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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 2018, we are the largest department in the College of Arts and Sciences at UTC and are composed of 53 full-time faculty: 26 tenured/tenure-track (T/TT), 1 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 11,000 undergraduate student credit hours per semester (FY 2017); enroll approximately 218 majors in FY 2017; graduate an average of 49 majors in an academic year (a number that is the same as in our previous self-study); 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 six years have been transitional ones, marked by the splitting of the Writing track into Creative Writing and Rhetoric & Professional Writing, the recent and ongoing implementation of an assessment policy and procedure, and new department leadership: Chris Stuart as Head from 2013 to 2018, Andrew McCarthy as Head beginning in F18. We have also hired five new TT faculty and are searching for two more new colleagues. These changes have brought new energy to the department and have been welcomed enthusiastically by students and faculty alike.
Part 1: Department Overview

1.1. Mission Statement

The English Department’s mission statement (included in the shaded text 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.

Mission Statement of the UTC English Department

“Unless you are at home in metaphor,” Robert Frost once wrote—unless you are able to deal with the complexities, implications and surprises of figurative language, a language that surrounds us even in the worlds of advertising and science—then “you are lost.” The English Department teaches students both to read and write maturely and correctly on the literal level and also to interpret and use figurative language. In the classroom, that role is carried out through studies in composition; language, rhetoric and writing, literature, criticism; and creative writing.

Every aspect of the English Department’s program attempts to communicate a sense of wonder and excitement about our written culture and to engage the student’s imagination. We make students aware that whenever they read or write, complex and sometimes contradictory elements—factual, emotive, logical—must be apprehended, held in balance, and accorded appropriate weight. We want them to be able to identify and order intricate responses to arrive at a sound understanding of a written text or to produce clear and forceful writing of their own.

What students learn in the English Department adds to their inventory of competencies and enriches their experience of life. We recognize that the ability to understand and produce good writing is an invaluable mental resource.

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 2012-13 department goals follow with some commentary about the degree to which we are succeeding in meeting these goals thus far this year. Our goals also include both those new to 2018-19 and ongoing objectives.

1.2.1. Responses to the 2013 External Reviewer Recommendations

External reviewer Dr. Jim Fogelquist in his 2013 report made a number of recommendations for the undergraduate and graduate programs:

1. In relation to the recommendation for reassigned time from teaching: “Seek ways to reduce faculty course loads and/or number of students per class, especially in writing classes.”
While a difficult task, expectations for research are growing on our campus, so clearly this current review period was the time to push for more manageable teaching loads—especially given the fact that reducing all tenure-line faculty teaching loads has been recommended by at least the last two external reviewers. Both have recommended that active scholars receive reassigned time towards scholarship and creative activities, as typical at Regional Comprehensive Masters Universities.

After submitting a research report on our comparable and aspirational peer institutions’ and English departments’ workload policies, we successfully argued for a standard teaching load reduction from 4/4 to 3/3, as long as faculty are working towards publication. This took effect in AY 2017-2018.

2. *In relation to our faculty: “Hire new tenure-track faculty in Professional Writing (specifically with emphasis in the areas of new media writing and web design), Modern British Literature, and Creative Non-fiction.”*

We successfully hired in all three of these areas during the current review period: Dr. Rik Hunter in Professional Writing, Dr. Joseph Jordan in 19th century British Literature, Dr. James Arnett in 20th/21st century British Literature, and Dr. Sarah Einstein in Creative Non-fiction.

3. *A Department the size of the English Department at UTC should be able to sustain two sabbaticals a year—one in the Fall and one in the Spring.*

According to our previous external reviewer, at the time a faculty member could expect, on average, to wait 25 years before receiving a sabbatical. Based on other institutions not having a separate salary pool to fund sabbaticals, the reviewer recommended that the college and department absorb those costs. This goal is on-going.

4. *Support for Travel to present papers at academic conferences should be increased.*

Officially, there is no travel fund nor funding per faculty member. Dr. Stuart has simply approved virtually every proposed trip for the last five years. In addition, faculty have been excellent about securing internal grants where possible. Further, former Dean Elwell more than once grew the English budget, which allowed Dr. Stuart to meet faculty needs. Finally, prior to April 2018, the department was under the impression that ENGL online funds were available to support faculty travel. This is no longer the case.

5. *The English department lacks the diversity of the surrounding area. This should be kept in mind in terms of faculty and course offerings.*

We have pursued but did not secure two African American job candidates in the last four years. However, we successfully hired an African-American Literature specialist in Spring 2018 and have added a diversity course requirement to the three major tracks.
6. Assessing the effectiveness of the undergraduate capstone offerings in light of the information available as successive cohorts complete the newly established degree requirement.

The department decided to assess the effectiveness of the entire English major by assessing only the capstone course, since SACSCOC said this was acceptable and it seemed easiest. The department has not been satisfied with this method of assessment and has created a new assessment committee to find a new, more effective, more accurate, or more productive method of doing this. This committee is currently working as subcommittees representing each track (creative writing, literature, and rhetoric and professional writing) to designing new outcomes and an assessment plan.


Since the abolishing of remedial composition, our 1011 courses are capped at 15 students to allow instructors to give these students extra attention. 1011 also includes a fourth, tutorial credit for which students work with graduate teaching assistants (and sometimes the instructor of record). 1010 and 1020 remain capped at 20 students.

8. Improve the wages of part-time faculty and provide 3-year contracts to the best performers among NTT faculty.

At the time of our external reviewer’s letter in 2013, for example, Appalachian State part-time faculty members with an M.A. earned $3,036 per 3-credit course, and those with a Ph.D. earned $3,375. The goal of improving salaries for contingent faculty have been met, to some extent. In the last five years, adjunct salaries have risen from $2200 per course to $2400. Lecturer salaries have gone from a minimum of $33,000 to $37,000 to start. These were initiatives of the previous Dean, Jeff Elwell.

The new Faculty Handbook says that multi-year appointments will be made available to Lecturers, so progress has been made there, although they are still working out the particulars of the policy. It is expected to be completed by Spring 2019.

9. Actively pursue approval to relocate the department to the Library (or another sufficient space) so that the entire department can be housed in the same building.

During the previous review period, all tenure-line faculty were housed in Holt Hall, and nearly all lecturers were in Lupton Library. Once the new library was completed and Lupton shuttered, most lecturers were given office space in the new library, while the tenure-line faculty remained in Holt. In January of 2017, the English department was moved from Holt Hall to 540MC (formerly the Chattanooga State Office Building). Unfortunately, there was not enough office space in this building, and so, lecturers have remained in their Library offices. There are plans to move the department to Lupton once construction/remodeling is completed in 2019-20, but once again, there isn’t room for all department faculty to be housed together.
10. *Seek at least one additional clerical/administrative support position for the department.*

In the 2012-2013 self-study, this goal was based on the perception that the department had grown steadily over the last few years and needed additional staff resources to facilitate the important work we do for our University. However, no effort has been made to hire more administrative staff because on further review, Heather and Yvonne have seemed sufficient.

11. *Grow the English Department Alumni Association as a vehicle for fundraising, community-building, and opportunities for current students.*

Unfortunately, we have not achieved this goal. The association is now nonexistent; however, in the past year, the department has begun talks about reviving it.

12. *Enhance the Department website to serve as a portal for students.*

Dr. Hunter led the redesign effort of our website in 2016 to prominently feature a number of items of interest to current and potential majors, including videos featuring students talking about their successes; a blog featuring stories about students, faculty, and alumni; and social media posts. Many of our guideline and policy documents for students are also available on the website. We also maintain associated social media accounts—Facebook, Twitter, and Instagram.

13. *Establish a visiting writer’s program with the fundraising help of the Alumni Association. We are in talks with creative writer Allen Weir to become our first visiting writer, ideally in 2013-14.*

We successfully achieved this goal with the hiring of Allen Weir as a Visiting Writer for 2013-14 as well as for 2014-2015. However, we were not successful in securing the grants that were to support the program. That left Dr. Stuart with having to draw heavily from the Department’s Gift Fund to cover the balance of his salary. This was not sustainable, and so there have been no further Visiting Writers since Allen Weir.

14. *Encourage continued participation in the University’s First Year Reading Experience (FYRE) program.*

Starting Fall 2012, all first-year 1010 and 1011 composition courses began incorporating the annual FYRE book (Warren St. John’s Outcasts United: A Refugee Team, an American Town was the 2012-13 title). English participation in the program then lapsed until the 2016-17 academic year, when English department faculty member Andrew McCarthy was appointed chair of the committee and worked with Dr. Jenn Stewart to re-integrate the Read2Achieve (formerly FYRE) selection in the ENGL 1010 and 1011 classrooms in meaningful ways.

15. *In relation to the recommendation regarding the graduate curriculum: “The graduate program in English could benefit from fine tuning. Among the changes that the department*
should consider are the following: Clean up the Graduate Catalog by removing courses that have not been taught for several years and are not likely to be taught in the foreseeable future.

This goal is on-hold as we attempt to create a new MFA program. The Letter of Notification to the Tennessee Higher Education Commission (THEC) is currently underway and there are plans to have the complete proposal submitted during the spring semester 2019.

a. Complete the study of the feasibility of adding an MFA building on the resources already in place."

Related to 15.a., we have achieved 15.b., but the proposal was not approved. It was recommended to apply again once we can show increasing enrollment numbers and can clearly define the need for an MFA in our area.

b. Consider more extensive use of social media to enhance requirement efforts to increase the number of graduate students to previous levels;

We have recently initiated our use of social media and hope to advertise our programs via social media.

1.2.2. Ongoing Goals as of AYs 2017-19

1. Conduct a successful internal search for a new Department Head.

An internal search was conducted in Spring 2018, and the Dean appointed Dr. Andrew McCarthy the new Head of the English Department beginning July 1, 2018.

2. Hire a permanent replacement to fill Dr. Susan Eastman’s vacated lecturer line.

We successfully hired a permanent Lecturer to replace Dr. Susan Eastman, Dr. Devori Kimbro.

3. 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.

4. 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 contracts and adjunct faculty hired on a course-by-course basis) in material, tangible ways. In the new Faculty Handbook there are now 4 ranks for lecturers (previously there were 3 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 3 years, and those faculty at the rank of Senior Lecturer may be given an appointment term of up to 5 years. This year, 2018-19, the College of Arts and Sciences issued its first multi-year appointment letter for a term of 3 years to a Senior Lecturer. We would like to see multi-year contracts become standard for all Associate and Senior Lecturers.

5. 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.

The department’s Senior Associate Department Head, Dr. Abbie Ventura, has worked to create sections of General Education courses reserved for English majors as a way to build cohorts and improve retention. She is also responsible for introducing a Sophomore advising/pizza party to formally introduce new majors to the program as they transition to English department advisement and begin work on the English core. Dr. Ventura is also responsible for annual emails sent to English majors and their advisors, providing helpful reminders prior to the first advisement sessions.

6. *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 23 tenured/tenure-track faculty members, which is an admirable level of productivity given our 12-hour teaching load through Spring 2017. 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 a 12-hour load. We want to work with UTC’s Office of Partnerships and Sponsored Programs (directed by an UTC English graduate) to identify more opportunities we should pursue.

7. *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.*

Our greatest success in this area has been the making of the successful case that our faculty who are publishing be granted a course release to conduct this work; this 3/3 teaching load began in AY 2017-18. Even while on the previous 4/4 teaching load, our faculty consistently performed well in research, teaching, and service, but like most in public higher education, we live in a perennial state of inadequate financial support. Our travel budget has been limited to $250 annually per faculty member for several years. We actively encourage faculty to find creative ways to fund their work (e.g., UTC Faculty Grants and CAS Travel
Grants), and we hope a new alumni association will help cultivate more resources, but these outlets are limited. We welcome input during this program review on ways to increase opportunities for our faculty.

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

While we recognize the need to reinvigorate our Alumni Association, we received a major gift of $10,000 from Chuck Keegan in 2018 to invite speakers. Sean Latham, a Joyce scholar, is scheduled to appear on campus in September 2018. Michael Woods, emeritus from Princeton and formerly chair of the Booker Prize Committee is scheduled to speak in Spring 2019.

In early January 2019, we received news of a $1,000,000 gift to support student scholarships and a professorship to be determined.

We also plan to work closely with UTC’s Development office to cultivate new donors and show our genuine appreciation for current and past donors.

We have had strong faculty participation in the Faculty and Staff Campaign (FSC) in the past, by which we give directly to support English department efforts. However, part of the decline in participation is a lack of coordination with the Development Office. For example, the FSC package arrived at the department just before spring graduation with an expected due date of all the pledge cards in mid-June. Naturally, faculty were no longer on campus and regularly checking their physical mailboxes in order to receive the pledge cards.

9. 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. 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. With the help of one junior faculty advisor, Dr. Joseph Jordan, our Sigma Tau Delta (STD) chapter has become much more active in the last five years, hosting get-togethers such as the Tuesday Teas and attending cultural events as far away as Atlanta and Nashville. As of Fall 2016, Dr. Rik Hunter has redesigned our department website, which includes a blog featuring stories about student, faculty, and alumni. Dr. Hunter works with an intern each semester to produce content for these media streams. Finally, in Fall 2018, Drs. Jordan and Stuart created the English Club as a way to allow students who do not meet STD's academic requirements to participate in activities that were once reserved for STD students—monthly "Tuesday Teas" as well as trips to Atlanta and Nashville to attend cultural events.

10. 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. Dr. Ingraham is the current Director. 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. One on-going challenge seems to be that many of our students want to do internships, but are unable to because they already have jobs with busy schedules. We hope to find funding to pay our interns an hourly wage if a given internship is unpaid.

11. 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 and in the final Spring 2018 department meeting discussed possible approaches to assessment and the issues related to assessing our three different major tracks.

12. Charge the Advisory Committee with revising bylaws.

The committee successfully revised the department bylaws and they were approved by the department at the end of the Fall 2018 semester. The document was then forwarded to the University’s legal team for final review and approval.

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

Both Creative Writing and Rhetoric & Professional Writing have developed 2-year rotations of course rotations for undergraduate and graduate offerings. Literature is currently discussing their undergraduate and graduate curriculum. Once Literature has completed its revision and we know about the MFA, we can get a better sense of the 2-year rotations of course offerings.

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

Online certificates are an area of growth in higher education, and UNCW just launched their own online program focused on medical and science writing. A certificate program in professional writing could better serve our high number of part-time students, recruit new students from our region who cannot or are not willing to make the commute to campus, and help give students who want to focus on the Literature MA an opportunity to complete the PW certificate (we have been told that students cannot graduate with an MA in English with
specialization in Literature and then be readmitted to pursue the MA in Rhetoric and Professional Writing; a certificate program may allow for students to pursue professional writing).

15. 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. With a switch in English department leadership, the conversations will need to be re-started and continued.

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

1.2.3. Other Departmental Achievements for AY 2017-18

1. Ad Hoc Committee researched and produced “a state of the major/best practices” report for former Dean of CAS, now Interim Provost Hynd, and subsequently distributed to faculty.

2. One TT faculty member promoted to Full Professor.

3. Successfully petitioned for Verbie Prevost to be granted Emeritus Faculty status.

4. Using English online funds secured a new Graduate Assistant in English and paid for all GA fees across the board, in addition to tuition waivers.

5. Secured permission for all internships in ENGL to be paid the equivalent of $12.00 per hour, drawing support from online funds.

6. Secured a number of future speakers for the 2018-19 school year. Chuck Keegan’s major gift will help us to bring in Sean Latham (Joyce Scholar) and Michael Woods (Princeton Emeritus Professor). Online funds were supposed to help us bring famed poet Ed Hirsch, but these funds are now unavailable. In any case, Hirsch is scheduled to read at UTC in September.

1.3. Student Performance on the ETS Major Field Test for Literature in English

The test is only required of 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 your self-study, and this works out with the current review period. The test is not optional, as it is required by THEC. The scores are part of the formula used to determine our 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. For 2017-2018, 38 students were tested, with an average score of 148.30 compared to the national average of 153.10. Going forward we will explore only students in the one track will be tested or find an appropriate substitution for the ETS MFT.

<table>
<thead>
<tr>
<th># of students</th>
<th>UTC English Score</th>
<th>National Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>148.40</td>
<td>153.10</td>
</tr>
</tbody>
</table>

1.4. Results of NSSE Survey

UTC administers the National Survey of Student Engagement (NSSE) each year to first year students and seniors (see 2018, Table 1). Overall, English majors report feeling more satisfied with English than the averages 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 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 at roughly the same as the those for the College and University, we do score several points lower in terms of collaborative learning and team work and "developing or clarifying a personal code of values and ethics." More importantly, we scored roughly 20 points lower than the College and University in terms of "encouraging contact among students from different backgrounds."

In terms of faculty involvement, English is on par with the College and UTC; however, when considering "discuss[ing] course topics, ideas, or concepts with a faculty member outside of class," the Department is out front by 8-10 percentage points.

With regards to cultural experiences, English scores are similar to the College's and UTC's except for in one category, in which we lag by 12% percentage points: "Had discussions with students of a different race or ethnicity than your own." This result, in addition to the result for "encouraging contact among students from different backgrounds," tells us that our students do not see the English major, its students (and perhaps even its faculty) as diverse.
### Table 2: NSSE Results 2018

<table>
<thead>
<tr>
<th>QUESTION/STATEMENT</th>
<th>RESPONSE OPTIONS</th>
<th>PERCENTAGES</th>
<th>VALID N: (DEPT.)*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SATISFACTION WITH UTC</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. How would you evaluate your entire educational experience at this institution?</td>
<td>Poor</td>
<td>1.6</td>
<td>1.9</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td>12.2</td>
<td>13.2</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>49.4</td>
<td>47.5</td>
</tr>
<tr>
<td></td>
<td>Excellent</td>
<td>36.8</td>
<td>37.3</td>
</tr>
<tr>
<td>2. If you could start over again, would you go to the same institution you are now attending?</td>
<td>Definitely no</td>
<td>4.2</td>
<td>4.6</td>
</tr>
<tr>
<td></td>
<td>Probably no</td>
<td>12.1</td>
<td>14.9</td>
</tr>
<tr>
<td></td>
<td>Probably yes</td>
<td>40.5</td>
<td>40.8</td>
</tr>
<tr>
<td></td>
<td>Definitely yes</td>
<td>43.3</td>
<td>39.7</td>
</tr>
<tr>
<td><strong>CURRICULUM</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Institution contributes to you acquiring job or work related knowledge and skills.</td>
<td>Very little</td>
<td>10.7</td>
<td>14.3</td>
</tr>
<tr>
<td></td>
<td>Sometimes</td>
<td>29.3</td>
<td>32.0</td>
</tr>
<tr>
<td></td>
<td>Quite a bit</td>
<td>32.9</td>
<td>32.2</td>
</tr>
<tr>
<td></td>
<td>Very much</td>
<td>27.1</td>
<td>21.5</td>
</tr>
<tr>
<td>2. Institution contributed in developing clear and effective speaking skills.</td>
<td>Very little</td>
<td>9.7</td>
<td>10.1</td>
</tr>
<tr>
<td></td>
<td>Sometimes</td>
<td>29.4</td>
<td>28.6</td>
</tr>
<tr>
<td></td>
<td>Quite a bit</td>
<td>33.7</td>
<td>33.6</td>
</tr>
<tr>
<td></td>
<td>Very much</td>
<td>27.1</td>
<td>27.7</td>
</tr>
<tr>
<td>3. Institution contributed in developing clear and effective writing skills.</td>
<td>Very little</td>
<td>5.3</td>
<td>6.4</td>
</tr>
<tr>
<td></td>
<td>Sometimes</td>
<td>24.5</td>
<td>23.7</td>
</tr>
<tr>
<td></td>
<td>Quite a bit</td>
<td>39.2</td>
<td>36.7</td>
</tr>
<tr>
<td></td>
<td>Very much</td>
<td>31.0</td>
<td>33.2</td>
</tr>
<tr>
<td>4. Institution contributed to your ability to solve complex real-world problems.</td>
<td>Very little</td>
<td>10.0</td>
<td>10.6</td>
</tr>
<tr>
<td></td>
<td>Sometimes</td>
<td>31.2</td>
<td>31.8</td>
</tr>
<tr>
<td></td>
<td>Quite a bit</td>
<td>31.6</td>
<td>31.1</td>
</tr>
<tr>
<td></td>
<td>Very much</td>
<td>27.3</td>
<td>26.5</td>
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<tr>
<td>5. Institution contributed to thinking critically and analytically.</td>
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<tr>
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<td></td>
<td>Quite a bit</td>
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<tr>
<td></td>
<td>Very much</td>
<td>40.8</td>
<td>42.9</td>
</tr>
<tr>
<td></td>
<td>Very little</td>
<td>4.8</td>
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</tbody>
</table>
6. Institution contributed to working effectively with others.

<table>
<thead>
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<th>Level</th>
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<tr>
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<tr>
<td>Very much</td>
<td>29.3</td>
<td>25.5</td>
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</table>

7. Institution contributed to developing or clarifying a personal code of values and ethics.

<table>
<thead>
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</tr>
</thead>
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</tr>
<tr>
<td>Very much</td>
<td>26.7</td>
<td>27.0</td>
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</tr>
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</table>

8. Institution contributed to encouraging contact among students from different backgrounds (social, racial/ethnic, religious, etc).

<table>
<thead>
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<th>Level</th>
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<tr>
<td>Very much</td>
<td>20.6</td>
<td>21.0</td>
<td>14.8</td>
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</table>

9. Institution contributed to being an informed and active citizen.

<table>
<thead>
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<th>Level</th>
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<th>28.6</th>
</tr>
</thead>
<tbody>
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<tr>
<td>Very much</td>
<td>23.2</td>
<td>25.8</td>
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**FACULTY INVOLVEMENT**

1. Quality of interactions with faculty members.

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<tbody>
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<tr>
<td>Sometimes</td>
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<td></td>
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<tr>
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<td>29.2</td>
<td>25.9</td>
<td>28</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Very Often</td>
<td>18.6</td>
<td>17.2</td>
<td>18.5</td>
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2. Talked about career plans with a faculty member or advisor.

<table>
<thead>
<tr>
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<td>18.5</td>
<td>27</td>
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</table>

3. Worked with a faculty member on activities other than coursework (committees, student groups, etc.)

<table>
<thead>
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<td></td>
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**CULTURAL EXPERIENCE AT UTC**

<table>
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<td></td>
<td></td>
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<tr>
<td>Sometimes</td>
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<td>21.0</td>
<td>35.7</td>
<td>28</td>
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</tr>
</tbody>
</table>
1. Had discussions with students of a different race or ethnicity than your own.

<table>
<thead>
<tr>
<th></th>
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<th>34.7</th>
<th>32.9</th>
<th>28.6</th>
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</thead>
<tbody>
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<td></td>
<td>Very often</td>
<td>40.0</td>
<td>42.3</td>
<td>35.7</td>
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<tr>
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<td>3.6</td>
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<td>20.7</td>
<td>20.3</td>
<td>14.3</td>
</tr>
<tr>
<td></td>
<td>Often</td>
<td>39.0</td>
<td>36.3</td>
<td>42.9</td>
</tr>
<tr>
<td></td>
<td>Very often</td>
<td>36.8</td>
<td>40.0</td>
<td>39.3</td>
</tr>
</tbody>
</table>

2. Had discussions with students from different economic background other than your own.

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<th></th>
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<th>3.4</th>
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<td>20.3</td>
<td>14.3</td>
<td></td>
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<tr>
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<td>Often</td>
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<td>36.3</td>
<td>42.9</td>
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<td></td>
<td>Very often</td>
<td>36.8</td>
<td>40.0</td>
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</tr>
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</table>

3. Had discussions with students who are very different from you in terms of their religious beliefs or personal values.

<table>
<thead>
<tr>
<th></th>
<th>Never</th>
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<td>10.7</td>
<td></td>
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<tr>
<td></td>
<td>Often</td>
<td>29.8</td>
<td>33.5</td>
<td>42.9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Very often</td>
<td>44.0</td>
<td>37.1</td>
<td>42.9</td>
<td></td>
</tr>
</tbody>
</table>

4. Had discussions with students who are very different from you in terms of their political opinions or personal values.

<table>
<thead>
<tr>
<th></th>
<th>Never</th>
<th>4.1</th>
<th>4.4</th>
<th>7.1</th>
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</thead>
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<tr>
<td></td>
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<td>23.7</td>
<td>25.5</td>
<td>21.4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Often</td>
<td>35.3</td>
<td>32.0</td>
<td>42.9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Very often</td>
<td>36.9</td>
<td>38.0</td>
<td>28.6</td>
<td></td>
</tr>
</tbody>
</table>

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

The English department does not have any formal-tracking method to gather this data, though we have a great deal of informal reporting by alumni. However, OPEIR may have information from English majors on the First Destination Survey (FDS). If they do not, we have been assured that they will have data in the future from administering the FDS.

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.
Part 2: Undergraduate Curriculum

We offer three majors in English: literature, creative writing, and rhetoric and professional writing. All three options require a minimum of 39 hours in addition to General Education and University Graduation requirements, including 15 hours of “core” major courses and the required 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 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.

Table 3: Variations in Three Major Options (15-hour Core and Capstone Required for All)

<table>
<thead>
<tr>
<th>B.A., Language and Literature</th>
<th>B.A., Creative Writing</th>
<th>B.A., Rhetoric and Professional Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>One course from:</td>
<td>One course from:</td>
<td>One course from the following to satisfy the Diversity Requirement:</td>
</tr>
<tr>
<td>ENGL 4270r - Major American Figures</td>
<td>ENGL 3710 Reading Like A Writer: Fiction</td>
<td>ENGL 4870r - Major Issues in Rhetoric</td>
</tr>
<tr>
<td>ENGL 4470r - Major British Figures</td>
<td>ENGL 3720 Reading Like A Writer: The Short Lyric Tradition</td>
<td>RPW Track Core: ENGL 4900r - Rhetoric and Professional Writing Workshop</td>
</tr>
<tr>
<td>ENGL 4870r - Major Issues in Rhetoric</td>
<td>ENGL 3730 Reading Like a Writer: Creative Nonfiction</td>
<td>Track Electives: 6-9 Hours in Rhetoric</td>
</tr>
<tr>
<td>ENGL 4970r - Special Topics in Literature and Language</td>
<td>12 hours of major course work chosen from the following writing courses:</td>
<td>• ENGL 3850 - Persuasion and Propaganda</td>
</tr>
<tr>
<td>One upper-division course on a literary period or major author prior to 1800 selected from:</td>
<td>• ENGL 3740r - Creative Writing: Nonfiction</td>
<td></td>
</tr>
</tbody>
</table>
• 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

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

• 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

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

• ENGL 4850 - Women's Rhetoric
• ENGL 4870r - Major Issues in Rhetoric

6-9 Hours in Professional Writing
• ENGL 3830 - Writing Beyond the Academy
• ENGL 4820 - Writing with Style
• ENGL 4860 - Visual Rhetoric (aka Design for Writers in Spring '19)
• ENGL 4880 - Digital Writing and Publishing
• ENGL 4890r - Digital Writing and Publishing
• ENGL 4900r - Rhetoric and Professional Writing Workshop (Must be a different topic than the one taken in the RPW Track Core)
• ENGL 4960r - Internship

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

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 curriculum as a whole 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 5 tenure-eligible faculty (including at least 3 tenured faculty) and 1 additional full-time faculty. Committee members represent literature, creative writing, and rhetoric and professional writing concentrations.

### 2.2. Undergraduate Program Learning Outcomes (SACSCOC)

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, in order to prepare them as informed, empathetic, and ethical critical thinkers who can enter their communities able to effect positive change through writing and action.

However, after using these outcomes for two years, the outcomes have been called under question because they simply do not apply to our Creative Writing (CW) track students nor to many of our Rhetoric & Professional Writing (RPW) track students. In this way, our SLOs do not achieve the goal of allowing assessment of all students. In fact, even when focusing only on the Capstone Seminar course, we found that students were unable to demonstrate meeting our outcomes because of instructor confusion over the assessment tool being used to measure the outcomes. Additionally, students do not always have access to previous coursework to review for the writing of the reflective essay.

Further, students in both CW and RPW tracks create texts in “non-academic” genres. That is, students in Creative Writing are highly unlikely to be able to demonstrate Outcomes 1 and 2, and students in RPW may have difficulty.

Beginning in Spring 2018, the English department Assessment Committee began working on a new assessment plan after faculty members teaching the capstone courses and students taking those capstone courses communicated that neither the Senior Seminar nor the current SLOs worked. By the end of the Spring semester, there was a consensus that the assessment committee look more closely at portfolios.
In the second department meeting of Fall 2018, the Assessment Committee presented to the department a revised set of SLOs, a Learning Portfolio, and accompanying courses to support students' development of this portfolio—based on those used by the Honors College. There was not full support for this plan; requiring that 1-2 new courses in the Core be tabled.

In the next department meeting to discuss only the new SLOs and portfolio, it was agreed that faculty would work within their respective tracks (creative writing, literature, and rhetoric and professional writing) to begin developing SLOs and any assessment plans on 10/5/18. Faculty were given several resources on developing an assessment plan, including the ADE report, “Report of the ADE Ad Hoc Committee on Assessment.” While the Department has not finalized its new plan, we have still met our annual outcomes assessment deadlines and followed the process outlined by the University.

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 (Hannah Wakefield FA18, Joseph Jordan SP18, Joyce Smith SP18, James Arnett FA17 & Aaron Shaheen FA17)
- English 2050 syllabus (Heather Palmer F18)
- English 2130 syllabi (Joyce Smith FA18 & Chris Stuart FA18)
- English 2230 syllabi (Bryan Hampton FA18, Matthew Guy SP18 & Joseph Jordan FA17)
- English 3340 syllabi (Bryan Hampton FA18 & Andrew McCarthy FA17)
- English 4960 syllabus (Lauren Ingraham SP18)
- English 4980 syllabi (Sarah Einstein FA18, Katherine Rehyansky SP18, Jennifer Stewart FA17 and Tom Balazs FA16)
- English 4994 syllabus (Joe Wilferth SP18)

2.3.1 Discussion of Course Syllabi

1. Curriculum alignment with the programmatic student learning outcomes

N/A: We are currently revising our SLOs to apply to all students in all concentrations. Our previous SLOs applied only to the Literature and Rhetoric and Professional Writing tracks and could not be meaningfully measured using the tool we originally designed. Students were asked in capstone courses to reflection all their work in the major and compose an essay using evidence from that work to demonstrate alignment with the SLOs; however, not all students had saved past work, and some capstone instructors assigned the essay to only consider the papers written
in their particular capstone course. Consequently, students could not demonstrate meeting the outcomes.

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 have the ability to 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 Palmer’s 2050, for example, weeks devoted to Digital Rhetoric and New Directions in Rhetorical Theory. In 4980: Senior Seminar, calls on students to reflect and investigate current standards, practices, and issues in the discipline and what it means to be an English major in 2017.

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 in 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. Dr. McCarthy, for instance, asks student to perform a play in his Shakespeare course, and Dr. 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 lecture and discussion as well as many course teaching a variety of genres through experiential-learning experiences 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 homework through the University CMS, BlackBoard, 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 application 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 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 Lauren Ingraham'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

In the current review period, major changes have included one change to our Core courses and significant changes to the creative writing and rhetorical and professional writing tracks’ requirements. In 2016, the department decided to remove ENGL 4650 – History of the English Language. We have historically offered two sections each semester in order for every major to take it for graduation, but because we only have one faculty member with the expertise to teach it, and because she wanted the opportunity to teach other courses, we could offer no more than one section per semester. The department voted to remove this course as a Core requirement. It remains an elective option.

Creative writing and rhetoric and professional writing have become separate tracks and both have made hires in recent years. Each track has looked closely at their curriculum and made substantial revisions. Finding many courses that had not been offered in several years, those have been deactivated. In addition, new courses have been developed and have been approved by the University Curriculum Committee. This, in turn, warranted changes to each track, and the faculty in those areas have completed those revisions. Creative writing’s new curriculum took effect in Fall 2017, and rhetoric and professional writing’s curriculum took effect in Fall 2018. Parallel changes were made to the Rhetoric and Professional Writing minor.

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

N/A. The current 2018-2019 catalog displays the learning outcomes from the archived catalog of 2010-2011. It has not been updated since before time.

2.6. Undergraduate curricular research opportunities

See 4.4.

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

Since Fall 2013, enrollment of undergraduate English majors had declined from 228 to 204, which represents a decrease of 11.5%. However, this is only a 5.5% decrease since 2007. Looking at the data from the previous review period and the current review period, we see a large jump in enrollment following the 2008-2009 recession, and so we may have simply returned to our pre-recession numbers.

<table>
<thead>
<tr>
<th>Table 4.</th>
<th>Major Enrollment.</th>
<th>Fall 2013</th>
<th>Fall 2014</th>
<th>Fall 2015</th>
<th>Fall 2016</th>
<th>Fall 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.A., English</td>
<td></td>
<td>228</td>
<td>227</td>
<td>202</td>
<td>195</td>
<td>204</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 5. Minor Enrollment</th>
<th>Fall 2017</th>
<th>Spring 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Writing</td>
<td>48</td>
<td>52</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 6. Undergraduate Diversity 2017-18.</th>
<th>Female</th>
<th>Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiple Races</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Unknown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Indian</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Asian</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Hispanic</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Native Hawaiian or Other Pacific Islander</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>African American</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>White</td>
<td>116</td>
<td>53</td>
</tr>
<tr>
<td>Total</td>
<td>134</td>
<td>60</td>
</tr>
</tbody>
</table>
Our number of degrees awarded has dropped from 52 in FY 2013 to 37 in FY 2017. To put this in perspective, our number of degrees awarded had risen from 37 in FY 2007 to 56 in FY 2011. One way to look at these numbers is through the lens of economics. Our number of enrollees also followed the pattern of the U.S. economy and the 2008 recession. The numbers of students went up in the next few years, and as those students graduated, our numbers have returned to prerecession numbers.

<table>
<thead>
<tr>
<th>Table 7. Undergraduate Degrees Awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.A., English</td>
</tr>
<tr>
<td>FY 2013</td>
</tr>
<tr>
<td>52</td>
</tr>
</tbody>
</table>

Our retention rates fluctuate each year depending on the numbers of graduates. We do not retain an average of 19% of students per calendar year.

<table>
<thead>
<tr>
<th>Table 8. Departmental Retention.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
</tr>
<tr>
<td>2013</td>
</tr>
<tr>
<td>Retained</td>
</tr>
<tr>
<td>Graduated</td>
</tr>
</tbody>
</table>

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 so that in fact we are by far the largest 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.

<table>
<thead>
<tr>
<th>Table 9: Credit Hour Production Fall 2007-17</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH</td>
</tr>
<tr>
<td>2013</td>
</tr>
<tr>
<td>27,804</td>
</tr>
<tr>
<td>UTC TOTAL</td>
</tr>
<tr>
<td>English as % of</td>
</tr>
<tr>
<td>UTC Total</td>
</tr>
</tbody>
</table>

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGLISH</td>
</tr>
<tr>
<td>2007-08</td>
</tr>
<tr>
<td>2008-09</td>
</tr>
<tr>
<td>2009-10</td>
</tr>
<tr>
<td>2010-11</td>
</tr>
<tr>
<td>ENGLISH</td>
</tr>
<tr>
<td>24,469</td>
</tr>
<tr>
<td>25,793</td>
</tr>
<tr>
<td>28,536</td>
</tr>
<tr>
<td>26,758</td>
</tr>
<tr>
<td>UTC TOTAL</td>
</tr>
<tr>
<td>227,029</td>
</tr>
<tr>
<td>236,674</td>
</tr>
<tr>
<td>257,742</td>
</tr>
<tr>
<td>262,544</td>
</tr>
<tr>
<td>English as % of UTC Total</td>
</tr>
<tr>
<td>10.78%</td>
</tr>
<tr>
<td>10.9%</td>
</tr>
<tr>
<td>11.07%</td>
</tr>
<tr>
<td>10.19%</td>
</tr>
</tbody>
</table>
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 1150, 1330, 2060r, 2070r, 2080r, 2210, 2410, 2420, 2510r, 2520, 2540, 2700, 3210, 3230, 3560.
- **Thoughts, Values and Beliefs Subcategory**: ENGL 1130, 1150, 2080r, 2410, 2420, 3560.
- **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 informal discussion amongst students, and some courses include formal oral presentations.

Recently, evaluation has been delayed a year because the Committee wasn't allowed to consider any courses for re-certification in AY 2017-18 or, as of yet, for AY 2018-2019. There is currently a University-wide moratorium. Only a handful of courses are scheduled for recertification review this AY.

2.8.2. General Education Outcomes Alignment with English Outcomes

English courses directly engage in and align with the types of knowledge, thinking, and skills development as outlined by the general education 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;
o 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.

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

However, with our three distinct discipline-specific tracks (Creative Writing, Literature, and Rhetoric & Professional Writing), we have found it so far impossible to create meaningful and measurable outcomes that apply to all students beyond our Core courses. We are currently at work on creating track-specific outcomes and piloting those in Spring 2019.

### 2.8.3. English Composition

Supervised by the Director of Composition, the first-year composition (FYC) program offers three first-year writing courses that generate approximately 10,000 undergraduate student credit hours per academic year or about one-half of the department’s student credit hour (SCH) production. In Fall 2017, for example, 1000-level composition courses generated 5,910 student credit hours, which was 37.52% of the English department’s 15,750 undergraduate SCHs; in Spring 2012, the 1000-level composition courses generated 6,031 hours of the department’s 12,555 SCHs (or 48.03%). These numbers have decreased slightly since 2012 because of changes described hereafter and because more first-year students are bringing credit with them from dual enrollment, Advanced Placement credit, and other reasons. 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 program’s mission statement appears below in gray shading.

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.
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 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 two most significant changes in the first-year composition program since the last review are changes in the FYC curriculum and texts—including adopting the University’s Read2Achieve text in ENGL 1010/1011, a revision of the course outcomes and objectives to align more clearly with disciplinary standards and to allow for more accurate assessment, and the addition of hybrid and online FYC sections.

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 has been an important factor in a smooth transition from a long-term Director of Composition to a new one. As was mentioned in the last program review, this stability allows our faculty to have a degree of individual autonomy in the classroom. In order 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.

In 2017-2018, using a participatory process that began with the Composition Committee but ultimately sought input from all FYC faculty members, we created a new, custom textbook that helps ensure that our students have a relatively similar experience across the program. We have been able 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 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 also have the opportunity to 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. One of the most important developments in our curriculum in the last five years has been a bigger focus on internship opportunities for students as part of the capstone requirement. We now have a faculty member, Dr. Lauren Ingraham, who dedicates one course per semester to supervise our interns and develop the program. The real-world experience it offers students—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 150 hours per semester, complete a weekly report, participate in at least four 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 year, departments are required to post program assessment plans and/or results. Our goal in recent years has been to 1) provide more clarity about program and exam expectations for students 2) develop rubrics and assessment strategies at the program level 3) and find better ways to publicize the program and recruit high quality students.

1) We developed guidelines for faculty and students for our nonthesis paper option after noting that students seemed confused about both content and length.
2) We created a new post exam rubric for faculty to get a finer assessment on the students’ ability to manage each reading list and talk about their thesis/paper as well as a new rubric covering our program outcomes to assess the final products as a group and via committee. Below, please find the narrative and results from their year’s assessment.

3.1.1. Assessment

1. Student Learning Outcomes

In Fall 18, we tested new student learning outcomes for end-of-program, summative assessment; however, we plan to work on testing whether these outcomes can be tested in courses so that we can begin collecting formative assessment data that will allow us to gauge learning and development in individual courses.

- **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 a variety of genres, authors, and trends
- **Creative Writing Outcome**: Ability to employ fundamental elements of craft to generate creative content within the chosen genre
- **Lit/Rhet Outcome**: Ability to conduct and synthesize research that adds to the current scholarly conversation in the field

2. Rubric and Norming

During last year’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 complete a F2F norming session with the departmental graduate committee. Please see the attached rubric.

Committee members read the following and scored a rubric for each: 2 Creative Writing Theses, 1 Literature Thesis, 1 Rhetoric and Professional Writing Thesis, 2 Rhetoric and Professional Writing Paper/Projects, 2 Literature Paper/Projects. As director, I chose both strong and weaker
papers 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 of the outcomes. For the weaker papers, faculty marked a combination of “below” and “meets” (usually two below and two 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 ways that different fields in English Studies see the idea of a “current conversation in the field” as somewhat different.

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 are the particular policies for students who “meet” most of the standards set out in the outcomes, but fall below in one or more? How does the written part of the exam balance with the reading lists or oral component? Do we need firmer metrics for this?
- Are all of our students CLEAR about our programmatic outcomes?
- Can we change the rubric to reflect some numerical values rather than to just fail, below, meet, or exceed so as to capture a range for our students?
- When students are asked to revise their paper or thesis after the exam, can we implement a clearer system for marking and managing the revised product?
- Are there ways to revise some of our courses or ENGL 5000 to help students better meet the outcomes or at least understand our expectations more clearly?
- Can we ask a student to write a reflection of the process to be turned in on the day of the exam? Note: while students often cover this material orally, it would be useful to document their process and understanding of the process.

4. Plans for this Year

After determining that this rubric generally works, all members of a student’s committee will be asked to score the rubric for the written document before the oral exam and turn this into the graduate director. After the exam, committees will continue to briefly score the oral exam rubric to be turned into the graduate director.

5. Summary for this Year

- Turn in 2 rubrics for each student to the graduate director 1) thesis/paper 2) oral
- Create a policy for revised papers

The committee will take a look at the following and plan next year’s assessment goals:
• Shift the rubric to a numerical system
• Consider a workshop will all of the graduate faculty to talk through some of the issues that arose in the norming session
• Reconsider or codify some policies

3.1.2. Course Syllabi

Syllabi for all our courses include specific course objectives and evaluation criteria that explain align with our previous student learning outcomes; as noted above we have developed SLOs within a rubric that will be shared with each course instructor and expected to be included on all syllabi. See Appendix B for examples of several sample syllabi from our required graduate courses, including:

- English 5000 syllabi (Jennifer Beech FA18, Joyce Smith FA17)
- English 5050 syllabus (Matt Guy F18)
- English 5115 syllabi (Heather Palmer FA18)
- English 5125 syllabi (Heather Palmer SP18)

These introductory courses fulfill Course Outcomes 1, 2, and 3 as well as lay the foundations for students achieving the Lit/Rhet Outcome. A full list of our courses can be found in the catalog.

English 5000 introduces students to contemporary methods and aims of research in literature, rhetoric, and writing; special reading designed to familiarize students with a wide range of available source materials and research writings. This course thus fulfills Outcome 1, 2, 3, and the Lit/Rhet Outcome. English 5050 introduces students to major critics and historical developments so that they can practice applying major theoretical concepts 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. 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. 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 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 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 Graduate Committee. The Graduate Committee reviews and recommends curricular changes to the department. If the recommendations pass, the curricular changes move to the University Graduate Committee for approval.

The Committee may at times review the department’s curriculum as a whole 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 5 tenure-eligible graduate faculty and the Director of English Graduate Studies. Committee members represent literature, 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 in Table 10, graduate students pursue a thesis or revised 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 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 paper.

In addition to the regular required, 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.
Table 10. Requirements for the M.A. in English by track

<table>
<thead>
<tr>
<th>M.A., Language and Literature</th>
<th>M.A., Creative Writing</th>
<th>M.A., Rhetoric and Professional Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literature (33 hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• ENGL 5000 - Introduction to Graduate Studies in English: Methodology and Bibliography (3 hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• ENGL 5050 - Theory and Criticism (3 hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• OR Literary Theory (3 hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• ENGL 5510 - Fiction Writing (3 hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• OR ENGL 5520 - Poetry Workshop (9 hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Elective English Courses (15 hours)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• ENGL 5999r - Thesis (6 hours)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Prose Track -33 Hours

| ENGL 5510r - Fiction Writing (9 hours) |                        |                        |
| OR ENGL 5950 - Workshop: Writing (9 hours) |                        |                        |
| ENGL 5520 - Poetry Workshop (3 hours) |                        |                        |
| Elective English courses (15 hours) |                        |                        |
| ENGL 5999r - Thesis (6 hours) |                        |                        |

3.2.5. Curriculum review/revision information

Our goal in recent years has been to 1) provide more clarity about program and exam expectations for students 2) develop rubrics and assessment strategies at the program level 3) and find better ways to publicize the program and recruit high quality students. However, no formal curricular revision has taken place for this review period.

Review did begin under the former Director, Rebecca Jones and is continuing under the new Director, Rik Hunter. This review is looking closely at the rotation of course offerings in order to facilitate students' program completion, enrollment of courses each semester in to fill courses as much as possible in order to maximize student credit-hour production per TT faculty while not impeding students' completion of program requirements. Additionally, the review is considering catalog revisions such as deleting courses not offered in the past five years, creating a new topics course specifically for the Literature concentration's pre-1800 requirement (which will aid Records in tracking fulfillment of this requirement), and finally creating new topics courses to parallel new undergraduate topics courses in professional writing that will facilitate our split course offerings.
3.2.6. Catalog Information

The catalog information is up to date except that it does not reflect the new outcomes used for the 2018 program assessment.

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

To be eligible for Degree Regular 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)

- 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. Graduate Concentrations in Literary Study and Rhetoric and Writing

In addition to meeting the standards for admission to The Graduate School, applicants for these two tracks should have a minimum of 18 hours of English beyond freshman composition, with a minimum GPA of 3.0 for those hours. Applicants must submit:

- A 1000-1500 word statement of purpose. This statement should address your goals for graduate study and describe your personal, academic, and personal, academic, and professional interests and experience. Explain how this program is appropriate for your research/creative interests and career goals.
UTC English Department Programs Review: 2013-18

- An 8-10 page writing sample of academic work that reflects your research and writing potential.
- Two letters of recommendation that can speak to your academic and/or professional career.

3. Graduate Concentration in Creative Writing

In addition to meeting the standards of admission to the Graduate School, applicants for the M.A. in English with a Concentration in Creative Writing should have a minimum of 18 hours in English beyond Freshman composition, with a minimum GPA of 3.0 for those hours. Applicants must also submit:

- A manuscript of 12-15 poems or 25 pages of creative prose
- A 1,000-1,500 word statement of purpose describing the candidate’s intellectual and creative background, interests and goals.
- Two letters of recommendation that can speak to your academic or creative work.

Although the Graduate School and the English Department do not require applicants to submit scores from the GRE, applicants are encouraged to submit scores to the English Department if they have already taken the exam or feel that the scores will strengthen the application.

3.2.7. Curricular research opportunities

See 4.4.

3.3. Student Experience

3.3.1. Student enrollment

Enrollment in graduate English studies experienced a significant drop in Fall 2009, perhaps due to the economic situation, but has remained steady since that time. We would like to return to the earlier levels and have begun planning for more intensive recruiting efforts as well as a certificate program in professional writing. Table 11, 12, and 13 below reflects the application, enrollment, and graduation trends for the past six years.

Table 11. Full- and Part-Time Enrollment in Graduate Program from Fall 2013 through Fall 2018.

<table>
<thead>
<tr>
<th></th>
<th>Fall 2013</th>
<th>Fall 2014</th>
<th>Fall 2015</th>
<th>Fall 2016</th>
<th>Fall 2017</th>
<th>Fall 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enrolled</td>
<td>38</td>
<td>31</td>
<td>25</td>
<td>37</td>
<td>26</td>
<td>27</td>
</tr>
</tbody>
</table>
Our enrollment has fluctuated somewhat. In that time, we changed program directors and focused increased attention on marketing, including recruitment and outreach visits to local universities and businesses.

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 five years, however, we have seen considerable growth in the number of traditional students, i.e., students moving into the graduate program full-time within three years of completing an undergraduate degree (e.g., 11 FT and 16 PT students in Fall 2018), 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 14 shows the diversity of the colleges and universities, some thirty-five different ones, from which our graduates from Fall 2007 to Summer 2018 received their undergraduate degrees.

<table>
<thead>
<tr>
<th>Table 12. Applications in Radius System</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhetoric/Prof</td>
</tr>
<tr>
<td>---------------</td>
</tr>
<tr>
<td>2018</td>
</tr>
<tr>
<td>2017</td>
</tr>
<tr>
<td>2016</td>
</tr>
<tr>
<td>2015</td>
</tr>
<tr>
<td>2014</td>
</tr>
<tr>
<td>2013</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 13. Graduation Rates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhetoric/Prof</td>
</tr>
<tr>
<td>---------------</td>
</tr>
<tr>
<td>2016-17</td>
</tr>
<tr>
<td>2015-16</td>
</tr>
<tr>
<td>2014-15</td>
</tr>
</tbody>
</table>
The original growth and the current pattern of stability in enrollment are due largely to recruitment efforts by the Dean of the Graduate School and her staff, by the program director, the department head, and other faculty members, with student recommendations being perhaps most important. 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 students. More formal recruitment is needed by the department, however, and in the spring of 2011, the Director applied for and received a grant to create a new updated brochure to disseminate to applicants and to surrounding colleges. Brochures have since been mailed to all four-year schools in Tennessee, Georgia, and Alabama.

Because of the enrollment patterns since 1992, the program has a critical mass of students taking coursework to ensure adequate course offerings as well as a coherent group of peers, but extra efforts need to be made to maintain or increase our enrollment. Course enrollment for the past two years is provided in Table 15.

Table 15. Course Enrollment during Last Two Years

<table>
<thead>
<tr>
<th>COURSE INFORMATION</th>
<th>2016-2017</th>
<th>2017-2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NO.</strong></td>
<td><strong>TITLE</strong></td>
<td><strong>C.Hrs</strong></td>
</tr>
<tr>
<td>5000</td>
<td>Intro Gr Stud in Engl: Meth/Bib</td>
<td>3</td>
</tr>
<tr>
<td>5050</td>
<td>Theory and Criticism</td>
<td>3</td>
</tr>
<tr>
<td>5115</td>
<td>Hist of Rhet Th I: Anc Gr-Ren</td>
<td>3</td>
</tr>
<tr>
<td>5125</td>
<td>Hist of Thet Theor II: Mod-Con</td>
<td>3</td>
</tr>
<tr>
<td>5230</td>
<td>Writing Essays for Publication</td>
<td>3</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Credits</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>5270</td>
<td>Teaching College Writing</td>
<td>3</td>
</tr>
<tr>
<td>5280</td>
<td>Grant Writing</td>
<td>3</td>
</tr>
<tr>
<td>5290R</td>
<td>Advanced Internship in Writing</td>
<td>3</td>
</tr>
<tr>
<td>5350</td>
<td>Amer Col &amp; Fed Lit: 1620-1820</td>
<td>3</td>
</tr>
<tr>
<td>5470R</td>
<td>Mjr Figures Amer Lit: EL Docto</td>
<td>3</td>
</tr>
<tr>
<td>5500R</td>
<td>Novel Writing Workshop</td>
<td>3</td>
</tr>
<tr>
<td>5510R</td>
<td>Fiction Writing</td>
<td>3</td>
</tr>
<tr>
<td>5520</td>
<td>Poetry Workshop</td>
<td>3</td>
</tr>
<tr>
<td>5530R</td>
<td>Speculative Fiction Workshop</td>
<td>3</td>
</tr>
<tr>
<td>5630</td>
<td>Chaucer</td>
<td>3</td>
</tr>
<tr>
<td>5675R</td>
<td>Studies in Shakespeare</td>
<td>3</td>
</tr>
<tr>
<td>5750</td>
<td>Readings Victorian Literature</td>
<td>3</td>
</tr>
<tr>
<td>5850R</td>
<td>Seminar in a Major Figure: Mil</td>
<td>3</td>
</tr>
<tr>
<td>5950</td>
<td>Workshop: Novel Writing</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Workshop: Graduate Magazine</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Workshop: Playwriting</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Workshop: Science &amp; Nature Writing</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Workshop: Creative Nonfiction</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Workshop: Writing for Nonprofit</td>
<td>3</td>
</tr>
<tr>
<td>5970</td>
<td>Nat, Won, and Being in Child L</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Sem in Rhet: Writ &amp; Pub New Me</td>
<td>3</td>
</tr>
<tr>
<td>5970R</td>
<td>Auth, Intent &amp; Amer Fiction</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Fans, Gamers, Tweet: Dig Rhet</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Magic on the Ear Mod Eng Stage</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Postmodernism &amp; the Romant Sub</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Rhetorics of Whiteness</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>American Women Writers</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Digital Rhetorics</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Working Class Rhetorics</td>
<td>3</td>
</tr>
<tr>
<td>5997R</td>
<td>Individual Studies</td>
<td>3</td>
</tr>
<tr>
<td>5998</td>
<td>Research</td>
<td>9</td>
</tr>
<tr>
<td>5998R</td>
<td>Research</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Research</td>
<td>9</td>
</tr>
<tr>
<td>5999R</td>
<td>Thesis</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Thesis</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Thesis</td>
<td>6</td>
</tr>
</tbody>
</table>
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 Director of Graduate Studies (DGS) in English during the advisement for initial enrollment into the program. He 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. During three of the last five years, the DGS has also conducted formal orientation sessions before the beginning of each Fall Semester, with approximately 50-75% of new students and similar percentages of graduate faculty attending.

The Director of Graduate Studies monitors the progress of each student by keeping a record of each student’s RAP sheet, by corresponding regularly with all graduate students via Blackboard emails, by holding office conferences with individual students during the registration period each semester and when otherwise needed, and by working with each student on completing both the Program of Study form, which specifies courses needed to complete the program, and the Candidacy and Graduation Application form. The Program of Study form must be submitted by the end of the student’s first semester. The form is signed by the student and the Director of Graduate Studies in English and then submitted to the Graduate Office. The Dean of the Graduate School checks the form for accuracy, reviews the courses for appropriateness, and determines the time expiration date (six years from the first course taken).

The Candidacy and Graduation Application form must be submitted midway through the semester prior to the anticipated graduation, specifying any changes made in the Program of Study. It too is signed by the student and the Director of Graduate Studies in English and then submitted to the Graduate Office, where it is reviewed for accuracy. The catalog specifies: “In order to be eligible for admission to candidacy, the student must have a cumulative 3.0 GPA or better on all courses taken for graduate credit and have completed prerequisite and designated courses as required by the major department or school and no grade below a C in the program of study or candidacy. A course with a grade lower than a C must be replaced by another course or be re-taken and a grade of C or higher earned.” 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 by the departmental graduate committee to students who provide adequate reasons for such an extension, but during the past five years no student has requested an extension.

Additional extensions can be granted by the Graduate Council Petitions Committee but are done so only under unusual circumstances because of the expectation that coursework be completed in a timely fashion. Candidacy forms are audited again prior to graduation to determine completion of the approved program.
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.

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, however, is that full-time students are progressing through the system more rapidly than in the past, with the majority finishing in less than three years. The overall number of graduates has decreased since 2011, when there were 20. The number of graduates hit a low of 3 in 2018 (Table 16).
<table>
<thead>
<tr>
<th>Year</th>
<th># Degrees Awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>17</td>
</tr>
<tr>
<td>2014</td>
<td>20</td>
</tr>
<tr>
<td>2015</td>
<td>17</td>
</tr>
<tr>
<td>2016</td>
<td>8</td>
</tr>
<tr>
<td>2017</td>
<td>12</td>
</tr>
<tr>
<td>SP2018</td>
<td>3</td>
</tr>
</tbody>
</table>

From Fall 2013 until Fall 2018, only two students were 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. The new Banner System will allow us to have more hard data on the numbers for retention in the future.

4. Graduate Student Support and Monitoring of Student Progress

The careful monitoring of student progress toward degree completion by the Director of Graduate Studies in English has already been noted, but additional methods of support and monitoring have been established and modified over the years. For example, an important method of contact with our students is the use of a BlackBoard site for the graduate program. This site includes program information and is used to email students. In addition, the Graduate School disseminates current University-wide information to all graduate students. Finally, and perhaps most importantly, all graduate faculty work with their students both in class and individually to encourage them in all areas of growth as graduate students.

Many of our students are part-time and this can hamper steady progress as life and job issues come to bear on their timely completion. Consideration of additional support networks and even online options may help to fill in the gaps.

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 MA program piloted a survey in 11/18 and will use it again in 5/19). With the implementation of a new assessment plan, 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 wide variety of enrichment opportunities exists 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 each year vary according to student interest. Usually, however, these activities include departmental or university-wide lectures, supplemental activities within courses, and social gatherings predominate.

The department offers a number of both regular and specially scheduled public programs that enable our students to meet and interact with UTC faculty as well as faculty from other universities. Just in Fall 2018, the department hosted Sean Latham (Joyce Scholar) and Edward Hirsch (President of the John Simon Guggenheim Foundation). Michael Woods (Princeton Emeritus Professor) will speak in Spring 2019.

Regular programs include the Meacham Writers' Workshop and the Works-In-Progress series. The Meacham Writers' Workshop is conducted each semester in conjunction with both Chattanooga State and Cleveland State College. Rick Jackson (poet) directs the Meacham project with Andrew Najberg (lecturer) as assistant director and Thomas Balazs (fiction writer), Earl S. Braggs (fiction writer and poet), Sybil Baker (fiction writer), Carrie Meadows (lecturer) as the UTC coordinators and Kris Whorton acting as the program assistant.

“Occurring each fall and spring, the workshop is free and open to the public; there is no registration. The program consists of readings, discussion sessions, and group conferences.”

Some of the recent Meacham guest writers include Phil Levine, James Tate, Nancy Eimers, Abby Frucht, Phil Deaver, Laura Kasischke, Mark Halliday, Jill Rosser, Tomaz Salamun, Mary Ruefle, Dara Wier, Bill Olsen, Robert Houston, Judith Cofer, William Matthews, Stanley Plumly, Marvin Bell, Carol Frost, Eva Toth, Bret Lott, Mark Cox, Mark Jarman, Gerald Stern, and Tim O'Brien.

Works-In-Progress, a lecture series in its 18th year, is designed to provide opportunities for departmental faculty to share on-going research with colleagues and students. Currently organized by Kris Whorton, this series averages 2 sessions a semester. Participation and attendance by both faculty and students have been exceptional, with presentations from all levels of instructors, and with several of the works later published in a final form.
In addition to on-campus events, English Department faculty and students have been involved with the biennial Chattanooga Conference on Southern Literature since its inception in 1978, with Professor Emeritus Arlie Herron having founded the conference. This major conference draws the top Southern literary figures to Chattanooga, and our students participate in the entire conference for a special fee of only $25 or for free by doing volunteer work there. Two of the sessions held on campus are available without cost to students, and some faculty members also arrange for invited speakers to meet with their classes. The Fellowship of Southern Writers, composed of the major living Southern writers and headquartered in the Lupton Library at UTC, meets in conjunction with the Conference.

Our faculty also make enrichment opportunities a part of their courses. For example, Dr. Jones takes students camping in her nature writing course. Dr. Hunter has taken students to the Popular Culture Association Conference, LibertyCon (a literary science fiction conference), the Digital Book World (a digital publishing industry conference), and, for several years, the Virginia Peck Composition Series hosted annually by MTSU.

Each May, Dr. Rick Jackson takes students on a creative writing trip to Europe. Table 17 provides a list of events sponsored or co-sponsored by the English Department.

