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Appendix A: Rationale for Choices of Peer Institutions and Programs

The Self-Study Committee compared the English Department at GSU to the following six institutions:

- Arizona State University
- Rutgers University
- Temple University
- University of Pittsburgh
- Wayne State University
- University of Illinois at Chicago

Four of these (Temple, Univ. of Pittsburgh, Wayne State, and UIC) are representatives of the “Urban 13” peer institutions compiled by the Office of Institutional Research. The English department considers that GSU’s mission as an urban research institution is centrally and increasingly related to the department’s own mission. Many of our goals and objectives for the next cycle (e.g., expanding our internships/service learning programs, diversifying our literature course offerings) are intended to address our department’s needs and opportunities based on its urban setting. Thus we looked toward other similarly situated institutions for comparison.

Three of our choices (Temple, UIC, and Wayne State) are “Board of Regents Proposed Peer Institutions” for GSU. The other three (Arizona State University, Rutgers, and University of Pittsburgh) are “Board of Regents Proposed Aspirational Institutions” for GSU. We thought it important to include several institutions from both categories in our comparisons, to see if our department has been meeting or exceeding the standards they set.
Appendix B: Organization of Unit Governance and Committee Structure

Department of English Organization Chart

Faculty

- Matthew Roudané
  - Chair
- Randy Malamud
  - Associate Chair

Affiliated Programs

- Folklore
  - Director: John Burrison
- Jewish Studies
  - Director: Michael Galchinsky

Service Centers

- Writing Across the Curriculum
  - Director: George Pullman
- Writing Studio
  - Director, Beth Burmester

Rhetoric and Composition
- George Pullman
  - Section Head

Creative Writing
- John Holman
  - Section Head

Secondary English
- Pearl McHaney
  - Section Head

Literature
- Calvin Thomas
  - Dir. Grad Studies
  - Section Head, Theory
- Christine Gallant
  - Section Head, 19th c. British

Folklore
- Murray Brown
  - Section Head, 18th c. British

Jewish Studies
- Mary Kaltsey
  - Section Head, Medieval & Language

Writing Across the Curriculum
- Meg Harper
- LeeAnne Richardson

Writing Studio
- Mike Duvall
  - Associate Director
- Brennan Collins
  - Associate Director

Secondary English Literature
- Bob Sattelmeyer
  - Section Head, 19th c. American
- Tom McHaney
  - Section Head, 20th c. American

Renaissance
- Jim Hirsh
  - Section Head, Renaissance

Tanya Caldwell
- Head, Northumbria
- Assoc. Dir Grad Studies

Writing Studio
- Carol Marsh-Lockett
- Audrey Goodman

Affiliated Programs

- Folklore
  - Director: John Burrison
- Jewish Studies
  - Director: Michael Galchinsky

Writing Across the Curriculum
- Meg Harper
- LeeAnne Richardson

Writing Studio
- Mike Duvall
  - Associate Director
- Brennan Collins
  - Associate Director

Service Centers

- Writing Across the Curriculum
  - Director: George Pullman
- Writing Studio
  - Director, Beth Burmester

Mary Zeigler
- Linguistics

Marty Singer
- Dr. Lower Division Studies

Lyneé Gaillet

Mary Hocks

Elizabeth Lopez

Baotong Gu

Jennifer Bowie

Beth Burmester

Leigh Kirkland
- Lecturer

Mary Lamb
- Lecturer
### Chairs & Directors:
- Roudané, Chair
- Malamud, Assoc. Chair;
- Chair (Fall)
- Thomas, Grad. Dir.
- Singer, Lower Div. Dir.
- Pullman, WAC Dir.
- Holman, CRW Dir.
- (Joseph Spring)
- Schmidt, Undergrad. Dir.
- Gaillet, SAMLA Exec. Dir.
- Caldwell, Assoc. Grad. Dir.

