program regarding "Going Green" in contemporary society. Interview will be included in published research report and an industry publication. As of 2018, interview is not yet published.

Paper entitled, "The Primacy of the Individual: Eighty-Eight Years of the Female Rogue from E.D.E.N. Southworth's Capitola Black to Tom Robbins's Sissy Hankshaw" was presented at the SEWSA Spring 2007 multidisciplinary Women's Studies Conference, "Talking Back, Moving Forward: Gender, Culture, and Power" as part of a panel titled, "Subversion of the Patriarchy through Art."

An original short course entitled "The Primacy of the Individual: Rogues from Achilles to House in an increasingly structured society" was presented as a two part event at Rock Point Books (Chattanooga, Tennessee) on April 7, 2007

The lecture "Creative Approaches to Leadership" was delivered in conjunction with the University of Tennessee at Chattanooga's University Bound's summer program, 2006

The pedagogically focused presentation "A New Method of Teaching Homer's *Odyssey*: Increasing Learning and Reducing Whining regarding the Wine-Dark Sea" was given on August 19, 2006 during the Interdisciplinary Western Humanities Conference held at the Chattanooga campus of the University of Tennessee.

ACADEMIC AND CREATIVE PUBLICATIONS

BOOKS

Jaynes, M. (2013). *Elephants Among Us: Two Performing Elephants in Twentieth Century America*. Earth Books: London (May, 31, 2013).

ESSAYS IN PEER REVIEWED JOURNALS

Article: "The Response of College Freshmen to the Ethics of Animal Rights: An Example of Applied Learning Theory." *Ethical Human Psychology and Psychiatry*, issue 14(3). 2013

Article "The Ethical Disconnect of the Circus: Humanity's acceptance of Performing Elephants" Published in California Polytechnic University's *Between the Species: an On-line Journal for the Study of Philosophy and Animals* volume VIII, 2008

Article "From War Elephants to Circus Elephants: Humanity's Abuse of Elephants" published in the December issue of the *Journal of Critical Animal Studies* Volume VII, issue I, 2009 pps. 74-106.

"Moving Toward an Understanding of 'Evil': 'Young Goodman Brown,' University Freshmen, and Semiotics." Published in Volume 7, number 1 of *Eureka Studies in Teaching Short Fiction* (Fall 2006)

"Teaching Alice Walker's 'Everyday Use': Employing Race, Class, and Gender, with An Annotated Bibliography." Coauthored with Marcia Noe. Published in Volume 5, number 1 of *Eureka Studies in Teaching Short Fiction* (Fall, 2004)

ESSAYS IN BOOKS

First published in *Journal for Critical Animal Studies*, the article "From War Elephants to Circus Elephants Humanity's Abuse of Elephants" has been selected for inclusion in the forthcoming anthology *The War on Africa's Elephants: Money, Markets, and the Myth of "Sustainable Use"* to be published by Animal Rights Africa. As of 2021, book is still not published.

"Teaching Alice Walker's 'Everyday Use': Employing Race, Class, and Gender, with An Annotated Bibliography" with Marcia Noe. *Alice Walker New Edition* Bloom's Modern Critical Views Infobase Publishing: New York, 2007

NATIONALLY CIRCULATED MAGAZINE ARTICLES

"An Intro to Animal Rights" *Four Corners Magazine* February/March, 2009

“Shark Fin Sadness” *Four Corners Magazine* April 2009

“The Logos of Abduction” *UFO Magazine* Spring, 2008.

“The Suffering of Animals: The Public’s Hatred of Animal Rights Activists” Selected as Cover Story for Summer, 2008, issue of *The Animals Voice Magazine*.

ESSAYS PUBLISHED ON MEDIA WEBSITES, PRINT AND ONLINE JOURNALS AND NEWSPAPERS

I Believe Elephants are Worthwhile. Published in National Public Radio’s (NPR) *This I Believe* Essay Series, July 20, 2008

Review of Mike Hudak’s “Western Turf Wars” in *Paragon Music Magazine* July 2009, Issue 43, page 4.

The Hanging of Big Mary: Someone worth Remembering. Published on the website of the Captive Animals Protection Society. February, 2009

Animal Defense, Earth Defense: Compassionate Bedfellows. *Earth First! Journal* March-April 2009. pgs. 20-21

University Student Apathy Toward Dog Fighting: Some Brief Facts virtually published by S.A.V.E. (Saving Animals Via Education). I was also chosen as S.A.V.E.’s featured writer for 2009

“Aggressive Posturing does not Create Vegetarians.” *The Vegetarian Site.com* August 14, 2008

Excerpt from “No ‘Green’ Eggs and Ham: How to Not Destroy the Earth and Save Animals.” *The University Echo: Student Newspaper of the University of Tennessee at Chattanooga* April 17th, 2008

EDITORIALS

NPR’s This I Believe
About.Com
Animal Rights Community.com
Animal Suffering.com
Animal Concerns.org
All Creatures.org
The University Echo

Animal Writings.Com
The Animal Rescue Site
The University Echo

CREATIVE PUBLICATIONS

Creative Non Fiction essay *Confessions of a Recovering Reckless Hypochondriac*.
Published in *Wordriver Literary Review*. Vol. 1, 2009

Short Story *Gasoline Christmas* awarded first prize in the 2010 Long Short Stories
Competition.

Short story *Midsummer* published in *Farmhouse Magazine*. January/February issue 2008

Short story *Monsters* published in *Farmhouse Magazine*. May/June issue 2007

Short story *Animal Man* published under the pseudonym R.B. Trout in *Riverwalk Journal*.
September/October issue 2007

Poetry published in

- Aalst Magazine (England, out of print)
- Contemporary Southern Poets of 1998 (DLS books)
- The Central California Poetry Journal
- Rauchland (Out of Print)

AWARDS, GRANTS, AND HONORS

Awarded an extended WCTL Learning Design Fellowship for 2018, 2019, and 2020. I will
primarily assist with the campus-wide initiative of Quality Matters course design and
certification in my role as a QM Master Reviewer

Chosen as WCTL Faculty Fellow for 2017/2018

Awarded the EDO designation of "Exceeds Expectations" in 2012, 2010, and 2008.

Recommended for Exceeds Expectations by our Department Head (Dr. Chris Stuart) in
2014.

Presented the English Department Head's Special Award for Teaching in 2011

Presented the English Department Head's Special Award for Service in 2010

Presented the English Department Head's Special Award for Scholarship in 2009

Awarded a Creative Writing Fellowship Grant from Predator Press and Inkwell Literary Services for an excerpt of a novel in progress, *The Runaway Sun*, to attend the San Juan Writers' Workshop in July of 2005. Could not attend.

FELLOWSHIPS

UTC Learning Design Fellowship with the Walker Center for Teaching and Learning. Extended Fellowship is for three years from August 1, 2018- August 1, 2019

Walker Center for Teaching and Learning Faculty Fellowship, 2017-2018
The University of Tennessee at Chattanooga

FELLOWSHIP ACTIVITIES

Applied to IELOL (Penn State University) as part of a team with Dr. David Rausch, Dr. Dawn Ford, and Dr. Jennifer Boyd. Accepted as an IELOL Learning Design Fellow for 2017 cohort. Could not attend.

PROFESSIONAL SERVICE ACTIVITIES

Designed and launched the Lunar Forum and its companion The Lunar Podcast in 2019. This forum and podcast are created for UTC's students with a partial hope it might help interest students in majoring in English. As of January 2021, I have produced 36 episodes of the podcast and received sponsorships from UTC English, UTC Honors College, and UTC Women's, Gender, and Sexuality Studies.

Designed and launched the Defiant Discussion Club. This is a Discussion Club for UTC students that began in 2020. As of March 1, 2021, there have been three meetings.

Judge, Young Southern Writer's Contest (2015-2021)

Served as a DHON chair for an Honors College student (Brianna Williams) who researched Horror Literature. She successfully defended her thesis in Fall, 2020.

-As a QM master reviewer, I assisted faculty with course redesign, and conducted QM pre-reviews for numerous faculty (as outlined in my Service Accomplishments). I believe reviewing so many varied classes, course designs, and pedagogical approaches across varying disciplines was a rich experience of both professional and pedagogical development as well as service for the department. My work as a QM master reviewer and a WCTL learning design faculty fellow has vastly developed my pedagogical approach across all three modalities; it has provided nuances in my professional work heretofore nonexistent.

-I completed the administrator-level Canvas LMS training module system. This greatly assisted me in using Canvas LMS tools to a much greater use in my face-to-face, hybrid, and online pedagogy.

-As a member of UTC's graduate faculty with full membership status (School of Education 2018-2023), I would also like to add that teaching highly advanced classes in the LEAD doctoral program has greatly increased my pedagogical development as a result of the research and preparation involved in designing and delivering these courses.

-Similarly, teaching at the upper-division level in the Honors College also has greatly affected my pedagogical and professional development. I am a far more effective lecturer in our department as a result of these opportunities I have pursued.

Interim Full Time Non Tenure Track Faculty Senator, Spring 2018

Quality Matters Certified Master Reviewer (2018-2020)

Quality Matters Certified Peer Reviewer

Quality Matters Applying the Quality Matters Rubric Course Graduate

Designed a hybrid section of ENGL 2060: Greek Myth and the Hero. Was delivered in Fall, 2020

Designed a fully online master class of ENGL 2510r: Popular Fiction (16 week version and 7 week accelerated version). Sixteen-week version was offered in Fall, 2017, and it gained official Quality Matters certification in March, 2018

Designed a hybrid section of ENGL 1010: Rhetoric and Composition I. Delivered in Fall, 2017

Designed a hybrid section of ENGL 1020: Rhetoric and Composition II. Delivered in Spring, 2018.

Served on the Department Non Tenure Track Committee for the 2019/20 year

Served on the Department Contingent Faculty Committee for the 2016/17 year

English Department Faculty Secretary for the 2013/14 and 2014/15 years

Served on the Department General Education Committee for the 2015/16 year

Served on the Department Head's Ad Hoc Committee to address online teaching initiatives in 2015

Organizer and Co-founder of the Awake and Engage(d) Documentary Film Series sponsored by UTC English and UTC Women's Studies. The series is ongoing, and it was founded in 2008.

Participated in composition program's Read 2 Achieve Book club and discussions in Spring, 2017

Each year, I observe at least one colleague's classroom teaching and am observed by a colleague.

Successfully gained General Education Recertification Status for ENGL 2510r: Popular Fiction in 2015

Successfully gained General Education Recertification Status for ENGL 2410: Western World Literature I in 2016

Selected, and served, as a 2010 and 2009 AP reader by Educational Testing Services in the Literature subject category. Chosen as a reader in 2011, 2012, 2013, 2014, 2015 and 2016 as well (could not attend)

Organizer of the University of Tennessee at Chattanooga's English Department's 10th, 11th, 12th, 13th and 14th annual Works in Progress lecture series

THE AWAKE AND ENGAGE(D) DOCUMENTARY FILM SERIES (AwAE)

Co-founder of the Lewis-Jaynes first annual Awake and Engage(d) Documentary Film Series in 2008. After Mr. Lewis left UTC, I continued the series as the Awake and Engage(d) Documentary Film Series with Andrew Najberg. I have directed the series since its inception. As of Spring, 2021, AwAE has screened 45 films.

Secured Speaker and Special Events grants of 800 dollars and 400 dollars awarded in 2011 and 2012

Secured a sponsorship from UTC Humanities for 1000 dollars annually for the fourth, fifth, and sixth seasons

Secured a sponsorship from UTC English for 200 dollars annually. This is a renewing sponsorship.

Secured a sponsorship from UTC Women's Studies beginning in the ninth season

Secured an 850 dollar library enhancement grant to purchase DVDs for the library's virtual Awake and Engage(d) Documentary Film Series Collection in 2012.

In 2012, UTC's Think / Achieve program added the film series as one of its official events.

REFERENCES

Dr. Marcia Noe

Professor and Coordinator of Women's Studies
The University of Tennessee at Chattanooga
338E Holt Hall, Department 2703
423-425-4692

Dr. Valerie Rutledge

Dean
College of Health, Education, and Professional Studies
The University of Tennessee at Chattanooga
215 Hunter Hall
423-425-5374

Earl Braggs, MFA

UC Foundation Professor of English
The University of Tennessee at Chattanooga
338C Holt Hall, Department 2703
423-425-4793

LETTERS OF RECOMMENDATION

Available upon request

Rowan Johnson

727 Battery Place
Chattanooga, TN, 37403
Telephone: 423-693-7062
E-mail: rowanj@yahoo.com or rowan-johnson@utc.edu

Education

University of Tennessee, Chattanooga (USA), Ed.D in Learning and Leadership, 2013.

University of Nottingham (England), Masters in English Language Teaching/Applied Linguistics, 2008.

- Received Masters Degree in Linguistics and English Language Teaching. Thesis title: “A corpus-based error analysis of response patterns in South Korean and American university students.”
- Completed all coursework for degree program—completed courses include: Descriptive Linguistic Analysis * Syllabus and Curriculum Design * Discourse Analysis 1 and 2 Corpus Linguistics and E-Linguistics * Vocabulary * Teaching Language and Literature.

University of South Africa (Pretoria, South Africa)

- Honors degree (post-BA degree), Psychology, 1999.

University of South Africa (Pretoria, South Africa)

- Bachelor of Arts (BA), English and Psychology, 1997 (50% scholarship first year).

Teaching Experience

Lecturer, English

University of Tennessee, Chattanooga, Aug. 2008-present

- Teach English rhetoric and composition to undergraduate students.
- Use flipped classroom techniques as well as the communicative teaching method with *The Bedford Handbook* and *Call to Write* in computer classes of 20-25 students.
- Organize helpful peer review sessions and individual conferences with all the students.

Assistant, UTC’s European Creative Writing trip *Europe, May 2008*

- Supervised and assisted 14 UTC creative writing students.
- Commented on student writing and participated actively in creative workshops.
- Transported the students in a rented van safely and competently over the course of three weeks.

Professor, Daelim College

Daelim College, Seoul, South Korea, Feb. 2007-Feb.2008

- Taught beginner-level English conversation to undergraduate students.
- Taught more than 700 students: used communicative teaching method with *American Headway* and *Real Time America* in classes of 30-40 students.
- Gathered student corpora for future research projects.

English Instructor, Yonsei FLI

Yonsei University, Seoul, South Korea, Oct.-Dec. 2006

- Taught upper-intermediate English conversation to adult students of varying ages and from diverse backgrounds at Korea’s most prestigious foreign language institute.

English Instructor (part-time), Yonsei University *Yonsei University, Seoul, South Korea, Apr.-Dec. 2005*

- Taught low-intermediate English conversation to graduate students in the Computer Science department.

English Instructor, Oxford English School *Ilsan, Seoul, South Korea, May 2003-Apr. 2006*
Taught intermediate-level conversation and reading to children between the ages of 8 and 16. During my tenure as sole native-speaker, enrollment increased by 20 percent.

Administrative Experience

Computer Classroom Manager, English Department, *University of Tennessee, Chattanooga, Aug. 2013-2018*

- Managed four computer classrooms in Holt Hall and 540 McCallie; dealt with faculty and students concerns about the computers in these rooms and interacted with UTC technical support to resolve all issues related to connectivity, projection, security, and cleanliness in this room.

Website Designer and Manager, English Department, UTC

- Designed and maintained entire English department website at UTC; updated all faculty profiles, added new sections for Creative Writing, Internships, Graduate College, and many other content pages within the site.
- Attended Walker Center for Teaching and Learning Activities in order to learn the styles and techniques required to manage the OU Campus interface.

Selected Panels and Presentations

“Peripatetic Short Fiction: Transnational Narratives in Less than 10,000 Words.”
15th International Conference on the Short Story in English, Lisbon, Portugal. (28-30 Jun. 2018). Panel.

“Excavating Lives: Autobiography of Borders in Fiction.” International Autobiography and Biography Association Conference. Panel Presentation. University of Cyprus. (May 2016).

“American Pop Music in North Cyprus: Implications for EFL Learners.” Middle Eastern Technical University campus. Individual Presentation. North Cyprus. (June 2015).

Publications

Theses

Doctoral Degree: “Student Attitudes toward Blended and Online courses: a Comparison of Students in Traditional Classroom Writing Environments and Students in Blended Writing Environments.”

Masters Degree: “A corpus-based error analysis of response patterns in South Korean and American university students.”

Flash Fiction

“Yawedor.” *Flash Fiction Magazine*. March 2019.

“Animals, All of Them.” *The Write Launch*. June 2018.

“To be an Alsatian.” *Subprimal Poetry Art*. March 2017.

“In the World at 17.” *Silver Birch Press*. Spring 2017.

“Bombas.” *Two Thirds North*. Spring 2017.

“Pilgrimage.” *Bindweed Magazine*. Summer 2016.

“Rusty Tools.” *Blue Lyra Review*. Summer 2016.

“White Horse Inn at 17.” *Blue Mountain Review*. Summer 2016.

“Benito Juarez Road.” **82 Review*. Summer 2016

“Destruction.” *Two Thirds North*. Spring 2016.

“Chaos 2015.” *Two Thirds North*. Spring 2016.

“Kipo Beach.” *Two Thirds North*. Spring 2016.

“Eaстанbul.” *Two Thirds North*. Spring 2016.

“Trapped.” *GFT Press*. February 2016.

“Red Roofs of Ankara.” *Passing Through Journal*. Winter 2016.

“Reverse Migrations.” (Photography Credit). *Critical Flame*. Winter 2016.

“Budapest.” *4ink7 Journal*. Winter 2016.

“Bucharest.” *4ink7 Journal*. Winter 2016.

“Music Man.” *Foreign Encounters*. Fall 2012.

“Jamaica.” (Interview). *The Complete Woman*. Summer 2009.

“*You float.*” (Poem). *Wordriver literary review*. Spring 2009.

Additional Writing/Editing/Web Design Experience

- Working with Chattanooga investment firm Watershed Capital (<http://www.watershedcapital.com>), I recently produced a business plan for Filtrexx International Erosion Control.
- Freelance copy editor for American English Solutions, 2004-present.
- Designed Summer Writers' Conference, Meacham Writers' Workshop and Creative Writing brochures for UTC's English department, 2008-2014.
- Web designer and copywriter for more than 30 websites for clients worldwide (since 1998).
- Self-published a full-length novel called *So Far from San Lameer* in 2004.
- Textbook dialogue writer for CEDU Publishing Company, Seoul, South Korea, 2007 to present.
- Seoul Magazine
 - Hi Seoul Brochure 2007: four articles about tourist events around the city of Seoul
 - Wrote cover story for *Seoul Magazine* July 2005, and then about 5 subsequent cover stories.
- Travel column writer for *Seoul Selection* (<http://www.seoulselection.com>), May-July 2005.

Multimedia Director, EnterCor Entertainment

Vancouver, Canada, 1998-2003

- Board Director of a small public company that produced nonviolent children’s entertainment shows.
- Oversaw operations in the multimedia and web design field, directing up to five employees
- Participated in the production of educational TV shows for children
- Designed corporate documents and websites for these shows.

Graphic designer, BC Lions Football Club

Vancouver, Canada, 1996-1998

- Designed game-day programs for this Canadian football team (CFL).
- Oversaw game-day operations and participated in half-time shows.
- Sold merchandise and game-day programs.

Other notable facts

- Completed 10 full marathons and many more half marathons.
- Completed Toastmasters course in Vancouver, BC.
- Have lived in four different countries (South Africa, Canada, South Korea and the United States).
- Language experience in Afrikaans, Spanish, and Korean.

JOSEPH P. JORDAN

Assistant Professor
Department of English, RM 546, Lupton Hall
University of Tennessee at Chattanooga
Chattanooga, Tennessee 37403
joseph-p-jordan@utc.edu

EDUCATION

University of California, Berkeley
Ph.D. in English Literature

Berkeley, California
December 2009

Dissertation: *Dickens Novels as Lyric Verse*, advised by Professor Stephen Booth (committee chair), Professor Robert Hass, and Professor Garrison Sposito.

Likens the experience of three Dickens novels – *A Tale of Two Cities*, *Great Expectations*, and *Our Mutual Friend* – to the experience of lyric verse. While Dickens’s novels could never be mistaken for lyric poems, the experience of some of his best novels, despite their undoubted sprawl, is like the experience of lyric poems because the novels are made up of the same things that make great verse great: intricate, largely unnoticeable tissues of alliteration-like patterning that thread across the work and give coherence to it.

Princeton University
A.B. in English Literature
Summa Cum Laude

Princeton, New Jersey
Spring 1999

PUBLICATIONS

Dickens Novels as Verse. Madison: Fairleigh Dickinson University Press, 2012.

Adaptation of the dissertation, with a new introduction that distinguishes the book from works of criticism interested in “image patterns” or “image clusters” and places it in a wider field of aesthetic criticism.

"The Aesthetics of Surprise in Waller's 'Song' ('Go, Lovely Rose'), *Cahiers Élisabéthains*. (Accepted; to be published in 2019).

"Charles Darwin's *Autobiography*" in *Disability Experiences*, ed. Richard Layman. (Forthcoming from Layman Poupard in 2019).

"Hearing Unheard Melodies in Keats's 'Ode on a Grecian Urn,'" *The Explicator*. (Accepted; to be published in 2019).

"The Imperceptible Complexity of 'Crossing the Bar,'" *Tennyson Research Bulletin*. (Accepted; to be published in 2019).

'A Possible Allusion to Marlowe's "Song" ("Come Live with Me and Be My Love") in Herrick's "To A Rose. Song,"' *Notes and Queries*. *Notes and Queries* 65, no. 2 (2018): 201–202.

“The Man with Two Faces: Stuttering Characters and Surprise,” *The Journal of Popular Culture* 50, no. 4 (2017): 855-70.

“Unobserved Complexity in Jonson’s ‘Swell me a bowl,’” *The Explicator* 75, no. 1 (2017): 40-43.

Review of *Edward Lear and the Play of Poetry*, edited by James Williams and Matthew Bevis. *Tennyson Research Bulletin* 11, no. 1 (2017): 197-201.

“Introduction,” *Charles Dickens: Complete Novels, Volume III*. London: Anthem Press, 2016.

“Reading James Wright and Falling Asleep on a Couch in Princeton, New Jersey,” *North American Review* 300, no. 1 (2015): 32.

“Thinking About Thinking Too Much About ‘So, We’ll Go No More A-Roving,’” *The Use of English* 66, no. 1 (2014): 73-79.

“XXVII of *In Memoriam* and the Essence of Verse,” *Tennyson Research Bulletin* 10, no. 2 (2013): 154-62.

Review of *Tennyson: To Strive, to Seek, to Find*, by John Batchelor. *Tennyson Research Bulletin* 10, no. 2 (2013): 197-201.

“Echoes Between the Final Paragraphs of Chapters 1-7 of *Great Expectations*,” *Dickens Quarterly* 29, no. 3 (2012): 278-84.

“On the Last Four Lines of *Paradise Lost*,” *Cahiers Élisabéthains: Late Medieval and Renaissance Studies*, 82 (2012): 39-44.

CONFERENCE PAPERS AND TALKS

Caliban’s Lament and *The King’s Speech* at Emory University’s Voices: Health & Humanities Film and Lecture Series, Atlanta, TN, January 30, 2019.

“Do You Think it’s a Happy Beat?”—Can Art Retreat from the Exigencies of the World so as to Confront Them?” at UTC’s Conference on Higher Education and Citizenship in the 21st Century, Chattanooga, TN, November 4, 2018.

“Teaching Literary Objects as Islands of Time” at the 2016 Annual Conference of the College English Association (CEA), Hilton Head, SC, April 1, 2017.

“Who’s Laughing Now? —Stuttering and Humor” at the 2017 Annual Conference of the Southwest Popular Culture Association (SPCA), Albuquerque, NM, February 10, 2016.

“Fun and the Frumious Bandersnatch” at UTC’s Annual Interdisciplinary Humanities Colloquium, Chattanooga, TN, February 24, 2017.

“Wordplay in Country Music Lyrics” at UTC’s and the Southern Lit Alliance’s event “Pickin’ on Poetry: Poetic Influences in American Songwriting,” Chattanooga, TN, September 14, 2016.

“**The Beauty of the Broken Voice**” at UTC’s Annual Interdisciplinary Humanities Colloquium, Chattanooga, TN, April 7, 2016.

“**The Stutterer Did It—On the Uses of Disability in Fiction**” at the 2016 Annual Conference of the College English Association (CEA), Denver, CO, April 2, 2016.

“**Country Music, the Renaissance Lyric, and the Essence of Verse**” at the 2016 Annual Conference of the Southwest Popular Culture Association (SPCA), Albuquerque, NM, February 10, 2016.

“**On Teaching Poetic Form as Extra to Paraphrasable Content – Byron’s ‘So We’ll Go No More A-Roving’ and ‘She Walks in Beauty’**” at the 2012 Annual Conference of the Pacific and Modern Language Association (PAMLA), Seattle, WA, October 19, 2012.

“**Chapter 1 of *A Tale of Two Cities* as Verse**” at “Metre Matters: New Approaches to Prosody, 1780-1914,” an international conference hosted by the Centre for Victorian Studies, University of Exeter, Exeter, England, July 4, 2008.

“**The Literal Coherence of *Our Mutual Friend***” at *Dickens Society Symposium*, Montreal, Quebec, Canada, August 18, 2008.

“**Parts and the Whole of *A Tale of Two Cities***” at the English department of the College of Saint Catherine, Saint Paul, MN, February 15, 2007.

PANEL CHAIR

American Eco-Literature, at the 2016 Annual Conference of the College English Association (CEA), Hilton Head, SC, April 1, 2017.

19th-Century British Literature: Bridging Social Class, at the 2016 Annual Conference of the College English Association (CEA), St. Petersburg, FL, April 6, 2018.

AWARDS AND COMPETITIVE FELLOWSHIPS

Best in Section (Conference Address) at CEA Conference	2018
University of TN Alumni Association Outstanding Teacher Award	2017
Access and Diversity Professional Development Grant, UTC	2017
Dean’s Supplemental Travel Grant, UTC	2017
James R. Gray Lectureship, University of California, Berkeley	2011-2012
Berkeley Lectureship, University of California, Berkeley	2010-2011
Outstanding Graduate Student Instructor, University of California, Berkeley	2005
Graduate Division Summer Grant, University of California, Berkeley	2005
Dean’s Normative Time Fellowship, University of California, Berkeley	2003
Academic Progress Award, University of California, Berkeley	2002
James Phelan Scholarship, University of California, Berkeley	2000
Phi Beta Kappa Honors, Princeton University	1999

TEACHING EXPERIENCE at the University of Tennessee at Chattanooga

Associate Professor of English Literature

“Humanities”	(Honors 1010/1020)	Fall 2021 Spring 2022
“Survey of British Literature”	(English 2230)	Fall 2021
“Senior Seminar”	(English 4980)	Spring 2022

Assistant Professor of English Literature:

“Humanities”	(Honors 1010/1020)	Fall 2018-20 Spring 2019-21
“Seminar in the Novel”	(English 4000)	Fall 2018
“Popular Fiction”	(English 2510)	Spring 2018 Fall 2017
“Introduction to Literary Analysis”	(English 2010)	Spring 2018 Spring 2017
“Introduction to Literature”	(English 1330)	Fall 2016 Spring 2016 Fall 2015
“Survey of British Literature”	(English 2230)	Fall 2016 Fall 2017
“Traditions in the Short Poem”	(English 4030)	Spring 2016
“The Romantic Period”	(English 3380)	Spring 2018 Spring 2016
“The Victorian Period”	(English 3390)	Spring 2017 Fall 2015
“Mad, Bad, and Dangerous”	(English 4970)	Summer 2018
“Readings in the Victorian Period”	(English 5750)	Spring 2017

“Mad, Bad, and Dangerous” (English 5850R) Summer 2018

TEACHING EXPERIENCE at the University of California, Berkeley

Lecturer in the Department of English:

“The Victorian Period” (English 122) Spring 2013
Lecture course.

“English Drama from 1703-1800” (English 114b) Spring 2013
Lecture course.

“Lyric Verse” (English 180l) Fall 2012
Lecture course on the history of the lyric in English.

“Jonson, Herrick, and the Cavalier Poets” (English 190) Fall 2012
Upper-division research seminar.

“Shakespearean Tragedy” (English R1b) Spring 2012
The second half of Berkeley’s writing requirement.

“Writing about Literary Experience” (R1a) Fall 2011
The first half of Berkeley’s writing requirement.

“Shakespeare’s Plays” (English 117s) Spring 2011
The university’s major lecture course on Shakespeare’s plays.

Graduate Student Instructor:

“Writing about Literary Experience” (English R1b) Spring 2008
“Contemporary Drama” (English N1a) Summer 2004

Teaching Assistant:

“Literature in English: Through Milton” (English 45a) Fall 2009
“The Value of Poetry” (Letters and Sciences 20a) Fall 2007, 2005
“Shakespeare” (English 117s) Fall 2004
“Introduction to Environmental Science” (English/Env. Science 77) Fall 2003, 2002

Reader:

“The English Renaissance” (English 115a) Fall 2008
“Chaucer” (English 111) Spring 2003
“The English Bible as Literature” (English 107) Summer 2002
“Modern Poetry” (English 127) Spring 2002
“American Poetry” (English 131) Fall 2001

TEACHING EXPERIENCE at Notre Dame de Namur University in Belmont, California

As Full-Time Adjunct Assistant Professor:

“Modern Poetry”	Fall 2014
“Introduction to World Literature”	Fall, Spring 2014
“Freshmen Composition”	Fall, Spring 2014
“Great American Writers: Poe”	Spring 2014
“Seminar in Literature”	
Masters-level graduate course that serves as introduction to graduate studies.	Fall 2014
“The Lyric”	Spring 2014
Masters-level graduate course on the history of the lyric.	
“Writing in the Disciplines”	Spring 2014
“Seminar in Literature”	Fall 2013
Masters-level graduate course on Dickens.	

As Lecturer:

“Drama”	Spring 2013
Masters-level graduate course on Shakespeare and Chekhov.	
“Theory”	Fall 2011
Masters-level graduate course on literary theory.	

ACADEMIC SERVICE at the University of Tennessee at Chattanooga

Campus-wide Service:

Faculty Senate	2017-
Curriculum Committee	2017-
General Education Committee	2016-17
Read2Achieve Volunteer	2016
Read2Achieve Assessment Subcommittee	2015-16

Departmental Service:

General Education Committee	2016-17
Departmental Secretary	2015-16
Young Southern Writers Reader	2016-17
Sally B. Young Essay Award Essay Reader	2016
North Callahan Essay Award Essay Reader	2016

WORK WITH MASTERS-LEVEL STUDENTS at the University of Tennessee at Chattanooga

Blake Estep, Thesis Advisor	2017 -
Joanna Hill, Thesis Advisor	2017 -
Kyndall Blake Squires, Comprehensive Exams Committee Member	2017
Will Drago, Comprehensive Exams Committee Member	2017
Faith Trowell, Comprehensive Exams Committee Member	2016

PROFESSIONALIZATION

- Sigma Tau Delta Advisor, Department of English, University of TN at Chattanooga 2016-18
- Honors Advisor, Department of English, University of California, Berkeley 2010-11
 Advised all undergraduate honors students; led weekly discussions on a range of topics (e.g., writing footnotes, applying to graduate school, the changing definitions of “close reading,” etc.); organized faculty colloquia; served as second reader for students’ theses.
- Tutor, McNair Scholars Program, University of California, Berkeley 2012, 2004
 Tutor/advisor for underrepresented undergraduates aiming to study at the doctoral level.
- Discussion Leader, “Dickens Universe,” University of California, Santa Cruz Summer 2008
 Led daily discussions on *Hard Times* and *Mary Barton* at the annual conference.

LANGUAGES

Reading proficiency in Italian and Spanish.

PROFESSIONAL AFFILIATIONS

- College English Association (2014 –)
 Dickens Society (2007 –)
 Modern Language Association (2002 –)
 Pacific Ancient and Modern Language Association (2012 – 15)
 Southwest Popular Culture Association (2014 –)
 Tennyson Society (2015 –)

February 2022

DEVORI KIMBRO, PHD

Phone: 423-425-5933
devori-kimbro@utc.edu

Department of English
University of Tennessee at Chattanooga
540 McCallie Avenue
Chattanooga, TN 37304

EDUCATION

- PhD** Arizona State University, English Literature December 2015
Dissertation: *Trauma, Typology, and Anti-Catholicism in Early Modern England, 1579 – 1625*.
Committee: David Hawkes and Cora Fox (co-chairs), Bradley Ryner, Bradley Irish
- MA** Idaho State University, English May 2010
Thesis: “Edmund Campion, the Jesuit ‘Invasion,’ and England’s Identity Crisis, 1580-2.”
Advisor: Jessica Winston
- BA** Idaho State University, English and History May 2007

TEACHING EXPERIENCE

University of Tennessee at Chattanooga, Chattanooga, TN August 2017 to present
Lecturer, English

Courses with full course responsibility

- English 1011 – Rhetoric and Composition I with Tutorial (8 sections)
- English 1010 – Rhetoric and Composition I (9 sections)
- English 1150 – Western Humanities II (2 sections)
- English 1330 – Introduction to Literature (4 sections)
- English 3340 – Shakespeare (2 sections)
- University Honors 1010 and 1020 – Honors Humanities

University of Tennessee at Chattanooga, Chattanooga, TN August 2016 to May 2017
Adjunct Instructor, English

Courses with full course responsibility

- English 1011 – Rhetoric and Composition I with Tutorial (2 sections)
- English 1020 – Rhetoric and Composition II (2 sections)

Cleveland State Community College, Cleveland, TN August 2016 to May 2017
Adjunct Instructor, English

February 2022

Courses with full course responsibility

- English 1010 – Composition I (4 sections, 2 dual-enrollment)
- English 1020 – Composition II (4 sections, 2 dual-enrollment)

Central Arizona College, Coolidge, AZ
Professor, English

May 2015 to May 2016

Courses with full course responsibility

- English 090 – Composition I (2 sections)
- English 100 – Composition II (1 section)
- English 101 – Composition III (6 sections)
- English 102 – Composition IV (3 sections)
- English 121 – Applied Technical Writing (1 section)

Arizona State University, Tempe, AZ
Graduate Teaching Associate, English

August 2010 – May 2015

Courses with full course responsibility

- English 101 – First Year Composition I (2 sections)
- English 102 – First Year Composition II (4 sections, traditional/hybrid/online)
- English 105 – Advanced First Year Composition (4 sections, traditional/hybrid)
- English 421 – Studies in Shakespeare: Shakespeare's Villains (1 section)

Courses with Discussion/Grader responsibility

- English 221 – Survey of English Literature to 1800 (1 section)
- English 321 – Shakespeare and Performance (1 section)

Idaho State University, Pocatello, ID
Instructor, English

August 2009 – August 2010

Courses with full course responsibility

- English 101 – English Composition
- English 102 – Critical Reading and Writing

Idaho State University, Pocatello, ID
Graduate Teaching Assistant, English

August 2007 – May 2009

Courses with full course responsibility

- English 101 – English Composition
- English 102 – Critical Reading and Writing

TEACHING-RELATED COURSEWORK, SYMPOSIA, AND CERTIFICATIONS

- ACMRS RaceB4Race: Education, January 20 – 23, 2021.
- Folger Shakespeare Library Critical Race Conversations: Cultivating an Anti-Racist Pedagogy, July 9, 2020.
- ACMRS RaceB4Race: Appropriations – January 17 – 18, 2020.
- English 631 – Seminar in Teaching Writing (Idaho State University, 2007)
- English 731 – Teaching Practicum (Idaho State University, 2008)
- English 594 – Teaching Assistant Practicum, two semesters (Arizona State University, 2010 – 11)
- Online Teaching Certification Workshop (Arizona State University, 2010)
- New Faculty Pedagogy Course (University of Tennessee at Chattanooga, 2017)
- Eli Review (2017)
- Quality Matters Course Certification (2019)

PROFESSIONAL SERVICE

- NTT Humanities Senator, UTC Faculty Senate, 2021 – present
- Co-host/editor for *Remixing the Humanities* podcast, 2017 – present.
- Served as UT Promise Mentor, 2020 – present.
- Judge for Young Southern Student Writers competition, 2017 – present.
- Producer/Editor of UTC English Department Podcast, *English Matters* 2020 - present
- Teaching in the UHON program, 2020—present (UTC)
- Composition Committee (UTC) 2019 – present
- R2A Pilot Committee (UTC) 2017 - present
- Facilitated R2A First Class Sessions (UTC), 2018.
- Piloted textbook for Read 2 Achieve (R2A) in composition classrooms (UTC).
- Aided with programmatic assessment, composition and rhetoric (UTC), 2018.
- Piloted Eli Review for Director of Composition, UTC.
- Led campus-wide discussion group for Ta-Nehisi Coate's *Between the World and Me*, Spring 2018. (UTC)
- Mentored and worked with graduate teaching assistants through tutorial sections of English 1011. (UTC)
- Outside reader/evaluator for English capstone portfolios, Washburn University (2018)
- Co-founder and co-president, Arizona Center for Medieval and Renaissance Studies Graduate Student Association (ASU) 2012 – 13.
- President, Graduate Scholars of English Association (ASU), 2012 – 13.
- Vice-President, Graduate Scholars of English Association (ASU), 2011 – 12
- President, English Graduate Student Association (ISU) 2008 – 09

COMMUNITY SERVICE

Nerd Nite – Chattanooga, TN

Boss/Organizer, Chattanooga, TN, August 2018 – August 2019

PUBLICATIONS

Publications

Kimbrow, Devori, Noschka, Michael and Way, Geoffrey. Editor, special issue of *Shakespeare*, Vol. 20, "Digital Shakespeares and Public Audiences," forthcoming online early 2022, print 2024.

Kimbrow, Devori. "All Badged with Blood": Equivocating, Revenge, and Cultural Trauma in *Macbeth*. In *Cool Reason and Seething Brains: New Psychoanalytic Readings of Shakespeare*. Eds. Jimmy Newlin and James Stone. Routledge (forthcoming).

Kimbrow, Devori. "Gathered Again from the Ash: Traumatropism, Memory, and Foxe's *Acts and Monuments*." In *Affect and Memory in Shakespeare's England*. Eds. Jonathan Baldo and Isabel Karremann. Cambridge University Press (forthcoming).

Kimbrow, Devori. "Seeking Bargain Miracles: The 1665 Plague and America's COVID Knowledge Crisis." In *The Sundial: Premodern Pasts, Inclusive Futures*, Arizona Center for Medieval and Renaissance Studies. October 27, 2020 (web).

Kimbrow, Devori, Noschka, Michael, and Way, Geoffrey, "Lend Us Your Earbuds: Shakespeare/Podcasting/Poesis," *Humanities* 2019, 8(2), 67.

Kimbrow, Devori. "'A cardinalles red-hat, and a kings golden crowne': Pamphlet Anti-Catholicism and Fabricated Authority in Thomas Milles's *The Misterie of Iniquitie* (1611). *Prose Studies*, 37.3 (2015): 181-199.

Kimbrow, Devori. "*The Roaring Girl* (Thomas Middleton)." *The Literary Encyclopedia* (www.litencyc.com), March 15, 2014 [1,933 words] Web.

Kimbrow, Devori. "Letter to Queen Elizabeth (Sir Philip Sidney)." *The Literary Encyclopedia*. (www.litencyc.com), March 31, 2014 [1,019 words] Web.

Kimbrow, Devori. "*Acts and Monuments* (John Foxe)." *The Literary Encyclopedia*. (www.litencyc.com), March 31, 2014 [1700 words] Web.

Kimbrow, Devori. "*The Theatre of the Pope's Monarchy* (Philip Stubbes)." *The Literary Encyclopedia*. (www.litencyc.com), April 2, 2014 [993 words] Web.

Conference Presentations

Seminar Organizer, “Explorations of Cultural Trauma from the Early Modern Stage to Today.” (Virtual and Traditional Seminar) Shakespeare Association of America, April 6 – 9, 2022.

Seminar Co-Organizer, “Public Shakespeares and New Media: Critical Approaches.” Shakespeare Association of America, April 15 – 18 2020.

“Gathered Again from the Ash”: Traumatropism, Memory, and Foxe’s *Acts and Monuments*.” Shakespeare Association of America, April 17 - 20, 2019.

“Bloody Equivocations: Religious Trauma and Broken Bodies in *Macbeth*,” Shakespeare Association of America, April 5-8, 2017.

“Coining Gods from Creatures: Pope Paul V as ‘Coiner’ in Thomas Milles’ *The Miserie of Iniquitie* (1611),” Popes and the Papacy in Early Modern English Culture: An Interdisciplinary Conference, June 24 – 26, 2013, University of Sussex, UK.

“English Enemies and Enemies to England: Polemical Protestant Definitions of Catholicism in the Wake of the 1580 Jesuit ‘Invasion,’” “What is Early Modern English Catholicism Conference, June 28 – July 1, 2013, Ushaw College, Durham, UK,

“Weaker Vessels: Recusancy and the Allegory of England’s Seduction in Thomas Middleton’s *A Game at Chess* (1624) and John Gee’s *A Foot out of the Snare* (1624),” Women and Politics in Jacobean England Seminar, Shakespeare Association of America, Toronto, Canada, March 28 – 30, 2013.

“Coining Protestantism: Thomas Milles and the Anti-Catholic Definition of Commerce in Early Modern England,” Rocky Mountain Medieval and Renaissance Association Conference, Pocatello, ID, April 12-14, 2012.

“Performing Faith, Performing Identity:” Edmund Campion and English National Identity in Sermon, Disputation, and Legal Proceedings,” Arizona Center for Medieval and Renaissance Studies Annual Conference, Tempe, AZ, February 10-12, 2011.

“Poverty, Pestilence, and the Plague-Time Herbal in Early Modern London,” Phi Alpha Theta Northwest Regional Conference, Fairmont Springs, MT, April 15-17, 2010.

February 2022

“‘Ravenging Wolves’: How the Jesuit ‘Invasion’ of 1580-1 Defined and Defied English Anti-Catholic Polemic,” Intermountain Graduate Conference, Pocatello, ID, April 11, 2009

“Milton, Typology, and the ‘Bright and Blissfull Reformation,’” Intermountain Graduate Conference, Logan, UT, April 11, 2008

Invited Public Presentations

“Badged with Blood: *Macbeth*, Equivocation, and Trauma in Post-Gunpowder Plot England.” University of Pittsburgh Honors College, April 4, 2020.

“Why English?” Department Talk, UTC English Department, September 10, 2020.

“The Devil’s Marks: The Politics of Witch-Hunting in Early Modern England,” Nerd Nite Chattanooga, October 25, 2018.

“Machiavellian Monks and Damned Dirty Jesuits: Your Quick Guide to Early Modern English Anti-Catholicism,” Nerd Nite Phoenix, November 11, 2012 (invited).

PRESENTATIONS AND WORKSHOPS

Workshop, Various R2A English department training workshops 2018-present.

AWARDS AND HONORS

Outstanding Adjunct Instructor 2016-17, UTC English Department
Faculty Development Grant, Cleveland State Community College, 2017 (\$832)
Runner-up, Outstanding Graduate Teaching Assistant, Idaho State University, 2010
Finalist, GPSA Outstanding Graduate Teaching Assistant, Arizona State University, 2013.
University Graduate Fellowship, 2010-11, Arizona State University (\$5000)
Graduate & Professional Students Association Travel Grant, 2013 (\$550)
Graduate Scholars of English Association Travel Grant, 2013 (\$280)
ASU English Department Travel Grant, 2013 (\$250)
Renaissance Colloquium Travel Funding Award, 2013 (\$1,000)
High Pass, Comprehensive Oral Doctoral Examination

REFERENCES

February 2022

Dr. Bradley Ryner, Associate Professor, Department of English, Arizona State University, P.O. Box 870302, Tempe, AZ 85287-0302, (480)965-4182, Bradley.Ryner@asu.edu

Dr. David Hawkes, Professor, Department of English, Arizona State University, P.O. Box 870302, Tempe, AZ 85287-0302, (480) 965-3723 , David.Hawkes@asu.edu

Dr. Cora Fox, Associate Professor, Department of English, Arizona State University, P.O. Box 870302, Tempe, AZ 85287-0302, (480)965-2482, Cora.Fox@asu.edu

Dr. Jessica Winston, Professor & Director of Graduate Studies in English, Department of English and Philosophy, Idaho State University, 921 S. 8th Avenue, Box 8056, Pocatello, ID, 83209, 208282-2895, winsjess@isu.edu

Gwendolyn Spring Kurtz

University of Tennessee at Chattanooga
Department of English
615 McCallie Ave 2703
Chattanooga, TN 37403
spring-kurtz@utc.edu

Education

San Diego State University
Master of Arts in English

University of Tennessee at Chattanooga
Bachelor of Arts in English, Minor in Philosophy

Experience

8/15 – present **University of Tennessee at Chattanooga**

Senior Lecturer, Women, Gender, and Sexuality Studies program. I guide students through intersectional explorations of the social forces that shape us as individuals. I also help students practice what they learn in the via grant-funded anti sexual violence and antiracism work in the community, and I serve as a member of the Women, Gender, and Sexuality Studies Advisory Council.

8/05- present **University of Tennessee at Chattanooga**

Senior Lecturer, Department of English. In Western Humanities courses, I moderate discussions on canonical and marginalized works of literature, philosophy, and art that inform cultural heritage. In QM-certified hybrid and online Rhetoric and Composition courses, I help students hone their critical thinking and strategic communication skills so that diverse voices might come together to understand and solve real problems in communities. My service to the department includes redesigning and certifying General Education courses, and serving on departmental committees.

9/03-6/04 **University of California at Santa Cruz**

Teaching Assistant, Department of Literature and Department of History. I taught Introduction to Literary Theory and Inter-American Relations, respectively, and wrote narrative evaluations of student performance.

8/02-6/03 **Mesa College and University of California at San Diego**

Adjunct, Department of English. I taught literary appreciation courses. I also taught Subject A Basic Writing in UCSD's joint initiative with Mesa College and administered and evaluated Subject A exit exam essays at UCSD.

6/01-8/02 ***pacific REVIEW, a West Coast Arts Review Annual***

Editor-in-Chief. I published the work of established and emergent authors and artists. I led a team of editors and designers in selecting, editing, and formatting

manuscripts for publication. To boost funding, I established a Campanile Foundation fund for tax-deductible donations, wrote successful grant proposals, and created online subscription services and boutiques. My marketing efforts increased distribution by 100%. To celebrate and promote the journal, I launched the first annual *pacific REVIEW* poetry, fiction, and theatre reading (Scripps Cottage, UCSD, April 16, 2002).

1/01-5/02 **San Diego State University**
Teaching Associate, Department of English. I taught introductory literature courses.

Publications

“Disappearing Woman: A Voice-Over As She Pixilates.” *Cultural Studies in the Digital Age: An Anthology of 21st Century Interdisciplinary Inquiries, Postulations, and Findings*, edited by Antonio Rafael, Frederick Luis Aldama, William Anthony Nericcio, Hyperbole Books & SDSU Press, 2021, pp. 60-78.

Editorial Assistant for *Midwestern Miscellany*, published by the Society for the Study of Midwestern Literature, 2017.

“Of Cabbages and Kings: On Reading Food Culture and Other Compositions.” *From Hip Hop to Hypertext: Teaching About Culture in the Composition Classroom*, edited by Joanna Paul, Cambridge Scholars Press, 2008, pp. 96-111.

“Notes On Leaving the Academy (Or, Possibly, Let Them Eat Cake).” *CRATE: A Journal of Literary Borders and Boundaries*, edited by Jonathan Mark Speight, 1.1, 2005, pp. 121-124.

Editor-in-Chief (2001-2002) and Editorial Board Member (2002-present) for *pacific REVIEW, A West Coast Arts Review Annual*.

Select Presentations and Participations

Judge for the Young Southern Student Writers writing competition, a Southern Literature Alliance annual event, Spring 2014 – present.

Faculty committee member for the CASE board via the Center for Women and Gender Equity to select recipients of the I WILL awards (“Inspiring Women in Lifelong Leadership,” an award that is presented among other leadership awards sponsored by SGA), 2020-2021.

Participant in the Aspen Institute’s Socrates Program Seminar, “Learning From Abraham Lincoln: The Business, Politics, and Art of the Nation’s Greatest Leader,” at the Institute’s campus in Aspen, Colorado, July 5-8, 2019.

QM Certification, “Independently Applying The QM Rubric (APPQMR),” completed August 9, 2018.

“Serving To Shelter: A Social Justice Service Learning Opportunity To Help Shelter Victims of Domestic Violence and Homelessness,” presented at the 2018 Research Dialogues at UTC, April 4, 2018.

Faculty committee member for the “I Will” Awards, awarded by the Women Investing in Student Empowerment Board through UTC’s Women’s Center, 2016 - 2017.

“The Activist-Enhanced Classroom: Better Understanding Sexual Violence, Recovery, and Prevention,” presented at the 2017 Research Dialogues at UTC, April 11, 2017.

“Don’t Call Me Cupcake Bitch: Selling Women Sugar In Christina García’s *Dreaming In Cuban* and United Statesian Popular Culture,” presented at the Women’s Caucus of the SCMLA 2015 Annual Conference, November 1, 2015.

“What Is It To Tell And Listen To Stories? Drawing Metanarratives Around the So-Called Western Humanities,” presented at a seminar on the English 1130 and 1150 Course Redesign for UTC’s Department of English, March 27, 2015.

“Musing on Our Muses, or, The Thoughtfulness of Poetry and People,” Keynote Speech for the Elementary Division of the Young Southern Student Writers Awards Ceremony at the Tivoli Theatre, Chattanooga, Tennessee, May 6, 2014.

“Speedy Gonzales Speaks To Cabbages and Kings: On Buying Into Post-NAFTA Coffee and Quinoa, and Eating Ethnic(ity),” an invited lecture for English 5970: Rhetoric, Food, and Culture, UTC, February 6, 2013.

“*La Visceralidad Femenina*: Overflowing the Feminine in Frida Kahlo’s Self-Portraits, or, What Would Walter Benjamin Say About Frida Kahlo and Would She Care?” for the Talking Back, Moving Forward: Gender, Culture & Power: The 30th Annual Southeastern Women’s Studies Association Conference, UTC, March 24, 2007.

“A Five-Step Approach To Teaching Students to Read, Think, and Write Critically,” an invited lecture for the Rhetoric and Composition Orientation, UTC, January 3, 2007.

“Heroism, Victory, and Nationalism: On *The Odyssey* and the Western Humanities,” an invited lecture for the Western Humanities Conference, UTC, August 16, 2006.

“Comparative Literature and Literary Journals: Crossing Boundaries, Delineating Spaces, and Painting Portraits,” an invited lecture for the Gender/Image/Power/Text Comparative Literature Lecture Series, San Diego State University, September 24, 2002.

“Exhibiting the Work of Emergent Literati: Remarks on the Literary Arts of the West Coast and Small Press Publishing,” an invited lecture for Literature and Aesthetics: Sighting Words, Wording Sights, Department of English and Comparative Literature, San Diego State University, April 18, 2002.

“Border Crossing the Body: (R)evolution of Personal and Political Narrative in Oliver Mayer’s *The Road to Los Angeles*,” for the (Dis)Junctions: University of California, Riverside’s Eighth Annual Humanities Graduate Conference, April 5, 2001.

Grants

- 5/26/2020 Awarded a 2020-2021 UTC Library’s Affordable Course Materials Initiative Grant for WGSS: Women, Gender, and Sexuality Studies. I worked with librarians to explore OER and other electronic texts so that students might access assigned readings at reduced or no cost. \$500.
- 9/12/2019 Awarded a Walker Center Mini-Grant, “Making Eye and Idea Contact: A Seminar Exercise in Recognizing One Another and One Another’s Ideas,” to purchase name tags for students to wear so they might better acknowledge and engage one another in class conversation, and so they might feel more heard, respected, and included in our seminar and academic community. \$151.92.
- 4/24/2019 Awarded a UTC Faculty Grant, “Reading American Values: A Study in Literary and Cultural Values Via The Aspen Institute’s Socrates Program,” to strengthen my ability to ground literary study in lived experience so I can better demonstrate to students literary texts’ historical and lasting effects on American civil life and the value of English courses and general education. \$1500.
- 12/11/18 Awarded a UTC Library Enhancement Grant, “#WontBeErased: On Women, Gender, and Culture, and The Nuanced Lives We Live At The Intersections,” to support individuals and communities recently targeted and attacked on a national scale: transgender communities, Jewish communities, and asylum seekers. \$739.28.
- 1/2/18 Awarded a Walker Center For Teaching and Learning High-Impact Practices Development grant, “Serving To Shelter: A Social Justice Service Learning Opportunity To Help Shelter Victims of Domestic Violence and Homelessness” for WSTU 2000: Introduction to Women’s Studies students to help renovate Partnership’s Crisis Resource Center, and provide childcare so that parents at the shelter can attend counseling. \$1,113.56.

- 10/6/17 Awarded a UTC 2017-2018 Equity and Diversity Award, “Training For Partnership’s Sexual Assault Crisis Hotline and For Our Community,” so that UTC students, staff, and faculty might train to better understand and respond to sexual violence and intimate partner violence. \$3,009.
- 6/7/17 Awarded a 2017-2018 UTC Library’s Affordable Course Materials Initiative Grant for English 1150: Western Humanities I. I worked with librarians to collect electronic texts so that as an alternative to purchasing traditional print books for class, students might access assigned readings at reduced or no cost. \$500.
- 2/3/17 Awarded a UTC Library Enhancement Grant, “Speaking To All Students: On Expanding Our Collection Of Women’s and Gender Studies Titles,” to encourage in our library holdings a diverse array of iconic and emergent feminist voices. \$732.52
- 1/9/16 Awarded a Walker Center For Teaching and Learning High-Impact Practices Development grant, “The Activist-Enhanced Classroom: Better Understanding Sexual Violence, Recovery, and Prevention” for WSTU 2000: Introduction to Women’s Studies students to train for Partnership for Families, Children, and Adults Domestic Violence and Sexual Assault Crisis Hotline. \$1,869.70.

Chad Eric Littleton

6431 Pythian Rd.
Harrison, TN 37341
423-425-2540 (w) or 423-326-1877 (h)
chad-littleton@utc.edu or chadlitt1@msn.com

EDUCATION

Doctor of Philosophy in English, with a concentration in Composition & TESOL, Indiana University of Pennsylvania, Indiana, PA, August 2011. Dissertation: The Role of Feedback in Two Fanfiction Writing Groups. Advisor: Dr. Bennett A. Rafoth. Committee: Dr. Nancy Hayward, Dr. Gian S. Pagnucci

Master of Arts in English, with a concentration in Literary Study, the University of Tennessee at Chattanooga, Chattanooga, TN, 2002.

Bachelor of Arts, with a major in Psychology and minor in Sociology, Tennessee Wesleyan College, Athens, TN, 1998.

Associate of Arts, Hiwassee College, Madisonville, TN, 1996.

Honors Diploma, McMinn County High School, Athens, TN, 1994.

PROFESSIONAL EXPERIENCE

The University of Tennessee at Chattanooga, Chattanooga, TN

Senior Lecturer (2015-present)

Lecturer (2005-2015)

Adjunct Instructor (2002-2005)

Courses taught: ENGL 1010/121 Rhetoric & Composition I, ENGL 1020/122 Rhetoric & Composition II, ENGL 1011 Rhetoric & Composition I with Writing Tutorial, ENGL 106 Developmental Writing, ENGL 2880/277 Professional Writing, ENGL 300 Intermediate Composition, ENGL 3830 Writing Beyond the Academy.

Departmental Committees: Computer Pedagogy Committee (2005-2008, 2012-2013), Composition Committee (2006-2012, 2015-present), Contingent Faculty Issues Committee (2006-2007), Internship Committee (2012-2014), Curriculum Committee (2013-2014), Advisory Committee (2017-2018, 2021-present), One Year Faculty Review Committee (2018-2019), Non-Tenure-Track Reappointment and Promotion Committee (2020-2021)

Service: Teaching Group Facilitator (2005-2006), English Placement Exam Reader

(2005-2009), Young Student's Writing Contest Reader (2006-present), Developed and piloted ENGL 1010+ (now ENGL 1011) 4-hour Rhetoric & Composition with Writing Tutorial (2010), First Year Reading Experience First Class Leader (2012-2014), Senior Thesis Committee for Logan Ebel, Philosophy & Religion (2009), Search Committee for Director of UTC Writing & Communication Center (2014), Composition Program Assessment (2018), General Education Assessment (2021). Reimagining General Education Writing & Communication Working Group (2021-2022).

Interim Director, UTC Writing & Communication Center (2014-2015)

Graduate Assistant for Composition (2001-2002)

Bethel University, McKenzie, TN

Adjunct Facilitator, Bethel Success College Start Program, Chattanooga Campus (2012-2013)

Courses taught: ENGL 111 Writing about Literature, ENGL 470 Exploring the Plays of Shakespeare

Educational Testing Service/The College Board

AP English Language and Composition Exam (Reader, 2010-2019, Table Leader, 2020-present, Sample Selection Team, 2020)

The McCallie School, Chattanooga, TN

Assistant Director, Caldwell Writing Center (2001-2005)

St. John United Methodist Church, Chattanooga, TN

Director of Youth and Leisure Ministries (1998-1999)

PROFESSIONAL MEMBERSHIPS

National Council of Teachers of English (2002-present) – Conference on College Composition and Communication (2002-present), Two-Year College English Association (2014-present)

International Writing Centers Association (2003-2009); Southeastern Writing Centers Association (2002-2006)

Tennessee Writing Centers Collaborative (2004-2008)

Association for Supervision and Curriculum Development (2003-2004)

Sigma Tau Delta – National English Honor Society (elected 2002)

The Honor Society of Phi Kappa Phi (elected 2007)

PUBLICATIONS

The Write Path: Communicating Your Way to Professional Success With Tiffany N. Mitchell, Timothy Parker, and Jean Paul Vaudreuil. Kendall Hunt, 2015 (Second Edition, 2019).

“Creating Connections between Secondary and College Writing Centers.” *The Clearing House*. 80.2 (2006): 77-78.

“What I Learned in Charlotte.” *Southern Discourse*. 6.2 (2003): 3.

PRESENTATIONS AND WORKSHOPS

“ENGL 1020 as Inquiry” With Tiffany Mitchell. UTC Composition Program Fall Workshop, Chattanooga, TN, Aug. 2021

“Program Identity 1020” With Krista McKay. UTC Composition Program Fall Workshop, Chattanooga, TN, Aug, 2021.

“Grading Contracts.” With Devori Kimbro and Jennifer L. Stewart. UTC Composition Program Fall Workshop, Chattanooga, TN, Aug. 2020.

“#PeerLearning Starts at the Top: Early Adopters as Mentors for Increasing Programmatic Commitment to Feedback and Vision.” With Jennifer L. Stewart, Melissa Graham Meeks, and Jessica Miller. Council of Writing Program Administrators 2019 Conference. Baltimore, MD, July 2019.

“Managing the Workload.” With Tiffany N. Mitchell and Krista McKay. UTC Composition Program Fall Workshop. Chattanooga, TN, Aug. 2018.

“Balancing Accommodations and Accountability.” With Lauren Ingraham and Tracye Pool. UTC Composition Program Fall Workshop, Chattanooga, TN, Aug. 2017.

“Collaboration through Advocacy: Using Group Projects to Build Better Writers and Better Advocates.” National Council of Teachers of English Annual Convention. Atlanta, GA, Nov. 2016.

- “Write a Successful Résumé.” UTC Library, The University of Tennessee at Chattanooga. Chattanooga, TN, Apr. 2015.
- “Copywriting Best Practices.” UTC Library, The University of Tennessee at Chattanooga. Chattanooga, TN, Feb. 2015.
- “Marketing Yourself: Creating Creative Copywrite and Writing Samples.” Invited Workshop. UTC Chapter of the American Marketing Association. Chattanooga, TN, Nov. 2014.
- “Cite It Right.” With Priscilla Seaman. Lupton Library, The University of Tennessee at Chattanooga. Chattanooga, TN, Nov. 2014, Feb. 2015, & Mar. 2015.
- “Getting into and Surviving Graduate School.” Faculty Panel. With Joyce Smith, Heather Palmer, Christopher Stuart, Susan North, and Katherine Rehyansky. The University of Tennessee at Chattanooga and Sigma Tau Delta—Xi Alpha Chapter First Annual Graduate and Undergraduate Student Conference on Literature, Composition, and Rhetoric. Chattanooga, TN, Mar. 2009.
- “A Place for Secondary Writing Centers within the Writing Center Community.” With Pamela B. Childers, Sonja S. Bagby, Jeanette Jordan, William Morris, and Meg Tipper. International Writing Centers Association. Houston, TX, Apr. 2007.
- “Starting a Writing Center and Making It Work.” With James A. Inman, Jeanette Jordan, Jon Olson, Pamela B. Childers and Dawn Fels. National Council of Teachers of English Annual Convention. Pittsburgh, PA, Nov. 2005.
- “Creating Connections through Writing Centers.” Tennessee Writing Centers Collaborative Spring Symposium. The McCallie School. Chattanooga, TN, Apr. 2005.
- “Connecting Writing Centers in Secondary Schools, Colleges, and Universities: Collaborative Critical Thinking and Writing.” With Pamela B. Childers and James A. Inman. Southeastern Writing Centers Association. Charleston, SC, Feb. 2005.
- “Prioritizing in the Writing Center: Visions and Reality.” With Pamela B. Childers. Southeastern Writing Centers Association. Atlanta, GA, Feb. 2004.
- “Organic Centers: Changing Ourselves, Our Goals, and Our Interactions with Faculty and Students.” With Pamela B. Childers. Southeastern Writing Centers Association. Charlotte, NC, Feb. 2003.
- “A Comparison of Touch Initiation by Gender in College-Aged Couples.” Carolinas Psychology Conference. Raleigh, NC, Apr. 1998.

AWARDS AND HONORS

Highly Effective, UTC NTAR, 2018-2019, 2019-2020, 2020-2021

UTC Faculty Grant (\$1500), 2019.

UTC Faculty Grant (\$910.32), 2016.

UTC College of Arts and Sciences Travel Grant (\$352.42), 2016.

Exceeds Expectations, UTC EDO, 2014-2015.

College of Arts and Sciences Outstanding Adjunct Teaching Award, The University of Tennessee at Chattanooga, 2004.

The National Dean's List, 2000-2001.

The William James Award: Outstanding Student in Psychology, Tennessee Wesleyan College, 1998.

Who's Who Among Students in American Universities and Colleges, 1997-1998.

Who's Who Among Students in American Junior Colleges, 1995-1996.

SERVICE

Publications Review Board, The WAC Clearinghouse, 2012-2018.

Senior Project Evaluator, Chattanooga School for the Arts and Sciences, Chattanooga, TN, 2011.

English Section Leader, UTC Chapter of the National Society of Black Engineers ACT Prep Workshop, 2009, 2010, 2011.

Member, Board of Governors, Hiwassee College Alumni Association, 2014-2017. Committees: Nominations (2014-2017).

Local Committee Member, WPA Conference, Chattanooga, TN, 2006.

Harrison United Methodist Church, 2000-present. Committees: Trustee (2003-2005), Outreach Committee (2004-2008; Chair 2008), Pastor-Parish Relations (2005-2007, 2009-2011), Lay Leadership Committee (2012), Finance Committee (2015-2017, Chair 2017).

Boy Scouts of America Troop 82/Pack 82, Harrison, TN, 2004-2007, 2011-present. Offices held:
Troop Committee Chairman (2004-2005), Charter Representative (2011-2014).

League Commissioner, Upward Basketball, St. John United Methodist Church, Chattanooga, TN,
1999.

Counselor, Camp Wesley Woods, Townsend, TN, 1996-1997.

Andrew D. McCarthy

UC Foundation Associate Professor of English and Department Head
University of Tennessee-Chattanooga
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EMPLOYMENT

University of Tennessee-Chattanooga
2018-present English Department Head and UC Foundation Associate Professor of English
2016-present UC Foundation Associate Professor of English
2013-2016 UC Foundation Assistant Professor of English
2010-2013 Assistant Professor of English

EDUCATION

Washington State University
2010 Ph.D. in English Literature
Dissertation: *Mourning Men in Early English Drama*
Dissertation Director: Dr. William M. Hamlin
Awarded Shakespeare Association of America's J. Leeds Barroll Dissertation Prize
Honorable Mention

2006 M.A. in English Literature
Thesis: "A Most Intimate Enemy: Representations of the Devil and Conceptions of Evil in Early Modern Drama"

University of Wisconsin-Stevens Point
2004 B.A. in English

BOOKS

Mourning Men in Shakespeare's England. Under contract with The University Press at Kalamazoo.

Staging the Superstitions of Early Modern Europe. Ed. with Verena Theile. Aldershot: Ashgate, 2013.
Reviewed in *Journal of the Northern Renaissance* March 2013, *Early Theatre* January 2014, *Renaissance Quarterly* Spring 2014, *Studies in English Literature* Spring 2014, *Appositions* July 2014.

ESSAY-LENGTH PUBLICATIONS

Forthcoming: "Shakespeare's *Ars Moriendi*," in *The Shakespearean Death Arts: Hamlet Among the Tombs*, eds. William E. Engel and Grant Williams (New York: Palgrave Macmillan, 2022).

"Reforming Grief, Christopher Marlowe, and the Masculine Lament," *Reformation* 26.2, (2021): 129-45.

"*King Lear*'s Violent Grief," in *Violent Masculinities: Male Aggression in Early Modern Texts*, eds. Jennifer Feather and Catherine Thomas (New York: Palgrave Macmillan, 2013), 151-68.

"Marlowe's *Ars Moriendi*," *Marlowe Studies: An Annual* 2, (2012): 57-70.

"Superstitions, Literature, History, and the Creative Imagination," with Verena Theile, in *Staging the Superstitions of Early Modern Europe*, eds. Andrew D. McCarthy and Verena Theile (Aldershot: Ashgate, 2013), 1-20.

ON-LINE PUBLICATIONS

"The Ritual Drama of Dying in Late Medieval and Early Modern England," *Ritual and Ceremony: Late Medieval Europe to Early America*. Folger Shakespeare Library Website.
http://wayback.archiveit.org/2873/20140919141519/http://www.folger.edu/folger_institute/ritual_ceremony/themes/life-cycles/andrew-mccarthy/

BOOK REVIEWS

Magical Transformations on the Early Modern English Stage, eds. Lisa Hopkins and Helen Ostovich. *Preternature*. 7.1 (2018) 119-123.

Performing Masculinity in English University Drama, 1598-1636, by Christopher Marlow. *Marlowe Society of America Newsletter*. 35.2 (Spring 2017), 7-8.

Profiling Shakespeare, by Marjorie Garber. *The Rocky Mountain Review* 62.2 (Fall 2008), 107-110.

Sacred Players: The Politics of Response in the Middle English Religious Drama, by Heather Hill-Vásquez. *Comitatus* 39 (Fall 2008), 280-82.

Magic on the Early English Stage, by Philip Butterworth. *Early Modern Literary Studies* 13.3 (January 2008): 11.1-6.