<table>
<thead>
<tr>
<th>Event</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keegan Lecture Series</td>
<td>In honor of Dr. Tom C. Ware, the Chuck Keegan Fund supports bring speakers to campus.</td>
</tr>
<tr>
<td>Meacham Writers’ Workshop</td>
<td>Each fall and spring semester</td>
</tr>
<tr>
<td>Kennedy Lecture in Shakespeare</td>
<td>A public lecture delivered by a prominent Shakespearean scholar, funded through the James Kennedy Professorship</td>
</tr>
<tr>
<td>Actors from the London Stage</td>
<td>This group has performed twice, and there is talk that the university may adopt them for the Patten Series on a multi-year contract. AFTLS is a troupe of British actors who have a week-long residency on campus that includes their teaching in classrooms, leading public discussions, and culminating in three performances of a Shakespearean play.</td>
</tr>
<tr>
<td>Works in Progress</td>
<td>A lecture series which allows English department faculty to present their current, developmental scholarly or creative work</td>
</tr>
<tr>
<td>Awake and Engaged</td>
<td>A film documentary series hosted by English department faculty to promote discussion and awareness of ecological issue</td>
</tr>
<tr>
<td>Monthly Tea Time</td>
<td>Run by the English Club and its faculty mentors, student come together for a monthly social, often involving a guest faculty speaker.</td>
</tr>
</tbody>
</table>
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 also have the opportunity to 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 Dr. Ingraham supervises our undergraduate internships, the English Graduate Director, previously Dr. Jones and now Dr. Rik Hunter, supervises those at the graduate-level. Table 18 provides the number of undergraduate students completing internships over the past five academic years (AY), and Table 19 provides the number of graduate students.

<table>
<thead>
<tr>
<th>AY 13-14</th>
<th>AY 14-15</th>
<th>AY 15-16</th>
<th>AY 16-17</th>
<th>AY 17-18</th>
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<tbody>
<tr>
<td>17</td>
<td>21</td>
<td>21</td>
<td>11</td>
<td>15</td>
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<table>
<thead>
<tr>
<th>AY 13-14</th>
<th>AY 14-15</th>
<th>AY 15-16</th>
<th>AY 16-17</th>
<th>AY 17-18</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>8</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Since Dr. Ingraham has become Internship Director in Summer 2016, students 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. Jones, the previous Director, formulated a set of guidelines and documentation necessary to insure academic rigor of the program for any student choosing to obtain a tutoring or teaching internship. The numbers in Table 19 may reflect the need to communicate with greater emphasis that an internship is possible and valuable for MA students.

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. Wilferth 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 at 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 MTSU for the last several years and has also taken student 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 win 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 chart below.

<table>
<thead>
<tr>
<th>Year</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>1</td>
<td>6</td>
<td>1</td>
<td>1</td>
<td>6</td>
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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 from working in archives to conducting interviews and surveys. Construing “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 three primary options: ENGL 5997r - Individual Studies, ENGL 5998r - Research, or ENGL 5999r - Thesis. The fourth option is a “revised paper,” which is central part of students' comprehensive exams. To pursue an independent study project, the student and faculty member enter into a formal contract which clearly designates the area of study, the intended results of the study, and the process of evaluation.

For graduate students to pursue a research project, thesis, or revised paper, the student must first work with an advisor to select a topic and designate two additional faculty to serve on a committee. The student must then present a prospectus for approval by the English Graduate Committee prior to registering for the research project or the thesis. 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.

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It is noteworthy that the number of theses written has increased remained steady except for 2017-18. However, this drop and any future drop may be a result of fewer students planning to apply to doctoral programs and instead of choosing the thesis-option, they choose the paper-option. This increase has come about partly from the requirement of a creative thesis in the Creative Writing Concentration and partly from the number of recent graduates contemplating going on to doctoral study. In addition to the three designated research 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 BlackBoard 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 of 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

**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.

**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.
Sarah Einstein (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.

Richard Jackson (T, P), Ph.D., Yale University
Richard Jackson has published twenty two books including thirteen books of poems, most recently Traversings (Anchor and Plume) Retrievals (C&R Press, 2014), Out of Place (Ashland, 2014), Resonancia (Barcelona, 2014, a translation of Resonance from Ashland, 2010), Half Lives: Petrarchan Poems (Autumn House, 2004), Unauthorized Autobiography: New and Selected Poems (Ashland, 2003), and Heartwall (UMass, Juniper Prize 2000), as well as four chapbook adaptations from Pavese and other Italian poets. He has translated a book of poems by Alexsander Persolja (Potvanje Sonca / Journey of the Sun) (Kulturno Drustvo Vilenica: Slovenia, 2007) as well as Last Voyage, a book of translations of the early-20th-century Italian poet, Giovanni Pascoli, (Red Hen, 2010). In addition, he has edited the selected poems of Slovene poet, Iztok Osijnik. He also edited nearly twenty chapbooks of poems from Eastern Europe. His own poems have been translated into seventeen languages including Worlds Apart: Selected Poems in Slovene. He has edited two anthologies of Slovene poetry and Poetry Miscellany, a journal.

5.1.2. Literature

James Arnett (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.

Matt 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 (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 hopes 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.

Immaculate Kizza (T, P, G), Ph.D., University of Toledo.
Immaculate Kizza specializes in African literature, the slave narrative tradition, British modernism, and literary analysis; she also teaches African culture and literature in the University's Brock Scholars Program. Her current research interests include the slave narrative tradition, the African oral tradition, and inter-textual threads in African and African American literatures. In addition to numerous articles on literature, she is the author of *Africa's Indigenous Institutions in Nation Building: Uganda*, and *The Oral Tradition of the Baganda of Uganda*. Among her awards are a NEH Summer Seminar, a Fulbright-Hayes, and a Horace J. Traylor Minority Leadership Award. She has also been named Outstanding Teacher by The University of Tennessee National Alumni Association.

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.

**Joyce Smith (T, P, G), Ph.D., Georgia State University.**

Joyce Caldwell Smith specializes in American literature of the late nineteenth and early twentieth century. She has published articles on Stephen Crane, Erskine Caldwell, and other American authors, and she is the volume editor of Stephen Crane: Bloom's Classic Critical Views (2009) and the author of Bloom's How to Write about Stephen Crane (2011).

**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 Shakespeare, medieval and Renaissance drama, early modern literature and culture, and humanities in the interdisciplinary honors program. Other research and teaching interests include the reception of classical writers in early modern England and gender studies. He is co-editor of *Staging the Superstitions of Early Modern Europe* (Ashgate) and his work has recently appeared in *Marlowe Studies*. McCarthy 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 teaches courses in the English-language novel, Restoration and eighteenth-century British literature, British romanticism, postcolonial literature, and literary analysis. He is co-editor of Iconoclastic Departures: Mary Shelley After Frankenstein (Fairleigh Dickinson UP), and his scholarship has appeared in such journals as The South Atlantic Review, Papers on Language and Literature, and the online journal Romanticism on the Net. In addition to directing UTC's interdisciplinary honors program, he is Co-Director and Scholar in Residence for literature and medicine programs sponsored by the American College of Physicians. He has been named Outstanding Professor by UTC's Student Government Association, University Outstanding Advisor, and Outstanding Teacher by The University of Tennessee National Alumni Association. The Tennessee Chapter of the American College of Physicians honored him with the Clifton R. Cleaveland Medical Humanities Award for outstanding contributions to humanism in medicine. The national organization of the ACP has named him the Nicholas E. Davies Scholar for outstanding scholarly activities in history, literature, philosophy, ethics, and contributions to humanism in medicine. His current research concerns crime and criminology in the novels of Charles Dickens.

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

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 (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.

**Rebecca Jones (T, P, G), Ph.D., University of North Carolina at Greensboro.**
Rebecca Jones specializes in writing studies (academic and professional), rhetorical theory, argumentation studies, and design thinking strategies. Her most recent work is the edited collection *Rethinking Ethos: A Feminist Ecological Approach to Rhetoric* (SIUP, 2016). Other scholarship can be found in *Writing on the Edge, Enculturation, and Composition Studies*. Professor Jones teaches graduate and undergraduate courses in professional writing, travel and nature writing, rhetorical analysis, and modern rhetorical theory. She is the Director of Graduate Studies and has been awarded the College of Arts and Sciences Outstanding Teacher Award at UTC.

**Heather Palmer (T, AP, 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 (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.
Joe Wilferth (T, P, G), Ph.D. Bowling Green State University.  
Joe Wilferth, Associate Dean of the College of Arts & Sciences, teaches graduate and undergraduate courses in professional writing, environmental rhetoric, rhetorical analysis, and visual rhetoric. Among his more recent publications is a co-edited collection on image events, a peer-reviewed article that focuses on assistive technologies in instructional design, and “Gaining Ground by ‘Thinking Little’: Gardening as Curricular Reform across the Liberal Arts and Sciences” which appeared in the Winter issue (March 2017) of Liberal Education. Joe recently worked with the Southern Lit Alliance and UTC to bring yet another SouthWord Literary Festival to our campus, an event that included a keynote address by Wendell Berry.

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 allot 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.

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.

**Lanie Lundgrin, MA, University of Tennessee at Chattanooga**

Lanie teaches courses in rhetoric and composition. She loves to engage her students in thought provoking discussions about current political, cultural, and creative art related topics. Nudging students to think outside of their comfortable, established world views gives me an opportunity to help them grow into well-informed, well rounded adults who are willing to think for themselves.

**Jessica McCarthy, Ph.D., Washington State University**

Jessica McCarthy teaches courses in rhetoric and composition.

**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.

**Carrie Meadows, M.F.A, Virginia Polytechnic Institute**

Carrie Meadows teaches creative, professional, and academic writing. Her work has appeared in *Prairie Schooner, North American Review, Mid-American Review* and other publications. She is the author of *Speak, My Tongue*, a poetry collection from Calypso Editions (2017) celebrating self-taught artists of the American South.

**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.

James Pickard, MA, University of South Carolina
Jim Pickard teaches rhetoric and composition with an emphasis on mass media and pop culture texts. He works to integrate the classroom with the world outside as much as possible by regular use of nontraditional texts: pop culture, television, film, and music.

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.

**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 4 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. And 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 22. UC Foundation Support.

<table>
<thead>
<tr>
<th>NAME OF AWARD/GRANT</th>
<th>DEPT.</th>
<th>TOTAL</th>
<th>DEPT. AWARDS AS % OF TOTAL AWARDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student SEARCH Grant (joint faculty/student grants) (formerly PSRA) (AY13-14 through AY17-18)</td>
<td>0</td>
<td>130</td>
<td>0.00%</td>
</tr>
<tr>
<td>Faculty Development and Research Grants (FY13-14 through FY17-18)</td>
<td>19</td>
<td>258</td>
<td>7.36%</td>
</tr>
<tr>
<td>Faculty Sabbaticals and Study Leaves (AY13-14 through AY17-18)</td>
<td>5</td>
<td>31</td>
<td>16.13%</td>
</tr>
<tr>
<td>Faculty Summer Fellowships (Sum13 - Sum18)</td>
<td>6</td>
<td>65</td>
<td>9.23%</td>
</tr>
<tr>
<td>QEP Grant Awards (AY13-14 through AY17-18)</td>
<td>13</td>
<td>92</td>
<td>14.13%</td>
</tr>
<tr>
<td>QEP Faculty Awards (AY13-14 through AY17-18)</td>
<td>0</td>
<td>10</td>
<td>0.00%</td>
</tr>
</tbody>
</table>

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)

**5.3.3. Professional Awards**

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

Sybil Baker, Outstanding Tenure-Line Faculty Member, 2016.

Earl Braggs
- Inducted into the East Tennessee Literacy Hall of Fame, 2016
- C and R Press Chapbook Award, 2016

Sarah Einstein
- AWP Prize in Creative Nonfiction, 2014.

Rik Hunter:
- *KAIROS* John Lovas Best Academic Weblog, The University of Wisconsin-Madison Writing Center Blog: *Another Word*, accepted (as blog co-founder) for Dr. Bradley Hughes, Director of the Writing Center and WAC, 2016.
Rick Jackson:
- Dane Zajc Residency (Writer in residence), Slovenia (May 2017)
- Maxine Kumin Award for Retrievals, 2015
- Benjamin Franklin Award for Out of Place 2014

Joseph Jordan, UTAA Outstanding Teacher Award, 2018.

Carrie Meadows:
- Finalist, Beullah Rose Poetry Prize, Smartish Pace: February 2015

5.3.4. Internal Grants and Fellowships

English department faculty have been awarded numerous grants, including Equity and Diversity Awards, CAS travel grants and Faculty Achievement Awards, 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 more information on individual achievement.

1. CAS Research and Creative Activity Award
   - James Arnett, 2018
   - Sarah Einstein, 2017
   - Carrie Meadows, 2015
   - Abbie Ventura, 2014

2. Equity and Diversity Award
   - Spring Kurtz, 2017-18
   - Carrie Meadows, 2015.
   - Abbie Ventura, 2017

3. Faculty Development Grant
   - Lauren Ingraham, 2017-18
   - Chad Littleton, 2016
   - Rik Hunter, 2015, Summer 2017, Fall 2017
   - Abbie Ventura, 2017, 2019

4. UC Foundation Summer Fellowship
   - Aaron Shaheen, 2013.

5. Lecturer of the Year
5.3.5. External Grants and Fellowships

Unlike disciplines in the sciences, Humanities department 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 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
- **Sybil Baker:**
  - MakeWork Artist’s Grant, Chattanooga, TN ($25,000), 2013.
- **Sarah Einstein,** Visiting Writer Fellowship, Francis Marion University, $2,500, 2018.
- **Lauren Ingraham,** THEC Grant, $74,958, 2013
- **Tiffany Mitchell,** “Cindy & Dickie Selfe Fellowship,” Digital Media and Composition (DMAC), Ohio State University, 2017

5.3.6. Sabbatical Activities

List of English faculty who have taken a sabbatical since 2015.

- Abbie Ventura (Spring 2018)
- Bryan Hampton (Fall 2017)
- Tom Balazs (Fall 2015–Spring 2016)

5.3.9. 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, Richard Jackson, and Marcia Noe.

5.3.5. 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 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
• Rebecca Jones
• Immaculate Kizza
• Marcia Noe
• Gregory O’Dea
• Aaron Shaheen
• Joyce Smith
• Christopher Stuart
• Joe Wilferth

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

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.

• James Arnett, NEH Summer Institute, 2016.
• Carrie Meadows, Writer in Residence, Rivendell Writers’ Colony: May-June 2015, May 2016, May 2017
• Tiffany Mitchell:
  o Digital Media and Composition (DMAC), Ohio State University, 2017
  o Quality Matter Peer Reviewer Course and Certification, 2017.
• Rik Hunter:
  o Google Educator Certification, 2018
  o Dartmouth Summer Seminar on Writing Research
• Mike Jaynes, Walker Center for Teaching and Learning Faculty Fellowship, 2017-2019.

5.5. Faculty service

External reviewers in at least the past two self-studies have recommended that our faculty receive reassigned time in order to meet the publication expectations, as is typical at institutions like UTC. Beginning in AY17-18, the department has achieved this goal. TT faculty are now on a standard 3/3 teaching load. If using the University of North Carolina system formula, TT faculty workloads include 60% teaching, 5% advising, 10-15% in service, and 15-20% in scholarly and creative activities.

Using the Delaware Cost Study, our average SCH per tenure-line faculty for Fall 2018 is approximately 175 SCH; therefore, our department’s faculty workloads are reasonable and above
the Delaware Cost Study peer group average. The department head does have the discretion to give faculty additional reassigned time for scholarly and creative projects as well as for additional service responsibilities.

5.6. Ratio of Full-time to Adjunct Faculty and Student Credit Hours Produced by Each

In the last decade, the English Department has worked to reduce our heavy reliance on adjunct faculty by hiring excellent full-time lecturers who primarily teach our General Education courses: first-year composition and Western Humanities.

By steadfastly making the case for additional full-time faculty, we have also increased our raw number of full-time faculty (tenure-track and non-tenure-track). At the time of our last program review self-study (Fall 2012), we had 23 tenured/tenure-track and 26 full-time lecturers and we now have 26 tenured/tenure-track, 1 visiting assistant professor, and 27 full-time lecturers. We are pleased to have more full-time faculty and be able report that our most recent Delaware Cost Study average was 7 SCH per FTE above the Delaware average. Table 23 details the ways in which different types of faculty—tenure-line, full-time lecturer, and adjunct—generated undergraduate student credit hours during this program review period. In 2012, we wanted to watch this trend to ensure that at least 75% of our undergraduate SCHs are accomplished by full-time faculty. We have achieved that goal.

<table>
<thead>
<tr>
<th></th>
<th>Total Undergrad SCH</th>
<th>Tenure Track</th>
<th>Full-time Non-TT</th>
<th>Part-time (Adjunct)</th>
<th>% of SCH from FT Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2013</td>
<td>15,630</td>
<td>3,481</td>
<td>8,161</td>
<td>3,787</td>
<td>74.48</td>
</tr>
<tr>
<td>Fall 2014</td>
<td>15,429</td>
<td>3,457</td>
<td>7,405</td>
<td>3,184</td>
<td>70.40</td>
</tr>
<tr>
<td>Fall 2015</td>
<td>14,046</td>
<td>3,277</td>
<td>6,606</td>
<td>2,134</td>
<td>70.36</td>
</tr>
<tr>
<td>Fall 2016</td>
<td>12,017</td>
<td>3,437</td>
<td>6,483</td>
<td>2,240</td>
<td>82.55</td>
</tr>
<tr>
<td>Fall 2017</td>
<td>12,160</td>
<td>2,967</td>
<td>6,416</td>
<td>3,177</td>
<td>77.16</td>
</tr>
</tbody>
</table>

Table 24. English Department Faculty Release Time

<table>
<thead>
<tr>
<th>Position</th>
<th>Amount of Course Release</th>
<th>Currently Held By</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department Head</td>
<td>2 courses each semester</td>
<td>Andrew McCarthy</td>
</tr>
<tr>
<td>Director of Composition</td>
<td>2 courses each semester</td>
<td>Jennifer Stewart</td>
</tr>
<tr>
<td>Director of Graduate Studies</td>
<td>1 course each semester</td>
<td>Rik Hunter</td>
</tr>
<tr>
<td>Coordinator, Website/Classroom Technology</td>
<td>1 course each year</td>
<td>Carrie Meadows</td>
</tr>
<tr>
<td>Coordinator, UTC’s Women’s Studies Program</td>
<td>2 courses each semester</td>
<td>Marcia Noe</td>
</tr>
<tr>
<td>Director of UTC’s General Education</td>
<td>2 courses each semester</td>
<td>Lauren Ingraham</td>
</tr>
<tr>
<td>Editor of two journals (Mid-America Journal &amp; the Mid-Western Miscellany Journal) for the Society for the Study of Mid-Western Literature</td>
<td>1 course buy out each semester</td>
<td>Marcia Noe</td>
</tr>
<tr>
<td>Connor Professorship of American Lit</td>
<td>1 course buy out per year</td>
<td>Aaron Shaheen</td>
</tr>
</tbody>
</table>

### 5.7. 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 despite our, until FY17, 12-hour loads per term (all lecturers have a 4/4 load). English faculty are frequent winners of University-wide 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 (see 5.10.).

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.

#### 5.7.1. 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:

- 1 teaching observation by the faculty mentor, and
UTC English Department Programs Review: 2013-18

- 1 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.

5.7.2. Documenting Teaching Observations

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

5.7.2. Faculty and Professional Organizations

Faculty also continue their professional and academic development by participating in professional organizations (see Table 20 below).

<p>| Table 25.: Partial List of Professional Organizations to Which Our Faculty Belong |
|---------------------------------|-----------------|
| African Literature Association  |
| American Association for Asian Studies |
| American Comparative Literature Association |</p>
<table>
<thead>
<tr>
<th>American Conference for Irish Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Culture Association</td>
</tr>
<tr>
<td>American Society for Eighteenth-Century Studies</td>
</tr>
<tr>
<td>Assembly on Literature for Adolescents of NCTE</td>
</tr>
<tr>
<td>Associated Writing Programs</td>
</tr>
<tr>
<td>Chattanooga Council of Teachers of English</td>
</tr>
<tr>
<td>College Conference on Composition and Communication</td>
</tr>
<tr>
<td>Consortium for Computing in Small Colleges</td>
</tr>
<tr>
<td>Council of Writing Program Administrators</td>
</tr>
<tr>
<td>East-Central American Society for Eighteenth-Century Studies</td>
</tr>
<tr>
<td>Group for Early Modern Culture Studies</td>
</tr>
<tr>
<td>Henry James Society</td>
</tr>
<tr>
<td>International Writing Center Association</td>
</tr>
<tr>
<td>John Dos Passos Society</td>
</tr>
<tr>
<td>Modern Language Association</td>
</tr>
<tr>
<td>Milton Society of America</td>
</tr>
<tr>
<td>National Council of Teachers of English</td>
</tr>
<tr>
<td>North American Levinas Society</td>
</tr>
<tr>
<td>North American Society for the Study of Romanticism</td>
</tr>
<tr>
<td>Popular Culture Association</td>
</tr>
<tr>
<td>Renaissance Society of America</td>
</tr>
<tr>
<td>Rhetoric Society of America</td>
</tr>
<tr>
<td>Shakespeare Association of America</td>
</tr>
<tr>
<td>Society for the Study of Midwestern Literature</td>
</tr>
<tr>
<td>South Atlantic Modern Language Association</td>
</tr>
<tr>
<td>Southeastern American Society for Eighteenth-Century Studies</td>
</tr>
<tr>
<td>Southeastern Medieval Association Southern Humanities Conference</td>
</tr>
<tr>
<td>Southern Humanities Conference</td>
</tr>
<tr>
<td>Stephen Crane Society</td>
</tr>
<tr>
<td>Tennessee Council of Teachers of English</td>
</tr>
<tr>
<td>Tennessee Philological Association</td>
</tr>
</tbody>
</table>

### 5.7.3. 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

- Arnett, James, 2018
- Baker, Sybil, 2013
- Braggs, Earl
- Hampton, Bryan, 2008
2. University Professorships

- Professor Earl Braggs - Herman H. Battle Professor of African American Studies
- Dr. Bryan Hampton - Dorothy & James D. Kennedy Distinguished Teaching Associate Professor
- Dr. Richard Jackson - UT National Alumni Association Distinguished Service Professor
- Dr. Aaron Shaheen - George Connor Professor of American Literature
- Dr. Christopher Stuart - Katharine H. Pryor Professor

5.7.4. Teaching Awards

In addition to outstanding student evaluations in the past five years, English faculty have won college-wide and university-wide teaching awards, including the university-wide University of Tennessee National Alumni Association Outstanding Teacher, the Student Government Association’s Outstanding Professor, and the ThinkAchieve Experiential Learning Faculty Award.

Among our faculty, the following have been recognized within the past five years:

- Outstanding Teacher, University of Tennessee National Alumni Association
  - Joseph Jordan
  - Katy Rehyansky
  - Abbie Ventura
- Outstanding Advising Award, The College of Arts and Sciences
  - Abbie Ventura
- Outstanding Faculty Member
  - Abbie Ventura
- ThinkAchieve Experiential Learning Faculty Award:
  - Rik Hunter
5.8 Faculty diversity

Table 26. Faculty by Race and Gender

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Female</th>
<th>Male</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiple Races</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unknown</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>American Indian</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asian</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hispanic</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>African American</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>White</td>
<td>48</td>
<td>27</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>50</strong></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>

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.

5.9. Faculty evaluation system

5.9.1. 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” (7). 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:

3) The objectives should contribute to the faculty member's development as an effective faculty member.
4) 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.
5) 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.
6) 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.
7) 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.

English faculty have performed well on EDOs for the past five years. Only one faculty member (a lecturer) in the current review period received below a “Meets Expectations for Rank,” i.e., "Needs Improvement,” and that lecturer was retained. While the EDO process works reasonably well, it is a particularly difficult task for the department head in a department of our size. Not only is the process incredibly labor- and time-intensive, but the department head is limited in ranking no more than 20% of faculty as “Exceeds Expectations” no matter how well the faculty members of the department have performed. This limitation has become particularly onerous in the last decade because EDO rankings are now linked to merit raises (as noted in the EDO rankings descriptions). Thus, the importance of receiving the designations has taken on new urgency as cost-of-living salary increases are shrinking to make way for merit raises tied to these ratings. When across-the-board raises are available, all faculty except those with “Unsatisfactory” rankings receive a 1-2% raise, but only faculty who have received the Exceeds Expectations designation within the last year or two were eligible for additional pay increases. Despite some faculty frustration, such a merit pay system—and with it the material currency of the “Exceeds Expectations” designation—is expected to continue for the foreseeable future.

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.

### 5.9.2. 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 of 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 students to respond to seven questions:
1. The instructor is willing to help students.
2. The instructor encourages students to be actively engaged in learning the content of this course.
3. The instructor provides timely feedback on assignments and exams.
4. The instructor includes activities and assignments that help students learn the content of this course.
5. The instructor clearly communicates expectation of the students for this class.
6. The instructor expects high quality work from students.
7. Overall, this class has provided an excellent opportunity for me to increase my knowledge and competence in its subject.

Student responses may include the following: completely agree, mostly agree, slightly agree, moderately disagree, or strongly disagree. Fall 2017 ratings are listed below in Tables 22 and 23. 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>
<thead>
<tr>
<th></th>
<th>ENGL Completely/ Mostly Agree (%)</th>
<th>CAS Completely/ Mostly Agree (%)</th>
<th>UTC Completely/ Mostly Agree (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The instructor is willing to help students.</td>
<td>92</td>
<td>86</td>
<td>86</td>
</tr>
<tr>
<td>The instructor encourages students to be actively engaged in learning the content of this course.</td>
<td>91</td>
<td>84</td>
<td>84</td>
</tr>
<tr>
<td>The instructor provides timely feedback on assignments and exams.</td>
<td>83</td>
<td>80</td>
<td>79</td>
</tr>
<tr>
<td>The instructor includes activities and assignments that help students learn the content of this course.</td>
<td>84</td>
<td>78</td>
<td>78</td>
</tr>
<tr>
<td>The instructor clearly communicates expectations of students for this class.</td>
<td>84</td>
<td>81</td>
<td>81</td>
</tr>
<tr>
<td>The instructor expects high quality work from students.</td>
<td>93</td>
<td>89</td>
<td>88</td>
</tr>
<tr>
<td>Overall, this class has provided an excellent opportunity for me to increase my knowledge and competence in its subject.</td>
<td>85</td>
<td>80</td>
<td>79</td>
</tr>
</tbody>
</table>
Table 28. English Course Evaluation Scores Versus CAS and University.

<table>
<thead>
<tr>
<th></th>
<th>English</th>
<th>CAS</th>
<th>Univ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The instructor is willing to help students.</td>
<td>6.66</td>
<td>6.42</td>
<td>6.46</td>
</tr>
<tr>
<td>The instructor encourages students to be actively engaged in learning the content of this course.</td>
<td>6.63</td>
<td>6.37</td>
<td>6.41</td>
</tr>
<tr>
<td>The instructor provides timely feedback on assignments and exams.</td>
<td>6.35</td>
<td>6.22</td>
<td>6.22</td>
</tr>
<tr>
<td>The instructor includes activities and assignments that help students learn the content of this course.</td>
<td>6.39</td>
<td>6.09</td>
<td>6.18</td>
</tr>
<tr>
<td>The instructor clearly communicates expectations of students for this class.</td>
<td>6.37</td>
<td>6.20</td>
<td>6.22</td>
</tr>
<tr>
<td>The instructor expects high quality work from students.</td>
<td>6.70</td>
<td>6.51</td>
<td>6.54</td>
</tr>
<tr>
<td>Overall, this class has provided an excellent opportunity for me to increase my knowledge and competence in its subject.</td>
<td>6.41</td>
<td>6.15</td>
<td>6.21</td>
</tr>
</tbody>
</table>

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 is a new set of questions that allows students to evaluate their own learning in addition to the instructor.

5.10. Faculty Community Engagement

Please see in 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.

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

5.11. 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 is 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 is 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. In addition, in the last five years, we have refreshed all three computer labs’ iMacs. Additionally, in the previous self-study, we noted that to facilitate even more interactive teaching and learning, we needed teaching spaces more conducive to these pedagogical activities. Nearly all classrooms in our previous building, Holt Hall, where the majority of 2000-level and above English courses were taught, were outfitted with individual desks set up in rows. Teachers make the best use possible of the seating available, but these desks make some instructional practices almost impossible. In 540MC, we have two rooms with conference tables, used primarily for creative writing courses and other writing-intensive courses. In our two non-computer lab rooms, we have two-person, wheeled tables that can be reconfigured to suit various teaching approaches. We also have access to newly-constructed classrooms on the first floor of 540MC.

With the currently-planned move to Lupton, and the university’s new policy to bring all computer labs under the authority of the university, we are unsure what we will see because of the limited interaction with and information from the administration. For courses that do not need a computer lab every day, instructors can reserve computers labs in the Library.

6.1.2. Study/Reading Rooms

The English Department has two reading and study rooms on the second floor of 540MC for our students to use before or between classes.

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. Finally, all General Education courses and faculty will be required to be Quality Matters certified. 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.
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 course 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 to 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

Our operating budget during the previous review period, like that of many departments at UTC, had been woefully inadequate for years, fluctuating between $22,491-$38,392 between 2007-2011. However, in Fall 2012 that a permanent budget revision shifted funds into a number of departmental operating budgets, including ours. Fiscal year 2012-13 is outside the scope of this review, but our operating budget for that year was increased to $56,000. The budget for fiscal year 2017-18 was $93,859.

Table 24. Expenditures.

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Actual Expenditures²</td>
<td>$2,573,696</td>
<td>$2,629,778</td>
<td>$2,656,272</td>
<td>$2,801,107</td>
<td>$2,897,598</td>
</tr>
<tr>
<td>Fall Adjunct Salaries³</td>
<td>$114,747</td>
<td>$89,335</td>
<td>$77,333</td>
<td>$74,000</td>
<td>$154,112</td>
</tr>
<tr>
<td>Spring Adjunct Salaries³</td>
<td>$80,785</td>
<td>$30,000</td>
<td>$19,400</td>
<td>$28,800</td>
<td>$79,245</td>
</tr>
<tr>
<td>FT Faculty FTE²</td>
<td>54.5</td>
<td>53.5</td>
<td>49.5</td>
<td>51.0</td>
<td>51.0</td>
</tr>
<tr>
<td>Total Major Enrollment</td>
<td>228</td>
<td>227</td>
<td>202</td>
<td>195</td>
<td>204</td>
</tr>
<tr>
<td>Fall SCH</td>
<td>15,418</td>
<td>14,428</td>
<td>11,864</td>
<td>11,952</td>
<td>12,379</td>
</tr>
<tr>
<td>Spring SCH</td>
<td>12,560</td>
<td>10,799</td>
<td>9,902</td>
<td>10,180</td>
<td>9,642</td>
</tr>
<tr>
<td>Expenditures per FT Faculty FTE</td>
<td>$50,812</td>
<td>$51,385</td>
<td>$55,616</td>
<td>$56,939</td>
<td>$61,391</td>
</tr>
<tr>
<td>Expenditures per Student Major</td>
<td>$12,146</td>
<td>$12,111</td>
<td>$13,629</td>
<td>$14,892</td>
<td>$15,348</td>
</tr>
<tr>
<td>Expenditures per SCH</td>
<td>$99</td>
<td>$109</td>
<td>$126</td>
<td>$131</td>
<td>$142</td>
</tr>
</tbody>
</table>

¹FY data is July 1 - June 30
²data contains total department (graduate and undergraduate) results
³Only those that are indicated in IRIS as adjunct are included

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
The University of Tennessee at Chattanooga

Introduction to Literary Analysis

Fall 2017

English 2010-01, CRN: 43812, In-Class Lecture/Discussion-Based, 3 credit hours

Instructor: Aaron Shaheen

Email and Phone Number: Aaron-Shaheen@utc.edu; 423-425-5398

Office Hours and Location: M,W 10-11 AM, 277 540 McCallie Building (aka SOB)

Course Meeting Days, Times, and Location: MWF, 11-11:50 AM, Rm. 263 of 540 McCallie Bldg

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. Fall and spring semesters. Must be completed within the first 21 hours of major course work. Pre- or Corequisite: ENGL 1020 or department head approval.

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

Course Student Learning Outcomes: Students will not only be taught the basic skills of close reading and critical writing, but they will also learn how to devise their own thesis statements. The final paper will be a thesis of the student’s choosing. Successful completion of this course will depend on a student’s ability to write a 8-10 critical paper that is original, focused, organized, and clearly written.

Required Course Materials:

(You must have these texts in hard copy)
Poetry Packet (Available on UTC Learn and due in class in hard copy August 21st!)
Chris Baldick, ed., Oxford Dictionary of Literary Terms (ODLT)
William Shakespeare, A Winter’s Tale
Willa Cather, O Pioneers!
Ernest Hemingway, A Farewell to Arms
Edith Wharton, The Age of Innocence
Melissa Ryan, “The Enclosure of America: Civilization and Confinement in Willa Cather’s O Pioneers!” (available on Blackboard or at http://muse.jhu.edu.proxy.lib.utc.edu/journals/american_literature/v075/75.2ryan.pdf)

Click here to enter text.
Technology Requirements for Course: None. In fact, there is no technology allowed in this class—no laptops/e-tablets, mobile phones, etc. All readers MUST be in hard copy.

Technology Skills Required for Course: Know how to use a pencil or pen, how to annotate a text

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:

**Paper #1**-60 pts (4-6 pp.): Due Monday, September 25th in class
**Paper #2**-60 pts (5-7 pp): Due Monday, November 6th in class
**Quiz on Grammar, Mechanics, and Poetic Form**-15 pts. Friday, September 22rd in class
**Final Paper**-75 pts (8-10 pp): Due Wednesday, December 13th under my door by 5 PM
**Quizzes and Short Assignments**-30 pts: Quizzes are usually given daily at the beginning of class. The quizzes are simple questions just to verify that people stay up on the reading.
**Participation**-30 pts. Full points are awarded for 1) willing to talk in class and 2) bringing all texts in hard copy to class on the appropriate days. Points are deducted for failure to comply with these expectations.

**Final Exam**-30 pts (bring Bluebook!) Monday, December 11, 10:30-12:30 in regular classroom
(no make-ups)

Click here to enter text.

Course Grading

Course Grading Policy:

300-270: A
269-240: B
239-210: C
209-180: D
179 and below: F

Click here to enter text.

Instructor Grading and Feedback Response Time: I try to return papers and exams within a week. If I need longer than that, I’ll let you know.

Course and Institutional Policies

Late/Missing Work Policy: 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.
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 will 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: CLASS ATTENDANCE IS MANDATORY, but I will not make grade deductions until a student has missed more than six classes (two weeks total). 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 5% reduction for every additional day you miss up through seven days. If you miss ten or more days you will receive no better than a D in the course.

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.

Course Participation/Contribution: As stated above, participation will count for 10% of your grade. Full points are awarded for 1) willing to talk in class and 2) bringing all texts in hard copy to class on the appropriate days. Points are deducted for failure to comply with these expectations. Active listening, while important, will not secure you the full points possible for this portion of your 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 are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.

Course Calendar/Schedule: Click here to enter text.

Week 1
August 21: No Class-Eclipse Day
23: Introductions and Syllabus
25: Literary Criticism: Detection vs. Creation; ODLT: “Literature,” “Genre”

Week 2
28: Reading from Oxford Handbook of Literary Terms: “Poetry,” “Organic Form,” “Explication,” “Texture,” “Assonance” / Langston Hughes, “Theme for English B” / POETRY BOOKLET DUE (must be printed out and brought to class)

**Week 3**

**September 4:** Labor Day - No Classes
September 6: September 2: Claude McKay, “If We Must Die”; Countee Cullen, “Yet Do I Marvel”
8: Robert Hayden, “Frederick Douglass”; Marianne Moore, No Swan So Fine”; *ODLT*: “Elegy”

**Week 4**

**September 11:** Grammar and Mechanics: Grammar vs. Style Rules, Comma Splices, Semicolon Usage, Pronoun Shifts

**Week 5**

September 18: Writing About Poetry: Titles (italics vs. quotation marks, capitalization, etc.), Quotations, Citations; Robert Lowell, “Memories of West Street and Lepke”; Robert Frost, “The Road Not Taken”
22: **Quiz on grammar, mechanics, and poetic form.** Discuss Paper Formatting and Topic Sentences

**Week 6**

September 25: **Paper #1 Due in Class**
27: *ODLT*: “Drama,” “Tragedy,” “Comedy,” “Tragicomedy”

**Week 7**

**October 2:** *Winter’s Tale*, Act II
4: *Winter’s Tale*, Act III
6: Grammar Lesson: Dangling Modifiers, Passive vs. Active Voice, Etymology

**Week 8**

October 9: *Winter’s Tale* Act IV; *ODLT*, “Pastoral,” “Problem Play”
11: *Winter’s Tale*, Act V; *ODLT*: Anagnorisis,” “Catharsis,” “Denouement”
13: Ernest Hemingway, *A Farewell to Arms*, chapters 1-7

**Week 9**

October 16: **No Class: Fall Break**
18: *A Farewell to Arms*, chapters 8-19
20: *A Farewell to Arms*, chapters 20-24
Week 10
October 23: *A Farewell to Arms*, chapters 25-29
25: *A Farewell to Arms*, chapters 30-35
27: *A Farewell to Arms*, chapters 36-38

Week 11
October 30: *A Farewell to Arms*, chapter 39-end
November 1: Cather, *O Pioneers!*, all of Book I
3: Discuss Hemingway with James McGrath Morris in Southern Writers Room of New Library

Week 12
November 6: **Paper # 2 Due;** Discussion: Formulating an Original Thesis
8: *O Pioneers!*, all of Book II
10: *O Pioneers!*, all of Books III and IV

Week 13
November 13: *O Pioneers!*, all of Book V (finish novel)
15: Melissa Ryan, “The Enclosure of America: Civilization and Confinement in Willa Cather’s *O Pioneers!* (available on Blackboard): Annotate and be ready to hand in!
17: Edith Wharton, *The Age of Innocence*, chapters 1-6

Week 14
November 20: *The Age of Innocence*, chapters 7-13
22: Thanksgiving Holiday-No Class-Gobble Gobble
24: Thanksgiving Holiday-No Class-Gobble Gobble

Week 15
November 27: *The Age of Innocence*, chapters 14-22
November 29: *The Age of Innocence*, chapters 23-28
December 1: *The Age of Innocence*, chapters 29-32

Week 16
December 5: *The Age of Innocence*, chapter 33-end; semester wrap-up

December 13 (Wednesday): **Final Paper due under my door by 5 PM (277 SOB)**

**Final Exam**
Monday, December 11, 10:30-12:30 in regular classroom
ENGL 2010: Introduction to Literary Analysis
SPRING 2017
Section 02: T/Th 1:40-2:55pm // CSOB 263
Section 03: T/Th: 3:05-4:20pm // CSOB 263
Dr. James Arnett
James-arnett@utc.edu
Office Hours: T/Th 9-10am; W 2-4pm

Required Texts:
Chris Baldick, *The Oxford Dictionary of Literary Terms*
Aristotle, *Poetics*
Derek Walcott, *Omeros*
Tony Kushner, *Angels in America: Complete & Revised Edition*
Yaa Gyasi, *Homegoing*
Colson Whitehead, *The Underground Railroad*

Additional Readings:
Additional stories, essays, articles, and selections will be scanned, uploaded, and/or linked to our class Blackboard site. On the days when we discuss those materials you will be required to have a hard copy of the text in front of you. Posting these materials to Blackboard still significantly reduces the cost of the class, and additional printing credits can be purchased affordably. You are advised to print more than one page per sheet (see links on Blackboard to printer setting changes to accomplish this) in the interest of saving paper and money. **Having a hard copy is nonnegotiable** (unless documentation is provided through the Disability Resources Center). Much research has been done that demonstrates that content retention is much less significant in classes where students are using devices.

GRADING POLICIES
For the sake of simplicity, the grades in the class will be given on a point scale, which at the end will total **100 points**. These points then correspond to a standard spread (charted below:) of letter grades for the final grade.
- 89.5-100 points: A
- 79.5-89 points: B
- 69.5-79 points: C
- 59.5-69 points: D
ATTENDANCE AND PARTICIPATION [10 points]

Three things are required for you to be considered present and participating: you must be present within the first 5-7 minutes of class time; you must have the correct text for the day’s discussion; and you must speak, ask questions, register a challenge, point to a passage, or otherwise demonstrate engagement.

You are allowed three free absences.

0-3 absences & reasonable participation: 10 points
4 absences & reasonable participation: 9 points
5 absences & reasonable participation: 8 points
6 absences & reasonable participation: 7 points
[regularly subpar participation & any of above: 7 points]
7 absences: failure for the entire course

ASSIGNMENTS:

**PAPER ONE: Building Stories: Unit, Form, and Arc [10 points]
Due: Thursday, January 26th**

4pp paper. In this paper, you will need to think through Lukacs and Northrop Frye and determine how you accordingly would construct the narrative of building stories. Over several class periods of reading, asking questions, pairing up and discussing Chris Ware’s Building Stories, I want you to isolate and sequence the four narrative chunks that you think work well together. In this paper, I want you to account for the order of those narrative chunks, and to explain how the images/visuals/schema of the selected pieces work (or don’t) together, stylistically; explain how that maps an arc that conforms to comedy or tragedy (according to Aristotle and Meredith); what archetypes (or, in Frye’s map of this, what ‘season’) the narrative conforms to; and what you think the ultimate “meaning” of your constructed narrative arc is.

PRESENTATION ONE: Poetic Device [5 points]
Scheduled: January 31-February 14

For these presentations, you’ll be responsible for delivering a presentation on a particular poetic device or effect (from a preestablished list of fifteen) on a specified date. However, over the course of reading the long poem, you should always be prepared to be called upon to locate, identify, or explain your poetic device under a system of “cold calling.” Cold calling is never meant to isolate or shame a student who is not prepared, although that is an inevitable byproduct: it is, however, meant to keep you focused and accountable to the assignment and the text.
[assignment handout posted to Blackboard site]
MIDTERM: Poetry & Poetic Devices [14 points]
Scheduled: Thursday, February 16th

Over our long reading of *Omeros*, we will be talking about a large range of poetic devices, figures, techniques, structures, and tricks. This exam will be short answer; selections from *Omeros* will be used to prompt you to perform short readings based on identifying the operative figure or technique. In addition to the in-class exam, you'll be required to bring in a four-page paper that makes an argument about the term you presented on in Presentation ONE and how that device functions in Walcott’s poem.

EXTRA CREDIT: Recitation [+2, +4, +6]
Scheduled: Tuesday February 14th

Everyone should memorize a piece of verse sometime in their life. You will choose a series of five, six, or seven tercets from *Omeros*, and you’ll recite them, without notes and from memory – OR – dramatically/performatively and with notes. Either way you slice it, do it with panache.

PRESENTATION TWO: History & Context [10 points]
Due: February 23rd, 28th; March 2nd, 7th, 9th

1-page handout with 3 documented sources; 3-minute presentation. You will choose from a list of topics – that is, historical information, cultural context, extratextual references – and make up a handout of pertinent information about that event/object/figure using three different sources & documenting/citing those sources accurately on your handout. You’ll then need to present, separately, a 3-minute visual presentation of the material – so think about how your presentation might embellish or illustrate the information on your handout. [assignment handout located on Blackboard site]

PAPER TWO: Discerning a Theme, a Motif, a Trope [15 points]
Due: Tuesday, March 21st

4-5pp. After we've gone through the historical and cultural context presentations on Kushner’s *Angels in America*, and built up an archive around the plays that gives it breadth and depth, I want you to isolate a theme, or a trope or a motif in both plays, and craft an argument about its meaning and effect in the text, making use of at least three of the presentations/handouts/materials.

**PUBLIC SERVICE: Local Histories [6 points]
3-4pp. Assignment TBA.

PRESENTATION THREE: Article, Annotated [10 points]
Due: April 11th, 13th, 18th, 20th
1-page handout with accurate MLA bibliographical citation for an article you’ve found in the UTC Library database from our Library session on MLA International Bibliography, or one chosen from a list provided by the professor. You will need to read the article, compose a thoughtful annotation of it, & make a handout of it. Beyond that, you’re responsible for giving us a 3-minute quick-and-dirty, breathless summary of the article, making note of the methodology or approach or theory operative in the article, and making note, too, of the kinds of essays that appear alongside that article in the journal in which you found it. These handouts will conform to a template posted to UTC Learn.

PAPER THREE: Final Paper [20 points]

6-7pp. At the end of the semester, we’ll be reading a small range of prose works that all center around a singular theme. You will sign up for one of three end-of-semester works (Homegoing, Underground Railroad, Lemonade), with five students on each work. I want you to foreground that text as the center of an analysis of the text that uses your annotated article; someone else’s annotated article; two book/text reviews from popular sources (newspapers, magazines); and an additional scholarly, peer-reviewed source.

GENERAL GUIDELINES FOR PAPERS

Papers should generally be 12-pt Times New Roman or Helvetica font; double-spaced; mandatory MLA parenthetical citations; MLA formatted Works Cited page; a creative title (ie: not Paper #2); a brief, four-line heading (single-spaced) that notes your name; your class section; my name; and the date. I will not always knock up an assignment handout, so you’re responsible for attending to paper due dates and assuming these general guidelines.

KEEPING TRACK OF GRADES

…is your job. I will grade and return papers as efficiently as possible, but it if your job to know where you stand in the class. I will endeavor to provide an update before the end of the semester, but it should merely serve as confirmation of what you already recorded yourself.

LATE WORK

You can elect to turn in only papers one class period late at a penalty of 2 points. There is no further grace. You should certainly not get in the habit of taking these, and be advised that this policy explicitly does not apply to presentations, midterms, or the final paper.

PRESENTATION DUE DATES / PHOTOCOPYING

On the day of your presentation, when a handout is required, please email Dr. Arnett by noon on the day of, and he will make photocopies sufficient for the
class. Otherwise, you are on your own. [And – whew – I know that trees are lovely and wonderful and paper is wasteful, but I want you to have at least one experience of a self-cultivated archive, a handbook.]

UPLOADING TO UTC LEARN

Even though I want us to have a paper archive, I will build out folders for presentations on UTC Learn where you will need to post links to, or upload, your visual presentations and additional annotation handouts. This will serve as the digital archive for the class.

COURSE SCHEDULE & ASSIGNMENTS

Day One: Tuesday, January 10:
Syllabus, Spirit Animals, Lab Partners
Northrop Frye, “The Archetypes of Literature”

UNIT ONE: Close Reading: Form & Formalism
Day Two: Thursday, January 12: [in Library 326]
Lukacs, from Theory of the Novel (handout)
Aristotle, Poetics (first half)
Day Three: Tuesday, January 17: [in Library 326]
Aristotle, Poetics (latter half)
Chris Ware, Building Stories [library reserve]
Day Four: Thursday, January 19: [in Library 326]
Chris Ware, Building Stories [library reserve]
Day Five: Tuesday, January 24: [in Library 326]
Chris Ware, Building Stories [library reserve]

UNIT TWO: Close Reading: Poetry: Figure & Unit \ POETRY
Day Six: Thursday, January 26: [back in regular classroom]
Edouard Glissant, Caribbean Discourse (selection) (Bb)
Derek Walcott, Omeros

PAPER ONE DUE
Day Seven: Tuesday, January 31:
Katherine Burkitt, “Reading Derek Walcott’s Omeros as Post-Epic” from Literary Form as Postcolonial Critique (2012) (Bb)
Derek Walcott, Omeros [+ PRESENTATION One]
Day Eight: Thursday, February 2:
Derek Walcott, Omeros
Day Nine: Tuesday, February 7:
Derek Walcott, Omeros
Day Ten: Thursday, February 9:
Derek Walcott, Omeros
Day Eleven: Tuesday, February 14:
Derek Walcott, *Omeros*  
**Recitations**  
Day Twelve: Thursday, February 16  
**MIDTERM**  

**UNIT THREE: Literature: Context, History, Biography \ DRAMA**  
Day Thirteen: Tuesday, February 21:  
  Michel Foucault, Introduction, *The History of Sexuality*  
  Tony Kushner, Part One: *Millennium Approaches Act One*  
Day Fourteen: Thursday, February 23:  
  Tony Kushner, Part One: *Millennium Approaches Act Two*  
  + three presentations [Presentation TWO]  
Day Fifteen: Tuesday, February 28:  
  Tony Kushner, Part One: *Millennium Approaches Act Three*  
  + three presentations --  
Day Sixteen: Thursday, March 2  
  Tony Kushner, Part Two: *Perestroika Act One and Two*  
  + three presentations --  
Day Seventeen: Tuesday, March 7:  
  Tony Kushner, Part Two: *Perestroika Act Three and Four*  
  + three presentations --  
Day Eighteen: Thursday, March 9: **GUEST PROF:**  
  Tony Kushner, Part Two: *Perestroika Act Five*  
  + three presentations --  

**SPRING BREAK: MARCH 13-19**  

**UNIT FOUR: Criticism, Research \ PROSE**  
Day Nineteen: Tuesday, March 21:  
  **COA WORKSHOP: local histories**  
  **PAPER TWO DUE**  
Day Twenty: Thursday, March 23:  
  **LIBRARY PRESENTATION: MLA International Bibliography**  
  Gyasi, “I’m Ghanaian-American. Am I Black?”  
Day: Twenty-One: Tuesday, March 28:  
  Gyasi, *Homegoing*  
Day Twenty-Two: Thursday, March 30  
  Gyasi, *Homegoing*  
Day Twenty-Three: Tuesday, April 4  
  Gyasi, *Homegoing*  
Day Twenty-Four: Thursday, April 6  
  Gyasi, *Homegoing*  
**PUBLIC SERVICE ‘PAPERS’ DUE**
Article Presentations: Annotated Bibliography
Day Twenty-Five: Tuesday, April 11
   Whitehead, *Underground Railroad*
   + 4 annotation presentations [Presentation THREE]
Day Twenty-Six: Thursday, April 13
   Whitehead, *Underground Railroad*
   + 4 annotation presentations
Day Twenty-Seven: Tuesday, April 18
   Whitehead, *Underground Railroad*
   + 4 annotation presentations
Day Twenty-Eight: Thursday, April 20
   Beyoncé, *Lemonade*
   + 3 annotation presentations

FINAL PAPER DUE:
   Section X: Thursday, April 27th, by 5pm
   Section Y: Tuesday, May 2nd, by 9am
Instructor: Professor Joseph Jordan  
Phone and e-address: (510) 301-8184 / joseph-p-jordan@utc.edu  
Office Hours and location: W, 2-4 PM, F 10 AM-12 noon, RM 238/540 MC

Course Description

This course will introduce you to the fundamental methods by which literary critics analyze literature. We will focus on a number of literary objects: some of the standard warhorses of English verse; a great and popular Victorian novel (A Tale of Two Cities); a play by Shakespeare (Hamlet); and a canonical collection of short stories (Dubliners). The aim will be to develop strategies to think and write about the works as works, as opposed to catalysts from which to speculate about issues tangentially related to them.

I cannot stress enough that ENGL 2010 is a writing course. You will hand in formal writing assignments almost weekly. I underline “formal” in the foregoing sentence to emphasize that there is no distinction, in this course, between how I expect you to approach so-called “rough drafts,” e-mails, or so-called “formal” essays. You must think hard about all of the sentences you turn in, edit them if need be, and make sure that they actually say what you want them to say.
Required Course Texts—You must obtain the following editions:


You must also get the newest edition (2016) of the *MLA HANDBOOK* (that is, if you don’t own it already).

* 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 via UTC Learn.*

Course Requirements

- **Three formal essays with proper MLA citation.** The first of these essays will be due about a third of the way through the term. The second will be due about a month before the end of the term. The last will be in lieu of the final exam and maybe thought of as a so-called “research” essay. You’ll always have options as to what you want to write about, but all essays will involve a certain amount of what is termed “close reading.”

- **Regular attendance and participation.** Notice that participation makes up a significant portion of your final grade. I expect all of you to be actively engaged in classroom discussion. There are many ways to demonstrate your engagement. If you’re quiet and/or have trouble speaking, that’s OK. Come talk to me during office hours and/or over e-mail.

- **Reading quizzes.** (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. I don't like giving these at all, but I do find that they effectively compel you to do the baseline reading.

- **Weekly close-reading/writing exercises.**

Final grade percentage breakdown

- Essay #1: 20%
- Essay #2: 25%
- Short essays/Writing exercises: 10%
- Reading quizzes: 10%
- Participation: 10%
- Essay in lieu of final exam: 25%

Grading scale
$A = 90-100\%, \ B = 80-89\%, \ C = 70-79\%, \ D = 60-69\%, \ F = below \ 60\%$

**Attendance Policy**

Regular attendance is a baseline requirement. Students are responsible for all material covered in the class(es) that they miss, and a pattern of unexcused absences will significantly lessen the “participation” percentage of the final grade. Contact Professor Jordan—ideally in advance—if you cannot attend class. You can make up one—and only one—reading quiz due to an unexcused absence; if you miss more than one, you will automatically forfeit those points.

**Late/missing work**

All writing assignments are due at the beginning of class in hard copy form, unless otherwise specified by Professor Jordan. Failure to abide by this rule will lower students’ grades: grades will be dropped 1/3 grade if I do not receive them on time the day they are due and dropped 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).

**Baseline expectations for formal essays**

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.

A good faith effort at using proper MLA citation is a baseline expectation for all work handed in. Remember: an essay or reading response handed in without a Work(s) Cited page will not be accepted.

**Accommodation 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 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.

**Counseling statement**

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.
Veterans’ student services

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. Thank you for your service.
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 scope, as well as a sense of when your essays will be due. Reading listed for a particular class meeting should be read by that day (e.g., Booth’s essay, which the schedule indicates that we will discuss on January 11, should be read before class on January 11). You’ll typically be assigned primary texts and one secondary text for each class period. I want some flexibility as to what secondary texts I assign, and so only specify secondary texts for the first two weeks.

Note: you’d do well to get going on *A Tale of Two Cities* ASAP—and then reread it when we reach our class discussions on it. The novel is endlessly rich, and you’ll like it a lot more if you don’t feel under the gun when reading it.

**Week 1**  
INTRODUCTION

T, Jan 9 – Introductions / Overview of Course / Dickens, Chapter 1 of *A Tale of Two Cities*

Th, Jan 11 – Booth, “On the Function of Criticism at the Present Time and all Others”; Dickens, Chapter 1 of *A Tale of Two Cities*

**Week 2**  
THE VALUE OF POETRY

T, Jan 16 – Vendler, “Introduction to Prosody” (handout); Frost, “Stopping by Woods on a Snowy Evening”

Th, Jan 18 – Frost, “Acquainted with the Night,” “Spring Pools,” “The Road Not Taken,” “The Oven Bird,” “Neither Out Far Nor In Deep,” “Spring Pools”

**Week 3**  
BALLAD/COMMON METER


Th, Jan 25 – Dickinson, “Because I could not stop for Death,” “Apparently with no surprise,” “There’s a certain Slant of light,” “I felt a Funeral, in my Brain”
Week 4  THE SONNET

T, Jan 30 – Shakespeare, Sonnet 116, Sonnet 30


Week 5  THE VILLANELLE


Th, Feb 8 – Elizabeth Bishop, “One Art”

F, FEB 9 / ESSAY #1 DUE

A TALE OF TWO CITIES

Week 6  T, Feb 13 – Dickens, A Tale of Two Cities, Book 1

Th, Feb 15 – Dickens, A Tale of Two Cities, Book 2

Week 7  T, Feb 20 – Dickens, A Tale of Two Cities, Book 2

Th, Feb 22 – Dickens, A Tale of Two Cities, Book 3

Week 8  T, Feb 27 – Dickens, A Tale of Two Cities, Book 3

Th, Mar 1 – Dickens, A Tale of Two Cities, Book 3

HAMLET

Week 9  T, Mar 6 – Shakespeare, Hamlet, Act 1

Th, Mar 8 – Shakespeare, Hamlet, Act 1

F, MAR 9 / ESSAY #2 DUE

Week 10  SPRING BREAK

Week 11  T, Mar 20 – Shakespeare, Hamlet, Acts 2-3
<table>
<thead>
<tr>
<th>Dates</th>
<th>Authors/Works</th>
<th>Readings</th>
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<tbody>
<tr>
<td>Th, Mar 22</td>
<td>Shakespeare, <em>Hamlet</em></td>
<td>Acts 2-3</td>
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<td><em>DUBLINERS</em></td>
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<td>Week 13</td>
<td>T, Apr 3 –</td>
<td>Joyce, <em>Dubliners</em>—“The Sisters,” “An Encounter,” “Araby,”</td>
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<td>“Eveline,” “After the Race,” “Two Gallants”</td>
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<td>Th, Apr 5 –</td>
<td>Joyce, <em>Dubliners</em>—“Araby”</td>
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<tr>
<td>Week 14</td>
<td>T, Apr 10 –</td>
<td>Joyce, <em>Dubliners</em>—“The Boarding House,” “A Little Cloud,</td>
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<td>“Counterparts,” “Clay,” “A Painful Case,” “Ivy Day in the</td>
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<td>Committee Room,” “A Mother,” “Grace”</td>
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<td>Th, Apr 12 –</td>
<td>Joyce, <em>Dubliners</em>—“Clay”</td>
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<tr>
<td>Week 15</td>
<td>T, Apr 17 –</td>
<td>Joyce, <em>Dubliners</em>—“The Dead”</td>
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<td>Th, Apr 19 –</td>
<td>Joyce, <em>Dubliners</em>—“The Dead”</td>
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*F, APR 20 / ESSAY #3 DRAFT DUE*
*F, APY 27 / ESSAY #3 DUE*
Introduction to Literary Analysis
Spring 2018

ENGL 2010 CRN 24880 Lecture 3 Credit Hours

Instructor: Joyce C. Smith

Email and Phone: Email: Joyce-Smith@utc.edu Office Phone: 423-425-4623

Office Hours and Location: TWR 12:30 p.m.-1:30 p.m. and by apt.; Rm. 244, 540MC

Course Meeting Days, Times, and Location: TR 9:25 pm – 10:40pm, DAVP 221

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. Fall and spring semesters. 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: Upon completion of this course, students will be able to

- Identify genres of poetry, fiction, and drama and use the appropriate literary terms to discuss these genres.
- Apply the techniques of interpretation and analysis characteristic of literary, stylistic, and rhetorical features of these genres.
- Communicate the results of literary inquiries and analyses in conversation and in writing.

Teaching/Learning Environment: This class is primarily lecture and discussion. Students will be expected to have read completely all assignments prior to their first listing on the syllabus. In order to be fully engaged in the class, students should actively participate by listening attentively, by bringing appropriate books to class, and by contributing to in-class discussions. Materials such as the syllabus and detailed assignment sheets will be placed on UTC Learn online. Everyone is expected to generate essays on a computer and to submit those essays in hard copy in class on the specified due dates. The instructor will facilitate the class discussion and will be available for student conferences during office hours and other scheduled appointment times. Students are always welcome to ask questions about the course or about the program.