ACADEMIC AWARDS AND RECOGNITION

College of Arts and Sciences Department Head of the Year, UT-Chattanooga, 2019-20.
UTC Nominee for President's Award in Educate Category, Spring 2018.
UTC Nominee for President's Award in Support Category, Spring 2018.
UTAA Outstanding Teacher, University of Tennessee-Chattanooga, Spring 2016.
Faculty Development Grant, University of Tennessee-Chattanooga, Spring 2015.
College of Arts and Sciences Research Fund Award, University of Tennessee-Chattanooga, Fall 2014.
UC Foundation Assistant Professor, University of Tennessee-Chattanooga, 2013.
Performance Bonus, University of Tennessee-Chattanooga, 2013.
Lindsay Young Regional Visiting Faculty Fellowship, Marco Institute for Medieval and Renaissance Studies, University of Tennessee, Summer 2013.
English Department Head's Award for Outstanding Tenure-Line Faculty Member, 2012-2013.
"Exceeds Expectations" rating, Annual Department Evaluation, 2011-2012, 2012-2013.
Keep the Stars Shining Performance Award, University of Tennessee-Chattanooga, 2012.
J. Leeds Barroll Dissertation Prize, Honorable Mention, Shakespeare Association of America, 2011.
Faculty Development Grant, University of Tennessee-Chattanooga, Fall 2011.
Summer Fellowship, University of Tennessee-Chattanooga, Summer 2011.
NEH Institute: "Ritual and Ceremony," Folger Shakespeare Library, Washington D.C., Summer 2010.
Avon J. Murphy Scholarship for Outstanding Graduate Achievement, 2009.
Louise Schleiner Award for Ph.D. Qualifying Exams Completed with Distinction, 2008.
TA Distinguished Teaching Award, Washington State University, 2008.
Graduate Writing Award for Best Seminar Paper, Washington State University, 2007.

PRESENTATIONS

"Show me what thou'lt do': Masculine Grief, the Reformation, and *Hamlet*," Shakespearean Drama, Religious Identity, and the Reformation Seminar, 11th World Shakespeare Congress, Singapore/Online, July 2021.

"Shakespeare in Iraq," New Approaches to *Henry V* Seminar, Shakespeare Association of America, Online, April 2021.

"Shakespeare's Ars Moriendi," The Shakespearean Death Arts Seminar, Shakespeare Association of America, Denver, CO, April 2020. Canceled due to COVID-19 pandemic.

"Thomas Watson. Christopher Marlowe, and the Birth of a Tragic Vision," MLA Annual Convention, Seattle, WA, January 2020.

"Shakespeare's Psy-Ops," Bloody Talk, Talking Blood Seminar, Shakespeare Association of America, Atlanta, GA, April 2017.

"Grief, Masculinity, and the Return to Rome in *Dido*, *Queen of Carthage* and *Hamlet*," Renaissance Society of America, Boston, MA, March 2016.

“Good Grief: Pleasurable Pain in Early Modern Tragedy,” Interdisciplinary Humanities Colloquium, University of Tennessee-Chattanooga, March 2016.

“The Purpose of the English Major,” Department of English, University of Tennessee-Chattanooga, Fall 2015.

“Marlowe’s *Antigone*,” Renaissance Society of America, New York, NY, March 2014.

“‘But I must also feel it as a man’: Masculinity, Grief, and *Macbeth*,” Emotion in Shakespeare Seminar, Shakespeare Association of America, Boston, MA, March 2012.

“Marlowe’s *Ars Moriendi*,” MLA Annual Convention, Seattle, WA, January 2012.

“Unhappy Endings: Final Acts in Early Modern English Drama,” Department of English, University of Tennessee-Chattanooga, October 2011.

“The Violence of Masculine Grief,” Violent Masculinities Seminar, Shakespeare Association of America, Seattle, WA, April 2011.

“Shakespeare for All: The Criticism of William Hazlitt,” The Great Critics? Seminar, Shakespeare Association of America, Chicago, IL, March 2010.

“The Hybridization of the English Devil,” The Devil in Society in the Pre-Modern World, Toronto, Canada, October 2008.

“Antinomian Milton,” Ninth International Milton Symposium, London, UK, July 2008.

“Marlowe Mourning: The Lament in *Doctor Faustus*,” Sixth International Marlowe Society of America Conference, Canterbury, UK, June 2008.

“‘For Remembrance’: Hamlet’s Medieval Lament,” Medieval Shakespeare Seminar, Shakespeare Association of America, Dallas, TX, March 2008.

“Milton’s Stoic Happiness in *Paradise Lost*,” Pacific and Ancient Modern Language Association Convention, Bellingham, WA, November 2007.

“Making New England: Anne Hutchinson’s Prophecy in the Poetry of *Paradise Lost*,” Renaissance Society of America Conference, Miami, FL, March 2007.

“‘For ye are like unto whited sepulchers’: Witchcraft in Webster’s *White Devil*,” Rocky Mountain Modern Language Association Convention, Tucson, AZ, October 2006.

“‘Ah, Mephistopheles’: The Question of Intimacy and Evil in Marlowe’s *Doctor Faustus*,” 7th Global Conference: Perspectives on Evil and Human Wickedness. Salzburg, Austria, March 2006.

“A Most Intimate Enemy: Intimacy and Evil in Marlowe’s *Doctor Faustus*,” Renaissance Conference of Southern California, Pasadena, CA, March 2006.

PANELS CHAIRED

Emotion and Rhetoric, Sewanee Medieval Colloquium, Sewanee, TN, April 2014.
Shakespeare III, Renaissance Society of America, New York, NY, March 2014.

PROFESSIONAL DEVELOPMENT

Innovations in English: If We Build It, Will They Come? Association of Departments of English
Summer Seminar Midwest, University of Wisconsin, Milwaukee, June 2019.

Diversifying Curricula and Careers in English, Association of Departments of English Summer Seminar
North, University of Michigan, July 2018.

EDITORIAL ACTIVITIES

Editor, *The Marlowe Society of America Newsletter*, 2019-present.
Publication Reviewer for Broadview Press's edition of Thomas Kyd's *The Spanish Tragedy*, 2013-2015.
Publication Reviewer for Broadview Press's edition of Medieval Morality Plays, 2014.
Focus Group for *The Bedford Shakespeare*, eds. Russ McDonald and Lena Cowen Orlin, 2012.

TEACHING EXPERIENCE

University of Tennessee-Chattanooga

Graduate Courses

ENGL 5997: Individual Studies: Shakespeare
ENGL 5970R: Magic on the Early Modern English Stage
ENGL 5700: Renaissance Drama in Context
ENGL 5675R: Studies in Shakespeare
ENGL 5670: Shakespeare: The Career

Undergraduate Courses

ENGL 4970: Magic on the Early Modern English Stage
ENGL 4970: Shakespeare, Adapted
ENGL 4970: Shakespeare's Funny Bone
ENGL 3355: Seventeenth Century English Literature
ENGL 3340: Shakespeare
ENGL 3330: Renaissance Literature to 1660, Excluding Drama
ENGL 2230: Survey of British Literature: Middle Ages to Present
ENGL 2010: Introduction to Literary Analysis
ENGL 1130: Western Humanities I
UHON 1010 and 1020: Humanities I and II
USTU 1999: Skate, Shoot, Fight: Hockey's Poetry

Washington State University

Undergraduate Courses

Traditions of Tragedy and Comedy
Shakespeare's Later Plays
Introduction to English Studies
Introduction to College Composition

ACADEMIC SERVICE

Campus-Wide Service

Art Department Head Search Chair, 2020-21
Council of Academic Department Heads Chair, 2020-21, 2021-22
Read2Achieve Chair, 2016-2020
Read2Achieve Chair-elect, 2015-2016
Read2Achieve Curriculum Subcommittee (Chair), 2015-present
Read2Achieve Student Advisory Committee (Chair), 2015-present
Read2Achieve Book Selection Subcommittee, 2015-present
First Year Reading Experience Committee, 2014-2015
Faculty Development Grant Selection Committee, 2014-2016
First Year Reading/First Class Experience, 2011, 2013, 2014, 2015
Departmental Honors Committee, 2011-2014
Faculty Research Committee, 2011-2012

Departmental Service

African American Literature Search Committee (Chair), 2017-18
Graduate Studies Committee, 2011-2014, 2015-present
Advisory Committee, 2012-2013, 2015-2016
Ad Hoc Online Instruction Committee (Chair), 2014-present
Writing Program Administrator Search Committee, 2015-2016
Young Southern Writers Contest Reader, 2012-present
Writing Program Administrator Search Committee, 2015-2016
20th Century British Literature Search Committee, 2013-2014
Works-in-Progress Coordinator, 2012-present
Sigma Tau Delta Faculty Co-Advisor, 2011-present
General Education Committee, 2014-2015
Scholarship Committee, 2013-2015
Curriculum Committee, 2013-2014
Sally B. Young Award Essay Reader, 2011, 2012, 2016
North Callahan Undergraduate Essay Scholarship Reader, 2011
Faculty Secretary, 2010-2011

Graduate Thesis and Comprehensive Examinations Committees

Alan Stimpson, Comprehensive Exams Chair, 2016
Alicia Shaver, Comprehensive Exams Committee Member, 2016
Amanda K. Hand, Thesis Chair, 2015
Julia Hunter, Comprehensive Exams Chair, 2015
Susie Fries, Comprehensive Exams Committee Member, 2014
KaTosha O'Daniel, Thesis Reader, 2013
Mindi Townsend, Comprehensive Exams Chair, 2013
Jennifer Baxter, Comprehensive Exams Chair, 2012

Departmental Honors Thesis Committees

Emily Gray (Chair), 2018
Colin Rochelle (Chair), 2016
Rachael Poe, 2015
Miranda Hill, 2015
Hannah Seage, 2014
Sophia Seage, 2014
Jenny Edwards, 2013
Sam Parfitt, 2012
Katherine Kinsinger, 2012
Megan Dale, 2012

PROFESSIONAL MEMBERSHIP

Marlowe Society of America
Medieval and Renaissance Drama Society
Modern Language Association
Renaissance Society of America
Shakespeare Association of America

Jessica E. McCarthy, Ph.D.

Associate Lecturer, University of Tennessee-Chattanooga

jessica-mccarthy@utc.edu; 206-660-1417

EDUCATION

- 2005-2009 **Washington State University** Pullman, WA
Ph.D. in American literature (May 2009)
Dissertation: *Genre Bending: The Work of American Women's Writing, 1860-1925*
Dissertation Director: Professor Donna M. Campbell
Ph.D. exams passed with distinction in 19th-century American literature, 20th-century American literature, and genre studies
- 2003-2005 **Washington State University** Pullman, WA
M.A. in English literature (May 2005)
Emphasis on British Romanticism and Modernism
M.A. thesis: "Host and Hostage: Exchanges with the Other in George Shelvocke's *A Voyage Round the World*."
Thesis Director: Professor Debbie J. Lee
- 1994-1998 **University of Washington** Seattle, WA
B.A. in English and American literature, creative writing, and teaching English
Senior thesis: "Diane DiPrima: The Feminine Experience in Beat Literature"

PUBLICATIONS

Books:

Reimagining Realism: A New Anthology of Late 19th- and Early 20th-Century American Short Fiction. Co-edited with Charles Johanningsmeier from University of Nebraska at Omaha. Under contract with Ohio University Press and currently in copyediting. Forthcoming Q2 2022.

PUBLICATIONS cont.

Peer-Reviewed Essays:

“General Introduction for Readers.” *Reimagining Realism: A New Anthology of Late 19th- and Early 20th-Century American Short Fiction*. Forthcoming Q2 2022.

“Naturalism and the New Woman in Ellen Glasgow’s *Barren Ground*: ‘How Hard She Had Worked!’” *Working Women in American Literature: 1865-1950*. Ed. Miriam Gogol. Lanham, MD: Rowman and Littlefield, 2018. 93-106.

“Edith Wharton: Modern Critical Interpretations.” *Edith Wharton in Context*. Ed. Laura Rattray. Cambridge: Cambridge University Press, 2012. 103-116.

“Finding Frank Norris: A Conversation with Eric Carl Link.” Special Issue: Naturalism’s Histories, *Studies in American Naturalism*, vol.5 no 1, summer 2010, 51-65.

“‘It’s Better to Watch’: Compulsive Voyeurism in *The Custom of the Country* and *The House of Mirth*.” *Edith Wharton’s The Custom of the Country: A Reassessment*. Ed. Laura Rattray. London: Pickering and Chatto, 2010.

“The Demystified Masthead: or, Editing the Bad Beast and Leaving ‘It’ Alone.” *Journal of Scholarly Publishing*. January 2009. 148-54.

Book Reviews:

“Review: *Frank Norris Remembered*.” *Resources for American Literary Studies*, Vol. 38 (2015), 326-29.

“Review: *Edith Wharton: Sex, Satire and the Older Woman*.” *Studies in American Naturalism*. 7.1, 2012. 121-23.

PRESENTATIONS

“The Economies of Womanhood in Dreiser and Glasgow.” American Literature Association. Boston, MA. May 2017.

“Got Milk?: Nourishing Pastoral Aspirations in Transatlantic Naturalism.” American Literature Association. San Francisco, CA. May 2010.

“‘Looking for Land’: The Naturalist Pastoral in Jack London’s *The Valley of the Moon*.” Jack London Society 9th Biennial Symposium. Huntington Library, CA. October 2008.

“Shorthand for Style: Edith Wharton and Popular Women’s Magazines.” American Literature Association. San Francisco, CA. May 2008.

“‘Borne Back into the Past’: Nostalgia in *The Great Gatsby* and *Bread Givers*.” Pacific Northwest American Studies Association. Walla Walla, WA. April 2008.

“The Demystified Masthead.” *CELJ: What Journal Editors Do*. Modern Language Association. Chicago, IL. December 2007.

Redlining Research Assistants: The Role of Graduate Students at Scholarly Journals. (Special session organizer/chair). Modern Language Association Conference. Chicago, IL. December 2007.

Literature, Science, and Problems of Perception. (Panel chair). North American Conference on British Studies. San Francisco, CA. November 2007.

“‘The dirt will always be there’: Women’s Work in *Barren Ground*.” Pacific Ancient Modern Language Association. Bellingham, WA. November 2007.

“The Bridge of *Barren Ground*: Meta-Naturalism to Modern Naturalism.” American Literature Association Symposium on American Naturalism. Newport Beach, CA. October 2007.

“‘It’s Better to Watch’: Compulsive Voyeurism in *The Custom of the Country*.” American Literature Association Conference. Boston, MA. May 2007.

“‘Her Trying Labors’: Benevolent Maternalism in L.M. Alcott’s *Hospital Sketches*.” Pacific Northwest American Studies Association Conference. Portland, Oregon. April 2007.

“Writing Women’s Work.” co-authored with Dr. Augusta Rohrbach and Michelle Fankhauser, Washington State University Academic Showcase Juried Poster Session. Pullman, WA. March, 2007.

AWARDS

WSU English Dept., Blackburn Postdoctoral Fellowship, August 2009-August 2010

WSU Association of Faculty Women, Harriet B. Rigas Award for Outstanding Female Doctoral Student, April 2009

WSU English Dept., Avon J. Murphy Scholarship for distinction in graduate work, April 2008.

WSU English Dept., Schleiner Award for PhD Exams completed with distinction, November 2007.

Pacific Ancient Modern Language Association Conference Scholarship, November 2007.

WSU Graduate School Travel Award, October 2007.

WSU Graduate Scholar Award, 2005-2007.

EDITORIAL EXPERIENCE

6/2006– 8/2009

Editorial Associate

ESQ: A Journal of the American Renaissance

6/2006 – 8/2009

Editorial Associate

Poe Studies / Dark Romanticism

CURRENT MEMBERSHIPS

Modern Language Association

American Literature Association

Theodore Dreiser Society

William Dean Howells Society

Jack London Society

Frank Norris Society

Edith Wharton Society

Krista Eldridge McKay

Department of English
 University of Tennessee at Chattanooga
 Lupton Hall Department 2703
 615 McCallie Avenue
 Chattanooga, Tennessee 37403
 krista-mckay@utc.edu

ACADEMIC APPOINTMENTS

University of Tennessee at Chattanooga

Chattanooga, Tennessee

Senior Lecturer, Department of English
 Associate Lecturer, Department of English
 Lecturer, Department of English
 Adjunct Instructor, Department of English

August 2021 – Present
 August 2019 – July 2021
 August 2009 – July 2019
 August 2008 – July 2009

EDUCATION

M. A. English, Rhetoric and Writing, University of Tennessee at Chattanooga	2009
B. A. English, Journalism, Tennessee Technological University	1990

COURSES TAUGHT

Date (# Sections)

English 1010: Rhetoric and Composition I *	2008 – Present (32)
English 1020: Rhetoric and Composition II *	2008 – Present (47)
English 1011: Rhetoric and Composition I with Writing Tutorial *	2013 – Present (19)
English 1011: Writing Tutorial (1 credit hour)	2014 and 2020 (2)
English 2880: Professional Writing	2014 – 2017 (13)

* denotes classes taught hybrid since 2017

SERVICE

English Department Level

Committees

Non-Tenure Track Committee

2019 & 2021 (chair), 2020 – Present

Internship Committee	2018 – 2019
General Education Committee	2017 – 2018
Technology Committee	2016 – 2017
Sequoia Society and Softball Committee	2015 – 2016
Composition Committee	2014 – 2015
Young Southern Student Writers Committee	2013 – 2014
Contingent Faculty Committee	2012 – 2013

Mentoring

Adjunct and New Lecturer Mentor through NTT Committee	2020 – 2022
Peer Mentor for Eli Review	2018 – 2020
Graduate Assistant Mentor	2013
Teaching Assistant Mentor through Writing Tutorial collaboration	2012 – Present

Other

Young Southern Student Writers Judge	2013 – Present
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University Level

First Year Reading Experience (FYRE) and First-Class Leader	2012 – 2014
Student Conduct Board	2018 – Present
Honor Court Board	2019 – Present

CONFERENCES AND WORKSHOP

UTC English Department Workshop Panel: <i>Benefits of Peer Review/Revision Instruction</i>	Fall 2018
Tennessee Board of Regents <i>Complete College Conference, Tennessee State University</i>	Fall 2013
<i>Conference on College Composition and Communication</i> Recipient of Professional Equity Project Grant	Spring 2010

PROFESSIONAL DEVELOPMENT

<i>Teaching and Learning Summer Cohorts: Active Learning in Online Classes</i> UTC Walker Center for Teaching and Learning	Summer 2020
<i>Strategies and Tools to Engage Students in Online Classes</i> UTC Walker Center for Teaching and Learning	Summer 2020
Professional Book Club: <i>What the Best College Teachers Do</i> by Ken Bain UTC Walker Center for Teaching and Learning	Fall 2019
Bedford Information Cycle Training and Pilot	Fall 2019

Quality Matters Training and Certification	2018 – 2020
Eli Review Training and Adoption	2017 – Present
Advanced Placement (AP) Reader Training and Norming Session Educational Testing Service	Summer 2016
UTC's Think Achieve Faculty Learning Community, <i>"Flipped Classroom"</i>	Spring 2013
UTC's Think Achieve Critical Thinking Workshop, <i>"Thinking Critically about Critical Thinking"</i>	Spring 2012

RELEVANT PROFESSIONAL WORK EXPERIENCE

BlueCross BlueShield of Tennessee, Chattanooga, Tennessee

Senior Writer (part-time)	2000 – 2002
Communications Coordinator	1998 – 2000
Writer	1995 – 1998

Life Care Centers of America, Cleveland, Tennessee

Director of Public Relations	1993 – 1995
Communications Coordinator	1991 – 1993
Communications Assistant	1990 – 1991

Tiffany N. Mitchell

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EDUCATION

Master of Arts, English. University of Tennessee at Chattanooga (UTC) 2006

Focus: Writing and Rhetoric

Graduate Assistantship

- ◆ Worked under Drs. Eileen Meagher, Verbie Prevost, and English Dept as a whole
- ◆ Editorial Assistant to Dr. Marcia Noe for *MidAmerica* and *Midwestern Miscellany* journals

Bachelor of Science, Political Science. University of Tennessee at Chattanooga 2002

Focus: Legal Studies

Minor: English Writing

TEACHING/TUTORING EXPERIENCE

English Department Senior Lecturer, UTC Fall 2017 -Present

English Department Lecturer, UTC Fall 2007 -Spring 2016

English Department Adjunct Instructor, UTC Fall 2006-Spring 2007

- ◆ Instruct students in writing, researching, and multi-modal communication methods
- ◆ Assist students with developing and improving their writing and researching skills
- ◆ Instruct students about the importance of critical thinking
- ◆ Adapt first-year composition classes to fit hybridized and online-exclusive formats
- ◆ Instruct students in professional, career-oriented texts
- ◆ Teach online sections of English 1020 composition and Professional Writing classes
- ◆ Teach hybrid sections of English 1020 composition
- ◆ Work with library instructors to improve information literacy in the students
- ◆ Develop various technological tools and course materials for online sections
- ◆ Work on various committees in the department as assigned or nominated
- ◆ Assist and advise colleagues with technological questions, concerns, and issues
- ◆ Serve as a Quality Matters peer reviewer for internal and external reviews
- ◆ Mentor/Obseree for Engl 5270: Teaching College Writing Ethnography Projects (Sp17; Fa18)
- ◆ Redesigned English 1020 into a 7-week Fall course in 2017 via Course Redesign program
- ◆ Piloted Canvas LMS during Fall 2018
- ◆ Advised English majors on the courses to take to complete their degree

English Language Exam, ETS AP Reading

Table Leader

June 2018, 2019, 2020, 2021

Reader

June 2008-09, 2011-12, 2014-17

- ◆ Monitor, maintain, and assess the progress and morale of Readers
- ◆ Meet with Exam Leadership to keep track of reading progress
- ◆ Receive Continuing Education credits
- ◆ Read and score English Language and Composition Advanced Placement exams

ESL Instructor, UTC's ESL Institute

January 2015 - December 2016

Tiffany N. Mitchell

- ◆ Taught English language learners (ELL) speaking skills for functional societal needs
- ◆ Instructed students on writing & research methods to help them navigate U.S. universities
- ◆ Adjusted first-year composition assignments for ELL needs
- ◆ Introduced ELL to genres of American music
- ◆ Introduced ELL to movies depicting American life and culture

Online Writing Course Lecturer, UT System/Coursera Venture Fall 2013 – Spring 2014

- ◆ Designed and modified second semester composition course for the Coursera system
- ◆ Created scripts and Prezi presentations for video lectures
- ◆ Recorded video lectures
- ◆ Created and edited screen cast videos using Camtasia software
- ◆ Taught second semester composition using the Coursera platform
- ◆ Learned and employed HTML coding
- ◆ Created work-around technology solutions for class needs
- ◆ Worked with graduate teaching assistant to meet needs of the classes

Writing Instructor, UTC's School of Nursing DREAMWork Program Summers, 2008-2012

- ◆ Instructed program participants on various writing methods
- ◆ Prepared students for APA style writing
- ◆ Assisted program director and project manager with planning future summer seminars
- ◆ Conducted mock interviews with participants

Online Writing Lab E-structor, Smarthinking.com June 2006 to October 2011

- ◆ Reviewed and responded to students' papers exclusively online
- ◆ Assisted students in their understanding of effective written communication

Adjunct Instructor, Chattanooga State Community College Fall 2006

- ◆ Instructed students on writing, researching, and communication methods
- ◆ Assisted students with developing writing processes
- ◆ Instructed students in the various modes of writing

Writing Center Consultant, UTC's Writing Center Summer 2005

- ◆ Consulted with students about their various writing assignments
- ◆ Assisted students with topic invention and creating and revising papers

Graduate Assistant, UTC's English Department Fall 2004-Spring 2006

- ◆ Substituted for various professors as needed
- ◆ Helped Director of Graduate English Studies with various organizational tasks
- ◆ Judged and selected winners for Young Southern Student Writers contest
- ◆ Assisted Department Head, Secretary, and Professors with various daily tasks
- ◆ Assisted Editor of *Mid-Western Miscellany* and *MidAmerica* journals with editing issues

ADMINISTRATIVE EXPERIENCE

Interim Assistant Director of Composition Spring 2020 & 2021

- ◆ Manage Common Reader Book Club activities

Tiffany N. Mitchell

- ◆ Coordinate plans and resources with R2A pilot instructors
- ◆ Troubleshoot any technology related issues for courses
- ◆ Developed and distributed Composition textbook survey (Sp20)
- ◆ Gathered user opinions about Information Cycle (Sp20)
- ◆ Made preparations for Fall 2020 Eli Review Cohort (Sp20)
- ◆ Updated Composition Committee Meeting Minutes (Sp20)
- ◆ Assisted Director of Composition with online migration due to covid-19 (Sp20).
 - ◆ Developed online resources and tutorial lists for Composition faculty new to online teaching
 - ◆ Offered advice and best practices coaching to colleagues
- ◆ Mentor/coach colleagues who are new to using Eli Review (Sp21)
- ◆ Mentor/coach colleagues who are interested in exploring Canvas peer review tool (Sp 21)
- ◆ Mentor/coach colleagues who might be interested in hybrid modality (Sp21)
- ◆ Make preparations for Fall 2021 Eli Review Cohorts (Sp21)

Faculty Advisor for Departmental Honors Thesis

Fall 2019/Spring 2020

Student: Deonna Starks

Thesis: Classroom to Classroom: How Many Do You See? The Lack of African American Teachers in K-12 Public Schools and How to Address This Issue Through Program Development in Teacher Education Programs

Academic Advisor for English Majors

Fall 2007 to Spring 2013

- ◆ Advised majors on the courses they needed to complete to satisfy the degree requirements.
- ◆ Distributed registration codes after meeting

COURSES TAUGHT

University of Tennessee at Chattanooga (UTC)

- ◆ English 1010: Rhetoric and Composition I (formerly English 121) – face to face
- ◆ English 1020: Rhetoric and Composition II (formerly English 122) – online and face to face
- ◆ English 1020: Rhetoric and Composition II – half-term (7 week)
- ◆ English 2880: Professional Writing – online and face to face

UTC English as a Second Language Institute

- ◆ Functional English – L1 students (1 term)
- ◆ Advanced Writing and Research – L6 students to prepare them for First Year Writing (1 term)
- ◆ Film and Music – for L3 and above (2 terms)

Chattanooga State Technical Community College

- ◆ English 1010 – First semester of first year writing. (1 semester)

COURSES DEVELOPED

ENGL 2060: Revolutionizing Intersectional Adolescents

- ◆ Co-developed and co-taught with Dr. Elizabeth Pearce.
- ◆ Taught: Fall 2020, Spring 2021, Fall 2021

Tiffany N. Mitchell

♦ Revised version of UHON 3520. Adjusted for 2000-level and general education English course expectations.

UHON 3520: Adolescent Lit and Intersectional Oppression

- ♦ Co-developed and co-taught with Dr. Elizabeth Pearce.
- ♦ Taught: Fall 2019
- ♦ Read and discuss adolescent literature, memoir, biography, and social texts that cover various forms of social oppressions: racism, sexism, anti-religious bias, anti-LGBT topics, etc.
- ♦ Examine the rhetorical, historical, cultural, and social impacts of these topics through the lens of the texts.

PUBLICATIONS & PRESENTATIONS

“Dismantling Systems of Oppression.” UTC Elder Scholars presentation with Dr. Beth Pearce. Zoom. November 2020. <<https://www.youtube.com/watch?v=gLR7YxagesQ>>

“Course Design Example using Student Centered Pedagogy.” Session Theme: Quality Course Design Examples. University of Tennessee Symposium: Recognition and Reflection in Quality Course Design. Memphis, TN. September 2018.

“Categories for Assessing Multimodal Compositions.” blogpost on Macmillan’s *Bedford Bits Blog* about Composition instructors and courses. May 2018. <<https://community.macmillan.com/community/the-english-community/bedford-bits/blog/2018/05/30/categories-for-assessing-multimodal-compositions>> (Guest Blogger).

“Finding a Multimodal Middle Ground.” blogpost on Macmillan’s *Bedford Bits Blog* about Composition instructors and courses. April 2018. <<https://community.macmillan.com/community/the-english-community/bedford-bits/blog/2018/04/18/finding-a-multimodal-middle-ground>> (Guest Blogger).

“Infographics: From Analog to Digital Multimodality.” blogpost on Macmillan’s *Bedford Bits Blog* about Composition instructors and courses. January 2018. <<https://community.macmillan.com/community/the-english-community/bedford-bits/blog/2018/01/29/infographics-from-analog-to-digital-multimodality>> (Guest Blogger).

Jones, Rebecca, Kathleen J. Ryan, **Tiffany N. Mitchell**, Dora Ramirez, and Jill Martins Swiencicki. “Vaginas, Vocab, and Values: Rhetorical Practices that Challenge our Political Divides.” Collaborative/Interactive Session. Eleventh Biennial Feminism(s) and Rhetoric(s) Conference. Dayton, OH. October 2017.

Haber, Natalie and **Tiffany N. Mitchell**. “Using Formative and Summative Assessment to Evaluate Library Instruction in an Online First Year Writing Course.” *Journal of Library and Information Services in Distance Learning*, vol. 11, no. 3-4, pp. 300-313, 2017. DOI:10.1080/1533290X.2017.1324549.

“Juxtaposed Identities.” Presentation at Lemonade Week: The Lecture. UTC. April 2017

Tiffany N. Mitchell

Littleton, Chad, **Tiffany N. Mitchell**, Tim Parker, and Jean-Paul Vaudreil. *The Write Path: Communicating Your Way to Professional Success*, Kendall-Hunt Publishing, July 2015.

“MOOCs v. LMSs: Lessons from Teaching Freshman Writing Exclusively on a MOOC Platform.” CCCC, Tampa, FL. March 2015.

“Fire Starters: Powerful Politics from the Margins.” Sixth Biennial Feminism(s) and Rhetoric(s) Conference. Little Rock, AR. October 2007.

SERVICE/ACTIVITIES

Read to Achieve (R2A) Steering Committee	Spring 2021-Present
<ul style="list-style-type: none">◆ Organize, plan, and assist in developing R2A events◆ Review/Offer feedback on books for 2022-23 school year◆ Solicit participation from other campus members to join the 2022-23 Selection Committee◆ Organized/facilitated book clubs for 2021-22 book selection	
Faculty Senate Humanities Division Senator	2021-2022 AY
Faculty Senate Undergraduate Curriculum Committee	Fall 2020-Present
Africana Studies (AS) Advisory Board	Fall 2020-Present
<ul style="list-style-type: none">◆ Assist the AS Program Interim Director in strengthening the AS Minor Program (2021-22)<ul style="list-style-type: none">◆ Establish program objectives and outcomes◆ Develop and support AS minor recruiting efforts and events◆ Panelist for The Past, Present, and Future of Africana Studies at UTC (Feb. 2022)	
WCTL Pedagogy Book Club: “Teaching Race and Race Justice”	Oct. 2020
Discussing bell hooks’ <i>Teaching Critical Thinking: Practical Wisdom</i>	
<ul style="list-style-type: none">◆ Co-facilitator of book club with Dr. David Pleins, Assistant Director of WCTL	
Faculty Senate 9-Month Faculty Leave Ad Hoc Committee	Fall 2020
<ul style="list-style-type: none">◆ Compiled reports on leave policies for faculty at Jacksonville State University and Vanderbilt University	
First Gen Mocs Program	Fall 2019-Spring 2020
<ul style="list-style-type: none">◆ Program Mentor to two mentees (first generation college students)	
Honors College Dialogue Series: Facilitating bell hooks’ <i>Teaching to Transgress</i>	Nov. 2018
<ul style="list-style-type: none">◆ Co-facilitator with Dr. Oren Whightsel and Prof. Sheena Monds	
Search Committee to hire African American Literature Professor	Dec. 2017-April 2018
MOC Forward Diversity Conference Planning Committee	April 2017-May 2018
<ul style="list-style-type: none">◆ Programming Subcommittee	

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CAS Diversity Committee Member March 2016-May 2018
Subcommittee of CAS Strategic Planning Committee
Events: Cultural Exchange Conversations (Feb. 2018)
Faculty and Staff Diversity Dialogues: So, What's Next? (Apr. 2017)
Faculty and Staff Diversity Dialogues: Diversity Speed Networking (Mar. 2017)
Faculty and Staff of Color Luncheon (Nov. 2016)
Diversity and Inclusion Luncheon (May 2016)

Editorial Advisory Board, Bedford/St. Martin's Publishing July 2015 to Present

Committee Member

- ◆ Composition Committee, English Dept. Fall 2015-Present
- ◆ Marketing Communication Committee, English Dept. Fall 2018-Spring 2019
- ◆ Strategic Planning Committee for the College of Arts and Sciences April 2015-April 2018
- ◆ Online Ad Hoc Committee Spring 2015-Fall 2016
- ◆ Contingent Faculty Issues (Committee Chair, 2012-13) Fall 2011-Spring 2015

Series Host, UTC's Awake and Engaged Documentary Series

- ◆ Hosted a viewing of the documentary *The Coca-Cola Case* (Nov. 2012)
- ◆ Hosted a viewing of the documentary *No Impact Man* (Nov. 2011)
- ◆ Hosted a viewing of the documentary *Citizens not Subjects* (Feb. 2011)

AWARDS

UTC's College of Arts and Sciences Outstanding Teaching in General Education	2019-2020 AY
"Exceptional for Rank" Departmental NTAR Rating	2019-2020 AY
English Department Outstanding Lecturer Award	2018-2019 AY
"Exceeds Expectations" Departmental EDO Rating	2018-2019 AY
"Exceeds Expectations" Departmental EDO Rating	2016-2017 AY
Cindy and Dickie Selfe Fellowship, DMAC Institute, The Ohio State Univ.	May 2017

PROFESSIONAL DEVELOPMENT

MLK Day 2022 Virtual Reception/Meet and Greet with Dr. Cornel West	Jan. 2022
Understanding the Impact of Indigenous Education on Student Success Webinar	Jan. 2022
"Who are the Women on Campus? An Intersectional Lens" Talk	Jan. 2022
 Screencastify Genius! Course	Aug. 2020
◆ Online course certifying the combined uses of Google Apps for Education and Screencastify.	
Quality Matters: Master Reviewer Course	Mar. 2019
◆ Course to become a Master Reviewer in QM reviews; Certificate of Completion	

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- First Generation Mentor Program Training** Mar. 2019
♦ Training to become a mentor in the First Gen students program
- Safe Zone Training** Mar. 2018/ Oct. 2019
♦ Training to be a facilitator of Safe Zone Ally sessions
- Office of Equity and Diversity HIRES Training** Feb. 2018
♦ Training required to participate on new hire search committees.
- Taleo System Training** Feb. 2018
♦ Training required to navigate the system used by new hire applicants.
- Activity Insights/Digital Measures Training** Nov. 2017
♦ Training to use the online information system for UTC faculty's academic activities.
- Student Conduct Board Training** Oct. 2017, Sept. 2018
♦ Training required to be able to serve on Student Conduct Board Hearings
- Digital Media and Composition Institute (DMAC), The Ohio State University** May 2017
♦ Program Participant
♦ Studied and learned best practices for applying multimodality to composition classes
♦ Recorded and edited a podcast file
♦ Collaborated with Sheena Monds and other participants from various universities
♦ Learned more about racial and gender issues and digital activism in the 21st century
♦ Learned to create and edit infographics and audio and video files
♦ Learned about accessibility and accommodation concerns in college classes
- Quality Matters (QM) UTC Cohort** Nov. 2016 to June 2017
♦ Improve Your Online Course, Certificate of Completion June 2017
♦ Peer Reviewer Course, Certificate of Completion February 2017
♦ Applying the QM Rubric, Certificate of Completion December 2016
- TESOL Express**
♦ TESOL Certificate October 2014
- UTC's Online Faculty Fellows Program** Fall 2012 to June 2013
♦ Program Participant
♦ Studied and learned best practices for teaching first year composition online
♦ Created course material for teaching first year composition online
♦ Collaborated with other program participants on various projects
♦ Identified, designed, and produced content for teaching first year composition online

DIGITAL LITERACIES

Desktop Publishing: Microsoft, Apple, and Google Office Suites

Collaborative Editing/File Sharing: Google Drive, Microsoft OneDrive, Dropbox, Apple iCloud

Tiffany N. Mitchell

Audio and Video: iMovie, Audacity, Screencast-O-Matic, Jing, Camtasia, Screencastify

Course Management Systems: Blackboard Learn, Moodle, Canvas

Coding: HTML (basic)

PROFESSIONAL EXPERIENCE

Copyeditor, Self-employed 2006-Present

- ◆ Reviewed Master's level work for clients
- ◆ Review various documents for clients as needed – academic and professional

Research and Media Assistant, Friends of Moccasin Bend National Park 2006 to 2007

- ◆ Interviewed local people to obtain information relevant to Moccasin Bend
- ◆ Researched history and information related to Moccasin Bend
- ◆ Created scripts for radio spots called "Moccasin Bend Moments"
- ◆ Recorded radio spots

Insurance Agent's Assistant, Nationwide Insurance, Memphis, TN March 2003 - July 2004

- ◆ Completed auto and home insurance quotes
- ◆ Operated the office computer software
- ◆ Greeted customers on the phone and in person
- ◆ Photographed automobiles for the policy paperwork

Accounts Payable Temp, Trammell Crow Company, Memphis, TN July 2002- February 2003

- ◆ Processed payments for Exxon account work orders
- ◆ Processed payments for CVS account work orders
- ◆ Worked with the Vendor Recon department to help resolve issues with the clients

LANGUAGES

Spanish – Intermediate Reading, Speaking, and Listening

Italian – Novice Reading, Speaking, and Listening Portuguese –

Novice Reading, Speaking, and Listening German – Novice

Reading and Speaking

Sheena M. Monds

Department of English
University of Tennessee-Chattanooga
615 McCallie Ave
Chattanooga, TN 37403
Email: Sheena-Monds@utc.edu Phone: (904) 352-3783

Education

M.A., English Literature – University of Tennessee, Knoxville, TN [2005-2007]
Primary Area of Study: English Literature
Secondary Areas of Study: Gender, Feminist, and Queer Theory
Visual Rhetoric and Embodied Literacies

Graduate Assistantship
Teaching Associate
Writing Center Consultant
Research Assistant -The Embodied Literacies Project

B.S., Communication and English Literature – Florida State University, Tallahassee, FL 2001-2004
Double Major
Certificate in Women's Studies
Writing Center Tutor

Academic Appointments

English Department Senior Lecturer – University of Tennessee-Chattanooga 2007 – Present
Courses: ENGL 1010/121 Rhetoric & Composition I, ENGL 1020/122 Rhetoric & Composition II,
ENGL 1011 Rhetoric & Composition I with Writing Tutorial

Women's, Gender, Sexuality Studies Senior Lecturer – University of Tennessee-Chattanooga 2010-Present
Courses: WSTU2000- Introduction to Women's and Gender Studies

Teaching Associate – University of Tennessee at Knoxville 2005-2007
Courses: ENG101, ENG102 (Rhetoric & Composition I & II)

- Taught four sections of Rhetoric and Composition I & II
- Proposed and designed a special topics course on *Gender, Sexuality, and the Body* for first-year writers.
- Assisted in teaching courses in Rhetoric and Writing
- Assisted students with developing writing processes.
- Participated in the Embodied Literacies Project, a two-part study of college writing focused on multimodal pedagogy and composition. In year one, EL investigated FYC students' transfer of rhetorical knowledge across print, digital, and oral media. In Year 2, EL examined the same students' transfer of rhetorical knowledge across media, time, and both in-class and out-of-class writing situations.
- Nominated for the John C. Hodges Excellence in Teaching Award

Writing Center Consultant – University of Tennessee-Knoxville 2005-2007

- Worked as a writing center tutor responsible for offering individualized help for undergraduate and graduate student writers across multiple disciplines.

Service/Campus Involvement

Committee Member

Diversity, Equity, and Inclusion Working Group (2021-Present)
Commission on the Status of Women, 3 year appointment (2021-Present)
Nominating and Bylaws Committee COSOW, 3 year appointment (2021-Present)
Revising General Education Committee, 3 year appointment (2020-Present)
WGSS Program Goals and SWAT Analysis Subcommittee (2021-Present)
WGSS Advisory Committee (2015-Present)
Women's History Month Planning Committee (2015-Present)
Composition Committee (2011-2013, 2016- Present)
Advisory Committee (2020-2020)
YSSW Committee (2016-2018)
Technology and Social Media Committee (2014-2017)
Library Committee (2013-2014)
Homecoming Court Committee Member and **Judge** (2014, 2015, 2016)

Faculty Advisor

Omega Phi Alpha (2013-Present)
Faculty Advisor, Sexperts (2017-Present)
Faculty Advisor, Generation Action (2017- Present)

Piloting Read-to-Achieve Text for Composition Program (2017-Present)

How We Go Home: Voices from Indigenous North America, Sara Sinclair
So You Want to Talk About Race, Ijeoma Oluo
The Broken Ladder, Keith Payne
Immigration Essays, Sybil Baker
Between the World and Me, Ta-Nehisi Coats

Reader/Judge for Young Southern Writers Contest (2011-Present)

Student Group Affiliation and Involvement

Center for Women and Gender Equity
Women's Action Council
Women of Excellence
The Progressive Student Alliance
Spectrum
Women's Empowerment Institute
Unique Perceptions
Omega Phi Alpha-Service Sorority
WISE Student Board
SAFE-Student Activist for Equality
Generation Action & Sexperts

Series Host, Documentary Series, WGSS and WAGE

Hosted a viewing/roundtable of *Sisters Rising*, Spring 2022
Hosted multiple views of *Reversing Roe*, Fall 2019, Spring 2020, Spring 2021, Fall 2021
Hosted a viewing of the documentary film *Miss Representation*, Sept 2015
Hosted a viewing of the documentary film *The Bro Code*: Nov 2015
Cohosted a viewing of the documentary film *The Hunting Ground*, Nov 2015

Volunteer, Center for Women and Gender Equity, Partnerships for Children and Families

RAINN Day
Women's Leadership Academy
Take Back the Night
Rape Crisis Center Training
Cookies and Consent Series
Feminist Appreciation Day
The Transformation Project
The Vagina Monologues
Elect Her
Women's Leadership Academy
Play! Believe! Achieve!
Love Your Body Week
End Rape Culture, Panel Discussion

Conferences

Computers and Writing (Digital Activism and Multimodal Composing). East Carolina University, Greenville, NC. May 2020.

The Digital Media & Composition Institute (DMAC). The Ohio State University Department of English & Digital Media, Columbus, OH. May 2017

Innovate Conference: Excellence in Teaching and Learning. The Ohio State University. Columbus, OH. May 2016.

Presentations/Workshops

“Supporting Survivors”. Workshop. UTC-WAGE. Chattanooga, TN, March 22, 2022.

“Rape Culture and the Media”. Workshop. UTC-WAGE. Chattanooga, TN, Feb 22, 2022

“Understanding Gender Violence”. Workshop. UTC-WAGE. Chattanooga, TN, Feb 15, 2022

“Reading to Achieve Workshop”. Rhet/Comp Fall Workshops. Chattanooga, August 2021

“Representing Masculinity”. Invited Lecture. McCallie School. Chattanooga, TN, March 18, 2021.

“Unpacking Intersectionality”. Invited Lecture. McCallie School. Chattanooga, TN, March 17, 2021.

“Redefining Leadership: Women and Representation.” Invited Workshop. Omega Phi Alpha. The University of Tennessee-Chattanooga. Chattanooga, TN, Oct. 2015.

“Sweet Scandal: Olivia Pope’s Feminism and the Scandal of Representation.” With Cassie Nice. UTC’s Women’s Center and UTC’s Women’s Action Council. Chattanooga, TN, Sept., 2015

“Video Editing and Documentary Film Production.” With Bo Baker. UTC Library. The University of Tennessee at Chattanooga. Chattanooga, TN, Sept. 2015.

“Responding to Student Writing” Faculty Panel. With Tiffany Mitchell, Stephanie Todd, Matthew Evans, and Mike Jaynes. Fall Composition Workshops. The University of Tennessee at Chattanooga. Chattanooga, TN, August 2015.

“Principles of Feminist Leadership.” The Women’s Leadership Academy (WLA), held in collaboration with the Dean of Student office. Chattanooga, TN, Nov., 2014.

“Video Editing and Documentary Film Production.” With Bo Baker. UTC Library. The University of Tennessee at Chattanooga. Chattanooga, TN, October 2014.

“Agitate! Educate! Organize!—The Importance of Student Activism.” Omega Phi Alpha. The University of Tennessee at Chattanooga. Chattanooga, TN Oct. 2014.

“Misrepresentation: Body Image, Self-Worth, and Women Leaders.” Women of Excellence (WE) Retreat. UTC’s NAACP in collaboration with Multicultural Center. The University of Tennessee at Chattanooga. Chattanooga, TN, Feb. 2014.

“Women, Power, and Politics.” Elect Her. UTC’s Women Center. The University of Tennessee at Chattanooga Women’s Center. Chattanooga, TN, Jan. 2014.

“Empowering Women Leaders.” The Women’s Leadership Academy (WLA), held in collaboration with the Dean of Students office. The University of Tennessee at Chattanooga. Chattanooga, TN, Nov. 2013.

“Round Table Discussion on Combatting Human Trafficking.” With Dr. Marcia Noe and Dr. Eva Havelkova. UTC’s Women’s Studies Program. The University of Tennessee at Chattanooga. Chattanooga, TN, Nov., 2013.

“Feminist Futures: Feminism and the Future of Women.” Women’s Leadership Academy. The University of Tennessee at Chattanooga. Chattanooga, TN, Nov. 2013.

“Visual Rhetoric, Filmmaking, and the Art of Persuasion” With Bo Baker. Filmmaker Series. The University of Tennessee at Chattanooga. Chattanooga, TN, Sept 2013.

“Confronting the Beauty Myth”-Unique Perceptions held in collaboration with the Women’s Action Council. The University of Tennessee at Chattanooga. Chattanooga, TN, March 2013.

“Our Bodies, Ourselves.” Women of Excellence (WE) Retreat. UTC’s NAACP in collaboration with Multicultural Center. The University of Tennessee at Chattanooga. Chattanooga, TN, Feb. 2013.

“Written on the Body: Feminism, Fashion, and Self-Worth.” Kappa Delta Sorority. Fall Lecture Series. The University of Tennessee at Chattanooga. Chattanooga, TN, September 2012.

“Integrating Technology and New Medias in the Composition Classroom.” Fall Composition Workshops. The University of Tennessee at Chattanooga. Chattanooga, TN, August 2012.

Grants

High Impact Practices Development Grant. With Spring Kurtz and Tracye Pool. The Activist-Enhanced Classroom. Jan 2017.

Library Enhancement Grant. With Spring Kurtz and Tracye Pool. Women’s and Gender Studies Texts. November 2016.

Think Achieve- Thinking Beyond the Classroom Grant Award. With Cassandra Nice. Women’s Leadership Academy. March 2014.

Faculty Development

Embracing Inclusive Teaching Practices, Dr. Virginia Case, Virginia Common Wealth, Sponsored by CAS-UTC, Feb. 18, 2022

Intersectionality in Academia, Dr. Alex Zelin, UTC, Sponsored by COSOW-UTC, Jan. 21, 2022

Andrew M. Najberg
Andrew-Najberg@utc.edu

OFFICE

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615 McCallie Ave.
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HOME

6631 Bucksland Dr.
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OBJECTIVE

To receive a position as a tenure track faculty member in poetry, to publish full length creative manuscripts.

EDUCATION

M.F.A. Creative Writing – Poetry
Spalding University, Louisville July 2010

M.A., English – Creative Writing
University of Tennessee, Knoxville May 2006

B.A., English – Creative Writing
University of Tennessee, Knoxville December 2001

HONORS

Exceeds Expectations for rank 2020-2021 academic year,
UTC Department of English

Exceeds Expectations for rank 2013-2014 academic year,
UTC Department of English

Named Lecturer of the Year 2013-2014 academic year,
UTC Department of English

2011 Pushcart Prize Nominee for the poem “Reverence”

Exceeds Expectation for rank 2008-2009 academic year,
UTC Department of English

Departmental award for creative excellence 2007-2008
academic year

AWP Intro Award 2008

John C. Hodges Prize in poetry 2006

Graduated MA Summa Cum Laude

UTK Teaching Assistantship 2004-2006

Phi Beta Kappa, 2001

Graduated BA Summa Cum Laude

**PROFESSIONAL
EXPERIENCE**

2021 Guest poetry editor for Issue #5 of Symposium

*2021 September Editorial Assistant for the Showbear
Family Circus Magazine*

2021 Social Media Content Creator for UrgentEMS, inc

*2020-2022 UTC English Department Social Media
Coordinator*

2017-2021 Faculty Assistant Meacham Writers' Workshop

2014-2017 Assistant Director Meacham Writers' Workshop

*2013-2014 Student Coordinator, Meacham Writers'
Workshop*

**TEACHING
EXPERIENCE**

*Senior Lecturer, Department of English
University of Tennessee, Chattanooga 2006-2021*

Taught 2 sessions English 2700 in Spring 2021
Taught 2 sessions English 1020 in Spring 2021
Taught 2 sessions English 1010 in Fall 2020
Taught 2 sessions English 2700 in Fall 2020
Taught 1 session English 2700 in Summer 2020
Taught 2 sessions English 2700 in Spring 2020
Taught 2 sessions English 1020 in Spring 2020
Taught 2 sessions English 2700 in Fall 2019
Taught 2 sessions English 1010 in Fall 2019
Taught 2 sessions English 2700 in Spring 2019
Taught 2 sessions English 1020 in Spring 2019
Taught 2 sessions English 2700 in Fall 2018
Taught 2 sessions English 1010 in Fall 2018
Taught 2 sessions English 1020 in Spring 2018
Taught 2 sessions English 2700 in Spring 2018
Taught 1 session English 3760 in Fall 2017
Taught 1 session English 2700 online in Fall 2017
Taught 3 sessions English 2700 in Fall 2017
Taught 3 sessions English 1020 in Spring 2017
Taught 1 session English 2700 in Spring 2017
Taught 2 sessions English 1020 in Fall 2016
Taught 2 sessions English 2700 in Fall 2016
Taught 3 sessions English 2700 in Spring 2016
Taught 1 session English 1020 in Spring 2016
Taught 3 sessions English 2700 in Fall 2015
Taught 1 session English 1130 in Fall 2015
Taught 1 session English 1010 in Fall 2015
Taught 1 session English 1020 in Summer 2015
Taught 2 sections English 2700 in Spring 2015
Taught 1 sections English 3750 in Spring 2015
Taught 1 section English 1020 in Spring 2015
Taught 1 section English 1010 in Fall 2014
Taught 2 sections English 2700 in Fall 2014
Taught 1 sections English 4050 in Fall 2014
Taught 2 sections English 1020 in Spring 2014
Taught 1 section English 1150 in Spring 2014
Taught 1 section English 3750 in Spring 2014
Taught 4 sections English 1010 in Fall 2014
Taught 1 section English 1150 in Fall 2014
Taught 1 section English 1020 in Summer 2013
Taught 2 sections English 1020 in Spring 2013

Taught 2 sections English 1130 in Spring 2013
Taught 1 section English 2700 in Spring 2013
Taught 3 sections English 1010 in Fall 2012
Taught 1 sections English 1150 in Fall 2012
Taught 1 section English 2700 in Fall 2012
Taught 2 sections English 1020 In Spring 2012
Taught 2 sections English 1130 in Spring 2012
Taught 1 section English 2700 in Spring 2012
Taught 1 section of English 2700 in Fall 2011
Taught 1 section of English 1150 in Fall 2011
Taught 3 sections of English 1010 in Fall 2011
Taught 1 section of English 2700 in Spring 2011
Taught 1 section of English 1130 in Spring 2011
Taught 2 sections of English 1020 in Spring 2011
Taught 1 section of English 2700 in Fall 2010
Taught 1 section of English 1150 in Fall 2010
Taught 2 sections of English 1010 in Fall 2010
Taught 1 section of English 270 in Spring 2010
Taught 1 section of English 113 in Spring 2010
Taught 2 sections of English 122 in Spring 201
Taught 1 section of English 115 in Fall 2009
Taught 3 sections of English 121 in Fall 2009
Taught 1 section of English 270 in Spring 2009
Taught 1 section of English 113 in Spring 2009
Taught 2 sections of English 122 in Spring 2009
Taught 1 section of English 115 in Fall 2008
Taught 3 sections of English 121 in Fall 2008
Taught 1 section of English 113 in Spring 2008
Taught 3 sections of English 122 in Spring 2008
Taught 1 section of English 115 in Fall 2007
Taught 4 sections of English 121 in Fall 2007
Taught 4 sections of English 122 in Spring 2007
Taught 1 section of English 115 in Fall 2006
Taught 4 sections of English 121 in Fall 2006
Taught 4 sections of English 122 in Spring 2007
Taught 4 sections of English 121 in Fall 2006

Teaching Assistant, Department of English
University of Tennessee, Knoxville 2005-2006

Taught 2 sections of English 102 in Spring 2006.
Taught 2 sections of English 101 in Fall 2005.

Graduate Assistant, Department of English
University of Tennessee, Knoxville 2004-2005

Assisted 1 section of English 102 in Spring 2005.
Assisted 1 section of English 101 in Fall 2004.
Tutored in UT writing center 5 hours per week

**SUMMARY
OF THESESES**

Spalding University MFA Thesis: A book length collection of original poetry entitled *How to Sever Your Shadow* exploring the cultural discovery of my Croatian Heritage set in the context of a transition between personal relationships.

UTK Masters Thesis: A collection of original poetry entitled *The Way We Linger*. Includes a critical

examination identifying the liminal nature of poetic images.
critical intro examines the mutability of the observer in
geographically or internally alienating environments.

**TEACHING
COMPETENCIES**

Rhetoric and Composition 1, English 1010
Rhetoric and Composition 2, English 1020
Western Humanities 1, English 1130
Western Humanities 2, English 1150
Postwar Japanese Novel and Magical Realism, Engl 2060
Introduction to Creative Writing, English 2700
Introduction to Creative Writing, English 2700 online
Poetry workshop, English 3750
Fiction workshop, English 3760
Readings in Creative Non-Fiction, English 4050
Readings in Short Fiction, English 4060
QM Certified Instructor

PUBLICATIONS –

FILM

“Table for Two” short film, Geek Prophecy Productions.
Directed by Jeremy Gentry, cinematography by Alex
Preavett, Starring Kitty Reel, David Howard, Thomas
White, and Nicole Coleman. December 2021.

SHORT FICTION

“The Boy with Star Shaped Eyes” in *The Bookends Review*
March 2022

“What Lemons Tasted Like” in *Psychopomp Magazine* in
February 2022

“The Glory of Steve” in *Literary Parrot #2* Winter 2021

“Table for Two” in *The Wondrous Real* July 2021 Issue

“The Saddest Missile” in *Fleas on the Dog* Issue 9 Summer
2021

POETRY

“There is always one left” forthcoming in *Ashville Poetry*
Review, 2022

“How I Believe in Ghosts” forthcoming in *North American*
Review, 2022

“Year of the Rat” in *Broad River Review*, Dec 2021

“When I grow up” forthcoming *Coastal Shelf* 2021 End of
Year issue

“Yesterday, The Split of Prokaryotes” forthcoming in
Coastal Shelf Winter 2022 issue.

“Things I Need to Know” in *Symposium* Fall 2021 Issue.

“Soul Brawl” in *Stoneboat Journal* Issue 11, Volume 1
2021

The Goats Have Taken Over the Barracks, Full length collection, published by Finishing Line Press March 2021.

"The Glory of Now" in *HASH Journal* January 2021 Issue.

"Things you don't need to know" in *Parenthesis*, Winter 2021 issue.

"Natural Embrace" in *Parenthesis*, Winter 2021 issue.

"Why we don't want the gates open" in *MockingHeart Review* February 2020 issue.

"Parenting" in *Faultline Journal* Spring 2019 Issue

"Anthill by the Mailbox Post" in *The Bangalore Review* April 2019 Issue

"At the center of it" in *Another Chicago Magazine* April 2019 Issue

"Stroke Vigil" in *Another Chicago Magazine* April 2019 Issue

"Waiting for Her Surgery" in *Blood and Thunder* Fall 2017 Issue

"Ouroboros" in *Blood and Thunder* Fall 2017 Issue

"1st Island Fisherman Mending His Nets" in *Bamboo Ridge Review* Issue 110

"Grasping Dust" in *Cimarron Review* Summer 2016 Issue 196

"Frozen Pond" in *Istanbul Review* Winter 2014 Issue 6

"Aeration" in *Istanbul Review* Winter 2014 Issue 6

"The Road Home" in *Istanbul Review* Winter 2014 Issue 6

"Grandfather" in *Louisville Review* Fall 2012 Issue

"Hydration is of the Essence," *Yemassee* Spring 2012 Issue

"Reverence" in *North American Review* Fall 2011 Volume 296 Number 4 issue.

"The goats have overtaken the barracks" *Artful Dodge* Fall 2011 issue.

"Getting it Right" in *Nashville Review*, Fall 2011

"Godwin's Law" in *Yemassee* Vol. XVII, Number 2, Spring 2010.

“City so Fractured” in *Louisville Review* number 67, Spring 2010

“Listening to Doors” in *Louisville Review* number 66, Fall 2009.

Easy to Lose: A Chapbook of Poems published by Finishing Line Press in Fall 2007.

“Watching a Knoxville Downpour from a Fire Escape” in *BloodLotus* No. 9.

“Hearing the Cuckoos Cry” in *Outscapes: Borders and Fences*.

“The Last Note” in *Bat City Review* No. 3.

“What is Left?” in *Low Explosions: Writings on the Body*.

“Standing Water” in *New Millennium Writings* 2006-2007.

“A Murder of Eels” in *New Millennium Writings* 2006-2007

REVIEWS –

“A Paradox of Praise: Art Smith's *The Fortunate Era*,” *Drunken Boat* #18

“Welish's Unusual Fruit: Marjorie Welish's *In the Futurity Lounge/ Asylum for Indeterminacy*,” *Drunken Boat* #17

“Kathleen Ossip's *Cold War*,” *Drunken Boat* #16

“Cedar Sigo's *Stranger in Town*,” *Drunken Boat* #16

Tomahawk, *Anonymous* July 12, 2007

Marilyn Manson, *Eat Me, Drink Me* June 21, 2007

Nine Inch Nails, *Year Zero* May 24, 2007

JOURNALISM

3 articles in the 2006 edition of *Higher Grounds Magazine*.

3 article in the 2005 edition of *Higher Grounds Magazine*.

PRESENTATIONS AND INTERVIEWS

Interview Appearance on NYParrot, July 22, 2021

Poetry Reading, Spalding University Spring Residency, May 2021

Interviewed for Scenic Trend Blog May 2021

Organized and participated in a poetry reading March 30, 2021 with Christian Collier and Molly Peacock

Organized and participated in a poetry reading February 24, 2021 with Matt Army and Kristi Maxwell

Organized and participated in “An Evening with Tennessee Poets”, a poetry reading January 19, 2021 with Jeff Hardin and Jesse Graves

Interviewed on Scenic Roots WUTC 88.1 Jan 14, 2021

Interviewed on Dark Sky Twelve Podcast December 2020

Interviewed on English Matters Podcast November 2020

Invited Poetry Reading, UTC, Chattanooga, Meacham Writers’ Workshop, October 30th, 2019

UTC Echo Interview “Documentary Series ‘Awake and Engaged’ is back at UTC”, September 17th, 2019

Awake and Engaged Film Presentation September 11th, 2019, *The Babushkas of Chernobyl*

Invited Poetry Reading, UTC, Chattanooga, Meacham Writers’ Workshop, March 27th 2019

Invited Poetry Reading, UTC, Chattanooga, Meacham Writers’ Workshop, October 29th 2018

Invited Poetry Reading, UTC, Chattanooga, Meacham Writers’ Workshop, March 23rd, 2018

Invited Poetry Reading, UTC, Chattanooga, Meacham Writers’ Workshop, October 27th, 2017

Awake and Engaged film screening, April 2017

Invited Poetry Reading, UTC, Chattanooga, Meacham Writers’ Workshop, March 23, 2017

Works in Progress Presentation, “Exploring world building” November 2016

Invited Poetry Reading, UTC, Chattanooga, Meacham Writers Workshop October 29th, 2016

Invited poetry reading, UTC, Chattanooga, Meacham Writers Workshop, March 4th, 2016

East Brainerd High school visit, GEAR UP Program, November 5th, 2015

Works in Progress talk, UTC, Chattanooga "From WS to MSS," September 30, 2015

Invited poetry reading, UTC, Chattanooga, TN, Meacham Writers' Workshop, October 2015

Invited Poetry reading UTC, University Center, March 20, 2015

Invited poetry reading, Hart Gallery, Chattanooga, TN, Meacham Writers' Workshop, October 30th, 2014

Invited poetry reading, Camp House, Chattanooga, TN, October 3rd 2014.

Invited poetry reading, UTC University Center, Meacham Writers' Workshop, April 2014.

"Inside *Blood Brothers*" Presentation of the film *Blood Brothers*, analysis and discussion, AWAE Film Series, February 20, 2014

"*The Shadow Thief*: construction of a YA Novel" delivered as part of UTC Works in Progress Series, Spring 2014

"Inside *Bidder 70*," Presentation of the film *Bidder 70*, analysis and discussion, AWAE Film Series, November 5, 2013

Invited poetry reading, Hart Gallery, Meacham Writers' Workshop, October 2013.

Invited Reading, Camp House, Chattanooga, TN, April 22nd, 2013

Invited poetry reading, UTC University Center, Meacham Writers' Workshop, March 2013.

"Inside *Ethos*," presentation of the film *Ethos*, analysis and discussion, AWAE Film Series, April 12th, 2013

Reading from my novel *Stormfall*. Delivered as part of the UTC works in progress series, February 6th, 2013

Invited poetry reading, Hart Gallery, Chattanooga, TN, Meacham Writers' Workshop, October, 2012.

"Inside *Greenwashers*," Presentation of the film *Greenwashers*, analysis and discussion, AWAE Film Series October 18th, 2012.

"The Shaping of a Poetry Collection" delivered as part of UTC Works in Progress Series, September 14, 2012

"Inside *Good Fortune*." Presentation of the film *Good Fortune*, analysis and discussion, AWAE Film Series, April 12th, 2012

Invited poetry reading, Hart Gallery, Chattanooga, TN, Meacham Writers' Workshop, March 2012.

"Inside *Back to Bosnia*." Presentation of the film *Back to Bosnia*, analysis and discussion, AWAE Film Series, November 11, 2011.

"Inside *Off the Grid*." Presentation of the film *Off the Grid*, analysis and discussion. AWAE Film Series, November 2, 2011.

Invited poetry reading, Hart Gallery, Chattanooga TN, Meacham Writers' Workshop, October 2011.

"Designing Pen and Ink: integrating narrative and artwork," delivered as part of the UTC Works in Progress Series, September 2011

"Inside *A Kind of Childhood*." Presentation of the film *A Kind of Childhood*, analysis and discussion, AWAE Film Series April 2011.

Invited poetry reading, Stone Cup Coffee House, Chattanooga, TN Meacham Writers' Workshop, March 2011

NPR Interview: "Presenting Burma VJs for Awake and Engaged," November 2010

"Inside Up the Yangtze." Presentation of the film *Up the Yangtze*, analysis and discussion, AWAE film series, October 2010.

Invited Gallery display of oil paintings at Studio 83, Nashville, TN 2009

"Building a Fence without Nails"
paper delivered at the UT composition department conference April 2005

**ACCOMPLISHMENTS/
SERVICE**

UTC English Department Exceeds Expectations
Performance Review 2020-2021 academic year

UTC English Department Social Media Director Fall 2020-
2022

Optimist Essay Contest Judge, February 2017-2022

YSSW Contest Judge, 2011-2022

Co-organizer of Awake And Engaged Documentary Series
2008-2021

Creative writing Committee Member, UTC Department of
English 2011-2022

Elise Steele Thesis committee member, FA 2020- SP 2021

PGRA Spalding University, May 2021

Spalding University Alumni Workshop Coordinator SP
2021

UTC Learning Environment Committee FA 2020-SP 2022

English Department Library Ad-hoc Committee Fall 2018

Library Design Committee Spring 2018

Assistant Director, Meacham Writers' Workshop Fall
2014-Spring 2018

Academic Standards and Scholarship committee, UTC
2016-2017

Budget Committee, UTC 2015-2016

Creative Writing Committee Chair, UTC Department of
English 2014-2015.

Contingent Faculty Committee Member, UTC Department
of English 2011-2014

Technology Committee Chair, UTC, 2012-2013.

Budget Committee, UTC, 2011-2012

Technology Committee Member, UTC, 2012-2013

Creator and Organizer of Awake and Engaged
Documentary Series Student Film Festival and Contest

2006-2008 Reader for the *Louisville Review*

MARCIA NOE
1012 Forest Avenue
Chattanooga, TN 37405
WORK: (423) 425-4692; HOME: (423) 266-9316
HONORS AND AWARDS

Elected to the Board of Girls Inc. of Chattanooga (2018-2021)

Elected to the Board of the League of Women Voters of Chattanooga (2018-present)

Selected as one of ten Chattanooga women for Girls Inc.'s annual Unbought and Unbossed Award (2017)

Elected to the Corporate Board of the Society for the Study of Midwestern Literature (2017-present)

Elected to Alpha Society (2008)

Elected as editor of *MidAmerica* (2007)

Elected to UTC Council of Scholars (2005)

Excellence in Teaching Honors, The College of Arts and Sciences, The University of Tennessee at Chattanooga (2004)

MidAmerica Award for outstanding contributions to the study of Midwestern literature, Society for the Study of Midwestern Literature (2003)

Fulbright Senior Lecturer-Researcher (American drama), Universidade Federal de Minas Gerais Belo Horizonte, Brazil (1993)

Midwest Heritage Award for best essay read at the 18th annual meeting of the Society for the Study of Midwestern Literature (1988)

Exceptional Merit EDO Rating (1989; 1991; 1996; 2000; 2002; 2004; 2005; 2007)

Research Associate, UC Foundation (1987; 1989; 1990; 1991; 1998)

SELECTED PUBLICATIONS

BOOKS

Three Midwestern Playwrights: How Floyd Dell, George Cram Cook, and Susan Glaspell Transformed American Theatre. Forthcoming, Indiana University Press, 2022.

(with Junia Alves) *O palco e a rua: a trajetoria do teatro do Grupo Galpão.* Belo Horizonte: Pontifca Universidade Catolica de Minas Gerais, 2006.

Exploring the Midwestern Literary Imagination: Essays in Honor of David D. Anderson. Ed. Marcia Noe. Troy, New York: The Whitston Publishing Company (1993).

Celebrate the Midwest: Poems and Stories for David D. Anderson. Ed. Marcia Noe. Deerfield, Illinois: Lake Shore Publishing (1991).

Susan Glaspell: Voice from the Heartland. Macomb, Illinois: Western Illinois Monograph Series (1983).

ESSAYS AND CHAPTERS IN BOOKS

"The Midwest in American Culture." *A Cambridge Companion to Susan Glaspell.* Ed. J. Ellen Gainor. Forthcoming, Cambridge University Press, 2022.

"The Rise of Realism and Regionalism." *The Oxford Handbook of the American Midwest.* Ed. Jon K. Lauck. Forthcoming, Oxford University Press, 2022.

"He Flirted with Euterpe Before He Settled down with Clio: The Education of Frederick Jackson Turner." *The Sower and the Seer: Perspectives on the Intellectual History of the American Midwest.* Ed. Joseph Horgan, Jon K. Lauck, Paul Murphy, Andrew Seal, and Gleaves Whitney. Wisconsin Historical Society Press, 2021. 69-85.

(with Laura Duncan) "'Frau Bauman, Frau Schmidt, and Frau Schwartz' and the Sleeping Beauty Tale." *A Field Guide to the Poetry of Theodore Roethke.* Ed. William Barillas. Ohio University Press, 2021. 108-114.

"The Innocent Midwest and the New Midwestern Pastoral." *The Making of the Midwest: Essays in Midwestern Identity*

Formation, 1787-1900. Ed. Jon K. Lauck. Volume 4 of *Rediscovering the American Midwest*. Series editors Jon K. Lauck and Patricia Oman. Hastings, NE: Hastings College Press, 2020. 37-52.

- (with Meghan O’Dea) “From Davenport to Provincetown: Floyd Dell, George Cram Cook, and Susan Glaspell Develop a Radical Theatre Aesthetic.” *A Scattering Time: Modernism Meets Midwestern Culture*. Ed. Sara Kosiba. Volume 2 of *Rediscovering the American Midwest*. Series Editors Jon K. Lauck and Patricia Oman. Hastings, NE: Hastings College Press. (2018). 49-69.
- (with Fendall Fulton) “Narrative Art and Modernist Sensibility in the Civil War Fiction of F. Scott Fitzgerald.” *SSC:F. Scott Fitzgerald*. Gale, Cengage Learning. (forthcoming).
- “Midwestern Literature in Historical and Cultural Context.” *Critical Insights: Midwestern Literature*. Ed. Ronald Primeau. Amenia, NY: Salem Press, 2013. 3-18.
- (with Michael Jaynes) “Teaching Alice Walker’s ‘Everyday Use’ Employing Race, Class, and Gender, with an Annotated Bibliography.” *Bloom’s Modern Critical Views: Alice Walker*. Ed. Harold Bloom. New York: Chelsea House, 2007.
- (with Fendall Fulton) “Narrative Art and Modernist Sensibility in the Civil War Fiction of F. Scott Fitzgerald.” *Myth and Memory: The Civil War in Fiction and Film from Uncle Tom’s Cabin to Cold Mountain*. Ed. David Sachsman, S. Kittrell Rushing, and Roy Morris, Jr. West Lafayette: Purdue University Press, 2007.
- (with Robert L. Marlowe) “Suppressed Desires and Tickless Time: An Intertextual Critique of Modernity.” *Disclosing Intertextualities: The Stories, Plays, and Novels of Susan Glaspell*. Ed. Barbara Ozieblo and Martha Carpentier. Amsterdam: Rodopi, 2006.
- (with Holly Hill) “Susan Glaspell’s ‘Plea’ for Juvenile Justice” in *Text, Kontext und Spracherwerb*. Ed. Dagmar Abendroth-Timmer, Britta Viebrock, and Michael Wendt. Frankfurt/Main: Peter Lang, 2003. 69-75.
- “Reconfiguring the Subject/Recuperating Realism: Susan Glaspell’s Unseen Woman.” In *New Readings in American Drama: Something’s Happening Here*. Ed. Norma Jenckes. New York: Peter Lang, 2002. 9-21.
- “The New Woman in the Plays of Susan Glaspell” in *Staging a Cultural Paradigm: The Political and the Personal in American Drama*. Ed. Barbara Ozieblo and Miriam Lopez-Rodriguez. New York: Peter Lang, 2002. 149-162.
- “Susan Glaspell’s *The Verge*: *L’écriture féminine* at the Provincetown” in *Susan Glaspell: A Collection of Critical Essays*. Ed. Linda Ben-Zvi. Ann Arbor: University of Michigan Press, 1995. 129-142.
- “‘The Rhetorical Situation’ and the Research Paper: An Integrative Approach” in *Teaching the Research Paper*. Ed. James E. Ford. Metuchen, New Jersey: Scarecrow Press, 1995. 68-74.
- “Some Heretical Thoughts on the Teaching of Writing” in *Teaching Writing: Theories and Practices*. Ed. Josephine Koster Tarvers. New York: HarperCollins, 1994.
- “Dealing with Underprepared Students at Two-Year Colleges” in *Points of View on American Higher Education: A Selection of Essays from The Chronicle of Higher Education*. Volume II: Institutions and Issues. Ed. Stephen H. Barnes. Lewiston: Mellen Studies in Education, Volume 5, 1990. 9-13.

ARTICLES

- “Still Revolting after All These Years: The Power of Metaphor in ‘The Revolt from the Village: 1920.’” *Midwestern Miscellany* 49 (Spring/Fall 2021): 182-96.
- (with Tyler Preston) “*Moon-Calf*: The Revolt Novel That Wasn’t.” *Midwestern Miscellany* 49 (Spring/Fall 2011): 64-68.
- (with Mackenzie Butera) “Cather’s *O Pioneers!* and Veblen’s *The Theory of the Leisure Class*.” *Explicator* 76.3 (Sept. 2018): 155-60.
- (with Kaitlin Cottle and Fendall Fulton) “The Tea Gown in Edith Wharton’s ‘The Other Two.’” *Explicator* 74.4 (Oct.-Dec. 2016): 259-63.
- “Inventing the Midwest with David D. Anderson.” *Midwestern Miscellany* 44.1 (Spring 2016): 28-35.

- (with Jeffrey Melnik) "Edith Wharton's Invitation to Moral Awareness and Careful Reading in 'The Other Two.'" *Eureka Studies in Teaching Short Fiction* 11/12 (2015): 53-59.
- (with Rachel Davis, Laura Duncan and Brittain Whiteside-Galloway) "Performative Fashion in the Short Fiction of Kate Chopin." *Midwestern Miscellany* 42.2 (Fall 2014): 19-31.
- (with Mollie Shannon and Laura Duncan) "The Dark Fairy Tale in the Fiction of Bonnie Jo Campbell." *Midwestern Miscellany* 42.1 (Spring 2014): 33-44.
- (with Belinda Slocumb) "Susan Glaspell's Provincetown." *Midwestern Miscellany* 37.1 (Spring 2009): 45-59.
- (with Ashley Hopkins) "Illuminating the Rhetorical Dimensions of Mary E. Wilkins Freeman's 'A Mistaken Charity' and Sarah Orne Jewett's 'The Town Poor,' with an Annotated Bibliography." *Eureka Studies in Teaching Short Fiction* 9.1 (Fall 2008): 24-46.
- (with Leslie S. Taylor) "Developing the Narrative Imagination: Teaching 'Neighbour Rosicky' in Context." *Eureka Studies in Teaching Short Fiction* 6.1 (Fall 2005): 16-30.
- (with Robert L. Marlowe). "Suppressed Desires and Tickless Time: An Intertextual Critique of Modernity." *American Drama* 14.1 (Winter 2005): 1-14.
- (with Junia Alves) "O Grupo Galpao e o circo: uma estetica do teatro brasileiro." *Paralelo* 20 1.2 (2004): 93-102.
- (with Michael Jaynes) "Teaching Alice Walker's 'Everyday Use' Employing Race, Class, and Gender, with an Annotated Bibliography." *Eureka Studies in Teaching Short Fiction* 5.1 (Fall 2004): 123-36.
- (with Fendall Fulton) "Narrative Art and Modernist Sensibility in the Civil War Fiction of F. Scott Fitzgerald." *Midwestern Miscellany* 31 (Fall 2003): 57-75.
- (with Nancy Neff) "Reading *Miss Lulu Bett*: The Reception History of a Midwestern Classic." *Midwestern Miscellany* 31 (Spring 2003): 9-24.
- "Intertextuality in the Early Plays of Susan Glaspell and Eugene O'Neill." *American Drama* 11.1 (Winter 2002): 1-17.
- (with Junia Alves) "Lugar de Destaque." *Estado de Minas: Pensar*. 26 October 2002, sec. Pensar: 1+.
- (with Junia Alves) "Myth and Madness in Grupo Galpão's Expressionistic Production of *Album de Familia*." *Latin American Theatre Review* 35.2 (Spring 2002): 19-37.
- (with Junia Alves) "From the Street to the Stage: The Dialectical Theatre Practice of Grupo Galpão." *Luso-Brazilian Review* 39.1 (Summer 2002): 79-93.
- (with Junia Alves) "Grupo Galpão's *A Rua da Amargura*: The Script, the Stage and the Screen." *Brasil/Brazil* 14.26 (2001): 45-66.
- (with Junia Alves) "Expressões mineiras no teatro: o *Romeu e Julieta* do Grupo Galpão." *Lacio: Revista de Letras do Unicentro Newton Paiva* +2.2 (1999): Belo Horizonte, Brasil.
- (with Junia Alves) "'Life Is an Inverted Circus': Grupo Galpão's Adaptation of *Romeu and Julieta* Adapted from Pennafort's Translation of Shakespeare." *Ilha do Desterro* 36 January/ June 1999): 265-281. Florianopolis, Santa Catarina, Brazil. 265-281.
- "(Mis)Reading the Region: Midwestern Innocence in the Fiction of Jay McInerney." *MidAmerica* 25 (1998): 162-174.
- "Reconfiguring the Subject/Recuperating Realism: Susan Glaspell's Unseen Woman" in *American Drama* 4.2 (Spring 1995): 36-54.
- "MidAmerica: The Second Decade." *MidAmerica* 21 (1994): 39-49.
- "Mr. Inge, Women, and the Midwest: Why William Inge Don't Get No Respect." *Theatre Southwest* 24 (Fall 1992): 9-19.
- "The Heathen Priestess on the Prairie: Margaret Fuller Constructs the Midwest." *The Old*

Northwest 16 (Spring, 1992): 3-12.

"Missed by Modernism: The Literary Friendship of Arthur Davison Ficke and Edgar Lee Masters." *Western Illinois Regional Studies* 14 (Fall 1991): 71-79.

"The Politics of Piety: Gamesmanship in the Fiction of J.F. Powers." *MidAmerica* 17 (1990): 106-117.

"The Writing Internship: Inside the Writing Process." *Tennessee English Journal* 1 (1990): 22-24.

"Failure and the American Mythos: Tarkington's *The Magnificent Ambersons*." *MidAmerica* 15 (1988): 11-18.

"Some Heretical Thoughts on the Teaching of Writing" in *Teaching English in the Two-Year College* 15 (October 1988): 175-179.

"Teaching Point of View in the Modern Fiction Class." *Teaching English in the Two-Year College* 14 (October 1987): 211-213.

"The Johari Window: A Perspective on the *Spoon River Anthology*." *MidAmerica* 13 (1986): 49-60.

"Region as Metaphor in the Plays of Susan Glaspell." *Western Illinois Regional Studies* 4 (Spring 1981): 77-85.

"A Romantic and Miraculous City' Shapes Three Midwestern Writers." *Western Illinois Regional Studies* 1 (Fall 1978): 176-198.

"Susan Glaspell's Analysis of the Midwestern Character." *Books at Iowa* 27 (November 1977): 3-14.

(With Clarence Andrews) "Susan Glaspell of Davenport." *Iowan* 25 (June 15, 1977): 46-53.

REVIEWS

Review Essay: "Big Ideas in the Midwest." Michael C. Steiner's *Horace M. Kallen in the Heartland: The Midwestern Roots of American Pluralism*, Jason Stacy's *Spoon River America: Edgar Lee Masters and the Myth of the American Small Town*, Miles Harvey's *The King of Confidence: A Tale of Utopian Dreamers. Frontier Schemers, False Prophets, and the Murder of an American Monarch*, and Christine Woodside's *Libertarians on the Prairie: Laura Ingalls Wilder, Rose Wilder Lane, and the Making of the Little House Books*. *MidAmerica* 48 (2021) (forthcoming)

Review Essay: "New Directions in Midwestern Studies." Kristin L. Hoganson's *The Heartland: An American History*, Jon K. Lauck, Gleaves Whitney and Joseph Hogan's *Finding a New Midwestern History*, Andy Oler's *Pieces of the Heartland: Representing Midwestern Places*, Andy Oler's *Old-Fashioned Modernism: Rural Masculinity and Midwestern Literature*, Liesl Olson's *Chicago Renaissance: Literature and Art in the Midwest Metropolis*. *MidAmerica* 46 (2109): 18-28.

Review Essay: "Flyover Lives?" Mary Minock's *The Way-Back Room*, Anne-Marie Oomen's *Love, Sex, and 4-H*, Amy Haimerl's *Detroit Hustle*, Patricia Hampl's *The Art of the Wasted Day*, John Knoepfle's *Tuesday Mornings at the Trout Lily Café*, and David Pichaske's *Here I Stand*. *MidAmerica* 45 (2018): 98-105.

Review Essay: "The Evolving Family in Contemporary Midwestern Fiction." Bonnie Jo Campbell's *Mothers, Tell Your Daughters*, Jane Smiley's *Early Warning*, Marilynne Robinson's *Lila*, Elizabeth Strout's *My Name Is Lucy Barton*, Ryan Stradal's *Kitchens of the Great Midwest*, and Joe Meno's *A Marvel and a Wonder*. *Middle West Review* 4.1 (Fall 2017): 181-86.

Review Essay: "Reinvigorating Midwestern Studies." Christian Knoeller's *Reimagining Environmental History: Ecological Memory in the Wake of Landscape Change*, Jon K. Lauck's *From Warm Center to Ragged Edge, The Midwestern Moment*, ed. Jon K. Lauck, and *The Stories We Tell: Modernism in the Tri-Cities*, ed. Meg Gillette. *MidAmerica* 44 (2017): 65-73.

Review of Tom Schroder's *The Most Famous Writer Who Ever Lived: A True Story of My Family in Annals of Iowa* 76.3 (Summer 2017): 370-72.

Review of Jim Harrison's *The Big Seven: A Faux Romance* in *Middle West Review*. 3.1 (Fall 2016): 138-40.

Review Essay: "Reconceptualizing the Midwest." Mark Buechsel's *Sacred Land: Sherwood Anderson, Midwestern Modernism, and the Sacramental Vision of Nature*, John H. Miller's *Small-Town Dreams: Stories of*

Midwestern Boys Who Shaped America, Jon K. Lauck's *The Lost Region: Toward a Revival of Midwestern History*, and Nancy Bunge's *The Midwestern Novel: Literary Populism from Huckleberry Finn to the Present* in *MidAmerica* 42 (2015): 132-38.

Review of Rachel Louis Snyder's *What We've Lost Is Nothing* in *Middle West Review* 1.2 (Spring 2015): 253-55.

Review of *The Tallgrass Prairie Reader*. Ed. John T. Price in *Annals of Iowa* 74.1 (Winter 2015): 77-78.

Review Essay: "Three Midwestern Biographies." Paul J. Bauer and Mark Dawidziak's *Jim Tully: American Writer, Irish Rover, and Hollywood Brawler*; Mary K. Stillwell's *The Life and Poetry of Ted Kooser*, and Charles J. Shields's *And So It Goes*. *Kurt Vonnegut: A Life in MidAmerica* 40 (2013): 140-44.

Review Essay: "Fishing in Time's Stream." William Kloefkorn's *Breathing in the Fullness of Time* and *New and Selected Poems*, John Knoepfle's *I Look around for My Life* and *Shadows and Starlight*, and Ted Kooser's *Lights on a Ground of Darkness* and *Delights & Shadows* in *MidAmerica* 39 (2012): 36-41.

Review Essay: "Up in Michigan." Ellen Airgood's *South of Superior*; Bonnie Jo Campbell's *Once Upon a River*; Jim Harrison's *The Great Leader* in *MidAmerica* 38 (2011): 24-27.

Review of Kristina Hinz-Bode's *Susan Glaspell and the Anxiety of Expression: Isolation and Language in the Plays* in *The Eugene O'Neill Review* 30 (2008): 165-68.

"Lee's 'Wharton' an Exhaustive Bio." Review of Hermione Lee's *Edith Wharton* in the *Chattanooga Times Free Press*. Sunday, March 30, 2008. E4.

Review of Brenda Murphy's *The Provincetown Players and the Culture of Modernity* in *The Eugene O'Neill Review* 29 (2007): 168-70.

Review essay, "How Midwestern Literature Can Help Us All Get Along." Timothy B. Spears's *Chicago Dreaming: Midwesterners and the City, 1871-1919*; Tom Lutz's *Cosmopolitan Vistas: American Regionalism and Literary Value*; Robert Dunne's *A New Book of the Grotesques: Contemporary Approaches to Sherwood Anderson's Early Fiction*; William Barillas's *The Midwestern Pastoral: Place and Landscape in the Literature of the American Heartland*; Katherine Joslin's *Jane Addams: A Writer's Life*; David R. Pichaske's *Rooted: Seven Midwest Writers of Place* in *MidAmerica* 32 (2005): 8-15.

Review of Patricia L. Bryan and Thomas Wolf's *Midnight Assassin: A Murder in America's Heartland* and Linda Ben-Zvi's *Susan Glaspell: Her Life and Times* in *Theatre History Studies* 26 (June 2006): 154-157.

Review of Cheryl Black's *The Women of Provincetown, 1915-1922* and Dorothy Chansky's *Composing Ourselves: The Little Theatre Movement and the American Audience* in *American Drama* 14.1 (Winter 2005): 115-120.

Review of J. Ellen Gainor's *Susan Glaspell in Context* in *Theatre Journal* 55.3 (October 2003): 570-571.

Review of Barbara Ozieblo's *A Critical Biography of Susan Glaspell* in *Legacy: A Journal of American Women Writers* 18.1 (2001): 114-115.

Review essay, "The Mystery of Beauty"; Joan Jacobs Brumberg's *The Body Project: An Intimate History of American Girls*; Nancy Friday's *The Power of Beauty*; Naomi Wolfe's *The Beauty Myth: How Images of Beauty Are Used Against Women*. *Women's Studies Newsletter* 3.2 (Spring 1998), The University of Tennessee at Chattanooga. 2-3.

Review of Veronica Makowsky's *Susan Glaspell's Century of American Women* in *Legacy: A Journal of American Women Writers* 12.1 (Spring 1995): 65-66.

Review of Andrew Cayton and Peter Onuf's *The Midwest and the Nation* in *Western Illinois Regional Studies* 13 (Fall 1990): 98-99.

Review of James M. Marshall's *Land Fever: Dispossession and the Frontier Myth* in *Western Illinois Regional Studies* 12 (Fall 1989): 110-111.

Review of Michael Keene's *Effective Professional Writing* in *The Technical Writing Teacher* 16 (Winter 1988): 69-70.

Review of Muriel Harris's *Teaching One-to-One: The Writing Conference* in *Focuses* 1 (Spring

1988): 40-41.

Review of Arn Tibbetts's *Practical Business Writing* in *The Technical Writing Teacher* 15 (Spring 1988): 167-168.

Review of Walter H. Beale's *Real Writing: Argumentation, Reflection, Information* (2nd edition) in *Teaching English in the Two-Year College* 15 (May 1988): 136-138.

ARTICLES IN REFERENCE WORKS

For the *Dictionary of Midwestern Literature*, 2 (Indiana University Press, 2016)

"Literary Periodicals" (with Ashley Hopkins, Rachel Breneman, and Jennifer Cathey)

"The Revolt from the Village"

"Midwestern Archetypes"

"Trifles"

For *The Biographical Dictionary of Iowa* (University of Iowa Press, 2008)

(with Emily Monig) "Susan Glaspell"

For the *Dictionary of Midwestern Literature*, 1 (Indiana University Press, 2001)

"Willa Cather"

"Caroline Kirkland"

"Herbert Krause"

"Joseph Kirkland"

"Susan Glaspell"

"Ellis Parker Butler"

"George Cram Cook"

"Henry Bellamann"

"James Hall"

"Arthur Davison Ficke"

"Alice French"

"Harry Mark Petrakis"

"Harry Hansen"

"Jane Hamilton"

"E.W. Howe"

"Margaret Ayer Barnes"

"Richard Wright"

"J.F. Powers"

For the *Dictionary of Literary Biography* Volume 9, part 2. Detroit: Gale Research Company (1981). "Susan Glaspell"

HUMOR AND OPINION PIECES

"Culture Shock in Knoxville." *Tennessee English Journal* 4 (1993): 6-7.

"Dealing with Underprepared Students at Two-Year Colleges." *The Chronicle of Higher Education* (September 10, 1986): 80.

PROGRAM NOTES

"Nights (and days) of Desire." *Theatre Perspective: The Department of Theatre and Speech of The University of Tennessee at Chattanooga* 8 (September, 1997)

"Feminist Theatre in America." *Theatre Perspective: The Department of Theatre and Speech of The University of Tennessee at Chattanooga* 4 (February, 1993)

SELECTED PRESENTATIONS

"How Literary Studies Can Help Us Do Life." Panel sponsored by the Walker Teaching Center. The University of Tennessee at Chattanooga. Invited panelist. [November 2018]

"The Role of Regional Academic Journals in American Literary Scholarship." Region and Place in American Literature. Symposium sponsored by the American Literature Association. Invited plenary session panelist. [New Orleans, 2017]

"The Challenges of a Senior Editor." Lessons & Landmarks: *Dictionary of Midwestern Literature*, 2. Roundtable chaired by Philip A. Greasley. Society for the Study of Midwestern Literature [East Lansing, 2016].

"Inventing the Midwest with David D. Anderson." Roundtable chaired by Robert Dunne. Society for the Study of Midwestern Literature [East Lansing, 2015].

"Carl Van Doren's Revolt from the Village." Roundtable chaired by Jon K. Lauck. Society for the Study of Midwestern Literature [East Lansing, 2014].

"The Dark Fairy Tale in the Fiction of Bonnie Jo Campbell." Society for the Study of Midwestern Literature [East Lansing, 2013.]

"Places in the Midwestern Literary Imagination." Society for the Study of Midwestern Literature [East Lansing, 2011].

"Jane Hamilton's *Midsummer Night's Masterpiece*." Society for the Study of Midwestern Literature [East Lansing, 2010].

(with Junia Alves) "The Theatre Practice of Minas Gerais's Grupo Galpao: A Semiotic Vision." Semiotic Society of America [Houston, 2008].

- “From the Street to the Stage: The Anthropophagic Theatre Practice of Grupo Galpao.” (invited talk) UTC Department of Foreign Languages, National Foreign Language Week, [Chattanooga, 2008].
- (with Belinda Slocumb). “Susan Glaspell’s Provincetown.” Society for the Study of Midwestern Literature [East Lansing, 2006].
- “Female Friendship and Power.” (Invited talk) Kappa Delta sorority, The University of Tennessee at Chattanooga [Chattanooga, 2005].
- “Developing the Narrative Imagination: Teaching ‘Neighbour Rosicky’ in Context.” Council of Scholars, The University of Tennessee at Chattanooga [Chattanooga, 2005].
- (with Fendall Fulton) “The Narrative Art and Modernist Sensibility in the Civil War Fiction of F. Scott Fitzgerald.” Symposium on the 19th Century Press, the Civil War, and Free Expression [Chattanooga, 2004.]
- “*Suppressed Desires and Tickless Time: An Intertextual Critique of Modernity.*” American Theater and Drama Society Panel on Susan Glaspell. American Literature Association [Cambridge, Massachusetts, 2003.]
- “From the Street to the Stage: The Dialectical Theatre Practice of Grupo Galpão.” Brazilian Studies Association, Sixth International Congress [Atlanta, 2002].
- “Life Is an Inverted Circus’: Grupo Galpão’s Romeo and Juliet. X Congreso de la Federacion Internacional de Estudios sobre America Latina y el Caribe [Moscow, 2001].
- “The New Woman in the Plays of Susan Glaspell.” (Invited plenary lecture) First University of Malaga Conference on American Theatre, University of Malaga [Malaga, Spain, 2000].
- “Exploring the Intertext: The Early Plays of Susan Glaspell and Eugene O’Neill.” Common Threads: Susan Glaspell’s *Trifles* and the Interactions of Art, Law, and Society in Addressing Violence Against Women [Tel Aviv, Israel, 2000].
- “Life Is an Inverted Circus’: Grupo Galpão’s Production of *Romeo and Juliet.*” Brazilian Studies Association, Fifth International Congress [Recife, Brazil, 2000].
- “The Transformative Power of the Text.” (Invited talk) Sigma Tau Delta Initiation, Department of English, The University of Tennessee at Chattanooga [Chattanooga, 2000].
- “Susan Glaspell’s *Fidelity*: The New Woman in the Midwest.” Society for the Study of Midwestern Literature [East Lansing, 1999].
- “Feminism, Modernism, and Expressionism: Three Perspectives on Susan Glaspell’s *The Verge.*” (Invited talk) The University of Tennessee at Chattanooga [Chattanooga, 1999].
- “Reading and Misreading in *The Emperor Jones.*” (Invited talk) Universidade Federal de São João del Rei [São João del Rei, Brazil, 1998].
- “What Is Midwestern Literature: A Strict Constructionist’s Point of View.” Society for the Study of Midwestern Literature [East Lansing, 1998].
- “*Trifles*: Text and Context.” (Invited talk) Unicentro Newton Paiva [Belo Horizonte, Brazil, 1996].
- “Speech Acts in *A Streetcar Named Desire.*” (Invited talk) Universidade Federal de Minas Gerais [Belo Horizonte, Brazil, 1996].
- “Susan Glaspell’s *The Verge: L’écriture féminine* at the Provincetown.” (Invited talk) Susan Glaspell Conference, University of Glasgow [Glasgow, Scotland, 1996].
- “The Innocent Midwest and the Early American Pastoral.” Nordic Association for American Studies [Oslo, Norway, 1995].
- “*MidAmerica: The Second Decade.*” Society for the Study of Midwestern Literature [East Lansing, 1995].
- “*Trifles*, Text and Context.” (Invited talk) Universidade Federal de Minas Gerais [Belo Horizonte, Brazil, 1995].

- "Contemporary American Theatre." (Invited talk) Universidade Federal de Minas Gerais [Belo Horizonte, Brazil, 1995].
- "*Trifles: Text and Context.*" (Invited talk) Black Hawk College [Moline, Illinois, 1994].
- "The American Dream in American Drama." (Invited talk) Universidad de Malaga [Malaga, Spain, 1994].
- "(Mis) Reading the Region: Midwestern Innocence in the Fiction of Jay McInerney." Society for the Study of Midwestern Literature [East Lansing, 1994].
- "The American Dream in American Drama." [Invited talk] MacKenzie University [São Paulo, Brazil, 1993].
- "The American Dream in American Drama." (Invited talk) Universidade Estadual de São Paulo [São Paulo, Brazil, 1993].
- "The American Dream in American Drama." (Invited talk) União Cultural [São Paulo, Brazil, 1993].
- "The American Dream in American Drama." (Invited talk) Universidade Federal de Ouro Preto [Mariana, Brazil, 1993].
- "Perspectives on *Who's Afraid of Virginia Woolf?*" (Invited talk) Universidade Federal de Minas Gerais [Belo Horizonte, Brazil, 1993].
- "The Aesthetic of the Provincetown Players." (Invited talk) Universidade Federal de São João del Rei [São João del Rei, Brazil, 1993].
- "The Aesthetic of the Provincetown Players." (Invited plenary lecture) 10th annual Semana de Estudos Germanicos, Universidade Federal de Minas Gerais [Belo Horizonte, Brazil, 1993].
- "He Flirted with Euterpe before He Settled down with Clio: A Literary Perspective on 'The Significance of the Frontier in American History.'" Society for the Study of Midwestern Literature [East Lansing, 1993].
- "Susan Glaspell's Unseen Woman." Modern Language Association [New York, 1992].
- "Turner and Crevecoeur: A Source for 'The Significance of the Frontier in American History.'" Society for the Study of Midwestern Literature [East Lansing, 1991].
- "Mr. Inge, Women, and the Midwest: Why William Inge Don't Get No Respect." Modern Language Association [San Francisco, 1991].
- "The Heathen Priestess on the Prairie: Margaret Fuller Constructs the Midwest." Society for the Study of Midwestern Literature [East Lansing, 1991].
- "*MidAmerica* Defines the Midwest: Fifteen Years of Scholarship in Midwestern Studies." Modern Language Association [Chicago, 1990].
- "Missed by Modernism: The Literary Friendship of Arthur Davison Ficke and Edgar Lee Masters." Society for the Study of Midwestern Literature [East Lansing, 1990].
- "The Politics of Piety: Gamesmanship in the Fiction of J.F. Powers." Society for the Study of Midwestern Literature [East Lansing, 1989].
- "Simulating Organizational Communication in the Technical Writing Classroom." Tennessee College English Association [Nashville, 1989].
- "The Writing Internship: Inside the Writing Process." South Atlantic Modern Language Association [Atlanta, 1989].
- "Susan Glaspell's *The Verge: L'écriture feminine* at the Provincetown." Modern Language Association (Washington, DC, 1989)
- "Failure and the American Mythos: Tarkington's *The Magnificent Ambersons*." Society for the Study of Midwestern Literature [East Lansing, 1988].
- "Gambler, Prospector, Private Detective: The Metaphors of Writing Biography." Illinois Association of Teachers of English [Macomb, Illinois, 1983].

"The Fiction of Susan Glaspell: A Biographical Perspective." Modern Language Association [Los Angeles, 1982].

"Region as Metaphor in the Plays of Susan Glaspell." Modern Language Association [Houston, 1980].

EDITING

Copyeditor for *Independence, Social, and Study Strategies for Young Adults with Autism Spectrum Disorder*, by Michelle Rigler, Amy Rutherford, and Emily Quinn. London: Jessica Kingsley Publishers, 2014. (2013).

Chair, Editorial Committee, Society for the Study of Midwestern Literature (2004-present)

Member, Editorial Board and Senior Editor, *Dictionary of Midwestern Literature* (1990-present)

EDUCATION

PhD American literature, women's studies, rhetoric: University of Iowa
Dissertation: "A Critical Biography of Susan Glaspell" (1976)

MA English Education: University of Iowa (1969)

BA English: Marquette University: Minors: political science, secondary education (1968)

EMPLOYMENT

1986 - PRESENT: DEPARTMENT OF ENGLISH UNIVERSITY OF TENNESSEE AT CHATTANOOGA

Associate Professor (1988); Tenured (1989); Professor (1992); Coordinator of Women's Studies (2001)

GRANTSWRITING

Wrote the following funded proposals:

UTC Faculty Research Grant, "The Revolt from the Village" (2002)

UTC Summer Fellowship, "The Early Plays of Grupo Galpão" (Belo Horizonte, Brazil, 1999)

NEH Summer Institute, "Crossroads of Atlantic Cultures: Brazil at 500." (Phyllis Peres and Daryl Williams: São Paulo and Rio de Janeiro, Brazil, 1998)

NEH Summer Seminar for College Teachers: "The American Playwright, 1920-1980." (Howard Stein: Columbia University, 1990)

Seven UTC Group Professional Development grants to fund departmental colloquia (1995; 1996; 1997; 1998; 1999; 2000; 2001)

Six Tennessee School-College Collaborative grants to fund in-service workshops for area high school and college English teachers (1987, 1988, 1989, 1990, 1991, 1992)

Three Tennessee Humanities Council grants to fund in-service workshops for area high school and college English teachers (1990, 1991, 1992)

Three UTC Instructional Excellence grants to purchase films and computer software for writing classes (1988, 1989, 1990)

Tennessee School-College Collaborative grant to publish a newsletter, *The EQ Review*, for high school and college English teachers (1987)

UTC Professional Development Grant to study technical communication at Southern College of Technology, Marietta Georgia (1986)

ADMINISTRATIVE EXPERIENCE

Coordinator, Women's Studies Program (2001-present)

Coordinator, Works in Progress (Departmental colloquia, 1995-2004)

Coordinator, Writing Internships (1988 - 1992)

Coordinator, Annual In-Service Workshop for High School and College English Teachers (1987 – 1992)

CONSULTING

Presented workshops on the College Board's EQ Project to English teachers at the following locations:

Raleigh, North Carolina (1988)
Birmingham, Alabama (1988)

Baton Rouge, Louisiana (1987)
Waycross, Georgia (1987)

SELECTED COURSES TAUGHT (* denotes graduate classes)

Major American Figures
Modern and Postmodern Drama*
American Literature to 1855
American Literature from 1855
Values in 20th Century American Fiction
American Women Writers
Midwestern Literature
American Colonial and Federal Literature*
American Realism and Naturalism*
Contemporary American Literature*
Contemporary American Literature*

Rhetoric and Composition
Writing Internship
Professional Writing
Scientific Writing
Proposals, Articles, and Technical Research*
Methodology and Bibliography*
Business and Industrial Writing*
The American Renaissance*
Modern American Literature*
Feminist Literary Criticism
Fiction, Fashion, and Feminism

SELECTED COURSES DEVELOPED

Women's Studies Internship
Modern and Postmodern Drama*
The American Renaissance*
Theatre and Feminism
Fiction, Fashion, and Feminism

Major American Figures: Glaspell and O'Neill
Midwestern Literature
American Colonial and Federal Literature*
Major Am. Figures: Cather, Chopin, Jewett
Major Am. Figures: Edith Wharton

DEPARTMENTAL COMMITTEES

Composition
Sophomore Composition
Library (Chair)
Curriculum
Public Occasions (Chair)

Advisory
Search (Chair)
Graduate
Rank and Tenure
Scholarships

COLLEGE COMMITTEES

Faculty Senate (elected)
Faculty Administrative Relations (elected)
College Council (elected)
Faculty Secretary (elected)
Library (Chair)
Women's Studies Advisory Council (Chair)

Grade Appeals (Chair)
Honor Court (Chair)
Faculty Research
Academic Standards
Budget and Economic Status

SELECTED PROFESSIONAL SERVICE

Member, Girls Inc. "Unbought and Unbossed" Committee (2012-2013)

Executive Board Member, Society for the Study of Midwestern Literature (1991-1994; 2002-present)

Judge, UTC North Callahan Essay Contest (2007)

Review Panelist, Tennessee Arts Commission, Literary Panel (2003-2006)

Review Panelist, Council for the International Exchange of Scholars, Brazil and Southern Cone Review Panel for Fulbright Scholar Awards to Latin America (1998-2000)

Regional Judge, NCTE Achievement Awards in Writing (1999-2005)

Judge, Young Southern Writers Contest (1999-present)

Editor, "Library and Instructional Support" chapter of SACS Self-Study (2000)

Judge, UTC Women's Studies Poetry Contest (1999)

Judge, Barnes and Noble Poetry Slam (1999)

Advisory Committee, Governor's School for Prospective Teachers (1991-1992)

Evaluator, "Shakespeare: Now and Then" funded by the Tennessee Humanities Council (1991)

Member, English Task Force, Tennessee School-College Collaborative (1986-1990)

Member, Advisory Committee, Technical Writing and Editing Program: Chattanooga State Technical Community College (1990)

President, Society for the Study of Midwestern Literature (1990)

Vice President, Society for the Study of Midwestern Literature (1989)

Coordinator, East Tennessee Division, Young Writers Contest (1988)

1969-1986: DEPARTMENT OF ENGLISH, BLACK HAWK COLLEGE, MOLINE, ILLINOIS,
Tenured (1973); Assistant Professor (1973); Associate Professor (1979); Professor (1984)

ADMINISTRATIVE EXPERIENCE

Developed and coordinated A.A.S. degree and certificate program in technical writing (1977-1986)

Chaired Department's curriculum committee (1982 - 1986)

Coordinated Study Unlimited in Business and Industry (1979 - 1982)

Coordinated a six-week course on assignment sequences in composition for department members and area teachers (1982)

Coordinated English Department's annual articulation conference (1982 and 1979)

GRANTSWRITING

Wrote the following funded proposals:

NEH Travel to Collections grant to do research at the Beinecke Library, Yale University, on the poet Arthur Davison Ficke (1984)

Illinois Humanities Council grant to fund a week-long symposium, "E.L. Doctorow: A Writer in His Time," sponsored by Visiting Artists, Inc. (1984)

Illinois Humanities Council grant to fund the Fifth Annual Western Illinois Regional Studies Conference (1983)

CONSULTING

Humanist consultant and presenter for "The Twentieth Century: Literature, Politics, and Culture" for the Regional Studies Teachers Institute, sponsored by the Putnam Museum, Davenport, Iowa, funded by the Illinois Humanities Council (1984)

Humanist consultant, project co-director and presenter for the Fifth Annual Western Illinois Regional Studies Conference ("Socialism and Fiction in Davenport, Iowa"), partially funded by the Illinois Humanities Council (1983)

Humanist consultant and presenter for "Who We Are/Where We Are: The Regional Drama of Susan Glaspell" for the Second Annual CommUniversity, partially funded by the Iowa Humanities Board (1981)

Humanist consultant, moderator, and presenter for "The Impact of Mass Media on American Life," sponsored by Black Hawk College, funded by the Illinois Humanities Council (1978)

Humanist consultant, moderator, and presenter for "American Women at Work," sponsored by St. Ambrose College Women's Program, Marycrest College Continuing Education Program, Centrum, Inc. and District Local Union 431, partially funded by the Iowa Humanities Board (1978)

Humanist consultant, moderator, and presenter for a series of Woman-forums co-sponsored by Centrum, Inc. and Marycrest College, funded by the Iowa Humanities Board (1977)

COURSES TAUGHT

Advanced Composition
American Literature I and II
Developmental Writing
Communication Skills
Freshman Rhetoric and Composition
The Gothic Romance

Writing Internship
Women Authors
Technical Writing
Psychology and Literature
Modern Fiction I and II
Images of Women in Literature

COURSES DEVELOPED

Advanced Technical Writing
The Gothic Romance
Images of Women in Literature

Writing for the Media
Writing Internship
Women Authors

SELECTED PROFESSIONAL SERVICE

Judge, adult poetry division, Mississippi Valley Poetry Contest (1985 - 1987)

Member, allocations panel of United Way of Rock Island and Scott Counties (1983 - 1986)

Member, visiting committee, North Central Association, English and student services accreditation committees, for Alleman High School (1986)

Judge, informative and oral interpretation divisions, Augustana Invitational Speech Tournament (1985)

Judge, adult and children's prose divisions, Muscatine County Literary Arts Festival (1984)

Judge, annual Constitution Essay Contest, Boys' State program, American Legion (1984)

Heather Palmer, PhD

Associate Professor of English

University of Tennessee-Chattanooga

PHONE: (423) 313-3534 ° EMAIL: heather-palmer@utc.edu

EDUCATION

PhD in Rhetoric and Composition: Georgia State University, 2005

Dissertation: "The Subject of *Ethos* at the Ends of Rhetoric"

Oral Exams in Rhetoric/Composition and Critical Theory (high pass)

MA in English: University of Tennessee at Chattanooga, 1997

BA in English: University of Alabama at Birmingham, 1993

summa cum laude

Certification in Intermediate French: Conversation and Translation. L'Institut de Touraine. Tours, France.

ACADEMIC EMPLOYMENT

Associate Professor of English, University of Tennessee at Chattanooga (UTC)

Fall 2012 – present

Assistant Professor of English, University of Tennessee at Chattanooga

Fall 2007 – Summer 2013

Full Time Lecturer, University of Tennessee Knoxville (UTK)

Fall 2004 - Spring 2007

Graduate Teaching Assistant, Georgia State University (GSU)

Fall 2000 – Spring 2004

Adjunct Faculty, University of Tennessee at Chattanooga

Fall 1996 – Spring 1997, Fall 2002

PUBLICATIONS

Peer-Reviewed Publications

"Mind on Heaven: Working-Class Rhetorics in Serpent-Handling Rituals of Southern Appalachia," *Working Class Rhetorics: Contemporary Memoirs and Analyses*. Eds. Jennifer Beech and Matthew Wayne Guy, Brill/Sense, 2021: 134-47.

"Epideictic Rhetoric in the Pentecostal Serpent-handling Rituals of the Contemporary Appalachian South," *Southern Studies: An Interdisciplinary Journal of the South*. Vol. 1, 2021: 94-114.

"Our God is Woman! Our Mission is Protest! Our Weapons Are Bare Breasts! Bare Literacies in the Biopolitics of Femen's Unruly Rhetoric." *International Journal of Critical Media Literacy*. Vol. 2, 2020: 192-212.

"Counter-Coulter: A Story of Craft and Ethos" with Rebecca Jones. *Writing on the Edge*. Vol. 23.1, 2012: 15-32.

"The Heat of Composition: The Ethics of Affect and the Subject of Desire." *Pedagogy*. Vol. 10.3, 2010: 491-509. **Most read Pedagogy article during April 2012-March 2013**

2014.

"Learning, Desire, Engagement: A 'Text-Less' Model of Writing Instruction." *Modern Language Studies*. Vol. 37.1 2008: 68-82.

Editor Reviewed Book Chapters, Invited Essays, and Minor Publications

"Disturbing Identities and Messy Entanglements: Teaching Queer Theory in the American South," *Queering the Deep South*. Camden Strunk, ed. IAP, 2018.

"Counter-Coulter: A Story of Craft and Ethos" with Rebecca Jones, in *Best in Independent Rhetoric and Composition Journals*. Parlor Press, 2015 (previously published).

"Feminine *Ethos* in the Showings of Julian of Norwich," *Re-framing Identifications*. Michelle Baliff, ed. Waveland Press, 2013.

"Old-Timey Avant Garde in the New South: Dynamic Systems, Free Play, and Improvisation as a Model for Transnational Ethical Communication," in *The Improvisor: An International Journal of Free Improvisation*. Ed. Ladonna Smith. 2013. <http://the-improvisor.org/articles.html>.

"Desire Matters: The Rhetoric of Textual Becoming," *Collaborating, Literature, and Composition: An Anthology for Teachers and Writers of English*. Hampton Press, 2007.

Reviews

Review of *Acts of Enjoyment: Rhetoric, Žižek, and the Return of the Subject* by Thomas Rickert. *South Atlantic Review*. Vol. 73.3: 153-157.

Works in Progress

Spell of the Serpent: Affect and Rhetoric in the Digital Archives of the Holiness Churches of Appalachia (book manuscript in process). **Under advance contract** with Intellect Press, 2022.

"Write Like a Beast: Emergent Ecologies and the Extrahuman in Critical Writing Practices," (article in process).

CONFERENCE PRESENTATIONS (selected)

Panel Chair: *No Archive Will Save You: Punks, Feminisms, and Affect in the 80s*.

Presenter: "Anarchive in the 80s: Resisting Temporal Regimes in Emory University's Rose Library Punk Collection." Submitted for Rhetoric Society of America Conference (Baltimore, MD 2022)

"Fringe Elements in the Archive: Appalachian Serpent-Handlers and the Anointing." National Communication Association (Seattle, WA 2021). Accepted.

"Caged Heat: Vulnerable Vitalities in Women's Prison Writing." Rhetoric Society of America (Portland, OR 2020). Accepted, conference cancelled due to COVID.

"Contemplative Sonic Rhetorics: Deep Listening with Pauline Oliveros." Western States Rhetoric Literacy Conference (Bozeman, MT 2019).

"Alchemical Actors: Occult Podcasts from the Occultic to Rhetorics of the Occultural." Southwest Popular Culture Conference (Albuquerque, NM 2019) Invited presentation.

"Dynamic Systems, Free Play, and Improvisation as a Model for Transnational Ethical Communication." Rhetoric Society of America Conference (Minneapolis, MN 2018).

"The Spell of the Serpent: The Alluring Archives of UTC's Holiness Churches of Appalachia." Rhetoric Society of America Conference (Minneapolis, MN 2018).

"Feminist Technologies and Rhetorics of Resistance: FEMEN and the Digital Avant Garde." Critical Media Literacy Conference (Savannah, GA 2018).

"Write Like a Beast: Emergent Ecologies and the Extrahuman in Critical Writing Practices." Living with Animals Conference (Lexington, KY 2017).

"Lettrists, Situationists, and Posthuman Pranksters: Kinecism as Situated Activism." Rhetorical Society of America Conference (Atlanta, GA 2016)

"Rhetoricity in Digital Media: Student Ethos in Social Networking Sites." Critical Media Literacy Conference (Savannah, GA 2017)

"Critical Media Literacy and Neoliberal Pleasure." Critical Media Literacy Conference (Savannah, GA 2017)

"Are We Having Fun Yet: Anhedonia in NBC's *Hannibal*." Popular Culture Association Conference (Albuquerque, NM 2016).

"Teaching Queer Theory in the Deep South." College Composition and Communication Conference (Tampa, FL 2015).

"Black Feminism and Rhetorics of Transgression." National Women's Studies Association Conference (Puerto Rico 2014)

"The Case for Conflict: Feminism and Truth-telling in the Speeches of Civil Rights Activist Fannie Lou Hamer." Southeastern Women's Studies Association Conference (Wilmington, NC 2014).

"Toward an Ethics of Non-Knowledge: Feminine Ethos and the Practice of *Parrhesia*." Feminist Rhetorics Conference (Stanford University, CA 2013).

"Bestial Rhetorics in the Appalachian South: Rhetorical Performativity and the Epideictic in Pentecostal Snake-Handling." International Society for the History of Rhetoric Conference (Chicago, IL 2013).

"Feminine *Ethos* in Julian of Norwich's *Showings*." Rhetoric Society of America Conference (Philadelphia, PA 2012).

"Gendered Rhetoric in the Byzantine Hagiography of the Transvestite Nun St. Mary/Marinos." Rhetoric Society of America Conference (Minneapolis, MN 2010).

"Rhetorics of Homosexuality in Hitchcock's *Rope*." Southeast Women's Studies Association Conference (Columbia, SC 2010).

"The Ethics of Affect in Julian of Norwich." International Society for the History of Rhetoric Conference (Montréal, Canada 2009).

"Feminine Ethos in Margery Kempe." Canadian Society for the History of Rhetoric (Montréal, Canada 2009).

"Global Ethics and the Necessity of Parrhesia in Civic Rhetoric." Rhetoric Society of America (Seattle, WA 2008).

"Old Timey Avant-Garde in the New South." International Society for Improvised Music Conference (Denver CO, 2008).

"FemiNazis and FemiFascists: The Negative "Framing" of Feminism in US Civic Discourse." Feminist Rhetorics Conference (Little Rock, AR, 2007).

"Ethos and Intersubjectivity: The Necessity of Parrhesia in Augustine and Seneca." South Atlantic Modern Language Association Convention (Charlotte, NC 2006). Chair: Rhetoric of Intersubjectivity Panel.

"Civic Rhetoric, Ethics, and Subjectivity: Civic Engagement and the Necessity of Parrhesia." Global Ethics Conference (Ghent University, Belgium 2006).

"Civic Rhetoric and Ethos: Toward an Ethics of Democratic Citizenry." Invited Lecture. English Department Lecture Series. University of Michigan (November 2005).

"The Heat of Composition." South Atlantic Modern Language Association Convention, Atlanta, GA (November 2005).

"The Politics of Belonging: Making the Transition from Graduate Student to Visiting Lecturer." CCCCs (San Francisco, CA 2005).

"The Pleasure of Work or The Work of Pleasure in Student Composition." South Atlantic Modern Language Association Convention (Roanoke, VA 2004).

"Moving Beyond Pathology: Teaching Women Mystical Writers." The Fourth Annual Conference on Teaching Medieval Literature: Women Writers (Atlanta, GA 2004).

"Desire Matters: The Rhetoric of Textual Being." CCCCs (San Antonio, TX 2004).

"The Ethics of Affect and the Subject of Desire in Women's Rhetorics." Southern Humanities Council Conference (Chattanooga, TN 2004).

"Deleuze's Beckett: The Fizzles and Schizzes." Re-Reading the Ruins: Samuel Beckett's Short Drama, Prose, and Other Fragments Conference (London, England 2003).

"Accounting for the Desire of the Other: Feminine Jouissance and the Future of Women's Rhetorics." South Atlantic Modern Language Association (Atlanta, GA 2003).
Chair: Women's Rhetorics II Special Sessions panel.

PUBLIC LECTURES and INVITED TALKS (selected)

"Uses of Agonism in the Civil Rights Rhetoric of Fannie Lou Hamer." Women's Studies Lecture Series (UTC 2017).

"Re-envisioning the Male Gaze: Laura Mulvey's Visual Pleasure and Narrative Cinema after 40 Years." (UTC 2016).

"Resisting Materialism: The Work of Elliot Daingerfield." Invited Lecture. Hunter Museum of Art (Chattanooga, TN 2016).

"Reviewing Femen." Invited Lecture/Discussion with Dr. Jordan Amirkhani, Art History. Invited Lecture, Chattanooga Humanist Society (2016).

"Gendered Rhetoric in the Byzantine Hagiography of the Transvestite Nun St. Mary/Marinos." Women's Studies Women Warriors Lecture Series (UTC 2013).

Panel leader for the UTC Speakers and Special Events series with Candace Schermerhorn, documentary filmmaker of the film *The Naked Option* (2011).

"Feminine Ethos in the Showings of Julian of Norwich." UTC Women's Studies Explore, Connect, and Empower Lecture Series (2011).

"Art + Issues: Gender in Beverly Semmes' Starcraft." Hunter Museum Invited Lecture. (Chattanooga, TN 2011).

"Activist or Academic: What is the Role of Feminism?" UTC Women's Studies Explore, Connect, and Empower Lecture Series (2009) Co-written with Rebecca Jones.

"Response to Ann Coulter." Burkett Miller Lecture Series (UTC 2009) Co-written with Rebecca Jones.

"Plasticity and Postmodern Bodies." UTC Women's Studies Lecture Series (UTC 2008).

SELECTED PROFESSIONAL DEVELOPMENT WORKSHOPS/SEMINARS

2021 Rhetoric Society of America Workshop "Archival Power" with Jessica Enoch and Pamela VanHaitsma.

2019 Rhetoric Society of America Workshop "Posthumanism" with Casey Boyle, Nathaniel Rivers, and Amy Propen; Seminar "Intersectional Feminisms" with Cheryl Glenn and Karma Chávez.

2017 Rhetoric Society of America Workshop "Animal Rhetorics" with Alex Parrish and Emily Plec; Seminar on "Rhetoric's Affect" with Jenny Rice and Josh Gunn.

2011 Rhetoric Society of America Workshop "Free Speech and the Production of Truth" with Susan Jarratt and Katharine Mack.

2009 Rhetoric Society of America Workshop "Materials and Methods for Scholarship in the History of Rhetoric" with Debbie Hawhee and Richard Graff; Seminar "Rhetorical Criticism" with Michael Leff, Stephen Mailloux, Ruth Amossy and Alysse Portnoy.

MISCELLANEOUS

Interviewed for "#ExpressYourselfie: Chattanooga Selfie Museum lets you strike the perfect pose for your friends and followers" in *Chatter Magazine* October 2021 Issue.

Conducted Interview for Detweiler, Eric, and Elizabeth McGhee Williams' "[A Living Rhetorical Enterprise: The RSA Oral History Initiative.](#)" *Rhetoric Society Quarterly*, vol. 49, no. 5, 2019, pp. 566-582.

Panel Chair and Volunteer. *Symposium on Sound, Rhetoric, and Writing*. (Belmont, Nashville, TN 2018).

HONORS and AWARDS

Research Sabbatical, UTC, Fall 2020

Exceeds Expectations EDO: 2010, 2017, 2018

Outstanding Teacher Award for the College of Arts and Sciences, 2010

GRANTS & FELLOWSHIPS

UTC Library Enhancement Grant: "Intersectionality," 2020.

UTC Library Enhancement Grant: "Sound Studies," 2019.

UTC Faculty Development Grant: Presenting at the International Society for the History of Rhetoric Conference, 2009.

UTC Faculty Development Grant: Presenting at Rhetoric Society of America Conference 2020, 2010, 2008.

UTC Faculty Development Grant: Attending the Rhetoric Society of America Institute 2019, 2011.

UTC Faculty Development Grant: Presenting at the International Society for Improvised Music, 2008.

UTC Think/Achieve Experiential Learning Grant with James Arnett, "Creaturely Rhetorics" Course, Fall 2017.

UTC Office of Equity and Diversity Grant: Presenting at the National Women's Studies Conference Puerto Rico, 2014.

UTC Office of Equity and Diversity Grant: Presenting at the Feminist Rhetorics Conference, 2013, 2007.

UTK International Travel Grant: Presenting at the Conference on Global Ethics, Ghent Belgium 2006.

COURSES TAUGHT (UTC, UTK)

Seminars/Topics/Graduate Classes

Rhetorical History I: Ancient Greece through Renaissance (Graduate) ◦ Rhetorical History II: Early Modern Through Contemporary (Graduate) ◦ Medieval Rhetorics (Graduate, one section) ◦ Feminist Theory (PHIL/WGSS/ENGL) ◦ Queer Theory (Graduate and Undergraduate) ◦ Creaturely Rhetorics (Experiential Learning) ◦ Rhetoric/Gender/Power/Ideology (Graduate and Undergraduate) ◦ Women's Rhetorics (Graduate and Undergraduate) ◦ Rhetorics of Embodiment (Graduate and Undergraduate) ◦ Rhetorics of Postmodernism (Graduate and Undergraduate) ◦ Writing with Style ◦ Approaches to Composition ◦ Women's Studies Senior Seminar: Service Learning ◦ Teaching College Writing (Graduate) ◦ Orality, Print, Hypertext ◦ Writing with Style ◦ World Literature ◦ Queer Theory (Graduate and Undergraduate)

Surveys/Introductions/Composition (UTC & UTK)

Introduction to Rhetorical Analysis ◦ Composition and Rhetoric ◦ Persuasion and Propaganda ◦ Critical Literacies and Civic Rhetoric ◦ Public Writing ◦ Writing Beyond the Academy ◦ World Literature ◦ Introduction to Women's Studies ◦ Professional Writing ◦ Writing for the Humanities and Social Sciences ◦ Professional Writing ◦

Independent Studies (ENGL 4870)

New Materialist Rhetorics ◦ Feminist Rhetorics ◦ Intersectional Feminism ◦ Rhetorics of Posthumanism ◦ Visual Rhetoric and Semiotics ◦ Armistead Maupin and Queer Theory ◦ Rhetoric, Gender, Power, Ideology

Comprehensive Exams and Theses

Austin Hooks, MA (Director of thesis)
 Anna Humphries, MA (reader of thesis)
 Tracy Tabaczynski, MA (Head)
 Kendyl Wadley, MA (Head)
 Suzi Dye, MA (Head)
 Rachel Lewis, MA (reader)
 Caroline Hood, MA (reader)
 Amanda Renslow, MA (Head)
 Alexander Francisco, MA (reader)
 Austin Anthony, MA (Head)
 Thomas Farmer, MA (Head)
 Faith Jones, MA (Head)
 Sarah Hedrick, MA (Head)

Tiffany Herron, MA (reader)
 Danyell Luster, MA (reader)
 Elaine Gunn (reader)
 Bonné de Blas, MA (reader)
 Wendy Burchfield, MA (reader)
 Daniel Giraldo, MA (reader)
 Caitlin Foster, MA (head)
 Eric Watts, MA (head)
 Steve Scruggs, MA (head)
 Cheryl Toomey, MA (head)
 Beth Miller, MA (reader)
 Brooke Holland, MA (head)
 Meaghan Frye, MA (head)
 Bethany Smith, MA (reader)
 Linda Jane Cofield, MA (reader)
 Nina Thurman, MA (reader)
 Terry Brown, MA (reader)
 Alicia Alderman, MA (head)
 Sarah Johnson, MA (head)
 Katie White, MA (reader)
 Kelsey Holiday, MA (reader)
 Jen Litton, MA (reader)
 Bennett Bowden, Honors Thesis (reader)
 Rachel Poe, Honors Thesis (reader)
 Kenzie Butera, Honors Thesis (reader)
 Emily Cuthbert, Honors Thesis (reader)
 Reid Elsea, BA Honors (reader)
 Gennifer DeLille, BA Honors (reader)

TEACHING AND RESEARCH INTERESTS

Women's Rhetorics ◦ Archival Studies ◦ Appalachian and Southern Studies ◦
 Posthuman/Nonhuman Rhetorics ◦ Queer theory, feminisms and affect theory ◦
 Histories of Rhetoric ◦ Sound Studies

ACADEMIC SERVICE

English Department

Faculty Mentor

Head, Scholarships Committee 2019-present

Member, Assessment Committee, 2021

Member, Non-Tenure-Track Committee, 2021

Committee Member, Rank, Tenure & Promotion Committee, 2013-present

Search Committee, Technical/Professional Writing Tenure-Track hire, 2018

Search Committee, African-American Literature Tenure-Track hire, 2018

Search Committee, WPA Tenure-Track hire, 2015

Search Committee, Rhetoric and Composition Tenure-Track hire, 2008
 Search Committee, Experimental Non-Fiction Tenure-Track hire, 2014
 Member, Ad Hoc Marketing and Communication Committee, 2018
 Committee Member, Graduate Studies, English Dept., 2013-present
 Committee Member, English Alumni Committee, 2012-14
 Committee Member, Lecturer Hiring Committee, 2012-2013
 Committee Member, First Year Review Committee, 2012-2015
 Committee Member, Composition Committee 2011-2012
 Head, Computer Pedagogy Committee, 2010
 Committee Member, Library Acquisition Committee, 2010-2014

Women's, Gender, and Sexuality Studies Program

Women's Studies Advisory Council, UTC Women's Studies Program, 2010-present
 Member, Women's History Month Committee, 2021-2022
Interim Head of Women's Studies Program 2010-2011
 Women's Studies General Education Recertification 2010-2011

University Service

Member, Faculty Senate, 2010-2012, 2015, 2021-present
 Committee Member, Student Conduct and Honor Code Board, 2013, 2020-present
 Committee Member, Police Advisory Board, 2020-2021
 Committee Member, Read2Achieve Curriculum, 2014
 Committee Member, Faculty Development Grant Committee 2012-2013
 Committee Member College of Arts and Sciences, Executive Committee, 2013-2017
 Committee Member, College Council, 2015-2017
 Committee Member, Shared Values Rubrics Committee, 2010
 Judge, Young Southern Writers Competition, 2014-present
 FYRE Discussion Leader 2012, 2017-2019
 Committee Member, Ethical Decision-Making Group, Shared Values Rubrics 2011
 Committee Member, Blue Ribbon Task Force 2010

Professional Service

Reviewer for Routledge/Taylor and Francis Group. *Transforming Scholarship: Why Women's and Gender Studies Students are Changing Themselves and the World*, 2013.

Reviewer for *Enculturation: A Journal of Rhetoric, Writing, and Culture*

Reviewer for *International Journal of Critical Media Literacy*

Reviewer for Conference Abstracts, Rhetoric Society of America 2021

Editorial Assistant for *Mid-America: The Yearbook of the Society for the Study of Midwestern Literature*, 2007-2019

Editorial Assistant for *South Atlantic Review* 2000-2002

[Interviewer in RSA's 50th Anniversary Oral History Project](#)

PROFESSIONAL AFFILIATIONS

Rhetoric Society of America, International Society for the History of Rhetoric, American Society for the History of Rhetoric, NCTE, CCCC, National Communication Society, Women's Studies Association

Professional Vita

Timothy E. Parker
P. O. Box 5023
Cleveland, TN 37320-5023

Senior Lecturer, Department of English

University of Tennessee at Chattanooga (UTC)
615 McCallie Ave
Chattanooga TN 37403

Office: 403 Library
Phone: 423.425.2544
Email: tim-parker@utc.edu

TEACHING EXPERIENCE:

- 2021-2022** Professional Writing online (9 sections).
2020-2021 Professional Writing online (9).
2019-2020 Professional Writing online (10).
2018-2019 Professional Writing, online (9).
2017-2018 Professional Writing, online (9), classroom (1).
2016-2017 Professional Writing, online (9).
2015-2016 Professional Writing, online (9).
2014-2015 Professional Writing, online (7), classroom (2).
2013-2014 Professional Writing, online (7), Rhetoric and Composition II (3).
2012-2013 Professional Writing, online (4), Rhetoric and Composition II (4),
2011-2012 Rhetoric and Composition II (5), Rhetoric and Composition I (3);
Interim Director of UTC Writing Center.
2010-2011 Rhetoric and Composition II (3), Rhetoric and Composition I (3).
2009-2010 Professional Writing (2), Rhetoric and Composition II (5), Rhetoric and Composition I,
Rhetoric and Composition I—Learning Community.
2008-2009 Intermediate Rhetoric and Composition, Professional Writing (2), Rhetoric and
Composition II (3), Rhetoric and Composition I (3).
2007-2008 Intermediate Rhetoric and Composition, Professional Writing (3), Rhetoric and
Composition II (3), Developmental Writing II.
2006-2007 Intermediate Rhetoric and Composition (3), Professional Writing (6), Southern Mountain
Heritage (adjunct at Cleveland State Community College).
2005-2006 Intermediate Rhetoric and Composition, Professional Writing (5), Rhetoric and
Composition II, Rhetoric and Composition I,
2004-2005 Intermediate Rhetoric and Composition (2), Professional Writing (6), Survey of American
Literature, Rhetoric and Composition II; Interim Director of UTC Writing Center.
2003-2004 Intermediate Rhetoric and Composition (3), Professional Writing (5), Rhetoric
and Composition II (3), Rhetoric and Composition I.

Adjunct Instructor, Department of English, UTC

- 2002-2003** Professional Writing; Rhetoric and Composition II (5); Rhetoric and Composition I (3).
2001-2002 Rhetoric and Composition I (4).
2000-2001 Professional Writing; Rhetoric and Composition II (2); Rhetoric and Composition I.
1999-2000 Rhetoric and Composition II.

1998 Assistant Manager, Writing Center (Interim), Chattanooga State Technical Community
College, Chattanooga, TN.

SERVICE ACTIVITIES:

- 2021-2022** Department Scholarships Committee; Department Events Subcommittee
2020-2021 Department NTT Reappointment and Promotion Committee; Class Review for Ann Buggey; Judge for Young Southern Student Writers (YSSW).
2019-2020 Department NTT Faculty Committee; Search Committee for Senior Instructional Developer; Judge for YSSW.
2018-2019 Department Internship Committee; Pilot program for Course Canvas; QM Peer Reviewer for NU203R (external review); Judge for YSSW.
2017-2018 Department Contingent Faculty Issues Committee; Class Review for Jessica McCarthy; Judge for YSSW.
2016-2017 Department Online Ad Hoc Committee; Class Review for Jessica McCarthy; QM Peer Reviewer for FIN 3210 (internal review); QM Peer Reviewer for ENGL 1330 (internal); QM Peer Reviewer for HIST 1120 (internal); Judge for YSSW.
2015-2016 Department Internship Committee; Department Online Ad Hoc Committee; Class review for Russell Helms.
2014-2015 Department Composition Committee.
2013-2014 Department Internship Committee.
2012-2013 Department Sequoya Society and Softball Committee.
2011-2012 Department Sequoya Society and Softball Committee; Participant in Blackboard 4 Pilot Program; Review of *The Bedford Handbook, 8e*, Diana Hacker and Nancy Sommers, for Bedford Publishing.
2010-2011 Department Computer Pedagogy Committee; Class review for Billy Standifer; Class review for Mike Jaynes.
2009-2010 Department Computer Pedagogy Committee.
2008-2009 Department Computer Pedagogy Committee; Department Head Advisory Committee; Review of *Ideas & Details, 7e*, M. Garrett Bauman, for Thomson Higher Education.
2007-2008 Department Head Advisory Committee.
2006-2007 Department Head Advisory Committee; Department Contingent Faculty Committee; Faculty Senate, Contingent Faculty Committee, Chair; Member of Host Committee, Writing Program Administrators National Convention; Teaching Group Facilitator.
2005-2006 Department Composition Committee; Department Head Search Committee; Faculty Senate; Contingent Faculty Committee; Teaching Group Facilitator.
2004-2005 Department Composition Committee; Review of *Argument in an Information Culture*, for McGraw-Hill Higher Education; Faculty Senate; Teaching Group Facilitator.
2003-2004 Department Composition Committee; Teaching Group Facilitator; Campus Equity Week co-organizer and moderator.
2002-2003 Composition Committee.

AUTHORED PUBLICATIONS:

- 2015** Littleton, C. E., Mitchell, T. N., Parker, T., & Vaudreuil, J. P. (2015). *The Write Path: Communicating Your Way to Professional Success*. Dubuque: Kendall Hunt.

AWARDS and ACHIEVEMENTS:

- 2022** Quality Matters Certified Peer Reviewer since 2016
2016 Professional Writing Course passed internal Quality Matters review.
2005-2006 Exceptional Merit Rating.
2000-2001 Award for Outstanding Adjunct Teaching

ORGANIZATION MEMBERSHIPS:

- Online Learning Consortium, Professional Member (2019 – present)
National Council of Teachers of English (2005-2019, 2002-3)
American Association of University Professors (2004-5)
Sigma Tau Delta (2000)

CONFERENCES, TRAINING, and SEMINARS ATTENDED:

- 2021** Online Learning Consortium (OLC) International Conference, Accelerate (virtual)
2020 None (Covid)
2019 Online Learning Consortium (OLC) International Conference, Innovate (virtual)
2018 OLC International Conference, virtual attendance; Quality Matters “QM Rubric Update.”
2016 OLC International Conference, virtual attendance; Quality Matters Certified Peer Reviewer: “Improving Your Online Course,” May, “QM Peer Reviewer Course,” Mar., “Applying the QM Rubric,” Feb.
2015 OLC International Conference, virtual attendance
2014 “Online Faculty Fellows Program, Spring 2014,” Walker Center for Teaching & Learning and Center for Online & Distance Learning (WCTL, CODL).
2013 “Sloan C Virtual Conference on Online Learning;” “Online Classes with Adobe Connect;” “Making Videos for Flipped Classrooms;” “Hands-On Fun! Accessibility Comes Alive;” “Flipped Classroom Faculty Learning Community;” “Flipped Classroom Assessment Webinar;” “Flipped Classroom – Hear from the Experts at UTC;” “Presentations with Pizazz” (all at WCTL, CODL).
2012 “Using Skype for Online Meetings and Discussions” (WCTL); “Creating Electronic Dialogue in Documents” (WCTL); “Getting the Message Delivered: Quality Assurance in Distance Courses” (WCTL); UTC English Department Composition Faculty Development Workshop.
2011 CCCC, Atlanta GA; Diversity Training, UTC; Instructional Excellence Retreat (WCTL).
2010 Instructional Excellence Retreat (WCTL); Blackboard Online Course Delivery System training (WCTL); “Rhetorical Reflections: Borderless Communication in a Multimodal World,” seminar, Georgia Institute of Technology, Atlanta, GA.
2005 Instructional Excellence Retreat (WCTL); “Teaching Portfolios” (WCTL); “Intro to Webpage Creation” (WCTL); “Human Subject Assurance Training,” Modules 1 and 2, online, Department of Health and Human Services, Office for Human Research Protections.

CONFERENCES, TRAINING, and SEMINARS ATTENDED (cont.):

- 2004** “Copyright and Fair Use in Higher Education” (WCTL); “Teaching Basic Writing,” workshop, Composition Dept. UTC; “Webpage Creation,” mini-seminar, Composition Dept. UTC; “Intro to Smartboard and Synchroneyes,” mini-seminar, Composition Dept. UTC.
- 2003** Blackboard Online Course Delivery System training (WCTL); WebASIS (Automated Student Information System) training (WCTL); “Skills for Advising,” seminar (WCTL); “Outcomes Assessment,” workshop, Composition Dept. UTC; “Peer Review,” workshop, Composition Dept. UTC.
- 2000** CCCC, Minneapolis, MN
- 1999** CCCC, Atlanta, GA

EDUCATION HISTORY:

- 2009** “Critical Theory,” graduate English course, Fall semester, UTC, audit.
- 2008** **M.B.A., UTC, Chattanooga, TN.** Graduation May 2008, GPA 3.4.
- 2004** **eTeaching Certificate, UTK** extension course.
- 2002** **M. A. in English: Writing, UTC, GPA 3.91.**
- 1998** Post-baccalaureate work in English (Pre-requisite to M. A.) Chattanooga State Community College, Chattanooga, TN.
- 1986** **B. B. A. Finance, Middle Tennessee State University, Murfreesboro, TN.**
- 1982** **A. S. in General Studies, Cleveland State Community College, Cleveland, TN.**

NON-TEACHING ACTIVITIES:

- General Partner,** Parker Home Building (since 1994)
- General Partner,** Southern Style Lawn Management (since 2018)

Josh Parks

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Phone: 423-991-4878 • E-Mail: joshua-parks@utc.edu

Education

- M.A. – English, The University of Tennessee at Chattanooga, Chattanooga, TN. 2008.
- B.A. – English, The University of Mississippi, Oxford, MS. 2006.

Experience

- Lecturer. English Department, University of Tennessee at Chattanooga, Chattanooga, TN. 1/12 to Present.
- Freelance Writer. 2/16 to Present.
- Adjunct Lecturer. English Department, University of Tennessee at Chattanooga, Chattanooga, TN. 8/7 to 5/9 & 1/10 to 12/11.
- Marketing Coordinator. Saf-T-Cart, Inc., Clarksdale, MS. 5/9 to 5/10.