Required Course Materials/Resources:

1. GLASS MENAGERIE-WITH INTRODUCTION, WILLIAMS, NORTON, ISBN: 9780811214049
Technology Requirements for Course: All submissions of assignments should be computer printed and professionally organized.

Technology Skills Required for Course: You must be proficient in producing computer-generated texts.

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: All assignments, discussions, and participation should display your knowledge and interest in the field. Although you should always feel free to disagree with the professor or other students, you should be careful to present a well-supported argument for your own position.

Course Grading Policy: On any examinations you will be responsible for all information presented in class by the instructor or other students and all assigned readings.

Course Assessments and Requirements:

Your grade in the course will be based on:

- Class Participation: 5%
- Reading Responses: 10%
- Paper I: 15%
- Paper II: 15%
- Exam I: 15%
- Exam II: 15%
- Final Exam (comprehensive): 25%

100%

Course Grading Scale: "A" = 90-100, "B" = 80-89, "C" = 70-79, "D" = 60-69, F = 59 and below

A = represents superior performance in the course.
B = represents commendable performance in the essentials of the course.
C = represents acceptable performance in the essentials of the course.
D = represents marginal performance below the acceptable standards of university work.
F = indicates unqualified failure and the necessity for repeating the course to obtain credit.
W = indicates official withdrawal after the first two weeks of classes, and up to the last six weeks before the final examination.
F = indicates unqualified failure and the necessity for repeating the course to obtain credit.
W = indicates official withdrawal after the first two weeks of classes, and up to the last six weeks before the final examination.
Reading Responses

These informal responses will be written at the beginning of many classes. They allow the professor to see what the student is getting from his or her reading, and they encourage students to complete assignments as scheduled. The grades as individual grades are minor. You will have the opportunity to garner 10 points for each response during the semester, but to de-emphasize grades, you will be given the following:

- Detailed and insightful paper: 10 points
- Points will be subtracted for fewer details and less insight: 1-9 points
- Paper containing no specifics to substantiate that you read the assignment: 0 points

Final grades for these responses: 90% of possible points for an A, 80-89% for a B, 70-79% for a C, 60-69% for a D, and less than 60 for an F.

Instructor Grading and Feedback Response Time: Since we meet only twice per week, I will usually return reading responses at the next class meeting and exams and longer out-of-class essays within a calendar week.

Course and Institutional Policies

Late/Missing Work Policy: If you have a good reason for not submitting material when it is due, you will need to talk with the professor about alternatives. Reading responses can never be made up. Any habitual lack of preparation will greatly hinder your progress and affect your grade.

Student Conduct Policy: UTC’s Academic Integrity Policy is stated in the Student Handbook. Plagiarism is completely unacceptable in our discipline, and I will deal strongly with any violation.

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 will 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: As a university scholar, you are expected to attend all classes for the entire class period. Variance from this expectation will affect your grade.

Course Participation/Contribution: You are expected to contribute to discussions in class. In order to participate meaningfully, you must carefully complete all assignments, both reading and writing, before class.

Course Learning Evaluation: Course evaluations are an important part of our efforts to 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.
Course Calendar/Schedule *(Any changes will be announced in class or on UTC Learn):*

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Jan 9</td>
<td>Introduction to course</td>
</tr>
<tr>
<td>Feb 1</td>
<td>Acheson, Chap 7. “Imagery”; Elizabeth Bishop, “Brazil, January 1, 1502”; Robert Frost, “The Road Not Taken” and “Dust of Snow” Mechanics in Writing about Poetry: Titles (italics vs. quotation marks, capitalization, etc), Quotations, Citations</td>
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<tr>
<td>Feb 8</td>
<td><strong>Exam I</strong></td>
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<tr>
<td>Feb 13</td>
<td>Acheson, Chap 10.</td>
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<td>Feb 22</td>
<td>Sophocles, <em>Antigone</em>: pp 49-62</td>
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<td>Feb 27</td>
<td>Introduction to contemporary playwrights</td>
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<td>Mar 1</td>
<td>Tennessee Williams, <em>Glass Menagerie</em>, Background information.</td>
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<td>Mar 6</td>
<td>“Setting”; Tennessee Williams, <em>Glass Menagerie</em>, Scene 1-2, pp 3-18</td>
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<td>Mar 19</td>
<td>Last day to withdraw and get “W”</td>
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<td>Spring Break: March 12 – 18. No classes.</td>
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<tr>
<td>Mar 22</td>
<td>Tennessee Williams, <em>Glass Menagerie</em>, Scenes 6 – 7, pp 50-77</td>
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<tr>
<td>Mar 27</td>
<td><strong>Exam II</strong></td>
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<tr>
<td>Mar 29</td>
<td>“Dime Novel,” “Short Story”; Stephen Crane, “The Blue Hotel”</td>
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<td>Apr 3</td>
<td>“Novella”; Stephen Crane, <em>The Monster</em></td>
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<td>Apr 5</td>
<td>Acheson, Chap 11. Stephen Crane, <em>The Monster</em></td>
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<tr>
<td>Apr 10</td>
<td><strong>Paper #2 Due</strong> in Class (4 – 6 pages). A discussion of one major aspect of <em>The Monster</em>. Intro to <em>Beloved</em></td>
</tr>
</tbody>
</table>
“Novel,” “Realism,” “Romanticism,” “Postmodernism”

Apr 17  Toni Morrison, *Beloved, Part II*, 199-279
Apr 19  Toni Morrison, *Beloved, Part III*, 281-324

April 24 is *Reading Day*

*Final Exam: Thurs, April 26: 8 – 10 a.m. in regular classroom*

**Accommodation 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 special accommodations in this class or any other class, call the Disability Resource Center (DRC) at 425-4006 or come by the office in the University Center.

**Counseling Center Statement:** 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.

**Email:** Class announcements will be made through UTC Learn (http://www.utc.edu/learn/) and via email. Please check your UTC email and UTC Learn on a regular basis. If you have problems with accessing your UTC email account or UTC Learn, contact the Call Center at 423-425-4000. It is very important that you check your email on a regular basis (daily, if possible).

I try to answer student email as quickly as possible, but as a rule I do not check my messages at night or on weekends. During those times you should *not* expect a quick answer. Occasionally some legitimate email goes into my spam box, so if you haven’t had a response within a reasonable time, you may wish to contact me again. You may also call my office telephone (423-425-4623) and leave a message on my answering machine.
Introduction to Rhetorical Analysis Fall 2018

ENGL 2050

Instructor: Heather Palmer

Phone and Email: 423-313-3534; heather-palmer@utc.edu

Office Hours and Location: 3-4 TR 247 MB; by apt

Course Meeting Days, Time, and Location: TR 9:25-10:40 111 MB; TR 10:50-12:05

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.

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 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 Pre/Co Requisites: ENGL 1020 or equivalent
Course Materials/Resources: Timothy Borchers' *Rhetorical Theory: An Introduction* (Waveland Press, 2011); course reserves and UTC Learn/BBoard PDFs

Course Fees: 15$ Hunter Art Museum pass

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 three rhetorical analyses based on the various methods of rhetorical criticism we study throughout the course of the semester. These papers will vary in length depending on your topic and depending on the comprehensive nature of your analysis. Typically, the papers are between 4-7 pages. As a preface to these analysis papers, I shall provide for you an assignment sheet that outlines specific requirements and guidelines.

*60% of final grade - 20% each*

*Quizzes:* We will have five reading comprehension quizzes. You will be informed when they are to occur and will be given the terms and concepts ahead of time from the Chapters. They cannot be made up unless the absence is unavoidable and you have proof of the emergency.

*10% 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 in the final weeks of class. You will be given a thorough hand-out describing the specific requirements.

*25% of final grade*

*Portfolio and Attendance/Participation:* Save your papers--at the end of the semester you will put them in a portfolio and revise ONE so that it reflects 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.

**5% of final grade**

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

**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 are excused if students follow the correct procedures. **You may miss no more than 5—otherwise you will receive an F for the course.**

**Policy for Late/Missing Work:** 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.**

**Course Calendar/Schedule:**

**Calendar**

T 8/21  Class Description, go over syllabus, introductions
The University of Tennessee at Chattanooga

TR 8/23  Introductions; examples and applications; basics of rhetorical analysis; familiarize students with *Sylva Rhetoricae* [http://rhetoric.byu.edu/Discuss](http://rhetoric.byu.edu/Discuss); [americanrhetoric.com](http://americanrhetoric.com)

**DUE: Questions and Course Contract, rhetoric example**

T 8/28  Continue introductions, examples, applications; begin Classic Rhetoric; give quiz questions;

**DUE: Read Ch 1**

TR 8/30  Continue Classical Rhetoric, Discuss Ch 2; Introduce Paper I; watch speeches TBA

**DUE: Chapter 2**

T 9/4  2 political speeches; excerpts from Aristotle PDF on BBoard/UTC Learn

**DUE: Read and watch 2 speeches and excerpts from Aristotle PDF on BBoard/UTC Learn**

**Take Quiz 1**

TR 9/6  Discuss Gorgias and Phaedrus excerpts-PDF on BBoard/UTC Learn

**DUE: Gorgias and Phaedrus excerpts-PDF on BBoard/UTC Learn**

T 9/11  Discuss CH 3; Continue classical rhetoric; intro paragraphs draft due

**DUE: Read CH 3**

TR 9/13  Introduce Paper II Visual Rhetoric; Rhetorical Fallacies handout in class

**DUE: Paper I on Classical Rhetoric**

T 9/18  Give quiz 2 questions; Ideology; CH 5

**DUE: Bring in examples of visual rhetoric; CH 5**

TR 9/20  Discuss CH 6; Discuss Principles of Visual Design on BBoard/UTC Learn

**DUE: Read CH 6; Discuss Principles of Visual Design on BBoard/UTC Learn** Quiz 2

T 9/25  Discuss “Practices of Looking” PDF on BBoard/UTC Learn
DUE: “Practices of Looking” PDF on BBoard/UTC Learn; Meet at Hunter Museum

TR 9/27  Discuss “Practices of Looking” and **CH 7**

DUE: **Ch 7**

T 10/2  Discuss Hunter Visit---bring potential paper topics and three key terms from your intended methodology

TR 10/4  Rhetoric and the Public Sphere Warner reading PDF; give Quiz 3 questions

DUE: **Michael Warner Public Sphere PDF on BBoard/UTC Learn**

TR 10/9  Ch 8 Gender and Rhetoric; 258-260 Sojourner Truth read in class; give quiz 3 questions

DUE: **Quiz 3; CH 8; 258-260**

**Tues 10/16 Fall Break**

TR 10/18  Ch 10: Critical Approaches to Rhetoric; Introduce Paper III

DUE: **Paper II**

T 10/23  Discuss James Zappen Digital Rhetoric PDF on BBoard/UTC Learn; Give Quiz 4 questions

DUE: **Read Zappen PDF on BBoard/UTC Learn**

TR 10/25  Mandatory Individual Conferences

DUE: **Bring Project Ideas; Research Q handout responses typed**

T 10/30  Read Digital Rhetoric PDF TBA on BBoard

DUE: **Quiz 4**

TR 11/1  New Directions in Rhetorical Theory: Discuss Deluca and Peeples “Public Sphere to Private Screen” PDF on BBoard/UTC Learn

DUE: **Discuss Deluca and Peeples “Public Sphere to Private Screen” PDF on BBoard/UTC Learn**

T 11/6  New Directions in Rhetorical Theory: Discuss Cronen “The Trouble with Wilderness” PDF on BBoard/UTC Learn; Give Quiz 5 questions
**DUE: Read Cronen “The Trouble with Wilderness” PDF on BBoard/UTC Learn**

<table>
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<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>TR 11/8</td>
<td>New Directions in Rhetorical Theory: Discuss Gries “Still Life with Rhetoric” and New Materialisms BBoard/UTC Learn PDF</td>
</tr>
<tr>
<td>T 11/13</td>
<td><strong>Paper III Due; Wrap Up; Discuss Portfolio</strong></td>
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<tr>
<td>TR 11/15</td>
<td>Oral Presentations 1-5</td>
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<td>T 11/20</td>
<td>Oral Presentations 6-10</td>
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<tr>
<td>TR 11/22</td>
<td>Thanksgiving</td>
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<td>T 11/28</td>
<td>Oral Presentations 17-21</td>
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<td>TR 1/30</td>
<td>22-25</td>
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We don't have an in class exam, instead please **turn in Final papers and Portfolio on your exam day--for example, for the 9:25 class 12/6 by 5 pm in my office; for the 10:50 class 12/11.**

**Accommodation Statement:** If you are a student with a disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) and thing that 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, 102 Frist Hall.

**Counseling Center Statement:** If you find that personal problems, career indecision, student and time management difficulties, etc. are adversely impacting your successful progress at UTC, please contact the Counseling and Career Planning Center at 425-4438.
Survey of American Literature

Fall 2017

ENGL 2130, CRN: 40287, face-to-face, 3 Cr.

Instructor: Dr. Christopher Stuart

Email and Phone Number: chris-stuart@utc.edu; X2140

Office Hours and Location: All the dang time but especially by appointment

Course Meeting Days, Times, and Location: TR 1:40-2:55, Hunter 409

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:


Douglass, Frederick. *Narrative of the Life of Frederick Douglass An American Slave, as Written by Himself.* ISBN: 9781593080419

Emerson, Ralph Waldo. *Nature and Selected Essays.* ISBN: 9780142437629 [We will read two essays “Nature” and “Self-Reliance.”]

James, Henry. *Selected Tales.* ISBN: 9780140436945 [We will read “Daisy Miller” and “The Beast in the Jungle.”]

Williams, Carlos Williams. *Selected Poems.* ISBN: 9781931082716 [We will read selections TBA].

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.

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 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.

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.

Grade Percentages:
Quick Reading Quizzes = 20%
Papers = 45% (20% 1st paper, 25% 2nd paper)
Midterm Exam = 10%
Participation = 10%
Final Exam = 15%
Grading Scale:
100-90= A
89-80= B
79-70= C
69-60= D
59-below= F

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 and Institutional Policies

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.

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: 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.
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.

Course Calendar/Schedule:

8/22 Introduction to the Course. Read Christopher Columbus’ “Journal of The First Voyage” (1492) (Posted on UTCLearn).

8/24 Columbus discussion cont. Read Poems of Anne Bradstreet (Posted on UTCLearn).

8/29 Bradstreet discussion continued. **First Paper Assigned.**

8/31 Read Poems of Edward Taylor (UTCLearn).

9/5 Taylor and Bradstreet continued. Writing Workshop.

9/7 Read Letters I-IV, X, and XII from J. Hector St. John de Crevecoeur’s *Letters from an American Farmer*

9/12 Crevecoeur discussion cont.

9/14 Crevecoeur cont.

9/19 Read Ralph Waldo Emerson’s “Nature.”

9/21 Read Emerson’s “Self-Reliance.” **First Paper Due.**

9/26 Emerson continued. Read Frederick Douglass’ *Narrative of the Life of an American Slave, Written by Himself* and be certain to read the introductory letters that preface the narrative proper.

9/28 Douglass continued.

10/3 Douglass continued.

10/5 **Midterm Exam.**

10/10 Introduction to American Realism. Read Henry James’s “Daisy Miller” (1874).

10/12 Read Henry James’s “The Beast in the Jungle” (1902).

10/17 **Fall Break. No Class.**

10/19 James cont. **Second Paper Assigned.**

10/24 James cont.
10/26 Introduction to Modernism. Read Poems of William Carlos Williams (Selections TBA).

10/31 Williams cont.

11/2 Williams cont.

11/7 Read James Baldwin’s *Giovanni’s Room*.

11/9 Baldwin cont. **Second Paper Due.**

11/14 Baldwin cont.

11/16 Introduction to Postmodernism. Read E.L. Doctorow’s *Ragtime.*

11/21 Doctorow.

11/23 Thanksgiving. **No Class.**

11/24 Doctorow

11/28 Doctorow. **Last Day of Class**

**Final Exam from 1-3 on December 7th. Rewrites will not be accepted after this date.**
Survey of American Literature
Fall 2018
ENGL 2130/01 (CRN 43813) and 2130/02 (CRN 40287)
3 Credit Hours

Instructor: Joyce C. Smith

Phone and Email: Office Phone: 423-425-4623 Email: Joyce-Smith@utc.edu

Office Hours and Location: State Office Building (540 McCallie Building) Room 244
Office Hours: MW 1:00 to 2:00 p.m.,
TR 2:00-3:00 p.m., and by Appt.

Course Meeting Days, Time, and Location: TR 10:50 a.m. to 12:05 p.m.
and TR 12:15 -1:30 p.m
540 McCallie Building, Room 110

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. Pre- or Corequisite: ENGL 1020 or department head approval.

Course Student Learning Outcomes: Upon completion of this course, students will be able to

- Identify periods of American literature and use the appropriate literary terms to discuss these periods and their genres.
- Apply the techniques of interpretation and analysis characteristic of literary, stylistic, and rhetorical features of these works.
- Communicate the results of literary inquiries and analyses in conversation and in writing.

Teaching/Learning Environment: This class is primarily lecture and discussion. Students will be expected to have read completely all assignments prior to their first listing on the syllabus. In order to be fully engaged in the class, students should actively participate by listening attentively, by bringing appropriate books to class, and by contributing to in-class discussions. Materials such as the syllabus and detailed assignment sheets will be placed on UTC Learn online. Everyone is expected to generate essays on a computer and to submit those essays in hard copy in class on the specified due dates. The instructor will facilitate the class discussion and will be available for student conferences during office hours and other scheduled appointment times. Students are always welcome to ask questions about the course or about the program.

Course Materials/Resources:

Plagiarism

Plagiarism is completely unacceptable in our discipline, and any violation will be dealt with strongly. See the University Honor Code found in the Student Handbook.

Course Assessments and Requirements:

Your grade in the course will be based on:

- Class Participation, Reading Responses, and Quizzes 20%
- Paper I 20%
- Paper II 20%
- Midterm Exam 20%
- Final Exam 20%

100%

Grading Scale: "A" = 90-100, "B" = 80-89, "C" = 70-79, "D" = 60-69, F= 59 and below

A = represents superior performance in the course.
B = represents commendable performance in the essentials of the course.
C = represents acceptable performance in the essentials of the course.
D = represents marginal performance below the acceptable standards of university work.
F = indicates unqualified failure and the necessity for repeating the course to obtain credit.
W = indicates official withdrawal after the first two weeks of classes, and up to the last six weeks before the final examination.

Reading Responses

These informal responses will be written at the beginning of many classes. They allow the professor to see what the student is getting from his or her reading, and they encourage students to complete assignments as scheduled. The grades as individual grades are minor. You will have the opportunity to garner 100+ points during the semester, but to de-emphasize grades, you will be given the following:

- Detailed and insightful paper 10 points
- Decreasing number of points for fewer details and less insight. 9-1 points
- Paper containing no specifics to substantiate that you read the assignment 0 points

Final grades for these responses: 90+ points for an A, 80 points for a B, 70 points for a C, 60 points for a D, and less than 60 for an F.

Attendance Policy: It is very important that you be here on time for each class and that you stay for the entire class period. If you are late, you will likely miss the Reading Response, which will ordinarily
take up the first few minutes of class and which cannot be made up. If you leave after doing the Reading Response, you will be marked absent and the response will not be graded. Since this section meets only twice per week, missing two classes means that you will miss an entire week of class. One week is approximately 7% of the class, and two weeks (four days) 14% of the class. Attendance directly affects your class participation grade and thus your entire grade for the semester.

**Policy for Late/Missing Work:** Part of being a successful student, and later a successful employee and citizen, is to fulfill contractual obligations, including stated deadlines. You have contracted to take this class and to fulfill the requirements therein. There are no make-up daily writings and no extra credit projects. Ordinarily exams cannot be made up. If you have a verified emergency, however, you should get in touch with the professor immediately about the possibility for a make-up.

**Course Calendar/Schedule (Any changes will be announced in class or on UTC Learn):**

No matter what page numbers are given, always read the introduction to the different time periods and the introductions to the individual authors.

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading/Assignment</th>
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<tbody>
<tr>
<td>Aug 21</td>
<td>Introduction to course</td>
</tr>
<tr>
<td>Aug 28</td>
<td>Anne Bradstreet, poems, 110 – 126.</td>
</tr>
<tr>
<td>Sep 3</td>
<td>Labor Day Holiday</td>
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<tr>
<td>Sep 6</td>
<td>Phyllis Wheatley, poems, 401-12.</td>
</tr>
<tr>
<td>Sep 18</td>
<td>Paper # 1 Due. Nathaniel Hawthorne, all stories, 603 -56.</td>
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<tr>
<td>Sep 20</td>
<td>Edgar Allan Poe, all poems and prose, 683-745.</td>
</tr>
<tr>
<td>Oct 4</td>
<td>Emily Dickinson, all poems, 1189- 1219.</td>
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<tr>
<td>Oct 9</td>
<td>Midterm Exam</td>
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<tr>
<td>Oct 11</td>
<td>Introduction to Twain and Huckleberry Finn.</td>
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<tr>
<td>Oct 15 &amp; 16</td>
<td>Fall Break. No classes.</td>
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<tr>
<td>Oct 22</td>
<td>Last day to withdraw and get “W”</td>
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<tr>
<td>Oct 23</td>
<td>Huckleberry Finn, 1282-1481.</td>
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</tbody>
</table>
Nov 1  Stephen Crane, “The Open Boat,” “The Blue Hotel,” and poems, 1765-1805.
Nov 6  Robert Frost, poems, 1911-1926.
Nov 15  Langston Hughes, poems, 2221-29.

Nov 20  Elizabeth Bishop, poems, 2287-97.
Nov 21-23 Thanksgiving break—no classes
Nov 29  Last day of class, review for final

Final Exams:  10:50 class  Tues, Dec 11: 10:30 a.m. -12:30p.m. in regular classroom
            12:15 class  Thur. Dec 6: 10:30 a.m. -12:30 p.m. in regular classroom

Accommodation 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 special accommodations 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 Center Statement: 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.

Email: Class announcements will be made in class, on UTC Learn (http://www.utc.edu/learn/), and via email. Please check your UTC email and UTC Learn on a regular basis. If you have problems with accessing your UTC email account or UTC Learn, contact the Call Center at 423-425-4000. It is very important that you check your email on a regular basis (daily, if possible).

I try to answer student email as quickly as possible, but as a rule I do not check my messages at night or on weekends. During those times you should not expect a quick answer. Occasionally some legitimate email goes into my spam box, so if you haven’t had a response within a reasonable time, you may wish to contact me again. You may also call my office telephone (423-425-4623) and leave a message on my answering machine.
Instructor: Professor Joseph Jordan  
Phone and e-address: (510) 301-8184/joseph-p-jordan@utc.edu  
Office hours and location: M 8-10 A.M., F, 1-3 P.M., 238 State Office Building  

Course Description  

In this course we’ll survey the history of British literature from Wyatt to the late 20th-century. This is a vast span of time—and so we’ll read, mainly, literary warhorses, the texts that you’ll be expected to know and draw upon as students and scholars in the field. Although the secondary readings (and, sometimes, the teacher) will give you historical context, our focus will be mainly on the texts as texts and what they do for the mind in the time it takes to read them.
**Required Course Texts**


* 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 notify you about, or distribute, those texts—and anything else I’d like you to read and think about—in hard copy and/or via Blackboard/UTC Learn. Make sure to check our course page on UTC Learn, as well as your e-mail, daily.*

**Course 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. 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.)

- **Final grade percentage breakdown:**

  Essay #1: 20%
  Essay #2: 20%
  Reading quizzes: 10%
  Midterm Examination: 20%
  Final Examination: 20%
  Participation: 10%

  \[A = 90-100\%, \ B = 80-89\%, \ C = 70-79\%, \ D = 60-69\%, \ F = \text{below } 60\%\]

Two close-reading 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 (4-6 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.
• 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.

Reading and in-class quizzes. I’ll give many in-class reading and/or short-essay quizzes. Some will be open-book and open-notes (so as to reward those who come prepared); most will be closed-book and closed-notes. If given during class time, the quizzes may not be made up as a result of absence or tardiness except in instances of genuine crisis. You will, however, be able to throw our your lowest scoring quiz for your final grade, which effectively allows you to miss one quiz.

Examinations. These will be a combination of identification/significance, short answer, and essay. On the final exam, the essay portion will be a take-home exam. Please bring blue books (available at the UTC bookstore) to all examinations.

A recitation. Each of you will recite, in class or in office hours or in video form, a memorized selection from one of the primary texts. This could be a poem, a paragraph (or more) from a novel, a speech from a play, etc. We will begin recitations during the second week of class. Note: the recitation does not figure into the percentage breakdown for your final grade, but it is still a requirement. You cannot pass the course without doing a recitation.

Regular participation. Notice that participation makes up a significant portion of your final grade. 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. Remember that you are responsible for all material covered in the class(es) you miss.

Classroom Behavior Expectations

In this classroom, we will respect one another’s views and the time it takes to express them. When someone—student or teacher—is talking, you must listen attentively. In this spirit, use of so-called “smart phones,” and the Internet, generally, must be confined to activity that applies to classroom discussion only. Any texting—or other use of phones or the Internet—will result in your device(s) being confiscated for that day and/or for each class period thereafter. Related, no eating of meals is allowed in class. Drinking beverages is OK—and is even encouraged if it helps you stay alert.

Accommodation 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 special accommodations in this class or any other class, call the Disability Resource Center (DRC) at 425-4006 or visit their office, 108 University Center.

Counseling Statement
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.

Veterans’ Student Services

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. Thank you for your service.

Writing Center

The Writing Center is free service offered to all members of the UTC community. The Center is staffed by peer tutors, graduate students, and English instructors, and offers various services to writers, including tutorials, workshops, help with MLA citation, and access to print and online resources. Please visit the Writing Center on the third floor of the library in room 327.
COURSE SCHEDULE
(of primary source readings and major due dates)

The following is a loose reading schedule of primary texts for the term. I don’t like to fix a schedule for a course like this one because I want to be able to modify each class depending on what happens in the preceding one. But you will find, below, a basic roadmap for the class, with due dates of major assignments. (There will be more assignments than the ones indicated on the schedule.) Additional readings—primary and secondary—will also be assigned. I will always give you advance notice about all assignments in class and via UTC Learn. Remember to check our course page on UTC Learn, as well as your UTC email account, daily.

Readings listed for a particular date should be read before class time on that day.

You are always required to read the Norton’s introductory material for the time periods and the authors/works. If the schedule lists, for example, a poem by Sir Thomas Wyatt, you need to also read the introduction to him and his work provided in the anthology (see pages 382-83 for the introduction to Wyatt). Sometimes the Norton will provide introductions to particular works as well. You’re responsible for that information, too.

All the readings are in the Norton unless I indicate otherwise.

Week 1  
W, Aug 23  Introductions + course overview / Wyatt, “The Flee from Me”

Week 2  
M, Aug 28  Wyatt and Henry Howard

- Read Chaucer materials (we won't discuss; located in Course Materials and in the Norton); (3) Introduction to the 16th Century (we will discuss; located in the Norton); (4) Wyatt's "They Flee from me" and "The long love that in my thought doth harbor" + prose translation (we will discuss; all in the Norton, pp. 383-85); (5) Howard's "Love that doth reign and live within my thought" (we will discuss; p. 387 in the Norton).

W, Aug 30  Shakespeare, Sonnets #s 1, 15, 18, 23, 30, 33, 94, 116, 130
- Read Booth’s notes on Sonnet 15 and Vendler’s essay on it (both on UTC Learn). Read Vendler on prosody, most notable what she has to say about the sonnet. Come to class able to describe the Shakespearean version the Petrarchan sonnet forms.

Week 3  
M, Sep 4  No class (Labor Day Holiday)

W, Sep 6  Shakespeare, Othello
<table>
<thead>
<tr>
<th>Week 4</th>
<th>M, Sep 11</th>
<th>Shakespeare, <em>Othello</em></th>
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<tbody>
<tr>
<td></td>
<td>• Read, also, Introduction to the Early 17th Century in the <em>Norton</em> (pp. 637-63)</td>
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<tr>
<th>Week 5</th>
<th>M, Sep 18</th>
<th>Marlowe, “Come live with and be my love”—and its descendants (the Marlowe poem is in the Norton under the title “The Passionate Shepherd to His Love”; see UTC learn for handout of descendants)</th>
</tr>
</thead>
<tbody>
<tr>
<td>W, Sep 20</td>
<td>Herrick, “Upon Julia’s Clothes,” “Delight in Disorder,” “The Vine,” “To the Virgins, to Make Much of Time”; Waller, “Song” (“Goe, lovely rose”—on UTC Learn)</td>
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<tr>
<td></td>
<td><strong>Due: Close-reading Essay #1</strong></td>
<td></td>
</tr>
<tr>
<td>W, Sep 27</td>
<td>Milton, <em>Paradise Lost</em>, “The Verse,” Book 1; 5 final lines from Book XII</td>
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<thead>
<tr>
<th>Week 7</th>
<th>M, Oct 2</th>
<th>Boswell, selections from <em>The Life of Samuel Johnson</em> (all in <em>Norton</em> + handout)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Read, also, Introduction to the Restoration and the 18th Century in the <em>Norton</em> (pp. 931-58)</td>
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<tr>
<td></td>
<td>• Read, also, Introduction to The Romantic Period in the <em>Norton</em> (pp. 3-27)</td>
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<tr>
<td>W, Oct 11</td>
<td><strong>MIDTERM EXAM</strong></td>
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<thead>
<tr>
<th>Week 9</th>
<th>M, Oct 16</th>
<th><strong>FALL BREAK</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>W, Oct 18</td>
<td>Coleridge, “Kubla Khan”</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Week 10</th>
<th>M, Oct 25</th>
<th>Keats’s Odes (all of them)</th>
</tr>
</thead>
<tbody>
<tr>
<td>W, Oct 27</td>
<td>Dickens, <em>Great Expectations</em></td>
<td></td>
</tr>
</tbody>
</table>
• Read, also, Introduction to The Victorian Age in the *Norton* (pp. 533-57)

<table>
<thead>
<tr>
<th>Week 11</th>
<th>M, Oct 30</th>
<th>Dickens, <em>Great Expectations</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>W, Nov 1</td>
<td>Dickens, <em>Great Expectations</em></td>
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<table>
<thead>
<tr>
<th>Week 12</th>
<th>M, Nov 6</th>
<th>Tennyson, “Mariana” “The Lady of Shallot,” “Break, Break, Break”; selections from <em>In Memoriam</em>, #s 1, 2, 7, 27, 50, 82, 93, 121; “Crossing the Bar”</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>W, Nov 8</td>
<td>Rossetti, “Goblin Market”</td>
</tr>
</tbody>
</table>

**Due: Close Reading Essay #2**

<table>
<thead>
<tr>
<th>Week 13</th>
<th>M, Nov 13</th>
<th>Arnold, “Dover Beach”; Hardy, “Darkling Thrush”</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>W, Nov 15</td>
<td>Wilde, <em>The Importance of Being Earnest</em></td>
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<tbody>
<tr>
<td></td>
<td>W, Nov 22</td>
<td><strong>THANKSGIVING BREAK</strong></td>
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<table>
<thead>
<tr>
<th>Week 15</th>
<th>M, Nov 27</th>
<th>Woolf, <em>Mrs. Dalloway</em></th>
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<tbody>
<tr>
<td></td>
<td>W, Nov 29</td>
<td>Woolf, <em>Mrs. Dalloway</em></td>
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<table>
<thead>
<tr>
<th>Week 16</th>
<th>M, Dec 4</th>
<th>Beckett, <em>Waiting for Godot</em></th>
</tr>
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</table>

**FINAL EXAM: Monday, December 11: 1-3 P.M. in our classroom**
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

**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 Attendance Policy is described below. (Note: I do not make a distinction between “excused” and “unexcused,” unless your absence is university-related.)

In-class writing assignments or quizzes will be given if I hear a cell phone go off during class or if I sense that you are not doing the reading.

*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, at the end of class on the day they are due. If you know in advance that you will be gone on the day something is due, either give your assignment to someone you trust, or plan ahead and turn it in before the due date.

- **Essays must be handed in as a hard copy.** Staple; NO cover sheets, folders, or plastic binders; **12-point font** (Times New Roman) with standard margins.
- **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 Blackboard 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 to be returned in 10-14 days; exams will be returned within 1 week. Following is a list of the graded requirements, their percentage breakdown, and a brief description.

*Grading:* You are entitled to a just grade for your work, returned to you in a timely manner. Following is a list of the graded requirements, their percentage breakdown, and a brief description.

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>2 Close-Reading Essays (4-5 pp)</td>
<td>35%</td>
</tr>
<tr>
<td>Reading Quizzes (random)</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm Examination</td>
<td>20%</td>
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<tr>
<td>Final Examination</td>
<td>20%</td>
</tr>
<tr>
<td>Participation</td>
<td>5%</td>
</tr>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
</tbody>
</table>

- **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 consult the relevant guidelines for the assignment on Blackboard (UTCLearn).

* 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.

- **Reading Quizzes:** These will be randomly interspersed during the semester, and are drawn from the reading, class lecture, and conversation notes. Quizzes will consist of a short response question (about 10 minutes of writing), or the format may vary: true/false, multiple choice, etc. **These quizzes will be closed-book, and may NOT be made up as a result of absence or tardiness except in instances of genuine crisis.** If you are slightly late and come in while the quiz is in progress, you may attempt to complete the quiz as best you can in the allotted time frame.

- **Examinations:** These will be a combination of identification/significance, short answer, and essay. For the essay section, I will circulate the prompt a few days ahead of the exam for you to prepare. **Please bring blue books (available in the UTC Bookstore) for each exam.** The final exam is non-cumulative.

- **Participation:** You need not speak every time to get a favorable participation grade, but how well you engage in our time together is readable on your face. **Bring your book to class every day**—if you don’t, you will be docked points from your participation grade when I calculate your final grade for the course.

- **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. (I do not make a distinction between “excused” and “unexcused” absences.)

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/](http://www.utc.edu/Administration/CounselingAndCareerPlanning/).

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/](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/](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/](http://www.utc.edu/greenzone/) or [http://www.utc.edu/records/veteran-affairs/](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.

**Schedule of Readings**

*Unit One: Medieval Literature* (Longman Volume A)

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Reading</th>
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| Aug 20 | M   | Introduction, course policies  
| Aug 22 | W   | Beowulf, lines 1-990  
  Beowulf, ll. 991-1817 |
<p>| Aug 24 | F   | Beowulf, ll. 2200-2945 |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
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<tr>
<td></td>
<td></td>
<td><strong>Medieval Romance; or, “Funky Love Triangles”</strong></td>
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<tr>
<td>Aug 30</td>
<td>F</td>
<td><em>Sir Gawain and the Green Knight</em>, Parts 1-2</td>
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<tr>
<td>Sep 3</td>
<td>M</td>
<td>Labor Day Holiday</td>
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<tr>
<td>Sep 5</td>
<td>W</td>
<td><em>SGGK</em>, Parts 3-4</td>
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<tr>
<td>Sep 7</td>
<td>F</td>
<td>Chaucer, <em>Canterbury Tales</em>, General Prologue</td>
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<td><strong>Blackboard:</strong> Middle English Pronunciation (under “Course Materials” tab)</td>
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<tr>
<td>Sep 10</td>
<td>M</td>
<td><em>CT</em>: Miller’s Prologue and Tale</td>
</tr>
<tr>
<td>Sep 12</td>
<td>W</td>
<td><em>CT</em>: Wife of Bath’s Prologue</td>
</tr>
<tr>
<td>Sep 14</td>
<td>F</td>
<td><em>CT</em>: Wife of Bath’s Tale</td>
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<td><strong>Unit Two: Early Modern Literature &amp; the Enlightenment</strong></td>
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<tr>
<td>Sep 17</td>
<td>M</td>
<td>Donne, <em>Holy Sonnet</em> 14 (“Batter my heart”)</td>
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<td>Herbert, “The Altar,” “The Collar”</td>
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<td><em>Broadview</em>, “The Reformation in England” (pp. 363-368), “Poetry” (pp. 399-402)</td>
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<tr>
<td>Sep 21</td>
<td>F</td>
<td><em>Dr. Faustus</em>, Acts 3-4</td>
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<tr>
<td>Sep 24</td>
<td>M</td>
<td><em>Dr. Faustus</em>, Act 5</td>
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<tr>
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<td></td>
<td><strong>Due: Close-Reading Essay #1</strong></td>
</tr>
<tr>
<td>Sep 26</td>
<td>W</td>
<td>Milton, <em>Paradise Lost</em>, Book 9.1-781 (The Fall)</td>
</tr>
<tr>
<td>Sep 28</td>
<td>F</td>
<td><em>Paradise Lost</em>, 9.782-1189</td>
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<td>Lanyer, selections from <em>Salve Rex Judaeorum</em> (“To the Virtuous Reader,” “Invocation,” “Eve’s Apology in Defense of Women”)</td>
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<td><strong>Sonnets and the Poetry of Seduction</strong></td>
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<tr>
<td>Oct 1</td>
<td>M</td>
<td><em>Broadview</em>, pp. 358-362</td>
</tr>
</tbody>
</table>
Shakespeare, *Sonnets* (1, 20, 144)
Sidney, *Astrophil and Stella* (1, 2, 25, 34, 52, 71)
Wroth, *Pamphilia to Amphilanthus* (1, 6, 14)

Oct 3  W  Donne, “The Flea,” “To His Mistress Going to Bed”
       Marvell, “To His Coy Mistress”
       Marlowe, “A Passionate Shepherd to His Love”
       Raleigh, “A Nymph’s Reply to the Shepherd”

Oct 5  F  Donne, “A Valediction: Forbidding Mourning”

Oct 8  M  Midterm Examination

  **Colonization, Enlightenment, & Civilization**

Oct 10 W  Skim *Broadview*, “The Restoration and the 18th Century” (pp. 816-823)
       Behn, *Oroonoko* (pp. 878-896)

Oct 12 F  Behn, *Oroonoko* (pp. 897-914)
       Equiano, from *The Interesting Narrative* (description of slave ship & Middle Passage, pp. 1077-1080)


Oct 17 W  Swift, “Description of a City Shower,” “The Lady’s Dressing Room,” *A Modest Proposal*

Oct 19 F  Johnson, from *Rambler no. 4*, “On Fiction”
       Gray, “Elegy Written in a Country Churchyard”

**Unit Three: Romantics and Victorians**

  **Romantic Vision, Transformation, and Despair**

Oct 22 M  Skim *Broadview*, “The Romantic Mind & Its Literary Productions” (pp. 1103-1113)

  **Note: Last day to Withdraw without penalty**

Oct 24 W  Wordsworth, from *Lyrical Ballads*, “Advertisement” (pp. 1201-1202); “Preface” (pp. 1211-1218)
Contexts (pp. 1240-1245, 1248-1250)

Oct 26   F   Wordsworth, “Lines Written a Few Miles above Tintern Abbey,” “Song (She dwelt among th’ untrodden ways),” “The world is too much with us,” “My Heart Leaps Up”

Oct 29   M   Coleridge, The Rime of the Ancient Mariner


Nov 2    F   Keats, “Ode on a Nightingale,” “Ode on a Grecian Urn,” “Ode on Melancholy”

- Victorian Love, Mourning, & Murder

Nov 5    M   Shelley, Transformation (in the volume containing Dr. Jekyll, pp. 5-23); from the “Introduction” to Frankenstein (pp. 24-27) Rossetti, “Goblin Market”

Nov 7    W   Barrett-Browning, Sonnets from the Portuguese (1, 7, 13, 21-22, 24, 26, 28, 43) Woolf, “Professions for Women” (pp. 1850-1853)

Nov 9    F   Tennyson, “Mariana,” “The Lady of Shalott” Broadview, “Faith and Doubt” (pp. 1430-1434)

Nov 12   M   Tennyson, “Ulysses,” “The Lotos-Eaters” Arnold, “Dover Beach”

Due: Close-Reading Essay #2

Nov 14   W   Browning, “Porphyria’s Lover,” “My Last Duchess”

Nov 16   F   Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde Critical Reactions, pp. 148-60

Unit Four: Early Twentieth Century

- Fragmentations, Come Full-Circle: The Return of the Exile

et Decorum Est”

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Nov 21</td>
<td>W</td>
<td><em>Brooadview</em>, “Ireland” (pp. 1788-1791) Joyce, <em>The Dead</em></td>
</tr>
<tr>
<td>Nov 23</td>
<td>F</td>
<td>Eliot, “The Love Song of J. Alfred Prufrock”</td>
</tr>
<tr>
<td>Nov 28-30</td>
<td></td>
<td>Thanksgiving Break</td>
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</tbody>
</table>
| Dec 3  | M   | Film: Chaplin, *Modern Times*  
**Blackboard:** Jeffrey Vance, “Modern Times” |
| **Dec 7** | F   | **Final Examination, 8-10am** |
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 for in-depth discussions in the classroom, 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 200-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 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 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. If you have a problem with reading British literature, or reading a lot of it, or have a problem with my nasty, aggressive attitude, tough. Drop the course. If, however, you stay but want to address an issue, let me know, or if you want to do so anonymously, leave a typed note in my mailbox or under my office door. 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, but I am not here to entertain you or make you happy every minute of class.

●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 insure 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.

●Course Procedures:

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

PLEASE NOTE: There are not really that many legitimately “excused” absences at a university. Legitimate excused absences are religious holidays, surgeries and major illnesses requiring hospital stays or doctor-ordered bed rest. While major assignments like papers and exams can be allowed for make up, if you miss a class, you miss a class, along with the quiz for that class, and the material gone over in that class. I must enforce the rule that no make-up quizzes are allowed to be fair to you and your classmates. So, if you are prone to sickness, disease, car wrecks, hangovers, away games, long work hours, dying grandmothers, bedridden children, or abductions by strangers, I suggest you plan for such events with this course in mind.

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.

Late papers will have ten points (i.e. one entire letter grade) deducted for each class day they are late. You must turn in papers in class, on the due date. Papers turned in outside of class will only be accepted at my office during my office hours or 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.

Your final grade will be assessed as follows:

- papers, (first paper, 15% -- second paper, 25%) 40%
- quizzes, classwork, homework, with lowest grade dropped, and class participation 30%
- three tests (10% each) 30%

Classroom policies:

As stated earlier, students coming in late are a disruption and won’t be tolerated. You’ll miss the roll call, so that problem will take care of itself. But, along with that, I expect all cell phones, smartphones, i-pods, etc., to be turned off during my classes. If I see you playing with some electronic device, you better be a diabetic checking your blood sugar levels. If particular students cannot show the respect and courtesy of keeping these devices from interrupting the class, those students will be asked to withdraw from the class. To make sure that you take these rules seriously, A CELL PHONE RINGING ANNOUNCES A POP QUIZ TO BE TAKEN BY EVERY STUDENT IN THAT CLASS. IF I SEE SOMEONE TEXTING IN CLASS, EVERYONE GETS A POP QUIZ. I SEE AN EARPHONE IN YOUR EAR, EVERYONE GETS A QUIZ.

As for using laptop computers to take notes in class, I don’t have a problem with that. What I do have a problem with are students who think I’m stupid or naïve, and use the computer to email, peruse the internet, or play games during class. Grown-ups realize that such behavior is rude and disruptive, and are wise enough to refrain. For some reason, though, UTC doesn’t have a lot of grown-ups for students, so, if you want to use your laptop, you have to sit right up front with me, turned so I can see your computer screen. Any extra “windows” opened other than your notes, guess what? EVERYONE GETS A QUIZ.

In college, students are responsible for obtaining materials and notes from the class missed because of absences, not the professor. If you miss a class, do not come to me or contact me expecting me to let you know what was missed. I don’t feel that’s part of my job, but more importantly, I’m looking out for you. I teach numerous classes, and I have numerous handouts, so I can’t be expected to know what you missed. Also, you are given a schedule of the classes and the materials covered, so there is no need to ask me what you missed. It is best to get with a classmate for notes and to find out what handouts were given. Again, do not waste your time or my time by asking me after missing one or more classes, “what’d I miss?” or this famously stupid question, “did I miss anything?” Of course you did. Students pay a lot of money to have someone with a Ph.D. construct classes, research material, write lectures, and lead intelligent, enlightening discussions. We may not always have enlightening discussions for the whole class period (I’m infamous for my tangents), but we’ll always do something important, simply because that’s what students paid for.

Quizzes every day on the readings for that class day, in some form or another. No make-up quizzes will be given to make up for missed quizzes. If you miss a quiz, it is averaged as a zero, but I do drop
the lowest quiz grade at the end of the semester from your average, and if we get to twelve quizzes or more for the entire semester, I’ll drop two.

Disrespectful, aggressive, or just otherwise rude behavior directed towards me or towards other students will not be tolerated. First offense, you’ll be told to leave the class, and reported to the Office of Student Development.

So, in all, pretty strict rules and expectations for classroom behavior. If you have any questions, always be guided by this simple reminder: “Do what the ‘A’ student would do.” I set these rules down and enforce them not only for my own twisted, sadistic streak, but also to make sure that students at a university have a classroom befitting their own expectations, and of course, tuition bills. Students don’t do well in lousy environments, and if you are what’s making my classroom suffer, you’ll be dealt with directly or indirectly.

That being said, there’s not a lot of fun to this job, so I try to make sure that I have fun in the classroom. 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 classroom discussions, then I can’t make you. But keep in mind, the majority of your grade is determined by quizzes and overall “classroom participation.” Sit there like a sullen lump of grumpiness, and you won’t do well in the class. Detract from the energy and enthusiasm of others, the hammer will fall on you. If you don’t have that enthusiasm and desire, fake it. Seriously. You’d do that at a job, so do that here. Stand out in a positive way. If you come to class on time, participate in discussions, and just overall make me feel as though you like being in my class, you’ll do very well. Don’t do these things, and your grade will reflect the choices you have made.

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 Holt 119.

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 the Help Desk at 423/425-2676.
Introduction to Shakespeare
English 3340.001
CRN 23855
TTH 10:50-12:05
Modality: Face-to-Face
Spring 2018

Dr. Bryan A. Hampton
Office: #235 @ 540 McCallie Ave.
Phone: 425.2274
Office Hours: M 12-2, T 9:30-10:30 & 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, 5 ed. (Longman)

Please note: If you already have good, scholarly copies of the plays we are reading or a different anthology edition, you need not purchase this volume. Be aware that other editions may have slightly different line numbering, and may take you a few seconds longer to find in class. Please keep in mind: 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 syllabus for the particular plays we are covering.

**Technology Requirements & Skills**

Mastery of Microsoft Word or equivalent; access to UTC Learn (Blackboard) through your MyMocs account. 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 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. You will be allowed 3 absences for the semester; each absence thereafter will result in lowering your **overall final grade** by 3%. (Note: I do not make a distinction between “excused” and “unexcused,” unless your absence is university-related.)

In-class writing assignments or quizzes will be given if I hear a cell phone go off during class or if I sense that you are not doing the reading.

*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, at the end of class on the day they are due. If you know in advance that you will be gone on the day something is due, either give your assignment to someone you trust, or plan ahead and turn it in **before** the due date.

- **Essays must be handed in as a hard copy.** Staple; NO cover sheets, folders, or plastic binders; **12-point font** (Times New Roman) with standard margins.
- **Minimum page requirements for essays must be met** (e.g., 5 pp = 5 full pages) with standard margins and 12-point font; every ¼ page short of the minimum will reduce the essay grade by 2 points.
- **Please consult handouts on Blackboard 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 to be returned in 10-14 days. Following is a list of the graded requirements, their percentage breakdown, and a brief description.

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>2 Close-Reading Essays (5-6 pp)</td>
<td>40%</td>
</tr>
<tr>
<td>Quizzes (9)</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm Examination</td>
<td>20%</td>
</tr>
<tr>
<td>Final Examination</td>
<td>20%</td>
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<tr>
<td>Participation &amp; Engagement</td>
<td>10%</td>
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</tbody>
</table>

- **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. **One of these essays will be written on a play before the midterm; the other essay will be written on a play after the midterm.** You ought to start with this local moment, and use it to draw connections to larger issues, themes, or scenes in the play. 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. A Works Cited page is required. 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.

**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. The assignment will automatically receive a zero with no chance to make up the grade, and I will likely pursue the matter in UTC Honor Court.

- **Quizzes.** Eight reading quizzes will occur on the last day of each particular play; the format will require you to write short reflection and interpretive paragraphs that assume you have read the entire play and have given it some thought. These quizzes may NOT be made up, except in instances of genuine crisis. One additional quiz (#5) will test your memorization of the chronology of Shakespeare’s plays.

- **Midterm and Final Examinations:** These will be a combination of identification/significance, short answer, and essay. Potential essay questions will be posted a few days before the exam. **Please bring blue books (available in the UTC Bookstore) for each exam.** The final exam is non-cumulative.

- **Participation & Engagement:** There are 28 class meetings, and your participation/engagement grade will be determined by your physical and mental presence, as well as your engagement through discussion. Additionally, this semester will **require students to attend the annual James D. Kennedy Lecture in Shakespeare** featuring British journalist Andrew Dickson, who will be coming to campus on Tuesday 27 March (Derthick Hall 201 @ 6:30 pm). **As an assignment, students will submit a 2 pp summary and critical response; failure to do so will affect your final grade in this category.**

**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 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 Library 327.

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.

Reading Schedule

Jan 9 T Introduction, course policies
Skim through the “General Introduction” in anthology or playtext volume.

Jan 11 TH Titus Andronicus (Acts 1-2)

Jan 16 T Titus Andronicus (Acts 3-4)
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 18</td>
<td>TH</td>
<td><em>Titus Andronicus</em> (Act 5)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quiz #1</td>
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<tr>
<td>Jan 23</td>
<td>T</td>
<td><em>The Merchant of Venice</em> (Acts 1-2)</td>
</tr>
<tr>
<td>Jan 25</td>
<td>TH</td>
<td><em>The Merchant of Venice</em> (Acts 3-4)</td>
</tr>
<tr>
<td>Jan 30</td>
<td>T</td>
<td><em>The Merchant of Venice</em> (Act 5)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quiz #2</td>
</tr>
<tr>
<td>Feb 1</td>
<td>TH</td>
<td><em>As You Like It</em> (Acts 1-2)</td>
</tr>
<tr>
<td>Feb 6</td>
<td>T</td>
<td><em>As You Like It</em> (Acts 3-4)</td>
</tr>
<tr>
<td>Feb 8</td>
<td>TH</td>
<td><em>As You Like It</em> (Act 5)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quiz #3</td>
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<tr>
<td></td>
<td></td>
<td><strong>Close-Reading Essay #1 Due</strong></td>
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<tr>
<td>Feb 13</td>
<td>T</td>
<td><em>Henry V</em> (Acts 1-2)</td>
</tr>
<tr>
<td>Feb 15</td>
<td>TH</td>
<td><em>Henry V</em> (Acts 3-4)</td>
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<tr>
<td>Feb 20</td>
<td>T</td>
<td><em>Henry V</em> (Act 5)</td>
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<td></td>
<td></td>
<td>Quiz #4</td>
</tr>
<tr>
<td>Feb 22</td>
<td>TH</td>
<td><strong>Midterm Examination</strong></td>
</tr>
<tr>
<td>Feb 27</td>
<td>T</td>
<td><em>Measure for Measure</em> (Acts 1-2)</td>
</tr>
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<td></td>
<td></td>
<td>Quiz #5: Chronology of the Plays</td>
</tr>
<tr>
<td>Mar 1</td>
<td>TH</td>
<td><em>Measure for Measure</em> (Acts 3-4)</td>
</tr>
<tr>
<td>Mar 6</td>
<td>T</td>
<td><em>Measure for Measure</em> (Act 5)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quiz #6</td>
</tr>
<tr>
<td>Mar 8</td>
<td>TH</td>
<td><em>Othello</em> (Acts 1-2)</td>
</tr>
<tr>
<td>Mar 12-18</td>
<td></td>
<td>Spring Break</td>
</tr>
<tr>
<td>Mar 20</td>
<td>T</td>
<td><em>Othello</em> (Acts 2-3)</td>
</tr>
<tr>
<td>Mar 22</td>
<td>TH</td>
<td><em>Othello</em> (Acts 3-4)</td>
</tr>
<tr>
<td>Mar 27</td>
<td>T</td>
<td><em>Othello</em> (Acts 4-5)</td>
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<tr>
<td></td>
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<td>Quiz #7</td>
</tr>
</tbody>
</table>
**Kennedy Lecture in Shakespeare this evening @ 6:30pm, 201 Derthick Hall**

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Reading/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar 29</td>
<td>TH</td>
<td><em>King Lear</em> (Acts 1-2)</td>
</tr>
</tbody>
</table>
| Apr 3  | T   | *King Lear* (Acts 2-3)  
  Critical Response Essay on Kennedy Lecture Due |
| Apr 5  | TH  | *King Lear* (Acts 3-4) |
| Apr 10 | T   | *King Lear* (Acts 4-5)  
  Quiz #8 |
| Apr 12 | TH  | *The Winter’s Tale* (Acts 1-2) |
| Apr 17 | T   | *The Winter’s Tale* (Acts 3-4)  
  Close-Reading Essay #2 Due |
| Apr 19 | TH  | *The Winter’s Tale* (Act 5)  
  Quiz #9 |
| Apr 24 | T   | Reading Day |
| May 1  | T   | Final Examination, 10:30-12:30pm |
ENGL 4960: Internship  
Spring 2018  
CRN: 24868  
Face-to-face meetings  
3 credit hours

Instructor: Dr. Lauren Ingraham

Email and Phone Number: Lauren-Ingraham@utc.edu 423-425-5232

Office Hours and Location: 1:00-1:40 TR and by appointment

Course Meeting Time: T 4:30-5:20 pm in 540MC 547

Course Catalog Description: The internship provides 120-150 hours of hands-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.

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 site.

Technology Requirements for Course: Access to word processing software and the Adobe Creative Suite.

Technology Skills Required for Course: Using UTC email and UTC Learn

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: 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 Blackboard.

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. Students who do not submit this form in a complete and timely manner may not pass the course.

Internship experience (50%). Obviously, the internship is the most important component of the course. Half of your course grade is determined by your satisfactory completion of all agreed upon internship duties. This grade is determined by 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 (5%). 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.

Adobe homework project (5%). We will visit the Studio as a class to learn the basics of the Adobe Creative Suite, then you'll work on your own to complete the Adobe Homework Project using Adobe Illustrator, Photoshop, and InDesign.

Weekly reports (20%). You will submit to Blackboard approximately 12 weekly reports (depending on the length of your internship) using the instructions provided on Blackboard to detail your internship activities for the week. Reports are due Sundays by 11:59 pm EST before our class meets on Tuesday 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.
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. 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
- Examples of public documents completed during the internship
- Detailed discussion of examples
- Job application packet including job post, cover letter, and resume
- Public presentation (capstone students only)
- Capstone assessment/Discussion of academic vs. workplace genres (capstone students only)

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 *Fs* would mean a pink slip.

**Internship Experience Grading Standards:**

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.

F Incomplete

**Instructor Grading and Feedback Response Time:** I will respond to your work in a timely manner.
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 Blackboard.

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 540MC room 257. 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’ll lose 2 points off your final course grade each time you are five (5) or more minutes late to a class session. I may periodically cancel class meetings if everyone is on track and all internships are going well, so check your email and Blackboard announcements regularly. If you don’t hear otherwise, assume we are meeting and follow the tentative schedule of workshops and assignments on this syllabus.

Course Participation/Contribution: See attendance.

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.

Compensation for Unpaid Internships: Students who successfully complete an unpaid internship are eligible to receive a $1500 stipend from the UTC English department. More details will be announced in class.
**Tentative Schedule of Class Sessions & Assignments** (During the semester, check the Course Schedule link in Blackboard for up-to-date schedule information.)

**T 1/9**  
Course Intro + Professionalism and Understanding Organizational Culture

**T 1/16**  
Fieldwork and Research for the Workplace  
Due by class time: Workplace Analysis - 5%

**W 1/17**  
Due by noon: Internship contract. Missing this deadline means you cannot pass this course and must drop it or fail.

**T 1/23**  
Intro to Adobe Creative Suite - We meet in the Studio on the 3rd floor of the library  
Due to Bb Sunday 1/21 by 11:59 pm: Weekly Report #1

**T 1/30**  
Review Adobe homework project. Meet in the Studio (3rd floor of library).  
Due for class discussion: Adobe Homework Project to Bb (indd + PDF)  
Due to Bb Sunday 1/28 by 11:59 pm: Weekly Report #2

**T 2/6**  
Designing your resume  
Due to Bb Sunday 2/4 by 11:59 pm: Weekly Report #3

**T 2/13**  
Resume Workshop  
Due for class:  
1) Job post in your field (Bb + hard copy)  
2) resume (Bb + hard copy)  
Due to Bb Sunday 2/11 by 11:59 pm: Weekly Report #4

**M 2/19**  
Supervisor’s mid-term report due.

**T 2/20**  
Discuss cover letters as distinct from resumes  
Due to Bb Sunday 2/18 by 11:59 pm: Weekly Report #5

**T 2/27**  
Individual Conferences to Discuss Mid-Semester Evaluation  
*Capstone students will also discuss options for required public presentation*  
Due to Bb Sunday 2/25 by 11:59 pm: Weekly Report #6
T 3/6  Cover letter and resume workshop
Due for class: Job post in your field (Bb + hard copy)
Cover letter draft (Bb + hard copy)
Revised resume in MS Word (.docx Bb + hard copy)
Revised resume in a design program like InDesign or Illustrator (PDF to Bb + hard copy)
Due to Bb Sunday 3/4 by 11:59 pm: Weekly Report #7

T 3/13  SPRING BREAK. No class meeting or WR due this week. Negotiate with your internship supervisor whether/how much you’ll work this week while UTC is on break.

T 3/20  Topic TBA
Due to Dr. Ingraham by class time: Submit full job application package on Bb for feedback
Due to Bb Sunday 3/18 by 11:59 pm: Weekly Report #8

T 3/27  Internship recruitment meeting
Due to Bb Sunday 3/25 by 11:59 pm EST: Weekly Report #9

T 4/3  Preparing the Final Portfolio
In-class discussion of previous interns’ portfolios
Due to Bb Sunday 4/1 by 11:59 pm: Weekly Report #10

T 4/10  Capstone Assessment in Portfolio (only capstone students attend)
In-class discussion of sample capstone assessment
Due to Bb Sunday 4/8 by 11:59 pm: Weekly Report #11

T 4/17  Reflecting on the internship and preparing the Final Portfolio
Due to Bb Sunday 4/15 by 11:59 pm: Weekly Report #12

F 4/27  Supervisor’s final report due

T 5/1  Final portfolio due on Bb by 11:59 pm
Spring 2016
English 4980: 01
45545
Senior Seminar: Cross Genre Workshop, Chapbooks
Credit: 3 hours, repeatable
Class Times: T/Th 1:40 to 2:55 pm
Classroom: Holt 229F
Instructor: Professor Thomas P. Balázs
Office: Holt 202
Office Hours: MW 12:45 to 1:45 pm and TTh 3-4 pm—and by appointment
Office Phone: 423-425-4660
Email: thomas-balazs@utc.edu

Course 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 Schedule
English 4980: Fiction Writing Workshop
Fall 2016

All assignments are due on the day they appear on the syllabus. This schedule is almost guaranteed to change as the semester progresses. Please keep up with any changes by checking your email frequently, especially if you miss a class.