Teaching Experience

- English 1010: Rhetoric and Composition I (3 sections)
- English 1011: Rhetoric and Composition I with Writing Tutorial (2 sections)
- English 1020: Rhetoric and Composition II (49 sections, face-to-face, online, and hybrid)
- English 1130: Western Humanities I (14 sections)
- English 1150: Western Humanities II (7 sections)
- English 1330: Introduction to Literature (21 sections, face-to-face and online)
- University Honors 3520: The Art of Fly Fishing (1 section)

Publications

- “Thawing Out the Whiskey Stones.” *Southern Culture on the Fly* May 2016: 86-97. Web
- “Evening Rises in the South.” *Revive*. April 2016: 134-53. Web.
- “The Swordsmith.” “The Big Gamers.” *Field and Stream*. Dec/Jan 2016: 90. Print.
- “Law of the Land.” “This Land Was Your Land.” *Field and Stream*. May 2017: 43. Print.
- “Mud-Stained Knees.” *Southern Culture on the Fly*. May 2017: 68-80. Web.
- “Z for Zebco.” *Men’s Journal*. July 2018: 77. Print.
- “From Oxbows to Bluelines.” *Backcountry Journal*. Summer 2021: 80-82. Print.

Service

- Composition Assessment Committee, UTC English Dept. (2021-2022)
- Retention and Recruitment Subcommittee for Events, UTC English Dept. (2021-2022)
- Young Southern Student Writers judge (2012-2021)

- Contingent Faculty Committee, UTC English Dept. (2014–2016)
- Technology and Media Relations Committee, UTC English Dept. (2013–2014)
- Sequoya and Softball Committee, UTC English Dept. (2012–2013, 2016–2017)
- Non-Tenure Track Promotion and Reappointment Committee, UTC English Dept. (2017–2018, 2019–2020)
- Social Committee, UTC English Dept. (2020–2021)
- Vice-Chair of Marketing for the Tennessee Chapter of Backcountry Hunters and Anglers (2019–2020)
- Vice-Chair of Communications for the Georgia Chapter of Backcountry Hunters and Anglers (2020–present)
- Mosaic Program mentor and tutor (2013–2015)

Dr. Elizabeth (Beth) Ann Pearce
3611 Indian Trail
Chattanooga, TN 37412
512.825.7756 | elizabeth-pearce@utc.edu

EDUCATION

Ph.D., English Studies (Children's Literature emphasis)
Department of English, Illinois State University
Dissertation Director: Roberta Seelinger Trites
Dissertation Title: "Limitation, Subversion, and Agency: Gendered Spaces in the Works of Margaret Mahy, Cynthia Voigt, and Diana Wynne Jones"
Defended Dissertation: August 15, 2014

M.A., Literature, December 2007
Department of English, Texas State University-San Marcos
Concentration: Children's Literature
Advisor: Marilyn Olson

B.A., English (Minor in History), December 2004
Department of English, Texas State University-San Marcos
Teaching certifications for 8-12 grades in English and History

ACADEMIC EMPLOYMENT

Visiting Assistant Professor: University of Tennessee at Chattanooga, Department of English
Chattanooga, TN
August 2015-current

Postdoctoral Fellow: Illinois State University, Department of English. Normal, IL
August 2014-May 2015

Graduate Teaching Assistant: Illinois State University, Department of English. Normal, IL
August 2009-May 2014

SCHOLARSHIP

"Where the Bojabi Tree grows': Re-seeing Modernist Words and Pictures in Edith Rickert's Forgotten Children's Books," in *Collaborative Humanities Research and Pedagogy: The Networks of John Matthews Manly and Edith Rickert*. Under contract by Palgrave Macmillan, expected fall 2022.

"Adolescent Literature as Space for Activism in *The Hate U Give*," work in progress, to be submitted to the *Children's Literature Association Quarterly*

HONORS AND AWARDS

Faculty Grant for paper presentation at the 2018 Children's Literature Association, \$1350,
University of Tennessee at Chattanooga,
Summer 2018

Ranta Scholar in Children's and Young Adult Literature, Department of English,
Illinois State University,
June 2011, June 2014

Sigma Tau Delta Scholarship for Outstanding Service and Leadership in English Studies,
Illinois State University,
May 2014

Excellence in Teaching Award, Student Education Association,
Illinois State University,
April 2012

Mary-Agnes Taylor Scholarship, Department of English,
Texas State University-San Marcos,
June 2007

Academic Scholarship, \$6,000 per year,
Lees-McRae College
August 2000

INVITED PRESENTATIONS

"Behind Louisa's Mask: Discovering the Real Louisa May Alcott,"
invited panel speaker for a NEH/ALA grant-funded program,
Normal Public Library, Normal, IL,
November 2011

CONFERENCE PRESENTATIONS

"The Uncanny Valley in YA Literature: When Dystopias Get Too Close,"
Children's Literature Association Annual Conference, online,
June 2021

"A Reclaiming of Lost Work: Edith Rickert's Modernist Picture Books,"
Children's Literature Association Annual Conference, Indianapolis, IN,
June 2019

- “Challenging the Master Subject: Adolescent Literature as Space for Activism in *The Hate U Give*,”
Children’s Literature Association Annual Conference, San Antonio, TX,
June 2018
- “Concentric Circles of Caring’: Diana Wynne Jones’ Howl Series and Caring as Agency,”
Children’s Literature Association Annual Conference, Tampa, FL,
June 2017
- “The Pain of Loving: African American Hair in *Nappy Hair* and *I Love My Hair!*”
Children’s Literature Association Annual Conference, Columbus, OH,
June 2016
- “Sex in Caves: What’s Going on with Adolescent Literature?”
Children’s Literature Association Annual Conference, Columbia, SC,
June 2014
- “The Inner and Outer Landscape in Margaret Mahy’s *The Tricksters*,”
Association of American Geographers Annual Conference, Los Angeles, CA,
April 2013
- “The Crosswicks Journals: Truth and Fiction in Madeleine L’Engle’s *A Circle of Quiet*,”
Children’s Literature Association Annual Conference, Boston, MA,
June 2012
- “Subversion as Rebellion: Gendered Labor in Cynthia Voigt’s The Kingdom Series,”
Children’s Literature Association Annual Conference, Roanoke, VA,
June 2011
- “‘This Story is Getting Out of Hand’: Cornelia Funke’s Inkheart Trilogy and Metafiction,”
Children’s Literature Association Annual Conference, Ann Arbor, MI,
June 2010
- “Juxtapositions in Adolescent Literature: The Magical and/or Realistic Spaces of
Diana Wynne Jones’ *Fire and Hemlock*,”
South Central Modern Language Association Conference, Memphis, TN,
November 2007
- “Give and Take: Changing Space and Self in Margaret Mahy’s *The Changeover* and *The Catalogue of
the Universe*,”
Children’s Literature Association Annual Conference, Newport News, VA,
June 2007

University of Tennessee at Chattanooga, Chattanooga, TN

Visiting Assistant Professor, August 2015-current

Illinois State University, Normal, IL

Postdoctoral Fellow, August 2014-May 2015

Graduate Teaching Assistant (instructor of record), August 2009-July 2014

Courses Taught

ENGL 2060R, Revolutionizing Intersectional Adolescence/UHON 3520, Adolescent Literature and Intersectional Oppression

Originally developed for the UTC Honors College then adapted for a gen ed course in the English Dept., this course seeks to understand and dissect intersecting systems of oppression that work to maintain power for those who historically have always had it: wealthy, privileged, adult, and more often than not, white. By examining literary (specifically, adolescent literature), academic, and popular sources, we can study the history of these systems, understand how they still work, and develop ways to dismantle them to make society better for all. Texts assigned include Oluo's *So You Wanna Talk About Race*, Dimaline's *The Marrow Thieves*, and Emezi's *Pet*.

WGSS 4550, Gender in Contemporary Adolescent Literature

A course with a focus on literature published between 2007-2017 whose primary audience is the adolescent, with special attention to intersectional issues of gender, race, class, sexuality, disability, and many others. Texts assigned include Collins' *Hunger Games*, Ward's *Sing, Unburied, Sing*, Boulley's *Firekeeper's Daughter*, Maldonado's *Fat Chance, Charlie Vega*, and Nguyen's *The Magic Fish*.

ENGL 2290, Literature for the Adolescent

A survey and evaluation of literature whose primary audience is the adolescent, with special attention to the usefulness of such literature in secondary education. Texts assigned include Yang's *American Born Chinese*, Thomas' *The Hate U Give*, Nelson's *I'll Give You the Sun*, Salinger's *Catcher in the Rye*, and Levithan's *Every Day*.

ENGL 2280, Children's Literature

A survey and evaluation of some of the best literature for children, with special attention to literature for preschool and elementary school years. Texts assigned include Tan's *The Arrival*, Conkling's *Sylvia & Aki*, Bell's *El Deafo*, Tarpley's *I Love My Hair!*, Richardson and Parnell's *And Tango Makes Three*, and Weisner's *Mr. Wuffles!*

ENGL 1330, Introduction to Literature

Readings from poetry, fiction, and drama to demonstrate how the writer selects from ideas, experience, and language and combines these elements to speak of and to the human condition. Texts assigned around a theme of entrapment include Walls' *The Class Castle*, Naylor's *The Women of Brewster Place*, Oates' *Black Water*, and Gilman's "The Yellow Wallpaper."

ENGL 1020, Rhetoric and Composition II

Review of competencies stressed in English 1010 with emphasis on the extended essay; use of research matter in writing; attention to diction, figurative and symbolic language, relationship of style and meaning.

ENG 272, Literature for Middle Grades

Critical analysis and discussion of works written for children ages 9 to 13, including multicultural novels and information books, children's media, and culture. Texts assigned include Deutsch's *Hereville: How Mirka Got Her Sword*, Myers' *Bad Boy: A Memoir*, Sheth's *Boys without Names*, Stead's *When You Reach Me*, and Stone's *Almost Astronauts: 13 Women Who Dared to Dream*.

ENG 271, Literature for Young Children

Critical analysis and discussion of works written for children ages 5 to 9, including multicultural picture books, fairy tales, poetry, and chapter books. Texts assigned include Andersen's "The Snow Queen," Ewart's *10,000 Dresses*, Tarpley's *I Love My Hair!*, Tan's *The Arrival*, White's *Charlotte's Web*, and Potter's *The Tale of Peter Rabbit*, as well as critical selections from Zipes and Nodelman.

ENG 170, Foundations in Literature for Children

Introduction to genres of children's literature, including mythologies, fairy tales, picture books, poetry, and historical, multicultural, and current prose. Texts assigned include Maria Tatar's *Classic Fairy Tales*, Burnett's *The Secret Garden*, Palacio's *Wonder*, and Jacqueline Woodson's *The House You Pass on the Way*.

ENG 128, Gender in the Humanities

Examination of gender roles, norms, and stereotypes from a broad range of perspectives within humanities across centuries and cultures. The class explored gender dynamics in dystopian literature throughout history, including Orwell's *Nineteen Eighty-Four*, Atwood's *The Handmaid's Tale*, Moore's *V for Vendetta*, Anderson's *Feed*, and Collins' *The Hunger Games*.

ENG 125, Literary Narrative

Critical reading and analysis of a variety of literary narratives that reflect on human experience. Focus of the class was on gendered spaces in children's and adolescent literature, including Coolidge's *What Katy Did*, Sachar's *Holes*, Voigt's *Elske*, and Fitzhugh's *Harriet the Spy*.

ENG 101, Composition as Critical Inquiry

Class challenges students to develop a range of rhetorical and intellectual abilities. Students learn how to analyze the multiple dimensions and meet the multiple demands of a variety of written rhetorical situations. Students also develop an array of strategies to help them navigate different genres and writing situations.

ENG 101.10, Composition as Critical Inquiry (lead instructor with M.A. assistant)

Covers the same material as English 101, while providing a more structured writing experience for students who decide they can benefit from daily writing.

Lincoln College, Normal, IL, August 2012-May 2015

Writing Tutor in the Learning Resource Center

Small Middle School, Austin, TX, August 2004-December 2004

Student Teacher in 8th grade English and History classes

 ADMINISTRATIVE EXPERIENCE

Illinois State Writing Project, Normal, IL, Summer 2011-2013

Technology Liaison

As part of the National Writing Project, my role was to facilitate the use and integration of digital literacies and technology tools to support the teaching and learning of writing across its local and national work. I was also responsible for technology teaching demonstrations, website creation and maintenance, and digital outreach.

Texas State University-San Marcos, San Marcos, TX, March 2006-July 2009

Administrative Assistant, Camp Coordinator for the Mathworks Department

Responsible for running and leading math camps for rising 3rd-12th grade students in different locations throughout the state. Worked on grant documentation and reporting, textbook publication, website creation and maintenance, technology support for the department, and administrative coordination with the university.

 Reviewing

Reviewer, LPPublishing, 2018

Blind Reviewer, Wilfrid Laurier University Press, 2017

Blind Reviewer, *The Looking Glass: New Perspectives on Children's Literature*, 2015

 SERVICE

Faculty Handbook Committee

University of Tennessee at Chattanooga, August 2021-July 2022

NTT Mentorship Committee

Department of English, University of Tennessee at Chattanooga, August 2021-July 2022

Public Occasions Committee

Department of English, University of Tennessee at Chattanooga, August 2020-July 2021

Public Occasions Committee, Chair

Department of English, University of Tennessee at Chattanooga, August 2019-July 2020

Phoenix Award Committee

Children's Literature Association, June 2018-June 2021

One Year Review Committee

Department of English, University of Tennessee at Chattanooga, August 2018-July 2019

Public Occasions Committee

Department of English, University of Tennessee at Chattanooga, August 2017-July 2018; August 2020-July 2021

UTC Student Conduct Board

University of Tennessee at Chattanooga, August 2016-current

Young Southern Writers Committee

Department of English, University of Tennessee at Chattanooga, August 2016-May 2017

Librarian, Sigma Tau Delta

Department of English, Illinois State University, August 2013-May 2014

Graduate Student Representative, Graduate Forum Committee

Department of English, Illinois State University, August 2010-May 2011

PROFESSIONAL AFFILIATIONS

Children's Literature Association

International Research Society for Children's Literature

Modern Language Association

Sigma Tau Delta

Assembly on Literature for Adolescents of the NCTE (ALAN)

CURRICULUM VITAE

CONTACT INFORMATION

Tracye L. Pool
1836 Auburndale Avenue
Chattanooga, TN 37405
423-503-2942
tracyelpool@gmail.com

PERSONAL INFORMATION

Date of Birth: March 6, 1961
Place of Birth: San Jacinto, TX; Citizenship: US
Sex: F

OPTIONAL PERSONAL INFORMATION

Marital Status: M; Children: 1

EMPLOYMENT HISTORY

College Board AP Reader scoring the AP English Language Exam in Kansas City, MO, June 2016 and scheduled for June 2017

Coursera, Course Designer and Instructor, Designed and taught pilot Massive Open Online Course at University of Tennessee at Chattanooga, Fall

Internship Coordinator, English Department, University of Tennessee at Chattanooga, Chattanooga, TN, January 2019-present.

Senior Lecturer of English, University of Tennessee at Chattanooga, Chattanooga, TN, August 2003-present

- Teaching English 1020, Rhetoric and Composition II; English 4960, Internship; and English 2700, Creative Writing. Have taught: WSTU 2000, Introduction to Women's Studies; English 2830, Writing for Social Sciences; USTU 1250, First Year Studies: The UTC Experience; English 1010, Rhetoric and Composition I; English 1011, Rhetoric and Composition I with Writing Tutorial (this course includes directing Graduate Assistant each semester); Women's Studies 4550, The Real Skinny: Anorexia in Medieval Saints and Contemporary Women; English 4998, The Rhetoric of Rape Myths on College Campuses; and English 106, Remedial Composition. Academic Advisor, 2006-2013.

Adjunct English Instructor, University of Tennessee at Chattanooga, Chattanooga, TN, Spring 1992-Spring 2003

- Taught English 121 and 122, Rhetoric and Composition; English 277, Professional Writing; and English 279, Writing in the Human and Social Sciences

Adjunct English Instructor, Northwestern Technical College, Rock Spring, GA, August 2002

- Taught dual enrollment program at Gordon Lee High School (English 191)

Director and Instructor, "Preparing for the ACT," University of Tennessee at Chattanooga, Chattanooga, TN, August 1988-May 1991

- Designed curriculum with Dean of Continuing Education

- Wrote course materials and exercises
- Taught critical thinking and test taking skills, English, and Social Studies segments of course
- Hired and supervised course instructors
- Presented segment on test taking skills for Critical Thinking Seminar for Chattanooga Secondary Educators (sponsored by UTC, Spring 1989)

EDUCATION

Master of Arts, English: Literary Study, May 1991, University of Tennessee at Chattanooga

Bachelor of Arts, English: American Language and Literature, May 1988, University of Tennessee at Chattanooga

Master of Fine Arts, Creative Writing, May 2020, The University of the South, Sewanee, Tennessee

Additional Classes:

English 0556 Practice of Teaching Writing, Fall 2004 (UTC)

English 0375 Creative Writing: Poetry, Fall 2007 (UTC)

Writing Technical Reports and White Papers, Spring 2008 (Chattanooga State)

English 0374 Creative Nonfiction Writing, Fall 2008 (UTC)

English 0549 Fiction Writing, Spring, 2009 (UTC)

English 0375 Creative Writing: Poetry, Spring 2010 (UTC)

Currently Enrolled, University of the South, School of Letters MFA Creative Writing (Anticipated Graduation, May 2020)

Sewanee School of Letters, MFA, Creative Writing, University of the South.

Courses Completed:

English 510A Fiction Writing, Summer 2017, Jaime Quattro (School of Letters)

English 598, Dickens, Summer 2017, Barbara Black (School of Letters)

English 5970R, Postmodernism and the Romantic Subject, Matthew Guy (University of Tennessee at Chattanooga)

English 510A Fiction Writing, Summer 2018, Michael Griffith (School of Letters)

English 589, Forms of Fiction, Summer 2018, Michael Griffith (School of Letters)

English 5997R, Individual Studies, Spring 2019, The Victorian Novel, Joseph Jordan (University of Tennessee at Chattanooga)

English 512, Workshop in Creative Nonfiction, Summer 2019, Meera Subramanian (School of Letters)

English 510A Fiction Writing, Summer 2019, Chris Bachelder (School of Letters)

AWARDS: University of Tennessee at Chattanooga

University of Tennessee at Chattanooga 10-Year Service Award, 2014

University Honors Graduate Assistantship Recipient, Fall 2011

Exceeds Expectations, Spring 2010

Exceeds Expectations, Spring 2019

College of Arts and Sciences, Outstanding Lecturer of the Year 2020

PUBLICATIONS

- *HealthScope Magazine*: (co-authored with Dr. Tom Cory) “When Love Becomes an Obsession,” Spring 2001; “A Compatible Partner: The Key to a Healthy Relationship,” Summer 2000; “Starving for Attention,” Spring 2000

- *Confection*: “Counting Bleeps” and “Mourning” (Poems), Fall 1992
- Contributions to Newsletters: Arts and Education Council, Health House, and Executive Compensation Associates
- NCTE Writer’s Gallery: “The Collector” (Short Story), Fall 2010
- *Apollo’s Lyre*: “New Orleans in Blue,” “After Church on Sundays,” “The Man in the Khaki Suit Seeks Absolution” (Poems), Summer 2010
- *Trends in Training*, Cambridge Scholars Publishing, Co-authored chapter, “Massive Open Online Courses: The Future of Training or MOOC Ado about Nothing?” (2015)

PRESENTATIONS, READINGS, AND EVENTS

Presentations and Readings:

- “Lights, Camera, Learning! Creating Effective Video Lectures in a Blended Learning Environment,” paper presented and “MOOC Ado about Nothing” presentation 3-20-2015 at Conference on College Composition and Communication, Tampa, FL
- Meacham Writers’ Workshop, fiction reading 10-25-2018, Chattanooga, TN
- **Event Planning and Promotion:**
- “It’s Not all Sex and Violence,” Dr. Augustin Fuentes. Planned and promoted event for Women’s History Month with departments of Women’s Studies and Psychology, 1-24-2013
- “Lemonade: The Lecture.” Helped plan and promote event, secured talent for joint event sponsored by English, Theater, and Art Departments, Women’s Studies Program, and the Walker Center for Teaching and Learning, 4-4-2017.
- “Crimes Against Nature,” Dr. Chris Kilmartin. Planned and promoted joint event for Women’s History Month with departments of Women’s Studies and Psychology, 3-21-2018
- Meacham Writers’ Workshop, fiction reading 3-20-2019
- “English Department Internship Showcase” (UTC Event): Spring 2019, Fall 2019, and Fall 2020
- “Roses and Whine Poetry Slam” (UTC Creative Writing Department Event), 2-13-2020 and 2-11-2021
- “English Department Halloween Event,” 10-27-2021
- “English Department Virtual Valentine’s Day Aftermath Poetry Slam,” 2-16-2022
- Meacham Writers’ Workshop, fiction reading 2-23-2022

GRANTS

- **Activist-Enhanced Classroom Grant, SP 17.** (Grant member). In collaboration with Women’s Studies faculty, grant provided sexual assault hotline training for students, faculty, and employees through Chattanooga’s Partnership for Families, Children, and Adults.
- **Walker Teaching Resource Center High Impact Grant, SP 17.** (Grant member). “Lemonade Week,” SP 17
- **Walker Teaching Resource Center High Impact Grant, SP 18.** (Grant member). In collaboration with Women’s Studies faculty, grant provided sexual assault hotline training for students, faculty, and employees through Chattanooga’s Partnership for Families, Children, and Adults.

- **ThinkAchieve: Beyond the Classroom, FA 19 and FA 20.** Experiential Learning application and designation for English 4960.

PROFESSIONAL AND COMMITTEE MEMBERSHIPS

- Chattanooga Council of Teachers of English, Past President and Treasurer
- Tennessee Council of Teachers of English
- National Council of Teachers of English
- Secretary, Contingent Faculty Committee (Faculty Senate, 2012)
- Member, Women’s Studies Advisory Council (2014-2018)
- Member, Women’s Studies Speakers and Special Events Committee (2014-2018)
- Member, Composition Committee (2014-15)
- First Year Experience (FYE) Advisory Committee and Peer Mentor Task Force, UTC (2016-2017)
- Ad Hoc Committee for Campus Climate Change (Equity for women and minorities)
- Southern Lit Alliance, Young Southern Writers Contest Judge (2010-2019, 2021)
- Contingent Faculty Committee, English Dept. (2016-17 and 2017-2018)
- Public Occasions Committee, English Dept. (2017-2018)
- Curriculum Committee, English Dept. (2019-2020)
- Creative Writing Committee, English Dept. (2020-present)
- Composition Assessment Committee, English Dept. (2021-present)
- Non-Tenure-Track Reappointment and Promotion Committee, English Dept. (2021-present)

COMMUNITY, PROFESSIONAL, AND SOCIAL SERVICE

- Member, Turning Leaves Book Group, Member (1995 to present)
- Anti-Defamation League (Co-chair and Host, Chattanooga fundraiser (1989-90)
- Chattanooga Jewish Congregational Religious School, Steering Committee (1992) Assistant Instructor, Pre-K (1993-1995)
- Chattanooga Writers Guild, Member (2010 to 2017)
- Tennessee Ornithological Society, Member (2009-2011)
- Sacred Studies Committee: Church of the Good Shepherd
- Atlanta Jung Society
- Southern Lit Alliance: Young Southern Writers Contest Judge (2010-2012)
- “Save Our Parks” Campaign (Green Corps/Spring 2017)
- QPR Training for WSTU Students (2017)
- Partnership for Children, Families, and Adults, Rape Crisis Hotline Training for WSTU Students (Spring 2017)
- Tutor MOSAIC students (for UTC Disability Resource Center (Fall 2015-Spring 2017)
- Instructor Participant, “Teaching College Writing” graduate student course observation and ethnography, directed by Dr. Jenn Stewart (Spring 2017)
- League of Women Voters, Chattanooga, TN (Fall 2018-present)

PROFESSIONAL DEVELOPMENT

- Faculty Discussion group on Derald Wing Sue’s *Race Talk and the*

Conspiracy of Silence: Understanding and Facilitating Difficult Discussions on Race. Facilitated by Dr. Michelle Deardorff, FA 20

- **Walker Teaching Resource Center (2016-21):**
 - Map Your Mind and Google Workshops, SU 16
 - UTC Learn Grade Center and UTC Learn Tool Group, FA 16
 - Teaching Millennials and Gen Z Students, SP 17
 - Teaching to Transgress, SP 19
 - Zoom Virtual Office Hours, SP 20
 - Canvas Assignments, SP 20
 - Canvas Gradebook, SP 20
 - Zoom: Video Conferencing and So Much More, SP 20
 - Canvas Studio for Lecture Capture, SP 20
 - Canvas in a Nutshell, SP 20
 - Kaltura Essentials, SU 20
 - Portfolium Training (Marr), SU 20
 - Teaching Online Beyond the Frustration, FA 20
 - Classroom Observation (Marr), FA 20
 - Zoom Event Training with Creative Writing Faculty, SP 21
- **College Board AP Reader: English Language, Kansas City, MO, SU 16 (52**
Professional development hours, 5.2 CEU)
- **Professional Writers' Groups:**
 - Round Robin Writers' Group (daily), SU 2020
 - UTC Creative Writing Group (faculty and administration-meets monthly),
2019-present

Alex Quinlan
Alex-Quinlan@utc.edu
4415 Alabama Avenue
Chattanooga, TN 37409
(706) 936-0302

EDUCATION

PhD, English, Florida State University
Concentration: Creative Writing, Poetry
Dissertation: *Imago*

May, 2018
Tallahassee, FL

A collection of poems that enacts a cultural archeology of the self by examining individual experience at the intersection of family, culture and history. (Preliminary exams passed with distinction.)

MFA, Writing, Washington University in Saint Louis
Concentration: Poetry
Thesis: *The Invention of the Afterlife*

May, 2007
St. Louis, MO

A collection of poems that examines and dramatizes the mythography of mourning, yoking stories from the classical tradition of famous attempts to cheat death (Orpheus, Asklepios, others) with lyric explorations and enactments of grief and grieving within a metaphysically materialist ontology.

BA, Berry College
Majors: English, Philosophy
Magna cum laude, with Honors

May, 2005
Rome, GA

SELECTED PUBLICATIONS

Poetry

Tampa Review, Issue 57 (Fall 2019): "Near Mint."

Beloit Poetry Journal, Volume 61, No 4 (Summer 2011): "Like Snowmelt Swarming the River."

OH NO, Volume 1 (2011): "A Brief Account of the Destruction of"

Tusculum Review:

Featured Artist (Online), April 2010: "Hunter, Red, Crow," "Mars Carnival"

Volume 6 (2010): "The Solstice, the Armistice;" "The Squid"

Volume 5 (2009): "When the mind was freed from death, it became the moon;" "Bridges and Towns;" "The Sister"

Bat City Review, Issue 5 (2009): "In the Ladder of Perception, the First Love is Love-of-Vision"

Tampa Review, Issue 35 (Spring 2008): "Marshland"

Pebble Lake Review, Volume 6, Issue 1 (Spring 2008): "The Father: Recent Sightings"

Nonfiction

Dictionary of Literary Biography, Vol 380: *Twentieth-Century American Poets*, 3rd Series (2017): "Charles Simic"

Scout: Poetry in Review: "Review of Noah Warren, *The Destroyer in the Glass*" (2017) "Review of Jennifer Whittaker, *The Blue Hour*" (2017)

Pebble Lake Review, Volume 9, Issue 4 (Fall/Winter 2011): "Between the Changes"

Interviews

Birmingham Poetry Review, Vol 48 (forthcoming, 2021): An Interview with David Kirby

Arch Journal, Issue 2 (Spring 2009): "Company: An Interview w/ Michael Palmer"

FELLOWSHIPS, GRANTS AND AWARDS

University Faculty Grant: Associated Writers and Writing Programs Conference
University of Tennessee at Chattanooga 2019
Chattanooga, TN

English Department Travel Funding: Associated Writers and Writing Programs Conference
University of Tennessee at Chattanooga 2019
Chattanooga, TN

Bertram and Ruth Davis Award for Outstanding Graduate Career
Florida State University 2018
Tallahassee, FL

Graduate Travel Award: Associated Writers and Writing Programs Conference
Florida State University 2017
Tallahassee FL

Graduate Travel Award: Other Words Conference
Florida State University 2015
Tallahassee, FL

Artist's Grant, Writing Residency
Vermont Studio Center 2012
Johnson, VT

Faculty Development Grant to attend Associated Writers and Writing Programs (AWP) Conference 2011

University of Tennessee at Chattanooga	
Post-Graduate Fellowship in Poetry, Washington University in St Louis	2007-2008 St Louis, MO
AWP Intro Journals Competition Prize, Poetry	2007
Graduate Teaching Assistantship Washington University in St Louis	2006-2007 St Louis, MO
Graduate Fellowship Washington University in St Louis	2005-2006 St Louis, MO
Seminar Fellow, Bucknell Seminar for Younger Poets Bucknell University	2005 Lewisburg, PA
Agnes Scott College Writer's Festival Contest Poetry Prize	2005 Atlanta, GA

EDITORIAL EXPERIENCE

Contributing Editor, <i>The Southeast Review</i> Florida State University	2018-2019
Editor-in-Chief, <i>The Southeast Review</i> Florida State University	2015-2018
Assistant Editor, <i>The Southeast Review</i> Florida State University	2014-2015
Peer Reviewer for Poetry Submissions <i>Tennessee English Journal</i>	2011 Chattanooga, TN
Contributing Editor <i>Tusculum Review</i>	2009-2013 Greeneville, TN
Poetry and Fiction Editor, <i>Arch Literary Journal</i>	2007-2008 Saint Louis, MO

TEACHING EXPERIENCE

Lecturer, Department of English University of Tennessee at Chattanooga	2019-Present Chattanooga, TN
<ul style="list-style-type: none"> • UHON 1010: Honors Humanities I (6-credit hour seminar) • UHON 1020: Honors Humanities II (6-credit hour seminar) 	

- USTU 1250: First Year Experience (Fall 2022)
- ENGL 1330: Introduction to Literature
- ENGL 2700: Introduction to Creative Writing

Visiting Teaching Faculty, Department of English
Florida State University

2018-2019
Tallahassee, FL

- ENC 2135 Research, Genre and Context (Honors)
- ENC 2135 Research, Genre and Context

Graduate Teaching Assistant, Department of English
Florida State University

2013-2018
Tallahassee, FL

- ENC 1101 First Year Composition
- ENC 1102 Research and Writing
- ENC 1142 Introductory Imaginative Writing Workshop
- LIT 2040 Introduction to Poetry
- LIT 2000 Introduction to Literature
- LIT 2020 Introduction to the Short Story
- ENC 3011 Article and Essay Technique
- CRW 3311 Poetic Technique

Visiting Assistant Professor of English, Rhetoric and Writing,
Berry College

2011-2013
Rome, GA

- ENG 101 First-Year Seminar in Rhetoric and Writing
- ENG 102 First-Year Seminar in Critical Inquiry and Writing
- ENG 101 First-Year Seminar in Critical Inquiry and Writing, Honors Independent Study

Adjunct Instructor of English
The University of Tennessee—Chattanooga

2008-2012
Chattanooga, TN

- Introduction to Creative Writing
- Survey of American Literature
- Western Humanities I & II
- Rhetoric & Composition I & II
- Special Member of the Graduate Faculty

Post-Graduate Fellow in Poetry, Washington University in Saint Louis

2007- 2008
St Louis, MO

- Poetry Writing II

Instructor, University College of Washington University in Saint Louis

2007-2008
St Louis, MO

- Tutorial in Creative Nonfiction
- Tutorial in Composition
- Seminar in Rhetoric & Composition

Graduate Teaching Fellow, Washington University in Saint Louis,

2006-2007
St Louis, MO

- Poetry Writing I

CONFERENCES & WORKSHOPS

Associated Writers and Writing Programs Conference Panel Discussion: "Print vs. Online Journals: Editors Navigate a Changing Literary Landscape"	2020 San Antonio, TX
South Atlantic Modern Language Association "Teaching in a Time of 'Peril': Toni Morrison's <i>The Source of Self-Regard</i> as Pedagogical Lodestar for the Creative Writing Professor"	2019 Atlanta, GA
Associated Writers and Writing Programs Conference Panel Discussion: "Teaching the Art of Imitation"	2019 Portland, OR
Associated Writers and Writing Programs Conference Panel Discussion: "Voice in the American South: A David Kirby Tribute"	2018 Tampa, FL
Associated Writers and Writing Programs Conference Panel Discussion: "On the Care and Feeding of Interns"	2017 Washington, D.C.
Florida Literary Arts Coalition: Other Words Conference Panel Presentation: "Music and Poetry"	2015 St. Augustine, FL
Southern Women Writers Conference <ul style="list-style-type: none">• Member of Executive Committee• Judge: Student Emerging Writers Contest (for Poetry and Creative Nonfiction categories)• Moderator: Student Emerging Writers Contest Panel• Introducer: Plenary Speaker Stacey Lynn Brown	2012 Rome, GA
Tennessee Council of Teachers of English Paper: "Axe Handles"	2010 Chattanooga, TN
Meacham Writers' Workshop Poetry Workshop Leader	Fall 2009, Spring 2010 Chattanooga, TN

SELECTED READINGS

Writers in the Round, 88.1 WUTC, Chattanooga, TN	2020
Meacham Writers' Workshop, Chattanooga, TN Biannual event, archive at: http://www.meachamwriters.org/writers/alex-quinlan.htm	2009-2014, 2019-2022
The Bark, Tallahassee, FL	2018

Black Dog Café, Tallahassee, FL	2017
621 Gallery, Tallahassee, FL	2018
Writers Resist, Tallahassee, FL	2017
10,000 Poets for Change, Tallahassee, FL	2016
Warehouse Reading Series, Tallahassee, FL	2014, 2015, 2017
Fusebox Art & Word Series. Hatch Arts Festival, Chattanooga, TN	2012
Tusculum College, Greeneville, TN	2010
Exploding Swan Reading Series, Saint Louis, MO	2008
Satellite Reading Series, Saint Louis, MO	2008
Berry College Alumni Reading, AWP Conference, Atlanta, GA	2007
Berry College, Rome, GA	2007

SERVICE

Member, UTC Honors Thesis Committee for Taylor Wells	2022-2023
Co-coordinator, Life Out Loud Residential Learning Community	2022-
University Honors Candidate Seminars	2022-
Member, UTC English Retention and Recruitment Committee	2022-
Judge, UTC Southern Literary Festival Poetry Contest	2022
Faculty Advisor, UTC Creative Writing Club	2021-
Member, UTC Faculty Grants Committee	2020-
Co-Host, “Roses and Whine,” the English Department’s (Anti-)Love Poetry Jam	2020-
Judge, English Department Creative Writing Awards	2020
UTC English Department Creative Writing Committee	2019-

Moderator, Graduate American Literature Discussion Group
English Department, Florida State University 2018-2019

Co-Host, Warehouse Reading Series 2014

Vice President, Graduate English Student Organization
Florida State University 2014-2015

Senator, Representing Adjunct Faculty
University of Tennessee at Chattanooga, Faculty Senate 2010-2011

UTC Non-Tenure Faculty Committee, Chair
University of Tennessee at Chattanooga, Faculty Senate 2010-2011

Member, Creative Writing Committee
English Department, University of Tennessee at Chattanooga 2009-2012

RELATED EXPERIENCE

Board Member
Chattanooga Writers' Guild 2012
Chattanooga, TN

Special Faculty, Graduate School
The University of Tennessee at Chattanooga 2010-
Chattanooga, TN

Assessor, Creative Writing Program
Department of English, Tusculum College Spring 2010
Greeneville, TN

Instructor, Conversational English Seminar
ESL Institute of University of Tennessee at Chattanooga 2008-2009
Chattanooga, TN

Creative Writing Pedagogy Seminar Leader,
Washington University in Saint Louis Summer 2008
Saint Louis, MO

PROFESSIONAL DEVELOPMENT

Walker Center for Teaching and Learning Book Club
University of Tennessee at Chattanooga Fall 2019, Fall 2020

Walker Center for Teaching and Learning Teaching Institute
University of Tennessee at Chattanooga Fall 2019

Center for Teaching Excellence Book Study Berry College	2011-2012
Center for Teaching Excellence “Free Lunch” Discussion Series Berry College	2011-2012
Walker Teacher Resource Center Faculty Excellence Retreat University of Tennessee at Chattanooga	2009 & 2011
Walker Teacher Resource Center Book Club University of Tennessee at Chattanooga	Fall 2010

REFERENCES

Dr. David Kirby
Lawton Professor of English
Florida State University
405 Williams Building
Tallahassee, FL 32301
dkirby@fsu.edu

Dr. James Kimbrell
Professor of English
Florida State University
405 Williams Building
Tallahassee, FL 32301
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Distinguished University Scholar
Florida State University
405 Williams Building
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Dr. Ravi Howard
Assistant Professor of English
Florida State University
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UT National Alumni Association Distinguished Service Professor of English
University of Tennessee at Chattanooga
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Dana Professor of English, Rhetoric and Writing
Berry College
2277 Martha Berry Highway
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Professor of English, and African and African-American Studies
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2277 Martha Berry Highway
Mt Berry, GA 30149
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Catherine Meeks Quinlan

4415 Alabama Ave. Chattanooga, TN 37409 · (615) 598-3414 · catherine-meeks@utc.edu

EDUCATION

- MFA Creative Writing**, *Warren Wilson College MFA Program for Writers* 2015
Asheville, North Carolina
Concentration: Fiction.
Thesis: *The Only House* (novel excerpt)
- MS Environmental Studies**, *University of Montana* 2006
Missoula, Montana
Concentration: Environmental Writing.
Thesis: “‘Blood at the Root’: Of Myth, Food, Race, and Landscape in the American South” (essays)
- BA English**, *Berry College* 2005
Mount Berry, Georgia
Major: English Literature. Minor: Writing. Summa Cum Laude, Presidential Scholar, Phi Kappa Phi.
Honor’s Thesis: “Inhabitable Stone” (poems, essays, and stories)

UNDERGRADUATE TEACHING EXPERIENCE

University of Tennessee at Chattanooga

Associate Lecturer of English

Chattanooga, TN
2008 – 2013; 2019 – Present

- Teach four to five courses per semester, including Scientific Writing, Introduction to Creative Writing, Environmental Writing, Rhetoric and Composition I and II, Creative Nonfiction, Literature of the Tennessee River Watershed, and Survey of American Literature.
- Collaborate with professors in a variety of disciplines in developing theme-based composition courses and inviting guest speakers into the classroom.
- Work with first-generation, international, ESOL, and adult students in day and evening classes.
- Emphasize an individually tailored, process-oriented approach to writing, research, and revision.
- Receive consistently excellent student evaluations.
- Previously advised English majors, mentored incoming freshman, and participated in First Year Reading Experience events.

Randolph College

Writer in Residence

Lynchburg, VA
Fall 2016

- Designed and taught seven-week foundational undergraduate creative writing workshop, Exploring the Creative Writing Process.
- Gave public reading of novel-in-progress and was invited speaker for BFA Colloquium.

Thomas University

Adjunct Professor of English

Thomasville, GA
2014 – 2015

- Taught campus-based, hybrid, and fully online Composition I and II courses.
- Used course management software to promote meaningful peer-to-peer collaboration, communicate course content and expectations clearly, and provide individualized resources.

Washington University in St. Louis

Adjunct Professor of English

St. Louis, MO
2007 – 2008

- Taught Writing One: Writing Culture and Composition II courses, including adult evening courses.
- Participated in Visiting Writer Week for Writing One classes.

University of Montana

Teaching Assistant

Missoula, MT
2005 – 2006

- Taught first-year composition as part of dual-appointment with the English department.

ADDITIONAL TEACHING EXPERIENCE

Wakulla High School

English Teacher

Crawfordville, FL
2015 – 2017

- Taught dual-enrollment composition course for Tallahassee Community College credit, Creative Writing, English II, and English II Honors.
- Assisted in editorial selection for student-run online literary magazine, *Wakulla Aeries Review*.

Duke University

Talent Identification Program Field Study Instructor of Creative Writing

Durham, NC
Summers 2012 – 2014

- Designed two-week intensive Creative Writing Field Study for gifted high school students.
- Led four-person instructional team in class planning, field trips, and residence life activities.

Fall Line South Field Institute

Co-Founder and CFO

Southeastern US
Summers 2013 – Present

- Design interdisciplinary, academically rigorous outdoor summer field courses for high-school and college-aged students in the Southeastern United States, with a mission of increasing young adults' appreciation and awareness of the natural world in the region.
- Teach creative writing as part of place-based curriculum at various field sites.

SERVICE

Interim Co-Director, Environmental Studies program, *University of Tennessee at Chattanooga*

Present

- Develop and plan for launch of new Environmental Studies minor in Fall 2022
- Create marketing materials, participate in student recruitment events, and advertise courses

Faculty Co-Advisor, Creative Writing Club, *University of Tennessee at Chattanooga*

2021 – Present

- Plan and facilitate biweekly meetings of student organization
- Assist with special events sponsored by the club

General Education Committee, Faculty Senate, *University of Tennessee at Chattanooga*

2021 – Present

Writing and Communication Working Group, *University of Tennessee at Chattanooga*

2021 – 2022

- Revised category objectives, outcomes, and framing language for Writing and Communication category as part of “Reimagining General Education” process

Volunteer, *Southern Lit Alliance*

2009 – 2013; 2019 – Present

- Read and rank submissions from local K-12 schools for Young Southern Student Writers Contest.
- Assisted with Conference on Southern Literature, including bringing visiting writers to campus.

Editor, *Association for the Study of Literature and Environment*

2009 – 2015

- Planned, compiled, and edited digital quarterly newsletter for 750+ member international Environmental Humanities academic organization, and assisted with recent website redesign.
- Attended annual executive council meetings, present at biennial conferences, and advocated for continued presence of the creative arts within the organization's leadership.

Composition Committee, Department of English, *University of Tennessee at Chattanooga*

2009 – 2013

- Participated in composition textbook selection and assisted in shifting composition program toward directed self-placement of students in composition courses.
- Observed peers teaching and provided feedback on classroom management, teaching style, assignment sheets, and communication of expectations with students.

Faculty Development Grant Committee, *University of Tennessee at Chattanooga*

2009 – 2013

- Read and ranked grant proposals from across the disciplines for funding on a quarterly basis.

- Faculty Excellence Retreat, *University of Tennessee at Chattanooga*** 2011
- Organized two-day “sustainability in the curriculum” retreat, in collaboration with the Association for the Advancement of Sustainability in Higher Education.

PROFESSIONAL DEVELOPMENT

- Faculty Fellow in Course Innovation, Walker Center for Teaching and Learning** 2022
- Participate in six-week intensive hybrid program in course design
 - Post weekly video progress reports in developing new Introduction to Environmental Studies course

Experiential Learning Designation, ENGL 2060r: Environmental Writing 2020

- UTC Teaching and Learning Institute, Walker Center for Teaching and Learning** 2020
- Attend semester-long pedagogy course for new faculty to explore teaching philosophies and best practices in instructional design and delivery.
 - Observe courses across campus and share findings with fellow Institute members.

Quality Matters Certification, “Applying the Quality Matters Rubric” Course 2019

Florida Teaching Certificate, Grades 6-12 English Language Arts 2016

AWARDS

- Faculty Grant Summer Stipend, *University of Tennessee at Chattanooga* 2021
- Summer Collaborative Project Grant, *University of Tennessee at Chattanooga* 2021
- Rona Jaffe Fellowship, *Rona Jaffe Foundation* 2013 – 2014
- University Meritorious Service Award, *University of Tennessee at Chattanooga* 2010 and 2012
- Outstanding Lecturer of English Award, *University of Tennessee at Chattanooga* 2009 and 2012
- Emerging Writers Contest Winner, *Southern Women Writers Conference* 2012
- Individual Artist Grant, *Vermont Studio Center* 2012

SELECTED PUBLICATIONS

- “Like I Told Nancy” (short story) 2014
Ecotone Journal 10.1
- “Pardon Our Progress” (short story) 2013
Falling Apart (Photographs) by Carl Gunhouse (Waal-Boght Press)
- Review of *Horizon’s Lens: My Time on the Turning World* by Elizabeth Dodd 2013
Interdisciplinary Studies in Literature and Environment 20.2
- Review of *Dream Cabinet* by Ann Fisher-Wirth 2013
Valparaiso Poetry Review 14.2
- Review of *The Death and Life of the Great American School System* by Diane Ravitch 2010
Tennessee English Journal Vol. 21

SELECTED CONFERENCE PRESENTATIONS

- “It’s OK to Laugh: Humor as Catalyst in ‘Environmental’ Novels” 2016
Warren Wilson Alumni Conference. Asheville, NC
- “‘Out of Love You Can Write With Straight Fury’: Confronting Climate Change in Fiction” 2015
Ecotone at Ten: Celebrating a Decade of Place-based Writing Panel. Association for the Study of Literature and Environment 11th Biennial Conference. Moscow, ID
- From “The Only House, Part 2” (novel-in-progress) 2013
Belles of the Southern Wild Panel (organizer). Association for the Study of Literature and Environment 10th Biennial Conference. Lawrence, KS

- “Built for the People” (essay) 2011
Writing a Watershed, Widening the View: The Tennessee Panel (organizer and chair).
 Association for the Study of Literature and the Environment 9th Biennial Conference.
 Bloomington, IN
- “Necessary Power: A Narrative of TVA and Rural Electrification” (essay) 2010
Appalachia and Federal “Intervention:” Exploring the Impact of the TVA, CCC, and the U.S. Congress
 Panel. 33rd Annual Appalachian Studies Association Conference. Dahlonega, GA
- “Clothed with the Necessary Power” (essay) 2009
 Special Session: *Energy and Appalachia: Narratives of Sustainability and Environmental Justice* Panel.
 81st Annual Convention of the South Atlantic Modern Language Association. Atlanta, GA

SELECTED READINGS

- Meacham Writers’ Workshop Fiction Reading, UTC, Chattanooga, TN 2019
- Randolph College Visiting Writers Series, Maier Museum of Art, Lynchburg, VA 2016
- Warren Wilson MFA Graduation Reading, Warren Wilson College, Asheville, NC 2015
- *Ecotone* Ten-Year Anniversary Reading, Book People, Moscow, ID 2015
- Meacham Writers’ Workshop Fiction Reading, Winder Binder, Chattanooga, TN 2013
- Berry College Alumni Creative Prose and Poetry Reading, Mount Berry, GA 2013
- 15th Annual Works in Progress Series Fiction Reading, UTC, Chattanooga, TN 2012
- Schroeder’s New Deli Poetry Night, Rome, GA 2012
- FUSEBOX art&word Reading Series, Chenoweth.Halligan Studios, Chattanooga, TN 2012
- Vermont Studio Center Resident Reading Series, Johnson, VT 2012
- Walker County (GA) Historical Society Presentation, Lafayette, GA 2010
- Tusculum College Humanities Lecture Series, Jonesborough, TN 2009

VOLUNTEER ACTIVITIES

Program Representative 2018 – 2019
 Warren Wilson MFA Program for Writers at the Association of Writers and Writing Programs Conference,
 Tampa, FL and Portland, OR

Yoga Instructor 2013 – 2019
 Gadsden Correctional Facility and Tallahassee Federal Correctional Institution, Tallahassee, FL

Farm Volunteer
 Orchard Pond Organics, Tallahassee, FL 2013 – 2015

Aaron Shaheen
George C. Connor Professor of American Literature

University of Tennessee at Chattanooga
Department of English, Box 2703
615 McCallie Ave.
Chattanooga, TN 37403
Work: (423) 425-5398
Work Fax: (423) 425-2282

1515 Bailey Ave.
Chattanooga, TN 37404
Home/Cell: (423) 443-5415
Email: Aaron-Shaheen@utc.edu

UTC Employment History

George C. Connor Professor of American Literature, UTC: August 2017-Present
UC Foundation Professorship, UTC: August 2016-July 2017
Associate Professor Status, UTC: 2011-16
Assistant Professor Status, UTC: 2005-11

Education

Ph. D. in English with American studies concentration, University of Florida, 2005
Dissertation: "Androgynous Democracy: American Modernity and the Dual-Sexed Body Politic"
M. A. in English, University of South Carolina, May 1999
Major Concentration: Twentieth-century American literature
Thesis Title: "Sons of Pasiphaë: Original Sin and Lust for the Land in Robert Penn Warren's *Brother to Dragons*"
B. A. in English, *Phi Beta Kappa*, University of Utah, June 1996
Minor: Russian

Peer-Reviewed Books

(under contract, release in spring 2022) *John Dos Passos's Transatlantic Chronicling: Critical Essays on the Interwar Years*. Aaron Shaheen and Rosa Maria Bautista-Cordero, eds. Knoxville: University of Tennessee Press, 2022.
Great War Prostheses in American Literature and Culture. New York: Oxford University Press, 2020.
Androgynous Democracy: Modern American Literature and the Dual-Sexed Body Politic. Knoxville: University of Tennessee Press, 2010.

Works in Progress

(article) "The Great War and Shell Shock in Nella Larsen's *Passing*" (currently under review at *Studies in American Fiction*)
(article) "From Vorticist Dreams to Futurist Nightmares: John Dos Passos's Novels of the 1920s" (Currently under review at *Arizona Quarterly* with initial revise-and-resubmit verdict)

Peer-Reviewed Journal Articles

"Spiritualizing Prostheses: Anna Coleman Ladd's Portrait Masks for Mutilated Soldiers of

- World War I.” *Modernism/modernity* 26.3 (Fall 2019): 639-662.
- “Straight, Pure, and Natural: Spiritualization and Penile Prostheses in Hemingway’s *The Sun Also Rises*.” *Modern Fiction Studies* 65.1 (March 2018): 151-75. (nominated for the 2020 David D. Anderson Award for Outstanding Essay in Midwestern Literary Studies, sponsored by the Society for the Study of Midwestern Literature)
- “Spencerian Theory and Modern Rites of Passage in John Dos Passos’s *Three Soldiers*.” *Texas Studies in Literature and Language* 57.2 (Summer 2015): 162-81.
- “Strolling through the Slims of the Past: Ralph Werther’s Love Affair with Victorian Womanhood in *Autobiography of an Androgyne*.” *PMLA* 128.4 (Oct. 2013): 923-37.
- “The Competing Narratives of Modernity in Jack London’s *The Iron Heel*.” *American Literary Realism* 41.1 (2008): 35-51.
- “‘I Have Heard the Mermaids Screaming’: Modern Femininity and Donald Davidson’s Attempt to Form an All-Male Coterie of Southern Letters.” *Southern Studies* 14.2 (Fall 2007): 49-68.
- “‘The Social Dusk of That Mysterious Democracy’: Race, Sexology, and the New Woman in Henry James’s *Bostonians*.” *ATQ: 19th C. American Literature and Culture* 19.4 (2005): 281-99.
- “Endless Frontiers and Emancipation from History: Horatio Alger’s Reconstruction of Time and Space in *Ragged Dick*.” *Children’s Literature* 33 (2005): 20-40.
- (reprint of) “Endless Frontiers and Emancipation from History: Horatio Alger’s Reconstruction of Time and Space in *Ragged Dick*.” *Newsboy* 45.6 (2007): 9-15.
- “Henry James’s Southern Mode of Imagination: Men, Women, and the Image of the South in *The Bostonians*.” *Henry James Review* 24.2 (Spring 2003): 180-92.
- “Seizing the ‘Bounty of This Virtuous Tree’: The Sexual Underpinnings of Jeffersonian Pastoralism in *Brother to Dragons*.” *Southern Literary Journal* 34.2 (Spring 2002): 73-96.
- “Uncovering the ‘Man of the Heart’: Constructing the Female Self as Male in the Religious Rhetoric of Sophia Hume’s *Exhortation to the Inhabitants of South-Carolina*.” *South Carolina Review* 30.2 (Spring 2000): 90-102.
- “Claiming the Title: Subverting the Masculine Privilege of Naming in Dickinson’s Poetry.” *Notes on Teaching English* 25 (1998): 11-17.

Peer-Reviewed Chapters in Edited Collections

- (forthcoming) “Introduction: The Raw Structure of History.” *John Dos Passos’s Transatlantic Chronicling: Critical Essays on the Interwar Years*. Aaron Shaheen and Rosa María Bautista-Cordero, eds. Knoxville: University of Tennessee Press, 2022.
- (forthcoming) “Time, Youth, and Violence in the Literary Landscapes of John Dos Passos.” collection title TBA. Bernardo Vasconcelos, ed. Ponta dol Sol, Madeira: John Dos Passos Cultural Center Press. Publication date TBA.
- “Religion, Rationality, and the Course of History in Jack London’s *The Iron Heel*.” *Approaches to Teaching the Works of Jack London*. Eds. Kenneth K. Brandt and

Jeanne Campbell Reesman. New York: Modern Language Association, 2015. 77-84.

“Androgyny and Social Upheaval: The Gendered Pretext for John Crowe Ransom’s New Critical Approach.” *Rereading the New Criticism*. Eds. Miranda Hickman and John D. McIntyre. Columbus: Ohio State University Press, 2012. 65-82.

Book Reviews

Rev. of *Approaching Facial Difference: Past and Present*, by Patricia Skinner and Emily Cock, eds. *Journal of the History of Medicine and Allied Sciences* 74.2 (April. 2019): 216-218.

Rev. of *War Isn’t the Only Hell: A New Reading of World War I American Literature*, by Keith Gandall. *Studies in the Novel* 50.4, (Winter 2018): 590-92.

Non-Peer Reviewed Articles

“American Literature: Contemporary.” *Encyclopedia of Religion in America*. Vol. 3. Charles H. Lippy and Peter W. Williams, eds. Washington, DC, 2001. 1252-59.

(Contrib. report on Dos Passos lecture in) “The Great War Symposium at the University of South Carolina,” in *Dictionary of Literary Biography Yearbook 1997*, ed. Matthew J. Bruccoli and George Garret (Detroit: Gale, 1998), 217-26.

Invited Speaking Engagements

“John Dos Passos’s Novels of the 1920s: Controlled Violence, or the Violent Illusion of Self-Control.” Conference on the American Novel of the 1920s. University of Sao Paulo, Sao Paulo, Brazil. June 15-16, 2021.

Keynote Address: “Time, Youth and Violence in the Literary Landscapes of John Dos Passos.” 600th Anniversary of Madeira Celebration. John Dos Passos Cultural Center, Ponta do Sol, Madeira. September 12-13, 2019.

Conference Presentations

“The Raw Structure of History: John Dos Passos’s Discomfort with Abstraction.” American Literature Association. Boston, MA, May 23-26, 2019.

“Revisiting Rats’ Alley: The Great War’s Influence on T. S. Eliot’s *The Waste Land*.” UTC World War I Commemoration Events. October 9, 2018.

“Speed, Dispersal, Violence: Dos Passos among the Vorticists and Futurists.” Third Biennial John Dos Passos Society Conference. Lisbon, Portugal. June 20-22, 2018.

(Panel Chair). Third Biennial John Dos Passos Society Conference. Lisbon, Portugal. June 20-22, 2018.

“John Dos Passos’s Prosthetic Gods.” American Literature Association Conference. Boston, MA. May 25-28, 2017.

“The Dark Side of *Durée*: Mechanized Salvation in Dos Passos’s *Manhattan Transfer*.” Second Biennial John Dos Passos Conference. Madrid, Spain. June 2-4, 2016.

“John Dos Passos and Granville Hicks: Teaching *Manhattan* as a Leftist Novel.” Second Biennial John Dos Passos Conference. Madrid, Spain. June 2-4, 2016.

- “Dos Passos’s *One Man’s Initiation*: Facial Mutilation and the End of Medieval Idealism.” First Biennial John Dos Passos Conference. Chattanooga, TN. October 10-11, 2014.
- “World War I, Prosthesis, and the Hun: An American Perspective on the Souls of Germans.” Modern and Classical Languages and Literature Colloquium in the Humanities. University of Tennessee at Chattanooga. September 25, 2014.
- “Straight, Pure, and Natural: Ernest Hemingway’s *The Sun Also Rises* in the Age of Penile Prosthesis.” American Literature Association Conference. Washington, D. C. May 22-25, 2014.
- “Staring World War I in the Face: The Confluence of Spirit and Matter in Anna Coleman Ladd’s Prosthetic Masks.” UTC Works in Progress Series. Chattanooga, TN. November 14, 2013.
- “Facial Disfigurement in Dos Passos’s Fiction: Cultivating Student Interest in World War I.” American Literature Association Conference. Boston, MA. May 22-26, 2013.
- Modernism in the Shadow of the Epic Tradition: Teaching John Dos Passos’s *One Man’s Initiation* and *1919*. American Literature Association Conference. Boston, MA. May 24-27, 2012.
- “Spencerian Theory and Modern Rites of Passage in John Dos Passos’s *Three Soldiers*.” American Literature Association Conference. Boston, MA. May 22-25, 2011.
- “Four Ways of Looking at a Text.” Tennessee Council of Teachers of English Annual Conference. Chattanooga, TN. Sept. 24-25, 2010.
- “Strolling through the Slums of the Past: The Love Affair with Victorian Womanhood in Ralph Werther’s *Autobiography of an Androgyne*.” Modernist Studies Association Annual Conference. Victoria, Canada. Nov. 11-14, 2010.
- “In the Saddle with the Idaho Kid: Social Credit and Ezra Pound’s Frontier Thesis.” Modernist Studies Association Annual Conference. Long Beach. Nov. 2-4, 2007.
- “The Competing Narratives of Modernity in Jack London’s *The Iron Heel*.” UTC Works in Progress Series. Chattanooga, TN. October 11, 2006.
- “The Androgynization of American Culture: Henry James’s Late Writings.” Twentieth-Century Literature and Culture Conference. Louisville, KY. Feb 23-26, 2006.
- “How the Mormons Became White: The Spatial and Racial Negotiations of the *Brigham Young Monument* in Downtown Salt Lake City, Utah.” American Studies Association Annual Conference. Washington, DC. November 3-6, 2005.
- “The Complexities of Primitive Accumulation: Grace Lumpkin’s Proletarian Feminism in 1930s America.” Modernist Studies Association Annual Conference. Seminar Panel Position Paper. Vancouver, BC. October 23-24, 2004.
- (moderator for) “Better Hells and Gardens” Panel. Marxist Reading Group Conference: University of Florida, Gainesville, FL. March 25-27, 2004.
- “Evolking the South: Robert Penn Warren, Allen Tate, and the Politics of Southern Identity.” Robert Penn Warren Circle Conference: Western Kentucky University, Bowling Green, KY. April 23-25, 2003.
- “Have You Seen My Signified?: Original Sin and Metanarrative Structure in Robert Penn Warren’s Poetry.” Robert Penn Warren Circle Conference: Western Kentucky University, Bowling Green, KY. April 19-21, 2002.
- “‘The Scream of Agony, the Moan of Bliss’: Linking the Modern to the Postmodern in Warren’s Poetics.” 2001 Northeast MLA Conference. Hartford, CT. March 30-31.

- “Blackface and the ‘Social Unconscious’ in Stowe’s *Uncle Tom’s Cabin*.” South Atlantic American Studies Association Conference. Atlanta, GA. February 22-25, 2001.
- “The Unfulfilled Code: Oversexed and Desexed Cavaliers in John Crowe Ransom’s ‘Necrological.’” 1998 Southern Writers/Southern Writing Conference: University of Mississippi, Oxford, MS. July 27-28.
- “Claiming the Title: Subverting the Masculine Privilege of Naming in Dickinson’s Poetry.” 1998 Georgia-Carolinas College English Association: Coastal Carolina University, Conway, SC February 27-28.

Teaching Experience

- ENGL 3510**-The Harlem Renaissance (2022, UTC)
- ENGL 4970**-The Plantation in Twentieth-Century American Fiction (2021, UTC)
- ENGL 5850**-Graduate Seminar: William Faulkner (2020, UTC)
- UHON 3520**-Disability in American Literature of the Great War Era (2019, UTC)
- ENG 5970**-Graduate Seminar: World War I in American Literature (2011, 2014, UTC)
- ENG 5850**-Graduate Seminar on Major American Figures: William Faulkner (2020, UTC)
- ENG 5440R**-Graduate Seminar: Regional Literature: southern Literature (2019, UTC)
- ENG 548**-Grad. Seminar: Am. Literature in the Age of Modern Sexuality (2009, UTC)
- ENG 548**-Graduate Seminar: Nationalism in Modern American Literature (2008, UTC)
- ENG 5360**-The American Renaissance, 1820-1860 (2015, UTC)
- ENG 5350**-Colonial and Federal American Literature (2017, UTC)
- ENG 537**-Graduate Seminar: American Realism and Naturalism (2007, 2010, UTC)
- ENG 539**-Graduate Seminar: Contemporary American Literature (2007, UTC)
- ENG 538**-Graduate Seminar: Modern American Literature (1006, 2013, UTC)
- ENG 4999**-Group Studies: Southern Modernism (2017, UTC)
- ENG 199/499**-World War I in British Literature (2009, UTC at Oxford, Oxford, UK)
- ENG 499/447**-The American Renaissance (2006, UTC)
- ENG 4980**-Senior Capstone: Disability in World War I American Literature (2020 UTC)
- ENG 4970**-Special Topics: Desire and Crisis in Modern American Literature (2014, UTC)
- ENG 447**-American Expatriate Literature (2009, UTC)
- ENG 447**-Russian Literature (2011, UTC)
- ENG 435**-Modern American Drama (2008, UTC)
- ENG 4000**-Seminar in the Novel: Modernist American Experimentation (2016, UTC)
- ENG 4010**-Modern Poetry (2018, UTC)
- ENG 4010**-Modern Poetry: The Modernist Long Poem (2021, UTC)
- ENG/WSTU 3210**-American Women Writers (2015UTC)
- ENG 315**-American Literature since World War II (2007, 2012 UTC)
- ENG 314**-American Literature, 1914-1945 (2010, 2018, 2020 UTC)
- ENG 332**- Southern American Literature (2009, 2019 UTC)
- ENG 313**-American Literature 1865-1914 (2006, 2016, 2017, 2020 UTC)
- ENG 113**-Western Humanities I (2008-2019, UTC)
- ENG 115**-Western Humanities II (2005-2018, UTC)
- ENG 206**- Survey of American Literature (2005-2018, UTC)
- ENG 213**-Survey of American Literature to 1855 (2006, UTC)
- ENG 214**-Survey of American Literature since 1855 (2005, UTC)

ENG 2010- Introduction to Literary Analysis (2014-2017, UTC)
ENG 1001-Modes of Inquiry (2005, UF)
AML 2070-Literature from the Civil War to World War I (2004, UF)
AML 2070-The American Renaissance (2004, UF)
AML 2070-American Literature after World War II (2004, UF)
LIT 2120-World Literature since the Neoclassical Age (2003, UF)
AML 2070-Modernism and Modernity (2002, UF)
AML 2410-Issues and Themes in Southern Literature and Culture (2002, UF)
ENG 121/ENC 1101 -Rhetoric and Composition (2001-2002, UF and 2005, UTC)
ENGL 102-Introduction to Literature and Literary Theory (1998, S. Carolina)

Anonymous Peer Reviewing

Publication Reviewer for *Twentieth-Century Literature* (2020)
Publication Reviewer for *Modernism/modernity* (two essays reviewed, 2020)
Publication Reviewer for Clemson University Press (2019)
Publication Reviewer for *Studies in American Naturalism* (2019)
Publication Reviewer for University of Tennessee Press (2012-2018)
Publication Reviewer for *Western American Literature* (2011)
Publication Reviewer for *LIT: Literature, Interpretation, Theory* (2011)
Publication Reviewer for e-journal *The Looking Glass: New Perspectives on Children's Literature* (2010)
Publication Reviewer for Broadview Press's critical edition of Henry James's *The Bostonians* (2006)

Tenure Review Reader

Tenure file of Jessica E. Teague, seeking tenure and promotion to associate professor, University of Nevada at Las Vegas (2021)

Graduate Editorial Assistantships

Research/Editorial Assistant: *Studies in Scottish Literature*, G. Ross Roy, ed. (August 1997-May 1999)
Research/Editorial Assistant: *The Queen's Wake* by James Hogg, Patrick Scott, ed. (August 1997-December 1997)
Research/Editorial Assistant: *Male and Female: Issues and Attitudes in Western Culture* by Phillip Rollinson (January 1998-May 1998)

University-Wide Committee Service

UTC College of Arts and Sci. Post-Tenure Review Committee (2019-20, **chair** 2020-21)
UTC Faculty Senate (Fall 2015, Fall 2016-18)
Co-Faculty Advisor, UTC Chapter of National Society for Collegiate Scholars (since 2011)
UTC Admissions Committee (2012-15; **chair**, 2014-15, 2016-17, 2018-20, 2020-21)
UTC Integrated Studies Advisory Council (2014-15)
UTC Subcommittee on Title IX Training for Faculty and Staff (2014-15)
UTC Faculty Awards Banquet Planning Committee (2014-15)
UTC History Department Rank, Tenure, and Promotion Committee Member (2014-15)

UTC Sustainability Committee (2012-13)
UTC Graduate Council (Fall 2010)
UTC NCAA Self-Study Committee on Student Well Being (2010-11)
UTC Curriculum Committee (2009-2010)
UTC Athletics Committee (2008-09, 2021-22)
UTC Bookstore Committee (2007-08)
UTC Committee on Faculty Evaluations (2006-07, 2010-12)
UTC College Council (2006-08)
UTC Library Committee (2006-07)

Departmental Committees: Chaired

UTC English Department Reappointment, Tenure, and Promotion Committee (2019-20)
UTC English Creative Nonfiction Hiring Committee: Successful hiring of Kerry Howley (2014)
UTC English Department Cultures and Civilizations Committee (2010-11)
UTC English Department Ad Hoc Committee on Western Humanities (2009-10)
UTC English Department Softball/Sequoia Society Committee (2007-08)

Departmental Committees: Membership

Search Committee for position in civil rhetorics (2020): Successful hiring of Megan Hartline
Search Committee for position in Early American and African American literature (2018): Successful hiring of Hannah Wakefield
UTC English Marketing Committee (2018-19)
UTC English Department Advisory Committee (2012-2016)
UTC English Department Graduate Studies Committee (2007-10, 2012-present)
UTC English Department Softball/Sequoia Society Committee (2008-10)
UTC English Department Scholarships Committee (2006-07, 2008-10)
UTC English Department Curriculum Committee (2006-07)
Sally B. Young Essay Competition Judge (2006-09)
North Callahan Essay Competition Judge (2008-09, 14)
Themla Styles Igou Poetry Competition Judge (2007-09)
Ken Smith Fiction Competition Judge (2009-11)
Search Committee for position in Shakespeare and Renaissance (2010): Successful hiring of Andrew McCarthy
Search Committee for position in creative writing (2007): Successful hiring of Thomas Balazs and Sybil Baker

Undergraduate Thesis Committee Participation

Faith Garner, DHON English department thesis reader (2017-18)
Colton Greganti, DHON English department thesis **director** (2017-18)
Abby Callahan, DHON English department thesis **director** (2017-18)
Emilee Cutright, DHON English department thesis reader (2014-15)
James Corkern, DHON English department thesis reader (2010)
John Dooley, Religion department thesis reader (2007-08)

Graduate Thesis and Comprehensive Exam Committee Participation

Samuel Talley, thesis **director**, (2022)
 Esther Meyers, committee reader (2019)
 Joanna Hill, committee reader (2018)
 William Dragoo, thesis **director** (2017)
 Kyndall Squires, comps **director** (2017)
 Molly Paige, comps **director** (2017)
 Micah Hallman, comps reader (2017)
 Robyn Johnson, comps reader (2017)
 Alan Stimpson, thesis reader (2016)
 Clayton Powers, thesis **director** (2015)
 Kelsy Holliday, directed reading/comps **director** (2014)
 Natalie Cope, thesis **director** (2013)
 Benjamin Duval, thesis reader (2012)
 Mollie Shannon, thesis reader (2013)
 Katie McClellan, thesis **director** (2011)
 Shilo Scroggs, comps **director** (2011)
 Holly Cowart, thesis reader, (2011)
 Taryn Humphries, thesis reader (2011)
 K. Daniel Gleason, thesis reader (2011)
 Sam Currin, comps reader (2010)
 Jennifer Eble, comps reader (2010)
 Ralph Brandon Buckner, thesis reader (2010)

Editorial Board Membership

Editorial Consultant for *Philia: Filosofia, Literatura and Arte*. Sponsored by the Universidade Federal do Rio Grande do sul, Porto Alegre, Brazil (2018-present)
 University of Tennessee Press Editorial Board Member: Served as final vetting mechanism for 12 manuscripts under review with the UT Press (2012-2018)

Professional and Community Service/Outreach

Sponsor and Coordinator for Featured Speaker: Dr. Bruce Perry, Lecture on his co-authored book (with Oprah Winfrey) *What Happened to You? Conversations of Trauma, Healing, and Resilience* (2021)
 Sponsor and Coordinator for Featured Speaker: Dr. Jackie Murray, “Contra Nationis Natum: When Black Americans Embrace the Classical Past” (2021)
 Sponsor and Coordinator for Featured Speaker: Robert Brinkmeyer, Jr., “Hidden Wounds: Family, Faulkner, and the South” (2019)
 Initiator and co-designer of memorial plaque for University of Chattanooga students who died in World War I (2018-19)
 Co-Sponsor and Co-Coordinator for Featured Speaker: Chad Williams, “*Torchbearers of Democracy: African Americans and World War I*” (2018)
 Conference Co-Organizer, Third Biennial John Dos Passos Conference (Lisbon, PT 2018)

Coordinator for UTC Panel: “The Reformation: 500 Years and Counting” (2017)
 Coordinator for Featured Speaker: James McGrath Morris, “An End to the Age of Innocence: How World War I Forever Changed American Literature” (2017)
 Thorne Sparkman School of Religion at St. Paul’s Episcopal Church: Lecturer (2016)
 UTC Sexual Assault Awareness Week: Discussion Leader (April 2016)
 Coordinator for Featured Speaker: Pearl James, “Hollywood’s Great War” (2014)
 Conference Co-Organizer, First Biennial John Dos Passos Conference (Chattanooga, 2014)
 Treasurer: John Dos Passos Society (2014-2016, 2019-2022)
 Founding Member: John Dos Passos Society (founded 2011)
 Take Five Community-Wide Reading Series, with 20-45 minute presentations on:
 Ellen Douglas’s *Can’t Quit You Baby* (2007)
 Fred Chappell’s *Brighten the Corner Where You Are* (2014)
 Erich Maria Remarque’s *All Quiet on the Western Front* (2015)
 Shirley Ann Williams’s *Dessa Rose* (2016)
 Nathaniel Hawthorne’s *The Scarlet Letter* (2018)
 Willa Cather’s *One of Ours* (2019)
 The Harlem Renaissance (2022)
 Chapter Secretary: Chattanooga Council of Teachers of English (2009-10)
 “How to Publish in Graduate School.” Delivered at the Graduate and Undergraduate Student Conference in Literature, Rhetoric, and Composition (UTC, 2009)
 Co-Organizer: UTC English Graduate Student Orientation (2008-2010)
 Board of Directors: Arts and Education Council of Chattanooga (2006-09)
 Presentation on teaching Voltaire’s *Candide*. UTC Western Humanities Workshop (2006)
 Program Committee, Conference on Southern Literature (2006-09)
 Robert Penn Warren Circle Board of Directors (2002-2005)

Scholarly Honors and Awards

UC Foundation Summer Fellowship (2014)
 Department of English Outstanding Tenure-Line Faculty Member (2013-14)
 UTC College of Arts and Sciences Outstanding Researcher Award (2012-13)
 UTC Alpha Society Member (inducted 2013)
 UTC Sabbatical Award (Fall 2012)
 UC Foundation Professorship (2009)
 Exceptional Merit, UTC Department of English (2006-07, 2008-09, 2012-13, 2013-14, 2016-17, 2017-18)
 UTC Faculty Development Grant (2005, 06, 07, 10, 11, 12, 13)
 University of Florida College of Liberal Arts Dissertation Fellowship (Spring 2005)
 Eleanor Clark Award for best graduate student paper, Robert Penn Warren Circle Conference: “Have You Seen My Signified?: Original Sin and Metanarrative Structure in Warren’s Poetry” (2002)
 Grinter Fellowship, 2001-2004: University of Florida additional graduate student stipend
 University of South Carolina “Hare” Award Given to the M.A. student who finishes the degree in the shortest amount of time (1999)
 Southern Writers/Southern Writing Best-of-Conference Award: “The Unfulfilled Code: Oversexed and Desexed Cavaliers in John Crowe Ransom’s

‘Necrological’” (1998)

Yemassee Award: Best short story in the 1998 spring issue of *Yemassee*

University of South Carolina “Niche” Award: For the M.A. student who makes an academic “niche” in the English department (1998)

Reed-Smith English Department Fellowship, University of South Carolina (1997-1998)

Teaching Honors and Distinctions

Recognized Teacher at UTC Outstanding Senior Awards Day: Recognized by Emily Ingham (2014), Greg Kubisak (2011), and Madonna Kemp (2007)

Recognized Teacher at UTC Student Alumni Association Open House: Recognized by Deborah Broomer (2010)

Nominated for UTC’s SGA Outstanding Teacher Award by Madonna Kemp (2007)

University of Florida Graduate Teaching Award, departmental-level winner (one of five selected from over 100 graduate English instructors), 2003

University of South Carolina Irene Elliott Teaching Award Finalist, 1999 (three chosen from 25 graduate teaching assistants)

Gamecock Student Mentor: Recognized as outstanding teacher for a student-athlete at the University of South Carolina, (1998-99)

Professional Development

UTC ThinkAchieve New Student Orientation Lecturer (Summer 2013)

Attended the Foundations of Critical Thinking International Conference. Berkeley, CA. (July 19-22, 2010)

Attended/Presented: Western Humanities Workshop. University of Tennessee at Chattanooga (July 2006)

Creative Writing Publications

“Spaces.” *Yemassee* 6.2 (Spring 1998): 12-21. (short story)

Winner: New Play Sounding Series, Utah Playwright’s Competition. Salt Lake Acting Company, Salt Lake City, UT. Staged Reading of *A Birch in Winter*, a play in two acts. 9 June 1997. Robin Wilkes-Dunn, director.

“Skeletal Sleeping.” *Shades: The University of Utah’s Literary and Art Magazine* 7 (1994): 12-15. (poetry publication)

Winner: 1992 Utah Young Playwright’s Competition for *Circumstance and the Musician*, sponsored by the Sundance Institute.

Current and Past Professional Affiliations

John Dos Passos Society (current)

American Literature Association (current)

Modern Language Association (past)

Modernist Studies Association (past)

American Studies Association (past)

Robert Penn Warren Circle (past)

JENNIFER L STEWART

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University of Tennessee at Chattanooga
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ACADEMIC APPOINTMENTS

UNIVERSITY OF TENNESSEE AT CHATTANOOGA

Chattanooga, TN

Assistant Professor of English, Director of Composition, Department of English 2016-Present

INDIANA UNIVERSITY PURDUE UNIVERSITY FORT WAYNE

Fort Wayne, IN

Visiting Assistant Professor, Department of English and Linguistics 2014-2016

Associate Director of Writing 2014-2016

Writing Center Advisor 2014

Continuing Lecturer, Department of English and Linguistics 2002-2014

Associate Faculty, Department of English and Linguistics 2000-2002

Graduate Assistant, Department of English and Linguistics 1997-2000

Instructor, Continuing Studies 2004-2015

INTERNATIONAL BUSINESS COLLEGE

Fort Wayne, IN

Instructor 1999-2008

EDUCATION

Ph.D., Rhetoric and Composition, Digital Literacies, Ball State University, 2014

M.A., English, American Literature, Indiana University, Fort Wayne, 2000

B.A., English (major), Creative Writing, Spanish, Humanities (minors), Ball State University, 1997

PUBLICATIONS

Stewart, J. and H. Andrews. (2020). Reading and Writing Diversity: Scaffolding and Assessing a Common Reader Initiative at University of Tennessee at Chattanooga's Writing Program. *Composition Forum* 43 Retrieved January 7, 2021, from <http://compositionforum.com/issue/43/utc.php>

Stewart, J. (2017). "Introduction Discussion Forums in Online Writing Courses Are Essential. No, Really. They Are." In K. Blair & E. Monske (Eds.), *Writing and Composing in the Age of MOOCs*. Hershey, PA: IGI Global.

Drouin, M., **Stewart, J.** VanGorder. K. (2015). A Methodological Triangulation Approach to Examining the Effectiveness of a Mentoring Program for Online Instructors. *Distance Education*, 36(3), 400–418. <https://doi.org/10.1080/01587919.2015.1081735>

Stewart, J., Baker, N., Chaney, S., Hashimov, E., Imafuji, E., McNely, B., Romano, L. (2012). A Qualitative Metasynthesis of Activity Theory in SIGDOC Proceedings 2001–2011. In SIGDOC '12: Proceedings of the 30th Annual Conference on Design of Communication. New York: ACM.

Works-In-Progress

Stewart, J. "Owning My Bossness: Assessing and Revising a Legacy Boss Text." **Revising for Submission:** *WPA Journal*.

Stewart, J. "Deconstructing the English Major in Senior Capstone Courses: Helping Students Recognize Their Position in English Studies." **Revise and Resubmit:** *Pedagogy*

Stewart, J., E. Thompson, A. Schurr, A. Nimmons, and A. Francisco. "'They Will Never Put Their Paper on Social Media: FYC and Library Partnerships for Multimodal Instruction," **Revise and Resubmit:** *Kairos: A Journal of Rhetoric, Technology, & Pedagogy*

AWARDS AND RECOGNITIONS

College of Arts and Sciences Summer Collaborative Project, "English Department Assessment Procedure Review and Revision," 2021. \$2,000

UTC College of Arts and Sciences Tenure/Tenure Track Teaching Award, 2020

Faculty Grant Award, "Institutional Ethnography: Uncovering 21st-Century Exigencies in Writing Program Administration and Research," 2020, \$1,500

Outstanding Tenure-track Faculty Award, English Department, 2019

Equity and Diversity Award, UTC Provost's Office, 2018, \$3,000

Kairos Awards for Graduate Students and Adjuncts, Teaching, 2014

IPFW Community Advisory Council Service-to-Students Award, 2014

Nominee, DECCO Award for Innovative Online Teaching, 2010, 2013, 2014

IPFW Summer Instructional Development Grant, "Development of a faculty development website for writing faculty," 2004. \$2,000

CONFERENCE/WORKSHOP PRESENTATIONS

NATIONAL

Stewart, J. "'We don't know how to do this': Finding Wellbeing in the Midst of an 'Emotional Hellscape.'" *Writing and Well Being Conference*. University of Arizona. January 2022.

Stewart, J. "Institutional Ethnography: Uncovering 21st-Century Exigencies in Writing Program Administration and Research." *Conference on College Composition and Communication*. March 2021.

- Stewart, J. "Discussions for New(er) WPAs." *2020 CWPA Virtual Discussion Conference*. July 2020.
- Stewart, J. "Fostering Equitable, Inclusive, and Flexible Attendance Policies," *Council of Writing Program Administrators Conference*. July 2020. [Accepted/Conference Cancelled]
- Stewart, J. "Social Media and Affinity Spaces as Tools of Self Care." *Writing and Well Being Conference*. University of Arizona. January 2020.
- Stewart, J. "#PeerLearning Starts at the Top: Early Adopters as Mentors for Increasing Programmatic Commitment to Feedback and Revision." *Council of Writing Program Administrators Conference*. Baltimore MD. July 2019.
- Thompson, E. and **Stewart, J.** "Because it's 2018: Supporting Multimodal Projects in the Library." *Conference of the Art Libraries Society of North America*, Salt Lake City, UT. March 2019.
- Stewart, J. "Transforming Writing Programs through Diversity Initiatives: Three Institutional Approaches to Professional Development, Assessment, and Curriculum." *Conference on College Composition and Communication*. David H Lawrence Convention Center, Pittsburgh, PA. March 2019.
- Stewart, J. "Innovation through Emotion: Hurt and Trauma as the Exigence for Action." *Council of Writing Program Administrators Conference*. Sacramento, CA. July 2018.
- Stewart, J. "Experiences with Diversity: A Survey of Freshman Attitudes and Experiences." *National Conference on Race and Ethnicity in American Higher Education*. Poster Session. New Orleans, LA. May 2018.
- Stewart, J. "There's No Rule Book for This: New WPAs' Experiences in the Age of Austerity." *Council of Writing Program Administrators Conference*. University of Tennessee. Knoxville, TN. July 2017.
- Stewart, J. "Cultivating Capacity, Creating Change: Assessing the Future of Online Writing Instruction (OWI)." *Conference on College Composition and Communication*. Oregon Convention Center, Portland, OR. March 2017.
- Stewart, J. "Co-Mentoring via Intentional Interaction: Or How I Learned to Stop Feeling Isolated and Use Social Media for More than Quizzes." Part of "'Fostering Academic Collaborations: Co-Mentoring as Strategic Action in Rhetoric and Composition.'" *Conference on College Composition and Communication*. George R. Brown Convention Center, Houston, TX. March 2016.
- Stewart, J. "Understanding Online Writing Course Interaction and Tool Use." *Research Network Forum. Conference on College Composition and Communication*. Tampa Marriott Waterside Hotel and Convention Center, Tampa, FL. March 2015.
- Stewart, J. "Who's Being Assessed, Here? Challenging the Discourses of Accountability." *Council of Writing Program Administrators Conference*. Illinois State University. Normal, IL. July 2014.
- Stewart, J. "Retooling Mechanizations for Researching Computers and Writing: Graduate Researchers Sharing Data, Stories, and Challenges from Four Qualitative Projects." *Computers and Writing*. Frostburg State University. Frostburg, MD. June 2012.

- Stewart, J. et al. "A Qualitative Metasynthesis of Activity Theory in SIGDOC Proceedings 2001–2011." *SIGDOC*. Seattle, WA. October 2012.
- Stewart, J. "Assessing Online Writing Course Student Evaluation Methods and Response Rates." *Computers and Writing*. North Carolina State University. Raleigh, NC. May 2012.
- Stewart, J. "Using Digital Spaces to Negotiate the Borders of the Graduate Student/Teacher Experience." *College English Association*. Richmond, VA, March 2012.
- Stewart, J. "Assessing On-Line Course Design: Implementing the 'Quality Matters' Rubric." *Conference on College Composition and Communication*. Marriott and Louisville Convention Center, Louisville, KY. March 2010.
- Stewart, J. "Professional Development for Adjunct Faculty: Encouraging Part-timers to Be Reflective Practitioners." *Conference on College Composition and Communication*. Chicago, IL. March 2006.
- Stewart, J. "Using Semiotics and Technology to Raise the Research Paper to the Next Level." *NCTE Convention*, Indianapolis, IN. November 2004.
- Stewart, J. "Four Approaches to Exposing Hidden Assumptions and Identifying Explicit Perceptions in First-Year Composition." *Conference on College Composition and Communication*, Chicago, Illinois. March 2002.
- Stewart, J. "Using Technology to Obtain Recognition and Funding: The Design and Implementation of a Computer Database Recording System." *NCPTW Conference*, Allentown, Pennsylvania (accepted to present), November 2001.

REGIONAL

- Stewart, J. "Negotiating and Redefining the Identity of a Writing Center-in-Flux." *East Central Writing Centers Association*. South Bend, IN. April 2015.
- Stewart, J. "Doing More Than Trusting Our Guts: Systematic Reflection as Instructional Validation." *Fort Wayne Teaching Conference*, Fort Wayne, IN, February 2015.
- Stewart, J. "Using Digital Spaces to Negotiate the Borders of the Graduate Student/Teacher Experience." *Indiana College English Association*, Anderson University. Anderson, IN, October 2011.
- Session moderator, *Fort Wayne Teaching Conference*, "Guess Who's Coming to College," Fort Wayne, IN, 2009.
- Stewart, J. "Why Are We Doing This?: Re-examining and Redefining Critical Thinking in the Writing Classroom and Beyond," *Fort Wayne Teaching Conference*, Fort Wayne, IN. February 2008.
- Stewart, J. "Creating Coherence in a Disparate Writing Program: Developing and Adopting Model Syllabi," *Fort Wayne Teaching Conference*, Fort Wayne, IN. February 2007.
- Stewart, J. "Balancing and Lightening the Load: Student Responsibility and Instructor Workload in the Composition Class." *Area Deans' Conference*, Fort Wayne, IN. February 2005.

- Stewart, J. "From Teacher Assessment to Student Ownership: The Process of Finding and Developing 'Writing Wings.'" *Area Deans' Conference*, Fort Wayne, IN. February 2004.
- Stewart, J. "Critical Reading and Critical Writing Equal Critical Thinkers." *Indiana Teachers of Writing Conference*, Indianapolis, IN. October 2003.
- Stewart, J. "Priming the Pump: Exposing Hidden Assumptions and Identifying Explicit Perceptions in Beginning Composition." *Indiana Teachers of Writing Conference*, Bloomington, IN. October 2001.
- Stewart, J. "Using Technology to Obtain Recognition and Funding: The Design and Implementation of a Computer Database Recording System." *ECWCA Conference*, Granville, Ohio. September 2001.
- Stewart, J. "Combating our Concerns: Working with ESL Writers." *ECWCA Conference*, Lansing, Michigan. February 2000.
- Stewart, J. "'Revealing the Good': Helping Students Succeed through a Contextual Analysis of Their Own Writing." *Indiana Teachers of Writing Conference*, Indianapolis, IN. October 2000.
- Stewart, J. "Students Evaluate, Teachers Respond: The Creation, Use, and Rationale of Student Evaluations of College Writing Instructors." *Indiana Teachers of Writing Conference*, Indianapolis, IN. October 1999.

INVITED

- Stewart, J. "Clothes Don't Make the Wonder Woman." English Faculty Roundtable: Comics and Diversity, Black Panther Week, UTC, October 2018.
- Stewart, J. "Strategies for addressing controversial topics in the classroom." MOCS I3. UTC, February 2018.
- Stewart, J. "Grant Writing Workshop." Invited presentation. Spring Immersion Program. Indiana Tech, April 2014.
- Stewart, J. "Getting Student to Do More than Parrot Information: Discussion Boards as a Critical Thinking Tool." Invited presentation. IPFW Spring Teaching Conference, March 2014.
- Stewart, J. "I'm not your buddy': Student behavior in the classroom and online." Invited presentation. CELT 12 O'Clock Scholars Brown Bag Session, January 2011.
- Stewart, J. "The Philosophies, Practices and Preventative Techniques on Unintentional Plagiarism," Invited presentation. October 2005.
- Stewart, J. "Using a Web Page to Enhance Your Classroom Organization and Interaction." Invited presentation. IPFW Associate Faculty Conference, 2004.

COURSES TAUGHT

UTC ENGLISH DEPARTMENT

	DATE (SECTIONS)
ENGL 1010: Rhetoric and Composition I*	Jan 2017, Aug 2021 (2)
ENGL 1020: Rhetoric and Composition II	Aug 2016, Aug 2019 (2)
ENGL 2070: Rhetoric and Popular Culture Heroines*	Jan 2018-Jan 2021(3)
ENGL 4980: Senior Seminar: Deconstructing the English Major+	Aug 2017, 2019 (2)
ENGL 4890/5950: Workplace Literacies and Project Management*+	July 2020 (1)
ENGL 4900/5940: Workplace Literacies and Project Management*	Jan 2022 (1)
ENGL 5270: Teaching College Writing*	Jan 2017-present (5)

IPFW ENGLISH DEPARTMENT

	DATE (SECTIONS)
ENG W129/ENG W130: Principles of Composition	Jan 1998-Dec 2008 (18)
ENG W131: Elementary Composition*+	Aug 1997-Dec 2013 (35)
ENG P131: Elementary Composition Practicum+	Aug 2002 (1)
ENG W135: Elementary Composition—Intensive	Aug 2000-Jun 2001 (2)
ENG W232: Introduction to Business Writing	Aug 2003-Dec 2006 (12)
ENG W233: Intermediate Expository Writing*+	Aug 2001-Present (60)
ENG W235: Introduction to Web Authoring*+	Jan 2014-Dec 2016 (2)
ENG W331: Business and Administrative Writing*	Aug 2008-July 2016 (40)
ENG W397/C507: Writing Center Theory and Praxis+	Spring 2015 (1)
ENG W425/C625: Research Methods for Professional Writers+	Jan 2015-June 2016 (2)
ENG W462/C682: Digital Literacies*+	Aug 2013-May 2016 (3)
ENG W400/C505: Issues in Teaching Writing+	Fall 2014-Dec 2015 (3)
ENG C506: Teaching Composition Practicum+	Fall 2014-Dec 2015 (2)

* denotes online or hybrid sections taught

+ denotes course design/redesign

IPFW CONTINUING STUDIES

SECTIONS

GMAT, LSAT, GRE Test Prep, written portion	11
SAT Test Prep, written portion	4
Business Writing—Corporate Training Courses	4
Grant Writing: Finding and Acquiring Funding	1

ADMINISTRATIVE EXPERIENCE

Director of Composition, UTC	2016-Present
Associate Director of Writing, IPFW	2014-2016
Writing Center Faculty Advisor, IPFW	2014-2015

SERVICE

PROFESSIONAL

- ▶ Discussion Leader, Computers and Writing Graduate Research Network, 2014, 2015, 2017
- ▶ Discussion Leader, Computers and Writing Graduate Research Network Job Market Workshop, 2014, 2015, 2017

UNIVERSITY—UTC

- ▶ Read to Achieve Faculty Advisor, 2020-present
- ▶ General Education Committee, 2020-present
- ▶ Institutional Assessment and Effectiveness Committee, 2019-present
- ▶ UT Mentor, 2020-present
- ▶ General Education Refresh Writing and Communication Working Group, 2021-2022
- ▶ Course Learning Evaluations Committee, 2017-2019 (chair, 2018)
- ▶ VA Reconnect Group, 2018
- ▶ New Faculty Pedagogy Course, 2017

DEPARTMENTAL—UTC

- ▶ Composition Committee, 2016-present, chair
- ▶ Composition Assessment Committee, 2021-present, chair
- ▶ Non-Tenure Track Promotion and Reappointment Committee, 2016-present
- ▶ Young Southern Writers, judge, 2017-present
- ▶ English major advising, 2017-present
- ▶ Chair's Advisory Committee, 2018-2020
- ▶ Graduate Student Comprehensive Exam Committee: Adrienne Kaufmann, Drake Thomas, Shelby Yarbrough, Emily Livengood, Tracy Tabaczynski, Alexander Francisco, Morgan Long, Amy Burger (chair), Anna Nimmons (chair), Colin Rochelle (chair), Kendyl Wadley

PROFESSIONAL MEMBERSHIPS

College Composition and Communication
College English Association
National Council of Teachers of English
SIGDOC: Special Interest Group on Design of Communication

PROFESSIONAL CONSULTING

Writing Program Assessment, Kettering College, 2012, invited
Technology Coordinator, IPFW Writing Center, 2000-2002
Consultant, IPFW Writing Center 1998-2002

DIGITAL LITERACIES

Course Management Systems: Blackboard, Canvas
Desktop Publishing: Multiple Word Processing/Office Suites

Collaborative editing/file sharing: Google Drive, Dropbox

Content Management System: Wordpress

Audio and Video: iMovie, Audacity, ScreenOMatic

Desktop Publishing: Adobe Creative Suite

Updated February, 2022

Curriculum Vitae

Christopher J. Stuart

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University of Tennessee at Chattanooga
540 McCallie Avenue
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Chattanooga, TN 37403-2598
(423) 425-2140
Email: Chris-stuart@utc.edu

246 East 11th St.
Apt. 605
Chattanooga, TN 37402

Date of First Appointment: 1999

PROFESSIONAL HISTORY:

2018 – Katharine H. Pryor Professor of English
2013 – Katharine H. Pryor Professor and Head, Department of English
2011 – Katharine H. Pryor Professor of English
2007 – Katharine H. Pryor Associate Professor of English
2005 – UC Foundation Associate Professor
2003 – UC Foundation Assistant Professor
1999 – Assistant Professor. English Department. University of Tennessee at Chattanooga.

EDUCATION:

The University of Connecticut: Ph.D., English, 1999.
John Carroll University: M.A., English, 1992.
Norwich University: B.A., English, 1989.

DISSERTATION:

“The Sweetness of Not Dying”: Henry James and the Immortal Consciousness.

TEACHING EXPERIENCE:

Undergraduate Courses Taught:

Developmental Writing
Composition
Literature and Composition
Introduction to Literature
Introduction to Literary Analysis
Western Humanities I and II
University Honors 1010 and 1020
Values in 20th-Century American Literature
American Literature to 1855
American Literature from 1855

Updated February, 2022

American Literature 1620-Present

The Literatures of Early America: First Contact to Federalism

American Literature 1800-1865

American Literature 1865-1914

American Literature Since World War II

The American Novel to 1900

The 20th-Century American Novel

White Novelists and the Construction of Race

Honors Seminar: Best Laid Plans: Authors, Intentions, and American Fiction

Senior Seminar: American Historical Fiction

Major Authors: E.L. Doctorow

Major Authors: James and Howells

Graduate Courses Taught:

The American Novel to 1900

American Realism and Naturalism

The American Renaissance

Contemporary Critical Theory

Seminar: James, Twain, and Howells

Seminar: James and Twain

American Colonial and Federal Literature: 1620-1820

Genre in American Literature: Autobiography

Genre in American Literature: the Short Story

Death and the American Novel

Insanity in American Fiction

Best Laid Plans: Authors, Intentions, and American Fiction

EDITED BOOK:

New Essays on Life Writing and the Body. Editor (with Stephanie Todd) and Introduction. Newcastle upon Tyne: Cambridge Scholars Press, 2009.

REFEREED PUBLICATIONS:

“Ethics and Evidence: Authorial Intention and Sedgwick’s ‘Reading Marcher Straight.’” *Texas Studies in Literature and Language*. 61.1 Spring (2019)1-27.

“Finding the Jimmy in James: How James Baldwin Discovered *Giovanni’s Room* in Lambert Strether’s Paris.” *MELUS: Journal of the Society for Multi-ethnic Literature of the United States*. 40 Summer (2015): 53-73.

“‘A Restorative Reaction’: Henry James’s ‘The Altar of the Dead’ and Mourning in the Modern City.” *The Henry James Review*. 33 Spring (2012): 127-146.

“Liking Henry James: the Pedagogical Limits of Political Criticism.” In *Tracing Henry James*. Melanie H. Ross and Greg W. Zacharias, eds. Newcastle upon Tyne: Cambridge Scholars Publishing. 2008. 402-423.

Updated February, 2022

“William Maxwell’s *So Long, See You Tomorrow* and the Autobiographical Impulse.” *Critique*. Spring (2006): 461-473.

“Henry James’s *The Ambassadors* and the Christian Redemption Myth: ‘How Neatly Extremes May Sometimes Meet.’” *Literature and Belief*. 24.1,2 (2004): 157-174.

“‘Bloom[ing] on a Dog’s Allowance’: Henry James’s *The Princess Casamassima* and the Redemption of the Working Class.” *American Literary Realism*. Fall (2003): 22-39.

“*The Wings of the Dove*: ‘Across Wide Spaces and Bristling Barriers.’” *Literature and Belief* 23.2 (2003): 2-24.

“‘Is There a Life after Death?’: Henry James’s Response to the New York Edition.” *Colby Quarterly*, June (1999): 90-101.

"*The Spoils of Poynton*: 'What can you call it . . . if it ain't really saved?'" *The Henry James Review* 19 Spring (1998): 166-81.

"*Havelok the Dane* and Edward I in the 1290s." *Studies in Philology* 93 (1996): 349-365.

REVIEWS AND INVITED PUBLICATIONS:

Review of Anesko, Michael C. *Generous Mistakes: Incidents of Error in Henry James*. Oxford: Oxford UP, 2017. *The Henry James Review*. Forthcoming 2019.

“Learning to Live Between the Lines: The Survival of Autobiography as Genre and the Example of Tobias Wolff’s *This Boy’s Life*.” Invited Essay. *Brno Studies in English*. 36.2 (2010): 153-170.

Review of Collister, Peter. *Writing the Self: Henry James and America*. London: Pickering and Chatto, 2007. *The Henry James Review*. 29.3 Fall (2008): 294-297.

Review of Hadley, Tessa. *Henry James and the Imagination of Pleasure*. Cambridge: Cambridge UP, 2002. *Studies in American Fiction*. 31.1 Spring (2003): 125-126.

Review of Applegate, E.C. *American Realistic and Naturalistic Novelists: a Biographical Dictionary*. Greenwood Press, 2002. *American Literary Realism*, 35 Spring (2003): 273-275.

Review of Barrish, Phillip. *American Literary Realism, Critical Theory, and Intellectual Prestige, 1880-1995*. Cambridge: Cambridge UP, 2001. *Studies in the Novel*. 35.2 Summer (2003): 268-270.

Updated February, 2022

“Leslie Marmon Silko.” *Critical Survey of Poetry*, 2nd ed. Salem Press. Ed. Phillip K. Jason. Pasadena, CA: Salem Press (2002) 3497-3500.

Review of Pippin, Robert B. *Henry James and Modern Moral Life*. Cambridge UP, 2000. *The Henry James Review* 22 Spring (2001): 209-211.

Review of *Selected Letters of Henry James to Edmund Gosse 1882-1915: A Literary Friendship* and *The Correspondence of Henry James and the House of Macmillan 1877-1914*. *The Henry James Review* 19 Winter (1998): 103-106.

WORKS IN PROGRESS:

Intransigent Facts: Truth, Fiction, and Lies in E.L. Doctorow’s *Ragtime*.” Conference paper in progress for presentation at the College English Association Conference, Birmingham, AL, March 31-April 2, 2022.

“‘Who Could Say Now with What Passion?’: Henry James, Hendrik C. Andersen, and ‘The Beast in the Jungle.’” Recently returned with extensive and productive comments from PMLA. Working to revise and resubmit possibly to *ELH* or *Arizona Quarterly*.

“Epistemology and Interpretation in Henry James’s *What Maisie Knew*: A Davidsonian Approach.”

CONFERENCE PAPERS:

“Queer Echoes: The Transmutation of Homosexual Romance in James’s ‘The Beast in the Jungle,’” 8th International Conference of the Henry James Society. July, 2019. Trieste, Italy.

“Knowing *What Maisie Knew*: A Davidsonian Approach to Henry James’s Novel.” European Henry James Society Conference. Paris, France. October 20-22nd, 2016.

“Henry James and the ‘Jewish Swarm’: Anti-Semitism and Intentionality in *The American Scene*.” South Atlantic Modern Language Association Convention. November, 2014. Atlanta, GA.

“Setting Marcher Straight: Authorial Intention as Limit Condition on Queer Readings of Henry James’s ‘The Beast in the Jungle.’” Henry James Society International Conference. July, 2014. Aberdeen, Scotland.

“Jimmy Reading James: How James Baldwin Found His Master.” *South Atlantic Modern Language Association Convention*. November, 2011. Atlanta, GA.

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- Roundtable discussion participant. *Reading Between the Lines: Transgressive (Auto)Biography as Genre and Method*. October, 2010. Masaryk University. Brno, Czech Republic.
- “Liking Henry James: the Pedagogical Limits of Political Criticism.” *Tracing Henry James: The International Conference of the Henry James Society*. July, 2005. Venice University. Venice, Italy.
- “Henry James’s *The Ambassadors* and the Christian Mythos: ‘How Neatly Extremes May Sometimes Meet.’” *Symposium on Modern Novelists and Belief*. March, 2004. Brigham Young University. Provo, Utah.
- “‘Bloom[ing] on a Dog’s Allowance’: Henry James’s *The Princess Casamassima* and the Redemption of the Working Class.” *Henry James Today: The International Conference of the Henry James Society*. July, 2002. American University. Paris, France.
- “William Maxwell’s *So Long, See You Tomorrow* and the Autobiographical Impulse.” Tennessee Philological Conference. February 2002. Murfreesboro, TN.
- “*The Wings of the Dove*: ‘Across Wide Spaces and Bristling Barriers.’” Northeast Modern Language Association Convention. March, 2001. Hartford, CT.
- “*The Wings of the Dove* and the Spirit of Money.” South Atlantic Modern Language Association Convention. November 2000. Birmingham.
- “The Privatization of Grief and Mourning and Henry James’s ‘The Altar of the Dead.’” Regional Northeast Modern Language Association Conference. April 1998. Baltimore.
- “‘A Simple Story’: Altruism, Irony, and Ideology in Joseph Conrad’s *The Secret Agent*.” Twentieth-Century Literature Conference. February, 1995. University of Louisville.
- “‘That All Depends’: Critical Interpretation and Harold Pinter’s *The Dumbwaiter*.” Central NY Conference on Language and Literature. October, 1994. SUNY College at Cortland.
- “Culture and Female Identity in Henry James’s *Portrait of a Lady*.” Intercollegiate Graduate Student Conference. April, 1994. Simmons College.
- “*Havelok the Dane* and Edward I in the 1290’s.” Annual Medieval Studies Graduate Student Conference. April, 1994. University of Connecticut.
- “Irony and the Search for Voice in James Joyce’s *A Portrait of the Artist as a Young Man*.” ACIS Conference on Irish Studies. October, 1993. Westfield State College.

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"Chaucer's *The Knight's Tale*: Theseus Through a Boethian Lens." Annual Medieval Studies Graduate Student Conference. April, 1993. Yale University.

CONFERENCE PANELS CHAIRED:

"Sticks and Stones: Naming and Ethnicity in American Literature." South Atlantic Modern Language Association Convention. November, 2014. Atlanta GA.

"American Literature and the Exploration of Un-Raced Space." South Atlantic Modern Language Association Convention. November, 2011. Atlanta, GA.

"'Chaos Recollected in Tranquility': Humor in American Life Writing." Northeast Modern Language Association Convention. April, 2010. Montreal, Canada.

"Autobiography and the Body." Northeast Modern Language Society Convention. April, 2006. Philadelphia, PA.

"Henry James Society Panel." University of Louisville 20th-Century Literature and Culture Conference. February, 2006. Louisville, KY.

"Henry James Panel." *Tracing Henry James: The International Conference of the Henry James Society*. July, 2005. University of Venice. Venice, Italy.

"'But Is It Any Good?: Reading and/or Teaching Sentimental Literature" (American Literature I Panel) and "Contemporary American Literature and the Marketplace" (American Literature II Panel) Panel Organizer and Chair. South Atlantic Modern Language Association Convention. November, 2003. Atlanta, GA.

"American Selves" (American Literature Panel I) and "Reading the Lives of American Writers" (American Literature Panel II). Panel Organizer. South Atlantic Modern Language Association Convention. November, 2002. Baltimore, MD.

"Twentieth-Century American Literature and *The New Yorker Magazine*." Panel Organizer/Chair. Northeast Modern Language Association upcoming convention. April, 2002. Toronto.

"The Mother(s) of Henry James." Panel organizer/chair. Northeast Modern Language Association Convention. March, 2001. Hartford, CT.

"Henry James and 'the Abyss': Death and Dying in the Later Works." Panel organizer/chair. Regional Northeast Modern Language Association Conference. April, 1997. Philadelphia.

"Native American Literature: The Twentieth Century." Central NY Conference on Language and Literature. October, 1995. State University of New York at Cortland.

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EDITORIAL CONSULTING:

Member Editorial Board, University of Tennessee Press, 2006 – 2009, 2009-2012.
Outside reader for *Religion and Literature* (Notre Dame University), 2020.
Outside reader for *Mosaic: Journal for the Interdisciplinary Study of Literature*, 2012.
Outside reader for *LIT: Literature Interpretation Theory*, 1999 – 2012.
Outside reader for *Studies in American Fiction*, 2011.
Outside reader for *The South Atlantic Review*, 2004.
Outside reader for *The Henry James Review*, 2003.

UNIVERSITY SERVICE:

Provost Search Committee, Spring 2018.
College of Arts and Sciences Executive Committee, 2014-2015, 2015-2016, 2016-2017.
College of Arts and Sciences Strategic Planning Committee, 2015-2016, 2016-2017.
College of Arts and Sciences Curriculum Committee, 2015-2016, 2016-2017.
Admissions Committee, 2015-2016, 2016-2017.
Student Rating of Faculty Committee 2014-2015.
Provost's Honors College Task Force, 2012-2013.
Student Conduct Board, 2012-2013.
Budget and Economic Status Committee 2007-2009, 2012-2013.
Honor Court, Chair 2010-2011, 2011-2012.
Faculty Senate 2nd Vice-President and Chair of the Faculty Handbook Committee 2008-2009.
Faculty Senate, 2000-2002, 2007-2009. 2020-2022.
Faculty Handbook Committee, 2020-2021, 2021-2022.
Associate Provost for Retention and Student Success's Ad Hoc Committee for the development of Freshman Topics Courses, 2008-2009.
Student Rating of Faculty Instruction Committee, 2008-2009
Faculty Rating of Administration, 2006- 2007
Faculty Advisor to Spectrum (student LGBTQ association) 2003-2005.
Faculty Development Committee 2004-2005.
Academic Standards Committee 2002-2004.
Grade Appeals Committee 2002-2003.
General Education Committee 2000-2003, 2005-2006.
Committee on Committees, 2001-2002.

DEPARTMENTAL SERVICE:

Rank and Tenure Committee, Chair 2011-2012, 2012-2013.
Rank and Tenure Committee, 2006-2013.
One-Year Faculty Review Committee, Chair 2011-2012, 2012-2013.
Ad Hoc Committee for Senior Capstone Course: 2009-2011.
Scholarships Committee, Chair, 2002-2005, Member 2006-2007, 2012-2013.
Sally B. Young Writing Award Committee, Chair, 2005-present.
Departmental Bylaws Ad Hoc Committee 2005-2006.
Curriculum Committee 2002-2003, 2005-2006, 2008-2009.
Advisory to the Head Committee 2003-2007, 2008-2013.

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English Department Graduate Studies Committee, 1999-2002, 2004-2005, 2020-2021, 2021-2022.

English Department Search Committees, 1999-2000, 2001-2002, 2003-2004, 2004-2005, 2005-2006, 2006-2007, 2007-2008, 2009-2010.

English Department Head Search Committee, 2000-2001, 2004-2005, 2010-2011.

English Department Library Committee 2001-2002.

English Department Program Review Task Force 2001-2002.

HONORS AND AWARDS:

Distinguished Rating for Department Head, 2013-2014, 2017-2018.

College of Arts and Sciences Department Head of the Year, 2016-2017

English Department Head's Award for the Outstanding Tenure-Line Faculty Member, 2011-2012.

Exceeds Expectations for Rank Faculty Rating: 2000-2001, 2001-2002, 2005-2006, 2008-2009, 2010-2011, 2011-2012, 2018-2019.

Katharine H. Pryor Professorship, 2007-2012, 2012-2017, 2017-2022.

Student Government Association Outstanding Professor Award – 2007

University of Tennessee National Alumni Association Outstanding Teacher Award, 2003-2004.

Excellence in Research Award, UTC College of Arts and Sciences, 2003-2004.

UC Foundation Professorship, 2003.

UTC Faculty Research Grant, Summer 2000.

Aetna Graduate Student Teaching Award, 1998.

Summer Pre-doctoral Fellowship, 1998.

Aetna Graduate Student Writing Award, 1997.

Doctoral Dissertation Fellowship, 1996.

Pre-doctoral Fellowship, 1994.

PROFESSIONAL MEMBERSHIPS:

Past member Modern Language Association.

Past member Northeast Modern Language Association.

Past member South Atlantic Modern Language Association.

The Henry James Society.

Stephanie Todd

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University of TN at Chattanooga
Department of English, # 2703
615 McCallie Ave
Chattanooga, TN 37403

Education

ABD Ph.D. American Literature. University of South Carolina. 2006-2009. GPA: 3.94
M.A. English. University of Tennessee at Chattanooga. Dec. 2005. GPA: 3.96
B.S. Secondary Education, English. University of Tennessee at Chattanooga. Dec. 2003 GPA 3.0

Teaching Experience

Lecturer of English. University of Tennessee at Chattanooga. 2009-present.

Position requires teaching first-year composition courses, humanities courses, and literature courses at the 1000 level.

Teaching Assistant, University of South Carolina. August 2006-09.

Position requires teaching first year composition courses while working on doctorate studies.

Lecturer of English. University of Tennessee at Chattanooga. 2005-06.

Position required teaching first-year composition courses and Western Humanities survey courses at the 100 level, which allowed me to design courses on world literature spanning large periods of time.

Adjunct Professor of English. University of Tennessee at Chattanooga. Spring 2005.

Position required teaching first-year composition courses.

Long-Term Substitute Teacher. Hamilton County Department of Education. Spring and Fall 2004.

Position was per request of instructors on extended leave and included teaching sophomore, junior, and senior English at Red Bank High school for two quarters.

Student Teaching. Red Bank High School and Tyner Middle Academy. Fall 2003.

This position was held as the final semester of my Bachelor's degree in Education at the University of Tennessee at Chattanooga and required teaching English at both the high school and middle school levels.

Courses Taught

Rhetoric and Composition (1010). University of Tennessee at Chattanooga. Course Description: "The principles and practice of effective reading and writing. Frequent themes, exercises, selected readings. Attention to individual problems of grammar and usage."

Rhetoric and Composition (1020). University of Tennessee at Chattanooga. Course Description: "Review of competencies stressed in first semester composition with emphasis on the extended essay; use of research matter in writing; attention to diction, figurative and symbolic language, relationship of style and meaning."

Western Humanities I (1130). University of Tennessee at Chattanooga. Course Description: "A historical approach to the pivotal ideas, systems of thought, and creations of the Western world from antiquity to approximately 1600 C.E. Emphasis on matters of literary structure, style, and content."

Western Humanities II (1150). University of Tennessee at Chattanooga. Course Description: “A historical approach to the pivotal ideas, systems of thought, and creations of the Western world from approximately 1600 C.E. to the present. Emphasis on matters of literary structure, style, and content.”

Values in 20th Century American Fiction (1310). University of Tennessee at Chattanooga. Course Description: “A study of contemporary values as reflected in selected twentieth century American novels and short stories from World War I to the present.”

Introduction to Literature (1330). University of Tennessee at Chattanooga. Course Description: “Readings from poetry, fiction, and drama to demonstrate how the writer selects from ideas, experience, and language and combines these elements to speak of and to the human condition.”

Composition and Rhetoric (101). University of South Carolina. Course Description: “English 101 is designed to help make you a better, more effective writer and a more critical thinker and reader. Toward this end, you will spend the semester learning theories of argumentation and analysis, and you will practice generating and developing your own ideas. Through drafting and revision, you will construct reasoned, well-supported written arguments on a variety of academic and public topics that you will explore with your classmates and me. This course will also prepare you to enter public debate about important civic and social issues by teaching you to read critically, do research and document source materials correctly, and develop a clean, effective writing style that is free of major errors.”

Literature and Composition (102). University of South Carolina. Course Description: “English 102, the second half of the First-Year English program, is designed to help you learn to read literature with insight and write about it with skill and understanding. To that end, I’ll ask you to apply the skills in argumentative writing, as well as research and documentation, that you learned in English 101 to literature and to become familiar with a handful interpretive approaches to texts. I’ll also provide you with instruction and feedback to help you advance as an effective writer and as a thoughtful reader and researcher. This kind of study can awaken you to the uses of language, the structure of texts, the ideas that shape our culture, and the interrelationship between ideas and language. In short, I hope this course will help you learn to think critically and creatively and to express those thoughts clearly.”

Environmental Literature and Composition (102*). University of South Carolina. Course Description: “This environmentally-themed section of English 102 will teach all of the same skills as a traditional 102 course. This course, while it will explore some environmental texts about wilderness will ask you to think about the environment in new ways. We will explore the local environment and address issues that focus on both rural and urban settings; you will learn that many national economic issues such as oil production and farming vs. importation can be linked to the environment; and you will consider how global problems such as war and AIDS are also directly linked to the environment. This class will provide background on the environmental movement by reading authors such as Henry David Thoreau and Susan Fenimore Cooper, and it will address the ways in which the movement is constantly changing and evolving by addressing modern problems of our state, nation, and world.

Publications

Edited Collections:

New Essays in Life Writing and the Body, co-edited with Christopher Stuart. Cambridge Scholars Press, 2009.

Articles and Essays:

"The Broken Mirror of Identity in Lucy Grealy's *Autobiography of a Face*." *New Essays in Life Writing and the Body*. Ed. Christopher Stuart and Stephanie Todd. Cambridge Scholars Press, 2009.

Anthology and Encyclopedia Entries:

"Edith Wharton." *Encyclopedia of American Literature*, Vol. III: Into the Modern, 1896-1945. Eds. Susan Clair Imbarrato and Carol Berkin. Detroit: Manly, Inc., 2008.

Conference Papers

"Exploring at Home: The Domestic Nature Writing of Susan Fenimore Cooper and Emma Bell Miles." Fact *and* Fiction: Bruno Latour and the Representation of Nature Panel at the June 2009 Association for the Study of Literature and Environment (ASLE) conference.

"Feminine Conservation in Emma Bell Miles' *The Spirit of the Mountains*." Society for the Study of American Women Writers (SSAWW) Panel at the May 2009 American Literature Association (ALA) conference.

"Lucy Grealy: The Woman Evading the Text" at the 2006 Northeastern Modern Language Association (NEMLA) Annual Conference.

"Quilting Appalachian Culture with Emma Bell Miles" at the 2005 Tennessee Philological Association (TPA) Annual Conference.

Awards, Fellowships, and Grants

Outstanding Lecturer, English Department. University of Tennessee at Chattanooga. 2017-18
Outstanding Scholarship, English Department. University of Tennessee at Chattanooga. 2010.
Rhude M. Patterson Trustee Fellowship. University of South Carolina. 2009.
Nominee for Irene D. Elliott Teaching Award. University of South Carolina. 2006-07.
Member: Sigma Tau Delta International English Honor Society. 2005.
Outstanding Graduate Student of the Year. University of Tennessee at Chattanooga. 2005.
Dean's List. University of Tennessee at Chattanooga. 2002.

Professional Certificates and Licenses

South Carolina Teaching Licensure in Secondary Education, English. Received 2009.
Tennessee Teacher Licensure in Secondary Education, English. Received 2004.

Professional Memberships

Society for the Study of American Women Writers.
American Society for Literature and Environment.
American Literature Association.

Professional Service

Member: Humanities Sub Committee, Reimagining General Education Committee. University of Tennessee at Chattanooga. 2021-22.

Co-Chair: Ad Hoc Committee on Parental Leave. University of Tennessee at Chattanooga. 2020-21.

Faculty Senator: University of Tennessee at Chattanooga. 2018-2020.

Chair: Non-Tenure-Track Committee. University of Tennessee at Chattanooga. 2018-19, 2019-20, 2021-22.

Chair: Non-Tenure-Track Committee, Department of English. University of Tennessee at Chattanooga. 2018-19.

Member: Advisory Committee, Department of English. University of Tennessee at Chattanooga. 2018-19. 2021-22.

Member: One Year Review Committee, Department of English. University of Tennessee at Chattanooga. 2017-18.

Member: Executive Committee, College of Arts and Sciences. University of Tennessee at Chattanooga. Spring 2018.

Member: English Department Advisory Committee. University of Tennessee at Chattanooga. 2014-2015. Committee Description: “The Advisory Committee advises the Department Head and fields faculty concerns within the Department—especially concerns regarding Departmental policy and procedure. This committee is charged with drafting and updating both policy and procedure relevant to the Department’s bylaws.”

Member: English Department Committee for Contingent Faculty Issues. University of Tennessee at Chattanooga. 2013-2014. Committee Description: “The Contingent Faculty Committee addresses issues related to the effective teaching and professional development of English department faculty who work in non-permanent positions.”

Instructor. Leading annual workshops for the English Department faculty on using the Safe Assignment feature of Blackboard in the courses. 2009-present.

Co-Chair. Committee on Integrating Theme Sections in FYE Curriculum. The University of South Carolina, 2008-2009.

Responsibilities include organizing meetings with other member, attending planning meetings with Director of First Year English, designing a themed section of English 101, and overseeing other members’ designs of their own themed sections.

Member: First Year Composition Committee. University of Tennessee at Chattanooga. 2005-06. Responsibilities of the committee included evaluating texts for the program, reading writing samples for an assessment study conducted during the fall of 2005, and examining particular guidelines and requirements for the program.

Curriculum Vitae

Jean Paul Vaudreuil

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Ooltewah, TN 37363

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jpvaud@comcast.net

EDUCATION

M.A. Rhetoric and Composition, University of Tennessee at Chattanooga: 2012

B.S. Journalism, University of Tennessee at Chattanooga: 1990

B.S. English, University of Tennessee at Chattanooga: 1990

RELEVANT SKILLS

- Rhetoric and Composition, Professional/Technical Writing
- Over twenty years in Marketing and Corporate Communications
- Feature Writer

EXPERIENCE

Professor: Rhetoric/Composition, and Professional Writing University of Tennessee at Chattanooga, Chattanooga, TN 2013-Present

Writing Workshop Coordinator/Presenter Tennessee Valley Authority, Chattanooga, TN 2016/2017

Adjunct Instructor: Rhetoric/Composition, and Professional Writing, University of Tennessee at Chattanooga, Chattanooga, TN: 2011 – 2013

Adjunct Instructor: Composition II, Chattanooga State Community College, Chattanooga, TN: January 2013-May 2013

Guest Speaker, Electric Power Board Marketing Department, Chattanooga, TN: Jan. 2012

Guest Lecturer, Teaching College Writing, University of Tennessee at Chattanooga, Chattanooga, TN: 2011

Feature Writer, The Pulse, Chattanooga, TN: 2011

Proposal Specialist (Contracted), ARCADIS, Chattanooga, TN: June 2011-August 2011

Marketing Copywriter, Chattanooga Group, Chattanooga, TN: Jan. 2007-June, 2009

Marketing Communications Coordinator, American Bicycle Group, Ooltewah, TN: Jan. 2004 – Aug. 2004

Editor and Publisher, Advocate Publications, Thomasville, GA: May 1995- Dec. 2003

Technical Writer/Corporate Photographer, McKee Foods Corporation, Collegedale, TN: 1990 – 1995

Feature Writer, COMBO Magazine, 1995-1996

Photography Instructor, Southern Adventist University, 1990-1991

English as a Second Language Instructor, Port-au-Prince, Haiti: 1983-84

PUBLICATIONS

Blue Ridge Country Magazine, "Cycling the Blue Ridge Parkway," May/June 2012
The Pulse, "Five Things You Didn't Know About Cyclists," July 7, 2011
Triathlete Magazine, "Breaking In," May 2004
COMBO Magazine, "Batman Master Series," March 1996
COMBO Magazine, "Empire in Widevision," August 1995
COMBO Magazine, "Batman Forever," June 1995
COMBO Magazine, "Creature Creation: The Fantasy Art of Brom," May 1995
COMBO Magazine, "The Wizard of Wisconsin," April 1995
COMBO Magazine, "High Tech Artistry," March 1995
Toyshop Magazine, "Exploring Star Trek Ornaments," May 1996
Toyshop Magazine, "The Women of Star Trek," December 1998
Toyshop Magazine, "Star Trek Hits it Big," September 1997
Toyshop Magazine, "Playmates Production Irks Collectors," October 1997
Card Collector's Price Guide, "Turning Back the Clock," Jan. 1995
Card Collector's Price Guide, "Original Art," Nov. 1994
Card Collector's Price Guide, "A New Look at an Old Friend," Oct. 1994
Card Collector's Price Guide, "The Inspirations of William Stout," August 1994
Card Collector's Price Guide, "Owning A Card Shop: A Look at What it Takes," March 1994
Card Collector's Price Guide, "The Paper Chase," September 1994
Card Collector's Price Guide, "From Idea to Reality," May 1994
Chattanooga Life and Leisure, "Turning Trash Into Playgrounds," August 1990

PRESENTATIONS

"Milton's Heroic Satan: A Better Understanding Through *Star Trek's* Kahn Character" Sigma Tau Delta Student Conference. UTC, May 2012.
 "Mark Twain's Spiritual Dichotomies: Formal Religion, Informal Faith" Sigma Tau Delta Student Conference. UTC, May 2012.
 "Plagiarism and Copyright: A Two-fold Approach to a Better Understanding" Sigma Tau Delta Student Conference. UTC May, 2012.

**HONORS
and AWARDS**

Magna Cum Laude, University of Tennessee at Chattanooga, Chattanooga, TN 2012
First Place Writing, United Way Communications Contest, 1994
First Place Writing, United Way Communications Contest, 1993
First Place Photography, United Way Communications Contest, 1994
Grand Prize Photography, Riverbend Festival Contest, 1994

**COMMUNITY
SERVICE**

Served as reader for Young Student Southern Writers Contest, English Dept. UTC 2015-2022
Served on Composition Assessment Committee, English Dept. UTC 2021-2022
Served on Social Occasions Committee, English Dept. UTC 2019-2020
Ironman Chattanooga Volunteer Captain, Chattanooga, TN 2017, 2018-2021

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REFERENCES
(Academic)

*Andrew McCarthy, English Department Head. University of Tennessee
Chattanooga. UC Foundation Associate Professor
423-425-4615*

ABBIE E. VENTURA, PH.D.
UC Foundation Associate Professor
Department of English
University of Tennessee at Chattanooga
Abbie-Ventura@utc.edu
401.864.2672

Education

Ph.D., English Studies, May 2009

Illinois State University

Dissertation: *“Remaking the World”: Economic Systems, Subjectivity, and Youth Literature Post-1945”*

M.A., English Language and Literature, May 2004

University of South Carolina

Thesis: *Hollywood Ending: Joan Didion, California, and the Failure of the Golden Dream*

B.A., English Language and Literature, May 2002

Cognate-minor: Marine and Natural Sciences

University of South Carolina

Appointments

Associate Professor, August 2016-Present

UC Foundation Professorship, August 2014-Present

Associate Department Head, 2013-2019

Assistant Professor, August 2010-2016

Department of English

University of Tennessee at Chattanooga

Teaching Fellow, August 2009-May 2010

Department of English

Illinois State University

Academic Awards, Honors, and Grants

High-Impact Practices Grant: “Dialogues in Diversity: Children’s Literature and Publishing Lecture Series.” The University of Tennessee at Chattanooga, Walker Center for Teaching and Learning, 2019-2020.

Research Sabbatical: “The Children’s Publishing Industry.” The University of Tennessee at Chattanooga, Spring-Summer 2018.

Outstanding Faculty Member, Department of English. The University of Tennessee at Chattanooga, 2015-2016.

Outstanding Advising Award, The College of Arts and Sciences. The University of Tennessee at Chattanooga, 2014-2015.

Outstanding Teaching Award, Department of English. University of Tennessee National Alumni Association, 2014-2015.

Faculty Development Grant: “Katharine White, Anne Carroll Moore, and the ‘Good’ Children’s Book Review.” The University of Tennessee at Chattanooga, Fall 2019.

College of Arts and Sciences Research Award: “Diversity and The History of Children’s Publishing.” The University of Tennessee at Chattanooga, 2018-2019.

Office of Diversity and Equity, Faculty Research Grant: “Writing Diverse Books for Underrepresented Child Populations.” The University of Tennessee at Chattanooga, Spring 2017.

Hannah Beiter Research Grant Recipient. Children’s Literature Association, 2009-2010.

Taima Ranta Children’s Literature Scholar in Excellence Award. Illinois State University, 2008-2009.

Teaching Assignments and Certifications

University of Tennessee at Chattanooga, Department of English
Associate Professor, 2016-Present | Assistant Professor, 2010-2016
Graduate Faculty Status, 2010-Present
Online-QM (Quality Matters) Certified: June 2017-Present

Graduate courses designed and taught:

- English 5997: Literary Culture and Industry: Digital and Transmedia Studies
- English 5997: Diversity in Contemporary YA Fiction
- English 5970: Young Adult Literature & Publishing Industry
- English 5885: Studies in Adolescent Literature
- English 5865: Children’s Literature: History, Culture, Theories, and Trends

Undergraduate courses designed and taught:

- English 4998: Independent Study: The Young Adult Publishing Market
- English 4998: Independent Study: Bestsellers in YA Publishing
- English 4998: Independent Study: Literary Analysis and Children’s Literature
- English 4980: Senior Seminar: Censorship and Banned Books
- English 4980: Senior Seminar: The Value of The English Major in the 21st Century
- English 4970: Special Topics: Young Adult Literature & Publishing Industry
- English 4970: Special Topics: The Children’s Publishing Industry
- English 4970: Special Topics: History, Theory, and Trends of the Children’s Genre

- English 4970: Special Topics: Nature, Wonder, and Being in Children's Literature
- English 3850: Young Adult Literature & the Publishing Industry
- English 3700: Reading Like a Writer - Young Adult
- English 2290: Literature for the Adolescent
- English 2290: Literature for the Adolescent – Online Technology modality
- English 2280: Children's Literature
- English 2280: Children's Literature - Hybrid Technology modality
- English 2080: YA Literature in the Age of Twitter
- English 2010: Introduction to Literary Analysis
- English 1310: Values in Twentieth Century American Fiction

Undergraduate and Graduate Theses and Comprehensive Exams:

- Master's Project Director: Jordan Beamer's "Diversity in Publishing" paper (Spring 2021-current)
- Proposal Reader: Faith Robert's Undergraduate Honors Thesis, "The Craft of Assembly: A Subtle Shrewdness." Spring 2019.
- Proposal Reader: Jared Steiman's Undergraduate Honors Thesis, "Entre Paisés: A Transnational Poetic Work." Spring 2019.
- Proposal Reader: Shannon Sweeney's Undergraduate Honors Thesis, "An Exploration of the Self Through Lyric and Hybrid Forms." Spring 2019.
- Director: KaTosha O'Daniels's Master's Thesis, "New Directions in Children's Literary Culture: A Case Study in Intermediality and Transmedia Storytelling in the Twenty-First Century." Fall 2012-Spring 2013.
- Committee Member: Sarah Caroline Crawford's Undergraduate DHON Thesis, "More than a Wheelchair in the Background: A Study of Positive Portrayals of Disabilities in Children's Picture Books." Fall 2014-Spring 2016.
- Committee Member: Brian Beise's Creative Writing Master's Thesis, "Brawn: The First Four Chapters." Spring 2014-Fall 2014.
- Committee Member: Taryn Humphries's Master's Thesis, "'The Magic Words Shall Hold Thee Fast': The Use of Fantasy and Child-Focused Language for Empowerment in British Children's Literature." Fall 2010-Spring 2012.

Illinois State University, Department of English
Graduate Teaching Instructor, 2004-2009
Post-Doctoral Teaching Fellow, 2009-2010

Undergraduate courses designed and taught:

- Composition as Critical Inquiry
- Writing in the Academic Disciplines
- Literature for Middle Grades
- Literature for Young Children
- Foundations in Children's Literature: The Work of Art in Children's Literature
- Foundations in Children's Literature: Unheard Voices: New Forms and the Breakdown of Genre Boundaries

- Foundations in Children's Literature: New Media and Technologized Childhood
- Foundations in Children's Literature: Children's Consumer Culture and New Media
- Foundations in Children's Literature: Social Construction of the Child: Literature and Populations of Childhood
- Foundations in Children's Literature: History and Growth of the Children's Genre
- Texts and Contexts: The Graphic Imperative: Children's and Young Adult Pictorial Literature and Postmodern Aesthetics
- Texts and Contexts: On the Verge: Convergences and Divergences of Culture, Genre, and Resistance in Children's and Young Adult Literature

Scholarly Publications

Peer-Reviewed Articles and Chapters:

Forthcoming: "A Publishing Case Study in Sexuality, Coming-of-Age Patterns, and Institutions of Power." *Contemporary Young Adult Literature and the Fashioning of Black & Brown Youth*. Ed. Candice Pipes. (Accepted March 2021.)

"Prizing the Unrecognized: Systems of Value, Visibility, and the First World in International and Translated Children's Texts." *Prizing Children's Literature: The Cultural Politics of Children's Book Awards*. Eds. Kenneth Kidd and Joseph Thomas. New York: Routledge, 2017.

"Abandonment and Invisible Children in Contemporary Canadian Young Adult Fiction." *Jeunesse: Young People, Texts, Culture*. 2015.

现代化而不是西化：在全球性西方市场发展佛教儿童文学。李伟 译 Trans. Li Wei. "To Modernize and Not Westernize: Developing a Bhutanese, and Buddhist, Children's Literature on a Globally Western Market." *Journal of Ocean University of China*. 2015.

"Post-Fordist Nation: The Economics and Empire of Childhood and the New Global Citizenship." *Nations of Childhood*. Eds. Björn Sundmark and Kit Kelen. New York: Routledge, 2012.

"Predicting a Better Situation? Three Young Adult Speculative Fiction Texts and the Possibilities for Social Change." *Children's Literature Association Quarterly*. Spring 2011, Vol. 36, 1.

Book Reviews:

Female Rebellion in Young Adult Dystopian Fiction. Eds. Sara K. Day, Miranda A. Green-Barteet, and Amy L. Montz. Surrey: Ashgate, 2014. *Bookbird: A Journal of International Children's Literature*. 2015.

Anna Mae Duane. *Suffering Childhood in Early America: Violence, Race, and the Making of the Child Victim*. *JAC: A Journal of Composition Theory*. 2012, Vol. 32, 1 & 2.

Peer Reviewer:

PMLA – Publication of the Modern Language Association
Children’s Literature Quarterly
Jeunesse: Young People, Texts, Culture
Children’s Literature Journal
Children’s Literature in Education

Select Academic Conferences and Presentations

“Katharine White, Anne Carroll Moore and the ‘Good’ Children’s Book Review.” Modern Language Association Annual Convention; Sponsored by the Children’s Literature Association. Chicago, IL. January 2019.

Panel Co-Chair. “Not an Exit, but a Shift: Changing Children’s Literature.” Modern Language Association Annual Convention; Sponsored by the Children’s Literature Association. Vancouver, BC. January 2015.

“The All-First World of International Children’s Texts. The Singularity of Non-Western Representations, and a Case Study in Establishing a Bhutanese Children’s Genre.” Children’s Literature Association Annual Conference. Columbia, SC. June 2014.

“When the Politics Are Aware, but The Medium Is Not: Aesthetic and Economic Risk in Contemporary Caldecott Recipients,” delivered at the Children’s Literature Association Annual Conference. Biloxi, MI. June 2013.

“‘One Step Forward, Two Steps Back’: Ideological Inclusion, LGBTQ Experience, and the Politics of Twenty-First Century Children’s and Young Adult Literature,” delivered at the Ethics in Children’s Literature Conference. Greencastle, IN. September 2012.

“Resisting Consecration: Latino Studies, American Identity, and Children’s Literature in the Twenty- First Century,” Featured speaker on Diversity Panel at the Children’s Literature Association 2011 Annual Conference. Roanoke, VA. June 2011.

Publishing Workshops and Conferences

“Creating Emotionally Resonant Novels” Intensive with Tara Kittrell of Harper Collins: Balzer and Bray. Society for Children’s Book Writers and Illustrators: 21st Annual Winter Conference. New York, NY. Feb 2020.

“Discovering Your Author Brand for Career in Publishing” Intensive with Chelsea Eberley of Greenhouse Literary Agency. Society for Children’s Book Writers and Illustrators: 21st Annual Winter Conference. New York, NY. Feb 2020.

“Writing Responsible Representation” Intensive with Alvina Ling of Little, Brown Books. Society for Children’s Book Writers and Illustrators: 21st Annual Winter Conference. New York, NY. Feb 2020.

“Using Psychological Principles to Create Authentic Characters” Workshop. SCBWI: New York Metro Chapter Professional Series. May 8, 2018.

“Landing an Agent” Workshop. SCBWI: New York Metro Chapter Professional Series. March 13, 2018.

“Plotting Your Plot” Intensive with Jill Santopolo of Penguin Random House. Society for Children’s Book Writers and Illustrators: 19th Annual Winter Conference. New York, NY. Feb 2018.

“Wrangling Your Backstory and Exposition” Intensive with Kendra Levin of Viking Children’s Books. Society for Children’s Book Writers and Illustrators: 19th Annual Winter Conference. New York, NY. Feb 2018.

“Middle Grade Novel First Pages” Intensive. Society for Children’s Book Writers and Illustrators: Mid-South Annual Conference. Nashville, TN. Sep-Oct 2017.

“Plotting a Three-Act Structure” Intensive. Society for Children’s Book Writers and Illustrators: Mid-South Annual Conference. Nashville, TN. Sep-Oct 2017.

“Writing Early Chapter Books” Intensive. Society for Children’s Book Writers and Illustrators: Mid-South Annual Conference. Nashville, TN. Sep-Oct 2017.

“Writers Roundtable” Intensive with Penguin Random House, HarperCollins, and Macmillan editors. Society for Children’s Book Writers and Illustrators: 18th Annual Winter Conference. New York, NY. Feb 2017.

Academic and Administrative Service

University of Tennessee at Chattanooga, English Department Service

- Chair: Assessment Committee, 2021-present.
- Member: Curriculum Committee, 2013-2014; 2020-present.
- Faculty Mentor: to Assistant Professor of English Dr. Hannah Wakefield, Fall 2018-present.
- Member: Scholarships Committee, 2011-2014; 2016-17; 2018-2021.
- Member: Rank, Tenure, and Promotion Committee, 2016-present.
- Coordinator: Undergraduate English Advisement, 2013-2019.
- Coordinator: Summer Orientation and Advisement Sessions, 2014-2017.
- Chair: Advisory Committee to the Department Head, 2015-2019.
- Chair: Contingent Faculty ad hoc Committee, 2015-2016.
- Chair: One-Year Faculty Review Committee, 2014-2018.

- Faculty Advisor: Sigma Tau Delta, English Honors Society, 2011-2016.
- Member: Online Teaching ad hoc Committee, 2015-2017.
- Member: Public Occasions Committee, 2012-2014.
- Member: One-Year Faculty Review Committee, 2011-2012.
- Department Representative: University Majors Recruitment Fair, Fall 2014; Spring 2019.

Faculty Searches

- Committee Member: Scientific Writing Lecturer, Summer 2019.
- Committee Chair: Professional Writing Lecturer, Summer 2015.
- Committee Chair: Technical Writing Lecturer, Summer 2015.
- Committee Chair: Composition Lecturer, Summer 2015.
- Committee Member: Children's Literature Visiting Assistant Professor, Summer 2015.
- Committee Member: 19th C. British Literature Assistant Professor, 2014-2015.
- Committee Member: Children's Literature Lecturer, Summer 2014.

University of Tennessee at Chattanooga, University Service

- Member: Undergraduate Admission Committee, 2021-present.
- Member: Learning Environment Committee, 2020-2021.
- Humanities Representative: College of Arts and Sciences Executive Committee, 2018-2021.
- Department Representative: College of Arts & Sciences Majors Recruitment Fair, Fall 2018.
- Volunteer: First Day Freshman Experience, 2012-2019.
- Chair: Freshman Read2Achieve Program Book Selection Committee, 2016-17
- Member: Learning Support Services Committee, 2013-2016.
- Assistant Professor Representative: Committee on Committees, 2012-2013.
- Faculty Senator: Humanities Division, 2011-2013.
- Member: First Year Reading Experience Committee (now Read2Achieve Program), 2011-2012; 2016-2019.
- Reader: North Callahan Undergraduate Essay Scholarship, 2011-2013.
- Member: Special Events and Speakers Committee; 2011-2013.