<table>
<thead>
<tr>
<th>Week</th>
<th>Readings</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td><strong>Week 1</strong></td>
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<td></td>
</tr>
<tr>
<td>T Aug 23</td>
<td>Introduction: Syllabus</td>
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<tr>
<td>Th Aug 25</td>
<td>• Capote, Borges, Didion in <em>The Paris Interviews</em>&lt;br&gt;• &quot;Why I Write&quot; by Orwell&lt;br&gt;• &quot;Why I Write&quot; by Didion</td>
<td>Essays on BB</td>
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<tr>
<td><strong>Week 2</strong></td>
<td></td>
<td></td>
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<tr>
<td>M Aug 30</td>
<td><em>Close Quarters</em> by Amy Monticello (CNF)</td>
<td>Kindle</td>
</tr>
<tr>
<td>Th Sep 1</td>
<td><em>The Persistence of the Bonyleg: Annotated</em> by Sarah Minor (CNF)</td>
<td>Free eBook</td>
</tr>
<tr>
<td><strong>Week 3</strong></td>
<td></td>
<td></td>
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<tr>
<td>T Sep 6</td>
<td><em>Postcards from Here</em> by Penny Guisinger (CNF)</td>
<td>Kindle or Amazon</td>
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<tr>
<td>Th Sep 9</td>
<td><em>Hats</em> by Earl Braggs (Poetry)</td>
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<tr>
<td><strong>Week 4</strong></td>
<td></td>
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<tr>
<td>T Sep 13</td>
<td>Mini Workshops 1a</td>
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<td>Th Sep 15</td>
<td>Min Workshops 1b</td>
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<tr>
<td><strong>Week 5</strong></td>
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<tr>
<td>T Sep 20</td>
<td><em>Ologies</em> by Chelsea Biondolillo (CNF)</td>
<td>Skype with author</td>
</tr>
<tr>
<td>Th Sep 22</td>
<td>Eliot &amp; Bishop in <em>The Paris Interviews</em> &amp; Poems TBA</td>
<td>Skype with Amy Monticello</td>
</tr>
<tr>
<td><strong>Week 6</strong></td>
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<tr>
<td>T Sep 27</td>
<td>Beneath the Ice Fish Like Souls Look Alike,&quot; by Emilia Philips (Poetry)</td>
<td>In Bookstore</td>
</tr>
<tr>
<td>Th Sep 29</td>
<td><em>Aeons</em> by Max Ritvo (Poetry)</td>
<td>Order on your own</td>
</tr>
<tr>
<td><strong>Week 7</strong></td>
<td></td>
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<tr>
<td>T Oct 4</td>
<td>Mini Workshops 2a</td>
<td>Rosh Hashanah</td>
</tr>
<tr>
<td>Th Oct 6</td>
<td>Mini Workshops 2b</td>
<td>Mid-term grades</td>
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<tr>
<td><strong>Week 8</strong></td>
<td></td>
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<tr>
<td>T Oct 11</td>
<td>Parker, Hemingway, Vonnegut, West in <em>The Paris Interviews</em> &amp; Stories TBA</td>
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<tr>
<td>Th Oct 13</td>
<td><em>Mammals</em> by Herndon</td>
<td>In Bookstore</td>
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<tr>
<td>Week</td>
<td>Date</td>
<td>Event</td>
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<tr>
<td>Week  9</td>
<td>T Oct 18</td>
<td>Fall Break</td>
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<td></td>
<td>Th Oct 20</td>
<td>Dutch Treatment by. D.E. Fred</td>
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<tr>
<td>Week 10</td>
<td>T Oct 25</td>
<td>Love Letter to Biology by Chella Courington</td>
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<td></td>
<td>Th Oct 27</td>
<td>Order on your own</td>
</tr>
<tr>
<td></td>
<td>Oct 27-29</td>
<td>Dutch Treatment by. D.E. Fred</td>
</tr>
<tr>
<td>Week  11</td>
<td>T Nov 1</td>
<td>Mini Workshop 3a</td>
</tr>
<tr>
<td></td>
<td>Th Nov 3</td>
<td>Student Choice Chapbook</td>
</tr>
<tr>
<td>Week 12</td>
<td>T Nov 8</td>
<td>Mini Workshops 3b</td>
</tr>
<tr>
<td></td>
<td>Th Nov 10</td>
<td>Workshops</td>
</tr>
<tr>
<td>Week 13</td>
<td>T Nov 15</td>
<td>Workshops</td>
</tr>
<tr>
<td></td>
<td>Th Nov 17</td>
<td>Workshops</td>
</tr>
<tr>
<td>Week 14</td>
<td>T Nov 22</td>
<td>Workshops</td>
</tr>
<tr>
<td></td>
<td>Th Nov 24</td>
<td>Thanksgiving Break</td>
</tr>
<tr>
<td>Week 15</td>
<td>T Nov 29</td>
<td>Workshops</td>
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<tr>
<td></td>
<td>Th Dec 1</td>
<td>Workshops</td>
</tr>
<tr>
<td>Final</td>
<td></td>
<td>Time and location TBA</td>
</tr>
<tr>
<td>Reading</td>
<td></td>
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</tbody>
</table>
Course Objectives

The objective of this course is to provide students with the opportunity to produce a chapbook-length work of poetry, fiction, creative non-fiction or some combination of the three. The completed chapbook should represent the culmination of creative and literary skills developed over the course of each individual’s college program. The aim is to produce a work of publishable quality that may, if so desired, comprise part or all of a creative portfolio for use in applying to graduate programs in creative writing. Ultimately, however, the use to which the student puts the completed chapbook is of less concern than that it be a work representing their best efforts in their chosen genre(s).

To inspire and guide us, we will read essays on writing by established authors and published chapbooks.

Students will be required to:
- Complete a chapbook of at least thirty pages in their chosen genre(s).
- Workshop a substantial portion of their chapbook.
- Participate fully in the workshops of other students’ work.
- Post critiques of other students’ work.
- Complete assigned readings.
- Post journal responses to readings.
- Choose, read, and critique one chapbook of their own choosing.

Required Texts

*The Paris Review Interviews: Volume I*
Chapbooks listed on syllabus

Always bring whatever we’re reading to class.

Course Requirements and Grades

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Journal</td>
<td>10 pts</td>
</tr>
<tr>
<td>Mini Workshops (3)</td>
<td>30 pts</td>
</tr>
<tr>
<td>Chapbook Workshop</td>
<td>10 pts</td>
</tr>
<tr>
<td>Workshop Responses</td>
<td>10 pts</td>
</tr>
<tr>
<td>Student Choice Chapbook Critique</td>
<td>10 pts</td>
</tr>
<tr>
<td>Chapbook</td>
<td>30 pts</td>
</tr>
</tbody>
</table>

The following are required but not graded:

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class attendance</td>
<td>--</td>
</tr>
<tr>
<td>Being workshoped (submitting and attending)</td>
<td>--</td>
</tr>
<tr>
<td>Attendance at Meacham</td>
<td>--</td>
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<tr>
<td>Attendance at Final Reading</td>
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</tbody>
</table>

1 Which is to say, you are penalized grade points for not fulfilling these requirements. See specific headings under Writing Assignments and Additional Class Policies for details.
Submission Guidelines

Submission Guidelines: All submitted work except for journals and workshop responses must adhere to the following formatting rules (based largely on MLA Style); work that does not adhere to proper formatting will result in a point reduction and may not receive a grade at all until formatted properly.

- Proper heading (your name, my name, name of the class, date assignment is turned in, name of the assignment, word count—in that order).
- 12 point font
- Times Roman or Arial
- Double spacing throughout (including heading)
- One-inch margins throughout
- Your last name and the page number in the upper right hand corner of every page
- Do not boldface, italicize, or underline the titles of your own poetry, CNF, or fiction.
- Write “The End” at the end of your stories or CNF.

File Name Conventions: Please name all files submitted to this class according to the following conventions—LASTNAME.NAME OF ASSIGNMENT.DOC/X as in “Mellville.Exercise2.docx.” Improperly named files will lose points for submission guidelines.

To make things simple, I have included an MLA Template on Blackboard—MLA Style Nazi: feel free to use it. See also MLA Style Guide.

Nota Bene: In cases of formatting, do as I say, not as I do. The use of fanciful fonts such as the one used on this syllabus, as well as gratuitous boldfacing, single spacing, and unpredictable margins is strictly verboten and will result in a lowering of your grades. I know, it’s not fair...

Also note: Microsoft Word’s default format settings are not acceptable in this class. Before turning work in, you will need to change the font, the font size, the margin, and paragraph spacing if you use Word’s standard format.

Graded Work

Exercises and Mini Workshops

Mini-Workshops: During three separate weeks of the semester, we will run “mini-workshops.” I will break the class up into three groups of 4-5 students each who will critique each other’s work as part of the ongoing process of assembling a final chapbook.

- Everyone will submit three times to the mini-workshops.
- You must post your work to the appropriate discussion forum at least 72 hours before the workshop. Mini-workshop exercises sent out less than 72 hours prior to the start of class will receive zero credit.
- You should indicate in your email to the group what sort of help you are looking for on your work.
On the day of mini-workshop, you should print out or bring electronically copies of all the works your group is discussing.

**Journal:** On days when chapbooks or essays are assigned to be read, you will post a 400-500 word journal entry on the reading.

Reading responses should be analytical, not subjective. They should address issues of craft with regard to essay or the chapbook as a whole or parts of it. They should not be about whether or not you “liked” it were bored etc. In addition to being graded on the substance of your response, you will be graded for clarity and style. Points will be deducted for grammatical and mechanical errors and any other evidence you are not taking the assignment seriously.

- Journals are due **one hours prior to the start class** on the day for which the reading is assigned.
- **Late responses will not be read or receive credit.**
- Responses below 300 words will be graded down.
- Responses using the words “like” or “dislike” or synonyms thereof will be graded down.
- Reading journals are graded on a scale of 1-3.

### Student Choice Chapbook Reading

You will read and critique one chapbook of your own choosing. Your written response will be due the day after fall break. The chapbook may be in any genre. On the day your response is due you will bring the actual chapbook into class along with your written response. More details on this assignment will follow later in the semester, but you may start shopping around for a chapbook at any time.

### Chapbook Workshop

**Getting Workshopped:** During the final third of the semester, all students will submit to workshop a draft of their completed chapbook.

- When you are being workshopped, you must post your draft to the appropriate forum on the Blackboard Discussion Forum, 1 week hours prior to the start of class. Drafts posted late will receive a grade reduction of 20 percent per day. Drafts posted less than 48 hours prior to the class will receive a zero and may not be workshopped at all.
- If you miss your own workshop for any reason other than a documented medical emergency or other documented disaster, your final semester grade be lowered by 5 points (one half grade).
- If you miss your own workshop for a valid reason, you will not be penalized, but may not get the chance to make it up.
- If you miss your workshop, we will discuss our piece anyway, probably less gently than we might have if you were there.

**Workshop Responses:** If you are not being workshopped, you are responsible for posting on Blackboard a written response to each of the drafts one hour prior to the start of class. You should do this even if you plan to be absent from class.

Workshop responses should be at least 300 words per draft. As with reading responses, you should avoid discussing what you “liked” or “disliked.” In this case, look for what is
working or not working, try to figure out what the writer is trying to accomplish and how closely they came to achieving their goal.

Additionally,

- You should bring in a printed out, marked up copy of each story to hand to the respective writers (or, alternately, email them a copy marked up with track changes as I do).
- Post responses to the discussion forum; do not post as attachments.
- No credit is given for workshop responses posted after the start of class on the day of the workshop.
- Workshop Responses should not be posted as attachments, and do not need headings, though they should be well-written and proofread.

**Final Chapbook with Writing Reflection**

One week after your draft has been workshopped, you are to turn in a final hard copy version of your chapbook along with a Writing Reflection on the development of the work and your growth as a writer this semester. This one-thousand-word essay should address what you’ve gained from your readings this semester, in-class discussions, comments on your work, exercises, and anything else that has contributed to your artistic growth. As always, it should be well-written, properly formatted, free of grammatical and mechanical errors etc.

Please combine these two assignments into one document and email them to me by 5 pm on the day they are due.

More details on this assignment will be forthcoming.
Additional Class Policies

Attendance: This is not an online or a long-distance course. Your presence in class is required.

- You are allowed—but not recommended—two absences before absences automatically lower your grade by three percentage points.\(^2\) These are to be used for “legitimate” excuses, i.e. illness, car trouble, family emergencies. If you have two absences or less, there is no need to document your reasons for missing class.
- If you have legitimate excuses for missing class beyond three classes, you must present verifiable documentation not only for those missed classes but also for the first two missed to minimize penalties.
- Students who know in advance they will miss a class (e.g. for athletic competitions or other legitimate reasons) may be required to listen to podcasts and otherwise participate online to receive credit for attendance (or avoid penalties for non-attendance).
- Excessive absences—seven or more—result in automatic failure of the course even if some of those absences are “legitimate” and documented. No exceptions.\(^3\)

Also

- Students arriving after attendance has been taken may be counted as absent.
- Students who leave before the end of the class period may be counted as absent.
- Classes missed during the first weeks of class due to late registration count as absences.

WARNING
Missing 7 or more of classes For any reason\(^4\)
Results in Automatic Failure Regardless of any grades

Cell Phones: If your phone happens to go off in class, shut it off as quickly as possible or (in the case of an emergency) silently leave the room to answer it. Please do not text message, answer the phone, or check your stocks prices during class time.

Email: I communicate frequently (and sometimes frantically) with the class by email. You need to check your UTC email daily for urgent messages from your teacher. My email is Thomas-balazs@utc.edu. By the way, when emailing me, at least until you are sure I know your name, please indicate which class and section you are in, so I don’t have to consult various rosters when I hear from you.

Extra credit: There is none in this class. Please don’t bother asking, pleading, or begging for it.

\(^2\) UTC policy requires that I inform the college administration of any first semester freshman who misses two classes for any reason.

\(^3\) Students with documented medical circumstances may apply for a medical withdrawal. See the registrar for more information and regulations.

\(^4\) Students with documented medical circumstances may apply for a medical withdrawal. See the registrar for more information and regulations.
**Final Reading:** Attendance at the final reading is required. The exact location will be revealed toward the end of the semester.

- This will be a “semi-public” reading, and you are invited to invite friends or family.
- Everyone will read five minutes of material written or revised this semester.
- Please time yourself prior to the reading.
- Failure to attend the final reading results in a final grade reduction of one half (5 points).

**Tablets, Laptops, and E-Readers:** Feel free to use your electronic devices in class for class purposes—note taking, online literature, etc. Do not feel free to use them to play games, check Facebook, or anything else not directly related to class.

**Meacham Writer's Conference:** Every semester the UTC English Department sponsors the Meacham Writer’s Conference—a gathering of writers from near and far who come to Chattanooga to read their work, offer workshops, and to socialize with other writers and students. Most of the events occur during the evening. You are required to attend at least one reading or workshop during the conference and to post on Blackboard a written response. A full schedule will be posted when available. In the meantime, see Meacham Writer's Workshop. Three points will be deducted from your final grade average for missing Meacham.
Plagiarism: Believe it or not, some of the worst cases of plagiarism I’ve seen have been in creative writing classes, and I am very tough in such cases.

Plagiarism is the act of presenting another person’s writing or ideas as if it were your own—that is without proper attribution or citation. When committed accidentally, it represents a fundamental flaw in scholarship and, when done deliberately, a serious case of academic dishonesty.

In a case where plagiarism, intentional or unintentional, is suspected, I will meet with the student to discuss the problem before taking any further steps. No grade will be issued to the student until my investigation is complete.

If I determine it to be a first-time case of unintentional plagiarism, the student may be required to rewrite the assignment and may additionally be assessed a grade penalty on the assignment. Subsequent occurrences of unintentional plagiarism may result in zeros on the assignments with no opportunity for rewrites.

If I discover a case of intentional plagiarism, the student will receive an automatic F for the course and will be reported to the Student Honor Code Board. Students found responsible for acts of deliberate plagiarism by the Student Honor Code Board are subject to a range of penalties ranging from probation to dismissal from the university.

I take plagiarism seriously. Please do not test me on it.

Record Keeping: You are required to keep all graded work after it has been handed back to you until your final grade for the semester has been turned in. Although I do my best to maintain meticulous records of your work, occasionally something might get lost in the mix, at which time I will ask you to return the original graded work. If you have lost work, you may not get credit for it, so keep it in a folder, a notebook, a secret locker, wherever it will remain safe and easily available.

Repeat Customers: Although English 3760 is a one-semester course, Professor Sybil Baker and I actually teach it as a two-semester sequence. The fall semester represents Part I, and the spring semester represents Part II. It is strongly suggested that serious fiction writers take both semesters, though not necessarily in order.
Public Service Messages

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 come by the office, 102 Frist Hall [http://www.utc.edu/disability-resource-center/](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](http://www.utc.edu/counseling-personal-development-center/index.php).

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.

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 Holt 119.

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](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 the Help Desk at 423/425-4000.

Disclaimer

All scheduling and policies on this syllabus are subject to change. You are responsible for keeping up with any modifications to the course plan. “I didn’t check my email,” “I wasn’t in class,” and “I came late the day you announced that change to the syllabus” aren’t even close to being adequate excuses for following an outdated syllabus.
Senior capstone courses are designed to encourage students to reflect on the work they have done in their major, and sometimes in the larger university and community. This seminar will ask you to investigate the broad landscape that is “being an English major” in 2017 and to articulate your place in that landscape. Specifically, you will study 1) meta-analysis methodology to investigate the English major as a concept and an organizational unit, 2) feminist interview techniques to interview a former English major, 3) autoethnography and reflective practice to analyze your own undergraduate education, and 4) online professional presence to create your own professional identity.

**COURSE OUTCOMES**

Students will:
- Survey and critically investigate research on the liberal arts and English majors
- Describe and assess how the current societal understanding of the English major informs and challenges the lived practices of English majors
- Learn and use empirical research methods to engage in meaningful, informed analysis of the English major and their own work products
- Develop and hone professional identity materials

**READINGS**

**REQUIRED TEXTS**

All reading materials for this course are located in Blackboard.

**INSTRUCTOR INFORMATION**

*Dr. Jennifer Stewart*

Office: 540MC 278  
Office Hours: TR 12:30-1:30 and appointment  
Appointment Scheduling: [http://jennstewart.youcanbook.me/](http://jennstewart.youcanbook.me/)
INSTRUCTOR AVAILABILITY AND RESPONSE TIME  I respond to email within 48 hours. Major projects are returned within one week. Saturday and Sunday are not work days, thus should not be considered in the times given here.

PEDAGOGICAL STRUCTURE

This course will have a combined seminar and workshop structure. We will read a significant amount of material: academic and popular works, online articles, and peer drafts. We will dissect, discuss, question, and challenge our reading materials.

ENGAGEMENT

Expectations for engagement in a seminar are different from lecture classes. In this course, you can expect that you will engage in whole class and small group discussion, that you will be asked to do analysis and reflection individually and in small groups, that you’ll do several formal and informal presentations, and that you’ll be asked to speak in class each session. This level of participation requires you to digest readings and ideas at a different level than you might be used to because you’re going to be asked to apply the ideas during class. You will find it difficult to participate in a meaningful way if you do not adequately prepare for class. Do the readings. Take notes. Keep detailed and organized notes. Read what you’ve written from time to time. Follow leads. Look up terms you don’t know. Bring something to the table.

PROJECTS

We will work on a variety of projects this term that may introduce you to new genres and approaches to working with research. All projects and grading criteria are detailed in Blackboard.

**ENGLISH MAJOR COLLABORATIVE META-ANALYSIS: 20 POINTS**
Analyzing English majors across the nation.

**ENGLISH MAJOR INTERVIEW REPORT: 20 POINTS**
Reporting on your interview with a former English major.

**SITUATEDNESS AUTOETHNOGRAPHY: 20 POINTS**
Presenting work to your classmates.

**PROFESSIONAL PORTFOLIO: 20 POINTS**
Creating a professional online portfolio.

**COURSE ENGAGEMENT MINIPROJECTS: 20 POINTS**
Engaging with your peers and course concepts in class activities.
GRADE ALLOCATION

Your participation in and completion of course projects determines your final grade; the table and chart below indicate how your grade is figured.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>90.0-100.0</td>
</tr>
<tr>
<td>B</td>
<td>80.0-89.9</td>
</tr>
<tr>
<td>C</td>
<td>70.0-79.9</td>
</tr>
<tr>
<td>D</td>
<td>60.0-69.9</td>
</tr>
<tr>
<td>F</td>
<td>0.0-59.9</td>
</tr>
</tbody>
</table>

POLICIES

**Attendance** You are expected to attend all sessions on time. Missing more than 4 classes will deduct one letter grade from your final grade. Consistent absences and tardies destroy your academic ethos.

**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.

**Late Work** I do not accept late work save significant malady. Work not submitted earns a zero.

**Grade Appeal** If you feel there has been an error in the calculation of your grade, 1) wait 24 hours to contact me, 2) review the assignment sheet or requirements of the project, 3) compose a succinct, clear statement that indicates exactly where you feel an error has occurred, 4) email me or make an appointment to meet with me.

**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/](https://utc.mywconline.com/)

**UTC email** 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.

**Technology Requirements** To properly participate in this class, you need 1) internet access, 2) personal and consistent access to an updated laptop or desktop computer, preferably your own, 3) access to updated versions of Chrome, Firefox, or Safari browsers. (Bb doesn't work well in IE or Edge.), 4) a word processing program, and 5) access to and use of cloud storage.

**Expected Technology Skills** To properly participate in this class, you should know how to 1) log in to all UTC systems using your ID and password, 2) save, save as, and/or convert word processing files, 3) save (or seek help for how to) other file formats as they arise (.pptx, .pdf, .jpg, etc.), 4) change file format types. (e.g., .docx → pdf ), 5) attach files to email and/or Bb assignment links, 6) navigate and use Bb or seek help when having issues, 7) navigate your own operating systems and programs that you use, and 8) update computer programs regularly to reduce the chances of crashes, lost work, etc.

If you need help with tech skills, contact me immediately. If you have problems with connectivity, email, etc., contact the IT Department at 423/425-4000 or via email: ClientServices@utc.edu.

**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 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 are expected to complete them. We value your feedback and appreciate you taking time to complete the anonymous evaluations.
Creative Writing: Nonfiction

Spring 2018

ENGL 3740 23843, traditional modality, 3 credit hours

Instructor: Dr. Sarah Einstein

Email: sarah-einstein@utc.edu

Office Hours and Location: CSOB 239 T-Th 3pm-4:30pm, W 4pm-5:30pm or by appointment

Course Meeting Days, Times, and Location: T-Th 3:05-4:20 CSOB 257

Accommodation 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 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.

Counseling Statement: 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.

Attendance: Attendance is particularly important in this class, because much of our time will be spent doing the collective work of putting together the literary journal. Missing more than two sessions of the class will result in your grade being capped at a “C” for the course. Missing more than four sessions of the course will result in a failing grade for the course. There are no excused absences. Scholar athletes who know they will be obligated to miss more than two classes during the quarter should not take this course during their travelling season.

If illness or disability impacts your ability to attend class on a regular basis, please meet with me to discuss ways to accommodate this. It is possible that we can arrange a way for you to participate in class remotely, using technologies such as Skype. Any absence which you have not pre-arranged with me, or which cannot be accommodated, counts toward the attendance policy.

Late Work: Due to the nature of this class, no late work will be accepted for group assignments or presentations. Again, the work of this class is largely group work, or individual work that you’ll be expected to share for the betterment of the group, and so it’s important that you be prepared with your part of it so that the process can move forward. Generally, late work on reading responses and other individual work will be docked one letter grade for every day it’s late.

Email: You are expected to check your Mocs email every day during the school week. Changes to course content, scheduling, or committee assignments will be communicated to you via email, and not having checked your email will not count as a valid excuse for late or missing work. If you email me, I will reply within 24 hours during the school week and 48 hours on the weekends. I check email until 7pm, so email sent the night before an assignment is due may not be answered until the next morning.
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.

The Vagaries of Life...

Such is life that we cannot always predict things with perfect accuracy. The schedule of work is subject to change as necessary to meet the primary course goals, account for inclement weather or other unforeseen events, and to accommodate learning needs of the classroom community which have not yet been identified.

Course Catalog Description: This workshop will combine reading published work, small group workshop, and individual conferences with the instructor.

Course Pre/Co Requisites: None

Course Student Learning Outcomes: Student will be versed in the current generic expectations of creative nonfiction and learn to deploy a variety of craft techniques in their own writing.

Required Course Materials: Rhetorical Listening by Krista Ratcliffe, Writing Life Stories by Bill Roorbach, .

Technology Requirements for Course: Must have ready access to a computer, Word, and UTC Learn.

Technology Skills Required for Course: Basic Word Processing, familiarity with UTC Learn

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: This course will require readings, workshop, seminar participation, three projects, and one final seminar paper of between 12 and 14 pages.

Course Grading

Course Grading Policy: The grading scale for this course is: A 90-100% B 80-89% C 70-79% D 60-69% F Less than 60% or failure to adhere to the attendance policy. The course elements are weighted thusly: Participation: 30% Projects 30% Participation and seminar paper 40%

Extra Credit: Extra credit will be given to anyone who attends Meacham readings and writes one page response papers about each reading attended. You may do up to three of these, for three points (on your final average) of extra credit. If you are unable to attend the Meacham,
see the professor, who will assign you some “literary citizenship” tasks that serve the good of the whole class that you may do for an equal number of extra credit points. These will likely only be available until midterm, so if you think you might need a buffer, see the professor early in the semester..

**Instructor Grading and Feedback Response Time:** Essay feedback will be given during one on one conferences. Quizzes will be graded within one week.

**Course and Institutional Policies**

**Late/Missing Work Policy:** Late work will be penalized one letter grade every 24 hours. No late work will be accepted after five days.

**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:** Students may miss four class periods without penalty. **MISSING A SCHEDULED CONFERENCE COUNTS AS TWO ABSENCES.** After that, student’s final grade will be reduced by 5% of total available points for each missed class. There is no exception for “excused” absences, but students who encounter difficulties attending during the semester are encouraged to speak with the professor about alternative ways to attend, including via Skype or by completion of extra written tasks that demonstrate student’s knowledge of the day’s readings. These must be arranged BEFORE the student is absent.

**Course Participation/Contribution:** Participation will count for thirty percent of the student’s grade, and includes participating in classroom discussions or preparing outlines of these discussions to be shared with other students. Students who experience difficulty speaking in class should see the professor for alternative ways to participate.

**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 for the Classroom: In the popular imagination, many people associate creative nonfiction specifically with writing about trauma. It is certainly true that some very brilliant memoirs have come from people exploring their most emotionally difficult experiences: Dorothy Allison’s *Two or Three Things I Know for Sure*, Joan Didion’s *The Year of Magical Thinking*, and Mary Carr’s *The Liar’s Club* all come to mind. However, creative nonfiction actually encompasses much more, and for the purposes of this class, I discourage you from focusing overly much on your most difficult experiences. Remember, your work will be critiqued not just for content, but also for style, technical proficiency, and effectiveness. Work that overwhelms the reader with the events discussed is not, therefore, appropriate for workshop.

A few rules of thumb:

- For your own well-being, it’s best not to write about addiction or eating disorders until you have been fully in recovery for five years. Writing about either can sometimes lead to relapse.
- Although popular wisdom says that writing about trauma can make people feel better, the actual research suggests the opposite, that writing about unresolved trauma outside a therapeutic environment can actually increase traumatic symptoms over time. Again, for your own well-being it’s best not to write about any past trauma which can still trigger post-traumatic reactions in you. If you do experiences post-traumatic stress symptoms, whether or not they are related to the work of this class, I encourage you to contact UTC Counseling Services.
- All university professors are mandated reporters, which means that if you write about sexual misconduct, abuse, or assault that we are required to contact the Title IX office and let them know. This is not a bad thing—in most cases, they’ll simply offer you services which you can either accept or refuse—and if you are or have experienced sexual abuse or assault and would like a referral to the Title IX office, by all means come and speak to me. (You can also contact the Title IX office here on campus yourself.) If you wish to speak with a confidential support person about your experience, Survivor Advocacy Services can offer resources and the people who work in that program are not mandated reporters.

If you are ever unsure whether or not a topic is appropriate for workshop (which is entirely different than whether or not it is appropriate for literature: all topics are appropriate for literature), please come and discuss it with me beforehand.
Course Calendar/Schedule:

Rhetorical Listening:

8/21 Introduction to the Course

Read before the next class: Rhetorical Listening (RL) Chapter One

8/23 Discussion of RL Chapter One

Read before the next class: RL Chapter Two

8/28 Discussion of RL Chapter Two

Due at the start of class: Rhetorical Listening Project Proposal

Read before the next class: RL Chapter Three,

8/30 Discussion of RL: Chapter Three

Read before the next class: RL Chapter Four

9/4 Discussion of RL: Chapter Four

9/6 Rhetorical Listening Project Presentations

Due: Rhetorical Listening project presentation sent to instructor via email before the start of class

The rest of the schedule for this class will be decided cooperatively during our first class meeting.
Spring 2018  
ENGL 4980.01  
CRN # 25438  
Love in Medieval Literature  
Credit: 3 hours  
Class Times: TR 1:40-2:55  
Classroom: CSOB 263  
Instructor: Katherine Heinrichs Rehyansky  
Office: CSOB 230  
Office Hours: TR 3:30-4:30 pm, W 2:30-5:20 pm  
Office Phone: 987-3974  
E-mail: Katherine-Rehyansky@utc.edu

ADA Statement
If you are a student with a disability (e.g. physical, learning, psychiatric, 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, go to the office—102 Frist Hall, or see http://www.utc.edu/OSD/.

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/.

Course 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. Senior standing.

Required texts:

Please note: Reading assignments are approximately 50 pages per class meeting; I have designed them to be as equal in length as possible. Schedule your preparation for class carefully in order to have your reading done in time for class discussion. Because class meetings cluster in the middle of the week, it’s a good idea to read ahead during the Thursday-Tuesday period. If you want to divide your reading evenly throughout the week, you can read 20 pages a day, five days a week.

Schedule:
Jan 9-Texts and Background  
Jan 11-Ars Amat Bks 1-2  
Jan 16-Ars Amat Bk 3 and Remedium  
Jan 18-Conf Bks 1-2  
Jan 23-Conf Bks 3-4  
Jan 25-Conf Bks 5-6  
Jan 30-Conf Bks 7-8  
Feb 1-Conf Bk 9  
Feb 6-Andreas 28-53  
Feb 8-Andreas 53-107  
Feb 13-Andreas 107-157; PAPER 1 DUE  
Feb 15-Andreas 157-end  
Feb 20-Rose Ch 1-2
Feb 22 - Rose Ch 3-4 CLASS CANCELLED, READING ASSIGNMENT STILL IN EFFECT
Feb 27 - Rose Ch 5-6
Mar 1 - MIDTERM EXAMINATION
Mar 6 - Rose Ch 7-8
Mar 8 - Rose Ch 9-10
Mar 20 - Rose Ch 11-12
Mar 22 - Chaucer KnT
Mar 27 - Chaucer MillT, ReeveT
Mar 29 - Chaucer Troilus Bk 1
Apr 3 - Chaucer Troilus Bk 2
Apr 5 - Chaucer Troilus Bk 3
Apr 10 - Chaucer Troilus Bk 4
Apr 12 - Chaucer Troilus Bk 5; FIRST DUE DATE FINAL PAPER
Apr 17 - Chaucer Troilus: consideration
Apr 19 - Review, preparation for final; FINAL DUE DATE FINAL PAPER

Course requirements: A quiz based on three of the study questions for the day will be given at the beginning of most class meetings. Two essays will be required: one of five pages or more (non-research), due Feb. 13, and another of fifteen pages or more, based on research in secondary sources, due April 12. (Length requirements are based on Times New Roman 12-point, one-inch margins all around; essays under required length will be penalized 20 points per page for the shorter essay and 7 points per page for the final essay.) Dates are subject to adjustment. There will be a midterm examination. Missed quizzes may not be made up; if all quizzes are taken, I drop the lowest grade. The final examination will be comprehensive. Your final grade will be computed from four scores: combined quiz grades, the two essays, the midterm examination, and the final examination. Note that all major assignments—the two papers, the midterm, and the final examination—must be completed in order to receive a passing grade in the course.

Class discipline:
1. YOUR MOST IMPORTANT ASSIGNMENT IN THIS CLASS IS TO ATTEND REGULARLY. Irregular attendance always affects grades. As a general rule, more than four absences will result in a failing grade in the course.
2. Habitual tardiness (more than three times during a semester) may lower your final grade by as much as a full letter. I may not call your attention to the fact that I have observed your tardiness.
3. Electronic devices (with the exception of laptop computers) must be stored in backpacks during class. Habitual use of electronic devices in class will lower your final grade. Students are responsible for discipline with respect to electronic devices. I will not mention them.
4. Final drafts of papers must be submitted in person and in hard copy. The final paper may appear up to one week late, for any reason, without penalty. At the end of that week, a grade of zero will be recorded for papers which have not been received.
5. Faithful class attendance, punctuality, good in-class work habits and contribution to discussion, and on-time papers may, at the end of the term, raise your cumulative course average by several points, sometimes bumping you up to a higher final grade in the course.

K. Rehyansky
Office CSOB 230
Hours TR 3:30-4:30 and W 2:30-5:30
Phone 987-3974 (off during class hours TR 12:15-3:00, W 5:30-8:00). Please use email, not voice mail, for messages.
E-mail Katherine-Rehyansky@utc.edu
katyr47@comcast.net
Department Practicum, Spring 2018

ENGL 4994, CRN 29044, Face-to-Face, 3 Credit Hours

Instructor: Dr. Joe Wilferth

Email and Phone Number: Joe-Wilferth@utc.edu | (423) 425-4621

Office Hours and Location: MWF 11:00-12:00 and by appointment; CSOB 281 (540 McCallie)

Course Meeting Days, Times, and Location: TBA

Course Catalog Description: A supervised practical application of major-related coursework that satisfies the "Senior Capstone Requirement" for English majors. Students enrolled in the Departmental Practicum may serve as editor-in-chief of the Sequoyah Review, as chair of the annual student-run English conference, or in approved departmental leadership roles. Students must submit an Individual Studies Contract to the Records Office at the time of registration.

Prerequisites: Department head approval and Senior Standing.

Course Student Learning Outcomes: Students enrolled in this department practicum will facilitate the management and successful completion of the Young Southern Student Writers contest. Students will navigate the complexities of managing a large project that has over 4,500 submissions from one year to the next. Students will successfully manage the review/judging of submissions. Students will keep a database of submissions. Students will design and publish a booklet of winning submissions.

Required Course Materials: none required

Supplemental/Optional Course Materials: none required

Technology Requirements for Course: Students must have access to a computer and access to the Internet.

Technology Skills Required for Course: Students must be familiar with and must be able to navigate UTC Learn.

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:

Attend weekly meetings to discuss the management of this substantial project. 25%

Successfully track and complete the judging process for all submissions. 25%

Organize the winning submissions according grade level and category (poetry or prose). 25%

Design and publish the winners booklet. 25%

Course Grading

Course Grading Policy: See above for percentages.
Instructor Grading and Feedback Response Time: Grading will following the completion of each period of the writing contest.

Course and Institutional Policies

Late/Missing Work Policy: All work is to be turned in on time. If, due to emergency, you are unable to turn in your work on time, please inform me as soon as possible. I will work with you in such cases.

Student Conduct Policy: UTC’s Academic Integrity Policy is stated in the Student Handbook. It reads as follows.

   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: Students must attend ALL meetings times for this practicum.

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. I value your feedback and appreciate you taking time to complete these anonymous course evaluations.

Course Calendar/Schedule will be distributed in class, and it available in UTC Learn/Blackboard.
Appendix B: Representative syllabi for Graduate Students
Introduction to Graduate Studies in English
Methodology and Bibliography
Fall 2017

ENGL 5000/1, CRN 44976, Face-to-Face, 3 Credit Hours

Instructor: Joyce C. Smith

Email and Phone Number: Joyce-Smith@utc.edu 423-425-4623

Office Hours and Location: TR 2 p.m.-4 p.m.; W 12 p.m.-2 p.m. and by apt.; Rm. 244, 540MC

Course Meeting Days, Times, and Location: W 5:30 p.m.to 8 p.m., 540MC, 264

Course Catalog Description: Emphasis on contemporary methods and aims of research in literature, rhetoric, and writing; special reading designed to familiarize students with a wide range of available source materials and research writings. Students will produce a scholarly paper of article length.

Introduction to Graduate Studies in English is designed to provide graduate students with the tools necessary for productive research in the field of English Studies. The course presents material on the nature of the discipline and on the methods and aims of research, including electronic and library research tools, textual criticism, the editing of texts, the location and use of manuscripts, and the principles of both descriptive and analytical bibliography. Each student will complete short research assignments, an annotated bibliography, a conference proposal, and a conference-length paper for presentation. The student will also write a prospectus on the same topic before completing a journal-length research paper (15 – 20 pages long).

Course Student Learning Outcomes: (1) knowledge of literary and rhetorical genres and the terms to discuss these genres (2) ability to research and analyze both orally and in written form literary, stylistic, and rhetorical features of texts

Required Course Materials: MLA HANDBOOK | Edition: 8th, Publisher: MLA
ISBN: 9781603292627

Technology Requirements for Course: All submissions of assignments should be computer printed and professionally organized.

Technology Skills Required for Course: You must be proficient in producing computer-generated texts and in researching via the computer.

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: All assignments, discussions, and participation will display your knowledge and professionalism in the field. Although you should always feel free
to disagree with the professor or other students, you should be careful to present a well-supported argument for your own position.

**Course Grading Policy:** On any examinations you will be responsible for all information presented in class by the instructor or other students and all assigned readings.

**Grading**

"A" = 90-100, "B" = 80-89, "C" = 70-79, "D" = 60-69, F= 59 and below

- A = represents commendable performance in the course.
- B = represents acceptable performance in the essentials of the course.
- C = represents marginal performance in the essentials of the course.

**Graduate students must maintain a 3.0 (or B) average in order to remain in the program.**

Your grade in the course will be based on:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Daily Assignments and Class Participation</td>
<td>20%</td>
</tr>
<tr>
<td>Annotated Bibliography</td>
<td>10%</td>
</tr>
<tr>
<td>Prospectus for Research Paper</td>
<td>10%</td>
</tr>
<tr>
<td>Conference Presentation ( &amp; responses to critiques)</td>
<td>20%</td>
</tr>
<tr>
<td>Research Paper</td>
<td>30%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>10%</td>
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<tr>
<td><strong>Total</strong></td>
<td>100%</td>
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**Instructor Grading and Feedback Response Time:** Since we meet only once per week, I will return assignments at the next class meeting.

**Course and Institutional Policies**

**Late/Missing Work Policy:** If you have a good reason for not submitting material when it is due, you will need to talk with the professor about alternatives. Any habitual lack of preparation will greatly hinder your progress and affect your grade.

**Student Conduct Policy:** UTC’s Academic Integrity Policy is stated in the Student Handbook. Plagiarism is completely unacceptable in our discipline and I will deal strongly with any violation.

**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 will 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:** As a professional scholar, or apprentice professional, in the field of English, you are expected to attend all classes for the entire class period. Variance from this expectation will affect your grade.
Course Participation/Contribution: You are expected to contribute to discussions in class. In order to participate meaningfully, you must carefully complete all assignments, both reading and writing, before class.

Course Learning Evaluation: Course evaluations are an important part of our efforts to 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.

Course Calendar/Schedule: If any changes to this schedule are necessary, they will be announced in class. This class will often be in a workshop format, meaning that your work will often be public to the rest of the class. Please speak with me if you see this as a problem.

Aug 23 What is this discipline of English? What can you do with an M.A. in English? What are the most prestigious organizations in literature, rhetoric, creative writing? (MLA, CCCC or NCTE, and AWP).

Choice of one professional journal for analysis
   Find two years of issues of your journal either online or in the library. Study the type of articles, reviews, etc. Decide on the audience. Then go to MLA Directory of Periodicals. Put in title of journal and click on it for specific information about circulation, etc. Analyze this journal with an eye to placing an article in it. Write up that analysis so that it is easy to follow for your fellow students.

Discussion of possible authors/texts/topics for your research
Introduction to U of Pennsylvania’s Call for Papers

Aug 30 Written choice of author/text/topic for research, with two annotated bibliography entries on choice.
   Present your analysis of journal, either literary, rhetoric, or writing, with both oral and written report to class. You may use the computer projector to show aspects of your report.
   Report on word from Oxford English Dictionary (OED), found in Databases on Library web site. After looking up the word you chose, write one page informally explaining the definitions, its historical changes, and current uses. (Don’t just copy the entry.)

Sep 6 Library Instruction
   Bibliography of primary materials in your topic with publisher and year of first publication. Chronologically list all major publications grouped by type of publication (novels, plays, etc.). If there is a standard edition, cite the standard edition of his/her works. Also explore and explain where manuscripts and other archival materials can be found. (A search engine such as Google can usually help with this.)

Discussion of “Breaking into the Conversation: How Students Can Acquire Authority for their Writing.” This article from Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture can be accessed through Project Muse, but it will also be placed on BlackBoard. Print out and bring to class.

Using this journal article, in a short paper (1) identify the question addressed, (2) write the answer (to that question) given in the article, (3) analyze how and why each source is used, listing reasons for each citation, (4) discuss the strengths of the article and the weaknesses.
Sep 13  MLA Handbook
Discussion of “Making the Gestures: Graduate Student Submissions and the Expectation of Journal References.” This article from Composition Studies can be accessed online, but it will also be placed on UTC Learn (BlackBoard). Print out and bring to class.
Using this journal article, in a short paper (1) identify the question addressed, (2) write the answer (to that question) given in the article, (3) analyze how and why each source is used, listing reasons for each citation, (4) discuss the strengths and the weaknesses of the article.

Sep 20  Research in Literary Studies The class will a specific author. Then each student will present one article on that author and discuss how that article contributes to the understanding of a particular piece of literature over time.

Sep 27  Annotated bibliography of 75+ primary and secondary sources on selected author/topic.
Include (1) works by your author/writer (2) critical works on your author/writer and his/her work, (3) sources that might supply historical or technical information, (4) relevant theoretical works, and (5) any other sources that may prove helpful in your understanding of the author/writer and/or a specific work.
Each entry should be very concise; it should include one sentence summarizing the question (or theme) addressed by the work and another sentence explaining the possible use of this work in your study. The bibliography should be alphabetized throughout by author’s last name, with no division into sections.

Oct 4  Written proposal for Conference Paper (250 words for what you propose to present, beginning with a carefully constructed title—ask yourself what question you want to answer about the author’s work or works) (Email this to me at least the day before your conference)
Individual Conferences on biblio and proposal (20 minutes each in Rm. 244, 540MC during class period—additional conferences scheduled outside class time if needed)

Oct 11  Choose two types of literary theory and be ready to use each on a simple fairy tale in class. Discussion of how such a lens lets us see any story or book in a new light.
I will bring and distribute examples of various criticisms on a particular novel, probably Beloved or another novel with which the entire group is familiar.

Workshop prospectuses: identify question, organization, process, and use of sources
Oct 23 is last day to withdraw with a W.

Use the library catalog to access this article in full text. Using this journal article, (1) identify the question addressed, (2) write the answer to that question given in the article, (3) alphabetically list author of each work cited and briefly (in a phrase or two) tell how it is used in the essay, (4) list the strengths and weaknesses of the article.
Nov 1  Presentations (with printed abstracts—250 words--for class consideration) and Critiques

Nov 8  Presentations (with printed abstracts—250 words--for class consideration) and Critiques
MLA Handbook

Nov 15 Research Papers Due
How to write an effective curriculum vita—bring any cv (or resume) you may already have
How to write an effective teaching philosophy

Nov 22 Thanksgiving Holiday (Nov 22-24)

Nov 29 Presentation of cv’s and teaching philosophies
Final Copy of Curriculum Vita and Teaching Philosophy due

Final Exam: Wednesday, Dec 2, 6 - 8 pm

Accommodation 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 special accommodations in this class or any other class, call the Disability Resource Center (DRC) at (423) 425-4006 or come by the office in the University Center.

Counseling Center Statement: 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.

Email: Class announcements will be made through UTC Learn (http://www.utc.edu/learn/) and via email. Please check your UTC email and UTC Learn on a regular basis. If you have problems with accessing your UTC email account or UTC Learn, contact the Call Center at 423-425-4000. It is very important that you check your email on a regular basis (daily, if possible).

I try to answer student email as quickly as possible, but as a rule I do not check my messages at night or on weekends. During those times you should not expect a quick answer. Occasionally some legitimate email goes into my spam box, so if you haven’t had a response within a reasonable time, you may wish to contact me again. You may also call my office telephone (423-425-4623) and leave a message on my answering machine.
Fall 2018  
ENGL 5000.01  
CRN# 44976  
Course: Introduction to Graduate Studies in English: Methods and Bibliography  
Credit Hours: 3  
Class Time: M 5:30-8:00  
Classroom: MC 540, Rm 267  
Instructor: Dr. Jennifer Beech  
Office: MC 540, Room 242  
Office Hrs: M/W noon -2:00 and by appointment  
Office Phone #: 425-2153  
Email: Jennifer-Beech@utc.edu

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, 108 University 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.

Writing and Communication Center: Located in 327 of the Library, the WCC is a free resource offered to all members of the UTC community. The center is staffed by peer writing consultants and offers various services to writers, including one-on-one consulting sessions, a quite space in which to write, computers for research and word processing, and access to writers’ resources.

UTC e-mail and UTC Online: To enhance student services, the University will use your UTC email address for communications. See http://www.utc.edu/ for your exact address. Please check your UTC email, as well as UTC Online (bb), on a regular basis.

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 are expected to complete them. We value your feedback and appreciate you taking the time to complete the anonymous evaluations.

...any research is carried out from the perspective of a “world view,” a particular way of looking at phenomena; “each researcher…takes (often unwittingly) an epistemological stance concerning the nature and genesis of…knowledge,” and “this stance exerts a strong influence on what he or she takes as acceptable research”—Patrick W. Thompson

Course Description and Objectives:
This graduate seminar examines contemporary research methods and paradigms in English with particular emphasis on rhetoric and composition and literature. While this course certainly addresses methods of locating traditional library research, the main emphasis is on the theories of and methods for locating, understanding, synthesizing, and entering major scholarly conversations in the field of English. Through our various readings, inquiries, research activities, class activities, and conversations, seminar participants will attempt to gain a firmer grasp of the following concepts and scholarly communities:
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 the use of bibliographies (published, as well as those posted online); exposure to major journals in the field; explorations of calls for papers and conference proposals and programs; and practice in researching and creating annotated bibliographies, research proposals, and a seminar-length scholarly paper.

**Required Texts:**
- Readings linked through Blackboard or handouts
- MLA Handbook, 8 ed.

**Course Requirements and Evaluation:**
(10%)—Typed Responses to Readings (see guidelines in Blackboard)
(20%)—Verbal & Written Review of a Scholarly Journal + Summary and analysis of an article from the journal you review
(10%)—Annotated Bibliography #1 (12 annotated sources) + Research Update
(10%)—Seminar Participation
(20%)—Annotated Bibliography #2 + Power Pt. Research Proposal (25 sources; 18 annotated)
(30%)—Final Seminar Paper (20-25pp.)

**Participation Evaluation Criteria and the Seminar Format**—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.” While the teacher will facilitate problem-posing learning, she does 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
- 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
- Presenting ideas and writing in a professional and timely manner

**Course Policies:**
**Attendance:** Because the seminar format depends upon the active contributions of all participants, your attendance 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 directly to the professor at the beginning of the class for which the assignment is due and must remain in class for the entire period in order for that student’s work to be counted on time. 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 night you’re scheduled to present, you should arrange to swap nights with a fellow seminar participant. Any work turned in late (if accepted) will suffer a loss of one letter grade per day (not per class period) that it is late.

**Responses may not be turned in late.** as these are designed to prompt in-class discussion on the night they are due. If you know ahead of time that you will be absent on the night a response is due, you may send your response ahead to class and ask one of your peers to read it for you; you may do this only once. Dr. Beech will drop your lowest response grade.

**Professor Response Time:** Your typed responses will be returned by the next class period. You may also expect to receive feedback on your other coursework within one week (barring illness, inclement weather, or other unforeseen circumstances).

Note: All work seminar participants turn in should be free of plagiarism. Please review UTC’s Honor Code.

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**Weekly Agenda**

**Wk1 (8/20)**
- Introductions of students, professor, course aims, texts, policies, Blackboard, lab, etc.
- Visit the NCTE, MLA, and Howard Bib websites and review resources in Bb.

**Wk2 (8/27)**
- Have read Richard McNabb’s Composition Studies article “Making the Gesture: Graduate Students Submissions and the Expectation of Journal Referees” (in Bb)
- Have read Mark Gaipa’s Pedagogy article “Breaking into the Conversation: How Students Can Acquire Authority for Their Writing (in Bb)
- Bring to class one or more papers you’ve written and be prepared to apply what McNabb and/or Gaipa say about moves and gestures to your own scholarship.
- In-class examination and discussion of sample paper. Discuss journal review. Examine sample review and analysis handout.
- Dr. Beech give brief lecture on methods for comp/rhet research and lit papers.

**Wk3 (9/3)**
- **Labor Day Holiday: no class.**

**Wk4 (9/10)**
- Have read the following 3 articles posted in Bb:
  1) Paul Anderson’s “Simple Gifts: Ethical Issues and the Conduct of Person-Based Research
  2) Fleckenstein’s “The Importance of Harmony: An Ecological Metaphor for Writing Research”
  3) Beerits’ “Understanding /: The Rhetorical Variety of Self-Reference in College Literature Papers”
Bring a formal typed response applying concepts raised in Fleckenstein and Anderson to the Beerits article.

Review list of suggested research topics. Sign up for journal reviews.

Wk7 (10/1)  Journal Reviews Round 3. Written response by non-presenters.
Wk8 (10/8)  Research night; meet with reference librarian (location t.b.a).

Wk9 (10/15) Fall Break. No class.
Wk10 (10/22) Research Update Group 1.
Wk11 (10/29) Research Update Group 2.
(10/31) Annotated Bibliography #1 due (post in Bb) by 5:00 p.m.
Wk12 (11/5) Activity/reading t.b.a.
Wk13 (11/12) Activity/reading t.b.a. Response due (topic to be announced).

Wk14 (11/19) Research night.

Wk16 (12/3) Power Pt. Presentation Group 2.
(12/5) Post Bib #2 in Bb by 5:00 p.m.

Paper due via email to Dr. Beech by 7:00 p.m. on Saturday, Dec. 8, 2016.
Course Description & Objectives:

Studies of major critics and historical developments (Classical, Medieval, Renaissance, Romantic, Modern, Postmodern) with practice in applying major critical concepts. Students will produce a scholarly paper of article length.

This course will be an intensive survey of literary criticism and theory, from ancient Greece to today, with a majority of the seminar dealing with twentieth century developments. One of the aims of the course is to prepare you for advanced work in literary and cultural studies, from more in-depth reading and analysis of texts to more complex research projects. I also aim to instill within you understanding and appreciation for the field of literary theory and criticism and its long, strange history as well as the ability to make the course relevant to other disciplines as well. Today, literary theory and criticism can no longer be confined to the field of literature or printed texts alone, and fields such as law, philosophy, anthropology, and even politics, have been heavily influenced by contributions from literary theory and criticism. To understand these contributions, we must in essence study a new language and, at times, a new way of thinking and exploring texts. We will see how, at first, works of literature were studied as “formal” objects, as with the classical and neo-classical schools of criticism. Later, the person or subject actually doing the reading crept into the determination of meaning, as with the romantics, certain philosophers, and reader-response theory. Eventually, certain “unconscious” elements, such as language, society, identity, ideology, etc., moved to the forefront in determining larger systems of meaning. Of course, specific figures, paradigms, or movements will be studied, such as neoclassicism, romanticism, New Criticism, structuralism, post-structuralism, feminism, post-colonialism, Cleanth Brooks, Jacques Derrida, Michel Foucault, and so on. Much of the material is abstract, philosophical, and quite challenging, but ultimately necessary and rewarding for those who want to participate in real, in-depth critical discussions.

Required Texts/Suggested Texts

Required:

● The Norton Anthology of Theory and Criticism. 2nd edition
  (any edition is fine).
● Also, as needed, I will put copies of readings on reserve in the library or on blackboard.
Structure/Assignments/Grade Assessment

Responses to Readings/Participation: Responses: To make sure that you keep up with the readings, and to ensure discussion and to monitor your progress, I will require short 1-2 paragraph responses to the readings every class meeting. 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 day. Participation: It should be understood that your participation and contribution to a group like this is very important. To emphasize that, your participation and contribution will be assessed by me as part of your overall grade. This assessment will be highly subjective on my part, so fake that enthusiasm and interest if it isn’t there.

-35%

One Short Paper: Essay which can be a short critical reading of a text (text here interpreted loosely), or something more pertinent to theory, criticism, philosophy, etc. Seven to nine pages. Due October 3.

-20%

Research Paper: Longer, researched written essay, which can be a critical reading, a comparison or critical readings, or investigation into theory or criticism itself, or whatever you wish. In fact, “text” here is defined very loosely. Twenty to twenty-five pages. Due December 2.

-25%

Final Exam: A take-home exam, comprehensive, where you show off your ability to assess the history and development of literary theory and criticism, as well as your understanding of these difficult yet important texts. Two or three short essays on topics given to you. Due December 13th.

-20%

I did not put anything in here about attendance because I really shouldn’t need to, especially since the majority of your grade is determined by attendance. You have to turn in a response for every reading, every class meeting, due at the beginning of class that day. Only in true, genuine emergencies will I consider taking them late. No responses will be taken after the class following the one missed, despite your emergency or excuse. Take the class seriously—this will most likely be the most demanding class you have had in your college career. Why? Well, this isn’t a class where we sit in a circle and “talk about literature” like it’s summer camp; this is a class that will expose you to the core of thought operating in much of contemporary literary theory and criticism. It is the most complex, bizarre, and brain-racking writing that you will ever read, and no one, no matter how smart he is, is going to be able to simply read and keep up with the class. No one. However, this will also most likely be the most rewarding class in that you will have a large “toolbox” for criticism and interpretation, probably even a bigger one than some of your professors.

Late papers will have ten points (i.e. one entire letter grade) deducted for each class day they are late. You must turn in papers in class, on the due date. Papers turned in outside of class will only be accepted at my office during my office hours or 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, you fail the course. Any questions? Really, though, 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.

ADA Statement: If you have a disability which may require assistance or accommodation, or if you have questions related to any accommodation for testing, not taking, or reading, please speak with me as soon as possible. You may also contact the Office for Students with Disabilities /College Access Program at 425-4006 about services offered to UTC students with qualified disabilities.

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 the Help Desk at 423/425-2676.
English 5050 Schedule of readings, Fall ’16

NATC: Norton Anthology of Theory and Criticism (Note: for all readings in NATC, make sure you read the introductions to all authors)
T&C: Texts and Contexts (on reserve in the library)
BASICS: Literary Theory: the Basics
On Reserve: at the reserve desk in the library
Blackboard: on UTC Online under this class, under “assignments”
Various handouts, internet links, and such.

For certain classes, there are works of literature and film given for evaluation and application of the ideas we will be discussing. Most of the literary works will either be familiar to you, easily found in anthologies or on the web, or will be provided either by me or in the text(s) we are reading. Also, the films listed, like Shane and Female Perversions, are on reserve at the library or available through a Netflix account.

Aug 21 Tu First day of class: introduction to course
From the Internet Encyclopedia of Philosophy, “Literary Theory”: http://www.iep.utm.edu/literary/#H1
Video: Yale University’s Paul Fry from seminar “Introduction to Theory of Literature”: http://www.youtube.com/watch?v=4YY4CTSQ8nY&lr=1 (from 18:00 to end)

28 Tu Form and Possibilities I: Classical Foundations
Plato, introduction
from The Republic, book 7 (Analogy of the Cave) and book 10 (on Platonic Forms/Ideas) NATC 60-77
Aristotle, introduction
The Poetics, (to section 19) NATC 88-104
Georg Lukacs
From Theory of the Novel, Preface, Chapters 1 and 2 http://www.marxists.org/archive/lukacs/works/theory-novel/

Sophocles, Oedipus Rex
Sept 4  Tu  **Form and Possibilities II: Formalism & New Criticism**
Overview of the Russian and Prague Formalists:

Mikhail Bakhtin:
Andrew Robinson’s essay “Bakhtin: Dialogism, Polyphony and Heteroglossia”
[http://ceasefiremagazine.co.uk/in-theory-bakhtin-1/](http://ceasefiremagazine.co.uk/in-theory-bakhtin-1/)

Chapter 1, “Reading for Meaning”  BASICS 1-29
Chapter 3, “Unifying the Work”  T&C 37-59
Cleanth Brooks, introduction from *The Well Wrought Urn*, NATC 1217-29
John Crowe Ransom, introduction “Criticism, Inc.” NATC 969-82

Herrick’s “Corrina’s Going A-Maying”
[https://www.poetryfoundation.org/poems/47284/corinnas-going-a-maying](https://www.poetryfoundation.org/poems/47284/corinnas-going-a-maying)

11  Tu  **Enlightenment Perceptions and Romantic Interpretations:**
Immanuel Kant, INTRODUCTION!!!  NATC 406-11
Notes on Kant
“Immanuel Kant” from Philosophypages.com:
Scott Alain’s article:
Stanford Encyclopedia of Philosophy:
from *Critique of Judgment*, NATC 411-50
Coleridge, from *Biographia Literaria*
Chapter 4, Chapter 13 NATC 584-86
Wordsworth, from “Preface to *Lyrical Ballads*” (not all) NATC 558-76
Percy Bysshe Shelley, from *A Defence of Poetry* NATC 607-13

Wordsworth, “Ode: Intimations of Immortality”

18  Tu  **Marxist Meanings:**
Hegel, INTRODUCTION!!!  NATC 536-40
Notes on Hegel Blackboard
from “The Master-Slave Dialectic” NATC 541-47
Steinhart on Hegel’s Master-Slave Dialectic Blackboard
from “Lectures on Fine Art” NATC 547-55
Marx & Engels, INTRODUCTION
Definition of Ideology from Marxists.org:
[http://www.marxists.org/glossary/terms/i/d.htm#ideology](http://www.marxists.org/glossary/terms/i/d.htm#ideology)
Engels’ Letter to Franz Mehring:
“Manuscripts of 1844” NATC 651-55
“Fetishism of Commodities,” from *Capital* (not all) NATC 663-71
History of Rhetorical Theory 1: Ancient Greece to Renaissance

This course presents Western rhetorical theory and practice from the fifth BCE-17th CE, starting with an overview of Greco-Roman classical rhetoric. We will focus on several major rhetoricians and primary texts as exemplars of the various periods, as well as explore new interpretations of the role of women in the rhetorical tradition. The course offers insight into the vocation and impact of rhetoric in the medieval and early modern period, and the contributions it has made to theory and practice in education, literature, philosophy, psychology, law, and politics. It will also explore the implications medieval and early modern rhetoric have for contemporary civic rhetoric. Note: This course is an introduction to Western histories and theories of rhetoric as they have evolved from the classical era to the Enlightenment. We'll see that rhetoric is not a stable term, but shifts to respond to different interests and exigencies. The primary goal is to expand your historical understanding of theories of rhetoric to deepen your understanding of what it means to be a rhetor and a rhetorician by learning about the rhetorical legacies we’ve inherited from these time periods and thinkers.