Academic and Community Service

- Beta reader for YA author Matthew Hubbard. 2019-2020.
- Guest lecturer in Dr. Ramona Caponegro's graduate-level children's literature seminar. "Prizing and International Book Awards." Eastern Michigan University, via Skype, November 2014.
- Director of Development, Chattanooga Council for Teachers of English (CCTE). 2011-2012.

- Editor of CCTE Newsletter, 2011-2012.
- CCTE Webmaster, 2011-2012.
- CBS News Affiliate Interview on Banned Books and Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian*. Chattanooga, TN. November 2012.
- NPR Affiliate Interview on *Harry Potter and the Consumerism of Film Viewership*. Chattanooga, TN. July 2011.
- Chattanooga chapter of the Tennessee Council for Teachers of English 2010 Annual Conference, volunteer. Chattanooga, TN. September 2010.
- Panel Chair, "Literacies" at Children's Literature Association 2008 Annual Conference. Bloomington-Normal, IL. June 2008.
- Ambassador, Children's Literature Association Annual conference. Bloomington-Normal, IL. June 2008.

Professional Trainings and Certifications

- Certified Associate of Project Management – Project Management Institute. March 2021.
- Child Protection: Children's Rights in Theory and Practice Certificate – HarvardX. September 2020.
- Children's Human Rights: An Interdisciplinary Introduction Certificate – University of Geneva. August 2020.
- QPR Suicide Prevention Training– University of Tennessee at Chattanooga. January 2020.
- Office of Equity and Inclusion Job Search Committee Training – University of Tennessee at Chattanooga. July 2019.
- QM Online Teaching certification – Quality Matters. June 2017
- Title IX Reporter Training – University of Tennessee at Chattanooga. 2016-present.
- LGBTQ+ Safe Zone Training – University of Tennessee at Chattanooga. 2012.

HANNAH ELIZABETH WAKEFIELD
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Department of English

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EDUCATION

Doctorate of Philosophy Washington University in St. Louis, 2018
Graduate Certificate in American Culture Studies
Master of Arts Washington University in St. Louis, 2014
Bachelor of Arts English Literature, Christian Ethics; Union University, 2012

ACADEMIC APPOINTMENTS

Assistant Professor, Department of English, University of Tennessee at Chattanooga, Fall 2018-
Writing 1 Instructor, Department of English, Washington University in St. Louis, Fall 2014-Fall 2015

PUBLICATIONS

"Dismantling the Sentimental in Harriet Beecher Stowe's *Dred: A Tale of the Great Dismal Swamp*," *New England Quarterly*, under review
"Richard Allen and Black Church Disciplines." *Resources for American Literary Study*, vol. 42, no. 2, 2020, pp. 197-205. Part of special forum "Reimagining Early American Literature."
"Oludah Equiano's Ecclesial World." *Early American Literature*, vol. 55, no. 3, 2020, pp. 651-83.
"A Poem in Print: The Black Press and Nineteenth-Century Poetry." *Legacy: A Journal of American Women Writers*, vol. 36, no. 1, 2019, pp. 18-42.
"African American Religious Music, to WWII." *African American Culture: An Encyclopedia of People, Traditions, and Customs*. ABC-CLIO, 2020.
"African American Religious Music, WWII to the Present." *African American Culture: An Encyclopedia of People, Traditions, and Customs*. ABC-CLIO, 2020.
"Narrative and a Christian Bioethics." *Ethics and Medicine: An International Journal of Bioethics*, vol. 29, no. 2, 2013, pp. 111-126.

FELLOWSHIPS AND AWARDS

Classroom Mini-Grant, "Nashville Plantation Trip," University of Tennessee at Chattanooga, Fall 2021.
Early Career Researcher of the Year Award, University of Tennessee at Chattanooga, Spring 2021.
Faculty Grants Summer Stipend, "Stowe's Secular Novel: the Presbyterian Response to Slavery in Stowe's *Dred*," University of Tennessee at Chattanooga, Spring 2021
Classroom Mini-Grant, "African American Poetry Research Project and Reading," University of Tennessee at Chattanooga, Spring 2020.
Faculty Achievement Award, University of Tennessee at Chattanooga, Fall 2019.
Africana Studies Travel Grant, University of Tennessee at Chattanooga, Spring 2019.
Faculty Achievement Award, University of Tennessee at Chattanooga, Spring 2019.
Junior Scholar of the Month, Society of Early Americanists, March 2018.
Dissertation Fellowship, Graduate School of Arts & Sciences, Washington University in St. Louis, 2017-2018.
Center for the Humanities Dissertation Fellowship, Washington University in St. Louis, Spring 2017.
Mellon Seminar, "The Theory and Practice of American Politics, 1776-1861" (selected participant), Washington University in St. Louis, Summer 2016.
Religion and Literature Reading Group: Center for the Humanities Reading Group Grant (awarded twice), Washington University in St. Louis, 2015-2017.

Graduate Affiliate, John C. Danforth Center on Religion and Politics, Washington University in St. Louis, 2015-2018.

Humanities Digital Workshop Summer Fellowship, Washington University in St. Louis, 2014.

PRESENTATIONS

- “Harriet Beecher Stowe and Evangelical Responses to Critical Race Theory.” C19: Reconstructions. March 2021. Paper accepted.
- “Common Reading Initiative—Instructor Syllabus/Assignment Exchange and Discussion.” Chair. Society of Early Americanists. March 2021.
- “Vacating the ‘Negro Pew’ from Richard Allen to Frederick Douglass.” Presenter and panel organizer. Society of Early Americanists. March 2021.
- “Anthologizing Black Institution Building in the Early American Republic.” Charles Brockden Brown Society. October 2019.
- “Disciplining Disputation in the Democratizing World of James Fenimore Cooper.” American Literature Association. May 2019.
- “Nineteenth-Century African American Newspapers and the Subterranean Meanings of Black Poetry.” Society for the Study of Multi-Ethnic Literature of the United States. March 2019.
- “The Vanishing Sectarian: Narratives of Religious Consensus in James Fenimore Cooper’s *The Pioneers*.” Society of Early Americanists, Special Topics Conference: Religion and Politics in Early America. March 2018.
- “From Fragmentation to Consolidation: Institutional Protestantism in Postsecular American Literary Studies.” American Literature Association. May 2017.
- “Writing the Communal Self: Olaudah Equiano’s Visionary Soul Feast.” Graduate Student Colloquium, Washington University in St. Louis. April 2017.
- “Visions of Community: Religion and Collective Identity in Olaudah Equiano’s Spiritual Autobiography.” Society of Early Americanists. March 2017.
- “Sacred Assemblies: Race and Religion in Postsecular Literary Scholarship.” Midwest MLA. November 2016.
- “The Language of Satisfaction and the Structure of Authority in the Antinomian Controversy.” Omohundro Institute and Society of Early Americanists Joint Conference. June 2015.

TEACHING AND RESEARCH INTERESTS

African American literature; early American literature; nineteenth-century American literature; literature and religion; Native American literature

COURSES TAUGHT

- “Early American Novel” (ENGL 4970r), University of Tennessee at Chattanooga, Spring 2022.
- “African American Slave Narrative Tradition” (ENGL 3230), University of Tennessee at Chattanooga, Fall 2021.
- “Senior Seminar: Black Women Writers” (ENGL 4980), University of Tennessee at Chattanooga, Spring 2021. Online synchronous seminar.
- “Topics in Literature: Race and Protest” (ENGL 2060r), University of Tennessee at Chattanooga, Spring 2021.
- “Survey of American Literature” (ENGL 2130), University of Tennessee at Chattanooga, Fall 2020, Spring 2021, Fall 2021.
- “Religion, Secularism, and the Making of Early American Literature” (ENGL 5350-graduate seminar), University of Tennessee at Chattanooga, Spring 2020.
- “African American Women Writers” (ENGL 4970r/5970r), University of Tennessee at Chattanooga, Fall 2019.
- “African American Literature” (ENGL 2520/HUM 2520), University of Tennessee at Chattanooga, Fall 2019.
- “American Literature: 1800-1865” (ENGL 3120), University of Tennessee at Chattanooga, Spring 2019.

- “Introduction to Literature” (ENGL 1330), University of Tennessee at Chattanooga, Spring 2019, Spring 2020. Online asynchronous course, Summer 2020.
- “Literatures of Early America” (ENGL 3110), University of Tennessee at Chattanooga, Fall 2018. Online synchronous seminar, Fall 2020.
- “Introduction to Literary Analysis” (ENGL 1010), University of Tennessee at Chattanooga, Fall 2018, Spring 2022.
- “Writing 1” (CWP 100), Washington University in St. Louis, Fall 2014-2015.

SERVICE

Advisory Committee (English Department), University of Tennessee at Chattanooga, 2020-
General Education Committee (English Department), 2020-
Africana Studies Advisory Board, University of Tennessee at Chattanooga, 2019-
Undergraduate Petitions Committee, University of Tennessee at Chattanooga, 2019-
Women’s History Month Planning Committee, 2021-
Curriculum Committee (English Department), University of Tennessee at Chattanooga, 2019-2020
Young Southern Student Writers Committee (English Department), University of Tennessee at
Chattanooga, 2019-2020
Ad-Hoc Library Committee (English Department), University of Tennessee at Chattanooga, 2018-2019

Previous Service

Facilitator, Religion and Literature Reading Group, Washington University in St. Louis, 2015-2017
Convener, Graduate Advisory Panel, Washington University in St. Louis, 2016-2017
Associate Convener, Graduate Advisory Panel, Washington University in St. Louis, 2015-2016

Presentations Organized

Joshua D. Rothman, “The Slave Trade and Capitalism,” Co-sponsor, University of Tennessee at
Chattanooga, October 14, 2021,
Chad Williams, “Torchbearers of Democracy: African American Soldiers and World War I,” Co-organizer,
University of Tennessee at Chattanooga, November 8, 2018
“Responsible Teaching Under a Trump Administration,” Co-facilitator, Graduate Advisory Panel event,
Washington University in St. Louis, February 2017
Josef Sorett, “The Art and Politics of African-American Faith,” Co-organizer, Washington University in St.
Louis, February 1, 2017.

GRADUATE STUDENT MENTORING

Masters Advisor

Matthias Overos (defended Feb. 26, 2021)

Masters Committee Member

Jordan Beamer (in progress)
Anna Nimmons (defended March 29, 2021)
Cynthia Young (defended Feb. 25, 2021)

Oren A. Whightsel, Ph.D.
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oren-whightsel@utc.edu

Appointments

Associate Lecturer in Rhetoric and Composition: English Department, University of Tennessee at Chattanooga, 2015-Present

Adjunct English Faculty: Humanities & Fine Arts Division, Chattanooga State Community College, Chattanooga, TN, 2016-Present

Adjunct English Faculty: Humanities & Fine Arts Division, Heartland Community College, Normal, IL, 2014-2015

Adjunct English Faculty in Developmental Writing, Reading, and First Year Composition: General Education Program, Lincoln College, Normal, IL, 2011-2015

Instructor and Instructional Assistant Professor: Women's and Gender Studies Program, Illinois State University, 2006-2013

Instructor, Ph.D. Program: English Studies Department, Illinois State University, 2004-2012

Education

Ph.D., English Studies, December 2012

Illinois State University

Dissertation: "Hearing the Voice First, Later the Name: Queer(ed) Poetics, the Rhetorics of Failure, and the Reparative Practices of Feminism(s)."

Committee: Susan Kim, Chair (Old English Language and Literature; Medieval Literature and Culture), Amy Robillard (Rhetoric and Composition), Katherine Ellison (18th-Century British Literature and Culture), Kristin Dykstra (Literatures and Cultures of the United States; Latino/a Cultural Studies)

M.L.A., Master of Liberal Arts, American Studies/Cultural Studies, August 2004

University of South Florida

Thesis: "Queering within Already Queer(ed) Communities in the United States, 1964-1972: Feminist Theoretical Discourse and the Other(ed) Body; a Rhetorical Analysis Across Various Texts and Their Contexts."

Committee: Daniel Belgrad, Chair (American Studies), Carolyn DiPalma (Women's Studies), Lynn Worsham (Rhetoric)

Graduate Certificate in Women's Studies, December 2003

University of South Florida

BA, Music Therapy, December 1993
The Florida State University College of Music

Publications and Research

Ralston, Devon Fitzgerald and Oren Whightsel. "(Re) Locating Queerness: Techne, Identity, and the Hegemonic Fantasy" Special Queer Theory Issue of *Pre/Text: A Journal of Rhetorical Theory*, vol. 24, no. 1, 2019, pp. 207-20.

Whightsel, Oren. "Introduction." *The Redbird Reader*. Ed. Oren Whightsel, Marcea Seible, and Marie Moeller, Urbana-Champaign: Pearson, 2006 and 2007. Print.

"The Difference Between Poetry and Rhetoric: Queering Rhetoric and Composition at the Intersections of the Body Through Dissimilarity and Disidentification." In progress article to be submitted to *College English* in September of 2021.

Professional Appointments

Judge for the Young Southern Student Writers Competition: 2016-Present

Student Essay Judge, National Council of Teachers of English, June 2006-2011

Writing Program Assistant, August 2005 through August 2007
This position equals one course assignment

Editorial Assistant, *JAC: A Journal of Rhetoric, Writing, Culture, Politics*, August 2004-May 2006

Awards

University of Tennessee at Chattanooga College of Arts and Sciences' Distinguished Teaching Award for the 2018-2019 academic year

Teaching Experience

English Department and Women's Studies Program, University of Tennessee at Chattanooga, 2015-Present

Persuasion and Propaganda (ENGL 3850) study of the powers and abuses of persuasion, using historical and contemporary examples.

Writing for Teachers (ENGL 4810) The study of theories of composition. Designed to improve the student's writing as well as their abilities to critique writing, especially as potential teachers of writing in various disciplines.

Feminist Literary Criticism (ENGL/WSTU 4710) "...not caring whether or not she was a poem": *L'écriture Féminine as a Rhetoric of Reparative Practice in Feminist Literary Theory*: A theoretical, historical look at the development of women's writing, its importance to our lived experiences and its empowering and intersectional influence as a reparative practice that takes its shape from and is deeply rooted in Hélène Cixous' notion of *l'écriture féminine* (feminine writing). This is an upper level (Junior/Senior) seminar.

Accelerated Rhetoric and Composition I (with writing tutorial) (ENGL 1011) A one-month

summer course taught in July through the BRIDGE Program: A fast-tracked for-credit first-year first- semester rhetoric and composition class with an additional tutorial.

Queer Theory (ENGL/WSTU 4885): *Reading Intersectional Bodies Through the Lens of Queer Theory*: theoretical, historical, and textual look at the intersection of discourses of race, sexuality, and literary, and rhetorical analysis. Emphasis will be placed on understanding a broad history and narrative of queer politics and culture. We will also be including intersectionality as a way to read (particularly raced) bodies through a lens of queer theory. This is an upper (Junior/Senior) level undergraduate seminar that is cross-listed with English. May be registered as ENGL 4885 or WSTU 4885 (Fall 2017/Spring 2018)

Writing Beyond the Academy (ENGL 3830): *Writing Chattanooga*: This is an upper division (Junior and Senior level) Rhetoric and Writing class. Using the work of cultural geographer Yi-Fu Tuan students critically engaged and wrote about the ways in which Chattanooga “writes/rights” itself into the diverse and ever-changing cultural landscape within the United States (Spring 2016)

Rhetoric and Composition I (with writing tutorial) (ENGL 1011): A for-credit first-year first-semester rhetoric and composition class with an additional tutorial for those students who self-selected or were advised to take this intensely focused writing course (on-going course I teach every semester)

Writing Tutorial Labs: coordinated and taught four 75-minute writing labs for my ENGL 1011 classes as well as supervising graduate students running those tutorials as well (on-going labs that I either teach or coordinate with graduate students every semester)

Rhetoric and Composition I (ENGL 1010): First-semester first-year writing course (periodically teach per department need)

Humanities & Fine Arts Division, Chattanooga State Community College, 2016-Present

Rhetoric and Composition I: First-semester first-year writing course

Learning Support Writing: Developmental writing class taught as a co-requisite for first-year first-semester writing

Humanities & Fine Arts Division, Heartland Community College, 2014-2015

English Composition I: First-semester first-year writing course

General Education and Liberal Arts Program, Lincoln College-Normal, 2011-2015

College Reading 101: Developmental reading course

Writing Fundamentals: Developmental writing course

English Composition I: First-semester first-year writing course, (writing as critical inquiry)

English Composition II: First-year writing course, second semester (writing and research)

Independent Study: ENG 175: Contemporary African-American Women Writers (Spring 2014)

Writing Center, Lincoln College-Normal, 2013-2015

Writing Center, Heartland Community College, 2015

Women's and Gender Studies Program at ISU 2004-2013:

Women, Gender, and Society: Introductory course for the Women's and Gender Studies Program

Gender in the Humanities (Cross listed with Communication, Languages and Literatures, and English)

Feminist Approaches to Queering Gender in the Humanities: (Cross listed with Communication, Languages and Literatures, and English)

"The Subversion of Gender within the Japanese Punk Rock Scene," Honors project direction for Women's and Gender Studies student Samantha Thomas, fall 2008

The Department of English at ISU 2004-2012:

Literary Narrative: Queer Knowledge Geographies: Rhetorical Tropes of Race, Gender, and Sexuality in the Works of Audre Lorde and Toni Morrison

Advanced Exposition, Writing (With) In the Margins: Grief, Cancer, and the Body in Life Writing within Space and Place

Composition as Critical Inquiry 101.10: First year composition class for students who self-selected this 5-day-a-week class. This class required me to mentor a new master's level teaching assistant

Composition as Critical Inquiry 101 and 101 honors: Standard and Honors First-year writing

Professional Development: Facilitated Workshops & Conference Organization

Graduate Assistant to Dr. Claire Lamonica: The Illinois State University 11th Annual Teaching and Learning Symposium: "State Your Passion for Teaching and Learning" sponsored through the Center for Teaching, Learning & Technology at the Marriott Hotel in Normal, IL on January 5, 2011.

Facilitated an ISU faculty and staff reading group for the book: *The Ecology of Learning: Sustainability, Lifelong Learning and Everyday Life* by John Blewitt. Sponsored through the Center for Teaching, Learning & Technology February 11-April 1, 2010.

Graduate Assistant to Dr. Claire Lamonica: The Illinois State University 10th Annual Teaching and Learning Symposium: "Sustainable Teaching, Learning, and Living" sponsored through the Center for Teaching, Learning & Technology at the Marriott Hotel in Normal, Illinois on January 6, 2010.

Co-Facilitator with Dr. Claire Lamonica: "Future Professors" a graduate student workshop organized by the Center for Teaching, Learning & Technology at ISU: Given July 6-10, 2009.

Organized and presented a professional development event sponsored by ISU's Writing Program: "Cultural Geographies and the First Year Writing Course": Given October 2007.

Organized and presented a professional development event for all first year writing instructors in ISU's Writing Program entitled, "The Teaching of Writing in Theory and Practice: A Conversation": Given March 2007.

Co-organized a Professional Development Event with ISU's Writing Program Administrator Bob Broad, a portfolio grading workshop for all first year writing instructors: Given February 2007.

Teaching-Related Conference Presentations

"She was Spinning: Rhetorical Listening and Queer Disidentification" Invited reader for the panel *Listening Strategies for Feminist and Queer Action: Encountering an Erotic Ethics* given at the Conference on College Composition and Communication (4 C's) in Houston, TX April 6-9, 2016.

"Feminism and the Critical Engagement of Queer Studies: Teaching Coco Fusco's *The Couple in the Cage*. Presented to Illinois State University RSO: Feminist Led Activist Movement to Empower or F.L.A.M.E. on September 21, 2011.

"Coco Fusco's *The Couple in the Cage*: Teaching and Writing about the Discursive Formations of Race and Embodiment in the Classroom" invited speaker on March 24, 2011 during Illinois State University's "Diversity Week" held March 21-25, 2011.

"The Rhetorics of Failure and Reparative Practices: Teaching the Discursive Formations of Race through Embodiment as Critically and Unapologetically Queer" at the Conference on College Composition and Communication (4C's) in Louisville, KY, March 17-20, 2010.

"The Malaise of Middle Management: Rhetorical Violence, Power Myths, and the Subject Positions of Graduate Student WPAs [Writing Program Assistants]" Midwest Association for Writing Program Administration Regional Conference, Southeast Missouri State University in Cape Girardeau, MO October 23, 2007.

Formal Conferences

"Flesh that Weeps in Dark Places: Middle Passage, the Visual and the Textual Representation of Women's Bodies within the Transnational Gothic as the Subversion of Normative Rhetorics" given at the 2014 Midwest Modern Language Association Conference in Detroit, MI, November 13-16, 2014.

"Memetic Epidemiology and Rhetorical Presence: Female Monstrosity as the Expression of Grief through the Disordering of the text in *Beowulf* and Dodie Bellamy's *Letters of Mina Harker*" given at the 2013 Midwest Modern Language Association Conference (MMLA) in Milwaukee, WI, November 7-10, 2013.

"Forgiveness, Reconciliation, and the Cultural Work of Lamentation in Toni Morrison's *Beloved*" given at the 2012 Midwest Modern Language Association Conference (MMLA) in Cincinnati, OH, November 8-11, 2012.

"'She was spinning': The Rhetorical Work of Feminist Literary Narrative and Reparative Practice in Toni Morrison's *Beloved*" given at the Midwest Modern Language Association Conference

(MMLA) in St. Louis, MO, November 2011.

“The Rhetorics of Failure and Reparative Practices: Teaching the Discursive Formations of Race through Embodiment as Critically and Unapologetically Queer” given at the National Conference on College Composition and Communication in Louisville, KY March 17-20.

“Toni Morrison’s Baby Suggs, holy: A Doubly Queer(ed) Subject Rhetorically Constructed in Literature through Place(ment) and Space,” given at the American Literature Association National Conference (The Toni Morrison Society) in Boston, MA May 30, 2007.

“Queer(ed) Poetics: A Reading of Francesca Lia Block’s Weetzie Bat Books” given at the American Culture Association/Pop Culture Association National Conference in Boston, MA March 23, 2007.

“Double Queer(ness) and Character Development in Toni Morrison’s *Beloved*” given at The Society for Women in Philosophy Mid-West Conference in Normal, IL at Illinois State University November 16, 2005.

“Mourning the Movement of an Echo: Reading the Absent Presence of Fatherhood(ness) and the Possibility of the Abject(ed) in *Six Feet Under*” given at the American Culture/Pop Culture Association National Conference in San Antonio, TX April 16, 2004.

“*Six Feet Under* and Six Degrees Away: Ruth Fisher as Postmodern Mother” given at the American Culture/Pop Culture Association’s South Regional Conference in Jacksonville, Florida October 18, 2003.

“The Move(ability) of Masculinity: A Reading of the Movie *Bound*” given at the American Culture/Pop Culture Association National Conference in New Orleans, LA April 23, 2003.

Service to the University (University of Tennessee at Chattanooga)

Working Committee on Diversity, Inclusion, and Equity Fall 2021-Spring 2022

Faculty Senate: NTT Senator At-Large; term 2021-2023

General Education Committee August 2020-Present

Reimagining General Education Committee December 2020-Present

Piloting two first-year first semester writing classes using *So You Want To Talk About Race* by Ijeoma Oluo to be used by the composition program for the Fall 2021 semester.

Piloting three first-year first semester writing classes using *So You Want To Talk About Race* by Ijeoma Oluo to be used by the composition program for the Fall 2021 semester.

Piloting three first-year first semester writing classes using the anthology *Women’s Suffrage* to be used by the composition program for the Fall 2020 semester

Read2Achieve University committee August 2018-2019

Piloting three first-year first-semester writing class using *The Broken Ladder: How Inequality Affects the Way We Think, Live, and Die* by Keith Payne. This text was chosen by the University of Tennessee at Chattanooga's Read2Achieve committee for all in-coming freshmen during the 2018-2019 academic year. Pilot courses taught during the spring semester of 2018

Piloting three first-year first-semester writing class using *Immigration Essays* by Sybil Baker. This text was chosen by the University of Tennessee at Chattanooga's Read2Achieve committee for all in-coming freshmen during the 2018-2019 academic year. Pilot courses taught during the spring semester of 2018

Invited speaker: "Between the University and Me: A Panel Discussion on UTC's Role in Black History" at the UTC Library on Tuesday February 27, 2018

Piloting four first-year first-semester writing classes using *Between the World and Me* by Ta-Nehisi Coates. This text was chosen by the University of Tennessee at Chattanooga's Read2Achieve committee for all in-coming freshmen during the 2017-2018 academic year. Pilot courses taught during the spring semester of 2017

Serves as a judge for the Young Southern Student Writers Competition spring semester 2017-Present

Service to the English Department (University of Tennessee at Chattanooga)

Writing Program Assessment Team Summer 2020

Piloting two first-year first-semester writing classes using *The Women's Suffrage Movement* edited by Sally Roesch Wagner with a Foreword by Gloria Steinem. This text was chosen by the University of Tennessee at Chattanooga's Writing Program Composition Committee for all in-coming freshmen enrolled in first-year composition for the 2020-2021 academic year.

Read2Achieve University committee August 2018

Writing Program Assessment Team Summer of 2018

Advisory Committee: August 2018-Present

Composition Committee: August 2016-Present.

Service to the Department of English (Illinois State)

Ph.D. student rep.: Graduate Faculty Committee August 2006-May 2007 (elected position)

Graduate Student Ombudsman August 2005-May 2006 (elected position)

Diversity Committee (two consecutive terms) August 2004-May 2006 (elected position)

Service to the College of Arts and Sciences (Illinois State)

Women's and Gender Studies Curriculum Committee May 2007-May 2010

Ph.D. student rep., Chair Search Committee: English Department September 2007-April 2008

Interdisciplinary Committee that brought to ISU creative writer and LGBTQI activist Achy Obejas,
August-November 2007

Professional Memberships

National Council of Teachers of English

Modern Language Association

American Studies Association

Working Class Studies Association

Toni Morrison Society

Kristine Kay Whorton

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423-779-6043

EDUCATION:

<i>Master of Fine Arts in Creative Writing</i>	<i>Rainier Writing Workshop</i>	
	<i>Pacific Lutheran University, Tacoma</i>	2016
<i>Master of Arts in English Literature</i>	<i>University of Alabama, Huntsville</i>	2001
<i>General Course Completion – Literature and Grammar</i>		
	<i>Centro Linguistic Italiano Dante Alighieri, Florence, Italy</i>	1987
<i>Bachelor of Arts in English, Cum Laude</i>	<i>University of Colorado, Boulder</i>	1986
<i>Bachelor of Art in History</i>	<i>University of Colorado, Boulder</i>	1986

EXPERIENCE:

University of Tennessee – Chattanooga, Chattanooga, Tennessee ***08/05-present***

Senior Lecturer

(Adjunct position January through April 2005, Lecturer August 2005-August 2015, Senior Lecturer August 2015-present). Design Creative Writing, Humanities I and II, Scientific Writing, Freshmen Rhetoric and Composition I and II and various additional literature courses to meet student interest, University curriculum requirements, and department needs. Present lecture material and led workshops and class discussions. Utilize course lecture, class discussion, and one-on-one conferencing for focused writing development from sentence construction through essay completion. Emphasize analysis/explication of reading material/literature. Incorporate research and various citation formats (MLA, APA, CSE, etc).

Internship Coordinator

01/21-present

Responsible for internship development and coordination, review and evaluation, sponsor relations, curriculum development. Assist students in developing professional verbal and written communications. Provide leadership in the areas of student assessment, educational choices, career-planning and development, and employment strategies. Work collaboratively with faculty and administration to create policies and procedures for ensuring the academic quality and integrity of internships, including annual Experiential Learning designation. Develop marketing strategies to connect students with sponsors. Organize career-oriented special events, including workshops, guest speakers, and the semi-annual Internship Showcase. Coordinate and assist other faculty and staff with associated events and activities throughout the year. Identify resources to support the program, including curriculum development, internship trends, and employer recruiting strategies. Maintain records.

Assistant Director Meacham Writers' Workshop

01/18-present

Manage all aspects of workshop planning and execution from soliciting recommendations for authors to inviting and providing visit information to ensuring they have appropriate accommodations, meals, rides, etc, are paid. Arrange, reserve, reconfirm all venues for Meacham events with dinner hosts, UC and classroom reservations; notify UTC campus security of events outside normal university operating hours. Work with student assistants, manage author visits, seminars. Communicate with Chattanooga State for reading, workshop, and website updates. Work with publicity designer on posters and brochures. Assist in the editing and proofreading of drafts of publicity materials, solicit attendance from students and faculty.

University of Alabama – Huntsville, Huntsville, Alabama

08/01-05/02

Instructor

Developed, organized, and presented lecture material and led class discussions for Freshmen Literature and Composition. Introduced a variety of non-traditional authors, and utilized course lecture, class work, and one-on-one conferencing for focused writing development from sentence construction through essay completion. Emphasized analysis/explication of reading material/literature. Included lectures on proper essay format, research techniques, and MLA citations.

Instructor – Academy of Lifelong Learning (UAH)

08/01-05/02

Created and taught an American literary topic lecture series for Senior Citizens.

Calhoun Community College, Huntsville, Alabama

08/01-05/02

Instructor

Developed, organized, and led class discussions and presented lecture material for Basic English and Freshmen Composition courses. Guided students through essay writing basics from word choice to sentence construction to essay development. Focused on language mechanics, and explication and analysis of non-fiction texts. Included lectures on proper essay format, research techniques, and MLA citations.

Freelance Writing and Tutoring:

Freelance Writer/Editor

1995-present

Created poetry, fiction, personal essays, book reviews. Publications listed below. Primary reader/editor of over 15 published novels and 100+ short stories, poems and essays. Guest editor for journals.

Self-employed Tutor

1985-2000

Guided students through Spanish and Italian grammar and conversation exercises as well as English and American Literature analysis and essay composition.

Corporate Teaching:

NuMarkets, Etowah, Tennessee

08/02-04/05

Director of Training

Designed and implemented formal training plan for new hires as well as Franchise owners, managers and staff. Instruction included auction writing fundamentals (with an emphasis on accuracy of information), correct grammar and punctuation, and utilization of on-line research tools and resources. Ensured auction and grammar content. Taught one-on-one, and in group, and on-line environments. Developed, organized, and created an automatic auction writing program, and contributed daily to the development of numerous policies, procedures, and tools which led to the implementation of business strategy and process software.

PUBLICATIONS, READINGS, CONFERENCE PRESENTATIONS:

<i>Sad Girls Club</i> “Primrose Path”	August 2021
<i>The Thing Itself</i> “I Took the Desert’s Pulse”	Spring 2021
<i>Salmon Creek Journal</i> “Alchemy”	Spring 2021
<i>Salmon Creek Journal</i> “How Surgeon’s Learned to Operate on a Beating Heart”	Spring 2021
<i>The Greensboro Review</i> “See My Body”	March 2021
<i>The Dillydown Review</i> “Even If”	March 2021
<i>Meacham Writers Conference Reading</i> (October and March) October 2014-October 2019, 2021-present	
<i>Get Out Magazine</i> freelance	2017-present
<i>Scarlet Leaf Press</i> “Three Greek Words”	October 2016
<i>Studies in Popular Culture</i> —book review Lynette Porter’s <i>Van Gogh in Popular Culture</i>	August 2016
<i>Rainier Writers Workshop Reading</i>	August 2016
RootsRated.com Chattanooga writer and editor	March 2014-October 2015
<i>Driftwood Press</i> “Rise”	April 2015
<i>Ultrarunning</i> (average 4 articles/year)	1998-2014
“Somewhere in the Black Hills”— <i>Bearers of Distance</i> (anthology)	September 2013
<i>Studies in Popular Culture</i> —book review <i>A Comic Studies Reader</i>	Fall 2009

“Geography as a Metaphor in James Joyce’s <i>Dubliners</i> ”	March 2009
Third place “Novel in Progress” Sandhills Writer’s Conference	March 2006
Additional literary poems published in journals, magazines, and websites and Honorable Mention in <i>Byline</i> and various chapbook contests.	1998-2002
“On Running 100 Miles in Virginia”— <i>Women’s Runners: Stories of Transformation</i> (anthology)	Spring 2001

PROFESSIONAL ACTIVITIES:

<i>Creative Writing Instructor Hamilton County and Bradley County Jails</i>	June 2018-present
<i>Creative Writing Instructor for Teens (Spark program through SLA)</i>	June 2020-present
<i>Fiction Reader Cheap Imitation</i>	October 2020-April 2021
<i>Completion of Quality Matters training</i>	July 2018
<i>Fiction Reader Indianola Review</i>	Sept 2016-Oct 2017
<i>Guest Editor Driftwood Press</i>	Oct-Nov 2015
<i>Faculty Advisor Chattanooga Writers Society</i>	2014-2017
<i>AWP Member</i>	2011-present
<i>Judge Young Southern Student Writers competition</i>	2007-present
<i>CCTE Member</i>	2010-2015
<i>NCTE Member</i>	2000-2012
<i>ETS Advanced Placement Language Exam Reader</i>	2006-2010

AWARDS and HONORS:

Best Graduate Thesis, University of Alabama, Huntsville	2001
Dean’s List, University of Alabama, Huntsville	1999-2001
Sigma Tau Delta Member, University of Alabama, Huntsville	1999-2001

PERSONAL ACCOMPLISHMENTS and INTERESTS:

Avid traveler and reader, Master Gardner, participant in over 100 running races of marathon distance or longer, including nine 100 milers; dedicated volunteer for Wild Trails (a non-profit I co-founded), completion of Yoga Teacher Training 200 hours Oct 2018.

Appendix E: Assessment Guidebook

Assessment Committee Guide

1. Guide Overview

In academic year 2020-2021, the English department undertook several steps to address deficiencies in program assessment:

- The department voted and approved the formation of a new Assessment Committee to convene in Fall 2021.
- CAS funded a Summer 2021 Collaborative Project (headed by representatives from the three tracks: Jennifer Stewart, Abbie Ventura, and Karen Babine) to create a Guide for the committee to use going forward. This guide includes phases to be implemented over the next several years and direction for major/program assessment which includes documentation, procedures, and outcomes for assessment in order to create a standardized process and language for all future assessment reviews in the English Department.

The procedures in this guide are specific to assessing our English core. Assessment helps our department examine our student materials to determine if our students are meeting the core outcomes for the major. Assessment using the method outlined in this Guide provides data to show how our student artifacts are or are not meeting our programmatic outcomes. If committee members identify an area of concern, this can lead to programmatic changes to address the concern. For example, if scoring of the capstone course artifacts, as whole, situate more in 3000-level rather than 4000-level work, committee members could suggest steps for faculty teaching capstone courses to better focus on that element in their courses to move senior student artifacts into the capstone range by the next assessment cycle.

It is possible as we move through these assessment procedures in the coming years that the committee may collect artifacts from other courses or develop other rubrics for assessment for specific criteria. Rubric language may need revision. Outcomes may need to be removed or added. That is the task of the Assessment Committee as struggles or difficulties arise. The purpose of assessment is not to jump through hoops but to meaningfully reflect on the work we do in the department and the work our students do in our classes.

The goal for this Guide is to create assessment protocols and scaffolding for the English Department's Assessment Committee. The department's Canvas page and OneDrive now include documentation that offers direction for major/program assessment: this includes, but is not limited to, collecting artifacts, labeling and storing artifacts, using rubrics, holding norming sessions, and directing assessment procedures. In addition to creating scaffolding for the Fall 2021 Assessment Committee, this Guide creates a standardized process and language for all future assessment reviews in the English department. This Guide also contains a framework for the Committee's tasks and duties, a timeline, and areas for continued improvement.

2. Committee Work

Two modes are always occurring simultaneously during the year for assessment work:

1. Collecting artifacts for next year's committee (happening in English Faculty Canvas page)
2. Assessing the previous year's artifacts (in OneDrive)

These modes are deliberately kept in separate spaces; this is so the streams do not get crossed in the separate, distinct processes of collecting and assessing. In the first year of the Assessment Committee (2021-2022), the committee will only be collecting artifacts; no assessment will occur.

Collecting

To assess the core courses, each year we collect approximately 300 artifacts; it is important not to forget about the collecting mode. While it happens in the background, it is a crucial step for next year's committee. The Collecting mode always looks the same, regardless of term:

1. In the first month of each Fall and Spring semester, you will contact the instructors of English 2010: Introduction to Literary Analysis, English 2050: Introduction to Rhetorical Analysis, English 3340: Shakespeare, English 4960: Internship, and English 4980: Senior Seminar about collecting and uploading materials. (See [Artifact Collection Procedures](#) for more details about what the different courses need to be saving from their students' work. You can share those instructions in your email to them.)
2. In the last month of the semester, you will remind faculty of those sections to upload their papers to the assessment module in the department's Canvas page.
3. Due on the same day grades are due, you will ensure their artifacts have been uploaded before the semester ends and contact instructors again if necessary.

Assessing

The Assessing mode may differ in its Fall and Spring iterations:

- Fall is designed as a preparing term: training and norming assessment, organizing the previous year's artifacts in OneDrive, and designating workloads to prepare for the work of the Spring term. As assessment becomes more a part of our culture and more faculty serve on the assessment committee, faculty may begin to assess artifacts in Fall term as well.
- Spring is the active work of assessment: scoring artifacts, creating the final report, archiving materials, and creating new shells for next year's committee.

3. Artifact Collection Procedures

Each calendar year, artifacts will be collected from several English major core courses. This section provides details about the collected artifacts and pre-written email reminders to send to faculty.

Artifacts Collected: ENGL 2010, 2050, 3340

Artifacts collected from early and mid-level core classes will be research projects or papers that faculty assign.

Sample Email Text

Hello.

Because you're teaching one of the core classes used for programmatic assessment, the Assessment Committee needs you to upload student work from your course to assess. You're teaching <insert course name or number here> this term, so please complete the following steps before the end of term.

1. **Select** any written assignment from your course that demonstrates students' written and/or analysis skills; there is no need to create a new assignment or change the syllabus. The work you have already designed is what we need.
2. **Create** a separate, ungraded assignment link in your Canvas area for students to upload your selected assignment.
3. Have students **submit** a duplicate, de-identified copy (no names—dates and course numbers are fine) to the ungraded assignment link in your course Canvas page when they turn their work in for a grade. Don't worry about the title; no need to save it as anything special.
4. **Download** all the assignments as one zip file on your computer after all students have submitted into your course page.
5. In the English Department Faculty Canvas page, **upload** that file package/all student papers into the new Assessment Collection area. (There will be an assignment link with your course number on it - "2050: Intro to Rhetorical Analysis upload," for example. It is assigned only to you.)

Please let me know if you have questions. Thank you for participating in this process.

Artifacts Collected: Capstone Courses

All students who are doing capstone work (ENGL 4960 Internship, ENGL 4980 Seminar, ENGL 4994 Practicum, or ENGL 4995 Thesis) must compose a reflective assignment or project that asks students to use evidence to reflect on their work in the major using our department core outcomes. You are welcome to develop your own project or use/modify either of the two samples included here (copies of the projects are also located in Canvas and OneDrive).

Sample Email Text

Hello.

Because you're teaching one of the capstone classes used for programmatic assessment, the Assessment Committee needs you to upload student work from your course to assess. You're teaching

or overseeing senior students in <insert course name or number here> this term, so please complete the following steps before the end of term.

Here is a step-by-step process to help with this collection work:

1. At some point in the semester (the end of term often works best), **assign** a reflection project, graded or ungraded, that asks students to connect their work in your culminating capstone class to our program outcomes (copied below for easy reference). The prompt you give them can be a copy/paste version of either of the two samples included below, or you may create something new.

Content Core Outcome 1: Students can describe and differentiate a variety of texts across periods, genres, and form in English studies using their own and other writers' texts.

Composition Core Outcome 2: Students can understand and create texts for a variety of purposes and audiences, evaluating and assessing the effectiveness and meaning of such texts.

Research Core Outcome 3: Students can locate, evaluate, and integrate appropriate evidence into a variety of their own texts.

2. **Create** an ungraded assignment link in your Canvas area for students to upload their reflection projects
3. Have students submit it as a de-identified file (no names, dates and, course # are fine) to the ungraded assignment link in Canvas when they turn in their usual assignment for a grade. Don't worry about the title; no need to save it as anything special.
4. **Download** all of the assignments as one zip file download after all students have submitted
5. In the English Department Faculty Canvas page, upload that file package/all student artifacts into the new Assessment Collection area. (There will be an assignment link with your course number on it "4960- Internship upload," for example. It is assigned only to you.)

Please let me know if you have questions. Thank you for participating in this process.

SAMPLE REFLECTION PROMPTS

Sample #1, from Dr. Karen Babine's Senior Seminar on Food Writing:

Critical Introduction/Reflection:

Your reflection (specifics below) will provide the critical introduction to your work, discuss the revision decisions you made, how the course readings and workshops influenced your work, and more. This is the place to tell me how your portfolio demonstrates the course goals. Look back over

your drafts, workshop notes, and conference notes from this class, and anything else you've done this semester. Consider any, all, or none of the following prompts:

- Who were you as a writer on the first day of class? Who are you as a writer as you're turning in this draft of your essay, as you prepare to graduate? How did you grow, change? How did you use the skills in your track that you've acquired over the last four years? What was your perception of food writing at the beginning of the semester? How did that grow and change? What were the moments that caused those turns for you?
- How did the classwork, readings, reading responses, etc. guide you in the writing of your project? How did the workshops function in your learning? Was there a particular peer you came to count on for good feedback?
- What were the assignments that shaped your reading, writing, and thinking?
- What changes did you choose to make in revising, and why?
- What readings resonated most with you? How and where are you looking at food writing differently than you did before August?
- Where were your lightbulb moments, those moments where things became clear(er) or you understood something new and different?
- Describe where you struggled and what helped you.
- What are you proudest of accomplishing?

Your reflection should be more than surface-level and it should not simply be a list of answers to these questions—you're a writer, use your skills. Use this space to really think about yourself as a writer through this process. I want to see that your reflection demonstrates that you've achieved the course goals (above). This final reflection will be a minimum of three full double-spaced pages.

Sample #2

Dr. Jennifer Stewart's [Autoethnography project](#) is linked as a PDF here.

Assessment Procedures

Each year the committee conducts an assessment of the student artifacts collected the previous academic year. For our programmatic assessment, we assess a single core outcome each academic year and the three core outcomes are assessed in a cycle.. In 2022-2023, for example, Core Outcome 1 is assessed, in 2023-2024, Core Outcome 2 is assessed, and so on.

Committee members review the rubrics, participate in a norming session, score artifacts, and report assessment findings each year.

Using Rubrics

To assess how well students have met the core outcomes for the major, we must have a consistent rubric we use for each outcome. The biggest hurdle instructors face when reviewing artifacts for assessment, is that we try to grade. Remember that we are not grading artifacts, we're scoring them.

The rubrics for our three outcomes were developed using the AACU VALUE rubrics, which were developed by teams of faculty experts representing colleges and universities across the United States through a process that examined many existing campus rubrics and related documents for each learning outcome and incorporated additional feedback from faculty.

Our rubrics articulate fundamental criteria for each core outcome, with performance descriptors demonstrating progressively more sophisticated levels of attainment; therefore, it is common for artifacts generated in 1000-level classes to achieve benchmark (1) or milestone (2) level scores, but less likely for them to receive capstone (4) level scores. Artifacts collected from senior capstone experiences, then, should achieve milestone (3) and capstone (4) scores.

While each rubric may have two or three areas for assessment, a single, holistic score should be given to the artifact. So an artifact may assess a 2 in Relationship to Text and Analysis, but a 1 in Genres. If so, the committee member should assess a holistic score of a 2.

Core Outcome 1 Rubric

Content Core Outcome 1: Students can describe and differentiate a variety of texts across periods, genres, and form in English studies using their own and other writers' texts.

	Capstone	Milestones		Benchmark
	4	3	2	1
Relationship to Text <i>Making meanings with texts in their contexts</i>	Evaluates texts for disciplinary significance and relevance within and across the various disciplines, evaluating them according to their contributions and consequences.	Uses texts in the context of discipline to develop a foundation of disciplinary knowledge and to raise and explore important questions.	Engages texts with the intention and expectation of building topical and world knowledge.	Approaches texts in the context of assignments with the intention and expectation of finding right answers and learning facts and concepts to display for credit.
Genres	Uses ability to identify texts within and across genres, monitoring and adjusting reading strategies and expectations based on generic nuances of particular texts.	Articulates distinctions among genres and their characteristic conventions.	Reflects on reading experiences across a variety of genres, reading both with and against the grain experimentally and intentionally.	Applies tacit genre knowledge to a variety of classroom reading assignments in productive, if unreflective, ways.
Analysis <i>Interacting with texts in parts and as wholes</i>	Evaluates strategies for relating ideas, text structure, or other textual features in order to build knowledge or insight within and across texts and disciplines.	Identifies relations among ideas, text structure, or other textual features, to evaluate how they support an advanced understanding of the text as a whole.	Recognizes relations among parts or aspects of a text, such as effective or ineffective arguments or literary features, in considering how these contribute to a basic understanding of the text as a whole.	Identifies aspects of a text (e.g., content, structure, or relations among ideas) as needed to respond to questions posed in assigned tasks.

Core Outcome 2 Rubric

Writing Core Outcome 2: Students can understand and create texts for a variety of purposes and audiences, evaluating and assessing the effectiveness and meaning of such texts.

	Capstone	Milestones		Benchmark
	4	3	2	1
<p>Genre and Disciplinary Conventions</p> <p><i>Formal and informal rules inherent in the expectations for writing in particular forms and/or academic fields.</i></p>	Demonstrates detailed attention to and successful execution of a wide range of conventions particular to a specific discipline and/or writing task (s) including organization, content, presentation, formatting, form, and stylistic choices	Demonstrates consistent use of important conventions particular to a specific discipline and/or writing task(s), including organization, content, presentation, and stylistic choices	Follows expectations appropriate to a specific discipline and/or writing task(s) for basic organization, content, and presentation	Attempts to use a consistent system for basic organization and presentation.
<p>Context of and Purpose for Writing <i>Includes considerations of audience, purpose, and the circumstances surrounding the writing task(s).</i></p>	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates awareness of context, audience, purpose, and to the assigned tasks(s) (e.g., begins to show awareness of audience's perceptions and assumptions).	Demonstrates minimal attention to context, audience, purpose, and to the assigned tasks(s) (e.g., expectation of instructor or self as audience).
<p>Content Development</p>	Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the whole work.	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the whole work.	Uses appropriate and relevant content to develop and explore ideas through most of the work.	Uses appropriate and relevant content to develop simple ideas in some parts of the work.

Core Outcome 3 Rubric

Research Core Outcome 3: Students can evaluate and integrate appropriate evidence into a variety of their own texts.

	Capstone	Milestones		Benchmark
	4	3	2	1
Evaluate Information and Evidence Critically	Chooses a variety of evidence appropriate to the scope and discipline. Selects evidence after considering the importance (to the project) of the multiple criteria used (such as relevance to the project, currency, authority, audience, and bias or point of view).	Chooses a variety of evidence appropriate to the scope and discipline. Selects evidence using multiple criteria (such as relevance to the project, currency, and authority).	Chooses a variety of evidence. Selects evidence using basic criteria (such as relevance to the research question and currency).	Chooses a few pieces of evidence. Selects evidence using limited criteria (such as relevance to the research question).
Use Information Effectively to Accomplish a Specific Purpose	Communicates, organizes and synthesizes information from evidence to fully achieve a specific purpose, with clarity and depth	Communicates, organizes and synthesizes information from evidence. Intended purpose is achieved.	Communicates and organizes information from evidence. The information is not yet synthesized, so the intended purpose is not fully achieved.	Communicates information from evidence. The information is fragmented and/or used inappropriately (misquoted, taken out of context, or incorrectly paraphrased, etc.), so the intended purpose is not achieved.

Norming Session

Committee members should engage in a norming session to be sure that there is consistent scoring among members.

Method

In this meeting, which normally takes a few hours for scoring and discussion, members will all individually score several sample artifacts from each course/level (2010/2050/3340/Capstones). The Committee Chair should select and distribute a variety of artifacts (approximately 5 from each of the 4 courses/levels) and identify or distribute them to the committee members; some committees may choose to do this prior to the meeting, arriving with the selected artifacts scored for discussion. artifacts that are selected for the norming session should have their scores entered on the Rating Spreadsheet and not be assigned to committee members.

As committee members review their scores on the norming artifacts, scores that are adjacent often become points of discussion. For example, in the rubric for research core outcome 3, the language of capstone, “Chooses a variety of evidence appropriate to the scope and discipline. Selects evidence after considering the importance (to the project) of the multiple criteria used (such as relevance to the project, currency, authority, audience, and bias or point of view)” versus “Chooses a variety of evidence appropriate to the scope and discipline. Selects evidence using multiple criteria (such as relevance to the project, currency, and authority),” committee members may spend time discussing the nuance of an artifact that would score a 4 versus a 3. What is significant is that the committee members leave the norming session with a clear consensus as to what the differences between the benchmark, milestone, and capstone scores are so that as they return to score on their own, they have notes and details to refer to if they are waffling between scores on an artifact.

Individual Scoring

Each academic year, all scores for artifacts are kept in a single Excel file located in OneDrive. Once committee members have completed the norming session and the Committee Chair has assigned committee members a number in the Excel file for that year and given committee members access to the student artifacts, committee members can score student artifacts.

Each student artifact will have two raters; in the Excel file, they are labelled Rater 1 and Rater 2. If there is a significant discrepancy in the rater scores (more than 1 point), the committee should have a third rater settle the difference.

Committee members will enter a score for each student artifact they are assigned in the Excel file. If they have a question or concern for the larger committee, there is a space for rater comments as well. The Excel file is protected and only the rater names, rater scores, and rater comments are editable. In the Figure 1 below, Carol Danvers has been assigned Committee Member 3, so her responsibility is to read any artifacts labeled “CM 3.” For this set of artifacts, she’s Rater 1 for student artifacts 3 and 10, and Rater 2 for student artifacts 4 and 11. Note that on student artifact 3, she indicates she’s not certain of her rating. This could help a third rater if Miles Morales scores the artifact a 3.

	A	B	C	D	E	F	G
1	Core Outcome Assessed Writing Core Outcome 2						
2	Rater Assignment Legend						
3							
4	Committee Member 1	Diana Prince					
5	Committee Member 2	Miles Morales					
6	Committee Member 3	Carol Danvers					
7	Committee Member 4	Barry Allen					
8	Committee Member 5	Janet Van Dyne					
9	Committee Member 6	Matt Murdoch					
10	Committee Member 7	Barbar Gordon					
11							
12	Student Number	Rater 1 Score	Rater 2 Score	Committee Member Assigned: Rater 1	Committee Member Assigned: Rater 2	Rater 1 Comments	Rater 2 Comments
13	1			CM 1	CM 7		
14	2			CM 2	CM 1		
15	3	1		CM 3	CM 2	Could be a 2?	
16	4		2	CM 4	CM 3		
17	5			CM 5	CM 4		
18	6			CM 6	CM 5		
19	7			CM 7	CM 6		
20	8			CM 1	CM 7		
21	9			CM 2	CM 1		
22	10	2		CM 3	CM 2		
23	11		2	CM 4	CM 3		
24	12			CM 5	CM 4		
25	13			CM 6	CM 5		
26	14			CM 7	CM 6		
27	15			CM 1	CM 7		

Figure 1: Scoring Sheet Sample

Items to Consider When Scoring

- Remember that **we are scoring artifacts, not grading essays.**
- Once you have internalized scoring guidelines and the scoring system, read the artifact and score immediately. Do not reread or analyze; we often second guess ourselves when we reread.
- Read the entire response. The writing sometimes improves dramatically as the writer continues, and it sometimes falls apart after the opening paragraph.
- Once you have read the entire response, assign a score using the scoring guidelines.
- Read supportively. Try to reward what is done well, rather than search for small errors or omissions.
- Do not judge a response by its length. Some short responses are good, and some long responses are poor.
- Remember that the use of a literary example does not make an argument inherently better than one that uses examples from other sources.
- Remember that the standards are set by consensus. Individual readers are expected to accept and follow those standards, setting aside their individual or local scoring standards.

5. Assessment Report

Once all members of the committee have completed their scoring, a report should be generated that indicates how the artifacts averaged overall. This could be represented as raw data: Of X artifacts in ENGL 2010, # were scored at the benchmark level, # were scored at the milestone 2 level, and # were scored at the milestone 3 level.

The assessment report should indicate if our student artifacts are meeting the appropriate rubric level (milestone for 2000-level and 3000-level courses, capstone for 4000-level courses).

The Assessment Report should have 3 major sections:

- Section I: Insights on the Major (pulled from data/scoring analysis)
- Section II: Work Completed/Goals Achieved
- Section II: Recommendations for Future Goals/Outcomes

6. Work Timeline

The timeline here offers guidance in how to best parse out the work of collecting and assessing. Because faculty schedules vary, once norming is completed, faculty can score their assigned set of artifacts at their own pace from the completion of norming until Spring Break.

Fall Semester

August

Committee Chair

- Request administrator permission status in Faculty Canvas page from Department Head and ensure all committee members have access to the Assessment Folder in OneDrive
- Instruct committee members to read or review the Assessment Committee Guide
- Download the previous year's artifacts out of Canvas, as zip file, and migrate into OneDrive for the current year's assessment work; save artifacts from the same course in a folder labeled with the course number (2010 folder; 2050 folder; 3340 folder; Capstone folder)
- Rename student artifacts in each course's folder. Student 1-Student 80 is the appropriate naming convention. It may be beneficial to delegate this task to multiple committee members.
- Save backup copies in the OneDrive Archives folder; some may choose to also back up on their own work computer.
- Maintain Canvas Assessment area: before contacting faculty members, delete any old links from the previous year (ensure that archives exist in the OneDrive).
- Assign the upload links to the faculty members teaching those courses (the Modules and assignment links are already prepared for you; they simply need to be customized to this semester's relevant instructors)

Committee Members

- Ensure you have access to the Assessment Module in Canvas and the Assessment Folder in OneDrive
- Read or review the Assessment Committee Guide

September

Committee Chair

- Contact 2010, 2050, 3340, 4960, and 4980 faculty about student work and uploading materials in Faculty Canvas page
- Familiarize yourself and committee members with OneDrive collection spaces; technology training if necessary
- Get access and training in Anthology training by contacting [Cindy Williamson, Director of Assessment and SACSCOC Liaison](#)
- Review the Anthology Assessment Outcomes/English Outcomes Plan
- Create a copy of the Excel scoring file (located in the Documentation folder in OneDrive), renaming the file to include the appropriate year. (Example Scoring_Spreadsheet_2022-2023)
- Assign committee members designations in the Excel scoring file (see [Conducting the Assessment](#))
- Plan and hold a norming session for assessment scoring of that year's rubric

Committee Members

- Attend norming session
- Ensure you know the procedure for scoring artifacts

October

Committee Chair

- Ensure each individual committee member has access to appropriate material scoring

Committee Members

- Score artifacts

November

Committee Chair

- Check in with faculty for uploading their artifacts in Canvas

Committee Members

- Score artifacts

December

Committee Chair

- Ensure current Fall term artifacts were uploaded to Canvas as part of collecting work for next year; contact and get materials if necessary

Committee Members

- Score artifacts

Spring Semester

January

Committee Chair

- Contact 2010, 2050, 3340, 4960, and 4980 faculty for saving materials

Committee Members

- Score artifacts

February

Committee Members

- Score artifacts

March

Committee Chair

- Remind Committee Members of Spring Break scoring deadline
- Ensure any significant discrepancy scores are assigned third readers

Committee Members

- Score discrepant artifacts

April

Committee Chair

- Check in with faculty for uploading their artifacts to Canvas for next year's committee
- Schedule meeting to discuss & synthesize findings for Assessment Committee Report
- Divide committee into two subcommittees: Reporting Subcommittee, who composes the report from group findings and Artifact Organization Subcommittee, who labels and archives completed assessment work in OneDrive and prepares the OneDrive space for the work of the committee in the following year

Committee Members

- Meet to discuss & synthesize findings for Assessment Committee Report

Archives Sub-Committee Tasks

- Create the following in the Artifact Archive Folder in OneDrive:
 - Yearly folder (ex. 2021-2022)
 - Course folders in the yearly folder (ex ENGL 2010), see Figure 2 below

- Supplemental Material folder



My files > Assessment Committee > Artifact Archive > 2021-2022 [Ⓐ]				
	Name ↑ ▾	Modified ▾	Modified By ▾	File size ▾
	ENGL 2010	A few seconds ago	Stewart, Jenn	0 items [Ⓐ] Shared

Figure 2: Artifact Archive Folder Creation Sample

- Upload to appropriate folders:
 - Scored student artifacts to the course folders
 - Revised material/rubrics used for assessment to the Supplemental Material folder

Remember with this archiving task, that you are only storing the previous year’s materials that you scored this year; *unscored* artifacts—the ones you collected—can stay where they are in Canvas until August for the new committee members. You do not do anything with them, besides remind faculty to upload them.

Report Sub-Committee

- Complete Assessment Committee Report

May

Committee Chair

- Create new assignment/artifact upload links in Canvas for next year’s committee
- Ensure all Spring term artifacts were uploaded; contact and get materials if necessary
- Submit Assessment Committee Report (3 sections) to Department Head

Summer

Department Head

- Enters data into Anthology

Appendix F: Library Information

UTC Library Program Review and Accreditation Report College of Arts and Sciences

English (BA and MA)

Review completed September 2022

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UTC Library General Information

The mission of the UTC Library is to support the teaching and research of faculty and students of the University of Tennessee at Chattanooga through the development of collections and services to promote and enhance the university's curriculum and research endeavors.

The UTC Library offers a comprehensive suite of materials, services, and programming to help the UTC community succeed. Students, faculty, and staff benefit from a number of critical resources, including:

- Books, journals, databases, and audio-visual materials available online and physical formats
- Technology, a vast array of equipment and support tools for use in the library and remotely
- Research, writing, communication, media production, and archival support
- Digital and physical spaces to pursue scholarship and research activities

The UTC Library employs 25 Librarians and 18 full-time staff members to support the students, staff, faculty, alumni, and campus community. The following snapshot shows the library's most recent yearly activity:

UTC Library Materials, Expenditures & Services	FY 2022
Physical Books	328,851
E-books	483,681
Audio-Visual Materials	276,742
Journals	118,230
Digital databases	282
Total Materials	1,207,786
One-Time Library Materials Expenditures	\$600,582
Ongoing Library Materials Expenditures	\$1,290,440
Collection Support Expenditures	\$182,582
Total Material Expenditures	\$2,073,604
Room Rentals for Private Study, Group Meetings & Media Production	27,042
Total Presentations to Groups	728
Total Participants in Group Presentations	9,743
Information Services to Individuals	11,985
Visits to the UTC Library Website	423,641
Visits to the UTC Library (Physical Building)	272,524
Total Library Visits	696,165

More information about the UTC Library can be found online at utc.edu/library.

UTC Library Materials

Databases, Serials, and Ongoing Expenditures

As of June 30, 2022, the Library makes available **118,230** journal titles, including open access titles, through subscriptions to full-text resources, databases, journal packages, and individual journals. In support of the English programs, the library makes available **2,857** related print and electronic journals and proceedings. [A list of electronic, peer-reviewed journals supporting English students and faculty is available online by clicking here.](#)

English students and faculty also have access to several large, multidisciplinary full-text journal packages and databases to support their scholarship. In support of English, the Library spent **\$15,990** in FY2022 for ongoing serial and subscription resource purchases, as part of the **\$292,243** spent supporting the College of Arts and Sciences (CAS). In total, the library spent **\$1,290,440** on all ongoing serial and database subscriptions in FY2022 and the UTC community accessed these electronic resources **419,847** times in FY2022.

FY2022	English	UTC Library Total
# of Journals – Print + Digital	2,854	118,230
\$ Spent on ongoing serial and database subscriptions	\$292,243 (incl. college-level CAS purchases)	\$1,290,440

Journal Publishers

The majority of journal content for English is online via journal packages from publishers including:

- Blackwell Publishers
- Cambridge University Press
- Duke University Press
- Intellect Ltd.
- National Council of Teachers of English
- Routledge
- Springer
- Brill
- De Gruyter
- Edinburgh University Press
- John Benjamins Publishing
- Oxford University Press
- SAGE Publishing
- Taylor & Francis

Databases

The UTC Library subscribes to the following databases especially related to the study of English:

JSTOR	MLA International Bibliography	Gale Literature
Project Muse	Arts and Humanities Database	TCG Plays Collection
LitFinder	Loeb Classical Library	LGBT Thought and Culture
Black Thought and Culture	Latino Literature	Early English Books Online
Oxford English Dictionary	Dictionary of American Regional English	British Literary Manuscripts
Gale Primary Sources	Shakespeare Plays	

Monographs, Audio-Visuals, and One-Time Expenditures

As of June 30, 2022, the Library's collection consisted of **328,851** print monographs and **483,681** electronic books for a total of **812,532** titles. Of those, **108,238** bear the call numbers which are specifically related to the study of English: AP, P, PA, PE, PJ, PK, PN, PQ, PR, PS, and PT.

The library holds a collection of **18,477** physical audio/visual materials and **258,265** online streaming AV materials for a total of **276,742**. Of those, **942** titles are specifically related to the study of English.

Each year, a portion of the library's materials budget is allocated to purchase books, audio-visual materials, and other one-time resources. The FY2022 Library allocation for one-time expenditures for English was **\$18,726** as part of the **\$165,065** supporting the College of Arts and Sciences (CAS). The library spent a total of **\$600,582** on one-time purchases supporting all academic departments in FY2022.

FY2022	English (BA and MA)	UTC Library Total
# of Monographs – Print + Digital	108,238	812,532
\$ Spent on one-time purchases	\$165,065 (incl. college-level CAS purchases)	\$600,582

UTC Library Services

Interlibrary Loan and Course Reserves

The library offers interlibrary loan (ILL) and Document Delivery services at no cost to students and faculty for materials not owned or accessible through the UTC Library. Patrons can easily submit requests through the library's online account management system, which also allows them to track the progress and status as well as receive email notifications for arrival of materials. In FY2022, **3,133** ILL requests were filled for the UTC community; of those, **285** were filled for English faculty and students. English faculty also placed **16** high demand materials on reserve to ensure they would be available to students.

Circulation of Physical Materials

The library has generous circulation policies and allows semester-long borrowing of monographs for students and year-long borrowing for faculty members. In FY2022, physical monographs and audio-visual materials circulated **24,559** times including at least **1,844** by English faculty and students. The library also circulates laptop computers, other tech equipment (cameras, calculators, digital recorders, etc.), and group study rooms to patrons. In FY2022, these resources were used **42,583** times.

Research and Instructional Services

The library boasts a busy, well-respected, and growing instruction program that combines traditional information literacy and research skills instruction sessions with skills-based workshops on a wide range of topics. Course-specific instruction sessions are tailored specifically to the curriculum and include information literacy and research skills tied to assignment objectives. The library's [Research and Instruction](#) department develops and teaches both general and course-specific instructional sessions tailored to specific research needs or library resources. Partnering with UTC Faculty, the Instruction Team teaches students the necessary skills to be effective 21st Century researchers.

In FY2022, Instruction Librarians taught **147** in-person + online instruction sessions and workshops for English (out of **439** total), that reached **1,931** English students (out of a total **6,515** participants across all academic disciplines.) Instruction Librarians also dedicate time to providing one-on-one individualized attention to students, faculty, and staff seeking research assistance in a particular area. In FY2022, Instruction Librarians participated in **257** individual research consultations for students.

Information Commons

The Information Commons provides students, faculty, staff, and community users the tools and services to complete assignments and research. In FY2022, the Commons was staffed 97.25 hours/week and fielded **912** research questions in person and online.

Within the Information Commons patrons can get individualized research help at the Information Desk, complete research and assignments by utilizing one of **142** Windows and **36** Macintosh computers (in-person and from remote locations) loaded with [a variety of software programs supporting all university disciplines](#), scan important documents, or simply print out an assignment. Comfortable open seating also makes the Information Commons a popular spot to complete work within the library.

Studio

The [UTC Library Studio](#) provides a creative space for the campus community to learn innovative technology and media creation. This well-used space provides access to 24 work stations with specialized software including the Adobe Creative Suite, the AutoDesk Suite, Camtasia, and other digital design programs. In addition, the Studio circulates cameras and other high-end production equipment as well as reservable spaces for students to use as they complete media projects. In FY2022, these resources circulated **3,707** times.

The Studio staff provide one-on-one consultations, small group and course-specific instruction, curriculum development, as well as a fully-staffed service point to answer point-of-need questions. In FY2022, the Studio offered **118** individual consultations, answered **2,149** questions via chat, and taught **247** classes (in-person + online) that reached **2,900** students

Writing and Communication Center

The [Writing & Communication Center](#) (WCC) supports writers of all backgrounds and proficiency levels with any kind of writing or communication project at any stage in the process. Peer consultants help writers brainstorm, organize ideas, develop or revise arguments, practice speeches, learn citation styles, become better self-editors, and more. In addition to in-person and online consultations, the WCC also offers workshops, a library of writers' resources, and a supportive environment for working independently.

In FY2022, the WCC conducted **1,793** individual consultations; **723** of those consultations were for English classes and **48** were conducted with English majors. The WCC also taught **55** classes (in-person + online) reaching **787** students across campus.

The WCC also regularly offers student employment and professional development opportunities for English majors and graduate students. In FY2022, the WCC employed 9 undergraduate English majors as peer writing consultants (out of 15), and the WCC's graduate assistantship is regularly held by an English graduate student. The WCC also frequently hosts English graduate teaching assistants in the spring semester, providing them an opportunity to use some of their assistantship hours to train as writing consultants. In the spring of FY2022, three English-funded graduate assistants worked 10 hours/week in the WCC conducting consultations and assisting the director with assessment projects. Finally, the WCC also works frequently with student employees to develop research projects. In FY2022, the WCC director mentored student staff from English as they developed conference presentations for the International Writing Centers Association (one graduate student), the National Conference on Peer Tutoring of Writing (two undergraduate English majors) and the Southeastern Writing Centers Association (two undergraduate English majors and two graduate students).

Special Collections and University Archives

The [Special Collections](#) unit of the Library at the University of Tennessee at Chattanooga is the repository for university's collections of manuscripts, university records and publications, rare books and maps, theses and dissertations, and other archival material. The digital repository supports a wide range of researchers including undergraduate and graduate students, faculty, members of the community, and other scholars whose work relies on primary source materials. As of June 30, 2022, this unit makes **98,996** digital items available in an institutional repository.

Affordable Course Materials and Data Management Planning

The [Affordable Course Materials Initiative \(ACMI\)](#) seeks to improve educational outcomes by lowering the cost of course materials for students. The library also offers [Data Management](#) consultations to researchers.

Departmental Liaisons

A Library Liaison program is in place where a librarian is assigned to each academic department to enhance communication and offer custom support. Librarians are matched with departments based on educational background, work experience, and subject expertise.

The library's liaison for English is [Lane Wilkinson](#) who has worked with English faculty to update the English Course Guide and provide library instruction for ENGL 4710. Additionally, Professor Wilkinson's Research and Instruction team regularly provides library instruction for ENGL 1010, 1011, 10202, 2820, and 2830.

Library Classrooms, Meeting Spaces, and Instructional/Learning Technologies

The UTC Library is a state-of-the-art facility that provides students, faculty, and staff with access to private and group study rooms, practice presentation rooms, conference meeting rooms, a theater classroom, and computer classrooms.

As well, the library offers the necessary technology to support the teaching, learning, and research needs of faculty and students.