Purpose (from catalogue):

“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 Outline:

The course trajectory will be fairly chronological. In terms of format, the 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.

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.

Evaluation:

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 BBoard doc 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%

**Main Texts:**


Other sources will be made available on Bboard/UTC Learn

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.
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<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Tuesday 8/21</td>
<td>Course Introductions: Origins of Rhetoric</td>
</tr>
<tr>
<td>Tuesday 8/28</td>
<td>Read 2 PDFs on rhetorical historiography: &quot;Historiography and the Study of Rhetoric by Walzer and Beard. &quot;Four Senses of Rhetorical History by Zarefsky&quot;; Introduction RT; <strong>Response 1 due.</strong></td>
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<tr>
<td>Tuesday 9/4</td>
<td>Plato <em>Phaedrus</em> RT; Aristotle from Rhetoric Book I RT; Kennedy 1-3; <strong>Response 2 Due.</strong></td>
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<td>Tuesday 9/11</td>
<td>“The Sophists and Rhetorical Consciousness” Richard Katula and James Murphy PDF; Gorgias <em>Encomium of Helen</em>; Isocrates <em>Against the Sophists</em>; from <em>Antidosis</em>; <strong>Response 3 due.</strong></td>
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<tr>
<td>Tuesday 9/18</td>
<td>Aspasia from RT; Jarret &quot;Aspasia&quot;; Susan Jarret “The Sophists” PDF; <strong>Response 4 due.</strong></td>
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<tr>
<td>Tuesday 9/25</td>
<td>Hellenistic and Roman Rhetorics; Cicero, <em>De Oratore</em> &amp; <em>Orator</em> RT; Kennedy Ch 5; James Murphy “The Codification of Roman Rhetoric.” With a Synopsis of Rhetorica ad <em>Herennium</em>” PDF <strong>Response 5 due.</strong></td>
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<tr>
<td>Tuesday 10/2</td>
<td>A Good Man Speaking Well: Longinus <em>On the Sublime</em> RT; Quintilian <em>Institutes of Oratory</em> RT; <strong>Response 6 due.</strong></td>
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<tr>
<td>Tuesday 10/9</td>
<td>Medieval Rhetoric Introduction RT; Augustine <em>On Christian Doctrine</em>, Book IV RT; Kennedy CH 7 &amp; 9; <strong>Response 7 due.</strong></td>
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<tr>
<td>Tuesday 10/16</td>
<td><strong>NO CLASS</strong> Fall Break</td>
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<tr>
<td>Tuesday 10/23</td>
<td>Kennedy Ch 8; Individual Conferences with Abstract Draft 6-8.</td>
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| Tuesday 10/30 | 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 due.**

**Discussion Leader 4:**

Tuesday 11/6  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.**

**Discussion Leader 5:**

Tuesday 11/13  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.**

**Discussion Leader 6:**

Tuesday 11/20  Renaissance Humanism—Erasmus and Ramus; Francis Bacon from *The Advancement of Learning* and *Novum Organum*; Tumelo’s “On the Usefulness of Rhetorical History”

**Reflections Due with Final Reflection 10**

**Discussion Leader 7:**

Tuesday 11/27  **Presentations 1-7 (20 min each)**

**Seminar Paper Due 12/11 in my office 247**
Spring 2018
English 5125
CRN #24178
History of Rhetorical Theory II: Early Modern to Contemporary
Credit: 3 hours
Class Times: W 5:30-8:00
Classroom: CSOB 264
Instructor: Heather Palmer
Office: CSOB 247
Office Phone: 423-313-3534
Office Hours: T 1:30-3:30 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 implo ring 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 BBoard for full handout (5% x 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 arguments 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 5 (five) texts from the past 5 (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: 55%
- with final reflection
- 1 Discussion presentation: 15%
- Total: 100%

MAIN TEXTS:


PDFs on course reserve through UTC Learn/BBoard

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://ononet.utc.edu](http://ononet.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)

**We may need to make changes so check your email regularly**

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W 1/10: Course Introductions: The Rhetorical Turn/ Rhetorical Usefulness. Read Brett Lunceford’s "Must We All Be Rhetorical Historians?"

  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.

W 1/17: response I due.

W 1/24: Rhetorical History/Historiography; Octalogs III PDF on BBoard. Kant's "What is Enlightenment?" Foucault's “What is Enlightenment?”; RT 791-813;

  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
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 Douglass*; response III due

Discussion Leader I Kayla

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 II Christina

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 due

Bring notes for seminar paper ideas and discuss


W 2/28: Mandatory Individual Conferences with proposal

W 3/7: Women’s Rhetorics; Helene Cixous “The Laugh of the Medusa”; Gloria Anzaldua "How to Tame a Wild Tongue"; bell hooks' "Homeplace"; Intro to Women’s Rhetorics PDF on Bboard; response VII

Discussion Leader III Danyell

W 3/12-3/18 Spring Break No Classes

W 3/21: Michel Foucault “What is an Author”; Michel Foucault from the *Archeology of Knowledge and the Order of Discourse*; response VIII

W 3/28: 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 IV Katie

W 4/4: 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; Public Sphere Theory Michael Warner’s “Publics and Counterpublics” excerpt PDF; Response X
W 4/11: Activisms: Environmental Rhetoric, Social Justice and Civil Rights Rhetorics

Discussion Leader V Shelby


Discussion Leader VI Austin

Exam Day Presentations (15 min each) Wed 4/25 6-8 PM
Paper due 4/27 via email
Appendix C: Clear Path Templates for English Majors
# CLEAR PATH for ADVISING –

## English and American Language and Literature: Creative Writing, B.A.

Please see the Courses section of this catalog for complete course descriptions.

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### CLEAR PATH for ADVISING –

**English and American Language and Literature, B.A.**

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<tr>
<td>39 Upper Division (3000-4000) Hours</td>
</tr>
<tr>
<td>30 Hours at UTC</td>
</tr>
<tr>
<td>60 Hours at 4-year Institution</td>
</tr>
<tr>
<td>39 Hours in ENGL beyond Gen Ed</td>
</tr>
</tbody>
</table>
## CLEAR PATH for ADVISING –
**English and American Language and Literature: Rhetoric and Professional Writing, B.A.**

Please see the Courses section of this catalog for complete course descriptions.

### First Year – 30-33 Hours
Meet with Academic Advisor two times each semester.

<table>
<thead>
<tr>
<th>Fall Semester</th>
<th>Hrs</th>
<th>Spring Semester</th>
<th>Hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 1010 or 1011</td>
<td>3-4</td>
<td>ENGL 1020 or HIST 2100</td>
<td>3</td>
</tr>
<tr>
<td>Mathematics (MATH 1010)</td>
<td>3</td>
<td>FAH: Literature</td>
<td>3</td>
</tr>
<tr>
<td>FAH: Historical Understanding</td>
<td>3</td>
<td>FAH: Visual and Performing Arts</td>
<td>3</td>
</tr>
<tr>
<td>FAH: Thought, Values and Beliefs</td>
<td>3</td>
<td>Non-Western Culture</td>
<td>3</td>
</tr>
<tr>
<td>Foreign Language I</td>
<td>3-4</td>
<td>Foreign Language II</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15-17</td>
<td></td>
<td>15-16</td>
</tr>
</tbody>
</table>

### Second Year – 31 Hours
Using MyMocsDegree, create course plan for your remaining degree requirements.

<table>
<thead>
<tr>
<th>Fall Semester</th>
<th>Hrs</th>
<th>Spring Semester</th>
<th>Hrs</th>
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<tbody>
<tr>
<td>ENGL 2010</td>
<td>3</td>
<td>ENGL 2050</td>
<td>3</td>
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<tr>
<td>ENGL 2130</td>
<td>3</td>
<td>ENGL 2230</td>
<td>3</td>
</tr>
<tr>
<td>Natural Science with Lab</td>
<td>4</td>
<td>Natural Science without Lab</td>
<td>3</td>
</tr>
<tr>
<td>Behavioral and Social Sciences</td>
<td>3</td>
<td>Statistics (SOC 2500)</td>
<td>3</td>
</tr>
<tr>
<td>Foreign Language III</td>
<td>3</td>
<td>Foreign Language IV</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>

### Third Year – 30 Hours
Participate in study abroad, leadership opportunities, service learning, civic engagement, internships, research projects, and other learning opportunities.

<table>
<thead>
<tr>
<th>Fall Semester</th>
<th>Hrs</th>
<th>Spring Semester</th>
<th>Hrs</th>
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<tbody>
<tr>
<td>ENGL 3340</td>
<td>3</td>
<td>Approved RPW ENGL Elective (3000-4000 Level)</td>
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</tr>
<tr>
<td>Approved RPW ENGL Elective (3000-4000 Level)</td>
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<td>Approved RPW ENGL Elective (3000-4000 Level)</td>
<td>3</td>
</tr>
<tr>
<td>Behavioral and Social Sciences</td>
<td>3</td>
<td>Approved RPW ENGL Elective (3000-4000 Level)</td>
<td>3</td>
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<tr>
<td>Minor Course</td>
<td>3</td>
<td>Minor Course</td>
<td>3</td>
</tr>
<tr>
<td>Elective</td>
<td>3</td>
<td>Elective (3000-4000 Level)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>

### Fourth Year – 26-29 Hours
Complete your Graduation application with the Records Office.

<table>
<thead>
<tr>
<th>Fall Semester</th>
<th>Hrs</th>
<th>Spring Semester</th>
<th>Hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 4870r</td>
<td>3</td>
<td>ENGL 4960r, 4980, 4994r, or 4995r</td>
<td>3</td>
</tr>
<tr>
<td>Approved RPW ENGL Elective (3000-4000 Level)</td>
<td>3</td>
<td>ENGL 4900r</td>
<td>3</td>
</tr>
<tr>
<td>Minor Course</td>
<td>3</td>
<td>Minor Course (3000-4000 Level)</td>
<td>3</td>
</tr>
<tr>
<td>Minor Course (3000-4000 Level)</td>
<td>3</td>
<td>Minor Course (3000-4000 Level)</td>
<td>3</td>
</tr>
<tr>
<td>Elective</td>
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<td>Elective</td>
<td>2</td>
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<tr>
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<td>12-15</td>
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### Completed:

#### Graduation Requirements:

<table>
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<tr>
<th>Hrs</th>
<th>Degree Requirements:</th>
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</thead>
<tbody>
<tr>
<td>120 Total Hours</td>
<td>40-41 General Education Hours</td>
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<tr>
<td>39 Upper Division (3000-4000) Hours</td>
<td>39 Program (Major) Hours</td>
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<tr>
<td>30 Hours at UTC</td>
<td>18 Minor Hours</td>
</tr>
<tr>
<td>60 Hours at 4-year Institution</td>
<td>8-11 Elective Hours</td>
</tr>
<tr>
<td>39 Hours in ENGL beyond Gen Ed</td>
<td>12-14 Foreign Language Hours</td>
</tr>
</tbody>
</table>
Appendix D: Vitae for All English Department Faculty
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: "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, Battle and UTNA 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: Inducted into the East Tennessee Literacy 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


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

“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

“Hat Dancer Blue isn’t a conventional title for a book pf 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
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, playwriting, 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.

TEACHING EXPERIENCE

**University of Tennessee, Chattanooga**, Chattanooga, TN—Assistant Professor, fall 2007- present.
- Speculative Fiction: Sci-Fi and Fantasy (graduate/undergraduate)
- Speculative Fiction: Horror (graduate/undergraduate)
- Women in Comics and Graphic Novels (undergraduate)
- Reading Like a Writer: Short Fiction (undergraduate)
- Creative Writing: Fiction (undergraduate)
- Traditions in Short Fiction (undergraduate)
- The English Romantic Period (undergraduate)
- Survey of British Literature (undergraduate)
- The Vampire: A Study in Genre and Metaphor (graduate/undergraduate)
- British Modernism (graduate)
- Fiction Writing (graduate)
- Realism, Magic, and Magical Realism (graduate/undergraduate)
- Departmental Thesis: Creative Writing (graduate)
- Independent Study: Young Adult Novel (graduate)
- Literary Editing and Publishing (undergraduate)
- Writing Workshop: Screen Writing (undergraduate)
- Western Humanities II (undergraduate)
- Western Humanities II Online (undergraduate)
- Western Humanities I (undergraduate)
- Introduction to Creative Writing (undergraduate)
- Comic Book Culture (undergraduate)
- Playwriting (graduate/undergraduate)
- Contemporary American Short Story (graduate/undergraduate)
- Advanced Fiction Writing (graduate/undergraduate)
- Drama Workshop: Writing for Stage and Screen (graduate/undergraduate)
- Arthurian Literature (graduate/undergraduate)
- Independent Study: Advanced Fiction (graduate)
- Independent Study: Revising Fiction (graduate)

**The Odyssey Project**, Chicago, IL—Lecturer, 2002-06.
- Critical Thinking and Writing (graduate)

TEACHING EXPERIENCE cont.

**Lake Forest College**, Lake Forest, IL—Lecturer, 1997-2005.
- Creative Writing (undergraduate)
- Composition (undergraduate)
Thomas P. Balázs

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.

THESIS AND COMPREHENSIVES ADVISING

Jessica York, graduate writing, fiction, ongoing (chair)
Katie Mitchell, graduate writing, fiction, ongoing (committee member)
Jake Irwin, graduate writing, fiction, spring 2018
??????, graduate writing, fiction, spring 2016—(committee member)
Jessica Miller, graduate writing, fiction, spring 2016—(committee member)
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)
Sampley, Chris, graduate literature, in progress (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)
Buckner, Brandon, graduate writing: fiction and CNF, fall 2010 (committee member)
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)
ORGANIZATIONAL ADVISING

Jew-TC, UTC, 2011-present.
Sequoya Review, UTC, 2009-2011
UTC Author’s Society, UTC, 2008-2011.
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.
Graduate Studies Committee, 2008-2013.
Department Head Search Committee, spring 2011
Cultures and Civilizations Committee, 2010-2011

University

General Education Committee, 2009-2011, 2018-19
Honor Court, 2017-18
“Blue-Ribbon” Committee on Critical Thinking, fall 2010

Lake Forest College

Workshop on Men and Women in Education, chairperson and founder, 2000–01.
Master Plan Review Committee, spring 1999.

ADMINISTRATIVE EXPERIENCE IN EDUCATION

University of Tennessee, Chattanooga

Associate Department Head, English, 2011-present.

Other Institutions

Director, Richter Summer Program, Lake Forest College, summer 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
Pet Planet, Editor, 1993–94.
CREATIVE PUBLICATIONS

Commentary Magazine, “And So This Is Christmas,” forthcoming December, 2018
Soundings East, spring/summer 2009, “April Paris.”
Turnrow, fall 2009, “Ghost Story.”
The Distillery, July 2007, “Joust.”
Eureka Literary Magazine, spring 2006, “Notes from Art History.”
REAL: Regarding Arts and Letters, summer/fall 2006 “Niddah.”
The Way We Knew It: The Vermont College 25th Anniversary Fiction Anthology, “Omicron Ceti III”
2004 Del Sol Press Anthology, “Omicron Ceti III.”
Big City Lit, December 2003, “Omicron Ceti III.”
Tusitala, 1997, “Night on the Bridge.”
Gothic Light, 1991, “Around the Bend.”

ACADEMIC PUBLICATIONS


PRESENTATIONS, READINGS, INTERVIEWS, GUEST BLOGS

Reading, Meacham Writers’ Workshop, twice yearly since 2007 (excepting sabbatical year).
Panel Discussion, Diversity in Comics, UTC, October 23, 2018.
Reading, Chattanooga Readers and wRiters Fair, August 27, 2016
Reading/Lecture, Chattanooga Writer’s Guild, August 9, 2016
Reading, Fusebox Art and Word Series, School of Folk Music, Chattanooga, Jan 26, 2013
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.
Thomas P. Balázs

**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.


**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.
PRESENTATIONS, READINGS, INTERVIEWS, GUEST BLOGS cont.


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.


REVIEWS OF OMICRON CETI III

Rain Taxi, Winter 2012
Emerging Writers Network, Feb 7, 2012
BlogCritics, Jan 10, 2012.

AWARDS AND NOMINATIONS

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.
Nominated, Pushcart Prize, 2011.
Honorable Mention, Chattanooga Theatre Center Biennial Festival, 2010.
Fellowship, Vermont Studio Center, four weeks, 2005.
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

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
Sybil Baker
Department of English #2703
The University of Tennessee at Chattanooga
540 McCallie Ave, Chattanooga, TN 37403
e-mail: Sybil-Baker@utc.edu
phone: 423-425-2338

ACADEMIC POSITIONS
U.C. Foundation Associate Professor of English, University of Tennessee at Chattanooga, Aug. 2013-.

Faculty member, Low Residency International MFA Program, Vermont College of Fine Arts, 2018-.


Assistant Professor of English, University of Tennessee at Chattanooga, Aug. 2007-Aug. 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.

Resident Faculty, Yale Writers’ Conference, 2012-2014, 2016-.

Lecturer, Yonsei University, Seoul, South Korea, Department of English, 1999-2007.

EDUCATION
M.F.A. Vermont College of Fine Arts, Montpelier, VT 2005
Writing

M.A. University of Colorado, Boulder, CO 1990
English Literature: Creative Writing

B.A. Virginia Tech, Blacksburg, VA 1986

PUBLICATIONS
Forthcoming

Books
- UTC’s Read2Achieve 2018-2019 First Year Reading Experience Selection.

Short Stories

Personal Essays, In Current Rank

Essays, 2005-2012

Critical Essays, Book Reviews, and Interviews, In Current Rank

Critical Essays, Book Reviews, and Interviews, 2006-2012

Web Editorials and Interviews
say-we-have-nothing-b62a04644f7e.


**Selected Reviews and Interviews for Immigration Essays**


**On Submission**

“The Secret Evolutionist” (short story)

“In the Interest of Safety You Are No Longer Welcome Here” (essay)

“The Year of the Rabbit” (essay)

**Work in Progress**

“The Dead Guru’s Ex-Wife “(novel)

**PANELS, PRESENTATIONS, AND READINGS**

Panels and Presentations, In Current Rank


Conversation with Adam Johnson, Pulitzer Prize-winning author of The Orphan Master’s Son. City University of Hong Kong. Hong Kong, Jul. 2013.


Panels and Presentations, 2007-2012


Author lecture. Sponsored by UTC Library, University of Tennessee, Chattanooga, Apr. 2012. Presentation.


Selected Readings, In Current Rank
City University of Hong Kong. Hong Kong, 2011-2015.  

**Selected Readings, 2005-2012**
West Vancouver Library. West Vancouver, Canada, Jul. 2012.  

**SELECTED AWARDS, FELLOWSHIPS AND GRANTS**
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.  
“Hope Springs Eternal.” Seoul Essay Contest Grand Prize Winner, South Korea ($3,000), 2005.

**Additional Awards, Fellowships, and Grants**
Outstanding Tenure-Line Faculty Member, UTC, 2016.  
Library Enhancement Grant, UTC, 2016.  
Finalist, Foreword Book of the Year Award 2013 (for *Into This World*), 2013.  
Honorable Mention Eric Hoffer Award 2013 (for *Into This World*), 2013.  
UC Foundation Professorship, 2012.  
Provost’s Student Research Award, 2010.  
Faculty Development and Equity and Diversity Grants, UTC, 2007-16.  
Teaching Excellence Award, Yonsei University, Seoul, South Korea, 2001, 2006.
SERVICE

Anonymous Peer Reviewing/Editorial Work/Judging
Publication Reviewer/Board Member for University of Tennessee Press, Sept. 2017-.
External Reviewer. Candidate for Promotion from Assistant to Associate Professor, Global Liberal Studies, New York University, Mar. 2017.
Judge. Eric Sharp Gateway Fiction Award. Indiana State University, 2013.

University
Member, Publications Board, 2016-.
Member, DHON Thesis Committee, 2015-2016.
Trip leader for 6 students to Tennessee Council Honors Conference, Austin Peay University, Mar. 2016.
Member, Faculty Grant Committee, 2013-2014. Chair, Speakers and Special Events, 2011-2013. Assistant Director, Meacham Writers’ Workshop, 2008-2013.
Judge, North Callahan Undergraduate Essay Prize, Mar. 2010.
Member, Library Committee, 2008-2010.
Director, UTC Summer Writers’ Conference, 25-30 Jul. 2009.

English Department
Chair, Creative Writing Committee, 2008-2011, 2015-.
Graduate Committee, 2015-.
Search Committee, Writing Program Administrator, 2015-2016.
Mentor, Sarah Einstein, 2015-.
Search Committee, Tenure Track, Creative Nonfiction, 2014.
Member, Curriculum Committee, 2011-2014.
Member, One-year Faculty Review Committee, 2011-2013. Search Committee, Lecturers, 2013.
Mentor for graduate assistant Paige Broussard, 2011-2013. Member, Senior Seminar Committee (ad-hoc), 2010.
Member, Sequoyah and Softball Committee, 2008-2010.
Faculty Advisor, The UTC Authors’ Society, 2008-2010.
Judge, Sally B. Young Award, Mar. 2010.
Co-trip leader for Creative Writing Europe study abroad trip, May 2008.

Professional and Community, In Current Rank
Mentor, Brynjia Loyd, student from East Ridge/Girls Leadership Academy, 2016-.
Volunteer, Bridge Refugee Services, 2015-.
Reader for Young Southern Student Writers 2007-2013, 2016-.
“Gentrification: Localized colonization or urban uplift?” Art + Issues. Hunter Museum.
Keynote speaker. Young Southern Student Writers Awards Ceremony. Chattanooga, TN, Apr.
   2016.
Mentor for Harper Beeland, senior capstone project, high school senior at Chattanooga Center
   for the Creative Arts, 2016.
Southern Literary Alliance (Arts and Education Council), Chattanooga, TN. Board Member,
Strategic Planning Committee member, 2009-2011.

**Professional and Community, 2007-2012**
Coordinator, Tennessee Council Teachers of English Conference, Read House, Chattanooga, 
Vice President, Board of Directors, Tennessee Council of Teachers of English (TCTE), 2008-
   2010.
Keynote speaker, Young Southern Student Writers Awards Ceremony, Chattanooga, TN, 
   Apr. 2010.
Mentor for senior at Girls Preparatory School 2009-2010.
Mentor for two students at Soddy Daisy High School, two students at Central High School, one
   at Chattanooga School for Arts and Sciences for 2009-2010 year.
High School Class Visits: Soddy Daisy High School, Soddy Daisy, 2008, 2009; Chattanooga
English interviewer/assessor for selecting the first civilian Korean astronaut, 2006.

**Organization Membership**
Council of Scholars, 2017-.
Alpha Society, 2017-.
Association of Writers and Writing Programs, 2007-.

**TEACHING**
**University of Tennessee, Chattanooga, Tennessee**
**Department of English, Graduate**
5550 Novel Writing Workshop
5510 Fiction Writing
5590 Workshop: Writing (Novel)
5997 Individual Studies

**Department of English, Undergraduate**
4920 Novel Writing Workshop
4910 Writing Workshop: Novel
4720 Advanced Short Fiction Workshop
4040: Traditions in Short Fiction
4970 Special Topics: Asian American Literature
4970 Special Topics: Contemporary Southern Literature
4995 Departmental Honors
4998 Individual Studies
3760 Creative Writing: Fiction
3780 Literary Editing and Publishing
3830 Intermediate Rhetoric and Composition
2700 Creative Writing
1130, 1150 Western Humanities I and II

UTC Honors College
1010, 1020 University Honors Humanities

Thesis
MA thesis director:
Jacob Irwin, Spring 2018
Jennifer Jones, Spring 2017
Brian Beise, Fall 2014
Eli Carnley, Spring 2013 Evan Frees, Fall 2011
Brandon Buckner, Fall 2010
Rebecca Miller, Spring 2010
John McCormack, Summer 2009

MA thesis committee member:
Jessica Kramer, Spring 2017
Meghan O’Dea, Fall 2016
Richard Bonnington, Fall 2014
Sarah Ellen Ireland, Spring 2014
Margaret Green, Spring 2013
Garrett Crowe, Spring 2012
Ben Duvall, Spring 2012
Jennifer Davis, Spring 2010
Brian Conn, Spring 2010
George Conley, Spring 2010

DHon thesis director:
Jacquelyn Scott, Fall 2018-Spring 2019
Japorsche Tretheway, Spring 2018-Fall 2018
Jared Sullivan, Fall 2013

DHon thesis committee member:
Megan Maeir, Fall 2012
Daniel Myers, Spring 2012
Case Duckworth, Fall 2012
Laurel Jones, Spring 2012
Trenna Sharpe, Fall 2011
Cara Vandergriff, Spring 2011
Anne Brettell, Spring 2010
Adam Binkley, Spring 2009
Joe McCormick, Spring 2008

Senior BFA Art thesis committee member: Cheryl Leary, Spring 2010

**City University of Hong Kong**
EN6301 Manuscript Review Summer Writing Workshop I
EN6302 Manuscript Review Summer Writing Workshop II
EN6303 Reading Like a Writer I
EN6304 Reading Like a Writer II
EN6315 Generative Writing Workshops
EN6306 Distance Mentoring Creative Writing I
EN6307 Distance Mentoring Creative Writing II
EN6308 Distance Mentoring Creative Writing III
EN6309 Directed Reading & Critical Writing I
EN6310 Directed Reading & Critical Writing II EN6311 Critical Thesis
EN6312 Creative Thesis
EN6313 Graduate Creative Writing Workshop

MFA thesis director:
Carl Coleman, Spring 2015 Christine Deschemin, Fall 2015 Mitchell Stocks, Spring 2012

**Middle Eastern Technical University**
ELT 318 Novel Analysis

**Yale Writers’ Conference** (noncredit)
Fiction Workshop
Writing the Novel: The First Ten Pages
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
Pushcart Prize 2011
Best of the Net 2011
Notable Essay, Best American Essays 2010
West Virginia Writers’ Annual Awards: Emerging Writer Prose, First Place 2008

FELLOWSHIPS
Peter Taylor Fellowship, Kenyon Review Writers Workshop 2013
Hunter Lecture Fellowship, Francis Marion University 2016

BOOKS
Mot: A Memoir (book length memoir)
University of Georgia Press, Winner of the AWP Series Prize in Creative Nonfiction 2015

CHAPBOOKS
The Tri-Part Heart
Sundress Publications (forthcoming: October 2018)

Remnants of Passion
Shebooks 2014

RECENT ESSAYS AND SHORT STORIES
“Don’t Ask Me Now” (essay)
Feckless Cunt: A Feminist Anthology 2018

“The Witches’ Garden” (short story)
ReNewAl: 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)  

“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)  
SARAH EINSTEIN PAGE 2  
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

“Walking and Falling” (short story)  
Sixfold First Place in Sixfold Fiction Contest 2013

“When I Lived in Manhattan” (essay)  
Fringe Magazine 2013

“For Taube, Many Decades Later, on why I Gave her Baby Pink Nail Polish on her Thirteenth Birthday when She had Asked for Cherry Red” (essay)  
Hawai’i Pacific Review 2013

CURRENT SERVICE:
- Sequoya Review (UTC’s undergraduate literary journal)
- Faculty Adviser
- Signal Mountain Review (UTC’s new national literary journal)
  - Founding Editor, Faculty Adviser
- Ad Hoc Committee on Assessment
- Ad Hoc Committee on Marketing Communications
- Grade Appeal Committee
- Creative Writing Committee

RECENT CONFERENCE PRESENTATIONS:
Brass Brassieres: Four Southern Women Authors on the Intersection of Place, Race, Religion, Gender, and Genre  
C.D. Wright Women Writers Conference, Univ. of Central Arkansas, 2017
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
Richard Jackson  
3413 Alta Vista Drive  
Chattanooga, TN, 37411

PROFESSIONAL  
U.C. Foundation and UTNA 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 (Writer in residence), Slovenia (May 2017)  
- Maxine Kumin Award for Retrievals, 2015  
- Benjamin Franklin Award for Out of Place 2014  
- Slovene Writers Union Residency, May 2012  
- Hoffer Award for Resonance 2010  
- Guggenheim Foundation fellowship ($45,000), 2002-2003  
- Allied Arts Grants for Meacham Workshops 1990-2001 ranging from 2,000-3,000  
- 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)  
- 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  
- UTC Council of Scholars, elected 1985 (stipend)
Tennessee Arts Commission Grants, 1979, 1980, 1984-87
-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, 14):
-Broken Horizons, Press 53, 2018
-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 Hoeffer Award)
-Svetovi Narazen, Selected poems in Slovene (Slovene Writers union, 2001)
-Part of The Story, N.Y., Grove Press, 1983 (poems), listed by Antioch Review as one of best books of the year

Translated Books (2) (by me)
Potovanje Sonca (Journey of the Sun) Aleksander Persolja, Slovenia: Kulturno drustvo Vilenica, 2007 Giovannini Pascoli, Last Voyage (with Thomas and Brown) red hen, 2010 (Italian)

Published (5) (Poetry Chapbooks)
-The Woman in the Land: Pavese's Last Poems (tr), Black Dirt Press, 1999
-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"

Published Edited Anthologies and edited Books (9)
-A Bridge of Voices (online e book, Bridges Press-Amazon), 2017
-Double Vision: Four Slovene Poets, editor, Aleph Press, Ljubljana, Slovenia, 1993
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, Tomaz Salamun (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 includung 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.

MAGAZINE POEMS (over 300):
North American Review, Poetry, Iowa Review, Shenandoah, Beloit Poetry Journal,

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), Catalan

ANTHOLOGIZED POEMS (44):

INVITED CONFERENCE Panels
-Panels that discussed the role of poetry in culture and society: AWP (Associated Writing Programs) (18 panels since 1988),
-SAMLA (2 panels), Lake Bled Slovenia PEN Conference (7 panels, 1999-2007)
-Slovenia Vilenaica Conference (6 panels, 2002-2008),
-Southeast teachers of English
-Louisville 20th C Conference, MLA panel,
-Slovene Poetry Weekend (Oct, 2008)
-Eco Poetry Conference (Slovenia, 2012)
-Perspectives on American Poetry (Czech Republic, 2014),
-Sarajevo Poetry days (on Political Poetry of East and West), 1989
-Nashville Book Festival, 2003
-Poetry and Politics/east and West, University of Palackeho (Olomouci, Czech Republic), 2012
-Forthcoming: AWP Conference in Tampa, March 2018 (Panel on Blues and Poetry)
-Bread Loaf Writers’ Conference (1987-95)
-Iowa Summer Sessions (2002-2008)
-Prague Summer Session (2006-11)
INVITED READINGS (since 1985)

At numerous colleges and Universities such as U Michigan, Washinton and Lee U, Virginia Commonwealth, University of Houston, Arizona State, U of Arizona, U Mass, Vanderbilt, Georgia Tech, Rollins College, Alma College, Middle Tennessee (2x), U Tennessee (2x), East Tn State, Western KY, Eastern KY, U of Missouri, Indiana U, U of Alabama, U of Maryland, Johns Hopkins, Southern CT, Merrimack College, Middlebury College (2x), Cefevlend State U (Ohio), U of Louisvile, So Illinois U, Mercer College, Birmingham Southern, Salisbury State, Lake Forest (IL), Boston Public Library, SanFrancisco Italian Cultural Center, Memphis Stated U, Western Michigan U, No Arizona U, Christian Brothers U (Memphis), Oklahoma State, UNC Wilmington, UNC-Greensboro, Winston Salem College, Grolier Bookstore (Boston), Fort Lewis College (CO), Port Huron Community College, Elgin Community College, West Georgia College, Nashville Book Fair, Atlanta Book Fair, Asheville Bookstore (3x), Ashland College, University of Pittsburgh (2x), Radford College, Baldwin Wallace College, Vermont College (15 x), Southern Indiana Community College, Montgomery Al and Washington DC for Truth to Power anthology, Tn Wesleyan, Southern College, Athens Tennessee Festival (2x), Tucson Book Festival, U Cal-Riverside, University of Iowa (5x) etc.

Foreign
Lysine School (Switzerland) (2x), Oxford University, U of Maribor (Slovenia), Belgrade Writers’ Union, Vilenica Writers Conference (3x) (Slovenia), Trieste (Italy), Moutouvon (Croatia), Ljubljana Slovenia University and Writers Union (4x), Prague Summer Program (5x), Budapest Hungary Writers Union, Romania Writers Festival (Tomis), Sarajevo Poetry Days (2x), Kobarid Slovenia Museum, Struga Poetry Festival (Macedonia), Krytia Poetry festival (India), Sha'ar Poetry Festival (Tel Aviv, Israel), P.E.N. Conference (Lake Bled, Slovenia) (5x), Hong Kong University, Barcelona (Book Signing and Reading for Press)

TEACHING AND COMMUNITY (Sample)
-Every student who applied for fellowships and assistantships at schools such as U Iowa, Johns Hopkins, U of Maryland, U of Michigan and a dozen others all received multiple Fellowship offers
-around 30 former undergrads have published close to 70 books
-Direct and Founded Meacham Writers’ Workshop at UTC (since 1986) (2x/year, with visitors who have won NEA, NEH, Guggenheim, Pulitzer and other prizes and foreign writers from 8 foreign countries

-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 special section on our poets who were at the Prague Summer Program; another year we did one on students who traveled to Wales; another year on Vermont College students. The interviews have been with major poets including several Pulitzer prize winners. UT-Chattanooga Undergrads work on this project.

-I founded the PM Chapbook Series in 1995 that has published over 40 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 worked on this project.

-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.

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)

-In 2003 I edited a special section for Hunger Mountain, a long interview and selections from ten Slovene poets (20 pages)

-co-edited the poetry for Pushcart in the mid 90's and included new as well as established writers; (read over 4,000 ms)

- judged the Zone 3 New Poetry Book Prize in 2006

-judged the North Carolina Writers' Guild chapbook contest (2007)
James Arnett, PhD
UC Foundation Assistant Professor of English
University of Tennessee-Chattanooga
PHONE: (917) 378-3474  EMAIL: JAMESJ.ARNETT@GMAIL.COM
SKYPE: JAMESJ.ARNETT  WEBSITE: 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 Assistant Professor of English, University of Tennessee at Chattanooga (UTC)
  Fall 2018 - present
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
“Doris Lessing and the Ethical African Archive,” Tulsa Studies in Women’s Literature Vol. 37, No. 2,
  Fall 2018 (forthcoming).
“What’s Left of Feelings? The Affective Labor of Political Work in Doris Lessing’s The Golden
“Neoliberalism and False Consciousness Before and After Brexit in Zadie Smith’s NW,” The
“African, Communist: Situating Doris Lessing’s ‘Africa Dances’,” Doris Lessing Studies Vol. 35,
“Paul’s Letter to the Congolese: Allegory, Optimism, and Universality in Alain Mabanckou’s Blue

[updated 10/08/2018]
“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.

**Chapter in Edited Volume**


**Reviews**


**Articles in Progress and Under Consideration**


**CONFERENCE PRESENTATIONS (selected)**


[updated 10/08/2018]

“Zadie Smith, Spinozist Ethics, and Collectivized Realism,” American Comparative Literature Association (ACLA), Boston, MA, March 2016.


PUBLIC LECTURES and INVITED TALKS (selected)

“Between Reading and Being: Reflections on a Year in Zimbabwe,” English Department Works in Progress Series, UTC; October 2018.

“Strategic Indiscipline: Speculative Fiction and African Culture(s),” NUST Communication and Information Science Faculty, Bulawayo, Zimbabwe; June 2018.


Organizer, (Beyoncé’s) Lemonade Week, UTC (four events); April 2017

[updated 10/08/2018]
“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.
"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
College of Arts and Sciences Research and Creative Activity Award, UTC, 2017-2018
Fulbright Fellow, Zimbabwe 2017-2018
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
UTC Faculty Achievement Award, Presenting “Pink Tutus, Fulani Avatars, and Passport Photos: Anxiety, Legibility and Intelligibility in Contemporary Queer African Literature” at ASA, December 2018
Harry Ransom Center Archives, University of Texas-Austin, Mellon Summer Research Fellowship, “Memorykeepers, Memormakers: The Ransom Center’s Zimbabwean Women Writers,” Summer 2018
Fulbright Regional Travel Grant, 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 Faculty Pre-Tenure Enhancement Program Fellowship, “The Market Of/For African Literature” to conduct fieldwork and archival research and present research at 2017 African Literature Association conference, 2016-2017

[updated 10/08/2018]
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

COURSES TAUGHT

Seminars/Topics

Surveys/Introductions/Composition
Introduction to Literary Analysis ○ Western Humanities I & II ○ Introduction to Literature ○ Crime and Detection ○ British Masterworks ○ British Literature Survey [one semester] ○ British Literature II ○ 19th-Century British Women Writers ○ 18th-Century British Women Writers ○ Scandinavian Crime Fiction ○ College Writing I & II ○ Expository Writing ○ College Writing (Experiential Learning)

Independent Studies
Finnegans Wake ○ Marx/Marxism/Literature ○ 20th-Century Colonial/Postcolonial Fiction (Graduate)

THESES SUPERVISED (UTC)
Annie Dockery, BA Honors (supervisor)
Elliott Geary, BA Honors (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 ○ 19th/20th/21st-century British literature ○ women’s literatures ○ queer theory, feminisms and affect theory ○ Marx, Marxism and Marxist-materialist theory ○ postcolonial/transnational theory ○ speculative fiction ○ George Eliot ○ Doris Lessing ○ James Joyce

[updated 10/08/2018]
ACADEMIC SERVICE
Search Committee, Committee Member, Technical/Professional Writing, 2018
Committee Member, Budget & Economic Status, UTC, 2016-17, 2018-2019
Committee Chair, Ad Hoc Library Committee, UTC English Dept., 2018-2019
Committee Member, Public Occasions, UTC English Dept. 2016-17, 2018-19
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 GLBTQ+ 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

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
Rebecca Jones, UC Foundation Professor, Associate Dean of College of Arts and Sciences,
Department of English, UT-Chattanooga (rebecca-jones01@utc.edu)
Heather Palmer, Associate Professor, Department of English, UT-Chattanooga (heather-
palmer@utc.edu)
Chris Stuart, Katherine H. Pryor Professor, Department of English, UT-Chattanooga (chris-
stuart@utc.edu)
Grace Musila, Senior Lecturer, Stellenbosch University (South Africa) (gmusila@sun.ac.za)

[updated 10/08/2018]
Peter Hitchcock, Professor, Department of English, Baruch College (CUNY) and The CUNY Graduate Center (hitch58@comcast.net)
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

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. 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: 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 447: 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 350/3030: 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 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 115/1150: Western Humanities II.** Course covered masterpieces of Western civilization, ranging from philosophy, literature, music, and art, from Descartes to the 20th century.

- **English Composition I.** Course introduced the fundamentals of writing, emphasizing writing as a learning process.

- **English Composition II.** Course encompassed argumentative and evaluative writing, with a greater stress on critical thinking skills.

- **English Composition II Special Topics: Argument and Literature.** Used literary and philosophical works to promote writing skills and critical thinking.

- **Workforce Writing and Vocabulary Development.** Introduction to the essentials of business and technical writing.

- **Introduction to English.** Course introduced students to the fundamentals of composition for various writing scenarios.

- **Introduction to Argumentative Writing.** Course stressed the fundamentals of argumentative writing, with emphasis on critical reading and thinking skills.

- **Introduction to World Literature.** Course introduced the fundamentals of composition, using World Civilization textbooks. Students read wide range of texts, including The Epic of Gilgamesh, Machiavelli, Goethe, Chinese philosophy, and African poetry.

- **Introduction to English Literature.** Course surveyed Literature, specifically English and American works, and some translated Greek drama. Texts included poetry, drama, and short stories.
Refereed Publications:


Reference Articles:


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.


Refereed Conference Papers:

"“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.


“’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.


Conference Panels Chaired:


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:
“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.


“’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.


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.


Academic Service:

Faculty Senate, senator for humanities, UTC, 2017 to the present.

Faculty Advisor, Sigma Tau Delta Honor Society, UTC, 2006-2008.

Chair, English department general education committee, UTC, 2013 to 2015.

Chair, Library Committee, Department of English, UTC, 2009-2010

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

Professional Memberships:
South Atlantic Modern Language Association (SAMLA)
American Comparative Literature Association (ACLA)
North American Levinas Society (NALS)
JOSEPH P. JORDAN
Assistant Professor
Department of English, RM 238, 540 McCallie
University of Tennessee at Chattanooga
Chattanooga, Tennessee 37403
joseph-p-jordan@utc.edu

EDUCATION

University of California, Berkeley Berkeley, California
Ph.D. in English Literature 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 Princeton, New Jersey
A.B. in English Literature Spring 1999
Summa Cum Laude

PUBLICATIONS


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).


"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).


CONFERENCE PAPERS AND TALKS


“Teaching Literary Objects as Islands of Time” at the 2016 Annual Conference of the College English Association (CEA), Hilton Head, SC, April 1, 2017.


“Fun and the Frumious Bandersnatch” at UTC’s Annual Interdisciplinary Humanities Colloquium, Chattanooga, TN, February 24, 2017.


“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.


“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.


“The Literal Coherence of Our Mutual Friend” at Dickens Society Symposium, Montreal, Quebec, Canada, August 18, 2008.


PANEL CHAIR

American Eco-Literature, at the 2016 Annual Conference of the College English Association (CEA), Hilton Head, SC, April 1, 2017.


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

Assistant Professor of English Literature:
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course Code</th>
<th>Term(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Humanities I”</td>
<td>(Honors 1010)</td>
<td>Fall 2018</td>
</tr>
<tr>
<td>“Seminar in the Novel”</td>
<td>(English 4000)</td>
<td>Fall 2018</td>
</tr>
<tr>
<td>“Popular Fiction”</td>
<td>(English 2510)</td>
<td>Spring 2018</td>
</tr>
<tr>
<td>“Introduction to Literary Analysis”</td>
<td>(English 2010)</td>
<td>Spring 2018</td>
</tr>
<tr>
<td>“Introduction to Literature”</td>
<td>(English 1330)</td>
<td>Fall 2016</td>
</tr>
<tr>
<td>“Survey of British Literature”</td>
<td>(English 2230)</td>
<td>Fall 2016</td>
</tr>
<tr>
<td>“Traditions in the Short Poem”</td>
<td>(English 4030)</td>
<td>Spring 2016</td>
</tr>
<tr>
<td>“The Romantic Period”</td>
<td>(English 3380)</td>
<td>Spring 2018</td>
</tr>
<tr>
<td>“The Victorian Period”</td>
<td>(English 3390)</td>
<td>Spring 2017</td>
</tr>
<tr>
<td>“Mad, Bad, and Dangerous”</td>
<td>(English 4970)</td>
<td>Summer 2018</td>
</tr>
<tr>
<td>“Readings in the Victorian Period”</td>
<td>(English 5750)</td>
<td>Spring 2017</td>
</tr>
<tr>
<td>“Mad, Bad, and Dangerous”</td>
<td>(English 5850R)</td>
<td>Summer 2018</td>
</tr>
</tbody>
</table>

**TEACHING EXPERIENCE at the University of California, Berkeley**

Lecturer in the Department of English:

- “The Victorian Period” (English 122) Lecture course. **Spring 2013**
- “English Drama from 1703-1800” (English 114b) Lecture course. **Spring 2013**
- “Lyric Verse” (English 180l) Lecture course on the history of the lyric in English. **Fall 2012**
“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”
Masters-level graduate course on Shakespeare and Chekhov. Spring 2013

“Theory”
Masters-level graduate course on literary theory. Fall 2011

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 Dragoo, 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 – )
- Pacific Ancient and Modern Language Association (2012 – 15)
- Southwest Popular Culture Association (2014 – )
- Tennyson Society (2015 – )
HANNAH ELIZABETH WAKEFIELD
The University of Tennessee at Chattanooga
Department of English

Assistant Professor, Department of English, The University of Tennessee at Chattanooga, Fall 2018-

EDUCATION

Doctorate of Philosophy Washington University in St. Louis, 2018
Master of Arts Washington University in St. Louis, 2014
Bachelor of Arts English Literature, Christian Ethics; Union University, 2012

PUBLICATIONS


FELLOWSHIPS AND AWARDS

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.
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


TEACHING AND RESEARCH INTERESTS
African American literature; early American literature; nineteenth-century American literature; literature and religion; Native American literature

TEACHING EXPERIENCE
“Literatures of Early America” (ENGL 3110), The University of Tennessee at Chattanooga, Fall 2018
“Introduction to Literary Analysis” (ENGL 2010), The University of Tennessee at Chattanooga, Fall 2018
Teaching Assistant, “City on a Hill: The Concept and Culture of American Exceptionalism,” Abram Van Engen, Ph.D., Washington University in St. Louis, Fall 2017
Teaching Assistant, “White American Masculinities,” Instructor, Vivian Pollak, Ph.D. Washington University in St. Louis, Spring 2016
Writing 1 Instructor, Washington University in St. Louis, Fall 2015
Writing 1 Instructor, Washington University in St. Louis, Spring 2015
Writing 1 Instructor, Washington University in St. Louis, Fall 2014

RELATED ACADEMIC POSITIONS
Research Assistant, The Meaning of America: How the United States Became the City on a Hill Abram Van Engen, Ph.D., Associate Professor of English, Washington University in St. Louis, 2015
Research Assistant, Diversity Recruitment Database, Rafia Zafar, Ph.D., Associate Dean for Diversity and Inclusiveness, Graduate School of Arts & Sciences, Washington University in St. Louis, 2013
Editorial Assistant, Ethics & Medicine: An International Journal of Bioethics, Union University, 2009-12

SERVICE
Ad-Hoc Library Committee, The University of Tennessee at Chattanooga, 2018
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
“Responsible Teaching Under a Trump Administration,” February 2017, Co-facilitator, Graduate Advisory Panel event
VITAE for IMMACULATE KIZZA

Immaculate-Kizza@utc.edu

Education:
Ph.D., English, The University of Toledo, 1986
M.A., English, California State University, Sacramento, 1980
B.A., English, Makerere University, 1975
Dip.Ed., Makerere University, 1975

Professional Experience:
2002 - present: UC Foundation Professor of English,
The University of Tennessee at Chattanooga
2000 - 2002: UC Foundation Associate Professor of English,
The University of Tennessee at Chattanooga
1994 -2000: Associate Professor of English,
The University of Tennessee at Chattanooga
1989 - 1994: Assistant Professor of English,
The University of Tennessee at Chattanooga
1982 - 1986: Teaching Assistant, The University of Toledo, Ohio

Professional Societies:
African Literature Association (ALA)
African Studies Association (ASA)
Tennessee Philological Association (TPA)
Golden Key National Honor Society
The Alpha Society

M.A. Thesis:
"The Thematic Categorization of African Literature."
California State University, Sacramento, Jan. 1980.

Ph.D. Thesis:
"The Traditional and the Modern Narrative Techniques in the novels of E. M. Forster."
The University of Toledo, Aug. 1986.

Papers Presented at Professional Conferences:

“Nwapa, Ba, and the Womanist Discourse” at the 43rd. African Literature Association Annual Conference, Yale Univ. New Haven, CT, June 16, 2017


“African Drama Empowering the Masses” at the 109th Annual Meeting of the Tennessee Philological Association, Lipscomb University, Nashville, TN, February 21, 2014

“Rereading Dangarembga’s Nervous Conditions and Mernissi’s Dreams of Trespass in the context of the Africana Womanism Discourse” at the 39th Annual African Literature Association Conference, Charleston, SC., March 21, 2013

“Changes or Dreams of Trespass: African Women’s Struggles to Be” at the 38th Annual African Literature Association Conference, Dallas, TX, April 12, 2012.

“African American Slave Narratives: A Celebration of Race” at the Celebrating African American Literature: Race, Sexual Identity, and African American Literature Conference, Penn State, State College, PA, October 1, 2011


“The Role of the African-American Women Writers in the Development of the Black Literary Tradition” at the 104th Annual Meeting of the Tennessee Philological Association, University of Memphis, Memphis, TN, February 27, 2009

“Privileging the African Oral Tradition as a Knowledge System: 21st Century and Beyond” at the 51st Annual Meeting of the African Studies Association, Chicago, IL, November 14, 2008


“In their Own Voices: African Women Writers Refocusing the Gender Discourse in African Literature.” 98th Annual Meeting of the Tennessee Philological Association, Trevecca Nazarene University, Nashville, Tennessee, February 21, 2002

“African-American Slave Narratives: Beyond Literary Discourse” 2nd Wilberforce International Conference on Slave Narratives, Wilberforce University, Ohio, October 12, 2001


Other Presentations:


“The Cultural Landscape of Morocco.” UTC, November 6, 2001


“African Folklore.” Howard High School, October 28, 1997

“The African Woman’s Experience: Where We’ve Been, Where We’re, Where We’re Going.” Black Women in the Workforce, Chattanooga State, March 20, 1992

“Exploring the Myths and Stereotypes About Africa and Its Peoples.” Mary Walker Senior Neighbors Center, Chattanooga,
May 15, 1990


Books:


Book Chapters:


"Developing Intrinsic Motivation for Students' Writing."

Journal Publications:


XLIV (2007)


Also on microfiche by ERIC.

**Other Publications:**

"Placement Tests: The Writers' Reactions." ERIC. Apr 93:14

**Book Reviews:**

Rev. of *Women's Voices in a Man's World*, by Lidwien Kapteijns. For *Journal of Asian and African Studies*

Rev. of Manhood and Morality: *Sex, Violence, and Ritual in Gisu Society* by Suzette Heald. For *Journal of Asian and African Studies*


**Manuscript Reviews:**

“Subjection and Survival in J.M. Coetzee’s *Disgrace*," for *Soundings: An Interdisciplinary Journal*

“Can the Earth be Belted?: Rethinking Ecoliteracy and Ecological Justice in Wangari Maathai’s *Unbowed: A Memoir*” for the *African Studies Review*

“Can Africa Democratize? Contenting Notions of Institutional Capital” for the *African Studies Review*

“Carnival, Hybridity and the Subversion of the Postcolonial Discourse of Resistance in Zimbabwean Literature: The Case of Dambudzo Merechera’s *Black Sunlight*” for the *African Studies Review*

“Problems Facing Contemporary Africa and Viable Strategies for Redress” for the Edwin Mellen Press


**Curriculum Development:**

"The African American Slave Narrative Tradition" (ENGL 3230)
"Africa Through Its Literature" (UHON 2190)
“African Literature” (ENGL 3560)
“Africana Womanism” (ENGL/WSTU 4430)

**Grants:**

NEH - Summer 1991
Tennessee Humanities Council - Spring 1994 (with Dr. Young)
Tennessee Humanities Council - Fall 1994 (with Dr. Rehyansky)
Tennessee Collaborative for Excellence in Education - Fall 1994
Tennessee Humanities Council - Summer 1997 (with Dr. Rehyansky)
Fulbright-Hayes – Summer 2001

**Awards:**

Horace J. Traylor Minority Leadership - Spring 1994
Golden Key - 1998
UTNAA Outstanding Teacher - Spring 1999
UC Foundation Professorship - Fall 2000
The Alpha Society – Spring 2001
Fulbright–Hayes Seminars Abroad - Summer 2001
Sabbatical - Spring 2004 – Fall 2004
Committee Service:

Admissions - Fall 1990 - Fall 1992
English Afternoon and Sequoya Committee - Fall 1990 - Fall 96
Library Resources - Fall 1990 - Spring 1993
Composition Committee - Fall 1993 – Fall 2004
Black Studies Minor - Fall 1991 - present, Chair - Fall 1993 – Fall 2002
Student Rating of Faculty Instruction - Fall 1992 - Fall 95
Minorities - Fall 1991 - Fall 99
Provost Search Committee - Summer 1992 - Fall 1993, Fall 95
Black History Month Planning Committee - Fall 1994 - Fall 95
Retention 'Start-Up' Committee - Fall 1994 - Fall 95
Advisory Council - Fall 95 - Fall 99
NCTE Committee (Alternatives to Grading Student Writing) - Fall 1994 - Fall 97
Speakers and Special Events Committee - Fall 95 – Fall 2000, Chair- Fall 97 - Summer 2000
Computer Pedagogy Committee Fall 96 - Fall 99
Perspectives Lectures Organizing Committee - Summer 98 – Fall 2004
Standards Based Education - Summer 98 – Fall 2000
Ad Hoc Committee (UC Faculty Development Grants) - March 99
Traylor Minority Leadership Award Selection Committee - Jan 99 – Fall 2004
Alumni Achievement Award Selection Committee - Jan. 99
SACS Undergraduate Program Subcommittee - Jan. 99 – Spring 2001
American Literature Assistant Professor Search Committee - Sept. 98 - Fall 99
Dean’s Search Committee - Oct. 99 - Spring 2000
C.S. Lewis Lecture Committee - Fall 2000 - present
Assistant Prof. of Rhetoric Search Committee - Chair, Fall 2000-Fall 2001
Academic Scheduling Committee (English) - Fall 2001- Fall 2004
Curriculum Committee (English) - Fall 2001 - Scholarships Committee - Fall 2000 – Fall 2004
Assistant Prof. English (Writing Center) Search Committee – Fall 2001
Assistant Prof. English (American/Writing) Search Committee – Fall 2001
NCTE Committee (Comparative World Literature) - Fall 2002 – Fall 2005; Chair Fall 2004 – Fall 2005
NCTE Commission on Literature – Fall 2004 – Fall 2007
English Department Head Search Committee – Fall 2004-Spring 2005, Chair
English Department Advisory Committee – Fall 2005 – Spring 2006, Chair
Director of Development for Major Gifts Search Committee, December 2010
English Dept. Retention, Tenure, Rank Committee – Fall 2006 – Fall 2011, Chair
English Department Scholarships Committee - Fall 2006 – Fall 2017, Chair
English Department Curriculum Committee – Fall 2017 – Fall 18, Chair
English Department Scholarships Committee - Fall 2018 - present, Chair
**Fields of Competence:**
- African-American Literature
- African Literature
- British Literature in Transition
- British Modernist Literature
BRYAN ADAMS HAMPTON
Dorothy & James D. Kennedy Distinguished Teaching Professor
Associate Head
Department of English
University of Tennessee at Chattanooga
540 McCallie Ave. #235
Chattanooga, TN 37403
423.425.2274
Bryan-Hampton@utc.edu

EDUCATION

Northwestern University (2004) Ph.D., English


Areas of Specialization: Milton & radical theology, literature, and politics of the English Revolution; early modern sermon literature; 17th c. devotional 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. 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

revised 2018
**Publications**

Books


  *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


Book Chapters


Reviews & Other


**Works In-Progress**

Untitled. 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 by the literary scholar John Payne Collier, who forged manuscript emendations by both poets.

Untitled. Invited contributor to the online journal *Religions*, guest-edited by David Urban, with special focus on “Shakespeare and Religions.”

Unbuttoning Woolman: Circumcision, Signature, and the Revelatory Quaker Body in the *Journal* of John Woolman, 1756-1772 (article; late stages of revision)

Screenplay: *Tears of the Iconoclast* (completed, 115 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 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


“And this is fulnesse’: Incarnation as Ecclesiology in John Donne’s 1629 Christmas Sermon.” Southeast Conference on Christianity and Literature, April 2005.


“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.


**ACADEMIC EMPLOYMENT & TEACHING EXPERIENCE**

**Dorothy and James D. Kennedy, Jr. Distinguished Teaching Professorship, UTC**

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, Columbia College Chicago, IL Spring 1999
Adjunct Instructor, Loyola University Chicago Chicago, IL Fall 1998
Teaching Assistant, University of Wyoming Laramie, WY 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

**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
Studies in the Prose & Poetry of John Milton
Classical Literary Backgrounds

*Graduate (M.A.) Courses*

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
- Summer orientation for transfer and freshmen students
- Co-Chair, Advisory Committee to the Department Head
- Chair, One-Year Faculty Review Committee
- Chair, Departmental Honors Committee
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 the 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


**UTC Graduate Student Mock Conference, Organizer and Moderator**


**UTC-in-Oxford Summer Program**

  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

**Residency Coordinator**

- Actors from the London Stage, Measure for Measure, Fall 2017 ([http://shakespeare.nd.edu/actors-from-the-london-stage/](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/](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


- “Lovingkindness and the Comic Turn in the Book of Ruth.” Guest lecturer and discussion leader, Christ Church Episcopal, September 2013.


- Commencement speaker, 232nd Commencement, UTC. December 2009.


- 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
Consultation

- Volunteer and writing mentor, non-profit organization: The Muse of Fire Project (http://www.themuseoffireproject.org/), 2014-
- John Donne Digital Prose Archive Project, 2014-2016 (responsible for checking code against original source: LXXX Sermons; http://donneprose.blogspot.com/)
- 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
One-Year Faculty Review Committee, 2014-2015,
  Chair, 2017-
Advisory Committee to the Department Head, 2012-
Ad Hoc Committee on Best Practices in English Departments, 2018
Contingent Faculty Issues, 2016-2017
Search Committee, Chair—Fiction & Creative Non-Fiction, 2015
One-Year Faculty Review Committee, 2014-2015
  Chair, 2018-
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
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
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
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


Reader


o Elizabeth Denton, “‘She would have been a good woman’: Gender and Redemption in the South.” 2008.


**Departmental Liaison**


o Melody Dale, “Interdisciplinary Intertextuality in the works of Joaquin Rodrigo and the Spanish Avant-Garde: Reliving the Golden Age.” 2010. (Spanish)

o 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 Theses

Reader


Master’s Degree Oral Comprehensives, Examiner

• 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
John Donne Digital Prose project (participant)

**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

John Shawcross  
Professor Emeritus of English  
University of Kentucky  
Lexington, KY 40504

(* Professor Shawcross is deceased. A letter of recommendation is on file with the Northwestern University Career Services.)

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  
wmcclay@ou.edu
Curriculum Vitae

Christopher J. Stuart

Department of English
University of Tennessee at Chattanooga
615 McCallie Avenue
Chattanooga, TN 37403-2598
(423) 425-2140

214 Belvoir Avenue
Chattanooga, TN 37411
Email: Chris-stuart@utc.edu
(423) 637-0281

Date of First Appointment: 1999

PROFESSIONAL HISTORY:

2013 – Katharine H. Pryor Professor and Head, Department of English
2011 – Katharine H. Pryor Professor of English
2007 – 2011 Katharine H. Pryor Associate Professor of English
2005 – 2007 UC Foundation Associate Professor
2003 – 2005 UC Foundation Assistant Professor
1999 – 2003 Assistant Professor. English Department. University of Tennessee at Chattanooga.