- Study rooms contain LCD monitors (HDMI and other cables are available to borrow) and whiteboards to aid in group assignments and quiet study.
- *continued on next page...*

- Conference rooms are set up for hosting and attending online events; these rooms are equipped with overhead projection, podiums with Windows computers, HDMI cables for use with laptops, and white boards.
- Computer classrooms contain computers, presentation podiums, and built-in speakers.
- Students, faculty, and staff can borrow Windows laptops, Chromebooks, high-end A/V equipment, scientific calculators, and a variety of cables, chargers, and other accessories.
- Multifunctional machines, which offer printing, copying, and scanning

The library, in coordination with the [Disability Resource Center](#), offers a dedicated space for adaptive technology with the following specialized resources:

- Dragon NaturallySpeaking
- Echo Desktop
- Optelec (CCTV) printed material magnifier
- JAWS speech synthesizer
- Kurzweil 1000/3000
- ZoomText screen magnification program
- ZoomText keyboard

All computers in the library (including circulating laptops) are loaded with a [variety of software programs](#) needed by students across the University.

Appendix G: Library English Journal Subscriptions

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
3L, language, linguistics, literature.	Universiti Kebangsaan Malaysia	Available from 2006-1-1;	PE1130.5	PE	1130.5	English	Modern English	ProQuest
ANQ.	Heldref Publications; University Press of Kentucky	Available from 1997-1-1 volume: 10 issue: 1;	PE1	PE	1	English		Taylor and Francis Online
ATQ.	Dept of English University of Rhode Island	Available from 1999-3-1 until 2008-12-31;	PS217	PS	217	American literature	By period	Galegroup
About performance.	Centre for Performance Studies University of Syd	Available from 1995-1-1 until 2018-1-31;	PN4001	PN	4001	Literature (General)	Prose. Prose fiction	ProQuest
Acta Universitatis Sapientiae. scientific journal of Sapientia University.	De Gruyter Open; Scientia Publishing House; Sap	Available from 2014-12-1;	P9	P	9	Philology. Linguistics	General	EBSCOhost
Acta antiqua Academiae Scientiarum Hungaricae.	Akadémiai Kiadó	Available from 2001-12-1 until 2001-12-31; Available fr	PA9	PA	9	Classical philology		Galegroup
Acta linguistica Hungarica.	Kluwer Academic Publishers	Available from 1988-1-1 volume: 38 until 2016-1-31 vol	P25	P	25	Philology. Linguistics	General	JSTOR
Acta linguistica academica.	Akadémiai Kiadó	Available from 2017-1-1 volume: 64 issue: 1 until 2020-	P25	P	25	Philology. Linguistics	General	JSTOR
Acta linguistica hafniensia.	Routledge Taylor & Francis	Available from 1997-1-1 volume: 29 issue: 1;	P9	P	9	Philology. Linguistics	General	Taylor and Francis Online
Acta neophilologica.	Znanstvena založba Filozofske fakultete Unverze	Available from 2006-1-1 until 2011-12-31; Available fro	PN1	PN	1	Literature (General)	Periodicals	ProQuest
Acta orientalia.	Hermes; Novus; Havn:ia ie Copenhagen Munskg	Available from 2008 until 2010;	P11	PJ	1	Oriental philology and literature	General	Galegroup
Adaptation : the journal of literature on screen studies.	Oxford University Press	Unknown	PN1997.85	PN	1997.85	Literature (General)	Drama	Oxford University Press
Advances in language and literary studies : AL & LS.	Australian International Academic Centre Pty Ltd	Available from 2010-1-1;	P51	P	51	Philology. Linguistics	General	ProQuest
Advances in the history of rhetoric.	American Society for the History of Rhetoric	Available from 2004-1-1 volume: 7 issue: 1 until 2019-1-	PN171.4	PN	171.4	Literature (General)		Taylor and Francis Online
African yearbook of rhetoric.	AfricaRhetoric Publishing	Available from 2020 until 2020;	PN171.4	PN	171.4	Literature (General)		Galegroup
Afro-Hispanic review : publication of the Afro-Hispanic Institute.	Afro-Hispanic Institute	Available from 1982-1-1 volume: 1 issue: 1;	PQ7081	PQ	7081	Spanish literature	Provincial, local, colonial, etc.	JSTOR
Akroterion : journal for the classics in South Africa = Tydskrif vir die Klassieke in Suid-Afr	Dept of Ancient Studies University of Stellenbosc	Available from 2008 until 2020;	PA9	PA	9	Classical philology		Galegroup
Ambit.	Ambit; Camden Printing	Available from 1959-7-1 issue: 1;	PR1098	PR	1098	English literature		JSTOR
American drama.	American Drama Institute	Available from 2002-6-1 until 2007-6-30;	PS350	PS	350	American literature	Drama	Galegroup
American film.	BPI Communications; Billboard Publications; Am	Available from 1988-1-1 until 1992-1-31;	PN1993	PN	1993	Literature (General)		ProQuest
American journal of semiotics.	Philosophy Documentation Center	Available from 1981-1-1 until 2009-1-31;	P99	P	99	Philology. Linguistics	Semiotics. Signs and symbols	ProQuest
American journalism review : AJR.	College of Journalism of the University of Maryla	Available from 1993-3-1 until 2013-3-31;	PN4700	PN	4700	Literature (General)		Galegroup
American journalism.	Taylor & Francis; American Journalism Historians	Available from 1997-1-1 volume: 14 issue: 1;	PN4700	PN	4700	Literature (General)		Taylor and Francis Online
American literary history.	Oxford University Press	Available from 1989-4-1 volume: 1 issue: 1;	PS1	PS	1	American literature		JSTOR
American literary realism, 1870-1910.	McFarland & Co; University of Texas at Arlington	Available from 1967-10-1 volume: 1 issue: 1 until 1999-	PS1	PS	1	American literature		JSTOR
American literary realism.	University of Illinois Press	Available from 1999 volume: 32 issue: 1;	PS1	PS	1	American literature		JSTOR
American literary scholarship.	Duke University Press	Available from 1998 volume: 98 issue: 1;	PS3	PS	3	American literature		Project Muse
American periodicals : a journal of history, criticism & bibliography.	Ohio State University Press; University of North T	Available from 1991-10-1 volume: 1 issue: 1 until 2016-	PN4877	PN	4877	Literature (General)	Journalism. The periodical pre	JSTOR
American quarterly.	University of Minnesota Press for the Program in	Available from 1949-4-1 volume: 1 issue: 1;	AP2	AP	2	Periodicals		JSTOR
American speech.	Duke University Press	Available from 1925-10-1 volume: 1 issue: 1 until 1999-	PE2801	PE	2801	English	Dialects. Provincialisms, etc.	JSTOR
American studies international.	American Studies Program George Washington U	Available from 1975-10-1 volume: 14 issue: 1 until 2004 P5	PS1	PS	1	American literature		JSTOR
American transcendental quarterly.	sn	Available from 1997-9-1 until 2008-12-31;	PS243	PS	243	American literature	Special regions, states, etc.	ProQuest
Ampersand.	Elsevier	Available from 2014 volume: 1;	P121	P	121	Philology. Linguistics	Language. Linguistic theory. C	Elsevier ScienceDirect
Anales de la literatura española contemporánea	Society of Spanish and Spanish-American Studies	Available from 1981-1-1 volume: 6 until 2019-1-31 volu	PQ6144	PQ	6144	Spanish literature	History and criticism	
Ancient narrative.	University Library Groningen; Barkhius Pub	Available from 2002-1-1 until 2003-12-31; Available fro	PA1	PA	1	Classical philology		Galegroup
Angelaki : journal of theoretical humanities.	Routledge	Available from 1997-1-1 volume: 2 issue: 1;	PN80	PN	80	Literature (General)	Criticism	Taylor and Francis Online
Annales, histoire, sciences sociales.	Éditions de l'École des Hautes études en sciences	Available from 2012-3-1 volume: 67 issue: 1;	AP4	AP	4	Periodicals		Cambridge University Press
Annali d'Italianistica.	Annali d'Italianistica	Available from 1983-1-1 volume: 1 until 2018-1-31 volu	PQ4001	PQ	4001	Italian literature	History and criticism	JSTOR
Annals of the Bhandarkar Oriental Research Institute, Poona.	Bhandarkar Oriental Research Institute	Available from 1918-1-1 volume: 1 issue: 1 until 2016-1	PK101	PK	101	Indo-Iranian philology and literature	Indo-Aryan languages	JSTOR
Annual review of cognitive linguistics.	Benjamins Pub	Available from 2003-1-1 until 2009-1-31;	P165	P	165	Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Annual review of language acquisition.	John Benjamins Pub Co	Available from 2003-6-1 until 2003-6-30;	P118	P	118	Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Annual review of linguistics.	Annual Reviews	Available from 2015;	P1	P	1	Philology. Linguistics	General	Annual Reviews
Antichthon : Journal of the Australian Society for Classical Studies.	Sydney University Press	Available from 2001-1-1;	PA1	PA	1	Classical philology		ProQuest
Antipodes : a North American journal of Australian literature : the publication of the Am	American Association of Australian / New Zealan	Available from 1987-3-1 volume: 1 issue: 1 until 2018-1	PR9600	PR	9600	English literature	English literature: Provincial, I	JSTOR
Aphra Behn online : interactive journal for women in the arts 1640-1830.	Aphra Behn Society	Available from 2011-1-1;	PN1561	PN	1561	Literature (General)		ProQuest
Appalachian heritage.	University of North Carolina Press	Available from 2008-3-1 until 2019-9-30;	PS553	PS	553	American literature	Collections of American literat	Galegroup
AppleSeeds.	Cobblestone Pub Co	Available from 1999-1-1 until 2015-3-31;	AP201	AP	201	Periodicals	Juvenile periodicals	Galegroup
Applied linguistics review.	De Gruyter Mouton	Available from 2010-3-1;	P129	P	129	Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Arabic and Middle Eastern literatures.	Carfax International Publishers	Available from 1998-1-1 volume: 1 issue: 1 until 2001-7	PJ7501	PJ	7501	Oriental philology and literature	Arabic	Taylor and Francis Online
Arc poetry magazine.	Arc Poetry Society	Available from 2010-1-1 until 2010-12-31; Available fro	PS8001	PS	8001	Canadian literature		Galegroup
Arcadia.	De Gruyter	Available from 1996-1-1 until 2012-7-31;	PN851	PN	851	Literature (General)	Literary history	ProQuest
Argumentation and advocacy : the journal of the American Forensic Association.	Taylor and Francis Online; The American Forensic	Available from 1992-1-1 until 2004-7-31;	PN4171	PN	4171	Literature (General)	Oratory. Elocution, etc.	ProQuest
Ariel.	Johns Hopkins University Press; University of Cal	Available from 2002-4-1;	PR1	PR	1	English literature	Literary history and criticism	Galegroup
Ars medica.	Mount Sinai Hospital	Available from 2014-1-1;	AP5	AP	5	Periodicals		ProQuest
Arthurliana.	Scriptorium Press; Southern Methodist Universit	Available from 1994-3-1 volume: 4 issue: 1;	PN685	PN	685	Literature (General)	Literary history	Project Muse
Asia Pacific journal of speech, language, and hearing.	Plural Publishing Inc; Distributed by Allen Press;	Available from 1998 volume: 3 issue: 1 until 2012 volum	P95.43	P	95.43	Philology. Linguistics	Communication. Mass media	Taylor and Francis Online
Asia Pacific media educator.	SAGE Publications; Graduate School of Journalis	Available from 2012 volume: 22 issue: 1 until 2019 volu	PN5360	PN	5360	Literature (General)	Journalism. The periodical pre	SAGE
Asia-Pacific Language Variation.	John Benjamins	Available from 2015-7-1;	P1	P	1	Philology. Linguistics	General	EBSCOhost
Asian journal of communication.	Routledge; Asian Mass Communication Research	Available from 1997-1-1 volume: 7 issue: 1;	P92	P	92	Philology. Linguistics		Taylor and Francis Online
Asian-Pacific journal of second and foreign language education.	SpringerOpen	Available from 2016-12-1;	P51	P	51	Philology. Linguistics	General	ProQuest
Atlanta review : AR.	Atlanta Review	Available from 2007-3-1;	PS536.2	PS	536.2	American literature	Collections of American literat	Galegroup
Atlantic journal of communication.	Routledge Taylor & Francis Group; Lawrence Erlb	Available from 2004-3-1 volume: 12 issue: 1;	P87	P	87	Philology. Linguistics		Taylor and Francis Online
Australasian drama studies.	Australasian Drama Studies	Available from 2001-4-1;	PN3010	PN	3010	Literature (General)	Drama	ProQuest
Australian humanities review.	La Trobe University	Available from 2009-5-1;	PN98	PN	98	Literature (General)	Criticism	ProQuest
Australian journal of French studies.	Monash University	Available from 2009-9-1 until 2020-1-31;	PQ1	PQ	1	French literature	History and criticism	ProQuest
Australian journal of communication.	Communication Institute	Available from 2009-1-1 until 2013-4-30;	P87	P	87	Philology. Linguistics		ProQuest
Australian journal of linguistics.	Carfax International Publishers	Available from 1997-3-1 volume: 17 issue: 1;	P1	P	1	Philology. Linguistics	General	Taylor and Francis Online
Australian literary studies.	University of Tasmania	Available from 1997-5-1 until 2009-4-30;	PR9400	PR	9400	English literature	English literature: Provincial, I	Galegroup
Babel.		Available from 2007-2-1;	P1	P	1	Philology. Linguistics	General	Galegroup

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
BarnettLitterært forskningstidsskrift = Nordic journal of childLit aesthetics.	Universitetsforlaget AS; Routledge Taylor & Franc	Available from 2011-1-1 until 2018-12-31;	PN1009	PN		1009 Literature (General)	Literary history	ProQuest
Bearing witness : Joyce Carol Oates studies.	Gleeson Library - Geschke Center University of S	Available from 2014-1-1 until 2016-12-31; Available fro	PS3565	PS		3565 American literature	1961-2000	ProQuest
Berkeley undergraduate journal of classics.	University of California Berkeley Department of C	Available from 2018-1-1;	PA1	PA		1 Classical philology		ProQuest
Bioliinguistics.	Bioliinguistics	Available from 2012-1-1;	P132	P		132 Philology, Linguistics	Language, Linguistic theory, C	EBSCOhost
Bookbird.	Instituto Nacional del Libro Español	Available from 1998-1-1;	PN1009	PN		1009 Literature (General)	Literary history	ProQuest
Brazilian journalism research.	Associação Brasileira de Pesquisadores em Jorna	Available from 2005-6-1;	PN4705	PN		4705 Literature (General)		ProQuest
Brill's annual of Afroasiatic languages and linguistics.	Brill	Available from 2009-11-1;	PJ1002	PJ		1002 Oriental philology and literature		EBSCOhost
British and American studies : B.A.S.	Hestia Pub; Dept of English Language and Literat	Available from 2013-1-1;	PR1	PR		1 English literature	Literary history and criticism	ProQuest
Brontë studies : journal of the Brontë Society.	Maney Publishing	Available from 2002-3-1 volume: 27 issue: 1;	PR4168	PR		4168 English literature	19th century, 1770/1800-1890	Taylor and Francis Online
Bucharest working papers in linguistics.	Centre for the Study of Language Development a	Available from 2012-1-1;	P1	P		1 Philology, Linguistics	General	EBSCOhost
Bulletin of the Comediantes.	Comediantes	Available from 2004-1-1;	PQ6098.7	PQ		6098.7 Spanish literature	History and criticism	ProQuest
Bunyan studies.	Bunyan Studies	Available from 1988-10-1 until 2019-1-31;	PR3332	PR		3332 English literature	17th and 18th centuries (1640	ProQuest
CEA critic	Johns Hopkins University Press; Dept of English T	Available from 1948-1-1 volume: 10 issue: 1;	PE1011	PE		1011 English	Modern English	JSTOR
CINEJ cinema journal.	University Library System University of Pittsburg	Available from 2015-1-1;	PN1993	PN		1993 Literature (General)		ProQuest
CLCWeb : comparative literature and culture : a WWWeb journal.	Purdue University Press; S Tótság de Zepetnek	Available from 1999-3-1;	PN851	PN		851 Literature (General)	Literary history	ProQuest
Cahiers élisabéthains.	Manchester University Press; Centre d'études et	Available from 1972-1-1 volume: 1 issue: 1 until 1998-1	PR1	PR		1 English literature	Literary history and criticism	SAGE
Cahiers victoriens & éduardiens.	EMMA (Études montpelliéraines du monde angl	Available from 2009-10-1 until 2012-10-31;	PR463	PR		463 English literature	By period	ProQuest
Cambridge journal of postcolonial literary inquiry.	Cambridge University Press	Available from 2014-3-1 volume: 1 issue: 1;	PN56	PN		56 Literature (General)	Theory, Philosophy, Esthetics	Cambridge University Press
Camera obscura.	Duke University Press	Available from 1976-5-1 volume: 1 issue: 1;	PN1995.9	PN		1995.9 Literature (General)		Duke University Press
Canadian journal of communication.	R Smith; E Beattie	Available from 1993-1-1 until 2004-12-31; Available fro	P92	P		92 Philology, Linguistics		ProQuest
Canadian journal of linguistics = Revue canadienne de linguistique.	University of Toronto Press; Canadian Linguistic	Available from 2003-3-1 volume: 48 issue: 1;	P1	P		1 Philology, Linguistics	General	Project Muse
Canadian literature.	University of British Columbia	Available from 2001-10-1;	PS8061	PS		8061 Canadian literature		ProQuest
Canadian review of comparative literature = Revue canadienne de littérature comparée	University of Alberta Press; University of Toronto	Available from 2014-3-1 volume: 41 issue: 1;	PN851	PN		851 Literature (General)	Literary history	Project Muse
Catalan journal of communication & cultural studies.	Intellect	Available from 2009-3-1;	P92	P		92 Philology, Linguistics		EBSCOhost
Cervantes : bulletin of the Cervantes Society of America.	Cervantes Society of America	Available from 2001-3-1;	PQ6337	PQ		6337 Spanish literature	Individual authors and works t	Galegroup
Changing English.	Carfax International Publishers	Available from 1997-3-1 volume: 4 issue: 1;	PR31	PR		31 English literature	Literary history and criticism	Taylor and Francis Online
Chasqui.	sn	Available from 1972-1-1 volume: 1 issue: 1;	PQ7081	PQ		7081 Spanish literature	Provincial, local, colonial, etc.	JSTOR
Children's literature.	Johns Hopkins University Press	Available from 1972 volume: 1 issue: 1;	PN1009	PN		1009 Literature (General)	Literary history	Project Muse
China media report overseas	China Media Report Overseas Editorial Office	Available from 2009-1-1 until 2015-12-31; Available fro	P92	P		92 Philology, Linguistics		Galegroup
China media research.	Marsland Press	Available from 2007-7-1;	P91.27	P		91.27 Philology, Linguistics		EBSCOhost
Chinese journal of applied linguistics.	De Gruyter Mouton	Available from 2011-7-1;	PE1068	PE		1068 English	Modern English	EBSCOhost
Chinese journal of communication.	Routledge Taylor & Francis Group	Available from 2008 volume: 1 issue: 1;	P92	P		92 Philology, Linguistics		Taylor and Francis Online
Christianity and literature.	SAGE; Conference on Christianity and Literature	Available from 1950 volume: 1 issue: 1 until 2019 volum	PN49	PN		49 Literature (General)	Theory, Philosophy, Esthetics	SAGE
Classical philology.	University of Chicago Press	Available from 1906-1-1 volume: 1 issue: 1;	PA1	PA		1 Classical philology		JSTOR
Classroom discourse.	Routledge Taylor & Francis	Available from 2010-5-1 volume: 1 issue: 1;	P302	P		302 Philology, Linguistics	Language, Linguistic theory, C	Taylor and Francis Online
Clio.	Indiana University-Purdue University at Fort Way	Available from 1992-9-1 until 2007-9-30;	PN50	PN		50 Literature (General)	Theory, Philosophy, Esthetics	Galegroup
Clues.	Bowling Green University Popular Press	Available from 2004-10-1;	PN3448	PN		3448 Literature (General)	Prose, Prose fiction	ProQuest
Cognitive linguistic studies.	Benjamins	Available from 2014-8-1;	P165	P		165 Philology, Linguistics	Language, Linguistic theory, C	EBSCOhost
Cognitive studies.	SOW Publishing House	Available from 2010-1-1;	P281	P		281 Philology, Linguistics	Language, Linguistic theory, C	ProQuest
College English.	University of Chicago Press	Available from 1939-10-1 volume: 1 issue: 1;	PE1	PE		1 English		JSTOR
College composition and communication.	National Council of Teachers of English	Available from 1950-3-1 volume: 1 issue: 1;	PE1001	PE		1001 English	Modern English	JSTOR
Columbia journalism review.	Graduate School of Journalism of Columbia Univ	Available from 1962-5-1 until 2010-9-30;	PN4700	PN		4700 Literature (General)		EBSCOhost
Comedy studies.	Routledge Taylor & Francis Group; Intellect Ltd	Available from 2010-1-1 volume: 1 issue: 1;	PN1922	PN		1922 Literature (General)	Drama	Taylor and Francis Online
Commonwealth.	Editions Subervie	Available from 2001-4-1 until 2018-10-31;	PN849	PN		849 Literature (General)	Literary history	ProQuest
Communication & Society.	Servicio de Publicaciones de la Universidad de N	Available from 2010-1-1;	P87	P		87 Philology, Linguistics		ProQuest
Communication : journal of the Communication Association of the Pacific.	World Communication Association; Communicat	Available from 1972-7-1 until 1984-9-30;	P87	P		87 Philology, Linguistics		EBSCOhost
Communication and critical/cultural studies.	National Communication Association; Routledge	Available from 2004-3-1 volume: 1 issue: 1;	P87	P		87 Philology, Linguistics		Taylor and Francis Online
Communication booknotes quarterly.	L Erlbaum Associates	Available from 1998-1-1 volume: 29 issue: 1;	P87	P		87 Philology, Linguistics		Taylor and Francis Online
Communication education.	Routledge	Available from 1976-1-1;	PN4071	PN		4071 Literature (General)	Oratory, Elocution, etc.	EBSCOhost
Communication methods and measures.	Taylor & Francis Group	Available from 2007-4-1 volume: 1 issue: 1;	PN1.3	P		1.3 Philology, Linguistics		Taylor and Francis Online
Communication monographs.	Routledge	Available from 1976-3-1;	PN4071	PN		4071 Literature (General)	Oratory, Elocution, etc.	EBSCOhost
Communication quarterly.	Taylor & Francis Group; Eastern Communication	Available from 1976-1-1;	PN4071	PN		4071 Literature (General)	Oratory, Elocution, etc.	EBSCOhost
Communication reports.	Taylor & Francis Group	Available from 1997-1-1 volume: 10 issue: 1;	PN1.3	P		1.3 Philology, Linguistics		Taylor and Francis Online
Communication research and practice.	Routledge Taylor and Francis	Available from 2015-1-1 volume: 1 issue: 1;	P87	P		87 Philology, Linguistics		Taylor and Francis Online
Communication research reports : CR.	Routledge Taylor & Francis Group; World Commu	Available from 1984-12-1;	P87	P		87 Philology, Linguistics		EBSCOhost
Communication research trends.	Center for the Study of Communication and Cult	Available from 1999-3-1 until 2000-12-31; Available fro	PN1.3	P		1.3 Philology, Linguistics		Galegroup
Communication studies.	Taylor & Francis; Central States Communication	Available from 1992-4-1 until 2005-12-31;	PN4001	PN		4001 Literature (General)	Prose, Prose fiction	ProQuest
Communication teacher.	Routledge Taylor & Francis Group	Available from 1999-10-1;	PN4071	PN		4071 Literature (General)	Oratory, Elocution, etc.	EBSCOhost
Communication theory	Oxford University Press on behalf of the Internat	Available from 1991 volume: 1 issue: 1 until 1996 volum	P87	P		87 Philology, Linguistics		Wiley Online Library
Communication, culture, & critique.	Blackwell	Available from 2008 volume: 1 issue: 1 until 2017 volum	P87	P		87 Philology, Linguistics		Wiley Online Library
Communication, politics & culture.	RMIT Pub	Available from 2012-6-1 until 2016-7-31;	PR1	PR		1 English literature	Literary history and criticism	EBSCOhost
Comparative drama.	Western Michigan University Dept of English	Available from 1967-3-1 volume: 1 issue: 1;	PN1601	PN		1601 Literature (General)	The performing arts. Show bu	Project Muse
Comparative literature.	University of Oregon	Available from 1949-1-1 volume: 1 issue: 1;	PN851	PN		851 Literature (General)	Literary history	JSTOR
Complutense journal of English studies.	Servicio de Publicaciones Universidad Compluten	Available from 2005-1-1;	PR1	PR		1 English literature	Literary history and criticism	ProQuest
Composition studies : Freshman English news.	Texas Christian University; DePaul University	Available from 1992-4-1 volume: 20 issue: 1;	PE1404	PE		1404 English	Modern English	JSTOR
Computational linguistics.	MIT Press Journals	Available from 1980-1-1 volume: 6 issue: 1;	P98	P		98 Philology, Linguistics	Computational linguistics. Nat	ACM Digital Library
Computer assisted language learning.	Routledge; Swets & Zeitlinger Pub	Available from 1997-1-1 volume: 10 issue: 1;	P53.28	P		53.28 Philology, Linguistics	General	Taylor and Francis Online
Configurations	Johns Hopkins University Press	Available from 1993-12-1 volume: 1 issue: 1;	PN55	PN		55 Literature (General)	Theory, Philosophy, Esthetics	Project Muse

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
Confuencina.	University of Northern Colorado	Available from 1985-10-1 volume: 1 issue: 1;	AP62	AP		62 Periodicals		ISTOR
Confrontation.	distributed by B DeBoer; Long Island University	Available from 2006-9-1 until 2018-12-31; Available fro	P5501	PS		501 American literature		Galegroup
Connotations.	Waxmann	Available from 1991-3-1 until 2015-12-31; Available fro	PR1	PR		1 English literature	Literary history and criticism	Galegroup
Conradiana	Texas Tech University	Available from 1998-4-1 until 2017-10-31;	PR6005	PR		6005 English literature	1900-1960	ProQuest
Constructions and frames.	John Benjamins Pub Co	Available from 2009-3-1;	P163.5	P		163.5 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Contemporaneity.	University of Pittsburgh	Available from 2014-1-1 until 2019-12-31; Available fro	PN1995	PN		1995 Literature (General)		ProQuest
Contemporary French and francophone studies.	Taylor & Francis	Available from 2004-1-1 volume: 8 issue: 1;	PQ1	PQ		1 French literature	History and criticism	Taylor and Francis Online
Contemporary argumentation and debate : the journal of the Cross Examination Debate	Kendall/Hunt Pub Co	Available from 2001-9-1;	PN4177	PN		4177 Literature (General)	Oratory. Elocution, etc.	EBSCOhost
Contemporary theatre review.	Routledge Taylor & Francis; Harwood Academic	Available from 1997-8-1 volume: 6 issue: 1;	PN2001	PN		2001 Literature (General)	Drama	Taylor and Francis Online
Continuum.	Taylor & Francis; Carfax; Dept of Media Studies	Available from 1997-1-1 volume: 11 issue: 1;	PN1993	PN		1993 Literature (General)		Taylor and Francis Online
Contrastive Pragmatics : a cross-disciplinary journal.	Brill	Available from 2022-7-1;	P99.4	P		99.4 Philology. Linguistics	Semiotics. Signs and symbols	EBSCOhost
Corpora : corpus-based language learning, language processing and linguistics.	Edinburgh University Press	Available from 2006-5-1;	P98	P		98 Philology. Linguistics	Computational linguistics. Nat	EBSCOhost
Crazy horse.	Mandrill Press	Available from 2009-3-1 until 2020-12-31;	PS580	PS		580 American literature	Collections of American literat	Galegroup
Creative nonfiction.	Creative Nonfiction Foundation Dept of English U	Available from 1993-1-1 volume: 1 issue: 1;	PS659	PS		659 American literature	Collections of American literat	ISTOR
Critical arts.	UNISA Press; Routledge Taylor & Francis Group;	Available from 1997-1-1 volume: 11;	P92	P		92 Philology. Linguistics		Taylor and Francis Online
Critical discourse studies.	Routledge	Available from 2004-4-1 volume: 1 issue: 1;	P302	P		302 Philology. Linguistics	Language. Linguistic theory. C	Taylor and Francis Online
Critical inquiry in language studies.	Taylor & Francis; Lawrence Erlbaum Associates	Available from 2004-3-1 volume: 1 issue: 1;	P37.3	P		37.3 Philology. Linguistics	General	Taylor and Francis Online
Critical quarterly.	John Wiley & Sons Ltd; Blackwell Publishers	Available from 1959 volume: 1 issue: 1 until 1996 volum	AP4	AP		4 Periodicals		Wiley Online Library
Critical studies in mass communication : CSMC : a publication of the Speech Commun	The Association	Available from 1984-3-1 until 1999-12-31;	P87	P		87 Philology. Linguistics		EBSCOhost
Critical studies in media communication.	Routledge for the National Communication Asso	Available from 2000-3-1 volume: 17 issue: 1;	P87	P		87 Philology. Linguistics		Taylor and Francis Online
Current issues in language planning.	Routledge Taylor & Francis; Multilingual Matters	Available from 2000-4-1 volume: 1 issue: 1;	P40.5	P		40.5 Philology. Linguistics	General	Taylor and Francis Online
Darnioji daugiakalbystė.	Sciendo De Gruyter; Vytauto Didžiojo universit	Available from 2021-5-1;	P115	P		115 Philology. Linguistics		EBSCOhost
Delos : a journal on & of translation.	University of Florida; Center for World Literature	Available from 2016-1-1;	PN241	PN		241 Literature (General)	Authorship	Galegroup
Dialectologia et geolinguistica : DiG.	De Gruyter Mouton; Published for SIDG by Lincom	Available from 2004-1-1;	P367	P		367 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Dickens quarterly.	University of Massachusetts Press	Available from 2006-3-1 until 2015-3-31;	PR4579	PR		4579 English literature	19th century, 1770/1800-1890	Galegroup
Diesis : footnotes on literary identities.	Diesis Literary Studies	Available from 2011-3-1 until 2012-3-31;	PN80	PN		80 Literature (General)	Criticism	Galegroup
Digital journalism.	Routledge Taylor & Francis Group	Available from 2013-2-1 volume: 1 issue: 1;	PN4784	PN		4784 Literature (General)	Journalism. The periodical pre	Taylor and Francis Online
Digital scholarship in the humanities.	Oxford University Press	Unknown	P98	P		98 Philology. Linguistics	Computational linguistics. Nat	Oxford University Press
Discourse processes.	Taylor & Francis; Erlbaum Associates	Available from 1997-1-1 volume: 23 issue: 1;	P302	P		302 Philology. Linguistics	Language. Linguistic theory. C	Taylor and Francis Online
Discourse, context & media.	Elsevier Ltd	Available from 2012-03- volume: 1 issue: 1;	P302	P		302 Philology. Linguistics	Language. Linguistic theory. C	Elsevier ScienceDirect
neuf.	Taylor & Francis; W S Maney & Son; Society of Di	Available from 2003-9-1 volume: 1 issue: 1;	PQ1	PQ		1 French literature	History and criticism	Taylor and Francis Online
Doris Lessing studies.	Doris Lessing Society; Published for the Doris Les	Available from 2015-1-1 until 2018-1-31;	PR6023	PR		6023 English literature	1900-1960	ProQuest
Dutch journal of applied linguistics.	John Benjamins Publishing Company	Available from 2012-1-1;	P501	P		501 Philology. Linguistics	Indo-European (Indo-Germani	EBSCOhost
ELOPE.	Slovensko društvo za angleške študije	Available from 2007-1-1;	PE9	PE		9 English		ProQuest
ELT journal.	Oxford University Press	Unknown	PE1128	PE		1128 English	Modern English	Oxford University Press
ESQ.	Dept of English Washington State University	Available from 2003 volume: 49 until 2003 volume: 49;	P51629	PS		1629 American literature	19th century	Project Muse
Early modern literary studies.	Dept of English University of British Columbia	Available from 1999-1-1;	PR1	PR		1 English literature	Literary history and criticism	Galegroup
East Asian pragmatics.	Equinox Publishing	Available from 2016-1-1;	P99.4	P		99.4 Philology. Linguistics	Semiotics. Signs and symbols	EBSCOhost
Ecumenica.	Ecumenica	Available from 2008 until 2020;	PN2000	PN		2000 Literature (General)	Drama	EBSCOhost
Edebyjt : the journal of Middle Eastern literatures.	Middle East Center University of Pennsylvania	Available from 2001 volume: 12 issue: 2 until 2003 volu	PJ2	PJ		2 Oriental philology and literature	General	Taylor and Francis Online
Edith Wharton review.	The Pennsylvania State University Press; Edith W	Available from 1990-4-1 volume: 7 issue: 1;	PS3545	PS		3545 American literature	1900-1960	ISTOR
Eighteenth-century fiction.	Published for McMaster University by University	Available from 1988-10-1 volume: 1 issue: 1;	PN3495	PN		3495 Literature (General)	Prose. Prose fiction	Project Muse
Empedocles : European journal for the philosophy of communication.	Intellect	Available from 2009-1-1;	P87	P		87 Philology. Linguistics		EBSCOhost
English : The journal of the English Association	Oxford University Press	Unknown	PR5	PR		5 English literature	Literary history and criticism	Oxford University Press
English Studies.	Routledge Journals; Swets & Zeitlinger Pub	Available from 1997-1-1 volume: 78 issue: 1;	PE1	PE		1 English		Taylor and Francis Online
English drama media : the magazine of the National Association for the Teaching of Eng	National Association for the Teaching of English	Available from 2007-6-1 until 2012-6-30;	PN1701	PN		1701 Literature (General)	Drama	Galegroup
English in Australia.	Australian Association for the Teaching of English	Available from 2015-4-1;	PE1001	PE		1001 English	Modern English	Galegroup
English language notes.	Duke University Press on behalf of the University	Available from 2000-3-1 volume: 37 issue: 3;	PE1	PE		1 English		Duke University Press
English literature in transition, 1880-1920.	Dept of English Arizona State University	Available from 1957 volume: 1 issue: 1 until 2020 volum	PR1	PR		1 English literature	Literary history and criticism	Project Muse
English studies in Africa.	Taylor & Francis Group; Witwatersrand Universit	Available from 1996-1-1 until 2010-10-31;	PR1	PR		1 English literature	Literary history and criticism	ProQuest
English studies in Canada.	University of Toronto Press	Available from 2004-12-1 until 2019-12-31;	PR1	PR		1 English literature	Literary history and criticism	ProQuest
Essays and studies : being volume ... of the new series of essays and studies collected fo	J Murray	Available from 2001 until 2016; Available from 2018 un	PR13	PR		13 English literature	Literary history and criticism	Galegroup
Essays in French literature and culture.	University of Western Australia	Available from 2012-11-1;	PQ12	PQ		12 French literature	History and criticism	ProQuest
Essays in criticism.	Oxford University Press	Available from 1997-1-1 until 1998-10-31;	PR1	PR		1 English literature	Literary history and criticism	Galegroup
Essays in literature.	Dept of English Western Illinois University	Available from 1992-9-1 until 1996-9-30;	PN2	PN		2 Literature (General)	Periodicals	Galegroup
Essays on Canadian writing.	York University	Available from 1993-1-1 until 2002-1-31;	PS8043	PS		8043 Canadian literature		ProQuest
Eurasian journal of applied linguistics.	Eurasian Journal of Applied Linguistics	Available from 2015-1-1 until 2019-1-31;	P129	P		129 Philology. Linguistics	Language. Linguistic theory. C	ProQuest
European comic art.	Bergahn Journals; Liverpool University Press	Available from 2008-6-1;	PN6700	PN		6700 Literature (General)	Collections of general literatur	ProQuest
European journal of English studies.	Routledge Taylor & Francis Group; Swets & Zeitli	Available from 1997-4-1 volume: 1 issue: 1;	PR33	PR		33 English literature	Literary history and criticism	Taylor and Francis Online
European journal of language policy.	Liverpool University Press	Available from 2009-4-1;	PN139.2	P		139.2 Philology. Linguistics	Language. Linguistic theory. C	Galegroup
European romantic review.	Taylor & Francis; Logos Press	Available from 1997-1-1 volume: 7 issue: 2;	PN603	PN		603 Literature (General)	Literary history	Taylor and Francis Online
Evelyn Waugh newsletter and studies.	Evelyn Waugh newsletter and studies	Available from 2009-3-1 until 2011-3-31;	PR6045	PR		6045 English literature	1900-1960	Galegroup
Evolutionary linguistic theory /	John Benjamins Publishing Company	Available from 2019-1-1;	P116	P		116 Philology. Linguistics		EBSCOhost
ExELL : explorations in English language and linguistics.	De Gruyter Open; Univerzitet u Tuzli Filozofski fa	Available from 2013-4-1;	PE1001	PE		1001 English	Modern English	EBSCOhost
Exemplaria.	Taylor & Francis Group; Medieval & Renaissance	Available from 1997-1-1 volume: 9 issue: 1;	PN661	PN		661 Literature (General)	Literary history	Taylor and Francis Online
Exercise exchange : a journal for teachers of English in high schools and colleges.	Clarion University of Pennsylvania	Available from 1998-4-1 until 2001-4-30;	PE65	PE		65 English		ProQuest
Explorations : a journal of language and literature.	Department of the English Language and the De	Available from 2013-1-1;	PR1	PR		1 English literature	Literary history and criticism	EBSCOhost
Explorations in media ecology.	Intellect	Available from 2012-2-2;	P87	P		87 Philology. Linguistics		EBSCOhost

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
Extrapolation.	Liverpool University Press; The University of Texa	Available from 1994-3-1 until 2001-12-31;	P21	PZ		1 Fiction and juvenile belles lettres	Fiction in English	Galegroup
Fachsprache : internationale Zeitschrift für Fachsprachenforschung, -Didaktik und Terml	Facultas Verlags- und Buchhandels; W Braumüller	Available from 2012-9-1;	P120	P		120 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Fashion theory.	Routledge Taylor & Francis Group; Bloomsbury P	Available from 1997-2-1 volume: 1 issue: 1;	PN2067	PN		2067 Literature (General)	Drama	Taylor and Francis Online
Feminist media studies.	Routledge	Available from 2001-1-1 volume: 1 issue: 1;	P94.5	P		94.5 Philology. Linguistics		Taylor and Francis Online
Femspec.	Dept of English Cleveland State University	Available from 1999-6-1;	PN98	PN		98 Literature (General)	Criticism	ProQuest
Film criticism.	Michigan Publishing a division of University of M	Available from 1976-4-1 volume: 1 issue: 1 until 2015-4	PN1993	PN		1993 Literature (General)		JSTOR
Film culture.	Silent green Film Feld Forschung gGmbH; Specto	Available from 1992-6-1 until 1996-1-31;	PN1993	PN		1993 Literature (General)		EBSCOhost
Film, fashion & consumption.	Intellect	Available from 2012-1-1 until 2019-1-31;	PN1995.9	PN		1995.9 Literature (General)		ProQuest
Five points.	Georgia State University	Available from 2007-9-1 until 2009-12-31; Available fro	P5536.2	PS		536.2 American literature	Collections of American literat	Galegroup
Foundation.	Gregg Press	Available from 2010-7-1;	PN3448	PN		3448 Literature (General)	Prose. Prose fiction	ProQuest
French forum.	University of Pennsylvania Press; University of N	Available from 1976-1-1 volume: 1 issue: 1;	PQ1	PQ		1 French literature	History and criticism	JSTOR
French literature series.	Rodopi	Available from 2008-1-1 until 2015-1-31;	PQ145.5	PQ		145.5 French literature	History and criticism	ProQuest
Fu jen studies:	College of Foreign Languages of Fu Jen Universit	Available from 2004 until 2006; Available from 2008 un	P1	P		1 Philology. Linguistics	General	Galegroup
Functional linguistics.	Springer-Verlag GmbH	Available from 2014-4-1 until 2020-12-31;	P147	P		147 Philology. Linguistics	Language. Linguistic theory. C	ProQuest
GEMA online journal of language studies.	School of Language Studies and Linguistics Unive	Available from 2010-1-1;	P57	P		57 Philology. Linguistics	General	EBSCOhost
Genre : forms of discourse and culture.	University of Illinois at Chicago Circle	Available from 2000-3-1 volume: 33 issue: 1;	PN80	PN		80 Literature (General)	Criticism	Duke University Press
George Eliot Fellowship review.	Auburn University; University of Nebraska-Lincol	Available from 2007-1-1 until 2018-1-31;	PR4679	PR		4679 English literature	19th century, 1770/1800-1890	ProQuest
George Eliot-George Henry Lewes studies.	English Department Northern Illinois University	Available from 1992-9-1;	PR4679	PR		4679 English literature	19th century, 1770/1800-1890	JSTOR
George Herbert journal.	George Herbert Journal	Available from 1977-9-22 until 2015-9-22;	PR3508	PR		3508 English literature	17th and 18th centuries (1640	Galegroup
Germano-slavica.	Dept of Germanic and Slavic Languages and Liter	Available from 2000 until 2000; Available from 2002 un	PT123	PT		123 German literature	Literary history and criticism	Galegroup
Global media and China.	Sage Publications	Available from 2016-3-1 volume: 1;	P91.5	P		91.5 Philology. Linguistics		SAGE
Global media journal.	Allama Iqbal Open University	Available from 2003-10-1 until 2010-12-31; Available fr	P87	P		87 Philology. Linguistics		Galegroup
Global media journal.	Faculty of Communication and Media Studies Ea	Available from 2009-4-1 until 2015-9-30;	P87	P		87 Philology. Linguistics		EBSCOhost
Global media journal.	Global Media Journal; Dept of Communication a	Available from 2007-4-1;	P87	P		87 Philology. Linguistics		ProQuest
Global media journal.	Stellenbosch University	Available from 2009-6-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Global media journal.	University of Western Sydney	Available from 2009-6-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Glossa : a journal of general linguistics.	Ubiquity Press	Available from 2016-1-1;	P1	P		1 Philology. Linguistics	General	ProQuest
Glottodidactica.		Available from 2005-1-1;	P9	P		9 Philology. Linguistics	General	ProQuest
Gothic studies.	Edinburgh University Press	Available from 2004-5-1 until 2014-5-31;	PR408	PR		408 English literature	By period	ProQuest
Green letters : studies in ecocriticism.	Taylor & Francis	Available from 2000-1-1 volume: 1 issue: 1;	PN98	PN		98 Literature (General)	Criticism	Taylor and Francis Online
Harvard studies in classical philology.	Ginn & Co	Available from 1890-1-1 volume: 1 until 2017-1-31 volu	PA25	PA		25 Classical philology		JSTOR
Hayatian journal of linguistics and literature.	University of Gujrat	Available from 2018-1-1;	P9	P		9 Philology. Linguistics	General	EBSCOhost
Helios : journal of the Classical Association of the Southwest.	Classical Association of the Southwest	Available from 1999-3-1;	PA1	PA		1 Classical philology		Galegroup
Hermes : Zeitschrift für klassische Philologie.	Franz Steiner Verlag	Available from 1866-1-1 volume: 1 issue: 1 until 2017-1	PA3	PA		3 Classical philology		JSTOR
Hispanic research journal.	Taylor & Francis; Maney	Available from 2000-2-1 volume: 1 issue: 1;	PQ6001	PQ		6001 Spanish literature		Taylor and Francis Online
Hispanofilia.	University of North Carolina Dept of Romance La	Available from 1957-9-1 issue: 1;	PQ6001	PQ		6001 Spanish literature		JSTOR
Historical journal of film, radio and television.	Routledge Taylor & Francis; Carfax	Available from 1981-1-1 volume: 1 issue: 1;	PN1993.5	PN		1993.5 Literature (General)		Taylor and Francis Online
How : a Colombian journal for English teachers.	ASOCOPÍ Asociación Colombiana de Profesores d	Available from 2009-1-1;	PE1128	PE		1128 English	Modern English	Galegroup
Human communication research	Oxford University Press	Available from 1974 volume: 1 issue: 1 until 1996 volum	P91.3	P		91.3 Philology. Linguistics		Wiley Online Library
Humanities research /	Centre for Cross-cultural Research; Humanities R	Available from 2009-9-1 until 2013-9-30;	AP7	AP		7 Periodicals		ProQuest
IAFOR journal of media, communication & film	International Academic Forum (IAFOR)	Available from 2014-6-1;	P87	P		87 Philology. Linguistics		EBSCOhost
ICAME journal : computers in English linguistics /	Norwegian Computing Centre for the Humanitie	Available from 2016-3-1;	PE1074.5	PE		1074.5 English	Modern English	EBSCOhost
ibsen studies.	Taylor & Francis	Available from 2000 volume: 1 issue: 1;	PT8890	PT		8890 Norwegian literature	Individual authors or works	Taylor and Francis Online
Ilha do desterro = Exile's island /	Depto de Língua e Literatura Anglo-Americanas	Available from 2012-1-1;	PN6010.5	PN		6010.5 Literature (General)	Journalism. The periodical pre	ProQuest
illuminations.	Rathasker Press	Available from 2008-1-1 until 2016-4-30;	PN695	PN		695 Literature (General)	Literary history	ProQuest
Indian journal of applied linguistics.	Bahri Publications Private Ltd	Available from 2007 until 2009;	PK101	PK		101 Indo-iranian philology and literature	Indo-Aryan languages	Galegroup
Indiana review.	Indiana University Board of Trustees	Available from 2004-7-1;	P5536.2	PS		536.2 American literature	Collections of American literat	ProQuest
Indiana working papers in South Asian languages and cultures.	Office of Scholarly Publishing Indiana University	Available from 2019-1-1 until 2019-12-31; Available fro	P381	P		381 Philology. Linguistics	Language. Linguistic theory. C	ProQuest
Indo-European linguistics.	Brill	Available from 2017-1-1;	P561	P		561 Philology. Linguistics	Indo-European (Indo-Germani	EBSCOhost
Indonesian journal of applied linguistics.	Language Center Universitas Pendidikan Indones	Available from 2017-1-1;	P129	P		129 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Innovation in language learning and teaching.	Multilingual Matters	Available from 2007-4-1 volume: 1 issue: 1;	P51	P		51 Philology. Linguistics	General	Taylor and Francis Online
Interaction studies.	John Benjamins Pub Co	Available from 2004-3-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Interactions : studies in communication & culture.	Intellect	Available from 2009-1-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Intercultural communication studies.	International Association for Intercultural Comm	Available from 2011-6-1;	P94.6	P		94.6 Philology. Linguistics		EBSCOhost
Intercultural communication.	University of Göteborg	Available from 2005-6-1;	P94.6	P		94.6 Philology. Linguistics		EBSCOhost
Interdisciplinary studies in literature and environment.	Indiana University of Pennsylvania	Unknown	PN48	PN		48 Literature (General)	Theory. Philosophy. Esthetics	Oxford University Press
International communication gazette.	Sage Publications	Available from 2006 volume: 68 issue: 1 until 2009 volu	PN4699	PN		4699 Literature (General)		SAGE
International communication research journal.	International Communication Division of the Ass	Available from 2014-9-1 until 2019-12-31;	P87	P		87 Philology. Linguistics		Galegroup
International journal of English studies.	Universidad de Murcia Servicio de Publicaciones	Available from 2006-1-1;	PE1128	PE		1128 English	Modern English	Galegroup
International journal of Eurasian linguistics.	Brill	Available from 2019-1-1;	P1	P		1 Philology. Linguistics	General	EBSCOhost
International journal of Persian literature.	Penn State University Press	Available from 2016-8-30 volume: 1 issue: 1;	PK6401	PK		6401 Indo-iranian philology and literature	Iranian philology and literatur	JSTOR
International journal of applied linguistics.	Blackwell Publishers	Available from 1991 volume: 1 issue: 1 until 1996 volum	P129	P		129 Philology. Linguistics	Language. Linguistic theory. C	Wiley Online Library
International journal of communication : IJC.	Sole distributors Bahri Books and Periodicals; Ba	Available from 2007-1-1 until 2009-7-31;	P87	P		87 Philology. Linguistics		Galegroup
International journal of communication.	University of Southern California's Annenberg Ce	Available from 2010-3-1;	P87	P		87 Philology. Linguistics		EBSCOhost
International journal of comparative literature & translation studies.	Australian International Academic Centre	Available from 2013-1-1;	PN851	PN		851 Literature (General)	Literary history	ProQuest
International journal of learner corpus research.	John Benjamins	Available from 2015-7-1;	P128	P		128 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
International journal of lexicography.	Oxford University Press	Unknown	P327	P		327 Philology. Linguistics	Language. Linguistic theory. C	Oxford University Press
International journal of listening /	Taylor & Francis; International Listening Associati	Available from 1997-1-1 volume: 11 issue: 1;	P95.46	P		95.46 Philology. Linguistics	Communication. Mass media	Taylor and Francis Online

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
International journal of media and cultural politics.	Intellect	Available from 2005-1-1;	P94.6	P		94.6 Philology. Linguistics		EBSCOhost
International journal of multilingualism.	Multilingual Matters	Available from 2004-1-1 volume: 1 issue: 1;	P115	P		115 Philology. Linguistics		Taylor and Francis Online
International journal of strategic communication.	Routledge Taylor & Francis Group; Lawrence Erlb	Available from 2007-3-1 volume: 1 issue: 1;	P87	P		87 Philology. Linguistics		Taylor and Francis Online
International journal of the Linguistic Association of the Southwest.	Linguistic Association of the Southwest	Available from 2013-6-1 until 2015-6-30;	P1	P		1 Philology. Linguistics		Galegroup
International journal of translation.	Bahri	Available from 2008-1-1 until 2009-1-31;	P306	P		306 Philology. Linguistics	General	Galegroup
International multilingual research journal.	Lawrence Erlbaum Associates	Available from 2007-3-1 volume: 1 issue: 1;	P115	P		115 Philology. Linguistics	Language. Linguistic theory. C	Taylor and Francis Online
International review of pragmatics.	Brill	Available from 2010-4-1;	P99.4	P		99.4 Philology. Linguistics	Semiotics. Signs and symbols	EBSCOhost
Iowa journal of communication.	Iowa Communication Association	Available from 2012-9-1;	PN4071	PN		4071 Literature (General)	Oratory. Elocution, etc.	EBSCOhost
Issues in applied linguistics : IAL	Graduate students of the Dept of TESL & Applied	Available from 2013-1-1 until 2013-1-31;	P129	P		129 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Issues in writing.	Dept of English University of Wisconsin-Stevens	Available from 2003-10-1 until 2012-1-31;	PE1403	PE		1403 English	Modern English	ProQuest
Italian studies.	Taylor & Francis; Society for Italian Studies	Available from 1997-1-1 volume: 52 issue: 1;	PQ4001	PQ		4001 Italian literature	History and criticism	Taylor and Francis Online
J19.	University of Pennsylvania Press	Available from 2013-4-1;	PS201	PS		201 American literature	By period	ProQuest
James Baldwin review.	Manchester University Press	Available from 2020-9-1;	PS3552	PS		3552 American literature	1961-2000	ProQuest
James Dickey review.	Lynchburg College	Available from 2011-9-1 until 2014-12-31;	PS3507	PS		3507 American literature	1900-1960	Galegroup
James Joyce quarterly.	University of Tulsa	Available from 2006 volume: 44 issue: 1;	PR6019	PR		6019 English literature	1900-1960	Project Muse
Jeunesse : young people, texts, cultures.	University of Toronto Press; Centre for Research	Available from 2009-1-1 until 2020-12-31;	PN1009	PN		1009 Literature (General)	Literary history	Galegroup
Journal for communication and culture.	Institute for Communication and Culture	Available from 2011-6-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Journal of African media studies.	Intellect	Available from 2009-1-1;	P92	P		92 Philology. Linguistics		EBSCOhost
Journal of Arab & Muslim media research.	Intellect Ltd	Available from 2008-3-1;	PN4.5	P		94.5 Philology. Linguistics		EBSCOhost
Journal of Asian Pacific communication.	John Benjamins Publishing Co; Multilingual Matt	Available from 1990 until 1996;	PJ3	PJ		3 Oriental philology and literature	General	EBSCOhost
Journal of Austrian studies.	University of Nebraska Press	Available from 2012-4-1 volume: 45;	PT3810	PT		3810 German literature	Provincial, local, colonial, etc.	JSTOR
Journal of British and Irish innovative poetry.	Gylphi Ltd	Available from 2015-1-1;	PR8772	PR		8772 English literature	English literature: Provincial, I	ProQuest
Journal of Caribbean literatures : JCLs.	MA Lee	Available from 1997-4-1 volume: 1 issue: 1 until 2013-4	PN849	PN		849 Literature (General)	Literary history	JSTOR
Journal of Chinese cinemas.	Taylor & Francis; Intellect	Available from 2006 volume: 1 issue: 1;	PN1993	PN		1993 Literature (General)		Taylor and Francis Online
Journal of English as a lingua franca.	De Gruyter Mouton	Available from 2012-3-1;	PE1073	PE		1073 English	Modern English	EBSCOhost
Journal of English for academic purposes	Elsevier	Available from 2002 volume: 1 issue: 1;	PE1065	PE		1065 English	Modern English	Elsevier ScienceDirect
Journal of English studies.	Universidad de La Rioja Servicio de Publicaciones	Available from 2010-1-1;	PE1	PE		1 English		EBSCOhost
Journal of Greek linguistics.	Brill; John Benjamins	Available from 2003-4-1;	PA1001	PA		1001 Medieval and modern Greek language		EBSCOhost
Journal of Greek media & culture.	Intellect Ltd	Available from 2015-4-1 until 2019-10-31;	AP85	AP		85 Periodicals		Galegroup
Journal of Iberian and Latin American studies.	Routledge	Available from 1997-6-1 volume: 3 issue: 1;	PQ6001	PQ		6001 Spanish literature		Taylor and Francis Online
Journal of Inklings studies.	Edinburgh University Press Ltd; Oxford CS Lewis	Available from 2011;	PR478	PR		478 English literature	By period	EBSCOhost
Journal of Japanese & Korean cinema.	Taylor & Francis; Intellect	Available from 2009-1-1 volume: 1 issue: 1;	PN1993	PN		1993 Literature (General)		Taylor and Francis Online
Journal of Jewish languages.	Brill	Available from 2016-3-1;	PJ5061	PJ		5061 Oriental philology and literature	Hebrew	EBSCOhost
Journal of King Saud University.	King Saud University College of Languages and Tr	Available from 2011-01- volume: 23 issue: 1 until 2013-	P306	P		306 Philology. Linguistics	Language. Linguistic theory. C	Elsevier ScienceDirect
Journal of Latin linguistics.	De Gruyter	Available from 2013-8-5;	P201	P		201 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Journal of New Jersey poets.	County College of Morris etc	Available from 2009-1-1 until 2010-12-31;	PS549	PS		549 American literature	Collections of American literat	Galegroup
Journal of Semitic studies	Oxford University Press; University of Mancheste	Available from 1996;	PJ3001	PJ		3001 Oriental philology and literature	Semitic philology and literatur	EBSCOhost
Journal of South Asian languages and linguistics.	De Gruyter Mouton	Available from 2015-7-1;	PK1501	PK		1501 Indo-Iranian philology and literature	Indo-Aryan languages	ProQuest
Journal of Tolkien research.	Valparaiso University	Available from 2014-1-1;	PR6039	PR		6039 English literature	1900-1960	Galegroup
Journal of applied journalism & media studies.	Intellect Ltd	Available from 2012-10-1;	PN4770	PN		4770 Literature (General)	Journalism. The periodical pre	EBSCOhost
Journal of applied linguistics.	Equinox	Available from 2004-4-1 until 2009-11-30;	P129	P		129 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Journal of basic writing.	Instructional Resource Center City University of	Available from 1975-4-1 volume: 1 issue: 1;	PE1404	PE		1404 English	Modern English	JSTOR
Journal of beat studies.	Pace University Press	Available from 2012 until 2014; Available from 2016 un	PS228	PS		228 American literature	By period	Galegroup
Journal of biomedical semantics.	Biomed Central	Available from 2010-1-1;	P325	P		325 Philology. Linguistics	Language. Linguistic theory. C	ProQuest
Journal of broadcasting & electronic media.	Broadcast Education Association	Available from 1985-6-1;	PN1991	PN		1991 Literature (General)		EBSCOhost
Journal of cinema and media studies.	University of Texas Press	Available from 1997-10-1;	PN1993	PN		1993 Literature (General)		ProQuest
Journal of commonwealth and postcolonial studies.	University of Florida Press; Dept of English and P	Available from 2019-3-1 until 2020-12-31;	PR9080	PR		9080 English literature	English literature: Provincial, I	Galegroup
Journal of comparative literature & aesthetics.	Vishvanatha Kaviraja Institute	Available from 2000-1-1 until 2000-12-31; Available fro	PN851	PN		851 Literature (General)	Literary history	Galegroup
Journal of evolutionary psychology.	Institute for Evolutionary Psychology	Available from 2001-8-1 until 2006-10-31;	PN56	PN		56 Literature (General)	Theory. Philosophy. Esthetics	Galegroup
Journal of film and video.	University Film and Video Association	Available from 1984-1-1 volume: 36 issue: 1;	PN1993	PN		1993 Literature (General)		JSTOR
Journal of graphic novels & comics.	Routledge Taylor & Francis	Available from 2011-6-1 volume: 2 issue: 1;	PN6700	PN		6700 Literature (General)	Collections of general literatur	Taylor and Francis Online
Journal of immersion and content-based language education.	John Benjamins Publishing	Available from 2013-3-1;	P53.44	P		53.44 Philology. Linguistics	General	EBSCOhost
Journal of intercultural communication research.	World Communication Association	Available from 2002-3-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Journal of interdisciplinary voice studies.	Intellect Ltd	Available from 2016-1-1 until 2019-5-31;	PN4162	PN		4162 Literature (General)	Oratory. Elocution, etc.	Galegroup
Journal of international and intercultural communication.	Routledge	Available from 2008 volume: 1 issue: 1;	P96	P		96 Philology. Linguistics	Communication. Mass media	Taylor and Francis Online
Journal of language and politics.	John Benjamins Pub Co	Available from 2003-12-1;	P119.3	P		119.3 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Journal of language and sexuality.	John Benjamins Publishing	Available from 2012-1-1;	P120	P		120 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Journal of language contact.	Brill; R Nicolai	Available from 2019-1-1;	P130.5	P		130.5 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Journal of language horizons	Alzahra University	Available from 2021-7-1;	P51	P		51 Philology. Linguistics	General	ProQuest
Journal of language teaching and research.	Academy Publisher	Available from 2010-1-1;	P51	P		51 Philology. Linguistics	General	ProQuest
Journal of language, identity, and education.	Taylor & Francis; Lawrence Erlbaum Associates	Available from 2002-1-1 volume: 1 issue: 1;	P40.8	P		40.8 Philology. Linguistics	General	Taylor and Francis Online
Journal of linguistic geography.	Cambridge University Press	Available from 2013-6-1 volume: 1 issue: 1;	P375	P		375 Philology. Linguistics	Language. Linguistic theory. C	Cambridge University Press
Journal of literature, culture and media studies : JLCMS.	Nagaland Central University Dept of English	Available from 2011-1-1 until 2013-1-31;	PN2	PN		2 Literature (General)	Periodicals	EBSCOhost
Journal of mass media ethics.	Routledge Taylor & Francis Group; Lawrence Erlb	Available from 1985-1-1 until 2014-10-31;	P94	P		94 Philology. Linguistics		EBSCOhost
Journal of media business studies.	Media Management and Transformation Centre	Available from 2004-3-1 volume: 1 issue: 1;	P96	P		96 Philology. Linguistics	Communication. Mass media	Taylor and Francis Online
Journal of media ethics : exploring questions of media morality.	Taylor and Francis Group	Available from 2015-1-1 volume: 30 issue: 1;	P94	P		94 Philology. Linguistics		Taylor and Francis Online
Journal of media practice.	Routledge Taylor & Francis Group; Intellect	Available from 2000-1-1 volume: 1 issue: 1;	P96	P		96 Philology. Linguistics	Communication. Mass media	Taylor and Francis Online
Journal of media studies.	Institute of Communication Studies (ICS) Univers	Available from 2019-7-1;	P91.5	P		91.5 Philology. Linguistics		EBSCOhost