EDUCATION:


DISSERTATION:


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
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

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:


REFEREED PUBLICATIONS:


Updated May, 2017


REVIEW AND INVITED PUBLICATIONS:


Updated May, 2017


**WORKS IN PROGRESS:**

“Knowing *What Maisie Knew*: A Davidsonian Approach to Henry James’s Novel.” I am currently in the process of revising and expanding this conference presentation for article consideration at *Literature and Philosophy, American Literary Realism, The Henry James Review*, or a similarly high profile journal.

**CONFERENCE PAPERS:**


"'That All Depends': Critical Interpretation and Harold Pinter's *The Dumbwaiter.*" Central NY Conference on Language and Literature. October, 1994. SUNY College at Cortland.


**CONFERENCE PANELS CHAired:**


Updated May, 2017


EDITORIAL CONSULTING:


UNIVERSITY SERVICE:

Provost Search Committee, Spring 2018.
College of Arts and Sciences Strategic Planning Committee, 2015-2016, 2016-2017.
Student Rating of Faculty Committee 2014-2015.
Updated May, 2017

Student Conduct Board, 2012-2013.
Honor Court, Chair 2010-2011, 2011-2012.
Faculty Senate 2nd Vice-President and Chair of the Faculty Handbook Committee 2008-2009.
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.
Committee on Committees, 2001-2002.

DEPARTMENTAL SERVICE:
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.
Sally B. Young Writing Award Committee, Chair, 2005-present.
Departmental Bylaws Ad Hoc Committee 2005-2006.
English Department Library Committee 2001-2002.

HONORS AND AWARDS:

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.
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.
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.
Joyce Caldwell Smith  
October 2018

University of Tennessee at Chattanooga  
Department of English  
615 McCallie Avenue  
Chattanooga, TN 37402  
(423) 755-4623

225 S. Sweetbriar Avenue  
Chattanooga, TN 37411  
(423) 624-7008  
joyce-smith@utc.edu  
jycsmith@epbfi.com

EDUCATION
Ph. D., English, 1985, Georgia State University  
Dissertation: *The Comic Image in the Fiction of Stephen Crane*  
Director: Dr. Thomas McHaney  
Language Exams: French and Spanish

M. A., English, 1973, University of Georgia  
Director: Dr. Rayburn Moore

A. B., English, 1966, University of Georgia  
Phi Beta Kappa, Phi Kappa Phi, Honors Certificate, Teacher Certification

TEACHING EXPERIENCE
Professor of English, University of Tennessee at Chattanooga (2016-present)  
Associate Professor of English, University of Tennessee at Chattanooga (2009-2016)  
Assistant Professor of English, University of Tennessee at Chattanooga (2005-2009)  
Clinical Assistant Professor of English, University of Tennessee at Chattanooga (1999-2005)  
Visiting Assistant Professor of English, University of Tennessee at Chattanooga (1994-1999)  
Visiting Instructor of English, University of Tennessee at Chattanooga (1990-94)  
Adjunct Instructor of English, University of Tennessee at Chattanooga (1988-90)  
Instructor of English, University of Texas at El Paso (1987-88)  
Part-time Instructor of English, University of Texas at El Paso (1982-87)  
Graduate Teaching Assistant, Georgia State University (1976-1982)

ADMINISTRATIVE EXPERIENCE
Director of Graduate Studies in English, Department of English, UTC (June 2007 – July 2015)  
Acting Director of Composition, Department of English, UTC (Fall 2004)  
Director of the Center for Advanced Literacy, College of Liberal Arts, University of Texas at El Paso (1987-88)  
Director of Developmental Studies, Department of English, University of Texas at El Paso (1987-88)  
Coordinator of Developmental Studies, Dept. of English, Univ. of Texas at El Paso (1986-87)

PROFESSIONAL AWARDS
Alpha Society Election. 2013.  
Outstanding Graduate Coordinator. 2009  
Recognized Teacher at UTC Outstanding Senior Awards Day: Recognized by Madonna Kemp, 2007  
Faculty Fellow, UTC Teaching, Learning and Technology Faculty Fellows Program. 2005-2006.

PROFESSIONAL GRANTS
Dean of Arts and Sciences Grant ($500) to present paper at PSCA/ASCA Conference. Fall 2014.
Graduate School Grant ($700) to promote English M. A. program. Fall 2011.
Faculty Development Grant for Individual ($572) to present paper at South Atlantic Modern Language Association Conference. Fall 2009.
Faculty Development Grant for Individual ($643) to present paper at Popular/American Culture Conference. Fall 2008.
Grant from UTC Provost ($2500) to conduct a three-day Western Humanities Workshop for Faculty. Fall 2006.
Faculty Development Grant for Individual ($650) to present paper at Popular Culture Conference. Fall 2006.
Faculty Development Grant for Individual ($821) to present paper at Popular Culture Conference. Fall 2005.

PUBLICATIONS
Academic Books


Other Book

Articles

PROFESSIONAL PRESENTATIONS

**Refereed National Conferences:**

---“From William Carlos Williams ‘Red Wheelbarrow’ to Erskine Caldwell’s ‘Yellow Girl.’” American Literature Association Symposium on “Modernist Crossings.” Cancun, Quintana Roo, Mexico, December 2000.

**Other Refereed Conferences:**

Smith, Joyce Caldwell. ‘Bob Dylan: ‘a pauper, a pirate, a poet, a prophet, a pawn, or a king?’” PCAS/ACAS conference in New Orleans, Oct 4 – 6 2014.
---“Victimization in ‘Down at the Dinghy.’” Session entitled “‘With Love and Squalor’: Rediscovering J. D. Salinger’s *Nine Stories.*” SAMLA, Atlanta, GA, November 2009.
---“Ireland in Stasis in 1897: Stephen Crane’s *Irish Notes.*” Nineteenth Annual Southern Regional Meeting of the American Conference for Irish Studies: Chattanooga, TN, March 2009.
---“The Back to Africa Movement and Other Racist Politics: Stephen Crane’s *Monster.*” Conference of Popular Culture Association/American Culture Association in the South. Savannah, GA, October 2006

Other Presentations:
Smith, Joyce Caldwell. “Plagiarism: The Problem and Possible Solutions,” a report of research in the Faculty Fellows Program. UTC, April 2006.

---“Crossing Borders: The ‘Other’ from Tennessee to the Panama Canal.” Works in Progress series. Department of English, University of Tennessee at Chattanooga, January 2005.

---“How to Find the Best Children’s Books.” Presentation to Parenting Class, Grace Episcopal Church, April 2004.


### PROFESSIONAL SERVICE

**Offices Held**

Chair, Society for the Study of Multi-Ethnic Literature in the United States (MELUS), South Atlantic Modern Language Association, 2006-07.

Secretary, Society for the Study of Multi-Ethnic Literature in the United States (MELUS), South Atlantic Modern Language Association 2005-06


Chair, Humanities and the Job Market Discussion Circle, South Atlantic Modern Language Association, 1995-96.

Secretary, Humanities and the Job Market Discussion Circle, South Atlantic Modern Language Association, 1994-95.

**Conference Sessions Organized and Chaired**


**Conference Sessions Chaired**


Consultant

UNIVERSITY SERVICE

University Committees Chaired
Graduate Council Curriculum Committee (2012-13)
Graduate Council Committee to Review Certificate Programs (2007-08)
Faculty Council Committee on Part-time Faculty (1995-97)

University Committees, Membership
Learning Support and Auxiliary Services Committee (2016-2017)
Graduate Council (2008-2015)
Graduate Council Graduate Faculty Status Committee (2010-11, 2009-10)
Honor Court (2015-2016, 2009-10, 2008-09, 2007-08)
Graduate Council Petitions Committee (2014-2015, 2008-09, 2007-08)
Strategic Planning Implementation Committee (IC) (2008-09, 2007-2008)
Faculty Senate Petitions Committee (2009-10, 2006-07, 2005-06, 2004-05)
Faculty Senate Library Committee (2005-06, 2004-05).
Faculty Council Committee for Student Rating of Faculty Instruction (2003-02, 2002-03, 2001-02)
Faculty Council Committee on Part-time Faculty (1993-95)

Department of English Committees Chaired
Scholarship Committee (2017-18)
Thesis Committee for two graduate students: Robyn Johnson and Micah Hallman (2016-2017)
  Worked to make concentration requirements less prescriptive, more flexible
  Worked to facilitate progression of students through the curriculum in two years
  Worked to strengthen program by changing requirements in core courses and changing comprehensive exams from written to oral
  Secured departmental and university approval for these changes
Committee to Reconsider Core Texts in Western Humanities I and II (Fall 2005)
  Secured workshop funding ($2750 from Provost)
  Organized, implemented, and presided over three-day workshop for WH I and II instructors (Fall 2006)
Search Committee for position in Children’s Literature (2014-15)
  Successful in hiring Elizabeth Pearce
Search Committee for position in Children’s Literature (2009-10)
  Successful in hiring Abbie Ventura
Search Committee for position in Rhetoric/Composition (2004-05)
  Successful in hiring Rebecca Jones
Composition Committee (Fall 2004)
Department of English Committees, Membership
Graduate Studies Committee (2018-19)
General Education Committee (2018-19)
Thesis committee for Blake Estep (2017-2018)
Rank and Tenure Committee (2009-2018)
Faculty Workload Reduction Ad Hoc Committee (2016-2017)
One-Year Faculty Review Committee (2016-2017)
Internship Committee (2016-2017)
Search Committee for hiring Joseph Jordan (2015)
Search Committee for hiring of James Arnett (2014) and Elizabeth Pearce (2015)
Thesis committees for five grad students (2008-2015)
Exam committees for twelve grad students (2009-2015)
Advisory to Department Head Committee (2013-14, 2010-11, 2009-10)
Scholarships Committee (2015-16, 2007-08, 2006-07)
TPA Hospitality Committee (Issues (2016-17, 2006-07)
Contingent Faculty (2006-07)
Committee on Local Arrangements for national Writing Program Administrators’ Conference (2005-06)
Compiled computer email lists for inviting and publicizing the conference.
Coordinated and packaged materials for the conference
Worked the registration desk and helped to coordinate activities during conference
Adjunct Faculty Issues Committee (2004-05)
Honors Thesis Committees for Athena Buckner and Rebecca Priest (1999)
Committee on Local Arrangements for the Tennessee Philological Association Meeting (1997)
Curriculum Committee (1994-95)
Lookout Valley Writing Institute (June-July 1994)
Library Resources Committee (1991-92)

COURSES TAUGHT

UTC Undergraduate Classes
Western Humanities I
Western Humanities II
Rhetoric and Composition I
Rhetoric and Composition II
Introduction to Literature
Introduction to Literary Analysis
Survey of American Literature
American Literature from 1855
Children’s Literature
Professional Writing
Scientific Writing
Writing in the Human and Social Sciences
Intermediate Composition
Introduction to the Theory and Function of Literary Criticism
Milton and the Seventeenth Century
American Literature from 1865-1914
American Literature to 1855
American Literature from 1914-1945
American Novel to 1900
Southern Literature
The Novel

**UTC Graduate Classes**
U. S. Latino Literature
Four Latina Writers: Alvarez, Cisneros, Cofer, Garcia
Introduction to Graduate Studies in English: Methodology and Bibliography
Genre in American Literature: Poetry
Genre in American Literature: Short Story

**University of Texas at El Paso**
Developmental Reading and Composition
Rhetoric and Composition II
Advanced Grammar

**Georgia State University**
Rhetoric and Composition I
Rhetoric and Composition II

**PROFESSIONAL AFFILIATIONS**
American Literature Association
Modern Language Association
Popular Culture of the South Association/ American Culture of the South Association
South Atlantic Modern Language Association
Southern Humanities Council
Stephen Crane Society
Tennessee Philological Association
Aaron Shaheen
George C. Connor Professor of American Literature

University of Tennessee at Chattanooga
Department of English, Box 2703
504 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

Employment
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
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
Androgynous Democracy: Modern American Literature and the Dual-Sexed Body Politic.

Peer-Reviewed Journal Articles
(forthcoming) “Spiritualizing Prostheses: Anna Coleman Ladd’s Portrait Masks for Mutilated Soldier of the Great War.” Modernism/modernity (issue date TBD)
“The Competing Narratives of Modernity in Jack London’s The Iron Heel.” American

“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.


“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.


Peer-Reviewed Chapters in Edited Collections


Non-Peer Reviewed Articles


Work in Progress

*The Prosthetic Spirit: Physical and Metaphysical Responses of Great War Disability in the American Imagination* (monograph currently under review at Oxford UP)

with Rosa Maria Bautista Cordero, ed. *John Dos Passos: Chronicling the Interwar Years* (edited collection to be submitted to University of Tennessee Press when essays are all collected and revised)

Conference Presentations

“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.


Updated 2/28/18


“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**

ENG 5970-Graduate Seminar: World War I in American Literature (UTC)
ENG 548-Graduate Seminar: American Literature in the Age of Modern Sexuality (UTC)
ENG 548-Graduate Seminar: Nationalism in Modern American Literature (UTC)
ENG 5360-The American Renaissance, 1820-1860 (UTC)
ENG 5350-Colonial and Federal American Literature (UTC)
ENG 537-Graduate Seminar: American Realism and Naturalism (UTC)
ENG 539-Graduate Seminar: Contemporary American Literature (UTC)
ENG 538-Graduate Seminar: Modern American Literature (UTC)
ENG 4999-Group Studies: Southern Modernism (UTC)
ENG 199/499-World War I in British Literature (UTC at Oxford, Oxford, UK)
ENG 499/447-The American Renaissance (UTC)
ENG 4970-Special Topics: Desire and Crisis in Modern American Literature (UTC)
ENG 447-American Expatriate Literature (UTC)
ENG 447-Russian Literature (UTC)
ENG 435-Modern American Drama (UTC)
ENG 4000: Seminar in the Novel: Modernist American Experimentation (UTC)
ENG 4010: Modern Poetry (UTC)
ENG 3210: American Women Writers (UTC)
ENG 315: American Literature since World War II (UTC)
ENG 314: American Literature, 1914-1945 (UTC)
ENG 332: Southern American Literature (UTC)
ENG 313: American Literature 1865-1914 (UTC)
ENG 113: Western Humanities I (UTC)
ENG 115: Western Humanities II (UTC)
ENG 206: Survey of American Literature (UTC)
ENG 213: Survey of American Literature to 1855 (UTC)
ENG 214: Survey of American Literature since 1855 (UTC)
ENG 2010: Introduction to Literary Analysis (UTC)
ENG 1001: Modes of Inquiry (UF)
AML 2070: Literature from the Civil War to World War I (UF)
AML 2070: The American Renaissance (UF)
AML 2070: American Literature after World War II (UF)
LIT 2120: World Literature since the Neoclassical Age (UF)
AML 2070: Modernism and Modernity (UF)
AML 2410: Issues and Themes in Southern Literature and Culture (UF)
ENG 121/ENC 1101: Rhetoric and Composition (UF and UTC)
ENGL 102: Introduction to Literature and Literary Theory (S. Carolina)

**Anonymous Peer Reviewing**
Publication Reviewer for University of Tennessee Press (2012-2018)
Publication Reviewer for *Western American Literature* (2011)
Publication Reviewer for *LIT: Literature, Interpretation, Theory* (2011)

**Editorial/Scholarly Work**
Research/Editorial Assistant: *Male and Female: Issues and Attitudes in Western Culture* by Phillip Rollinson (January 1998-May 1998)

**University-Wide Committee Service**
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, 2018-19)
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’s NCAA Self-Study Committee on Student Well Being (2010-11)
UTC Curriculum Committee (2009-2010)
UTC Athletics Committee (2008-09)
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 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/Sequoya Society Committee (2007-08)

Departmental Committees: Membership
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/Sequoya 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
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)

**Graduate Thesis and Comprehensive Exam Committee Participation**

Esther Myers, committee member (2018)
Joanna Hill, committee member (2018)
William Dragoo, thesis director (2017)
Kyndall Squires, comps director (2017)
Molly Paige, comps chair (2017)
Micah Hallman, comps reader (2017)
Robyn Johnson, comps reader (2017)
Alan Stimpson, thesis reader (2016)
Kelsy Holliday, directed reading/comps chair (2014)
Natalie Cope, thesis chair (2013)
Benjamin Duval, thesis reader (2012)
Katie McClellan, thesis chair (2011)
Shilo Scroggs, comps director (2011)
Holly Cowart, thesis reader, (2011)
Taryn Humphries, thesis reader (2011)
Sam Currin, comps reader (2010)
Jennifer Eble, comps reader (2010)
Ralph Brandon Buckner, thesis reader (2010)

**Professional and Community Service/Outreach**

Initiator and co-designer of memorial plaque for University of Chattanooga students who died in World War I (2018-19)
Conference Co-Organizer, Third Biennial John Dos Passos Conference (Lisbon, PT 2018)
Thorne Sparkman School of Religion at St. Paul’s Episcopal Church: Lecturer (2016)
University of Tennessee Press Editorial Board Member: Served as final vetting mechanism for 12 manuscripts under review with the UT Press (2012-2018)
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)
Founding Member: John Dos Passos Society (founded 2011)
Take Five Community-Wide Reading Series, with 25-35 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)
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)
UTC College of Arts and Sciences Outstanding Researcher Award (2013)
UTC Alpha Society Member (inducted 2013)
Department of English Outstanding Tenure-Line Faculty Member (2014)
UC Foundation Professorship (2009)
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
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/Presented: Western Humanities Workshop. University of Tennessee at Chattanooga (July 2006)

**Creative Writing Publications**
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)
Modern Language Association (past)
American Literature Association (past)
Modernist Studies Association (past)
American Studies Association (past)
Robert Penn Warren Circle (past)
Andrew D. McCarthy

UC Foundation Associate Professor of English and Department Head
University of Tennessee-Chattanooga
615 McCallie Avenue, Chattanooga, TN 37403
Email: andrew-mccarthy@utc.edu
Telephone: 423-425-4615

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

University of Wisconsin-Stevens Point
2004  B.A. in English

BOOKS


ESSAY-LENGTH PUBLICATIONS


ON-LINE PUBLICATIONS


WORK IN PROGRESS

Commissioned entry for The Literary Encyclopedia on Thomas Watson’s translation of Antigone.

BOOK REVIEWS


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.


ACADEMIC AWARDS AND RECOGNITION

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.
Keep the Stars Shining Performance Award, University of Tennessee-Chattanooga, 2012.
Faculty Development Grant, University of Tennessee-Chattanooga, Fall 2011.
Summer Fellowship, University of Tennessee-Chattanooga, Summer 2011.
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


“The Purpose of the English Major,” Department of English, University of Tennessee-Chattanooga, Fall 2015.


“But I must also feel it as a man: Masculinity, Grief, and Macbeth,” Shakespeare Association of America, Boston, MA, March 2012.

“Marlowe’s Ars Moriendi,” MLA Annual Convention, Seattle, WA, January 2012.


“For ye are like unto whited sepulchers: Witchcraft in Webster’s White Devil,” Rocky Mountain Modern Language Association Convention, Tucson, AZ, October 2006.


PANELS CHAIRED


EDITORIAL ACTIVITIES

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
Read2Achieve Chair, 2016-present
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
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
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)

Elected to the Board of the Chattanooga League of Women Voters (2018)

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)

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, Brasil (1993)

Midwest Heritage Award for best essay read at the 18th annual meeting of the Society for the Study of Midwestern Literature (1988)


SELECTED PUBLICATIONS

BOOKS


ESSAYS AND CHAPTERS IN BOOKS


(with Michael Jaynes) “Teaching Alice Walker’s ‘Everyday Use’ Employing Race, Class, and


**ARTICLES**


(with Rachel Davis, Laura Duncan and Brittain Whiteside-Galloway) “Performatve Fashion in the Short Fiction of Kate Chopin.” *Midwestern Miscellany* 42.2 (Fall 2014): 19-31.


(with Fendall Fulton) “Narrative Art and Modernist Sensibility in the Civil War Fiction of F. Scott Fitzgerald.” Midwestern Miscellany 31 (Fall 2003): 57-75.


"Reconfiguring the Subject/Recuperating Realism: Susan Glaspell's Unseen Woman" in American Drama 4.2 (Spring 1995): 36-54.


"The Heathen Priestess on the Prairie: Margaret Fuller Constructs the Midwest." The Old Northwest 16 (Spring, 1992): 3-12.


"The Johari Window: A Perspective on the Spoon River Anthology." MidAmerica 13 (1986): 49-


**REVIEWS**


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

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

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

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

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

Review of Michael Keene’s Effective Professional Writing in The Technical Writing Teacher 16

Review of Muriel Harris’s Teaching One-to-One: The Writing Conference in Focuses 1 (Spring

Review of Arn Tibbetts’s Practical Business Writing in The Technical Writing Teacher 15 (Spring


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 Monnig) “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 Hamilton" "J.F. Powers"


HUMOR AND OPINION PIECES

"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


“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].


“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].


“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 Estudos 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].

“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].


“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].


"The Innocent Midwest and the Early American Pastoral.” Nordic Association for American Studies [Oslo, Norway, 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].


"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) 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].


"MidAmerica Defines the Midwest: Fifteen Years of Scholarship in Midwestern Studies." Modern Language Association [Chicago, 1990].


“Susan Glaspell’s The Verge: L’écriture feminine at the Provincetown.” Modern Language Association (Washington, DC, 1989)


"Region as Metaphor in the Plays of Susan Glaspell." Modern Language Association [Houston, 1980].

EDITING


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


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)
GRANTWRITING
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)
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:

SELECTED COURSES TAUGHT  (* denotes graduate classes)
Major American Figures                                      Rhetoric and Composition
Modern and Postmodern Drama*                                 Writing Internship
American Literature to 1855                                  Professional Writing
American Literature from 1855                                Scientific Writing
Values in 20th Century American Fiction                      Proposals, Articles, and Technical Research*
American Women Writers                                       Methodology and Bibliography*
Midwestern Literature                                        Business and Industrial Writing*
American Colonial and Federal Literature*                   The American Renaissance*
American Realism and Naturalism*                            Modern American Literature*
Contemporary American Literature*                            Feminist Literary Criticism

SELECTED COURSES DEVELOPED
Women’s Studies Internship                                      Writing Internship
Modern and Postmodern Drama*                                 Midwestern Literature
The American Renaissance*                                      American Colonial and Federal Literature*
Theatre and Feminism                                             Major Am. Figures: Cather, Chopin, Jewett
Fiction, Fashion, and Feminism                                 Major American Figures: Edith Wharton

DEPARTMENTAL COMMITTEES
Composition                   Chairman's Advisory
Sophomore Composition        Search (Chair)
Library (Chair)               Graduate
Curriculum                   Rank and Tenure
Public Occasions (Chair)      Scholarships

COLLEGE COMMITTEES
Faculty Senate (elected)      Grade Appeals (Chair)
Faculty Administrative Relations (elected) Honor Court (Chair)
College Council (elected)     Faculty Research
Faculty Secretary (elected)   Academic Standards
Library (Chair)               Budget and Economic Status
Women’s Studies Advisory Council (Chair)

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)
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 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 Writing Internship
American Literature I and II Women Authors
Developmental Writing Technical Writing
Communication Skills Psychology and Literature
Freshman Rhetoric and Composition Modern Fiction I and II
The Gothic Romance Images of Women in Literature

COURSES DEVELOPED
Advanced Technical Writing Writing for the Media
The Gothic Romance Writing Internship
Images of Women in Literature 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)
Abbie E. Ventura  
UC Foundation Associate Professor of Children’s Literature  
Department of English  
University of Tennessee at Chattanooga

**Education**

**Ph.D., English Studies: Children’s Literature, May 2009**  
Department of English, Illinois State University

**M.A., English, May 2004**  
Department of English, University of South Carolina

**B.A., English, May 2002**  
Department of English, University of South Carolina

**Appointments**

**UC Foundation Associate Professor, August 2016-Present**

**UC Foundation Professorship, August 2014-Present**

**Associate Department Head, 2013-Present**

**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

**Research Specializations**

Children’s and Adolescent Literature and Culture; International Children’s Literature; Multiculturalism and Diversity; Picture Books and Visual Literacies; Children’s Literature and Twenty-First Century Studies

**Academic Awards, Grants, and Honors**


Outstanding Faculty Member, Department of English. The University of Tennessee at Chattanooga, 2014-2015.


Outstanding Advising Award, The College of Arts and Sciences. The University of Tennessee at Chattanooga, 2014-2015.

College of Arts & Sciences Research Award. The University of Tennessee at Chattanooga. Fall 2014.


**Scholarly Publications**

**Peer-Reviewed Articles and Chapters:**


“Abandonment and Invisible Children in Contemporary Canadian Young Adult Fiction.” *Jeunesse: Young People, Texts, Culture.* 2015.


**Book Reviews:**


Journal Reader/Reviewer:

*PMLA – Publication of the Modern Language Association; Children’s Literature Quarterly; *Jenness: Young People, Texts, Culture; Children’s Literature Journal; Children’s Literature in Education*

**Selected Conferences and Presentations**


**Creative Projects, Workshops, and Conferences**


We Need Diverse Books Campaign: Author Mentorship Program. Nonfiction Category: Application and manuscript submitted October 2016.

Teaching Assignments and Certifications

University of Tennessee at Chattanooga, Department of English
Associate Professor, 2016-Present
Assistant Professor, 2010-Present
Graduate Faculty Status, 2010-Present
Online-QM Certified: Applying the Quality Matters Rubric workshop, June 2017

Undergraduate courses designed and taught:

- English 2280: “Children's Literature”
- English 2280: “Children’s Literature” - Hybrid Technology modality
- English 2290: “Literature for the Adolescent”
- English 2290: “Literature for the Adolescent” – Online Technology modality
- English 2010: “Introduction to Literary Analysis”
- English 4970: “Special Topics: The Children’s Literary Genre”
- English 4998: “Literary Analysis and Children’s Literature”
Graduate courses designed and taught:

- “Children’s Literature: History, Culture, Theories, and Trends”
- “Children’s Literature as Culture and Industry: Digital and Transmedia Studies”
- Studies in Adolescent Literature

Independent Studies, Theses, Comprehensive Exams:

- Brian Beise’s Creative Writing Master’s Thesis, “Brawn: The First Four Chapters.” Spring 2014-Fall 2014, Committee Member.

Illinois State University
Teaching Fellow, 2009-2010
Doctoral Candidate, 2004-2009

- English 271: Literature for Young Children
- English 272: Literature for Middle Grades
- English 170: Foundations in Children’s Literature:
  “The Work of Art in Children’s Literature”
  “Unheard Voices in Children’s Literature”
  “Social Construction of the Child”
  “New Media and Technologized Childhood”
  “Children’s Consumer Culture and New Media”
  “History Evolution of the Children’s Genre”

Service

University of Tennessee at Chattanooga, English Department Service

- Faculty Mentor, Fall 2018
- Chair, Advisory Committee. 2015-Present
- Chair, Contingent Faculty ad hoc Committee. 2015-2016
- Chair, One-Year Faculty Review Committee. 2014-2015, 2015-2016
- Online Course ad hoc Committee. 2015-2017
• Faculty Advisor, Sigma Tau Delta, English Honors Society. 2011-2016
• Works-in-Progress Department Presentations. Spring 2013, Fall 2014
• English Major Book Club. Fall 2014
• University Majors Recruitment Fair, Department Representative. Fall 2014
• Works-in-Progress Department Presentations. Spring 2013, Fall 2014
• Curriculum Committee. 2013-2014
• Scholarships Committee. 2011-2014; 2016-17
• Public Occasions Committee. 2012-2014
• One-Year Faculty Review Committee. 2011-2012
• Reader, Sally B. Young Scholarship. 2011-2012

• Children’s Literature Visiting Assistant Professor Search Committee. Summer 2015
• Chair, Rhetoric and Composition Lecturer Search (three positions). Summer 2015
• 19th C. British Literature Assistant Professor Search Committee. 2014-2015
• Children’s Literature Lecturer Search Committee. Summer 2014

University of Tennessee at Chattanooga, University Service

• Chair, Freshman Read2Achieve Program Book Selection Committee. 2016-17
• Undergraduate Petitions Committee, 2016-17
• Learning Support Services Committee, 2013-2016
• Faculty Senate, Humanities Division. Appointed 2011-2013
• Committee on Committees, Assistant Professor Representative. Appointed 2012-2013
• Special Events and Speakers Committee. Appointed 2011-2013
• First Year Reading Experience Committee (now Read2Achieve Program). Appointed 2011-2012
• Reader for the North Callahan Undergraduate Essay Scholarship. 2011-2013

Academic and Community Service

• Guest lecture 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
• NPR Affiliate Interview on Harry Potter and the Consumerism of Film Viewership. Chattanooga, TN. July 2011.


Dr. Lauren Sewell Ingraham
Professor of English
University of Tennessee at Chattanooga
615 McCallie Avenue
Chattanooga, TN 37403
Phone: 423-425-5232
Email: lauren-ingraham@utc.edu

EDUCATION
Ph.D. English/Rhetoric & Composition, University of Louisville (1998)
M. A. English, University of Mississippi (1992)
B. A. English, University of Mississippi (1989)
Harvard Graduate School of Education, Management Development Program (Summer 2005)

ACADEMIC EMPLOYMENT HISTORY
Professor of English, University of Tennessee at Chattanooga, 2009-present
Director of Composition, University of Tennessee at Chattanooga, 1998-2011, 2015-16
Associate Professor of English, University of Tennessee at Chattanooga, 2002-2009
Assistant Professor of English, University of Tennessee at Chattanooga, 1996-2002

JURIED PUBLICATIONS


“Lean, Mean Grading Machines?: A Bourdieuian Reading of Novice Instructors in a Portfolio-Based Writing Program.” WPA: Journal of the Council of Writing Program Administrators 23 (Spring 2000).


WORK UNDER CONTRACT


GRANTS AWARDED

College of Arts and Sciences Supplemental Travel Grant to support my conference presentation “The Benefits and Limits of Experiential Learning in a Grant Writing Course” at CALHE. Spring 2018. $500.

“Paper and Workshop Presentation at the Conference on College Composition and Communication.” Faculty Development Grant. January 2015. $900. (Note: this grant partially funded my ability to present my paper, “Common Core State Standards, Meet the Framework for Success in Postsecondary Writing: A Risky, Rewarding Tale of Course Re-Design,” and to co-lead the workshop “Going Outside: Internships, Fieldtrips, and Experiential Learning.”)

“Writing to Learn Science: A School District Case Study.” Faculty Development Grant. January 2014. $800.


Attendance funded by contributions from UTC’s Office of Partnerships and Special Programs
and a Faculty Development Award. $900.

“Reading Nonfiction, Reading the World: Preparing Middle and High School Students for Academic
Success and Informed Citizenship.” Improving Teacher Quality program of the Tennessee

“Reading Nonfiction, Reading the World: Preparing Middle and High School Students for Academic
Success and Informed Citizenship.” Improving Teacher Quality program of the Tennessee
Higher Education Commission. 2007-2008. $64,000.

“Sometimes Plugged In, Sometimes Unplugged: The Shifting Strategies of Literacy Teacher-
Preparers in the 21st Century.” National Council of Teachers of English. San Antonio,
November 22, 2008. Faculty Research Grant. $824.

“Using Portfolios to Facilitate Course Embedded Assessment.” Fall 2007 Department Seminars.
Faculty Development Grant. April 2007. $1500. With Rebecca Jones.

“A Foot in Both Camps?: Bridging University WPA Work and K-12 Literacy Instruction.” Conference
on College Composition and Communication. Faculty Development Grant. March 2007.
$900.

“Partnership, Not Polarity: A Model of K-16 Collaboration to Improve Students’ Reading and
Writing Abilities.” The 2006 Education Trust National Conference. Washington, DC,
November 3-4, 2006. Faculty Development Grant. $800.

$62,597.

“Putting Into Practice the Outcomes Statement for First-Year Composition.” UTC Faculty
Development Grant. April 2003. $1500

“Council of Writing Program Administrators’ Assessment Institute.” UTC Faculty Development
Grant. April 2003. $1347

“The Symbiotic Relationship of Freshman Composition and the University: A Seminar Series.” UTC
Faculty Development Grant. August 2002. $1500

“Defining, Identifying, Responding to, and Preventing Plagiarism.” UTC Faculty Development Grant.
September 2002. $1000

“Communal Portfolio Evaluation: A Pilot Project.” UTC Instructional Excellence Grant. August
2002. $3,000

“Tapping Regional Identities to Improve Student Reading and Writing.” Eisenhower Grant via Tennessee Higher Education Commission. December 2000. $30,029

“Teaching Writing as Reflective Practice: Tapping Regional Identities to Improve Student Writing.” Eisenhower Grant via Tennessee Higher Education Commission. October 1999. $27,891.

“Proposal to Establish a University Writing Center.” University of Chattanooga Foundation. April 2000. $118,356. [funded for $85,000]

“Proposal to Upgrade the English Department’s Computer Classroom.” Co-authored with Sally Young and Fran Bender. Technology Innovation Fund, UTC. 1998. $60,000.


“Video To Demonstrate Effective Peer Response to Student Writing.” Instructional Excellence Grant, UTC. 1997. $1,000.


OTHER AWARDS AND HONORS

• Appointed as an English/Language Arts specialist to the Working Group for Tennessee’s Partnership for the Assessment of Readiness for College and Career Working Group (PARCC) initiative, a multi-state effort to develop assessments that support the Common Core State Standards. Service years 2011-2015.
• Online Faculty Fellow, 2010-2011
• Department Head’s Service Award, Spring 2007
• Sabbatical Leave, Fall 2004
• “What Progress Looks Like,” 2005 award from the CCCC Academic Quality Committee to commend UTC’s composition program for making strides toward better working conditions for faculty and holding students to higher standards.
• Research Associate, Office of Grants and Program Review, Fall 2003
• Outstanding Contribution in Grants and Research, UTC, December 2001
• Teaching, Learning, and Technology Faculty Fellow, 2001-02

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• Finalist, University of Tennessee National Alumni Association (UTNAA) Outstanding Teaching Award, 1999

CONFERENCE PRESENTATIONS (selected)


“Keeping a University FYC Program Viable When Community College Tuition is Free.” Conference on College Composition and Communication. Houston, TX. April 9, 2016.


“What Tennessee Can Teach Other States about Undertaking a First-Year Composition Course Re-Design.” Core to College Alignment Directors Convening. Nashville, TN. Nov. 18, 2014.


“Assessment of New Freshman English Options.” Presenter, Qualitative Research Network, Atlanta, April 6-9, 2011.


“Funding Professional Development Programs in the Lean Years,” Conference on College Composition and Communication. San Francisco, March 18, 2005.


“Getting Tenure as a WPA in a Composition-Phobic English Department.” Conference on College Composition and Communication. Chicago, IL: March 20-23, 2002.


updated 11.06.18


“Talking About Race and Racism in the Classroom.” Celebration of Teaching and Diversity Faculty Conference. Louisville, Kentucky. 1996.


“Teaching Conflict: Negotiating Literacies in the Classroom.” Conference on College Composition and Communication. San Diego, California. April 1993

Additional Research Interests
Secondary-College Transitions and Connections; Writing Teacher Development; Scholarship of Teaching; Writing’s Role in Philanthropy; Writing’s Role in the University; Assessment of Writing; Portfolio Assessment

ADMINISTRATIVE EXPERIENCE

Director of Composition, University of Tennessee at Chattanooga, 1998-2011 and 2015-16
- Designed and implemented a first-year writing program based on current research and national standards
- Developed and tracked first-year composition objectives and outcomes

updated 11.06.18
• Designed portfolio pedagogy and assessment for first-year composition and trained teachers to use it
• Coordinated course design and teaching for developmental, standard, and English as a Second Language first-year composition courses
• Scheduled 25+ faculty into 100+ first-year writing courses each semester
• Hired, trained, supervised, and evaluated a teaching staff of approximately 25 faculty
• Resolved problems arising from faculty-student disagreements or faculty disagreements with program philosophy and/or practice
• Offered or coordinated professional development opportunities for writing faculty, such as leading fall and spring orientation for all composition faculty and bringing nationally-known scholars to lead faculty workshops
• Worked with instructional librarians to develop structured and scaffolded workshop content for English 1010 and 1020 students. Our collaboration has led to multiple awards for library staff from the Association of College and Research Libraries (ACRL).
• Wrote General Education re-certification documents for composition courses
• Created, with area high school faculty, a set of Expectations for Entering College Writers to help prepare their students for college writing
• Designed and evaluated writing placement exams
• Negotiated grievances among students and teachers
• Examined and determined transfer credit for writing courses
• Served as a link between the administration, non-writing faculty, and writing faculty to communicate the needs of our writing students and the most recent research on the teaching of writing in various disciplines.

Assistant Director of Composition, University of Louisville, 1993-95
Duties included monitoring the 200+ composition classes we had in any semester; mentoring new teaching assistants; team-teaching the graduate seminar for new teaching assistants; approving transfer and placement credit for composition classes; planning and leading workshops and orientation meetings; scheduling and staffing courses; and handling student grievances.

Assistant Director of Freshman English, University of Mississippi, 1991-92
Duties included planning workshops for teaching staff; choosing textbooks and coordinating textbook orders; acting as a liaison between students and graduate instructors; and coordinating graduate instructors’ teaching schedules.

Related Administrative Experience

• Served as Principal Investigator/Project Director for more than two dozen grants with budgets totaling approximately $750,000.
• Planned and directed more than a dozen multi-day professional development seminars for secondary teachers.
• Served as an invited National Council of Teachers of English (NCTE) Policy Advocate to lobby the Tennessee Congressional Delegation in Washington D. C., for increased federal support for literacy and literacy teachers, Spring 2010, Spring 2011.

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• Participated in the Harvard University Management Development Program, Summer 2005 (by invitation only)
• Participated in the Council of Writing Program Administrators’ Assessment Institute, Summer 2003
• Authored the Department’s Self-Study for Undergraduate Program Review, 2001-02, 2006-07
• Participated in the annual week-long Workshop for New Writing Program Directors, Council of Writing Program Directors, Purdue University, Summer 1999
• Served on the Writing Program Assessment Project, University of Louisville, 1996
• Participated in the Preparing Future Faculty Program, Ohio State University, 1995
• Participated in a Grant Writing Week-long Workshop, University of Louisville, 1995
• Served as a Leader for the Portfolio Discussion and Research Group, University of Louisville, 1992-96

TEACHING EXPERIENCE

English 5970/4870: Rhetoric, Food, and Culture
This seminar examined the rhetoric at work in representations of food and foodways in America.

English 5950: Writing for Nonprofits
This course gives students the opportunity to partner with existing Chattanooga nonprofits to learn and practice written genres related to nonprofit work, including requests for proposals, site evaluations, award letters, declination letters, grant proposal evaluation rubrics, and the like.

English 5280: Grant Writing
This graduate course gives students instruction and practice in planning and composing funding proposals for nonprofit, educational, and arts-related projects.

English 5270: Teaching College Writing
Introduction to current research in composition theory and practice for graduate students who eventually want to teach composition.

English 5250: Proposals and Prospectus Writing
This graduate course introduces students to the rhetorical strategies and persuasive methods used in writing complex persuasive documents. Types of writing in the course include in-house and external funding proposals, scholarly and technical proposals, and critical examinations of published Requests for Proposals.

English 5230: Writing for Publication
This graduate writing course teaches students to write such documents as personal essays, book reviews, profiles, and proposals—all with an eye toward getting their work published. Thus, the course also addresses strategies for writing query letters and analyzing the publishing market.

English 5170: Composition Theory
Selected readings in writing theory and research for graduate students.
English 5000: Introduction to Graduate Studies: Methods and Bibliography
This course introduced students to key disciplinary components of Rhetoric and Composition, including its various research interests and pedagogical practices. Students study and practice a variety of research methods and methodologies used in the field.

English 4960: Internship
English majors completing internships enroll in this course to receive academic credit for their work. We meet for weekly workshops to discuss job-related matters such as professionalism, workplace research, and job application materials.

English 4810: Writing for Teachers
This course introduces Education majors to the contemporary theory and practice of teaching writing and using writing to teach in all subject areas. Particular emphasis on using students’ writing to illustrate important theoretical and practical principles.

English 3210: American Women Writers
This course introduces students to major themes of American women writers, including motherhood, financial independence, social agendas, and self-fulfillment. Students read poetry, fiction, and plays from the 19th and 20th centuries.

English 309: Advanced Composition
A computer-assisted course examining academic and other literacies, using critical narrative as well as traditional and diverse academic discourses.

English 2830: Writing for the Human and Social Sciences
An introduction to the theory and practice of writing used in the human and social sciences. Particular emphasis on conducting and writing research in these areas, as well as writing summaries, interview documentation, and incident reports.

English 2820: Scientific Writing
The theory and practice of science writing. Emphasis on communicating with scientific and lay audiences through review articles, reports, abstracts, and book reviews.

English 2880: Professional Writing
In this course students practice writing that occurs in business and professional settings; such texts include memoranda, good and bad news letters, reports, and proposals. Special emphasis on developing awareness of audience and corporate cultures.

English 1330: Introduction to Literature
In this course students examine the basic literary forms of poetry, fiction, drama, and the literary essay. Special emphasis on understanding plot, point of view, character, setting, voice, imagery, narration, metaphor, and dialogue.
English 105-Freshman Composition-Honors
A computer-assisted Honors course that introduces students to college-level thinking, reading, and writing. Special emphasis on rhetorical situation, revision, and research techniques.

Rhetoric and Composition II
The second semester of the freshman composition sequence, this course focuses on research processes and academic writing as a genre.

Rhetoric and Composition I
The first semester of the freshman composition sequence, this course focuses on the writing process (invention, drafting, revision) and varying writing for particular audiences.

Writing Instructor, Young Minority Scholars Program
In this University of Louisville summer program, I instructed African-American middle school students in writing, library research, and word processing. Each student worked individually with a faculty mentor and me to produce a written independent research project.

THESIS COMMITTEES, GRADUATE EXAM COMMITTEES, DIRECTED STUDIES, AND INDEPENDENT STUDIES (selected)

Kylie Kuizema, Independent Study, “Understanding Experiential Learning in English Departments”
Danny Giraldo, Graduate Exam Committee Member
Brittain Whiteside-Galloway, Graduate Exam Committee Member
Shana DuBois, Graduate Exam Committee Member
Alicia Shaver, Graduate Exam Committee Member
Jeremy Burrow, Graduate Exam Committee Director
Kaitlin Gunter, Graduate Exam Committee Director
Ashley Ledford, Graduate Exam Committee Director
Meredith Perry, Thesis Committee Member
Jackie Boals, Thesis Committee Member
Sevan Paris, Thesis Director
Jennifer Watts, Thesis Committee Member
Gretchen Bunde, Independent Study Director
Rachel Correll, Thesis Director
Katie McClelland, Independent Study Director
Daniel Gleason, Thesis Committee Member
Leigh Pendergrass, Independent Study Director
Cari McGlamery Shanks, Thesis Director
Jean Paul Vaudreil, Exam Committee Member
Baley Whary, Exam Committee Member
L. B. Blackwell, Exam Committee Member
Sam Stanley, Exam Committee Member
Dea Lisica, Exam Committee Member
Brittain Whiteside-Galloway, Exam Committee Member
Carol Lannon, Independent Study Director

updated 11.06.18
CONSULTING, INVITED PRESENTATIONS, and WORKSHOPS (selected)


“Writing With and For Nonprofits.” Presentation in Going Outside: Internships, Fieldtrips, and Experiential Learning, a workshop at the Conference on College Composition and Communication. Tampa, FL. March 18, 2015.

“Using Writing to Learn in STEM Education.” Guest Lecturer for STEM 3010: Perspectives on Science and Mathematics. UTC. Spring 2015.


“Developing Content Literacy in a Common Core Context.” Webster County Schools, Dixon KY, August 26, 2013.

“Strengthening Bridges Between High School and College Writing Instruction.” Lee College, Houston TX, August 22, 2013.

“Creating a Portfolio-Based First-Year Writing Sequence.” Mississippi Valley State University, August 7-8, 2013.

“Building Friendly Conspiracies: Using Reading and Writing to Reinforce the Common Core State Standards in Grade 9-12 Math and English Classes.” THEC-funded. UTC, July 8-12, 2013.

“Learning Science Through Writing: Improving Content Knowledge and STEM-Related Literacy in Middle and High School Science Classes.” THEC-funded. UTC, July 16-20, 2012.


“Content Literacy.” Chattanooga School for the Arts and Sciences. June 8-9 and August 8, 2011.


“Low-Stress Literacy Success: Teaching Literacy in Other Content Areas.” Workshop for Williamson County Schools, August 7, 2007.


“Surviving and Thriving When Teaching Nonfiction.” Workshop for Harlan County (KY) Schools, June 1, 2007.


“Using Writing in Content Areas to Deepen Understanding, Identify Trouble Spots, and Assess Progress,” Public Education Foundation Literacy Institute, June 1, 2006.


“Writing for Graduate Success,” UTC School of Nursing, annually, Spring 2004-2008.


“National Trends in Freshman Composition,” Alcorn State University (Mississippi), April 2003.


“High School Literacy Curriculum Reform,” Public Education Foundation of Chattanooga via Carnegie Corporation’s Schools for a New Society Grant.

“Assessing Student Writing: Working Smart Not Hard,” Chattanooga School for the Arts and Sciences, October 2002.

“Teaching Reading and Writing in the South,” THEC-funded workshop for grade 6-12 teachers in multiple counties, Summer 2002.


“Tapping Regional Identities to Improve Student Reading and Writing.” THEC-funded workshop for grade 6-12 teachers in multiple counties, Summer 2001.

“Designing Effective Writing Assignments,” WAC Workshop, UTC, August 2001.

“Teaching Writing as Reflective Practice: Tapping Regional Identities to Improve Student Writing.” THEC-funded workshop, Summer 2000.

PROFESSIONAL SERVICE

**Treasurer**, WPA Midsouth (affiliate of the Council of Writing Program Administrators), 2016-present


**Member**, Core to College Curriculum Redesign Team for Tennessee Higher Education Commission, 2013-2014.

**Working Group Member**, Tennessee, Partnership for the Assessment of Readiness for College and Careers (PARCC), commitment is 2011-2015.

**Lead Item Reviewer**, Partnership for the Assessment of Readiness for College and Careers (PARCC), 2012-2014


**Coordinator**, PARCC Regional Meeting for Higher Education Faculty, UTC, 23 Feb. 2012.

**Consultant**, Cherokee Area Boy Scouts of America, Capital Campaign proposal to Maclellan Foundation, 2011.

**Volunteer**, 2011 Conference on Southern Literature

**Member**, Tennessee Contingent of the American Diploma Project, Summer 2007

**Member**, WPA Conference Siting Committee, 2006-07

**Program Committee Member**, Council of Writing Program Administrators Annual Meeting, 2006

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Member, Local Arrangements Committee, NCTE National Conference, 1998 and 2006
Local Chair, Council of Writing Program Administrators Annual Conference, 2006
Member, Carnegie Committee on the Transition from High School to College, 2002-2004
Chair, University of Louisville English PhD Alumni Association, 2002-04

UNIVERSITY SERVICE

Member, Grade Appeals Committee, 2018-19
Chair, College of Arts and Sciences Assistant Dean Search Committee, 2018
Chair, General Education Committee, 2017-18
Reviewer, Student SEARCH Research Awards, 2017-18
Member, Read2Achieve Committee, 2016-18
Member, General Education Steering Committee, 2016-present
Member, General Education Committee, 2013-15 and 2016-17
Leadership Team Member, Faculty/Staff Campaign, 2014 and 2016
Member, Faculty Development Grant Committee, 2013-14
Member, Admissions Committee, 2012-13
Member, Student Rating of Faculty Instruction Committee, 2012-2013
Discussion Facilitator, First Class, 2012-13
Member, University Standards Committee, 2010-2011
General Education Communication Liaison, 2010
Chair, Faculty Development Grant Committee, 2007-10
Elected Representative, UTC Faculty Senate, 1999-2001; 2007-09
Invited Speaker, “Who are UTC Students?,” UTC New Faculty Orientation, August 2006 and August 2007
Panelist, Faculty Q&A for New Student Orientation, Summers 1998-2006
Member, Selection Committee, Faculty Fellows, 2002-03; 03-04; 04-05; 05-06
Member, UTC Publications Board, 2005-06
Member, Part-Time Faculty Committee, 2001-02
Member, Senior Instructional Developer Search Committee, Fall 2001
Member, Faculty Development Committee, 2000-2006
Member, Faculty Council (elected by peers), 1998-2000
Member, Honor Court (elected by peers), 1998-2000
Member, Faculty Research Committee, 1999-2000 and 2001-02
Chair, Ad-Hoc Committee on Intensive Writing Requirement, 1998-99
Member, UTC Women’s Studies Advisory Board, 1998-99
Judge, Delta Sigma Theta’s Annual Oratorical Contest for High School Seniors, 1998.
Member, UTC Classroom Technology Committee, 1997-98

updated 11.06.18
DEPARTMENTAL SERVICE

Chair, Rank and Tenure Committee, 2017-19
Member, Search Committee for Rhetoric & Professional Writing TT-hire, 2018-19
Internship Program Coordinator, 2016-present
Mentor to Dr. Jennifer Stewart, 2016-present
Member, Composition Committee, 2016-19
Chair, Curriculum Committee, 2014-16
Chair, Composition Committee, 2015-16
Member, Search Committee for Director of Composition, 2015-16
Chair, Search Committee for 20th Century British Literature Position, Spring 2014
Member, Curriculum Committee, 2013-14
Chair, Computer Pedagogy Committee, 2012-13
Member, Curriculum Committee, 2012-13
Member, Contingent Faculty Issues Committee, 2012-13
Member, Public Occasions Committee, 2012.
Chair, Computer Pedagogy Committee, 2011
Chair, Lecturer Reappointment Committee, 2005-2011
Coordinator, Professor Nancy Sommers’ Workshop, 2010
Coordinator, Professor Cindy Moore’s Workshop on Portfolio Grading, 2007
Coordinator, Professor Peggy O’Neill’s Workshop on Essay Assessment, 2006
Chair, Assistant Professor (Rhetoric) Search Committees, 2001-02 and 2003-04
Member, Assistant Professor (Rhetoric) Search Committees, 2000-2001, 2005-06, 2007-08
Member, Department Head Search Committee, 1998-2001; 2004-05
Coordinator, Professor Andrea Lunsford’s Workshop on Handbook Usage, 2000
Chair, Composition Committee, 1998-2011
Member, Graduate Studies Committee, 1999-2006
Member, Chair’s Advisory Committee, 1998-2010
Member, Academic Schedule Committee, 1998-99
Lecturer, TAKE FIVE program, July 1998
Reader, Young Southern Student Writer’s Contest, 2008-present
Presenter, Portfolio Evaluation workshop for Freshman English instructors, Summer 1998
Presenter, Peer Response workshop for Freshman English instructors, Summer 1998
Member, Ad hoc committee to determine departmental resources needed to implement general education writing requirements, 1998
Advisor to undergraduates, 1997-current
Placement exam reader, 1997-2009
Member, Computer Pedagogy Committee, 1997-2000
Co-Organizer, Computer Pedagogy Workshop with Dr. Will Hochman, 1997
Presenter, UTC English department Works in Progress colloquium, 1997

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS
Conference on College Composition and Communication • National Council of Teachers of English
WPA Midsouth

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EDUCATION

   Digital Media Literacies Graduate Minor


B.S., English, Northern Michigan University, May 2002.


B.F.A., Film & Video, Northern Michigan University, December 1996.

RESEARCH AND TEACHING INTERESTS

Digital Rhetorics & Literacies
Collaborative Writing & Learning
Multimodal Writing and Publishing
Qualitative & Online Research Methodologies
Authorship & Audience
Professional Writing & Experiential Learning
(Online) Writing Centers Theory and Practice
Writing Program Administration

ACADEMIC EMPLOYMENT

Assistant Professor, Department of English, University of Tennessee at Chattanooga, 2014-present.

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.
   Assistant Director and Core Faculty, Digital Cultures and Technologies Major.

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 POSITIONS

Director of English Graduate Studies, UTC, 2018-

English Department Classroom Technologies Manager, UTC, 2017-

English Department Website and Social Media Coordinator, UTC, 2016-
   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.

TEACHING

COURSES DESIGNED AND TAUGHT

University of Tennessee at Chattanooga

- English 5970r: Digital Rhetorics
- English 5240: Digital Writing and Publishing
- English 5170: Introduction to Composition Theory
- English 4880: Digital Writing and Publishing
- English 4870: Digital Rhetorics of Fans, Gamers, & Tweeters
- English 4860: Visual Rhetoric
- English 3810: History and Origins of Writing
- English 3850: Persuasion & Propaganda
- English 3830: Writing Beyond the Academy
- English 2880: Professional Writing (online & face-to-face)
- English 2070: Digital Rhetorics
- English 2050: Introduction to Rhetorical Analysis
- UHON 2000: Sophomore Honors Studies (co-taught with Linda Frost)
- English 1020: Rhetoric and Composition II
- English 1010/1011: Rhetoric and Composition I

Quest University Canada

- Rhetoric: Writing About Writing @ Quest

St. John Fisher College

- English 425: Senior Seminar
- English 382: Digital Literacies
- English 380: Visual Rhetoric
- English 361: Writing with New Media
- English 259: Argument and Persuasion
- English 255: Introduction to Professional Writing
- English 199: Research-Based Writing (Honors)
- English 101: First-Year Composition

University of Wisconsin-Madison

- English 201: Intermediate Composition: Writing New Media & Participatory Culture
- English 100: First-Year Composition
  - Cool, Culture, Technology and Identity
  - College Writing In the Disciplines
  - Reading and Writing the Just War Tradition

Northern Michigan University

- English 111: First-Year Composition
  - Service-Learning & Academic Writing
  - Writing in Academic Communities & Popular Culture
  - Introduction to College Writing and Research

WRITING CENTER TEACHING (e.g., Tutoring & Workshops)

Quest University Canada

- Reading Rhetorically
Introduction to Rhetoric & Writing Across the Curriculum
Creating Effective Writing Groups
Writing Literature Reviews
Writing Research and “Question” Plans
Effective Note-Taking
Editing & Proofreading

University of Wisconsin-Madison
Face-to-face and online (synchronous & asynchronous)
Writing Critical Reviews of Nonfiction Books and Articles
Dissertation’s Primer
Ongoing Educations Sessions
Writing Center Outreach
Writing Fulbright Application Essays

Northern Michigan University
Undergraduate Writing Tutor

GRANTS, FELLOWSHIPS, and AWARDS

National
KAIROS Service Award, May 2009.
HASTAC Scholar, 2009-2010.

University of Tennessee-Chattanooga
Faculty Achievement Award, Fall 2018, $1000. In support of my presentation at the Thomas R. Watson Conference on Rhetoric and Composition.
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.
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.

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.

St. John Fisher College

Learning Circle Travel Award, $2000, Summer 2012.
Faculty Research Grant, $1000, Summer 2011.

University of Wisconsin-Madison

This competitive award funded DoIT support/labor for a collaborative wiki writing project in one section of Intermediate Composition.

Vilas Travel Grant Award, March 2009, $600.
Vilas Travel Grant Award, March 2008, $600.
Technology Fellowship, Department of English, UW-Madison, 2005-2006, $500. This competitive award enabled me to do research on writing and new media and technology theory and pedagogy as well as serve as a technology consultant to the English Department.

PEER-REVIEWED ARTICLES

“What We Mean When We Say ‘Community’: Making a Space for On-Campus Community Writing in Our Scholarship and Pedagogy” (Under review).


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


“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.

CURRENT PROJECTS

“Encouraging Public Subjects of Rhetorical Inquiry and Action Through a Tactical Orientation to Public Professional Writing”

“Collaborative Writing and Learning with Google Apps: A Guide to Using G-Suite as Alternative LMS.”

INSTITUTIONAL WRITING

“English Department Workload Policy.” Fall 2016.
“A Proposal for UTC English T/TT Faculty 3/3 Teaching Loads: 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 PRESENTATIONS


“Hit-it and Quit-It’ Or A Tactical Orientation to Digital Public Writing?” Georgia International Conference on Information Literacy, Georgia Southern University, September 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).


“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.


“Portals of Participation: Wikis and a Reader-as-Writer Model of Audience.” Conference on College Composition and Communication Annual Convention, St. Louis, March 2012.


“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.


“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.


“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**


“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**

“Addressing Chattanooga’s Food Desert in a Professional Writing Course,” RESEARCH Dialogues Conference, UTC, April 2018.


SERVICE

University of Tennessee-Chattanooga
- General Education Committee, 2018-
- Graduate Council, 2018-
- 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-
- Graduate Studies Committee, 2017-
- 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-
- Thesis/Exam Committees, Department

Quest University Canada
- Learning Strategist Search Committee.
- Rhetoric Curriculum Committee, Chair.

St. John Fisher College
- Major in Digital Cultures and Technologies Committee (A&S).
- Educational Technologist Search Committee (College).
- Writing Curriculum Committee (English Department).
- English Department Gateway & Capstone Course Evaluation Subcommittee.
- Learning Community Assessment Committee.
- English 199: Research-Based Writing

University of Wisconsin-Madison Service
- Tech Committee, English Department.
- UW-Madison Project Bamboo Advisory Committee, Graduate Student Representative.
- Technology Consultant, English Department.
- Web/Email List Administrator, Composition and Rhetoric PhD Program.
- New Graduate Student Mentor, UW Composition & Rhetoric Program.
- English Department Teaching Committee.
- Blogging Consultant to Department of Instructional Technology (DoIT) and L&S Learning Support Services.
- Games, Learning, and Society Conference Committee.
**Profession**

Southeast Writing Program Administrators Affiliate, Web/Listserv Manager, 2016-
Graduate Research Network/Computers and Writing Travel Grant Committee, 2016-
Ride2CW Coordinator, 2016-
Ride2CW Organizer and Fundraiser/Rider for Graduate Research Network Travel Grants,
Digital Archive of Literacy Narratives Project. Collected narratives of conference attendees.
CCCC 2013.
KAIROS Service Award Judge, Computers & Writing Conference, Purdue, 2010; NCSU, 2012.
Organizer, Ephemera Project, Computers & Writing Conference, Univ. of Michigan, 2011.

**IN THE MEDIA**

“Service-Learning and Social Media Collide: Students Teach Elders Facebook.” *Indiana Campus Compact.* 6 January 2012.

**PROFESSIONAL MEMBERSHIPS**

Conference on College Composition and Communication
National Council of Teachers of English
Association of Teachers of Technical Communication
MidSouth WPA
EDUCATION
  Dissertation Title: A Vision of Consequence: The Discourse of Protest
Post-Baccalaureate Certificate in Women's Studies, UNC-Greensboro, 2004
Study Abroad Program, St. Edmund’s Hall, Oxford, England, Summer 1994

INSTITUTES AND SEMINARS
NEH Seminar, City/Nature: Urban Environmental Humanities, University of Washington, June/July 2017
Santa Fe Science Writing Workshop, May 2016
Design Thinking Workshop, Harvard School of Continuing Education, July 2015

ACADEMIC POSITIONS
University of Tennessee, Chattanooga, Assistant, Associate, Full Professor, 2005-present
University of Texas, Pan American, Assistant Professor and WPA, 2003-2005

RESEARCH AND TEACHING INTERESTS
first-year writing; professional writing; public argumentation; civic engagement; document design; digital rhetorics; visual rhetoric, science and nature writing; creative nonfiction; rhetorical theory; rhetorical education; gender studies

COURSES TAUGHT
  Undergraduate
  • Innovation Lab • Rhetoric and Composition I & II • Internship • Writing with Style • Writing Beyond the Academy • Science and Nature Writing • Nature and Travel Writing • Public Argument (Senior Seminar) • Women’s Rhetorics • Introduction to Rhetorical Analysis • Professional Writing • Propaganda and Persuasion • Advanced Composition

  Graduate
  • Internship • History of Rhetoric I • History of Rhetoric II • Writing for Publication (Magazine Design)

ADMINISTRATION EXPERIENCE
Assistant Dean, College of Arts and Sciences, August 2018-present
  Coordinate general education curriculum and assessment, work with graduate directors to facilitate recruitment and digital presence, facilitate collaborations across the college and between colleges on grants and curriculum.

Graduate Director, Department of English, University of Tennessee, Chattanooga, 2015-2018
Recruit and advise students for the M.A. in English (Literature, Rhetoric and Writing, and Creative Writing), create workshops for student writing and professor training in graduate teaching, develop course materials, recruit, choose and pay graduate and teaching assistants, perform regular program assessment, participate in public outreach to develop internship program.

**Internship Coordinator**, University of Tennessee, Chattanooga, 2008-2015
Developed program and increased participation (from 1 to 15 students per semester), engaged in community outreach and community partner recruitment, developed recruitment workshops and strategies, created internship course to professionalize students

**General Education Chair**, University of Tennessee, Chattanooga, 2013-2015
Participated in university-wide General Education revision, implemented (as chair) new program, collaborated with department chairs across campus to assess and certify all General Education courses according to new program outcomes, encouraged innovative teaching to meet new outcomes

**Writing Program Coordinator**, University of Texas Pan American, 2003-2005
Hired to revise and run the undergraduate writing program, train all graduate TA's, instructors, and adjuncts, schedule all freshman compositions courses, hire adjuncts, performed regular program assessment

**SCHOLARLY PUBLICATIONS**


*Second edition with major revision forthcoming 2019.*


WORKS IN PROGRESS

Experiential Learning: Challenge and Rewards. Long term book project on history of and best practices in experiential learning

PUBLIC LECTURES/WORKSHOPS
“Design Thinking for the Innovation District.” Enterprise Center-City of Chattanooga. September 11, 2015
“Activist or Academic: What is the Role of Feminism.” Women’s Studies Explore, Connect, and Empower Lecture Series, November 16, 2009. Co-written with Dr. Heather Palmer
Organizer. Electronic Writing/Web Design. Presenter Justin Lewis, University of Tennessee, Chattanooga, April 2008.

CONFERENCES (Selected)
“Honors Innovation Labs in Practice and Theory in the Netherlands and in the US.” National Conference on Honors Colleges. (Chicago, IL) November 2015
“Wicked Ways: Ethically Engaging Public Arguments Between Women.” Feminism(s) and Rhetoric(s). (Tempe, AZ) October 2015
“Going Outside: Internships, Field Trips, and Experiential Learning.” Workshop Leader. CCCC’s (Tampa, FL) March 2015
“Observing the Mis/Uses of Rhetorical Truth-Telling.” Rhetoric Society of America. (San Antonio, TX) May 2014.
“Speaking Silences: Ethos in the ERA Debates.” Feminism(s) and Rhetoric(s). (Palo Alto, CA) September 2013

“A Sustainable Belief: The Complexities of Earth Rhetorics.” Rhetoric Society of America. May 2012. (Accepted but could not attend)


“Making Change: Where Belief Meets Agency.” Feminism(s) and Rhetoric(s) (Lansing, Michigan) October 2009.

“Stupid Knowledge: Discourses of Rural Life, Two Year Campuses, and Women’s Ways of Knowing.” Western States Rhetoric and Literacy Conference. (Bozeman, MT) October 2008.


“Rhetoricians for Peace: Reading and Writing about Violence” Conference on College Composition and Communication. (New Orleans, LA) April 2008.


“Rhetorical Strategies for Developing Collaborative Relationships within Programs.” Feminism(s) and Rhetoric(s) (Houghton, MI) October 2005.

GRANTS (selected)
Student Development Partnership, $3600, for camping/science field work, 2017
ThinkAchieve Grant for $600 for Chuck Reese Presentation, Editor The Bitter Southerner, 2016
ThinkAchieve Grant for $1500 for visit to Eastern Band of Cherokee Indians, 2014
ThinkAchieve Grant for $700 to feed and transport students in Travel Writing course, Summer 2012
Faculty Development Grants for travel 2006-2018
Speakers and Special Events $300 for presenter Amy Schillings Hughes, “How to Write without Losing Your Soul.” March 2009

SERVICE TO UNIVERSITY AND COMMUNITY
Committee Membership, English Department, UTC (selected)
Graduate Director, Department of English, UTC 2015-2018
Hiring Committee, Writing Program Administrator, Department of English, UTC, 2015
Advisory Committee, Department of English, UTC 2010-2015
Hiring Committee, Department Head, Department of English, UTC, 2011
Chair, Curriculum Committee, Department of English, UTC, 2010-2012
Hiring Committee, Children’s Literature, Department of English, UTC, 2010.  
Internship Coordinator, Department of English, University of Tennessee, Chattanooga, 2008-2015  
Graduate Committee, Department of English, University of Tennessee, Chattanooga, 2009-2013.  
Curriculum Committee, Department of English University of Tennessee, Chattanooga, 2008-2012.  
Chair, Computer Pedagogy Committee, University of Tennessee, Chattanooga, 2005-2009  

**Committee Membership, UTC, University Wide**  
Chair, Hiring Committee, Assistant Director of the Honors College, 2016-present  
Member, Rank and Tenure Committee, Department of History, 2016-2017  
Honors College Advisory Council, 2014-present  
College of Arts and Sciences Strategic Planning Committee, UTC, 2015-present  
Experiential Learning Taskforce, 2011-present  
Chair, General Education Committee, 2013-2015  
Women’s Studies Council Member, University of Tennessee, Chattanooga, 2007-present  
Instructional Excellence Committee, University of Tennessee, Chattanooga, 2007-2011  

**Community Service Activities at UTC and in Chattanooga Community**  
Mentor, Chattanooga Girls Leadership Academy, 2018-present.  
Board Member, Ivy Academy, 2018-present.  
Judge, North Callahan Essay Prize, invited by Dr. Bryan Hampton, Humanities Program, UTC, 2009.  
Panelist, “Faculty Panel: Getting Into/Surviving Graduate School” Second Annual Graduate and Undergraduate Student Conference on Literature, Rhetoric, and Composition, University of Tennessee, Chattanooga, October, 2009.  
Judge, Electronic Scrapbook, Future Business Leaders State Conference, April 2009  
Judge, Community Service Project, Future Business Leaders State Conference, April 2008  
Judge, 2007-2008 PTA Reflections Program, Literature Section  
Judge, Igou Poetry Award, Department of English, UTC, March, 2007  
Judge, Judge Writing Competition-Tennessee Technology Students Association State Conference, March 2007  
Volunteer, NCTE Conference, Nashville, Tennessee, TN 2006  
Local Committee, WPA Conference, Chattanooga, TN 2006  

**REVIEWER**  
Outside Reviewer for tenure and promotion: Western Carolina, Arcadia, University of Akron  
*Enculturation Journal*, 2018-present  
Panelist/Proposals for Feminism(s) and Rhetoric(s) Conference October 2009-present.  

**HONORS AND AWARDS**  
UC Foundation Professorship, University of Tennessee, Chattanooga, 2012  
College of Arts and Sciences-Excellence in Teaching Award, University of Tennessee, Chattanooga, 2006  
Outstanding Graduate Student Teaching Award, English Department, University of North Carolina Greensboro, 2002.  
Reed Smith Fellowship, University of South Carolina Columbia, 1996.
PROFESSIONAL MEMBERSHIPS
Rhetoric Society of America
Conference on College Composition and Communication
Coalition of Women Scholars in the History of Rhetoric & Composition
National Council of the Teachers of English
Heather Palmer, PhD
Associate Professor of Rhetoric and Writing
Department of English
University of Tennessee-Chattanooga
423-315-3534; Heather-Palmer@utc.edu

EDUCATION

Ph.D. in Rhetoric and Composition: Department of English, Georgia State University, 2015
  Second Specialization: Critical Theory
  Committee: Dr. Calvin Thomas, Director (Critical Theory), Dr. Lynée Gaillet (Rhetoric and
  Composition), Dr. George Pullman (Rhetoric and Composition)
Minor: French Language and Literature

RESEARCH and TEACHING INTERESTS

Ancient and Modern Rhetorical History and Theory, Women’s Studies, Feminist Rhetoric and Pedagogy, Critical Theory

TEACHING EXPERIENCE

Associate Professor, University of Tennessee-Chattanooga. 2007-present.
  Introduction to Rhetorical Analysis (ENGL 2050): 10 sections.
  Rhetorical History II: Early Modern through Contemporary (ENGL 5125): 8 sections
  Rhetorical History I: Ancient Greece through Renaissance (ENGL 5115): 8 sections
  Creaturly Rhetorics (ENGL 4870r): 1 section
  Medieval and Renaissance Rhetorics (ENG 517): 1 section
  Feminist Theory (PHIL 483; WSTU 483): 3 sections
  Orality, Print, Hypertext (ENG 522): 3 sections
  Teaching College Writing (ENG 557): 1 section
  Writing with Style (ENGL 4850): 3 Sections
  Queer Theory (WSTU 4550; ENG 4870): 3 Sections
  Rhetorics of Embodiment (WSTU 455R; ENG 446) 1 section
  Rhetorics of Postmodernism (ENG 446): 1 section;
  Rhetoric, Gender, Power, Ideology (ENG 446): 2 sections
  Persuasion and Propaganda (ENG 370): 12 sections
  Introduction to Women's Studies (WTSU 200): 6 sections
  Intro to Rhetoric and Composition (ENG 121): 2 sections
  Approaches to Composition (ENG 410): 1 section
  Women's Studies Senior Seminar (WSTU 4960): 1 section
  English Senior Seminar (ENGL 4980): 1 section
  Individual Studies (ENGL 5997): 10 sections
Full-time Lecturer, University of Tennessee-Knoxville 2004-2007.
Introduction to Composition and Rhetoric: Identity and Literacy (ENG 101): 6 sections.
Public Writing (ENG 255): 8 sections.
Literature of the Western World (ENG 222): 1 section.

Graduate Teaching Assistant, Georgia State University, 2000-2004.
Introduction to Composition and Rhetoric (ENG 1101): 8 sections (ENG 1102): 2 sections.
Business and Professional Writing (ENG 3130): 7 sections.
World Literature (ENG 2110): 3 sections.

Adjunct Faculty, University of Tennessee at Chattanooga (1996-1997, 2002).
Introduction to Composition and Rhetoric (ENG 101): 2 sections.
Writing for the Humanities and Social Sciences (ENG 279): 2 sections.
Professional Writing (ENG 277): 2 sections.

PUBLICATIONS


CONFERENCES AND INVITED LECTURES


“Dynamic Systems, Free Play, and Improvisation as a Model for Transnational Ethical Communication.” RSA (Minneapolis, MN 2018).


"Rhetoricity in Digital Media: Student Ethos in Social Networking Sites." Critical Media Literacy Conference. (Savannah, GA 2017)

"Lettrists, Situationists, and Posthuman Pranksters: Kinecism as Situated Activism." Rhetorical Society of America Conference. (Atlanta, GA 2016)

"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 2015).

“Black Feminism and Rhetorics of Transgression.” National Women’s Studies Association Conference (Puerto Rico 2014)


“Toward an Ethics of Non-Knowledge: Feminine Ethos and the Practice of Parrhesia.” Feminist Rhetorics Conference, Stanford University (September 2013)


Chair/Moderator. National Women’s Studies Conference. Atlanta, GA. (November 2011).


“Rhetorics of Homosexuality in Hitchcock.” Southeast Women’s Studies Association Conference. Columbia, South Carolina (March 2010).


“The Politics of Belonging: Making the Transition from Graduate Student to Visiting Lecturer.” CCCCs, San Francisco (March 2005).


PUBLIC LECTURES AND PANEL DISCUSSIONS

“Uses of Agonism in the Civil Rights Rhetoric of Fannie Lou Hamer.” Women’s Studies Lecture Series. (University of Tennessee, Chattanooga 2017).
“Re-envisioning the Male Gaze: Laura Mulvey’s Visual Pleasure and Narrative Cinema after 40 Years.” (University of Tennessee, Chattanooga 2016)
"Gendered Rhetoric in the Byzantine Hagiography of the Transvestite Nun St. Mary/Marinos."
Women's Studies Women Warriors Lecture Series (February 2013).
Panel leader for the UTC Speakers and Special Events series with Candace Schermerhorn, documentary filmmaker of the film The Naked Option (March 5 2011).
"Feminine Ethos in the Showings of Julian of Norwich." UTC Women's Studies Explore, Connect, and Empower Lecture Series (April 17 2011).
"Activist or Academic: What is the Role of Feminism?" UTC Women's Studies Explore, Connect, and Empower Lecture Series (November 16, 2009) co-written with Rebecca Jones.
"Postmodern Bodies." UTC Women's Studies Lecture Series (Fall 2008).

GRANTS

Think Achieve Grant for Creaturely Rhetorics course 2016-2017.
Office of Equity and Diversity Grant for National Women’s Studies Conference, Puerto Rico (2014).
Faculty Development Grant for the Rhetoric Society of America Institute, Boulder CO (2011).
Faculty Development Grant for the Rhetoric Society of America Conference, Minneapolis MN (2010).
Faculty Development Grant for the International Society for the History of Rhetoric, Montreal, Canada (2009).
Faculty Development Grant for the Rhetoric Society of America Conference, Seattle, WA (2008)
Faculty Development Grant for the International Society for Improvised Music, Denver, CO (2008).

AWARDS/HONORS/ACTIVITIES

Exceeds Expectations 2010 EDO, 2017 EDO
Reviewer for Routledge/Taylor and Francis Group. Transforming Scholarship 2nd Ed.
YSSW Contest Reviewer 2014-20178
Most read article during April 2012-March 2014 for journal Pedagogy
Outstanding Teacher Award for the College of Arts and Sciences, 2010.
Ten Years Service Award, University of Tennessee
SERVICE TO UTC and COMMUNITY

Hiring Committee, Rhetoric and Composition, English Department, UTC (2018)
Hiring Committee, African-American Literature, English Department, UTC (2018)
Marketing and Communication Committee, English Department, UTC (2018)
Library Committee, English Department, UTC (2018-present)
College Council Committee Member (2015-2017)
Women's Studies Advisory Committee, (2007-present)
College of Arts and Sciences, Executive Committee (2013-present)
Graduate Committee, English Department (2013-2015)
Hiring Committee, Experimental Non-Fiction, English Department (2014)
English Alumni Committee (2012-2014)
Faculty Development Grant Committee (2012-2013)
Lecturer Hiring Committee, English Department (Fall 2012-2013)
First-Year Review Committee, English Department (2012-2015)
FYRE Discussion Leader (Fall 2012)
Acting Coordinator for Women’s Studies Program (2010-2011)
Faculty Senate Member, Humanities Division (2010-2012; 2015)
Composition Committee (2011-2012)
Ethical Decision Making Group, Shared Values Rubrics Committee Member (2011)
Women’s Studies Advisory Council (2007-present)
Transfer Orientation Workshop (2011)
National Women's Studies Conference Proposal Reviewer (2011)
Freshman Year Reading Experience (Fall 2011)
Departmental Library Acquisitions Committee (2010)
Computer Pedagogy Committee, (Chair Spring 2010)
Shared Values Rubrics Committee (Fall 2010)
Blue Ribbon Task Force (2010)
Hospitality Committee, Tennessee Teachers of English Conference (2010)
Zero Sum Exhibit at Create Here, Juror (2009)
Hiring Committee, Rhetoric and Composition (2008)

EDITORIAL, PROFESSIONAL, AND RESEARCH EXPERIENCE

Assistant Editor, MidAmerica (2008-2012).
Grader for SAT essays, College Board Summer Session (2007).
Local Arrangements Committee, Linguistics Society of America (2003).
Co-Chair and Organizer. Executive Committee. New Voices, Graduate Conference in English Literature, Language, and Culture (2002).
Member, Teaching Outcomes Assessment Committee, Georgia State University (2003).
2002-2003: Research Assistant to Dr. Calvin Thomas. Project: I conducted extensive research to compile a working bibliography for Dr. Thomas’ follow-up book to Male Matters. 2001-2002: Research Assistant to Dr. Elizabeth West. Project: I complied a selective yet exhaustive annotated

PROFESSIONAL AFFILIATIONS

SAMLA, Rhetorical Society of America, International Society for the History of Rhetoric, NCTE, CCCC, National Communication Society, Women’s Studies Association
JENNIFER L STEWART

Department of English
University of Tennessee at Chattanooga
540MC 278, Dept 2703
615 McCallie Ave
Chattanooga, TN 37403
Jlstewart107@gmail.com • @JennLStewart • jennlstewart.wordpress.com

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<th>ACADEMIC APPOINTMENTS</th>
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<tbody>
<tr>
<td><strong>UNIVERSITY OF TENNESSEE AT CHATTANOOGA</strong></td>
</tr>
<tr>
<td>Assistant Professor of English, Director of Composition, Department of English</td>
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<tr>
<td><strong>INDIANA UNIVERSITY PURDUE UNIVERSITY FORT WAYNE</strong></td>
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<tr>
<td>Visiting Assistant Professor, Department of English and Linguistics</td>
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<td>Associate Director of Writing</td>
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<td>Writing Center Advisor</td>
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<td>Continuing Lecturer, Department of English and Linguistics</td>
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<td>Associate Faculty, Department of English and Linguistics</td>
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<td>Graduate Assistant, Department of English and Linguistics</td>
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<td>Instructor, Continuing Studies</td>
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<td><strong>INTERNATIONAL BUSINESS COLLEGE</strong></td>
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<td>Instructor</td>
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<th>EDUCATION</th>
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<tr>
<td>Ph.D., Rhetoric and Composition, Digital Literacies, Ball State University, 2014</td>
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<tr>
<td>M.A., English, American Literature, Indiana University, Fort Wayne, 2000</td>
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<tr>
<td>B.A., English (major), Creative Writing, Spanish, Humanities (minors), Ball State University, 1997</td>
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PUBLICATIONS


Drouin, M., Stewart, J., VanGorder, K. (2015). A Methodological Triangulation Approach to Examining the Effectiveness of a Mentoring Program for Online Instructors. Accepted for November publication in Distance Education


WORK-IN-PROGRESS

Stewart. J. Reconsidering the Purpose and Power of SETs in the Online Writing Class. (revise/resubmit WPA: Writing Program Administration)

AWARDS AND RECOGNITIONS

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


IPFW Summer Instructional Development Grant, “Development of a faculty development website for writing faculty,” 2004. $2,000

Outstanding Associate Faculty Member nominee, 2002

CONFERENCE/WORKSHOP PRESENTATIONS

NATIONAL


Stewart, J. “Professional Development for Adjunct Faculty: Encouraging Part-timers to Be Reflective Practitioners.” *Conference on College Composition and Communication.* Chicago, IL. March 2006.


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. “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. “‘Revealing the Good’: Helping Students Succeed through a Contextual Analysis of Their Own Writing.” *Indiana Teachers of Writing Conference*, Indianapolis, IN. October 2000.


INVITED


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.


### COURSES TAUGHT

#### UTC ENGLISH DEPARTMENT

<table>
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<tr>
<th>Course</th>
<th>Date</th>
<th>Sections</th>
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<tbody>
<tr>
<td>ENGL 1010: Rhetoric and Composition I</td>
<td>Jan 2017</td>
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<td>ENGL 1020: Rhetoric and Composition II</td>
<td>Aug 2016</td>
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<tr>
<td>ENGL 2070: Rhetoric and Popular Culture Heroines+</td>
<td>Jan 2018</td>
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<td>ENGL 4980: Senior Seminar: Deconstructing the English Major+</td>
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<td>ENGL 5270: Teaching College Writing</td>
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#### IPFW ENGLISH DEPARTMENT

<table>
<thead>
<tr>
<th>Course</th>
<th>Date</th>
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<tr>
<td>ENG W129/ENG W130: Principles of Composition</td>
<td>Jan 1998-Dec 2008</td>
<td>18</td>
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<tr>
<td>ENG W131: Elementary Composition*+</td>
<td>Aug 1997-Dec 2013</td>
<td>35</td>
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<td>ENG P131: Elementary Composition Practicum+</td>
<td>Aug 2002</td>
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<tr>
<td>ENG W233: Intermediate Expository Writing*+</td>
<td>Aug 2001-Present</td>
<td>60</td>
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<tr>
<td>ENG W235: Introduction to Web Authoring*+</td>
<td>Jan 2014-Dec 2016</td>
<td>2</td>
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<tr>
<td>ENG W331: Business and Administrative Writing*</td>
<td>Aug 2008-July 2016</td>
<td>40</td>
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<tr>
<td>ENG W397/C507: Writing Center Theory and Praxis+</td>
<td>Spring 2015</td>
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<tr>
<td>ENG W425/C625: Research Methods for Professional Writers+</td>
<td>Jan 2015-June 2016</td>
<td>2</td>
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<tr>
<td>ENG W462/C682: Digital Literacies*+</td>
<td>Aug 2013-May 2016</td>
<td>3</td>
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<tr>
<td>ENG W400/C505: Issues in Teaching Writing+</td>
<td>Fall 2014-Dec 2015</td>
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<td>ENG C506: Teaching Composition Practicum+</td>
<td>Fall 2014-Dec 2015</td>
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* denotes online or hybrid sections taught
+ denotes course design/redesign

#### IPFW CONTINUING STUDIES

<table>
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<th>Course</th>
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<tr>
<td>GMAT, LSAT, GRE Test Prep, written portion</td>
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<tr>
<td>SAT Test Prep, written portion</td>
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<tr>
<td>Business Writing—Corporate Training Courses</td>
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Grant Writing: Finding and Acquiring Funding

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<th>ADMINISTRATIVE EXPERIENCE</th>
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<tbody>
<tr>
<td>Director of Composition, UTC</td>
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<tr>
<td>Associate Director of Writing, IPFW</td>
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<td>Writing Center Faculty Advisor, IPFW</td>
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<table>
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<th>SERVICE</th>
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<th>UNIVERSITY—UTC</th>
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<tbody>
<tr>
<td>▶ Course Learning Evaluations Committee, 2017-present (chair, 2018)</td>
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<td>▶ VA Reconnect Group, 2018</td>
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<tr>
<td>▶ New Faculty Pedagogy Course, 2017</td>
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<table>
<thead>
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<th>DEPARTMENTAL—UTC</th>
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<tr>
<td>▶ Chair’s Advisory Committee, 2018-present</td>
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<tr>
<td>▶ Composition Committee, chair 2016-present</td>
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<tr>
<td>▶ One Year Review Committee, 2016-present</td>
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<td>▶ Young Southern Writers, judge, 2017</td>
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<tr>
<td>▶ Graduate Student Comprehensive Exam Committee: Adrienne Kaufmann, Drake Thomas</td>
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<table>
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<tr>
<th>PROFESSIONAL MEMBERSHIPS</th>
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<tbody>
<tr>
<td>College Composition and Communication</td>
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<tr>
<td>College English Association</td>
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<tr>
<td>National Council of Teachers of English</td>
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<tr>
<td>SIGDOC: Special Interest Group on Design of Communication</td>
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<table>
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<tr>
<th>PROFESSIONAL CONSULTING</th>
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<tbody>
<tr>
<td>Writing Program Assessment, Kettering College, 2012, invited</td>
</tr>
</tbody>
</table>
Technology Coordinator, IPFW Writing Center, 2000-2002

Consultant, IPFW Writing Center 1998-2002

**DIGITAL LITERACIES**

Course Management Systems: Blackboard

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
An enthusiastic leader and manager in higher education who values the collaborative processes of determining and acquiring support resources for institutional and mission-specific planning and effectiveness.

**EDUCATION**

<table>
<thead>
<tr>
<th>Degree</th>
<th>Field</th>
<th>Institution</th>
<th>Year</th>
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<tbody>
<tr>
<td>Ph.D.</td>
<td>English, Rhetoric and Writing</td>
<td>Bowling Green State University</td>
<td>1999</td>
</tr>
<tr>
<td>M.A.</td>
<td>English</td>
<td>Southeast Missouri State University</td>
<td>1995</td>
</tr>
<tr>
<td>B.A.</td>
<td>English</td>
<td>DePauw University</td>
<td>1993</td>
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**study abroad** Albert Ludwig Universität (Freiburg, Germany)

**ADMINISTRATIVE RESPONSIBILITIES and ACHIEVEMENTS**

I am currently in my first year as interim dean for the College of Arts and Sciences (CAS). In my previous role as associate dean I took on new and exciting managerial and leadership roles. In the 2015-16 academic year, I led the process of developing the College’s first strategic plan. This monumental task, of course, required a thorough understanding of our numerous academic departments, our undergraduate and graduate programs/curricula, the College’s role in delivering a dynamic General Education curriculum (95% of which is taught through CAS), as well as an understanding of the research, laboratory, studio, and instructional needs of our 260+ full-time faculty, 200 part-time faculty, and our 35 staff members as we collectively aim to provide outstanding undergraduate and graduate education to our 4,100 majors and graduate students. As co-chair of the strategic plan committee, I find increasingly that the leadership roles and responsibilities I have held both in the Department of English and now in the dean’s office have prepared me for such a task. Those roles and responsibilities include 7½ years of departmental leadership (as associate head and head of the Department of English) where I provided leadership for our 23 tenure-track faculty, 20+ instructors, and 30+ part-time faculty, established a new English alumni association, established a visiting scholar/writer program, facilitated curriculum changes and a senior capstone experience across three academic programs (literature, creative writing, rhetoric and professional writing), and chaired the Council of Academic Department Heads. Now as associate dean for the College of Arts and Sciences, I manage the $1.1M adjunct budget for the College, lead professional development workshops for our department heads, oversee course enrollments and student credit hours, manage efficiently student grade appeals and grade change petitions, maintain promotion and tenure guidelines and policies, review department retention plans, serve as liaison on assessment and accreditation (tied to Curriculum Mapping), maintain (after initially developing) a guidebook for department heads, evaluate annual performance of 60+ instructors (one-year term faculty), and promote student retention, recruitment, and success within the context of performance-based funding, *i.e.*, the Complete College Tennessee Act.

<table>
<thead>
<tr>
<th>Position</th>
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<th>Dates</th>
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<tbody>
<tr>
<td>Interim Dean, College of Arts &amp; Sciences</td>
<td>University of Tennessee at Chattanooga</td>
<td>July 2018-present</td>
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<tr>
<td>Interim Vice Provost</td>
<td>University of Tennessee at Chattanooga</td>
<td>March-July 2108</td>
</tr>
<tr>
<td>Assoc. Dean, College of Arts &amp; Sciences</td>
<td>University of Tennessee at Chattanooga</td>
<td>2013-2018</td>
</tr>
<tr>
<td>Head, Department of English</td>
<td>University of Tennessee at Chattanooga</td>
<td>2011-2013</td>
</tr>
<tr>
<td>Acting Head, Department of English</td>
<td>University of Tennessee at Chattanooga</td>
<td>July-Dec. 2008</td>
</tr>
<tr>
<td>Associate Head, Department of English</td>
<td>University of Tennessee at Chattanooga</td>
<td>2005-2011</td>
</tr>
<tr>
<td>Director, Writing Across the Curriculum</td>
<td>University of Tennessee at Chattanooga</td>
<td>2003-2005</td>
</tr>
</tbody>
</table>
ACADEMIC APPOINTMENTS

My primary responsibility as UC Foundation Professor of English is teaching two courses per year. This is a reduced teaching load to account for my administrative responsibilities. Performance in this academic appointment is measured on three fronts. Specifically, I am expected to teach effectively in the classroom, I am expected to maintain a research/scholarship agenda, and I am expected to serve the institution and my professional communities. As additional components to this appointment, I have directed master’s theses, directed or facilitated student University Honors projects, served on and chaired numerous search committees, and I continue to advise and mentor students.

Promoted to Full Professor University of Tennessee at Chattanooga 2012
Tenured/Promoted to Associate Professor University of Tennessee at Chattanooga 2006
UC Foundation Professorship * University of Tennessee at Chattanooga 2005
Assistant Professor of English University of Tennessee at Chattanooga 2002
Assistant Professor of English University of West Georgia 1999-2002
Graduate Teaching Assistant Bowling Green State University 1997-1999
Graduate Teaching Assistant Southeast Missouri State University 1993-1995

* UC Foundation professorships are awarded by the University’s Deans Council to select junior faculty, based on recommendations from that faculty member’s department head and dean of the appropriate college, in an attempt to retain successful junior faculty. The permanent title of the professorship is accompanied by recurring salary benefits.

SERVICE and LEADERSHIP

Chancellor’s Multicultural Advisory Council 2018-present
IT Governance Committee 2018-present
Deans Council 2018-present
Lyndhurst Chair of Excellence Search Committee (Chair) 2017-2018
College of Arts & Sciences (CAS) Strategic Plan Committee (Co-Chair) 2015-2018
Associate and Assistant Deans Committee (Chair), Council of Colleges of Arts & Sciences 2014-2018
CAS Executive Committee (Chair) 2013-present
CAS Budget Reduction and Reorganization Committee (ad hoc) Spring 2015
Accessible Technology Initiative (ATI) Committee 2015-2017
CAS Complete College Task Force 2013-2014
Chancellor Search Committee 2012-2013
Sustainability Committee 2012-2013
Council of Academic Department Heads (Chair, 2012-13) 2011-2013
Department Head Search Committee – Art Department (Chair) Spring 2012
Strategic Planning Task Force (UT System), Academic Affairs Subgroup Spring 2012
Campus Master Plan Steering Committee 2011-2012
First Year Reading Experience (FYRE) Committee (Chair) 2011-2012
IT Assessment Steering Committee 2009-2010
Sustainability Strategic Planning Committee 2009-2011
Efficiency and Effectiveness Committee 2008-2009
– appointed by Provost to make recommendation on long- and short-term savings to the University; committee responsible for finance and operations division 2008-2011
University Curriculum Committee 2008-2009
Faculty Senate 2003-05, 2006-08
– served as 1st and 2nd Vice President (Chair of the Faculty Handbook Committee and the Chair of the Committee on Committees)
Undergraduate Catalog Committee (Chair, ad hoc) 2006-2007
– worked with the Assoc. Provost for Academic Administration, the Assoc. Provost for Academic Affairs, and the University Registrar to revise and update thoroughly the Undergraduate Catalog
Quality Enhancement Plan (QEP) Committee 2004-2006
Budget and Economic Status Committee 2004-2005
Instructional Excellence Committee 2004-2006
Instructional Technology (IT) Advisory Council 2004-2006
Faculty Incentives Committee (ad hoc) 2003-2004
Classroom Technology Committee, (Chaired 2004-06) 2003-06, 2009-10

Select Department Committee

Advisory Committee (Chair) 2005-2011
Senior Seminar/Senior Capstone Committee (ad hoc) 2009-2010
Graduate Studies Committee 2003, 2007-09, 2010-11
Curriculum Committee 2003-04, 2008-10
Search Committee, Asst. Professor in Rhetoric and Composition (Chair) 2007-2008
Computer Pedagogy Committee, (Chair 2003-05) 2002-2005
Library Resources Committee 2002-2003

SCHOLARLY and CREATIVE PUBLICATIONS

My scholarship and creative works appear in the journals Enculturation, The Writing Instructor, Southern Indiana Review, Computers and Composition Online, Kairos (A Journal of Rhetoric, Technology, and Pedagogy), Text Technology, Christianity and Literature, and more. I am perhaps most proud of my edited collection, Image Events: From Theory to Action. This collection, co-edited with Dr. Kevin M. DeLuca (University of Utah), examines the “image event” or a staged act of protest that is, from its inception, designed for distribution in mass media. This collection contains essays from contributors, including both new and major scholars, who work in the intersections of rhetorical theory, rhetorical practice, protest rhetoric, social movement theory, and visual rhetoric. More recently, my research agenda has turned toward the scholarship of teaching and learning, particularly adaptive technologies that professors may use to assist in teaching students with disabilities, as well as scholarship surrounding leadership development. My most recent article appeared in March of this year in the AAC&U’s Liberal Education.

Edited Collection


Articles in Refereed Journals


Poetry and Public Essays


“Against ‘Environmentalism’” (Vol. 6.13), “Sustainability Meditation” (November 26, 2009), and “Homeplace and Kingston Coal” (October 15, 2009) – a three-part series of essays in *The Pulse* (Chattanooga’s literary, arts, and culture weekly newspaper)


“Homestead 1803, Part I” and “Homestead 1803, Part II” *Cape Rock.* Fall 2008.


“To Lucille Clifton.” *The Journey.* A publication of Southeast Missouri State University. Fall 1994: 49.

“I” (Farmhouses), “II” (I Can’t Imagine), and “III” (Down in the Bottom). (Selected theme poems on southeast Missouri.) *The Journey.* A publication of Southeast Missouri State University. Fall 1994: 12.

Review Essays/Book Reviews


Conference Papers/Presentations


Panels Chaired/Conferences Attended

University of Tennessee Diversity Summit, Murfreesboro, TN. April 15, 2015.


HONORS and GRANTS AWARDS

2016-17 Faculty Fellow (Experiential Learning) – emphasis on building experiential and engaged learning opportunities on campus
2017 Exceptional Performance Rating, Associate Dean of the College of Arts and Sciences
2015 Exceptional Performance Rating, Associate Dean of the College of Arts and Sciences
2014 Exceptional Performance Rating, Associate Dean of the College of Arts and Sciences
2011 Speakers and Special Events Grant to bring Brad Clement and the Everest Peace Project ($1,350)
2009 The Alpha Society (Scholastic Honor Society), UTC
2005 Rhetoric Society of American Summer Institute – selected among national pool of applicants; focused study on the rhetoric of social movements
2005 Faculty Development Grant to attend the competitive Rhetoric Society of America Summer Institute
2005 Instructional Excellence Grant ($1,300)
2004 Instructional Excellence Grant ($2,400)
2003-04 Faculty Fellow (Teaching, Learning and Technology) – emphasis on electronic portfolios as an alternative teaching method in professional writing
2002 Distinguished Service Award, West Georgia Student Disability Services
2000-02 Preparing Tomorrow’s Teachers to Use Technology (PT3) grant planning and implementation, a $1.6 million grant from the U.S. Department of Education, West Georgia (Dr. Peggy Roblyer, PI)
2000 STEP / P-16 Collaborative Research Grant ($1,200), West Georgia
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)


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

Director of the UTC Writing Center (2002-2014): hired, trained, and assessed a staff of 12-14 undergraduate and graduate tutors; promoted writing center’s mission across the campus; assisted professors from across the curriculum with incorporating writing and peer review into their courses; helped with training of graduate assistants and writing tutors in the UTC Psychology Department; maintained the center’s web site; managed the center’s budget for staff pay, and in order to purchase training materials and writers’ resources, software/technology, public relations materials, etc.; and provided data through TaskStream for the purposes of institutional assessment.

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, The 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

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<td>ENGL 1010/20</td>
<td>Rhetoric and Writing I and II</td>
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<td>ENGL 2050</td>
<td>Introduction to Rhetorical Analysis</td>
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<td>ENGL 2830</td>
<td>Writing for the Social Sciences</td>
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<td>ENGL 2880</td>
<td>Professional Writing</td>
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<td>ENGL 3830</td>
<td>Writing Beyond the Academy</td>
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<td>ENGL 4810</td>
<td>Writing for Teachers</td>
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<td>ENGL 4820</td>
<td>Writing with Style (piloted course)</td>
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<td>ENGL 4870</td>
<td>Working-Class Rhetorics (piloted course)</td>
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<tr>
<td>ENGL 4870</td>
<td>Rhetorics of Whiteness (piloted theme)</td>
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<tr>
<td>ENGL 4910</td>
<td>Writing Workshop: Civic Discourse and Activist Writing (piloted theme)</td>
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<tr>
<td>ENGL 4910</td>
<td>Writing Workshop: Humor, Parody, and Satire (piloted theme)</td>
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<td>ENGL 5269</td>
<td>The Practice of Teaching Writing (piloted graduate course)</td>
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<tr>
<td>ENGL 5180</td>
<td>Composition Studies as Cultural Critique</td>
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<tr>
<td>EDUC 5000</td>
<td>Introduction to Educational Inquiry (Osborne Masters Program)</td>
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<tr>
<td>ENGL 5000</td>
<td>Introduction to Graduate English Studies: Methods and Bibliography</td>
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ENGL 5170  Composition Theory
ENGL 5270  Teaching College Writing

Courses Prior to UTC: Basic Writing, First-Year Comp I and II, Advanced Comp, Advanced Comp for Teachers, Public Speaking, Introduction to Drama, Technical Writing, Writing in Professional Settings, Critical Conversations, Classical Rhetoric for Contemporary Writers, Experimental Writing, Art and Practice of Teaching English

AWARDS/GRANTS/DISTINCTIONS
2015-16 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.)
2002-03 EDO (Annual Performance Review) Exceptional Merit, UTC
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-P  Conference Committee, International Critical Media Literacy Conference, Savannah, GA
2016-P  Editorial Board, Critical Media Literacies Series, SensePublishers
2004-P  Co-Chair of 4C’s Working-Class Culture and Pedagogy Special Interest Group
2004-P  Editorial Board for Prentice Hall’s journal Open Words
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)
2018-P  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)

2018-P Contingent Faculty Issues
2018-P Scholarships Committee
2017-18 Chair’s Advisory Committee
2013-18 One-Year Faculty Review Committee
2018 Sally Young Essay Contest Committee
2015-17 Graduate Studies 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

Committee Memberships (Prior to UTC)

Pacific Lutheran University, Tacoma, WA

2000-02 First-Year Experience Program Committee
2000 Senior Writing Capstone Guidelines Committee

University of Southern Mississippi, Hattiesburg, MS

1999 First-Year Composition Textbook Committee
1997-98 Co-Chair of the English Graduate Organization

PROFESSIONAL GROWTH

Professional Memberships
Conference on College Composition and Communications (4C’s); National Council of Teachers of English (NCTE)

Publications

Peer Reviewed Journal Articles and Book Chapters


- Beech, Jennifer. “Happy Accidents: Reflections on Becoming an Academic,” lead essay for Reflections


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. “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)

On-Campus Publications

- “Write at the Center of Campus Life.” The Echo: 98.9 (October 31, 2003): 4. (UTC)
- “Students Benefit from Writing Center.” By Degrees: Newsletter for UTC Arts and Sciences (Spring 2003).
- “Writing Center FAQ for Faculty.” UTC Writing Across the Curriculum Newsletter (Fall 2002).

Invited Workshop


Conference Papers/Presentations

- “Forgetting the University and Inventing an Educated Popular Audience: Shifting Styles.” Conference on College Composition and Communication, Atlanta, GA March 2011.
• 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.
• “Student Activism, Community Literacy, and Class Privilege.” Conference on College Composition and Communication, San Antonio, TX, March 2004.
• “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.
• “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
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: Marilynn 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

Reclaiming Edith Rickert’s Modernist Picture Books, work in progress, chapter accepted to an edited collection about Edith Rickert

“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

“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

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**TEACHING EXPERIENCE**

**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

WSTU 4550, From Twilight On: Gender in Contemporary Adolescent Literature
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 Meyer’s Twilight, Collins’ Hunger Games, Ward’s Sing, Unburied, Sing, Wilson’s Ms. Marvel, Sánchez’s I am Not Your Perfect Mexican Daughter, and Reynolds’ Long Way Down.

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

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**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

SERVICE

Phoenix Award Committee
Children’s Literature Association, June 2018-June 2020

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

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

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 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 in the Dominican Republic as a teacher and mentor, and my decision to pursue a doctoral degree. As 2018 marks my tenth year of teaching Rhetoric & Composition at UTC and promotion to Senior Lecturer, 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 (UTC), 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 grammar and composition; British, American, and World Literature; choir; fine arts

College Courses Taught
English Composition & Rhetoric 1010, 1011, 1020
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

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
Blackboard Operating System (UTCOnline), Microsoft Word, PowerPoint, Excel, Banner Management System, eCAMS

Educational Technology Experience
My experience with educational technology has been enhanced by a course designed to equip teachers with the tools of Microsoft Office, PowerPoint, and Excel, and the Blackboard operating system. 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 Blackboard training 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

During the summer of 2012, 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 three Black Creek Beagles, a pot belly pig, and a variety of rabbits
- Classic book collector

Duties Fulfilled in English Department
- 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
Committees Served

UTC
- General Education Committee (2018-19)
- Young Southern Writers Committee (2018-19)
- 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.
Ann M. Buggey  
Lecturer, Department of English  
The University of Tennessee at Chattanooga  
Ann-Buggey@utc.edu  
(423) 425-5474

EDUCATION

<table>
<thead>
<tr>
<th>Degree</th>
<th>Major</th>
<th>Institution</th>
<th>Year</th>
<th>Honors</th>
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<tr>
<td>Master of Fine Arts</td>
<td>Creative Writing</td>
<td>University of Memphis</td>
<td>2006</td>
<td>Summa Cum Laude</td>
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<tr>
<td>Master of Arts</td>
<td>English Literature</td>
<td>University of Memphis</td>
<td>2000</td>
<td>Summa Cum Laude</td>
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<td>Bachelor of Arts</td>
<td>English</td>
<td>Memorial University</td>
<td>1977</td>
<td>1st class</td>
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<tr>
<td>Bachelor of Education</td>
<td>Secondary Level</td>
<td>Memorial University</td>
<td>1977</td>
<td>1st class</td>
</tr>
</tbody>
</table>

EMPLOYMENT HISTORY

2007 to present  
Lecturer, Senior Lecturer  
University of Tennessee at Chattanooga, Chattanooga, TN

1999 to 2007  
Branch Manager/Financial Specialist  
Clearpoint Financial Solutions, Memphis, TN

2003 to 2005  
Adjunct Instructor  
University of Memphis, Memphis, TN

1997 to 1999  
Director of Counseling  
Consumer Credit Counseling Services of Memphis, Memphis, TN

1993 to 1997  
Program Director  
Senior Services, Memphis, TN

1991 to 1993  
Assessment Counselor  
The Meadows Psychiatric Center, Centre Hall, PA

1989 to 1991  
Director of Family Support  
Association for Retarded Citizens, State College, PA

1986 to 1989  
Senior Center Director  
Jefferson County Area Agency on Aging, Brookville, PA

1983 to 1985  
Substitute Teacher  
Brockway Area Schools, Brockway, PA

1982 to 1983  
Writing Tutor  
Penn State University, Dubois, PA

1977 to 1978  
Librarian  
Bishop O’Reilly, Port-au-Port, NFLD

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 Rhetoric, Composition, Women’s Studies, and Literature.
- Taught Sophomore Literature at the University of Memphis as an adjunct instructor.
- 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 Women and Fiber 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

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
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: English 1020/Hybrid: Rhetoric and Composition
2015-2016 present: English 2060/Topics in Literature
2017- present: English 2510/Popular Fiction
2016- present: English 2820/Hybrid: Scientific Writing
2017- present: Women’s Studies 4550: Women and Textiles

SERVICE

UTC Walker Teaching and Learning Center, HIP (Higher Impact Practices) Committee, 2018-2019
UTC Department of English, One-Year Faculty Review Committee, 2018-2019
UTC Department of English, Scholarship Committee, 2017-2018
UTC Department of English, One-Year Faculty Review Committee, 2016-2017
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, 2013-2018
UTC Faculty Senate, Petitions Committee, 2008-2009

AWARDS/GRANTS

HIP (High-Impact Practices) Grant Recipient, 2018 ($811.88)
HIP (High-Impact Practices) Grant Recipient, 2016 ($1997.50)
CCCC, PEP Grant Recipient, 2010
Volunteer of the Year: Metropolitan Interfaith Association, Opportunity Bank, 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, 2017
Instructional Excellence, Walker Teaching and Learning Center, UTC, Chattanooga, 2014
Instructional Excellence, Walker Teaching and Learning Center, UTC, Chattanooga, 2008
TCTE, Chattanooga Conference, Volunteer, 2010
CCCC, St. Louis, MO, 2010
Conference on Southern Literature, Chattanooga, Volunteer, 2009

MEMBER

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


**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”, SCGS, November 2017
“Smocked Socks”, SCGS, October 2016
“Bell Smocking”, SCGS, September 2016
“Bullion Rose Buttons”, SCGS, July 2015
“Shell Stitch”, SCGS, July 2014
“Silk Ribbon Pin Cushion”, SCGS, May 2013
“Geometric Smocking”, SAGA, October 2012
“Working with Tulle”, SAGA, August 2012
“Silk Ribbon Embroidery.” SCGS, June 2012
“Picture Smocking”, SAGA, May 2012
“Madeira Embroidery”, SAGA, July 2011
“Smocked Stocking”, Embroiderer’s Guild, August 2011
“Flower Embroidery”, SCGS, June 2011
“Flower Embroidery”, SAGA, May 2011
“Geometric Embroidery,” SAGA, March 2011
“Basic Embroidery”, SAGA, February 2011
“Reverse Appliqué”, SAGA, March 2010
“Duplicate Stitch”, SCGS, January, 2010

**ART SHOWS**

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. 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, Xinzeng City, China, via Fort Hays State University:
English 101 (Composition I)

Work Experience


Publications: Peer Reviewed/Scholarly


Publications: Creative Writing


Conference Presentations

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
Curriculum Vitae

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

Service: Faculty-Student Game 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:
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

129 Lane Road
Lenoir City, Tennessee 37772

540 McCallie Building, Room 252
540 McCallie Avenue
Chattanooga, Tennessee 37403
423-425-2543

Education:
MA, Generalist Program in Literature, University of Tennessee, Knoxville, Tennessee.

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).

Design and teach variety of composition and humanities courses, including hybrid sections of English 1010 and 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), and response to literary style and system of thought in the texts of early western civilization (English 1130).

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 Committee, University of Tennessee-Chattanooga, 2016-Present.
Special Occasions Committee, University of Tennessee-Chattanooga, 2012-2013.
Curriculum Committee, University of Tennessee-Chattanooga, 2011-2012.
Library Committee, University of Tennessee-Chattanooga, 2008-2010.
Contingent Faculty Committee, University of Tennessee-Chattanooga, 2005-2006, 2014-2015 (Chair)
Judge for Young Southern Student Writers Writing Contest, 2013-Present.
Table Leader for College Board AP Exam Scoring, English Language Subject, 2018.
Curriculum Vitae

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 August 2013 to present
- Instructor of English
  - Teach scientific writing/technical writing
  - Teach English composition/rhetoric
  - Teach creative writing/literary publishing
  - Manage UReCA.com, an undergraduate journal of research and creative activity

47 Journals LLC, Chattanooga, Tennessee 2006 to present
- Owner
  - Design and produce books and journals
  - Produce literary journals with long-term based clients
such as Loyola University and University of Alabama Birmingham

**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

**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
  o Operated a health clinic
  o Managed a feeding program

Carraway Methodist Hospital, Birmingham, Alabama 1984 to 1986

Registered Nurse
  o Cared for critical care patients in CCU

PUBLICATIONS

Books

Stories
"Holiday Resolve" (forthcoming 2018) NUNUM
"A Somewhat Beautiful Lie" (forthcoming 2018) The Winter Anthology
"We're All Human" (2018) Plumb
"The Road to Free Love" (2018) The Hitchlit Review
"The Vine of Life" (2018) Nowhere Magazine
"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
"It Was 9:20 and No One Had Eaten (2016) Temenos
"Lerned'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 or visit http://headland.org.nz
“Saudade” (Issue 10, 2015) in Sand (Berlin)
“Dung Beetles” (2014) in Tinderbox Magazine (defunct)
“Charles Manson's Birthday” (Issue 15, 2014) in Used Gravitrons
“You Must Be Born Again” (2013) in Trench Foot Gazette (defunct)
“A Painting Hanging in a Giftshop, St. Ansgar, Iowa” (Issue 16, 2013) in Drunken Boat
“An Eye for an Eye” (Issue 6, 2012) in Otis Nebula
“Hairspray” (August 12, 2012) Litro Magazine (UK)
“Ginger in the Sauce?” (December 15, 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” (Issue 15, 2011) 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, University of Alabama, Birmingham
“ta da” (2010) in Aura Literary Arts Review, University of Alabama, Birmingham
“The Relic” (2010) in antiTHESIS (the Fear Issue), University of Melbourne (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 2nd Hand
“The Bookmark” (2009) in Qarrtsiluni, also available in print Qarrtsiluni

Essay/Criticism
“Fantastical Voice, Prophetic Point of View: Borges’ The Aleph and Other Stories” (2011) in Diesis Journal

Papers Presented
“Borges’ Labyrinthine Multiverse: The Fictionist as Witness to Infinite Parallel Universes” (2010) at The Ohio Festival of the Short Story

NOTA BENE

Winner of numerous undergraduate and graduate writing awards including “Best Fiction,” Graduate Student, by the Department of English and Theatre, Eastern Kentucky University, 2010

Winner of the Algernon Sydney Sullivan Award, Auburn University, 1998

Served six months as a volunteer nurse in Rema, Ethiopia, 1986
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
- Basic Writing 1 (Chattanooga State Technical Community College)
- Rhetoric and Composition I
- Rhetoric and Composition II
Courses taught in the hybrid modality:

Rhetoric and Composition I
Rhetoric and Composition II
Leadership: Power, Gender, and Influence
Learning Design

Courses taught in the fully online modality:

**Popular Fiction: Horror, Vampires, Ghosts, and Zombies

* 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

Presented “Bloom’s Taxonomy and Harry Potter” during the 2018 Instructional Excellence Conference hosted by the Walker Center for Teaching and Learning on May 9th, 2018. This session was a guided discussion of teaching Bloom’s Taxonomy through the lens of the Harry Potter series.

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.


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.


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.


Invited speaker to the 2010 Summit for the Elephants hosted by the Performing Animal Welfare Society in San Andreas, California

Hosted 41 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 served as the primary organizer and director of the series for its first ten years (2008-2018).

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 *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 2\(^{nd}\), 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 Vegetariansim” to the Chattanooga Institute of Noetic Sciences on November 8\(^{th}\), 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 7\(^{th}\), 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


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


ESSAYS IN PEER REVIEWED JOURNALS


Article “The Ethical Disconnect of the Circus: Humanity's acceptance of Performing Elephants" Published in California Polytechnic University’s Between the Species: an Online Journal for the Study of Philosophy and Animals volume VIII, 2008


“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 2017, book is still not published.


NATIONALLY CIRCULATED MAGAZINE ARTICLES

“An Intro to Animal Rights” Four Corners Magazine February/March, 2009
“Shark Fin Sadness” *Four Corners Magazine* April 2009


**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


The Hanging of Big Mary: Someone worth Remembering. Published on the website of the Captive Animals Protection Society. February, 2009


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 Monsters published in Farmhouse Magazine. May/June issue 2007


Poetry published in
- Aalst Magazine (England, out of print)
- Contemporary Southern Poets of 1998 (DLS books)
- The Central California Poetry Journal
- Raunchland (Out of Print)

AWARDS, GRANTS, AND HONORS

Awarded an extended WCTL Learning Design Fellowship for 2018-2019. 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

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 Fellow with the Walker Center for Teaching and Learning. Extended Fellowship is from August 1, 2018- August 1, 2019

Walker Center for Teaching and Learning Faculty Fellow, 2017-2018
The University of Tennessee at Chattanooga. As a result of this fellowship, English gained 25,000$ for operating expenses.

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**

Interim Full Time Non Tenure Track Faculty Senator, Spring 2018

Quality Matters Certified Master Reviewer
Quality Matters Certified Peer Reviewer
Quality Matters Applying the Quality Matters Rubric Course Graduate

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 and Spring 2019.

Served on the Department Assessment Committee for the 2018/2019 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 was founded in 2008. Served as primary organizer and director of the series for its first decade (2008-2018)

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


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 directed the series for its first decade (2008-2018). As of Spring, 2018, AwAE has screened 41 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 renewing 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

**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**


**Publications**

**Flash Fiction**


“Music Man.” *Foreign Encounters.* Fall 2012.


**Additional Writing/Editing/Web Design Experience**

- 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
  - Wrote cover story for *Seoul Magazine* July 2005, and then about 5 subsequent cover stories.

**Multimedia Director, EnterCor Entertainment**

- 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**

- 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.
DEVORI KIMBRO

Phone: 423-425-5933                      Department of English
devori-kimbro@utc.edu                   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 (6 sections)
•  English 1010 – Rhetoric and Composition I (7 sections)
•  English 1150 – Western Humanities II (2 sections)
•  English 1330 – Introduction to Literature (2 sections)

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
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  May 2015 to May 2016
Professor, English

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  August 2010 – May 2015
Graduate Teaching Associate, English

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  August 2009 – August 2010
Instructor, English

Courses with full course responsibility
- English 101 – English Composition
- English 102 – Critical Reading and Writing

Idaho State University, Pocatello, ID  August 2007 – May 2009
Graduate Teaching Assistant, English

Courses with full course responsibility
- English 101 – English Composition
- English 102 – Critical Reading and Writing
TEACHING-RELATED COURSEWORK AND CERTIFICATIONS

- 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 (2017)

PROFESSIONAL SERVICE

- R2A Pilot Committee (UTC)
- 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 – present

PUBLICATIONS

*Publications*


**Works Under Composition**


**Conference Presentations**


“Bloody Equivocations: Religious Trauma and Broken Bodies in *Macbeth*,” Shakespeare Association of America, April 5-8, 2017.


“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,


“‘Ravening Wolves’: How the Jesuit ‘Invasion’ of 1580-1 Defined and Defied English Anti-Catholic Polemic,” Intermountain Graduate Conference, Pocatello, ID, April 11, 2009


**Invited Public Presentations**


**Presentations and Workshops**


**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)
REFERENCES

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. 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. 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
1012 Fairmount Avenue
Chattanooga, Tennessee 37405
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’s Studies Program. I guide students through interdisciplinary, intersectional explorations of the social forces that shape us as gendered individuals, and serve as a member of the Women’s Studies Advisory Council.

8/05- present University of Tennessee at Chattanooga
Senior Lecturer, Department of English. In Western Humanities courses, I introduce students to the literary arts and artifacts that inform our cultural heritage. In Rhetoric and Composition courses, I encourage critical thinking and strategic writing skills. My service to the department includes redesigning Western Humanities courses, helping to set department-wide goals in Composition courses, and chairing and serving on departmental committees.

9/03-6/04 University of California at Santa Cruz
Teaching Assistant, Department of Literature and Department of History. For Introduction to Literary Theory and Inter-American Relations, I lectured, led discussions, 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 and composition to a diverse community of students. 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, book designers, and web designers in selecting, editing, and formatting manuscripts for publication. To boost funding, I established a Campanile Foundation fund for tax-deductible donations and created online subscription services and boutiques. My marketing efforts, including the relationships I established with regional booksellers, publishers, and libraries,
more than doubled distribution. 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 and Department of Rhetoric and Writing Studies. I taught literary appreciation and academic writing.

**Select Presentations and Participations**


Faculty committee member for the “I Will” Awards, awarded by the Women Investing in Student Empowerment Board (WISE) through UTC’s Women’s Center, 2016 - 2017.


“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.

Judge for the Young Southern Student Writers writing competition, a Southern Literature Alliance annual event, Spring 2014 – present.


“Heroism, Victory, and Nationalism: On The Odyssey and the Western Humanities,” an invited lecture for the Western Humanities Conference, UTC, August 16, 2006.


“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.

Publications
Editorial Assistant (2017-present) for Midwestern Miscellany, published by the Society for the Study of Midwestern Literature.


Editor-in-Chief (2001-2002) and Editorial Board Member (2002-present) for pacific REVIEW, A West Coast Arts Review Annual.

Grants
1/2/18
for WSTU 2000: Introduction to Women’s Studies students to help renovate Partnership’s Crisis Resource Center, and provide childcare so that women 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. $3,009.

6/7/17  Awarded a 2017-2018 UTC Library’s Affordable Course Materials Initiative Grant for English 1150: Western Humanities I. $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.” $732.52


Certifications
8/8/18  Independent Applying the QM Rubric (APPQMR) Certificate of Completion.
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.


Associate of Arts, Hiwassee College, Madisonville, TN, 1996.


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.


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).

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**
Reader, AP English Language and Composition Exam (2010-present)

**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


PRESENTATIONS AND WORKSHOPS


“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.


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**AWARDS AND HONORS**

UTC Faculty Grant ($910.32), 2016

UTC College of Arts and Sciences Travel Grant ($352.42), 2016.


College of Arts and Sciences Outstanding Adjunct Teaching Award, The University of Tennessee at Chattanooga, 2004.


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**SERVICE**


Senior Project Evaluator, Chattanooga School for the Arts and Sciences, Chattanooga, TN, 2011.


Local Committee Member, WPA Conference, Chattanooga, TN, 2006.


League Commissioner, Upward Basketball, St. John United Methodist Church, Chattanooga, TN, 1999.

Lanie Lundgrin  
4500 Touch Me Not Trail, Chattanooga, Tennessee 37415  
Lanie-Lundgrin@utc.edu  
(404) 680-5996  

Education  
Master of Arts, English, Literature Concentration, University of Tennessee at Chattanooga  2000  
Bachelor of Arts, English/Russian, University of Utah  1980  

Work History  
Senior Lecturer in English  
August 2014 to present  
- Teach courses in the English Department at UTC, including Rhetoric and Composition I and II, Western Humanities II, and Introduction to Literature.  
- Write course materials such as syllabi, homework assignments, handouts, and formal writing prompts.  
- Write, administer, and grade midterm and final examinations.  
- Plan, evaluate, and revise course content and course materials.  
- Guide students in using technology to support educational research.  
- Monitor students’ academic progress and refer students who are struggling to campus resources.  
- Co-Founded and Chaired Sword and Pen Veterans’ Writing Workshops.  
- Participate in faculty development workshops in Rhetoric and Composition.  
- Served on UTC Faculty Senate General Education Committee  
- Serve General Education Steering Committee  
- Chair, Departmental General Education Committee.  
- Serve on the Faculty Senate Petitions Committee.
Lecturer in English  
January 2003 to August 2014

- Taught introductory courses in English, such as Developmental Writing, Rhetoric and Composition I and II, Western Humanities II.
- Served on numerous departmental committees.
- Wrote materials such as syllabi, homework assignments and handouts.
- Wrote administered and graded midterm and final examinations.
- Planned, evaluated and revised course content and course materials.
- Guided students in using technology to support educational research.
- Monitored students’ academic and referred students who were struggling to campus resources.
- Participated in numerous faculty development workshops in Rhetoric and Composition and at Walker Teaching Resource Center.

**Honors**

*Sigma Tau Delta, elected 2000*

*Phi Beta Kappa, elected 1980*

*Phi Kappa Phi, elected 1980*

*Dobro Slovo, elected 1980*
Jessica E. McCarthy, Ph.D.
Jessica-mccarthy@utc.edu

EDUCATION

2005-2009 Washington State University, Pullman, WA
Ph.D. in American literature (May 2009)
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

PUBLICATIONS

Books:
PUBLICATIONS, cont.