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
Journal of multilingual discourses.	Multilingual Matters	Available from 2006-6-1;	P35	P		35 Philology. Linguistics	General	EBSCOhost
Journal of multilingual and multicultural development.	Taylor & Francis Group; Multilingual Matters Ltd;	Available from 1997-1-1 volume: 18 issue: 1;	P115	P		115 Philology. Linguistics		Taylor and Francis Online
Journal of narrative theory : JNT.	Eastern Michigan University Press	Available from 1999-1-1 volume: 29 issue: 1;	PE1425	PE		1425 English	Modern English	JSTOR
Journal of nationalism, memory & language politics.	De Gruyter Open	Available from 2017-7-1;	P119.3	P		119.3 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Journal of new communications research.	SNCR Press	Available from 2008-10-1 until 2013-10-31;	P96	P		96 Philology. Linguistics	Communication. Mass media	EBSCOhost
Journal of postcolonial writing.	Routledge	Available from 2005-5-1 volume: 41 issue: 1;	PR1	PR		1 English literature	Literary history and criticism	Taylor and Francis Online
Journal of quantitative linguistics.	Taylor & Francis; Swets & Zeitlinger Pub	Available from 1997-12-1 volume: 4;	P138.5	P		138.5 Philology. Linguistics	Language. Linguistic theory. C	Taylor and Francis Online
Journal of radio & audio media.	Taylor & Francis Group; Broadcast Education Ass	Available from 2008-5-1 volume: 15 issue: 1;	PN1991.3	PN		1991.3 Literature (General)	Drama	Taylor and Francis Online
Journal of radio studies.	Broadcast Education Association; Lawrence Erlba	Available from 1997-1-1 volume: 4 issue: 1 until 2007-1	PN1991.3	PN		1991.3 Literature (General)	Drama	Taylor and Francis Online
Journal of second language pronunciation.	John Benjamins Publishing Company	Available from 2015-1-1;	P115	P		115 Philology. Linguistics		EBSCOhost
Journal of semantics.	Oxford University Press	Unknown	P325	P		325 Philology. Linguistics	Language. Linguistic theory. C	Oxford University Press
Journal of sociolinguistics.	Blackwell Publishers	Available from 1997 volume: 1 issue: 1;	P40	P		40 Philology. Linguistics	General	Wiley Online Library
Journal of the Association for the Study of Australian Literature : JASAL.	Association for the Study of Australian Literature	Available from 2009-1-1;	PR9600	PR		9600 English literature	English literature: Provincial, I	ProQuest
Journal of the European Second Language Association.	White Rose University Press	Available from 2017-1-1;	P118.2	P		118.2 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Journal of the Franklin Institute	Elsevier etc	Available from 1995-01- volume: 332 issue: 1;	AP2	AP		2 Periodicals		Elsevier ScienceDirect
Journal of visual communication and image representation	Academic Press	Available from 1995-03- volume: 6 issue: 1;	P93.5	P		93.5 Philology. Linguistics		Elsevier ScienceDirect
Journalism & mass communication educator	SAGE; Association for Education in Journalism an	Available from 1994-1-1 until 2017-12-31;	PN4788	PN		4788 Literature (General)	Journalism. The periodical pre	ProQuest
Journalism & mass communication monographs.	AEJMC	Available from 1994-2-1 until 1998-12-31;	PN4722	PN		4722 Literature (General)		ProQuest
Journalism history.	Taylor & Francis; EW Scripps School of Journalis	Available from 1994-1-1 until 2020-1-31;	PN4700	PN		4700 Literature (General)		ProQuest
Journalism practice.	Routledge Taylor & Francis Group	Available from 2007-1-1;	PN4699	PN		4699 Literature (General)		EBSCOhost
Journalism studies.	Routledge	Available from 2000-1-1 volume: 1 issue: 1;	PN4701	PN		4701 Literature (General)		Taylor and Francis Online
Joyce studies annual.	University of Texas Press	Available from 2001 until 2003;	PR6019	PR		6019 English literature	1900-1960	Galegroup
KÖME : an international journal of pure communication inquiry.	Hungarian Communication Studies Association	Available from 2012-1-1;	P91.3	P		91.3 Philology. Linguistics		ProQuest
Ka mate ka ora : a New Zealand journal of poetry and poetics.	New Zealand Electronic Poetry Centre	Available from 2005-12-1 until 2019-10-31;	PN1010	PN		1010 Literature (General)	Literary history	ProQuest
Kashmir journal of language research.	Dept of English University of Azad Jammu & Kash	Available from 2009 until 2013;	P40.4	P		40.4 Philology. Linguistics	General	Galegroup
Kata : a biannual publication on the study of language and literature.	Faculty of Letters Petra Christian University	Available from 2003-6-1;	P1	P		1 Philology. Linguistics	General	ProQuest
Keats-Shelley journal.	Keats-Shelley Association of America	Available from 1952-1-1 volume: 1 until 2018-1-31 volu	PR4836	PR		4836 English literature	19th century, 1770/1800-1890	JSTOR
Keats-Shelley review.	Keats-Shelley Memorial Association	Available from 1997-1-1 volume: 11 issue: 1;	PR4836	PR		4836 English literature	19th century, 1770/1800-1890	Taylor and Francis Online
Kentucky journal of communication.	Kentucky Communication Association	Available from 2006-9-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Kola : a black literary magazine.	Black Writers' Guild	Available from 1999-3-1;	PS8001	PS		8001 Canadian literature		Galegroup
L'esprit créateur.	Johns Hopkins University Press	Available from 1961-4-1 volume: 1 issue: 1;	PQ1	PQ		1 French literature	History and criticism	JSTOR
LACUS forum.	Hornbeam Press	Available from 2000 until 2009;	P21	P		21 Philology. Linguistics	General	Galegroup
Language & history.	Routledge Taylor & Francis Group; WS Maney &	Available from 2009-5-1 volume: 52 issue: 1;	P61	P		61 Philology. Linguistics	General	Taylor and Francis Online
Language acquisition.	Lawrence Erlbaum Associates	Available from 1990-1-1 volume: 1 issue: 1;	P118	P		118 Philology. Linguistics	Language. Linguistic theory. C	JSTOR
Language and cognition.	Cambridge University Press; Mouton de Gruyter	Available from 2009-3-1 volume: 1 issue: 1;	P37	P		37 Philology. Linguistics	General	Cambridge University Press
Language and cognitive processes.	Routledge Taylor & Francis Group; Psychology Pr	Available from 1997-2-1 volume: 12 issue: 1 until 2013- P1	P1	P		1 Philology. Linguistics	General	Taylor and Francis Online
Language and education.	Routledge Taylor & Francis; Multilingual Matters	Available from 1997-1-1 volume: 11 issue: 1;	P1	P		1 Philology. Linguistics	General	Taylor and Francis Online
Language and linguistics compass.	John Wiley & Sons Ltd; Blackwell Publishing Ltd	Available from 2007 volume: 1;	P1	P		1 Philology. Linguistics	General	Wiley Online Library
Language assessment quarterly.	Taylor & Francis; Lawrence Erlbaum Associates In	Available from 2004-1-1 volume: 1 issue: 1;	PS3.4	P		53.4 Philology. Linguistics	General	Taylor and Francis Online
Language awareness.	Taylor & Francis; Multilingual Matters	Available from 1997-1-1 volume: 6 issue: 1;	P120	P		120 Philology. Linguistics	Language. Linguistic theory. C	Taylor and Francis Online
Language documentation and conservation.	University of Hawaii Press	Available from 2016;	P128	P		128 Philology. Linguistics	Language. Linguistic theory. C	Galegroup
Language dynamics and change.	Brill	Available from 2016-3-1;	P1	P		1 Philology. Linguistics	General	EBSCOhost
Language forum.	Bahrî Publications (P) Ltd	Available from 2007-1-1 until 2009-7-31;	P1	P		1 Philology. Linguistics	General	Galegroup
Language learning & technology : LL & T.	National Foreign Language Resource Center; Lan	Available from 2001-1-1 until 2004-1-31;	PS7	P		57 Philology. Linguistics	General	Galegroup
Language learning /	Wiley; Blackwell Publishers	Available from 1948 volume: 1 issue: 1 until 1996 volum	P1	P		1 Philology. Linguistics	General	Wiley Online Library
Language learning and development.	Lawrence Erlbaum Associates	Available from 2005-1-1 volume: 1 issue: 1;	P118	P		118 Philology. Linguistics	Language. Linguistic theory. C	Taylor and Francis Online
Language learning journal : journal of the Association for Language Learning.	Routledge Taylor & Francis Group; Association fo	Available from 1997-3-1 volume: 15 issue: 1;	P51	P		51 Philology. Linguistics	General	Taylor and Francis Online
Language matters : studies in the languages of Africa.	Routledge; Dept of English University of South Af	Available from 1997-1-1 volume: 28 issue: 1;	PE3452	PE		3452 English	Dialects. Provincialisms, etc.	Taylor and Francis Online
Language policy.	Springer Netherlands	Available from 2002-03-01 volume: 1 issue: 1;	P119.3	P		119.3 Philology. Linguistics	Language. Linguistic theory. C	SpringerLink - AutoHoldings
Language, cognition and neuroscience.	Routledge Taylor & Francis	Available from 2014-1-1 volume: 29 issue: 1;	P1	P		1 Philology. Linguistics	General	Taylor and Francis Online
Language, culture and curriculum.	Multilingual Matters	Available from 1997-1-1 volume: 10 issue: 1;	P51	P		51 Philology. Linguistics	General	Taylor and Francis Online
Language, interaction and acquisition	John Benjamins Publishing Co	Available from 2010-6-1;	P118.2	P		118.2 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Language.	Linguistic Society of America	Available from 1925-3-1 volume: 1 issue: 1;	P1	P		1 Philology. Linguistics	General	JSTOR
Languages of the Caucasus.	2015-; University of California Berkeley	Available from 2015-1-1 until 2015-12-31; Available fro	PK9001	PK		9001 Indo-Iranian philology and literature		ProQuest
Latin American journal of content & language integrated learning.	Universidad de La Sabana	Available from 2014-1-1;	P51	P		51 Philology. Linguistics	General	ProQuest
Latin American literary review.	Dept Comparative Literature Cornell University;	Available from 1972-10-1 volume: 1 issue: 1 until 2016- P	PQ7081	PQ		7081 Spanish literature	Provincial, local, colonial, etc.	JSTOR
Leviathan : a journal of Melville studies.	Johns Hopkins University Press; Melville Society	Available from 1999-03-01 volume: 1 issue: 1 until 2012 P	PS2386	PS		2386 American literature	19th century	Wiley Online Library
Liceo journal of higher education research.	Liceo Press of Liceo de Cagayan University	Available from 2007-12-1 until 2019-12-31;	AP7.7	AP		7.7 Periodicals		Galegroup
Limbaș și context : revistă internațională de lingvistică, semiotică și știința literară.	Alecu Russo State University	Available from 2009-1-1 until 2016-1-31;	P9	P		9 Philology. Linguistics	General	ProQuest
Line.	West Coast Review Publishing Society	Available from 1997-12-1 until 2013-4-30;	PS8001	PS		8001 Canadian literature		ProQuest
Lingua : international review of general linguistics	North-Holland	Available from 1995-03- volume: 95 issue: 1;	P9	P		9 Philology. Linguistics	General	Elsevier ScienceDirect
Lingua posnaniensis.	DE GRUYTER OPEN; Versita	Available from 2009-1-1;	P25	P		25 Philology. Linguistics	General	ProQuest
Linguistic and philosophical investigations.	Addleton Academic Publishers; Cartea universta	Available from 2008-1-1;	P107	P		107 Philology. Linguistics		EBSCOhost
Linguistic discovery.	Dartmouth College	Available from 2004-1-1;	P1	P		1 Philology. Linguistics	General	EBSCOhost
Linguistic inquiry.	MIT Press	Available from 1970-1-1 volume: 1 issue: 1;	P1	P		1 Philology. Linguistics	General	JSTOR
Linguistic landscape.	John Benjamins Publishing Company	Available from 2015-9-1;	P1	P		1 Philology. Linguistics	General	EBSCOhost
Linguistic research.	Institute for the Study of Language and Informati	Available from 2013-4-1;	P121	P		121 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Linguistic variation	John Benjamins Publishing Company	Available from 2011-1-1;	P120	P		120 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
Linguistica Pragensia.	Filozofická fakulta Univerzity Karlovy; Academia	Available from 2007-1-1 until 2012-12-31; Available fro	P1	P		1 Philology. Linguistics	General	ProQuest
Linguistics vanguard.	De Gruyter Mouton	Available from 2017-6-2;	P1	P		1 Philology. Linguistics	General	EBSCOhost
Literary & linguistic computing.	Oxford University Press	Unknown	P98	P		98 Philology. Linguistics	Computational linguistics. Nat	Oxford University Press
Literary imagination.	Oxford University Press	Unknown	PN2	PN		2 Literature (General)	Periodicals	Oxford University Press
Literature & history.	Sage Publications Ltd; Thames Polytechnic	Available from 1992-3-1 volume: 1 issue: 1 until 1998-9	PN50	PN		50 Literature (General)	Theory. Philosophy. Esthetics	SAGE
Literature and psychology.	sn	Available from 1998-1-1 until 2004-1-31;	PN49	PN		49 Literature (General)	Theory. Philosophy. Esthetics	ProQuest
Literature compass.	Wiley-Blackwell; Blackwell Synergy	Available from 2004 volume: 1 issue: 1;	PR1	PR		1 English literature	Literary history and criticism	Wiley Online Library
Literature, interpretation, theory : Lit.	Routledge Taylor & Francis; Gordon and Breach	Available from 1997-1-1 volume: 7 issue: 4;	PN771	PN		771 Literature (General)	Literary history	Taylor and Francis Online
Lodz papers in pragmatics.	De Gruyter Mouton; Versita	Available from 2012-7-1 until 2012-12-31; Available fro	P99.4	P		99.4 Philology. Linguistics	Semiotics. Signs and symbols	ProQuest
Ludus.	Rodopi	Available from 2007-1-1 until 2014-1-31;	PN1751	PN		1751 Literature (General)	Drama	ProQuest
M/C journal : a journal of media and culture.	Queensland University of Technology	Available from 2008-12-1;	P94.6	P		94.6 Philology. Linguistics		EBSCOhost
Mark Twain journal.	Center for Mark Twain Studies; publisher not ide	Available from 1954-7-1 volume: 9 issue: 4;	PS1329	PS		1329 American literature	19th century	JSTOR
Marlowe studies : an annual.	Indiana University-Purdue University Fort Wayne	Available from 2011-1-1 until 2015-1-31;	PR2672	PR		2672 English literature	English renaissance (1500-164	ProQuest
Mass communication & society.	Routledge Taylor & Francis Group; L Erlbaum Ass	Available from 1998-1-1 volume: 1;	PS5.54	P		95.54 Philology. Linguistics	Communication. Mass media	Taylor and Francis Online
Media and communication.	Cogitatio Press	Available from 2013-1-1;	P87	P		87 Philology. Linguistics		ProQuest
Media history monographs.	Ohio University	Available from 2008-6-1;	P90	P		90 Philology. Linguistics		EBSCOhost
Media history.	Taylor & Francis; Carfax	Available from 1998-12-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Media international Australia.	Australian Film Television & Radio School	Available from 1998-2-1 volume: 86 issue: 1 until 1998-	P87	P		87 Philology. Linguistics		SAGE
Media international Australia.	School of Journalism and Communication in asso	Available from 1995-8-1 volume: 77 issue: 1 until 1997-	PN5511	PN		5511 Literature (General)	Journalism. The periodical pre	SAGE
Media practice and education.	Taylor and Francis	Available from 2018-1-1 volume: 19 issue: 1;	P96	P		96 Philology. Linguistics	Communication. Mass media	Taylor and Francis Online
Media psychology.	L Erlbaum Associates	Available from 1999-3-1 volume: 1 issue: 1;	P96	P		96 Philology. Linguistics	Communication. Mass media	Taylor and Francis Online
Media Tropes.	2008-; University of Toronto	Available from 2010-1-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Melville Society extracts.	Melville Society	Available from 2002-2-1 until 2005-7-31;	PS2386	PS		2386 American literature	19th century	Galegroup
Metaphor and symbol.	Taylor & Francis Group LLC; Lawrence Erlbaum A	Available from 1997-3-1 volume: 12 issue: 1;	PN228	PN		228 Literature (General)	Authorship	Taylor and Francis Online
Metaphor and the social world.	John Benjamins Publishing Company	Available from 2011-3-1;	P128	P		128 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Middle Eastern literatures.	Carfax International Publishers	Available from 2002 volume: 5 issue: 1;	P17501	PJ		7501 Oriental philology and literature	Arabic	Taylor and Francis Online
Millennium film journal.	Millennium Film Workshop	Available from 2003-1-1 until 2018-4-30;	PN1993	PN		1993 Literature (General)		ProQuest
Mime journal.	Mime School	Available from 2002-1-1 until 2004-1-31;	PN1985	PN		1985 Literature (General)	Drama	ProQuest
Mind & language.	Blackwell Publishers	Available from 1986 volume: 1 issue: 1 until 1996 volum	P37	P		37 Philology. Linguistics	General	Wiley Online Library
Miscelánea : a journal of English and American studies.	Universidad de Zaragoza Departamento de Filolo	Available from 2010-1-1;	PE9	PE		9 English		Galegroup
Modern Austrian literature.	State University of New York at Binghamton	Available from 1968-4-1 volume: 1 issue: 1 until 2011-1	PT3810	PT		3810 German literature	Provincial, local, colonial, etc.	JSTOR
Modern drama.	University of Toronto Press	Available from 1958 volume: 1 issue: 1;	PN1861	PN		1861 Literature (General)	Drama	Project Muse
Morphology.	Springer	Available from 2006-07-01 volume: 16 issue: 1;	P241	P		241 Philology. Linguistics	Language. Linguistic theory. C	SpringerLink - AutoHoldings
Mosaic.	University of Manitoba Press	Available from 1967-10-1 volume: 1 issue: 1;	PN2	PN		2 Literature (General)	Periodicals	JSTOR
Multicultural Shakespeare : translation, appropriation, and performance.	De Gruyter Open	Available from 2012-12-1 until 2019-1-31;	PR2881	PR		2881 English literature	English renaissance (1500-164	ProQuest
Mythlore.	Mythopoeic Society	Available from 2002-9-1 until 2004-12-31; Available fro	P21	PZ		1 Fiction and juvenile belles lettres	Fiction in English	Galegroup
NECSUS.	Amsterdam University Press	Available from 2014-12-1 until 2015-9-30;	P87	P		87 Philology. Linguistics		ProQuest
NJ : Drama Australia journal.	Drama Australia	Available from 2002-1-1 volume: 26 issue: 2;	PN3171	PN		3171 Literature (General)	Drama	Taylor and Francis Online
NUML journal of critical inquiry.	National University of Modern Languages	Available from 2010-1-1;	PR9540	PR		9540 English literature	English literature: Provincial, l	ProQuest
Narrative culture.	Wayne State University Press	Available from 2014-4-1;	PN3383	PN		3383 Literature (General)	Prose. Literature (General)	ProQuest
Narrative.	Ohio State University Press	Available from 1993-1-1 volume: 1 issue: 1;	PN212	PN		212 Literature (General)	Authorship	JSTOR
National forensic journal.	National Forensic Association	Available from 2010-3-1;	PN4001	PN		4001 Literature (General)	Prose. Prose fiction	EBSCOhost
Natural language & linguistic theory.	Springer Netherlands; Kluwer Academic Publishe	Available from 1983-03-01 volume: 1 issue: 1;	P1	P		1 Philology. Linguistics	General	SpringerLink - AutoHoldings
Nawa : journal of language and communication.	Dept of Communication Polytechnic of Namibia	Available from 2007-6-1;	P92	P		92 Philology. Linguistics		EBSCOhost
Nebula.	Nebula Press	Available from 2007-6-1 until 2011-12-31;	AP7	AP		7 Periodicals		Galegroup
New England Reading Association journal.	Moodus Print Shop etc.	Available from 1999-9-1 until 2018-1-31;	PN2	PN		2 Literature (General)	Periodicals	ProQuest
New Zealand journal of French studies.	School of Languages and Culture Victoria Univer	Available from 2010-5-1 until 2015-11-30;	PQ9	PQ		9 French literature	History and criticism	ProQuest
New Zealand studies in applied linguistics.	ALANZ	Available from 2005-6-1;	P129	P		129 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
New cinemas : journal of contemporary film.	Intellect Ltd	Available from 2002-1-1;	PN1995	PN		1995 Literature (General)		EBSCOhost
New review of film and television studies.	Routledge	Available from 2003-11-1 volume: 1 issue: 1;	PN1995.9	PN		1995.9 Literature (General)		Taylor and Francis Online
New writing.	Routledge Taylor & Francis; Multilingual Matters	Available from 2004-1-1 volume: 1 issue: 1;	PN181	PN		181 Literature (General)	Authorship	Taylor and Francis Online
Newspaper research journal.	Sage Publications; Newspaper Division Associatio	Available from 1979-11-1 volume: 1 issue: 1 until 1998-	PN4700	PN		4700 Literature (General)		SAGE
Nexus : the International Henry Miller journal.	Roger Jackson Pub	Available from 2010 until 2013; Available from 2016 un	PS3525	PS		3525 American literature	1900-1960	Galegroup
Nieman reports.	Nieman Foundation at Harvard University	Available from 1992-9-1;	PN4700	PN		4700 Literature (General)		Galegroup
Nineteenth century prose.	Dept of English US Naval Academy	Available from 1988-12-1;	PR4023	PR		4023 English literature	19th century, 1770/1800-1890	Galegroup
Nineteenth century theatre and film.	Manchester University Press with the support of	Available from 2002 volume: 29 issue: 1 until 2009 volu	PN1851	PN		1851 Literature (General)	Drama	SAGE
Nineteenth-century French studies.	TH Goetz	Available from 1972-10-1 volume: 1 issue: 1;	PQ1	PQ		1 French literature	History and criticism	JSTOR
Nineteenth-century contexts.	Routledge an imprint of Taylor & Francis; Gordon	Available from 1997-1-1 volume: 20 issue: 1;	PR3579	PR		3579 English literature	17th and 18th centuries (1640	Taylor and Francis Online
Nineteenth-century literature.	University of California Press	Available from 1986-6-1 volume: 41 issue: 1;	PN3311	PN		3311 Literature (General)	Drama	JSTOR
Nordic journal of English studies : NJES.	Göteborg University	Available from 2002-1-1;	PE9	PE		9 English		Galegroup
Nordic journal of linguistics.	Scandinavian University Press	Available from 1978-6-1;	P1	P		1 Philology. Linguistics	General	EBSCOhost
Nordicom review.	De Gruyter Open; Nordicom	Available from 2005-11-1;	P91.5	P		91.5 Philology. Linguistics		EBSCOhost
Nordlyd : Tromsø University working papers on language & linguistics.	Utviklet og tilrettelagt av Universitetsbiblioteket	Available from 2015-1-2;	P1	P		1 Philology. Linguistics	General	EBSCOhost
Notes on contemporary literature.	West Georgia College	Available from 2006-1-1 until 2014-1-31;	PN771	PN		771 Literature (General)	Literary history	Galegroup
Novel : a forum on fiction.	Duke University Press; Brown University	Available from 1967-10-1 volume: 1 issue: 1;	PN3311	PN		3311 Literature (General)	Drama	JSTOR
Obsidian II.	Dept of English North Carolina State University	Available from 1986-4-1 volume: 1 until 1998-4-30 volu	PR1110	PR		1110 English literature	Collections of English literatur	JSTOR
Obsidian III.	Dept of English North Carolina State University	Available from 1999-3-1 until 2002-9-30;	PS508	PS		508 American literature		Galegroup
Obsidian.	Dept of English State University College	Available from 1975-4-1 volume: 1 issue: 1 until 1982-7	PR1110	PR		1110 English literature	Collections of English literatur	JSTOR

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
Obsidian.	Illinois State University; Dept of English North Ca	Available from 1997-1-1 until 1997-12-31; Available fro	P5508	PS		508 American literature		ProQuest
Ometeca.	Ometeca Institute; Ometeca	Available from 2006 until 2018;	PN55	PN		55 Literature (General)	Theory, Philosophy, Esthetics	Galegroup
Omni	Omni Publications International	Available from 1988-1-1 until 1995-10-31;	AP2	AP		2 Periodicals		ProQuest
Orbit : a journal of American literature.	Open Library of Humanities	Available from 2012-1-1;	PS1	PS		1 American literature		ProQuest
Ostrava Journal of English philology.	Faculty of Arts of the University of Ostrava	Available from 2013-1-1;	PE9	PE		9 English		EBSCOhost
PAJ : a journal of performance and art.	Johns Hopkins University Press for PAJ Publicatio	Available from 1998-1-1 volume: 20 issue: 1 until 2016-	PN1561	PN		1561 Literature (General)		JSTOR
PROFILE issues in teachers' professional development / PSA newsletter.	La Universidad Nacional de Colombia	Available from 2004-1-1;	PE1129	PE		1129 English	Modern English	ProQuest
Pacific Coast philology.	Memphis State University	Available from 1978-10-1 volume: 6 issue: 2 until 1999-	PS2631	PS		2631 American literature	19th century	JSTOR
Pacific journalism review : PJR.	Philological Association of the Pacific Coast	Available from 1966-4-1 volume: 1;	P1	P		1 Philology, Linguistics	General	JSTOR
Papers on language & literature : PLL.	South Pacific Centre for Communication and Info	Available from 2003-9-1;	PN5620	PN		5620 Literature (General)	Journalism, The periodical pre	EBSCOhost
Papers.	Southern Illinois University	Available from 1992-9-1;	PE1001	PE		1001 English	Modern English	Galegroup
Paragraph : the journal of the Modern Critical Theory Group.	Australian Children's Literature Association for R	Available from 2004-11-1 until 2008-12-31;	PN1008.2	PN		1008.2 Literature (General)	Literary history	Galegroup
Partisan review.	Modern Critical Theory Group	Available from 1983-3-1 volume: 1 until 2016-7-31 volu	PN80	PN		80 Literature (General)	Criticism	JSTOR
Pedagogy.	Partisan Review	Available from 1997-10-1 until 2003-4-30;	AP2	AP		2 Periodicals		ProQuest
Pennsylvania literary journal.	Duke University Press	Available from 2001-1-1 volume: 1 issue: 1;	PE65	PE		65 English		Duke University Press
Performance research.	Anna Faktorovich	Available from 2010-7-1;	PR1	PR		1 English literature	Literary history and criticism	ProQuest
Performing arts & entertainment in Canada.	Taylor & Francis Informa UK Ltd	Available from 1997-1-1 volume: 2 issue: 1;	PN1561	PN		1561 Literature (General)		Taylor and Francis Online
Performing arts journal	Avanti Magazines	Available from 1992-4-1 until 2002-10-31;	PN1561	PN		1561 Literature (General)		ProQuest
Persuasions.	Performing Arts Journal Inc	Available from 1976-3-1 volume: 1 issue: 1 until 1997-9	PN1561	PN		1561 Literature (General)		Project Muse
Philip Roth studies.	Jane Austen Society of North America	Available from 1999-7-1;	PR4036	PR		4036 English literature	19th century, 1770/1800-1890	ProQuest
Philological papers.	Heldref Publications	Available from 2005-4-1 volume: 1 issue: 1;	PS3568	PS		3568 American literature	1961-2000	JSTOR
Philological quarterly.	Department of World Languages Literatures and	Available from 2000-9-22 until 2006-12-31; Available fr	PE11	PE		11 English		Galegroup
Platform : journal of media and communication.	University of Iowa	Available from 1993-1-1;	P1	P		1 Philology, Linguistics	General	Galegroup
Poe studies : history, theory, interpretation.	Media and Communications Program School of C	Available from 2013-10-1;	P87	P		87 Philology, Linguistics		EBSCOhost
Poe studies/dark romanticism : history, theory, interpretation.	Wiley-Blackwell	Available from 2008-10-01 volume: 41 issue: 1 until 201	PS2631	PS		2631 American literature	19th century	Wiley Online Library
Poetry.	Washington State University Press	Available from 1997-06-12 volume: 30 issue: 1 until 200	PS2631	PS		2631 American literature	19th century	Wiley Online Library
Polish journal of English studies	Poetry Foundation	Available from 1912-10-1 volume: 1 issue: 1;	PS301	PS		301 American literature	Poetry	JSTOR
Popular communication.	Polish Association for the Study of English	Available from 2017-1-1;	PR1	PR		1 English literature	Literary history and criticism	ProQuest
Popular narrative media.	Taylor & Francis; Lawrence Erlbaum Associates	Available from 2003-1-1 volume: 1 issue: 1;	PR4.6	P		94.6 Philology, Linguistics		Taylor and Francis Online
Poroi.	Liverpool University Press	Available from 2008-4-1 until 2009-10-31;	PR821	PR		821 English literature	Prose	Galegroup
Portuguese studies /	University of Iowa	Available from 2011-3-1;	P301.5	P		301.5 Philology, Linguistics	Language, Linguistic theory, C	EBSCOhost
Post script.	Modern Humanities Research Association; Mane	Available from 1985-1-1 volume: 1 until 2018-1-31 volu	PQ9000	PQ		9000 Portuguese literature	History and criticism	JSTOR
Postmodern culture : PMC.	Post Script	Available from 2002-1-1 until 2021-1-31;	PN1995	PN		1995 Literature (General)		Galegroup
Poznań studies in contemporary linguistics : PSICL /	Postmodern Culture	Available from 1990-9-1 volume: 1 issue: 1;	PN98	PN		98 Literature (General)	Criticism	Project Muse
Pragmatics : quarterly publication of the International Pragmatics Association.	Adam Mickiewicz University School of English	Available from 2013-1-1;	P134	P		134 Philology, Linguistics	Language, Linguistic theory, C	ProQuest
Proceedings of the annual meeting of the Berkeley Linguistics Society.	The Association	Available from 2005-6-1;	P99.4	P		99.4 Philology, Linguistics	Semiotics, Signs and symbols	EBSCOhost
Prose studies.	Berkeley Linguistics Society	Available from 2014-1-1 until 2015-1-31;	P21	P		21 Philology, Linguistics	General	ProQuest
Psychology of popular media.	Taylor & Francis; Frank Cass & Co	Available from 1997-4-1 volume: 20 issue: 1;	PR750	PR		750 English literature		Taylor and Francis Online
Public communication review.	American Psychological Association	Available from 2020-1-1;	P96	P		96 Philology, Linguistics	Communication, Mass media	ProQuest
Publications of the English Goethe Society.	UTSePress	Available from 2012-7-1;	P87	P		87 Philology, Linguistics		EBSCOhost
Pynchon notes.	Taylor & Francis Group; Maney Publisng; Printed	Available from 1997-1-1 volume: 67 issue: 1;	PT2046	PT		2046 German literature	Individual authors or works	Taylor and Francis Online
Quaderni di linguistica e studi orientali.	JM Kraft and K Tololyan	Available from 1999-3-22 until 2000-12-31; Available fr	PS3566	PS		3566 American literature	1961-2000	Galegroup
Qualitative research reports in communication.	Firenze University Press	Available from 2015;	P121	P		121 Philology, Linguistics	Language, Linguistic theory, C	Galegroup
Quarterly review of doublespeak /	Routledge in partnership with the Eastern Comm	Available from 2000-1-1;	PN4071	PN		4071 Literature (General)	Oratory, Elocution, etc.	EBSCOhost
Quarterly review of film and video : QRFV.	Committee on Public Doublespeak of the Nation	Available from 1998-7-1 until 2000-7-31;	PE1460	PE		1460 English	Modern English	ProQuest
Queen's quarterly.	Taylor and Francis; Harwood Academic Publisher	Available from 1997-1-1 volume: 16 issue: 1;	PN1994	PN		1994 Literature (General)		Taylor and Francis Online
Qui parle : critical humanities and social sciences.	Quarterly Committee of Queen's University	Available from 1996-4-1;	AP5	AP		5 Periodicals		ProQuest
Reading in a foreign language	University of Nebraska Press; University of Califo	Available from 1987-4-1 volume: 1 issue: 2;	PN1	PN		1 Literature (General)	Periodicals	JSTOR
Reception : texts, readers, audiences, history.	University of Hawaii; University of Aston in Birmi	Available from 2002-4-1;	PN118.2	PN		118.2 Literature (General)		ProQuest
Religion & literature.	Pennsylvania State University Press; Reception St	Available from 2008-1-1 volume: 1 issue: 1 until 2018-1	PN98	PN		98 Literature (General)	Criticism	JSTOR
Renaissance and Reformation.	Dept of English University of Notre Dame	Available from 1984-1-1 volume: 16 issue: 1 until 2018-	PN49	PN		49 Literature (General)	Theory, Philosophy, Esthetics	JSTOR
Research in drama education.	publisher not identified	Available from 1964-10-1 volume: 1 issue: 1;	PN720	PN		720 Literature (General)	Literary history	JSTOR
Research in language.	Routledge Taylor & Francis; Carfax International	Available from 1997-3-1 volume: 2 issue: 1;	PN3171	PN		3171 Literature (General)	Drama	Taylor and Francis Online
Research in the teaching of English	De Gruyter; Wydawnictwo Uniwersytetu Łódzkie	Available from 2013-9-1;	P1	P		1 Philology, Linguistics	General	EBSCOhost
Research integrity and peer review.	National Council of Teachers of English	Available from 1967-4-1 volume: 1 issue: 1;	PE1066	PE		1066 English	Modern English	JSTOR
Research on language and social interaction.	BioMed Central	Available from 2016-1-1;	P302.18	P		302.18 Philology, Linguistics	Language, Linguistic theory, C	ProQuest
Restoration.	Taylor & Francis Group; L Erlbaum Associates	Available from 1997-1-1 volume: 30 issue: 1;	P1	P		1 Philology, Linguistics	General	Taylor and Francis Online
Review americana.	University of Tennessee	Available from 1977-4-1 volume: 1 issue: 1;	PR437	PR		437 English literature	By period	JSTOR
Review of cognitive linguistics.	Institute for the Study of American Popular Cultu	Available from 2012-3-1;	PS536.3	PS		536.3 American literature	Collections of American literat	Galegroup
Review of communication research.	John Benjamins Pub	Available from 2010-6-1;	P165	P		165 Philology, Linguistics	Language, Linguistic theory, C	EBSCOhost
Revista de estudios Norteamericanos.	UpScience	Available from 2017-1-1;	P87	P		87 Philology, Linguistics		ProQuest
Revista de medicina y cine.	Universidad de Sevilla	Available from 2013-1-1 until 2014-1-31;	PS1	PS		1 American literature		ProQuest
Rhetoric & public affairs : R & PA.	Ediciones Universidad de Salamanca	Available from 2013-3-1;	PN1995.9	PN		1995.9 Literature (General)		ProQuest
River teeth : a journal of nonfiction narrative.	Michigan State University Press	Available from 1998-3-1 volume: 1 issue: 1;	P301.5	P		301.5 Philology, Linguistics	Language, Linguistic theory, C	Project Muse
Rocky Mountain review.	University of Nebraska Press	Available from 2003-9-1 volume: 5 issue: 1;	PS642	PS		642 American literature	Collections of American literat	Project Muse
Romance quarterly.	Rocky Mountain Modern Language Association	Available from 2008-3-1;	PN2	PN		2 Literature (General)	Periodicals	Galegroup
Romano-Arabica : Arabic linguistics /	Taylor & Francis; Heldref Publications; University	Available from 1997-1-1 volume: 44 issue: 1;	P1	P		1 Philology, Linguistics	General	Taylor and Francis Online
	Editura Universității din București; Center for Ara	Available from 2012-1-1;	PJ6065	PJ		6065 Oriental philology and literature		EBSCOhost

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
Romantic textualities : literature and print culture, 1780-1840.	Centre for Editorial and Intertextual Research Ca	Available from 2005-1-1 until 2017-12-31; Available fro	PR868	PR		868 English literature	Prose	ProQuest
Russian journal of communication.	Routledge Taylor & Francis Group; Marquette Bo	Available from 2008 volume: 1 issue: 1;	P87	P		87 Philology. Linguistics		Taylor and Francis Online
Russian studies in literature.	ME Sharpe	Available from 1997-4-1 volume: 33 issue: 2;	PN2	PN		2 Literature (General)	Periodicals	Taylor and Francis Online
SA journal of linguistics = SA tydskrif vir taalkunde.	Linguistic Society of Southern Africa	Available from 1997-2-1 volume: 15 issue: 1 until 2000-	P1	P		1 Philology. Linguistics	General	Taylor and Francis Online
SKASE journal of theoretical linguistics.	Slovak Association for the Study of English & Uni	Available from 2007-12-1;	P9	P		9 Philology. Linguistics	General	EBSCOhost
SKY journal of linguistics.	Linguistic Association of Finland	Available from 2007-12-1 until 2020-1-31;	P1	P		1 Philology. Linguistics	General	EBSCOhost
Samuel Beckett today/aujourd'hui.	Rodopi	Available from 1992-1-1 volume: 1 until 2018-1-31 volu	PR6003	PR		6003 English literature	1900-1960	JSTOR
Sanglap.	Ratnabali Publishers	Available from 2014-7-1;	PN56	PN		56 Literature (General)	Theory. Philosophy. Esthetics	ProQuest
Sartre studies international : an international journal of existentialism and contemporar	Berghahn Books Inc	Available from 1995-1-1 volume: 1 until 2018-1-31 volu	PQ2637	PQ		2637 French literature	Modern literature Individual	JSTOR
Scholia : Natal studies in classical antiquity.	Department of Classics University of Otago; Dep	Available from 1992-1-1 until 2011-1-31;	PA1	PA		1 Classical philology		ProQuest
Science fiction film and television.	Liverpool University Press	Available from 2008-4-1;	PN1995.9	PN		1995.9 Literature (General)		Galegroup
Science-fiction studies.	Dept of English Indiana State University	Available from 1973-4-1 volume: 1 issue: 1;	PN3448	PN		3448 Literature (General)	Prose. Prose fiction	JSTOR
Scottish language.	Association for Scottish Literary Studies	Available from 1995-10-1;	PE2101	PE		2101 English	Dialects. Provincialisms, etc.	EBSCOhost
Scottish literary review.	Association for Scottish Literary Studies	Available from 2009-9-1;	PR8500	PR		8500 English literature	English literature: Provincial, I	Galegroup
Scottish studies review.	Association for Scottish Literary Studies	Available from 2005-3-1 until 2008-9-30;	PR8500	PR		8500 English literature	English literature: Provincial, I	Galegroup
Screen.	Society for Education in Film and Television	Unknown	PN1993	PN		1993 Literature (General)		Oxford University Press
Scrutiny 2.	Dept of English University of South Africa	Available from 1997-1-1 volume: 2 issue: 1;	PE68	PE		68 English		Taylor and Francis Online
Serials review.	Elsevier Science Inc	Available from 1997-3-1 volume: 23 issue: 1;	PN1	PN		1 Literature (General)	Periodicals	Taylor and Francis Online
Set research information for teachers.	New Zealand Council for Educational Research	Available from 2007-11-1 until 2012-11-30;	PS615	PS		615 American literature	Collections of American literat	Galegroup
Seventeenth century news.	Dept of English Texas A & M University	Available from 2004-4-1 until 2006-4-30;	PR1	PR		1 English literature	Literary history and criticism	ProQuest
Shakespeare bulletin.	New York Shakespeare Society	Available from 1983-11-1 volume: 2;	PR3091	PR		3091 English literature	English renaissance (1500-164	JSTOR
Shakespeare in Southern Africa : journal of the Shakespeare Society of Southern Africa.	Shakespeare Society of Southern Africa	Available from 2001 until 2003; Available from 2005 un	PR2885	PR		2885 English literature	English renaissance (1500-164	Galegroup
Shakespeare studies.	Fairleigh Dickinson University Press	Available from 1997-1-1;	PR2885	PR		2885 English literature	English renaissance (1500-164	ProQuest
Shakespeare.	Taylor & Francis Group	Available from 2005-12-1 volume: 1;	PR2885	PR		2885 English literature	English renaissance (1500-164	Taylor and Francis Online
Shenandoah.	Shenandoah	Available from 2008-3-1 until 2010-3-31;	AP2	AP		2 Periodicals		Galegroup
Signs : international journal of semiotics /	Royal School of Library and Information Science	Available from 2010-1-1 until 2018-1-31;	P99	P		99 Philology. Linguistics	Semiotics. Signs and symbols	EBSCOhost
Sirena.	Johns Hopkins University Press	Available from 2005 volume: 2005 issue: 1 until 2010 vo	PN1010	PN		1010 Literature (General)	Literary history	Project Muse
Slavia Meridionalis : studia linguistica Slavica et Balcanica /	Slawistyczny Ośrodek Wydawniczy	Available from 2010-1-1;	P381	P		381 Philology. Linguistics	Language. Linguistic theory. C	ProQuest
Smart Water.	Springer	Available from 2018-2-26 until 2020-12-31;	PN4833	PN		4833 Literature (General)	Journalism. The periodical pre	Galegroup
Social semiotics.	Taylor & Francis; Carfax International Publishers	Available from 1997-4-1 volume: 7 issue: 1;	P99.4	P		99.4 Philology. Linguistics	Semiotics. Signs and symbols	Taylor and Francis Online
South : a scholarly journal.	University of North Carolina Press; Department o	Available from 1997-10-1 until 2018-10-31;	PS2611	PS		2611 American literature	Special regions, states, etc.	ProQuest
South African theatre journal : SATJ.	Routledge Taylor & Francis; South African Theatr	Available from 1997-1-1 volume: 11 issue: 1;	PN2001	PN		2001 Literature (General)	Drama	Taylor and Francis Online
South Asian review.	Routledge Taylor & Francis Group; South Asian Li	Available from 2000-1-1 volume: 21 issue: 1;	PK180	PK		180 Indo-Iranian philology and literature	Indo-Aryan languages	Taylor and Francis Online
Southern African linguistics and applied language studies.	Routledge Taylor & Francis Group; NISC Pty Ltd	Available from 2001-2-1 volume: 19;	P1	P		1 Philology. Linguistics	General	Taylor and Francis Online
Southwest journal of linguistics.	Linguistic Association of the Southwest	Available from 2002-6-1 until 2011-12-31;	P1	P		1 Philology. Linguistics	General	Galegroup
Southwest review.	Southern Methodist University	Available from 1924-10-1 volume: 10 issue: 1 until 2016	AP2	AP		2 Periodicals		JSTOR
Southwestern American literature.	Southwestern American Literature Association	Available from 2001-9-1 until 2020-12-31;	PS277	PS		277 American literature	Special regions, states, etc.	Galegroup
Southwestern mass communication journal.	Southwest Educational Council for Journalism an	Available from 2007-9-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Speech monographs.	Speech Communication Association; Speech Ass	Available from 1934-9-1 until 1975-11-30;	PN4077	PN		4077 Literature (General)	Oratory. Eloution, etc.	EBSCOhost
Speech, language, and hearing.	Taylor & Francis Group; WS Maney & Son Ltd	Available from 2013-3-1 volume: 16 issue: 1;	P95.43	P		95.43 Philology. Linguistics	Communication. Mass media	Taylor and Francis Online
Sprachypologie und Universalienforschung : STUF.	De Gruyter Mouton	Available from 2013-4-1;	P204	P		204 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Studia Anglica Posnaniensia.	De Gruyter Open	Available from 1996 until 1998; Available from 2000 un	PE1	PE		1 English		Galegroup
Studia etymologica Cracoviensia.	Księgarnia Akademicka	Available from 2011-1-1 until 2015-1-31;	P721	P		721 Philology. Linguistics	Indo-European (Indo-Germani	ProQuest
Studia linguistica.	Wiley-Blackwell; Blackwell Publishers	Available from 1947 volume: 1 issue: 1 until 1996 volum	P9	P		9 Philology. Linguistics	General	Wiley Online Library
Studies in 20th & 21st century literature.	New Prairie Press Kansas State University; Studie	Available from 2006 until 2020;	PN771	PN		771 Literature (General)	Literary history	Galegroup
Studies in American fiction.	John Hopkins University Press Project MUSE; De	Available from 1973 volume: 1 issue: 2;	PS370	PS		370 American literature	Prose	Project Muse
Studies in Canadian literature.	University of New Brunswick Dept of English	Available from 1995-1-1 until 2002-1-31;	PS8061	PS		8061 Canadian literature		ProQuest
Studies in Eastern European cinema.	Routledge Taylor & Francis Group; Intellect Limit	Available from 2010-1-1 volume: 1 issue: 1;	PN1993.5	PN		1993.5 Literature (General)		Taylor and Francis Online
Studies in European cinema.	Routledge Taylor & Francis Group; Intellect Ltd	Available from 2004-1-1 volume: 1 issue: 1;	PN1993.5	PN		1993.5 Literature (General)		Taylor and Francis Online
Studies in French cinema.	Routledge Taylor & Francis Group; Intellect Ltd	Available from 2001-1-1 volume: 1 issue: 1 until 2019-1	PN1993.5	PN		1993.5 Literature (General)		Taylor and Francis Online
Studies in Russian and Soviet cinema.	Routledge Taylor & Francis Group; Intellect	Available from 2006-1-1 volume: 1 issue: 1;	PN1993.5	PN		1993.5 Literature (General)		Taylor and Francis Online
Studies in Spanish & Latin American cinemas.	Intellect	Available from 2013-4-1;	PN1993.5	PN		1993.5 Literature (General)		EBSCOhost
Studies in documentary film.	Taylor & Francis; Intellect	Available from 2007-1-1 volume: 1 issue: 1;	PN1995.9	PN		1995.9 Literature (General)		Taylor and Francis Online
Studies in second language learning and teaching.	Uniersytet Adama Mickiewicza Kalisz	Available from 2016-3-1;	P51	P		51 Philology. Linguistics	General	Galegroup
Studies in the literary imagination.	Dept of English Georgia State University; Dept of	Available from 1996-4-1 until 2018-10-31;	PR1	PR		1 English literature	Literary history and criticism	ProQuest
Studies in theatre and performance.	Taylor & Francis; Intellect Ltd	Available from 2000-1-1 volume: 20 issue: 1;	PN2001	PN		2001 Literature (General)	Drama	Taylor and Francis Online
Styles of communication.	Danubius University Press	Available from 2009-1-1;	P87	P		87 Philology. Linguistics		EBSCOhost
Subtropics.	University Press of Florida	Available from 2015-3-1 until 2020-12-31;	PN2	PN		2 Literature (General)	Periodicals	Galegroup
Symbolae Osloenses /	Taylor & Francis; In aedibus Universitetsforlaget;	Available from 1997-1-1 volume: 72 issue: 1;	PA19	PA		19 Classical philology		Taylor and Francis Online
Syntax.	Blackwell Publishers	Available from 1998 volume: 1 issue: 1;	P291	P		291 Philology. Linguistics	Language. Linguistic theory. C	Wiley Online Library
Synthese.	Springer Netherlands; Kluwer Academic Publishe	Available from 1936-1-1 volume: 1 issue: 1;	AP1	AP		1 Periodicals		JSTOR
TAPA.	Published for the Society by John Hopkins Univer	Available from 2003-4-1;	P11	P		11 Philology. Linguistics	General	ProQuest
TDR.	Cambridge University Press; MIT Press	Available from 1988-4-1 volume: 32 issue: 1;	PN1707	PN		1707 Literature (General)	Drama	JSTOR
TEFLIN journal.	TEFLIN (Association of Teachers of English as a Fo	Available from 2010-2-1;	PE1068	PE		1068 English	Modern English	ProQuest
TESOL journal.	Teachers of English to Speakers of Other Languag	Available from 1999 volume: 8 issue: 1;	PE1128	PE		1128 English	Modern English	Wiley Online Library
Taiwan journal of linguistics.	Graduate Institute of Linguistics and Dept of Eng	Available from 2008-10-1;	P1	P		1 Philology. Linguistics	General	EBSCOhost
Te Reo : proceedings of the Linguistic Society of New Zealand.	Linguistic Society of New Zealand	Available from 1994-1-1;	P11	P		11 Philology. Linguistics	General	EBSCOhost
Teaching English in the two-year college.	National Council of Teachers of English	Available from 1997-2-1;	PE1065	PE		1065 English	Modern English	ProQuest

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
Teaching journalism & mass communication.	Small Programs Interest Group of the AEJMC	Available from 2011-10-1;	PN4785	PN	4785	Literature (General)	Journalism. The periodical pre	ProQuest
Text and performance quarterly.	Speech Communication Association	Available from 1989-1-1;	PN2	PN	2	Literature (General)	Periodicals	EBSCOhost
Textual cultures : text, contexts, interpretation.	Society for Textual Scholarship; Indiana Universit	Available from 2006 volume: 1 issue: 1;	P47	P	47	Philology. Linguistics	General	JSTOR
Textual practice.	Routledge Taylor & Francis	Available from 1997-3-1 volume: 11 issue: 1;	PN80	PN	80	Literature (General)	Criticism	Taylor and Francis Online
Textual studies in Canada.	Textual Studies in Canada	Available from 2001-6-1 until 2002-12-31; Available fro	P211	P	211	Philology. Linguistics	Language. Linguistic theory. C	Galegroup
The ALAN review.	Digital Library and Archives	Available from 2002-10-1 until 2010-7-31;	PN1008.2	PN	1008.2	Literature (General)	Literary history	ProQuest
The American communication journal : ACJ.	American Communication Association	Available from 2010-1-1;	P87	P	87	Philology. Linguistics		EBSCOhost
The American scholar.	United Chapters of Phi Beta Kappa	Available from 1932-1-1 volume: 1 issue: 1;	AP2	AP	2	Periodicals		JSTOR
The AnaChronist.	Dept of English Studies School of English and Am	Available from 2003 until 2007; Available from 2009 un PR1		PR	1	English literature	Literary history and criticism	Galegroup
The Annual of language & politics and politics of identity.	Univerzita Karlova v Praze Fakulta sociálních věd	Available from 2010-1-1 until 2016-1-2;	P119.3	P	119.3	Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
The Antigonish review.	St Francis Xavier University	Available from 2004-1-1 until 2009-10-31;	PS8001	PS	8001	Canadian literature		ProQuest
The Armenian review.	Hairenik Association	Available from 2009-9-1 until 2015-12-31; Available fro AP2		AP	2	Periodicals		Galegroup
The Bucknell review.	Bucknell University Press	Available from 1998-1-1 until 2004-1-2;	AP2	AP	2	Periodicals		ProQuest
The Byron journal /	Liverpool University Press	Available from 2000-1-1;	PR4379	PR	4379	English literature	19th century, 1770/1800-1890	Galegroup
The Cambridge classical journal : proceedings of the Cambridge Philological Society.	Cambridge Philological Society	Available from 2005-1-1 volume: 51 until 2016-1-31 vol P11		P	11	Philology. Linguistics	General	JSTOR
The Canadian journal of applied linguistics	Canadian Association of Applied Linguistics	Available from 2009-4-1;	P129	P	129	Philology. Linguistics	Language. Linguistic theory. C	ProQuest
The Chariton review.	Northeast Missouri State University	Available from 2010-3-1 until 2016-9-30;	PS501	PS	501	American literature		Galegroup
The Classical bulletin.	Bolchazy-Carducci Publishers	Available from 1996-1-1 until 2010-1-31;	PA1	PA	1	Classical philology		ProQuest
The Classical world.	Classical Association of the Atlantic States	Available from 1957 volume: 51 issue: 1;	PA1	PA	1	Classical philology		JSTOR
The Conradian.	Joseph Conrad Society (UK)	Available from 1981-4-1 volume: 6 issue: 1;	PR6005	PR	6005	English literature	1900-1960	JSTOR
The D.H. Lawrence review.	publisher not identified	Available from 2010-1-1 until 2019-12-31;	PR6023	PR	6023	English literature	1900-1960	Galegroup
The Dalhousie review.	Dalhousie University Press	Available from 2009-9-1 until 2020-12-31;	PS8001	PS	8001	Canadian literature		Galegroup
The Dickensian.	Chapman & Hall Ltd for Dickens Fellowship	Available from 2001-4-1;	PR4579	PR	4579	English literature	19th century, 1770/1800-1890	ProQuest
The Edgar Allan Poe review.	Penn State Lehigh Valley; St Joseph's University P	Available from 2000-4-1 volume: 1 issue: 1;	PS2631	PS	2631	American literature	19th century	JSTOR
The English Academy review.	Routledge; English Academy of Southern Africa	Available from 1997-12-1 volume: 14 issue: 1;	PR9364	PR	9364	English literature	English literature: Provincial, I	Taylor and Francis Online
The Explicator.	HELDREF Publications	Available from 1988-1-1 until 2010-10-31;	PR1	PR	1	English literature	Literary history and criticism	ProQuest
The F. Scott Fitzgerald review.	Pennsylvania State University Press; F Scott Fitzg	Available from 2002-01-01 volume: 1 issue: 1 until 2012 PS3511		PS	3511	American literature	1900-1960	Wiley Online Library
The Faulkner journal.	University of Central Florida Dept of English; Univ	Available from 1997-4-1 until 2018-10-31;	PS3511	PS	3511	American literature	1900-1960	ProQuest
The Florida communication journal.	Florida Communication Association	Available from 1973-3-1;	PN4071	PN	4071	Literature (General)	Oratory. Elocution, etc.	EBSCOhost
The Gaskell journal.	Gaskell Society	Available from 2006-1-1;	PR4711	PR	4711	English literature	19th century, 1770/1800-1890	ProQuest
The George Eliot, George Henry Lewes newsletter.	West Midlands College English Division	Available from 1982-9-1 issue: 1 until 1991-9-30;	PR4679	PR	4679	English literature	19th century, 1770/1800-1890	JSTOR
The Hollins critic.	Hollins College	Available from 1964-2-1;	PS1	PS	1	American literature		Galegroup
The Howard journal of communications.	Taylor & Francis	Available from 1988-3-1;	P87	P	87	Philology. Linguistics		EBSCOhost
The International Journal of Critical Media Literacy.	Brill	Available from 2019-1-1;	P96	P	96	Philology. Linguistics	Communication. Mass media	EBSCOhost
The International fiction review	International Fiction Association	Available from 2001-1-1 until 2007-1-31;	PN1	PN	1	Literature (General)	Periodicals	Galegroup
The Interpreter and translator trainer.	St Jerome Pub	Available from 2007-3-1 volume: 1 issue: 1;	P306.5	P	306.5	Philology. Linguistics	Language. Linguistic theory. C	Taylor and Francis Online
The Irish journal of gothic and horror studies.	publisher not identified	Available from 2006-10-30 until 2018-12-31; Available	PN3435	PN	3435	Literature (General)	Prose. Prose fiction	ProQuest
The Italianist : journal of the departments of Italian Studies, University of Reading, Univ	Routledge Taylor & Francis Group; Maney Publis	Available from 1997-6-1 volume: 17 issue: 1;	PQ4001	PQ	4001	Italian literature	History and criticism	Taylor and Francis Online
The John Clare Society journal.	John Clare Society	Available from 2008 until 2014;	PR4453	PR	4453	English literature	19th century, 1770/1800-1890	Galegroup
The Journal of Commonwealth literature	Bowker	Available from 1966-3-1 volume: 1 issue: 1 until 1998-9 PR1		PR	1	English literature	Literary history and criticism	SAGE
The Journal of development communication.	Asian Institute for Development Communication	Available from 2009-6-1 until 2012-12-31; Available fro P92.2		P	92.2	Philology. Linguistics		Galegroup
The Journal of international communication.	Taylor & Francis; International Communication P	Available from 1997-6-1 volume: 4 issue: 1;	P96	P	96	Philology. Linguistics	Communication. Mass media	Taylor and Francis Online
The Kenyon review.	Kenyon College	Available from 1939-1-1 volume: 1 issue: 1;	AP2	AP	2	Periodicals		JSTOR
The Langston Hughes review : official publication of the Langston Hughes Society.	Pennsylvania State University Press; Institute for	Available from 2010-1-1 until 2010-12-31; Available fro PS3515		PS	3515	American literature	1900-1960	Galegroup
The Mailer review.	The Norman Mailer Society	Available from 2007 until 2009; Available from 2011 un PS3525		PS	3525	American literature	1900-1960	Galegroup
The Month.	Simpkin Marshall and Co	Available from 1998-2-1 until 2001-4-30;	AP4	AP	4	Periodicals		ProQuest
The Nathaniel Hawthorne review : the official publication of the Nathaniel Hawthorne S	Pennsylvania State University Press; Bowdoin Co	Available from 2006-9-1;	PS1879	PS	1879	American literature	19th century	Galegroup
The New Jersey journal of communication.	William Paterson College of New Jersey	Available from 1997-3-1 volume: 5 issue: 1 until 2003-9 P87		P	87	Philology. Linguistics		Taylor and Francis Online
The New Orleans review.	Department of English and Walker Percy Center f	Available from 2007-6-1 until 2016-12-31;	AP2	AP	2	Periodicals		Galegroup
The ORTESOL journal.	Hapi Press	Available from 2003-1-1 until 2003-12-31; Available fro PE1128		PE	1128	English	Modern English	ProQuest
The Oxford literary review.	Edinburgh University Press	Available from 1977-1-1 volume: 2 issue: 2 until 2016-1 AP4		AP	4	Periodicals		JSTOR
The Oxfordian.	Shakespeare Oxford Society	Available from 1999 until 2007; Available from 2009; PR2947		PR	2947	English literature	English renaissance (1500-164	Galegroup
The Paradoxist movement.	Ophyr Univ Press	Available from 2004-1-1 until 2004-12-31; Available fro PN6010.5		PN	6010.5	Literature (General)	Journalism. The periodical pre	Galegroup
The Prague bulletin of mathematical linguistics.	De Gruyter; Universita Karlova	Available from 2008-1-1 until 2019-1-31;	P123	P	123	Philology. Linguistics	Language. Linguistic theory. C	ProQuest
The Scriblerian and the Kit-Cats.	Penn State University Press; The Scriblerian and	Available from 2002-3-1 volume: 34 issue: 1;	PR445	PR	445	English literature	By period	Project Mu: e
The South Carolina review.	College of Liberal Arts at Clemson University etc	Available from 2004-10-1 until 2006-4-30;	PS558	PS	558	American literature	Collections of American literat	ProQuest
The Southern communication journal.	Southern States Communication Association	Available from 1991-1-1 until 2006-6-30;	PN4071	PN	4071	Literature (General)	Oratory. Elocution, etc.	ProQuest
The Southern review.	Louisiana State University Press	Available from 1992-9-1;	AP2	AP	2	Periodicals		Galegroup
The Thomas Hardy journal.	Thomas Hardy Society	Available from 2008-10-1;	PR4752	PR	4752	English literature	19th century, 1770/1800-1890	ProQuest
The Thomas Hardy year book.	Toucan Press	Available from 2008-1-1;	PR4752	PR	4752	English literature	19th century, 1770/1800-1890	ProQuest
The Thomas Wolfe review.	Thomas Wolfe Society; Dept of English University	Available from 2006 until 2015; Available from 2017 un PS3545		PS	3545	American literature	1900-1960	Galegroup
The Upstart Crow.	Upstart Crow	Available from 2001-1-1 until 2012-1-31;	PR2885	PR	2885	English literature	English renaissance (1500-164	ProQuest
The Worcester review.	Worcester County Poetry Association	Available from 2011 until 2020;	PS253	PS	253	American literature	Special regions, states, etc.	Galegroup
The Wordsworth circle.	Dept of English Temple University	Available from 1970-1-1 volume: 1;	PR1	PR	1	English literature	Literary history and criticism	JSTOR
The Writing center journal.	Purdue e-Pubs; Writing Center Journal; Internati	Available from 1980-10-1 volume: 1 issue: 1;	PN171.4	PN	171.4	Literature (General)		JSTOR
The Writing instructor.	Published with the assistance of J Moynes and C	Available from 1996-4-1 until 1997-4-30;	PE1001	PE	1001	English	Modern English	ProQuest
The Yale review.	The Johns Hopkins University Press; Wiley Black	Available from 1997 volume: 85 issue: 1 until 2020 volu AP2		AP	2	Periodicals		Wiley Online Library
The classical journal.	University of Chicago Press	Available from 1905-12-1 volume: 1 issue: 1;	PA1	PA	1	Classical philology		JSTOR

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
The classical quarterly	David Nutt	Available from 1907-4-1 volume: 1 issue: 1;	PN1	PN		1 Literature (General)	Periodicals	JSTOR
The comics grid.	Comics grid	Available from 2013-1-1 until 2020-12-31;	PN6700	PN		6700 Literature (General)	Collections of general literatur	Galegroup
The communication review.	Taylor and Francis; Gordon and Breach	Available from 1997-6-1 volume: 2 issue: 1;	P87	P		87 Philology. Linguistics		Taylor and Francis Online
The comparatist.	University of North Carolina Press	Available from 1977-5-1 volume: 1;	PN855	PN		855 Literature (General)	Literary history	JSTOR
The democratic communiqué.	Union for Democratic Communications	Available from 2007-4-1;	P95.8	P		95.8 Philology. Linguistics	Communication. Mass media	EBSCOhost
The drama review.	MIT Press for the Tisch School of the Arts/New Y	Available from 1968-4-1 volume: 12 issue: 3 until 1987-	PN2000	PN		2000 Literature (General)	Drama	JSTOR
The international journal of press/politics.	Sage Publications	Available from 2008 volume: 13 issue: 1 until 2009 volu	PN4751	PN		4751 Literature (General)	Journalism. The periodical pre	SAGE
The international journal of translation and interpreting research.	University of Western Sydney	Available from 2009;	P306.5	P		306.5 Philology. Linguistics	Language. Linguistic theory. C	Galegroup
The international journal on media management : JMM.	Institute for Media and Communications Manag	Available from 1999-1-1 volume: 1 issue: 1;	P87	P		87 Philology. Linguistics		Taylor and Francis Online
The journal of arts management, law, and society.	Routledge; Taylor and Francis; Heldref Publicatio	Available from 1997-1-1 volume: 26 issue: 4;	PN2000	PN		2000 Literature (General)	Drama	Taylor and Francis Online
The journal of language teaching and learning.	EDM Publishing	Available from 2013-1-1;	P51	P		51 Philology. Linguistics	General	EBSCOhost
The journal of media economics.	L Erlbaum Associates	Available from 1988-1-1;	P96	P		96 Philology. Linguistics	Communication. Mass media	EBSCOhost
The journal of popular film and television : JPF & T.	The Journal	Available from 1988-1-1 until 2010-10-31;	PN1993	PN		1993 Literature (General)	ProQuest	
The journal of religion and film : JR & F.	University of Nebraska at Omaha Dept of Philoso	Available from 2009-4-1;	PN1995.9	PN		1995.9 Literature (General)	Galegroup	
The journalism quarterly.	American Association of Schools and Departmen	Available from 1924-1-1 volume: 1 issue: 1 until 1994-1	PN4700	PN		4700 Literature (General)	SAGE	
The mental lexicon.	John Benjamins	Available from 2006-1-1;	P37	P		37 Philology. Linguistics	General	EBSCOhost
The moving image : the journal of the Association of Moving Image Archivists.	University of Minnesota Press	Available from 2001-4-1 volume: 1 issue: 1;	PN1993	PN		1993 Literature (General)	JSTOR	
The moving image.	Australian Film Institute Research and Informatio	Available from 2007-1-1;	PN1993.5	PN		1993.5 Literature (General)	EBSCOhost	
The phoenix.	Ontario Classical Association	Available from 1946-1-1 volume: 1 issue: 1;	PA1	PA		1 Classical philology	JSTOR	
The quarterly journal of speech	Taylor & Francis; Routledge	Available from 1928-2-1;	PN4071	PN		4071 Literature (General)	Oratory. Elocution, etc.	EBSCOhost
The review of English studies.	Oxford University Press	Available from 1925-1-1 volume: 1 issue: 1;	PR1	PR		1 English literature	Literary history and criticism	JSTOR
The review of communication.	National Communication Association	Available from 2001-7-1;	P87	P		87 Philology. Linguistics		EBSCOhost
The round table.	Taylor & Francis; Carfax International Publishers	Available from 1997-1-1 volume: 86;	AP4	AP		4 Periodicals		Taylor and Francis Online
The translator.	Taylor & Francis; St Jerome Pub	Available from 1997-4-1 volume: 3 issue: 1;	P306	P		306 Philology. Linguistics	Language. Linguistic theory. C	Taylor and Francis Online
The year's work in English studies.	Oxford University Press	Unknown	PE58	PE		58 English	Oxford University Press	
Theater.	Duke University Press	Available from 1968-2-1 volume: 1 issue: 1;	PN2000	PN		2000 Literature (General)	Drama	Duke University Press
Theatre and performance design.	Routledge Taylor & Francis	Available from 2015-4-1 volume: 1;	PN2091	PN		2091 Literature (General)	Drama	Taylor and Francis Online
Theatre history studies.	University of North Dakota Press	Available from 1997-1-1;	PN2000	PN		2000 Literature (General)	Drama	ProQuest
Theatre notebook.	Society for Theatre Research	Available from 2006-1-1;	PN2001	PN		2001 Literature (General)	Drama	ProQuest
Theatre research in Canada = Recherches théâtrales au Canada.	Graduate Centre for Study of Drama	Available from 2005-3-1;	PS8001	PS		8001 Canadian literature	Galegroup	
Theatre symposium : a journal of the Southeastern Theatre Conference.	Southeastern Theatre Conference and the Unive	Available from 2007 until 2018;	PN2018	PN		2018 Literature (General)	Drama	Galegroup
Theatre topics.	Johns Hopkins University Press	Available from 1991-3-1 volume: 1 issue: 1;	PN2000	PN		2000 Literature (General)	Drama	Project Muse
TheatreForum.	Theatre Dept at the University of California San D	Available from 1999-7-1 until 2000-12-31; Available fro	PN2000	PN		2000 Literature (General)	Drama	ProQuest
Theoretical linguistics	W de Gruyter	Available from 2003 volume: 29 issue: 1;	P1	P		1 Philology. Linguistics	General	EBSCOhost
Theory and practice in language studies.	Academy Publication; Academy Publisher	Available from 2012-1-1;	P1	P		1 Philology. Linguistics	General	ProQuest
Tintas : quaderni di letteratura iberica e iberoamericana.	Università degli Studi di Milano	Available from 2005-1-1 until 2005-12-31; Available fro	PQ6001	PQ		6001 Spanish literature	ProQuest	
Today's speech.	Eastern Communication Association etc	Available from 1953-4-1 until 1975-9-30;	PN4071	PN		4071 Literature (General)	Oratory. Elocution, etc.	EBSCOhost
Token : a journal of English linguistics.	Jan Kochanowski University Press	Available from 2016-1-1;	PE1001	PE		1001 English	Modern English	EBSCOhost
Tolkien studies.	West Virginia University Press	Available from 2004 volume: 1 issue: 1;	PR6039	PR		6039 English literature	1900-1960	Project Muse
Topics in linguistics.	Department of English and American Studies Fac	Available from 2012-9-1;	P121	P		121 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Transactions of the Philological Society.	Blackwell Publishers	Available from 1854 volume: 1 issue: 1 until 1996 volum	P11	P		11 Philology. Linguistics	General	Wiley Online Library
Transition.	Indiana University Press; Duke University Press;	Available from 1961-11-1 issue: 1 until 2020-1-31;	AP9	AP		9 Periodicals	JSTOR	
Translation and interpreting studies : TIS.	John Benjamins Pub Co; American Translation an	Available from 2009-3-1;	P306	P		306 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Translation and literature.	Edinburgh University Press	Available from 1992-1-1 volume: 1;	PN241	PN		241 Literature (General)	Authorship	JSTOR
Translation and translanguaging in multilingual contexts.	John Benjamins Publishing Co	Available from 2015-4-1;	P306	P		306 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Translation review.	Taylor & Francis; University of Texas at Dallas	Available from 1997-3-1 volume: 53 issue: 1;	P306	P		306 Philology. Linguistics	Language. Linguistic theory. C	Taylor and Francis Online
Translation spaces.	John Benjamins Publishing Company	Available from 2012-1-1;	P306	P		306 Philology. Linguistics	Language. Linguistic theory. C	EBSCOhost
Translation studies.	Routledge Taylor & Francis Group	Available from 2008 volume: 1 issue: 1;	P306	P		306 Philology. Linguistics	Language. Linguistic theory. C	Taylor and Francis Online
Transnational cinemas.	Taylor & Francis; Intellect	Available from 2010 volume: 1 issue: 1 until 2018 volum	PN1995.9	PN		1995.9 Literature (General)		Taylor and Francis Online
Transnational literature.	Flinders Institute for Research in the Humanitie	Available from 2011-11-1 until 2018-12-31;	PR9080	PR		9080 English literature	English literature: Provincial, I	ProQuest
Transnational screens.	Taylor & Francis	Available from 2019-1-1 volume: 10 issue: 1;	PN1995.9	PN		1995.9 Literature (General)		Taylor and Francis Online
Trends in communication : TIC.	Lawrence Erlbaum Associates	Available from 2003-2-1 until 2004-11-30;	P87	P		87 Philology. Linguistics		EBSCOhost
Tulsa studies in women's literature	University of Tulsa	Available from 1982-4-1 volume: 1 issue: 1;	PN471	PN		471 Literature (General)	Literary history	JSTOR
Twentieth century literature.	Duke University Press; Swallow Press	Available from 1955-4-1 volume: 1 issue: 1;	PN2	PN		2 Literature (General)	Periodicals	JSTOR
Ulrecht studies in language and communication.	Rodopi	Available from 2009-1-1 until 2016-1-31;	P90	P		90 Philology. Linguistics		ProQuest
Vergilius.	The Vergilian Society	Available from 1959-10-1 issue: 5;	PA6825	PA		6825 Roman literature	Individual authors Including:	JSTOR
Victorian review.	Victorian Studies Association of Western Canada	Available from 1989-4-1 volume: 15 issue: 1;	PR461	PR		461 English literature	By period	JSTOR
Virginia Woolf miscellany.	Southern Connecticut State University Departme	Available from 2003-3-1 until 2019-12-31; Available fro	PR6045	PR		6045 English literature	1900-1960	Galegroup
Visual communication quarterly.	Routledge; Lawrence Erlbaum Associates	Available from 1997-1-1 volume: 4 issue: 1;	P93.5	P		93.5 Philology. Linguistics		Taylor and Francis Online
Visual media = Médias visuels.	Ontario Film Association	Available from 1997-1-1 until 1999-1-31;	PN1993	PN		1993 Literature (General)	ProQuest	
WPA, writing program administration.	Council of Writing Program Administrators	Available from 2006-9-1;	PE1404	PE		1404 English	Modern English	Galegroup
WPLC : working papers of the Linguistics Circle of the University of Victoria.	Dept of Linguistics University of Victoria	Available from 2011-1-1 until 2018-12-31; Available fro	P1	P		1 Philology. Linguistics	General	ProQuest
Walt Whitman quarterly review.	The University of Iowa	Available from 2008-6-1;	PS3229	PS		3229 American literature	19th century	Galegroup
War, literature, and the arts.	Dept of English of the US Air Force Academy	Available from 2006 until 2018; Available from 2020 un	PS228	PS		228 American literature	By period	Galegroup
Wasafiri.	Routledge Taylor & Francis; Instructa	Available from 1997-3-1 volume: 12 issue: 25;	PR9340	PR		9340 American literature	English literature: Provincial, I	Taylor and Francis Online
West branch.	Stadler Center for Poetry etc	Available from 2007-9-1;	P5501	PS		501 American literature		Galegroup
Western American literature.	Western Literature Association	Available from 1966-3-1 volume: 1 issue: 1;	PS271	PS		271 American literature	Special regions, states, etc.	Project Muse
Western journal of communication.	Taylor & Francis; Western States Communication	Available from 1992-1-1;	PN4071	PN		4071 Literature (General)	Oratory. Elocution, etc.	EBSCOhost

Title	Publisher	Coverage Information Combined	LC Top Line	LC Class Cod	LC Class Nu	Subject 1	Subject 2	Platform
Western journal of speech communication : WJSC.	Western Speech Communication Association	Available from 1977-1-1 until 1991-10-31;	PN4071	PN		4071 Literature (General)	Oratory. Elocution, etc.	EBSCOhost
Western speech.	Western Speech Communication Association	Available from 1937-3-1 until 1975-1-31;	PN4071	PN		4071 Literature (General)	Oratory. Elocution, etc.	EBSCOhost
Westminster papers in communication and culture : WPCC.	Communication and Media Research Institute Un	Available from 2006-3-1 until 2013-12-31;	P94.6	P		94.6 Philology. Linguistics		EBSCOhost
Wide angle.	Johns Hopkins University Press	Available from 1996-1-1 volume: 18 issue: 1 until 1999-	PN1993	PN		1993 Literature (General)		Project Muse
Windsor review.	Faculty of Arts of the University of Windsor	Available from 1993-1-1;	AP5	AP		5 Periodicals		ProQuest
Witness.	Center for the Study of the Child	Available from 2007 until 2007; Available from 2009 un	AP2	AP		2 Periodicals		Galegroup
Women & performance.	Women & Performance Project	Available from 1997-1-1 volume: 9 issue: 2;	PN1590	PN		1590 Literature (General)	The performing arts. Show bu	Taylor and Francis Online
Women and language : WL	Michigan Technological University; publisher not	Available from 1986-12-31 until 2007-4-30;	P120	P		120 Philology. Linguistics	Language. Linguistic theory. C	ProQuest
Women's studies in communication.	Taylor & Francis; Organization for Research on W	Available from 1997-10-1 until 2011-1-31;	P96	P		96 Philology. Linguistics	Communication. Mass media	ProQuest
Women's writing.	Taylor & Francis; Triangle Journals Ltd	Available from 1997-3-1 volume: 4 issue: 1;	PR111	PR		111 English literature	Women authors	Taylor and Francis Online
Woolf studies annual.	Pace University Press	Available from 2005 until 2020;	PR6045	PR		6045 English literature	1900-1960	Galegroup
Word : journal of the International Linguistic Association	Routledge Taylor & Francis; International Linguist	Available from 1997-4-1 volume: 48 issue: 1;	P1	P		1 Philology. Linguistics	General	Taylor and Francis Online
World Englishes.	Blackwell Publishers	Available from 1981 volume: 1 issue: 1 until 1996 volum	PE1128	PE		1128 English	Modern English	Wiley Online Library
World literature written in English.	University of Texas at Arlington	Available from 1997-1-1 volume: 36 issue: 1 until 2004-	PN1	PN		1 Literature (General)	Periodicals	Taylor and Francis Online
Writing on the edge.	Writing on the Edge	Available from 1989-10-1 volume: 1 issue: 1;	PE1404	PE		1404 English	Modern English	JSTOR
Yearbook of comparative and general literature.	Toronto Press	Available from 2008 volume: 54 issue: 1 until 2008 volu	PN851	PN		851 Literature (General)	Literary history	Project Muse
Youth theatre journal.	Routledge Taylor & Francis Group; American Allia	Available from 1997-5-1 volume: 11 issue: 1;	PN3157	PN		3157 Literature (General)	Drama	Taylor and Francis Online
Zeitschrift für Anglistik und Amerikanistik.	De Gruyter Mouton	Available from 2015-1-1 until 2019-7-31;	PR1	PR		1 English literature	Literary history and criticism	ProQuest