Peer-Reviewed Essays:


Book Reviews:


PRESENTATIONS


PRESENTATIONS, cont.


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.


WSU Graduate School Travel Award, October 2007.

WSU Graduate Scholar Award, 2005-2007.

TEACHING

University of Tennessee-Chattanooga

English 2810: Technical Writing

English 2880: Professional Writing
Washington State University, Pullman

English 595: Academic Publishing and Grant Writing, co-taught with Dr. Debbie Lee
English 482: American Modernism
English 419: Twentieth-Century Novel
English 402: Technical and Professional Writing
English 372: Transatlantic 19th-century Literature
English 368: American Novel to 1900
English 309: Women Writers
English 110: Reading Now (Books Since You Were Born)
English 101: Introduction to College Composition

Washington State University Distance Degree Program Online Courses

English 488: Victorian Literature
English 487: Romantic Literature
English 419: Twentieth-Century Novel
English 402: Technical & Professional Writing
English 309: Women Writers
English 305: Shakespeare
English 306: Shakespeare
English 201: Research Writing

EDITORIAL EXPERIENCE

Editorial Associate  
ESQ: A Journal of the American Renaissance  
Washington State University

Editorial Associate  
Poe Studies / Dark Romanticism  
Washington State University
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  
1033 Harle Avenue Northwest • Cleveland, Tennessee 37311 • (423) 284-7258 • clanmckay@bellsouth.net

Academic and Professional Experience

University of Tennessee at Chattanooga  
615 McCallie Avenue, Chattanooga, Tennessee 37403  
College of Arts and Sciences: English Department

August 2009 – Present  
**Lecturer**

*Teach or have taught courses:*

- *Rhetoric and Composition I:* 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 II:* Review of competencies stressed in Rhetoric and Composition I with emphasis on the extended essay; use of research matter in writing; attention to diction, figurative and symbolic language, relationship of style and meaning.
- *Professional Writing:* An introduction to the variety and forms of workplace discourse. Emphasis on composing documents such as memos, letters, resumes and proposals; planning and managing short- and long-term writing projects; integrating oral and written communication; and using new communication technologies.

August 2008 – July 2009  
**Adjunct Instructor**

*Taught courses:*

- *Rhetoric and Composition I*

Cleveland City Schools: Arnold Memorial Elementary School  
473 8th Street NW, Cleveland, Tennessee 37311  
**Parent Involvement Coordinator**

*Planned, developed, and implemented special events to foster parent involvement*

- Communicated school information to students, families, and community

Alzheimer’s Association, Southeast Tennessee Chapter  
735 Broad Street, Chattanooga, Tennessee 37402  
July 2004 – September 2005  
**Special Events Coordinator for Bradley County** (part-time)

*Promoted Alzheimer’s Association programs within the community*

- Raised funds through soliciting sponsors and maintaining relationships with contributors
- Coordinated annual Memory Walk fundraiser – introduced *Top Dog* competition that brought new demographic to the walk, additional sponsors, and increased media exposure

BlueCross BlueShield of Tennessee  
1 Cameron Hill Circle, Chattanooga, Tennessee 37402  
October 1995 – February 2002  
**Senior Writer** (part-time January 2000 – February 2002)

*Developed, edited, coordinated, and wrote various company publications as requested including employee magazine, quarterly health newsletters for customers, and company’s annual report*

**Communications Coordinator** (August 1998 – January 2000)

*Planned, developed and implemented various communications strategies for programs and projects that enhanced the company’s image, informed and motivated employees, and aided sales:*

- Wrote and coordinated production and distribution of items in communication plans, including sales brochures, annual reports, and corporate policy changes
- Assisted with crisis communications and media relations when necessary
- Supervised staff of two senior writers, including overseeing production of employee magazine and various internal and external newsletters
**Writer** (October 1995 – August 1998)
Developed and wrote employee communications, sales promotion/marketing literature, customer support/education materials, public relations campaigns and media relations materials:
- Successfully developed communications campaign to educate lower literacy audience on how a health maintenance operation (HMO) works. **Campaign won honorable mention in national marketing communications competition.**
- Researched and wrote company’s annual reports, one of which **won Silver Quill Award of Merit from International Association of Business Communicators (1997)**
- Edited weekly employee newsletter and wrote articles for employee magazine

**Life Care Centers of America**
3570 Keith Street, Cleveland, Tennessee 37312
October 1990 – October 1995
**Director of Public Relations** (January 1993 – October 1995)
Developed and supervised the various programs, promotions, and publications of the public relations department of one of the largest long-term care management companies in the country:
- Developed public relations plans, marketing brochures, and employee communications
- Provided training, consultation, and guidance concerning public relations activities to the nursing and retirement facilities Life Care managed; supported media relations efforts and assisted with crisis communications
- Supervised staff of two Communications Coordinators; edited newsletters; wrote feature articles for and assisted with editing of semiannual company magazine

**Communications Coordinator** (July 1991 – January 1993)
- Developed internal and external communications
- Wrote, edited, designed, and supervised production of three newsletters; wrote feature articles for semiannual company magazine; researched, wrote, and distributed weekly senior health/lifestyle newspaper column

**Communications Assistant** (October 1990 – July 1991)
- Wrote, edited, and designed monthly corporate newsletter; wrote feature articles for semiannual company magazine; researched, wrote, and distributed senior health/lifestyle newspaper column; wrote and distributed press releases for local and industry media; wrote and distributed weekly corporate-office employee newsletter

**Education**

**University of Tennessee at Chattanooga, Chattanooga, Tennessee**
Master of Arts: English/Rhetoric and Writing

**Tennessee Technological University, Cookeville, Tennessee**
Bachelor of Science: English/Journalism
Minor: Marketing
Editor of university yearbook; staff reporter and assistant advertising editor for university newspaper
Graduated Cum Laude

**Community Involvement**

**Cleveland City Schools Board of Education, Cleveland, Tennessee**
**Board Member**
August 2016 – Present
CARRIE MEADOWS  423.618.6616 // meadowscarrie@gmail.com

EDUCATION

MFA, Creative Writing, fully funded through an Alfred Knobler Scholarship
Virginia Tech, Blacksburg, Virginia: May 2009

MA, English, master's thesis in fiction passed with distinction, fully funded as teaching assistant
University of New Mexico, Albuquerque, New Mexico: December 2004

BA, English and American Language and Literature, magna cum laude, Alpha Society
University of Tennessee at Chattanooga, Chattanooga, Tennessee: August 2000

BOOKS

Slingshot Catapult, forthcoming poetry chapbook from Semiperfect Press

Speak, My Tongue, poetry collection from Calypso Editions: October 2017
  Semifinalist, Lexi Rudnitsky First Book Prize in Poetry: January 2016
  Finalist, Prairie Schooner Book Prize in Poetry: 2010

UNIVERSITY TEACHING EXPERIENCE

Lecturer II, University of Tennessee at Chattanooga: August 2012-present
  English 4910: Design for Writers Workshop
  English 4960: Internship Workshop
  English 3760: Intermediate Fiction Writing Workshop
  English 2700: Introduction to Creative Writing in Poetry, Creative Nonfiction, and Fiction
  English 2880: Professional Writing
  English 1020: Rhetoric and Composition II - Business Living and Learning Community
  English 1020: Rhetoric and Composition II
  English 1011: Rhetoric and Composition I with Writing Tutorial
  English 1010: Rhetoric and Composition I - Business Living and Learning Community
  English 1010: Rhetoric and Composition I

Adjunct Instructor, Chattanooga State Community College: January-May 2012
  English 2850: Writing Fiction
  English 2830: Introduction to Creative Writing in Poetry, Fiction, and Creative Nonfiction

Adjunct Instructor, Bryan College: January 2010-May 2011
  English 326: Advanced Creative Writing in Poetry, Creative Nonfiction, Fiction, and Drama
  English 245: Introduction to Creative Writing in Poetry, Creative Nonfiction, and Fiction
  English 225: Creative Writing Colloquy
English 112: First-Year English II
English 111: First-Year English I

**Teaching Assistant**, Virginia Tech: August 2006–May 2009
English 2744: Introduction to Creative Writing in Poetry, Creative Nonfiction, and Fiction
English 1106: Writing from Research
English 1105: Introduction to College Composition

**Teaching Assistant**, University of New Mexico: August 2002–August 2004
English 221: Introduction to Creative Writing, Fiction
English 102: Analysis and Argument
English 101: Expository Writing and Reading

**Teaching Honors**
Exceeds Excellence Faculty Rating by the College of Arts and Sciences, University of Tennessee at Chattanooga: 2012–2013, 2014–2015, 2015–2016, 2017–2018
English Department Lecturer of the Year, University of Tennessee at Chattanooga: 2015–2016
English Department Lecturer of the Year, University of Tennessee at Chattanooga: 2012–2013
English Department Teaching Assistant of the Year Nominee, University of New Mexico: 2003

**Journal Publications**

**Poems**
“Naming the Parts, and Why I Didn't March with Martin.” Indianola Review, vol. 1, no. 1, 2015, p. 103.
“After the Funeral.” Smartish Pace, no. 22, 2015, p. 91.


“Leaving the Church.” Quercus Review no. 9, 2009, p. 102.

“Regrets for things you don't remember.” Quiddity vol. 2, no. 1, 2009, p. 44.


Fiction

“Telling.” Wash your needless soda down as Anton, 4ink7, no. 3, 2016, pp. 62-64.


Nonfiction


Hypertext

Book Reviews

Interviews
WRITING HONORS

Pushcart Prize Nominations, Poetry: 2009 - 2018
The Wardrobe's Best Dressed, The Sundress Blog, January 2018
Writer in Residence, Rivendell Writers' Colony: May-June 2015, May 2016, May 2017
Writer in Residence, Sundress Academy for the Arts: May 2015
Finalist, Beullah Rose Poetry Prize, Smartish Pace: February 2015
Finalist, Coniston Poetry Prize, Radar Poetry: October 2014
Fellow, The Hambidge Center Creative Residency Program: June-July 2013, June 2014
Finalist, Augury Books 2011 Editors’ Prize in Poetry: 2011
Semifinalist, Steinbeck Fellowship in Fiction: 2009
Winner, Academy of American Poets Poetry Society of Virginia Prize: 2008
Best New Poets Nomination: 2008
MFA Scholarship in Poetry, Sewanee Writers’ Conference: 2008
Winner, Plainsongs Poetry Prize: 2008
Short List, Tilt Press Poetry Chapbook Competition: 2008

READINGS AND PRESENTATIONS

Poetry Reading, Sundress Academy for the Arts, Knoxville, Tennessee: July 2018
“We Are a Helix, We Survive: Calypso Authors Read Poetry, Prose and Translation from Angel Island to the American South,” AWP Conference, Tampa, Florida: March 2018
Poetry Reading, Star Line Books, Chattanooga, Tennessee: December 2017
Poetry Reading, Speakeasy Reading Series, Virginia Tech, Blacksburg, Virginia: December 2017
“Brass Brassiers: Four Southern Women Authors on the Intersection of Place, Race, Religion, Gender, and Genre,” C.D. Wright Women Writers Conference, University of Central Arkansas, Conway, Arkansas: November 2017
“Design for Writers,” Research Dialogues, University of Tennessee at Chattanooga: April 2017
Poetry Reading, River City Sessions/WUTC public radio, Chattanooga, Tennessee: 2014
“Bringing Creating Energy into the Research Process,” Instructional Excellence Retreat, University of Tennessee at Chattanooga: May 2014
“The Giant Yearbook Celebration of Diversity at UTC,” ThinkAchieve Grant Presentation, University of Tennessee at Chattanooga: Fall 2013
“Oral Hygiene Day at Harrison Elementary School,” ThinkAchieve Grant Presentation, University of Tennessee at Chattanooga: Spring 2013
Poetry Reading, Virginia Tech MFA in Creative Writing Program, Blacksburg, Virginia: 2009
Poetry Reading, Virginia Tech President’s House, Blacksburg, Virginia: 2009
Fiction Reading, University of New Mexico Works in Progress Series, Albuquerque, New Mexico: 2003

EDITORIAL AND PRODUCTION EXPERIENCE

Publication Coordinator, Meacham Writers’ Workshop: Spring 2013–Fall 2013
Designed and copyedited brochures and posters to promote the event.

Worked on a team of three managing editors to solicit and review digital writing and art submissions. This work included promotion and coordination of a special collaboration initiative to pair accomplished writers like Caren Beilin with digital artists.

Published the Spring 2008 issue in collaboration with Virginia Tech’s Center for Digital Discourse and Culture.

Reader, The Los Angeles Review: Fall 2006
Revised submissions under direction of fiction editor Edward Falco.

Prepared design layouts and copyedited content under the direction of Dr. Susan Romano of University of New Mexico and Dr. Susan Jarratt of University of California, Irvine.

Production Manager, Blue Mesa Review: January–May 2003
Managed a group of undergraduate students, overseeing the redesign of the internal layout plus production of Issue 15 under the direction of Professor Julie Shigekuni.

VISITING WRITER/PROGRAM COORDINATION EXPERIENCE

Interim Internship Program Coordinator, UTC English Department: August 2015–May 2016
Developed new and maintained existing internship partnerships within and beyond the Chattanooga, Tennessee community, promoted the program to English majors and minors, taught a weekly internship workshop, and directed up to 15 internships per semester, serving as the liaison between student interns and internship supervisors at partner organizations.

Founder and Director, Story Creators After School Art + Literacy: August 2014–December 2016
Developed 3–10–week curricula integrating reading, writing, and illustration lessons, and implemented programming for underserved students in grades K-4 at five Chattanooga, Tennessee schools and one city-operated recreation center.
Program Coordinator, TVA/St. Andrews Center Artbotics Program: January-May 2014
Created a 10-week arts and robotics curriculum and directed programming for students in grades 4-6 at four underserved Chattanooga, Tennessee schools.

Assistant Director, Meacham Writers’ Workshop: Fall 2013-Spring 2014
Invited writers, managed contracts and payment, secured venues, managed student interns and volunteers, and oversaw promotions, workshop submissions, and event schedules for this three-day event packed with readings and lectures by visiting writers, social gatherings, and community workshops.

Visiting Writer Co-Coordinator, Virginia Tech’s Katherine Soniat Reading Series: Spring 2009
Collaborated with a small team of graduate students under the direction of Professor Erika Meitner to invite, schedule, and oversee campus events featuring poet Matthea Harvey.

Institutional Service
- Member, Young Southern Student Writers Committee: Fall 2018-present
- Member, Creative Writing Committee: Spring 2014-present
- UTC Workshop Coordinator, Meacham Writers’ Workshop: Fall 2014-present
- Judge, UTC Creative Nonfiction Award: 2016, 2018
- Member, English Department Internship Committee: Fall 2012-Spring 2017
- Chair, English Department Internship Committee: August 2015-May 2016
- Participant, Faculty Fellows Cohort, "Bringing Creating Energy into the Research Process," University of Tennessee at Chattanooga: May 2013-May 2014
- Faculty Coordinator, The Giant Yearbook Diversity Celebration: Spring 2013
- Reviewer, Critical Thinking Assessment Test, Think Achieve Program: Fall 2012, Fall 2013
- Graduate Student Representative, Freshman English Committee: August 2003-May 2004
- Graduate Participant, Creative Writing Pedagogy Committee: August 2003-May 2004
- Mentor to Teaching Assistants, First-Year English Program: August 2003-May 2004
- Volunteer, Taos Summer Writers Conference: July 2003
- Treasurer, English Graduate Student Association: 2003
- Judge, D.H. Lawrence Fellowship, Taos Summer Writers Conference: 2003
- Judge, Merit Scholarship in Fiction, Taos Summer Writers Conference: 2003

Grants
- Travel Grant, College Arts and Sciences, University of Tennessee at Chattanooga: Spring 2018
- ThinkAchieve Beyond-the-Classroom Grant, University of Tennessee at Chattanooga: Fall 2016
- Access and Diversity Professional Development Grant, University of Tennessee at Chattanooga Office of Equity and Diversity: May 2015
- Front Porch Alliance Grant for Story Creators After School Art + Literacy: December 2014
Lowes Toolbox for Education Grant for Rossville Middle School: December 2014
Lillian L. Colby Foundation Grant for Story Creators After School Art + Literacy: November 2014
Faculty Development Grant, University of Tennessee at Chattanooga: Summer 2013
ThinkAchieve Beyond-the-Classroom Grant, University of Tennessee at Chattanooga: 2013
ThinkAchieve Beyond-the-Classroom Grant, University of Tennessee at Chattanooga: Fall 2012
Title IID Stem Grant for Rossville Middle School: April 2010

COMMUNITY SERVICE

Grant Proposal Writer for Rossville Middle School: 2012–present
Mentor, Chattanooga School for Arts and Sciences Senior Project Program: Spring 2014
Faculty Coordinator, St. Andrews Center Proposal Project: Fall 2013
Faculty Coordinator, Oral Hygiene Day at Harrison Elementary School: Fall 2012
Fiction Workshop Leader, Chattanooga State Young Writers Conference: January 2012

PROFESSIONAL WRITING EXPERIENCE

Worked as a proposal writer and cover designer, with involvement in all aspects of the proposal process from research, writing, and editing to production of multi-million dollar construction proposals submitted to the U.S. State Department.

Developed copy for press releases, brochures, print advertisements, monthly newsletters, annual report copy, technical bulletins and multichannel promotions, in addition to managing domestic and international print advertising campaigns for Astec, Inc. and its corporate office.

Wrote press releases, advertisements, advertorials, monthly newsletters and technical manuals, and oversaw the copy and production of consumer catalogs for four brands.
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 Lecturer/Associate Lecturer**, UTC  
Fall 2007 - Present
- 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 second semester first-year composition class
- Teach online sections of Professional Writing class
- 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/Observee 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

**ESL Instructor**, UTC’s ESL Institute  
January 2015 - December 2016
- 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
Tiffany N. Mitchell

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

**English Language Exam,** ETS AP Reading  
\* Table Leader  
\* Reader  
\* Monitor, maintain, and assess the progress and morale of your 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

**Online Writing Lab E-structor,** Smarthinking.com  
\* 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

**COURSES TAUGHT**

**University of Tennessee at Chattanooga (UTC)**

English 1010: Rhetoric and Composition I (formerly English 121)
Tiffany N. Mitchell

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

PUBLICATIONS & PRESENTATIONS


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
Tiffany N. Mitchell

*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


“Fire Starters: Powerful Politics from the Margins.” Sixth Biennial Feminism(s) and Rhetoric(s) Conference. Little Rock, AR. October 2007.

**PROFESSIONAL DEVELOPMENT**

**Safe Zone Training**
Training to be a facilitator of Safe Zone Ally sessions

**Office of Equity and Diversity HIRES Training**
Training required to participate on new hire search committees.

**Taleo System Training**
Training required to navigate the system used by new hire applicants.

**Activity Insights Training**
Training to use the online information system for UTC faculty’s academic activities.

**Student Conduct Board Training**
Training required to be able to serve on Student Conduct Board Hearings

**Digital Media and Composition Institute (DMAC), The Ohio State University**
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) Cohort**
Improve Your Online Course, Certificate of Completion
Peer Reviewer Course, Certificate of Completion
Applying the QM Rubric, Certificate of Completion

**TESOL Express**
Tiffany N. Mitchell

TESOL Certificate                          October 2014

UTC’s Online Faculty Fellows Program
Program Participant                                        Fall 2012 to June 2013
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

SERVICE/ACTIVITIES

Search Committee to hire African American Literature Professor Dec. 2017-April 2018
MOC Forward Diversity Conference Planning Committee April 2017-May 2018
Programming Subcommittee

CAS Diversity Committee Member March 2016-Present
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
Marketing Communication Committee, English Dept. Fall 2018-Present
Composition Committee, English Dept. Fall 2015-Present
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)

DIGITAL LITERACIES

Collaborative Editing/File Sharing: Google Drive, Microsoft OneDrive, Dropbox, Apple iCloud
Desktop Publishing: Microsoft, Apple, and Google Office Suites
Audio and Video: iMovie, Audacity, Screencast-O-Matic, Jing, Camtasia
Course Management Systems: Blackboard Learn, Moodle
Coding: HTML (basic)
Tiffany N. Mitchell

AWARDS
“Exceeds Expectations” Departmental EDO Rating 2016-2017 AY
Cindy and Dickie Selfe Fellowship, DMAC Institute May 2017

LANGUAGES
Spanish—Intermediate Reading, Speaking, and Listening
Italian—Novice Reading, Speaking, and Listening
German—Novice Reading and Speaking

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
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  
*Primary Area of Study:* English Literature  
*Secondary Areas of Study:* Gender, Feminist, and Queer Theory & Visual Rhetoric and Embodied Literacies  
[2005-2007]

**B.S., Communication and English Literature** — Florida State University, Tallahassee, FL  
*Double Major*  
*Certificate in Women’s Studies*  
[2001-2004]

**Academic Appointments**

**English Department Lecturer** — University of Tennessee-Chattanooga  
Courses: ENGL 1010/121 Rhetoric & Composition I, ENGL 1020/122 Rhetoric & Composition II, ENGL 1011 Rhetoric & Composition I with Writing Tutorial  
2007 — Present

**Women’s Studies Lecturer** — University of Tennessee-Chattanooga  
Courses: WSTU2000- Introduction to Women’s and Gender Studies  
2011-Present

**Teaching Associate** — University of Tennessee at Knoxville  
Courses: ENG101, ENG102 (Rhetoric & Composition I & II)  
- Taught four section 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  
[2005-2007]

**Writing Center Consultant** — University of Tennessee-Knoxville  
- Worked as a writing center tutor responsible for offering individualized help for undergraduate and graduate student writers across multiple disciplines.  
[2005-2007]
Service/Campus Involvement

Committee Member
FYRE Committee (2018-Present)
Composition Committee (2016-Present)
YSSW Committee (2016-Present)
Technology and Social Media Committee (2014-Present)
Library Committee (2013-2014)
Rhetoric and Composition Committee (2011-2013)

Faculty Advisor, Omega Phi Alpha (2013-Present)
Faculty Advisor, Planned Parenthood Generation Action – UTC Chapter

Homecoming Court Committee Member and Judge (2014, 2015, 2016)

Reader/Judge for Young Southern Writers Contest (2011-Present)

Student Group Affiliation and Involvement
WISE Board
Women’s Action Council
Women of Excellence
The Progressive Student Alliance
Spectrum
Women’s Empowerment Institute
Unique Perceptions
Omega Phi Alpha-Service Sorority
Sexperts: UTC’s Student Advocates for Planned Parenthood
SAFE-Student Activist for Equality

Series Host, Women’s Center Documentary Series
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, Women’s Center and Partnerships for Children and Families
RAINN Day
Take Back the Night
Rape Crisis Center Training
Feminist Appreciation Day
The Transformation Project
The Vagina Monologues
Elect Her
Women’s Leadership Academy
Play! Believe! Achieve!
Love Your Body Week
Female Veterans Appreciation
End Rape Culture, Panel Discussion
Conferences

*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


“Incorporating FYRE for ENG1011” Faculty Panel. With Devori Kimbro and Oren Whightsel. Fall Composition Workshops. The University of Tennessee at Chattanooga. Chattanooga, TN, August 2018.

“Multimodal Composition Workshop” With Tiffany Mitchell. Fall Composition Workshops. The University of Tennessee at Chattanooga. Chattanooga, TN, August 2017.


“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.


“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.


“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.


“Integrating Technology and New Medias in the Composition Classroom.” Fall Composition Workshops. The University of Tennessee at Chattanooga. Chattanooga, TN, August 2012.

**Grants**


Experiential Learning Grant. With Spring Kurtz and Tracye Pool. Jan 2018


**Professional Experience**

**Insurance Sales Representative** — State Farm Insurance Companies, Tallahassee, FL  
July 2001-July 2004

Customer Services Sales Representative License, Florida Department of Insurance (D082864)  
Life, Health, and Variable Annuity License, Florida Department of Insurance (D082864)
Andrew M. Najberg  
Andrew-Najberg@utc.edu

OFFICE  
Library 408  
615 McCallie Ave.  
Chattanooga, TN 37403  
(423) 425-2541

HOME  
6631 Bucksland Dr.  
Ooltewah, TN 37363  
(865)803-4133

OBJECTIVE  
To receive a position as a tenure track faculty member in poetry.

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 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 Assistanceship 2004-2006

Phi Beta Kappa, 2001

Graduated BA Summa Cum Laude

PROFESSIONAL EXPERIENCE  
2014-2017 Assistant Director Meacham Writers' Workshop

2013-2014 Student Coordinator, Meacham Writers' Workshop
TEACHING EXPERIENCE

Lecturer, Department of English
University of Tennessee, Chattanooga 2006-2018

Teaching 2 sessions English 2700 in Fall 2018
Teaching 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 sessions English 2700 in Spring 2015
Taught 1 session English 3750 in Spring 2015
Taught 1 session English 1020 in Spring 2015
Taught 1 session English 1010 in Fall 2014
Taught 2 sessions English 2700 in Fall 2014
Taught 1 sessions English 4050 in Fall 2014
Taught 2 sections English 1020 in Spring 2014
Taught 1 session English 1150 in Spring 2014
Taught 1 session English 3750 in Spring 2014
Taught 4 sections English 1010 in Fall 2014
Taught 1 session English 1150 in Fall 2014
Taught 1 session English 1020 in Summer 2013
Taught 2 sections English 2700 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 1 section of English 115 in Fall 2006
Taught 4 sections of English 121 in Fall 2006
Taught 4 sections of English 122 in Fall 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 THESES
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
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

PUBLICATIONS –

POETRY
“At the center of it” forthcoming in Another Chicago Magazine Fall 2018 Issue

“Stroke Vigil” forthcoming in Another Chicago Magazine Fall 2018 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


“The goats have overtaken the barracks” Artful Dodge Fall 2011 issue.

“Getting it Right” in Nashville Review, Fall 2011


“City so Fractured” in Louisville Review number 67, Spring 2010

“Listening to Doors” in Louisville Review number 66, Fall 2009.


“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.

**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**


**PRESENTATIONS AND INTERVIEWS**

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

Forthcoming Interview: "On Poetry" www.localquill.com

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


"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

"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

English Department Library Ad-hoc Committee Fall 2018

Library Design Committee Spring 2018

Assistant Director, Meacham Writers’ Workshop Fall 2014-Spring 2018

Optimist Essay Contest Judge, February 2017-2018

YSSW Contest Judge, 2011-2018
Co-organizer of Awake And Engaged Documentary Series 2008-2018

Creative writing Committee Member, UTC Department of English 2011-2018

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

Creater and Organizer of Awake and Engaged Documentary Series Student Film Festival and Contest
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: 424 Library
Phone: 423.425.2544
email: tim-parker@utc.edu

TEACHING EXPERIENCE

Courses Taught

- Professional Writing
- Intermediate Rhetoric and Composition
- Rhetoric and Composition I
- Rhetoric and Composition II
- American Literature Survey
- Southern Mountain Heritage
- Developmental Writing II

Teaching History

Senior Lecturer, Department of English, UTC

- 2018-2019 Professional Writing, online (4 sections).
- 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).

Lecturer, Department of English, UTC

- 2012-2013 Professional Writing, online (2) classroom (2), Rhetoric and Composition II (4).
- 2011-2012 Rhetoric and Composition II (5), Rhetoric and Composition I (3).
- 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 (1).
- 2007-2008 Professional Writing (3), Intermediate Rhetoric and Composition (2), Rhetoric and Composition II (3), Developmental Writing II.
- 2006-2007 Professional Writing (6), Intermediate Rhetoric and Composition (3), Southern Mountain Heritage (Adjunct at Cleveland State Community College).

Adjunct Instructor, Department of English, UTC

- 2000-2001 Professional Writing (2), Rhetoric and Composition II (2), Rhetoric and Composition I.
- 1999-2000 Rhetoric and Composition II.
SERVICE ACTIVITIES

2018-2019  Participant in Course Compass Pilot Program; Department Internship Committee.
2017-2018  Department Contingent Faculty Issues Committee.
2016-2017  Department Online Ad Hoc Committee; Judge for Young Southern Student Writers;
            QM Peer Reviewer for FIN 3210; QM Peer Reviewer for ENGL 1330.
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  Participant in Blackboard 4 Pilot Program; Department Sequoya Society and Softball Committee.
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.
2007-2008  Department Head Advisory Committee.
2006-2007  Member of Host Committee, Writing Program Administrators National Convention;
            Faculty Senate; Contingent Faculty Committee, Chair; Department Head Advisory Committee; Department Contingent Faculty Committee; Teaching Group Facilitator.
2005-2006  Faculty Senate; Contingent Faculty Committee; Department Head Search Committee;
            Composition Committee; Teaching Group Facilitator.
2004-2005  Faculty Senate; Composition Committee; Teaching Group Facilitator.
2003-2004  Composition Committee; Teaching Group Facilitator; Campus Equity Week co-organizer and moderator.
2002-2003  Composition Committee.

AUTHORED PUBLICATIONS and REVIEWS


HONORS RECEIVED

2005-2006  Exceptional Merit Rating
2000-2001  Award for Outstanding Adjunct Teaching

RELATED ACTIVITIES

2016  Professional Writing course passed internal Quality Matters review in Nov. 2016
2011-2012  Interim Director of UTC Writing Center (Spring semester).
2004-2005  Interim Director of UTC Writing Center (Summer semester).
1998  Assistant Manager, Writing Center (Interim), Chattanooga State Technical Community College, Chattanooga, TN.
CONFERENCES AND SEMINARS ATTENDED

2018
Online Learning Consortium International Conference, virtual attendance.

2016
Online Learning Consortium International Conference, virtual attendance.

2015
“UTC Title IX Training 2015,” August 26, 2015
“Online Faculty Fellows Program, Spring 2014,” Walker Center for Teaching & Learning and Center for Online & Distance Learning (WCTL, CODL).

2014
“Sloan C Virtual Conference on Online Learning” (WCTL, CODL).
“Online Classes with Adobe Connect” (WCTL, CODL).
“Making Videos for Flipped Classrooms” (WCTL, CODL).
“Hands-On Fun! Accessibility Comes Alive” (WCTL, CODL).
“Flipped Classroom Faculty Learning Community” (WCTL, CODL).
“Flipped Classroom Assessment Webinar” (WCTL, CODL).
“Flipped Classroom – Hear from the Experts at UTC” (WCTL, CODL).
“Presentations with Pizazz” (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).

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

ORGANIZATION MEMBERSHIPS

National Council of Teachers of English (2005-present, 2002-3)
American Association of University Professors (2004-5)
Sigma Tau Delta (2000)
EDUCATION HISTORY

2016

2009
“Critical Theory,” graduate English course, Fall semester, UTC, audit.

2008

2005
“Human Subject Assurance Training,” Modules 1 and 2, online, Department of Health and Human Services, Office for Human Research Protections.

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
407 Bluebird Circle • East Ridge, TN 37412
Phone: 423-991-4878 • E-Mail: joshua-parks@utc.edu

Education

Experience
• Lecturer. English Department, University of Tennessee at Chattanooga, Chattanooga, TN. 1/12 to Present.
• Freelance Writer. Fieldandstream.com. 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.

Publications
• “Thawing Out the Whiskey Stones.” Southern Culture on the Fly May 2016: 86-97. Web

Teaching Experience
NUMBER OF SECTIONS EACH
• English 1010: Rhetoric and Composition I
• English 1011: Rhetoric and Composition I with Writing Tutorial
• English 1020: Rhetoric and Composition II
• English 1130: Western Humanities I
• English 1150: Western Humanities II
• English 1330: Introduction to Literature

Service
• Mosaic Program mentor and tutor (2013-2015)
• Young Southern Student Writers judge (2012-2017)
• Contingent Faculty Committee (2014-2016)
• Technology and Media Relations Committee (2013-2014)
• Sequoya and Softball Committee (2012-2013, 2016-2017)
• One-Year Review Committee (2017-2018)
James K Pickard II  
3115 Lockwood Drive  
Chattanooga, TN 37415  
803-920-0087  
James-Pickard@utc.edu

**Current Research**

My current research interest lies in Twentieth and Nineteenth Century American Literature with special attention to writers who blend the genres of journalism and fiction. My dissertation centers on the works of Stephen Crane, Willa Cather, Hunter S. Thompson, and Art Spiegelman and their examination of personal and cultural trauma. I am particularly interested in the way journalism and other forms of mass media express and affect American identity. My master’s thesis studies the writing of Vladimir Nabokov with a focus upon psychoanalysis as well as his notions of memory and subjectively perceived reality.

My teaching method works to infuse the English classroom and composition with a special attention to visual text and mass culture, especially advertisement, television, and film. My goal is to present ideas and modes of critical inquiry which connect my students with a larger identity outside the classroom and academic realms.

**Education**

University of South Carolina  
Columbia, SC 29208  
Currently working on Ph.D. in 20th Century American Literature and 19th Century American Literature

University of South Carolina  
Columbia, SC 29208  
M.A in English Literature  
Completed 2004

Villanova University  
800 Lancaster Ave  
Villanova, PA 19085  
B.A. English  
Completed 1999

**Teaching Experience**

**Full Time Lectureship**

**University of Tennessee at Chattanooga**  
August 2012- Present

Position requires teaching a full 4/4 course load of ENGL Composition classes, as well as participating in all additional duties of fulltime faculty, such as student advisement and other departmental procedures.

**Teaching Assistantships and Adjunct Positions**

**Chattanooga State Community College**  
August 2011- May 2012

Position requires teaching several sections of ENGL 1010 Composition I which instructs students in all elements of the writing process, with a focus on formal academic writing.

**University of Tennessee at Chattanooga**  
August 2009- May 2012

Position requires teaching several sections of ENGL 1010 and ENGL 1020 Rhetoric and Composition, the instruction of basic composition and research skills, to college undergraduates.
University of South Carolina  
August 2003- May 2009
Position requires teaching first year ENGL 101 Composition and ENGL 102 Composition and Literature courses while earning M.A. degree and completing Ph.D. requirements.

Writing Tutor
University of South Carolina  
August 2008-May 2009
Position required meeting with students of all levels and helping with the writing process, from brainstorming and drafting, all the way through revising.

Villanova University  
August 1997-May 1999
Position required meeting with college students, editing papers, explaining the rules of composition and style.

Research Assistantships
Dr. Mindy Fenske  
May 2007-August 2007
Assisted in editing and indexing her book Tattoos in American Visual Culture.

Dr. Matthew J. Bruccoli  
August 2002-May 2003
Assisted in general research and fact-checking many articles made ready for publication.

Dr. Cynthia Davis  
August 2002-May 2003
Assisted in editing and researching for her book Charlotte Perkins Gilman: A Biography.

Special Certifications and Awards
American Literature Colloquium Co-Chair  
August 2004- May 2006

Trained in Business and Technical Writing  
May 2004

Trained in Visual Argument Instruction  
November 2003

Publications


Conferences

Presenter, “Willa Cather and Mother Eve: Reconfiguring the Primal Myth” at 2006 University of South Carolina American Literature Colloquium Lecture Series.

Presenter, “Farce and Lying in Las Vegas: Thompson’s Savage Journey into the Heart of Journalism” at 2005 University of South Carolina Annual 20th Century Interdisciplinary and International Conference: “Communities in Crisis: Isolation, Transformation, and Desolation.”

Presenter, “Spiegelman’s Legacy: Masking Trauma and Survival in Maus” at 2004 University of South Carolina Annual 20th Century Interdisciplinary and International Conference: “(Dis)Location Identities.”

**Academic References**

Dr. David Cowart
Louise Fry Scudder Professor and Board of Trustees Professor
University of South Carolina
cowartd@mailbox.sc.edu

Dr. Cynthia Davis
Associate Professor and Undergraduate Director
University of South Carolina
cjdavis@sc.edu

**Teaching References**

Dr. Christy Friend
Head of First-Year Writing
University of South Carolina
chfriend@mailbox.sc.edu

Dr. Susan North
Director of Composition
University of Tennessee at Chattanooga
susan-north@utc.edu
CURRICULUM VITAE

CONTACT INFORMATION
Tracye L. Pool
1836 Auburndale Avenue
Chattanooga, TN 37405
423-503-2942
tracyep@aol.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
Senior Lecturer of English, University of Tennessee at Chattanooga, Chattanooga, TN, August 2003-present
  • Teaching English 1020, Rhetoric and Composition II; English 2830, Writing for the Social Sciences; and WSTU 2000, Introduction to Women's Studies. Taught USTU 1250, First Year Studies: The UTC Experience; English 1010, Rhetoric and Composition I, English 1011, Rhetoric and Composition I with Writing Tutorial; Women's Studies 4550, The Real Skinny: Anorexia in Medieval Saints and Contemporary Women; and 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

**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:**
Sewanee School of Letters, MFA, Creative Writing, University of the South.

Courses Completed:
- English 510A Fiction Writing, Summer 2017, Jaime Quattro
- English 598, Dickens, Summer 2017, Barbara Black
- English 510A Fiction Writing, Summer 2018, Michael Griffith
- English 589, Forms of Fiction, Summer 2018, Michael Griffith

**AWARDS**
- University of Tennessee at Chattanooga 10-Year Service Award, 2014
- University Honors Graduate Assistantship Recipient, Fall 2011
- Exceeds Expectations, Spring 2010

**PUBLICATIONS**

- *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

**PRESENTATIONS**


**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.

**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)
Contingent Faculty Committee, English Dept. (2016-17 and 2017-2018)
Public Occasions Committee, English Dept. (2017-2018)

**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 (1992-1995)
- Assistant Instructor, Pre-K (1993-1995)
- Chattanooga Writers Guild, Member (2010 to present)
- Tennessee Ornithological Society, Member (2009-2011)
- Sacred Studies Committee: Church of the Good Shepherd
- Atlanta Jung Society
- Young Southern Writers Contest Judge
- “Save Our Parks” Campaign (Green Corps/Spring 2017)
- Tennessee River Gorge Trust and Women’s Studies Service Learning Project (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 to present)

**PROFESSIONAL DEVELOPMENT**

- **Walker Teaching Resource Center (2016-17):**
  Map Your Mind and Google Workshops, SU16
UTC Learn Grade Center and UTC Learn Tool Group, FA16
Teaching Millennials and Gen Z Students, SP 17

- **College Board AP Reader: English Language, Kansas City, MO, SU 16** (52 professional development hours, 5.2 CEU)
Stephanie Todd
516 Occonechee Circle
Chattanooga, TN 37415
423-827-6856
stephanie-todd@utc.edu

University of TN at Chattanooga
Department of English, # 2703
615 McCallie Ave
Chattanooga, TN 37403

Education
Ph.D. Candidate. American Literature. University of South Carolina. 2006-. GPA: 3.94

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 100 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.
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:

Articles and Essays:

Anthology and Encyclopedia Entries:

Conference Papers


“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.
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.

Professional Memberships
American Society for Literature and Environment.
American Literature Association.
Professional Service

Faculty Senator: University of Tennessee at Chattanooga. 2018-19.
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
7864 Tranquility Dr.
Ooltewah, TN 37363
(423) 902-5211
jean-vaudreuil@utc.edu
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
GuestSpeaker, 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
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

Triathlete Magazine, “Breaking In,” May 2004
Toyshop Magazine “Exploring Star Trek Ornaments,” May 1996

PRESENTATIONS

“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

Ironman Chattanooga Volunteer Captain, Chattanooga, TN 2017/2018
Disaster Volunteer, American Red Cross, Chattanooga, TN 2010 – 2012
REFERENCES
(Academic)

Joe Wilferth, UC Foundation Professor and Interim Dean College of Arts and Sciences, University of Tennessee at Chattanooga. 423-425-4635

Dr. Joel Henderson, Humanities Department Head and Professor of English, Chattanooga State Community College. 423-697-4403

Allison Fetters, Associate Professor, English, Chattanooga State Community College. 423-697-2658
Oren A. Whightsel, Ph.D.
110 Tremont Street, Apt. #309
Chattanooga, TN 37405
941-545-4036
oren-whightsel@utc.edu

Appointments

**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
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

Professional Appointments

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


Teaching Experience

English Department, University of Tennessee at Chattanooga, 2015-Present

Topics in Literature (ENGL 2060R): Toni Morrison’s Literary Archeology. A sophomore level class that will center on selected literary and theoretical texts by Toni Morrison.

Feminist Literary Theory (WSTU 4710) “...not caring whether or not she was a poem”: L’écriture Féminine as a Rhetorics 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 it shape from and is deeply rooted in Hélène Cixous’ notion of l’écriture féminine (feminine writing). This is an upper level (Junior/Senior) seminar taught in the Women’s Studies Program (Fall 2018)

Rhetoric and Composition I (with writing tutorial) (ENGL 1011) A one month summer course taught in July through the BRIDGE Program: An accelerate 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).

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 (Sprint 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 101 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)


**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.


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.


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.


“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 (4 C’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.

**Publications and Research**


**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.

“‘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.


“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.


**Service to the University (University of Tennessee at Chattanooga)**

Read2Achieve University committee August 2018-Present

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

Served as a judge for the Young Southern Student Writers Competition spring semester 2017-Present
Service to the English Department (University of Tennessee at Chattanooga)

Read2Achieve University committee August 2018-Present
Summer writing program assessment team 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

4715 Michigan Ave, Chattanooga, TN 37409  kriswhorton@gmail.com  423-779-6043

EDUCATION:

Master of Fine Arts in Creative Writing  Rainier Writing Workshop
Pacific Lutheran University, Tacoma  2016

Master of Arts in English Literature  University of Alabama, Huntsville  2001

General Course Completion – Literature and Grammar
Centro Linguistico Italiano Dante Alighieri, Florence, Italy  1987

Bachelor of Arts in English, Cum Laude  University of Colorado, Boulder  1986

Bachelor of Art in History  University of Colorado, Boulder  1986

RELATED EXPERIENCE

Creative Writing, Literature, and Composition:

University of Tennessee – Chattanooga, Chattanooga, Tennessee  08/05-present

Senior Lecturer
(Adjunct position January through April 2005, Lecturer August 2005-July 2005, Senior Lecturer August 2015-present). Designed 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. Presented lecture material and led workshops and class discussions. Utilized course lecture, class discussion, and one-on-one conferencing for focused writing development from sentence construction through essay completion. Emphasized analysis/explication of reading material/literature. Incorporated research and various citation formats (MLA, APA, CSE, etc).

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:

<table>
<thead>
<tr>
<th>Publication/Event</th>
<th>Date</th>
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<tbody>
<tr>
<td>Meacham Writers Conference Reading (each October and March)</td>
<td>October 2014-present</td>
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<tr>
<td>Get Out Magazine freelance</td>
<td>2017-present</td>
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<tr>
<td>Scarlet Leaf Press “Three Greek Words”</td>
<td>October 2016</td>
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<tr>
<td>Rainier Writers Workshop Reading</td>
<td>August 2016</td>
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<tr>
<td>RootsRated.com Chattanooga writer and editor</td>
<td>March 2014-October 2015</td>
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<tr>
<td>Driftwood Press “Rise”</td>
<td>April 2015</td>
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<tr>
<td>Ultrarunning (average 4 articles/year)</td>
<td>1998-2014</td>
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<tr>
<td>“Somewhere in the Black Hills”—Bearers of Distance (anthology)</td>
<td>September 2013</td>
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<tr>
<td>Studies in Popular Culture—book review A Comic Studies Reader</td>
<td>Fall 2009</td>
</tr>
<tr>
<td>“Geography as a Metaphor in James Joyce’s Dubliners”</td>
<td>March 2009</td>
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<tr>
<td>Third place “Novel in Progress” Sandhills Writer’s Conference</td>
<td>March 2006</td>
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<td>Additional literary poems published in journals, magazines, and websites</td>
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<tr>
<td>and Honorable Mention in Byline and various chapbook contests.</td>
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<tr>
<td>(anthology)</td>
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PROFESSIONAL ACTIVITIES:

<table>
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<tr>
<th>Activity</th>
<th>Date</th>
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<tbody>
<tr>
<td>Completion of Quality Matters training</td>
<td>July 2018</td>
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<tr>
<td>Fiction Reader Indianola Review</td>
<td>September 2016-October 2017</td>
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<tr>
<td>Guest Editor Driftwood Press</td>
<td>Oct-Nov 2015</td>
</tr>
<tr>
<td>Faculty Advisor Chattanooga Writers Society</td>
<td>2014-2017</td>
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<tr>
<td>AWP Member</td>
<td>2011-present</td>
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<tr>
<td>Judge Young Southern Student Writers competition</td>
<td>2007-present</td>
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<tr>
<td>CCTE Member</td>
<td>2010-2015</td>
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<tr>
<td>NCTE Member</td>
<td>2000-2012</td>
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<tr>
<td>ETS Advanced Placement Language Exam Reader</td>
<td>2006-2010</td>
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</tbody>
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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: Library Information
UTC Library Program Review Report
College of Arts and Sciences, English Department
Review completed August 3, 2018

UTC Library General Information................................................................................................................. 1
UTC Library Collections................................................................................................................................. 2
UTC Library Services...................................................................................................................................... 3
Library Technology and Spaces...................................................................................................................... 6

UTC Library General Information

Mission
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. Information about the UTC Library is available at http://www.utc.edu/library

Personnel, Budget, and General Overview
The UTC Library has 21 faculty librarians, 14 staff specialists, and over 700 hours of student help to support the UTC community. The total library budget for 2018 was approximately $4.1 million.

UTC opened a new library facility in January 2015. This new 184,725 square foot facility is open 125 hours per week during the academic semester and provides students, faculty, and staff with access to state-of-the-art technology, spaces, and services. The Library boasts access to 37 group study rooms, 2 practice presentation rooms, 8 conference rooms, a theater classroom, and 3 computer classrooms. Furthermore, both group and individual instruction and consultation are provided to students, faculty, and staff at service points throughout the Library including, Library Instruction, Information Commons, Studio, Special Collections, and the Writing and Communication Center. Finally, co-located in the Library are important student and faculty service points including The Center for Advisement that offers advising, supplemental instruction, and tutoring and the Walker Center for Teaching and Learning providing UTC Faculty with instruction and consultation in the areas of teaching, learning, and technology integration.
UTC Library Collections

Databases, Serials, and Ongoing Expenditures
The Library makes available 103,530 serial titles, including open access titles, through subscriptions to full-text resources, databases, journal packages, and individual journals. Of those, 17,878 are direct subscriptions in print and digital forms. The Library has identified 1,097 print and electronic journals that support research and curriculum associated with the the English Department. Of these 1,097 journal titles and databases, the English Department is currently responsible for $17,811 of the total $1,212,145 spent toward ongoing serial and database subscriptions. An additional $167,283 is expended on behalf of the College of Arts and Sciences for multi-disciplinary resources—many of which support the English curriculum.

The majority of journal content is current and online via journal packages from publishers including Springer/Nature, Wiley, Taylor and Francis, Elsevier, Sage, Ovid, and Oxford University Press. These packages provide access to online journal content across the many disciplines associated with English in particular, the study of literature, rhetoric and composition, and creative writing. Titles available online with full text coverage include, but are not limited to: New Literary History, Narrative, Modern Fiction Studies, South Atlantic Quarterly, American Literature, American Literary History, Comparative Literature and Culture, Poetics Today, English Literary History Textual Practice, Style, Parallax, Victorian Periodicals Review, Written Communication, College Composition and Communication, Rhetoric Review, European Journal of English Studies, and Modern Language Quarterly. See the supplemental list of full-text journals for the entire listing of applicable titles.

A review of current UTC Library database subscriptions finds the following that support English: JSTOR, MLA International Bibliography, Gale Literary Sources, Project Muse, Arts and Humanities Database, Humanities and Social Sciences Full Text, Loeb Classical Library, Oxford English Dictionary, Dictionary of American Regional English, Linguistics and Language Behavior Abstracts, Lit Finder, LGBT Thought and Culture, Black Thought and Culture, Latino Literature, Early English Books Online, Early American Imprints, Gale Primary Sources, Shakespeare Plays (BBC), and Digital Theatre Plus. In addition, the Library makes available numerous multidisciplinary databases such as ProQuest Central, Academic OneFile, Web of Science, and Omnifile Full Text Mega Edition to complement subject-specific resources.

Monographs, Audio-Visuals, and One-Time Expenditures
The Library’s print and electronic book collection consists of 727,541 unique titles. 57,586 fall within the subject classifications AP2, CT, P, PB, PE, PG-PZ, and Z1-Z659, which are applicable to the study of English. The Library’s collection of physical A/V consists of 23,012 items of which, 726 are appropriate to the study of English. Additionally, the library provides access to over 150,000 streaming music and video files through various service providers like Alexander Street Press, Kanopy, and Naxos Music. Each year, a portion of the Library’s...
materials budget is allocated to purchase books, audio-visual materials, and other one-time resources. In 2017-2018, the Library expended $33,300 out of a total amount of $169,000 towards the acquisition of monographs and A/V materials in support of the English Department.

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 who need to acquire materials that are not owned or accessible by the Library. Patrons can submit and track progress of requests, receive email notification of materials that have arrived, and obtain articles electronically through the electronic ILL management system, ILLiad. The Library also participates in a nationwide program, Rapid ILL, that expedites article delivery to the patron. In 2017-2018, 6284 ILL borrowing and document delivery requests were filled for the UTC community; of those, 554 were filled for faculty and students in the English.

The Library offers a well-utilized Course Reserve service for faculty and students allowing faculty to place high-demand materials on reserve to ensure they are available to students. In 2017-2018, 119 items were placed on reserve for 20 English courses. In addition to course reserves, the Library also offers a scanning service for faculty--ensuring access to high-quality and accessible scans of materials related to research and courses.

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 2017-2018, monographs and audio-visual materials circulated 19,955 times. In addition, the Library circulates laptop computers, other tech equipment (cameras, calculators, digital recorders, external hard drives, and more), and group study rooms to patrons. Last year, these items circulated 78,626 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 topics ranging from preparing powerful presentations to improving skills with Microsoft Office, Adobe, and statistical software. Course-specific instruction sessions are tailored specifically to the curriculum and include information literacy and research skills tied to assignment objectives. Workshops are open to any UTC student, faculty, or staff member and are developed and taught by skilled librarians and technology trainers.
Instruction
The **Library Instruction** Team 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 information seeking and evaluation skills necessary to be effective 21st Century researchers. In 2017-2018, Instruction Librarians taught 364 instruction sessions and workshops that reached 11,506 participants across all academic disciplines. Of those 364 instruction sessions and workshops, 168 were conducted for the English Department with 2,667 students participating. Instruction Librarians also dedicate time to providing one-on-one individualized attention to students, faculty, and staff seeking research assistance in a particular area. Over the past year, Instruction Librarians participated in 299 individual research consultations.

Studio
The **UTC Library Studio** provides a creative space for the campus community to learn innovative technology and media creation. Located on the 3rd floor, the space provides access to 24 workstations with specialized software including the Adobe Creative Suite, the AutoDesk Suite, Camtasia, and other digital design programs. In addition, the space circulates cameras and other production equipment for students to use as they put their projects together. Last year, these items circulated 9,212 times.

The Studio is staffed by expert Librarians and Staff who 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 addition to the instructional sessions mentioned below, the Studio taught 25 workshops covering everything from 3D Modeling and Photography to Brainstorming for Creative Assignments and Audio Editing. These workshops were attended by 200 participants.

In 2017-2018, the Studio taught 205 classes across campus that reached 3,537 students. For English in particular, there were 65 classes attended by 1,065 students. Of those 65 classes, 45 were for ENGL 1020: Rhetoric and Composition II as part of a partnership to introduce multimodal projects to first-year students. The Studio also conducted 114 one-on-one appointments. Of those, 24 were requested to help with a project for English, and nine were specifically to help English Faculty with instructional design of multimodal projects.

Writing and Communication Center
The **Writing & Communication Center** (WCC) is a free service that supports writers of all backgrounds and proficiency levels with any kind of writing or communication project at any stage in the process. The WCC’s goals are for writers to leave with improved confidence and a plan for revising their work. 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 offer workshops, a library of writers’ resources, and a supportive environment for working independently. In 2017-2018, the WCC conducted a total of 2,737 individual consultations and 99 workshops and presentations. 31 of these presentations were for English classes. The WCC also conducted 1,169 consultations with students for assignments from English courses; 842 were from the first year composition. Additionally, 30 English majors participated in 84 consultations.

**Information Commons**

The Information Commons provides students, faculty, staff, and community users with the tools and services needed to complete assignments and research. The Information Commons is open 92 hours per week and fields over 12,000 research questions by phone, chat, e-mail, and in-person each year. 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 loaded with tons of software, scan important documents, or simply print out an assignment. Comfortable open seating at tables and loungers also makes the Information Commons a popular spot to complete work within the Library.

**Special Collections**

Special Collections acquires, preserves, and provides open access to rich and inclusive cultural heritage resources that document Chattanooga, the state of Tennessee, and the South as well as the history of the University. In the past year, Special Collections has continued to support the English Department through a scholarly communication partnership related to the ongoing collection and preservation of the Sequoyah Review and Catalpa, both of which are literary journals managed by and comprised of contributions by undergraduate and graduate students at UTC respectively. Both journals are openly accessible and downloadable in UTC Scholar, the University of Tennessee at Chattanooga’s institutional repository.

Although no specific instructional sessions were requested by the English Department in 2017-2018, Special Collections’ staff conducted 13 instructional sessions that reached 233 UTC students across many departments. Most of these sessions focus on the use of specific collections or primary-source materials available through Special Collections.

**Departmental Liaisons**

A Library Liaison program is in place where a librarian is assigned to each academic department to enhance communication, collection development, and general support. Librarians are matched with departments based on educational background, work experience, and subject expertise. Typical library liaison activities involve attending departmental meetings, distributing information about new services or resources, organizing one-time purchase requests, teaching classes, maintaining the English Subject Guide, creating course guides, meeting with students and faculty, and more. The Library liaison for English is Brittany Richardson.
Library Technology and Spaces

Classrooms, Meeting Spaces, and Instructional/Learning Technologies

As previously mentioned, the UTC Library maintains a state of the art facility that provides students, faculty, and staff with access to 37 group study rooms, 2 practice presentation rooms, 8 conference rooms, a theater classroom, and 3 computer classrooms. Each room is equipped slightly differently, but all have access to overhead projection, podiums with Windows computers and HDMI cables for use with laptops, and white boards. All study rooms contain LCD monitors (HDMI and other cables are available for check out) and whiteboards to aid in group assignments and quiet study. Classrooms contain desktop or laptop computers, presentation podiums, and built in speakers. Conference rooms are set up for hosting and attending online events. Outside of these reservable spaces, students, faculty, and staff have access to a computer lounge with 142 Windows and 36 Macintosh computers and the Studio where high-spec PC’s and Macs are available. Printers, b&w and color, as well as scanners and micro format readers are available at various points throughout the Library. Additionally, students, faculty, and staff can check out Windows laptops, Chromebooks, high-end A/V equipment, scientific calculators, and an assortment of cables, chargers, and computer accessories at either the main check-out desk or the Studio.

All computers in the Library (including circulating laptops) are loaded with a variety of programs needed by students across the University. A current list of software loaded on Library computers can be found here: https://www.utc.edu/library/services/technology/computers-software.php
Appendix F: Library English Journal Subscriptions
<table>
<thead>
<tr>
<th>Title</th>
<th>Coverage</th>
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<th>Online Interface</th>
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<td>ACM SIGLASH newsletter</td>
<td>Available from 1976 volume: 10 issue: 1 until 1981 volume: 14 issue: 2;</td>
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<td>Acta antiqua Academiae Scientiarum Hungaricae</td>
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<td>Acta linguistica hafniensia</td>
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<td>Acta orientalia</td>
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<td>online</td>
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<td>Advances in the history of rhetoric</td>
<td>Available from 1998 volume: 1 issue: 1;</td>
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<td>Agni</td>
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<td>American humor</td>
<td>Available from 1974 volume: 1 issue: 1 until 1983 volume: 10 issue: 2;</td>
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<td>American journal of Italian studies</td>
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<td>American studies international</td>
<td>Available from 1975 volume: 14 issue: 1 until 2004 volume: 42;</td>
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<td>American transcendental quarterly</td>
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<td>Anales de la literatura española contemporánea</td>
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<td>Anales de la narrativa española contemporánea</td>
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<td>Analog science fiction &amp; fact</td>
<td>Available from 1997;</td>
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<td>Angelaki : journal of theoretical humanities</td>
<td>Available from 1998 volume: 3 issue: 1;</td>
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<td>Angol filológiai tanulmányok = Hungarian studies in English</td>
<td>Available from 1936 volume: 1 until 1990 volume: 21;</td>
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<td>Annals of the Bhandarkar Oriental Research Institute, Poona</td>
<td>Available from 1918 volume: 1 issue: 1;</td>
<td>online</td>
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<td>Annual report of the Dante Society</td>
<td>Available from 1882 issue: 1 until 1954;</td>
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<td>Annual review of applied linguistics</td>
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<td>Annual review of cognitive linguistics</td>
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<td>Annual review of language acquisition</td>
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<td>Antipodes: a North American journal of Australian literature: the publication of the American Association of Australian Literary Studies</td>
<td>Available from 1987 volume: 1 issue: 1;</td>
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<td>Appalachian heritage</td>
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<td>Applied psycholinguistics</td>
<td>Available from 1996;</td>
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<td>Arabic and Middle Eastern literatures</td>
<td>Available from 1998 volume: 1 issue: 1 until 2001 volume: 4 issue: 2;</td>
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<td>Arabic</td>
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<td>Arc poetry magazine</td>
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<td>Argumentation and advocacy: the journal of the American Forensic Association</td>
<td>Available from 1990;</td>
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<td>Arizona quarterly</td>
<td>Available from 1988 volume: 44 issue: 3;</td>
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<td>Available from 1995 volume: 2 issue: 1;</td>
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<td>Australian journal of French studies</td>
<td>Available from 2009;</td>
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<td>Available from 2006 until 2009;</td>
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<td>Auto/biography: bulletin of the British Sociological Association Study Group on Auto/Biography</td>
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<td>Auto/biography studies: a/b</td>
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<td>Babel</td>
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<td>Bamboo ridge : the Hawaii writers quarterly</td>
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<td>Basic writing</td>
<td>Available from 1975 volume: 1 issue: 1;</td>
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<td>Bookbird</td>
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<td>v.1(1972)-v.31(2003)</td>
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<td>Christianity and literature</td>
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<td>v.43(1883),v.45(1884)-v.67(1895),v.118(1920),v.120(1921)-v.124(1923),v.173(1948)-v.291(2009)</td>
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<td>Available from 2007;</td>
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<td>The George Eliot, George Henry Lewes newsletter</td>
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<td>Available from 1973 volume: 1 issue: 1 until 1975 volume: 1 issue: 6;</td>
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<td>Available from 1971 volume: 1 issue: 1 until 1998 volume: 28 issue: 3;</td>
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<td>v.7(1967)-v.10(1970);no.1(1971)-no.4(1973);n.s.no.1(1973)-n.s.no.13 (1979);n.s.no.18(1982)-n.s.no.60(2003)</td>
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