**Graduate Admissions**
- Thomas (Chair)
- Caldwell
- T. McHaney
- Gabler-Hover

### Chairs & Directors (cont.):
- Malamud (ex officio & elected)
- Thomas (ex officio)
- Singer (ex officio)
- Schmidt (ex officio)
- Holman (ex officio)
- (Joseph Spring)
- Hirsh
- Smolinski
- Snow
- Dobranski
- West
- Lightsey

### Scheduling
- Malamud (Chair)
- Singer
- Holman (Joseph Spring)
- Thomas
- Schmidt
- Snow

### Research Enhancement
- Malamud (Chair)
- Kocela
- Richtarik
- Gu
- Voss
- Hirsh
- Marsh-Lockett

**Program Review**
- Galchinsky (Chair)
- P. McHaney
- Pullman
- Schatteman
- Singer
- West
- Gylys
- Harper

### Executive Comm
- Roudané (Chair) (ex officio)

### Promotion/Tenure
- Subcommittee
- Burrison (Chair)
- Harper
- Smolinski
- Snow
- Thomas
- Gabler-Hover (2 years)
- Sattelmeyer (2 years)
- Goodman (2 years)
- Singer (2 years)

### Secondary Education
- P. McHaney
- Schatteman
- Zeigler
- Richardson

### Lower-Division
- Singer (Chair)
- Lamb
- Pietrzykowski (GTA)
- Burmester
- Chase
- Lopez
- Erickson
- Bowie
- Richardson
- Hocks

### Undergraduate
- Schmidt (Chair)
- Holman
- Lopez
- Ramsey
- GTA or VI/L
- Undergrad

### Studies
- Brown (Chair)
- Roudané (ex officio)
- Marsh-Lockett
- Voss
- Joseph

### University Senators
- Galchinsky
- Gallant
- Singer
- Zeigler (2006)
- Pullman (2006)

### New Appointments
- Schmidt (Chair)
- Roudané (ex officio)
- Malamud
- Richtarik
- Gaillet
- Gallant
- Thomas
- Goodman
- Schatteman
- Hocks

### Events & Awards & Newsletter
- Voss (Chair)
- Richardson
- Stokesbury
- Richtarik
- West

### Professional Education
- P. McHaney
- Snow
- Zeigler
- Schatteman
- Sattelmeyer
- Caldwell
These bylaws constitute the rules for the governance of the faculty of the Department of English of Georgia State University.

**Article I**
**Membership**

*Section 1*
In these bylaws, the word faculty shall mean tenured or tenure-track faculty and academic professionals of the Department of English. All faculty according to this definition shall have voting privileges in departmental meetings.

*Section 2*
Visiting Professors, part-time or full-time regular or visiting lecturers or instructors, part-time instructors, graduate teaching assistants, graduate research assistants, and English majors may serve on designated committees and shall have voting rights in those committees, but may not vote in departmental meetings.

**Article II**
**Meetings**

Departmental meetings shall take place as specified in the Statutes of Georgia State University, Article X, Section 3B.

The faculty of the department shall meet at least once each semester, except for the summer semester. At all meetings, the Chair of the department shall be the presiding officer. Minutes shall be maintained and distributed to faculty, and transmitted to the academic dean.

**Article III**
**Chair**

*Section 1*
The position and duties of the department Chair are as defined the Statutes of Georgia State University, Article X, Section 2. The Chair shall perform all duties designated there.

*Section 2*
The Chair of the department shall perform these additional duties:

A. Represent the departmental needs to the administration and serve as a departmental advocate to the administration.

B. Communicate regularly with the department about pertinent information from the higher administration and matters of concern to the department and its welfare.

C. After consulting with the Executive Committee, appoint the Directors of Lower Division Studies, Undergraduate Studies, Graduate Studies, Creative Writing, the Editor(s) of *Studies in the Literary Imagination*, the Editor(s) of *Five Points*, and the Director of the Writing Center.

D. Appoint all non-elected chairs of departmental committees.

E. Consult with the Executive Committee about the appointment of an ad hoc committee to advise the Chair about salaries, salary supplements, and merit raises.

F. Annually evaluate each faculty member, as provided in the *Policies of the Board of Regents*, Section 803.07, furnishing a copy of this evaluation to the faculty member.

G. Meet with the New Appointments Committee as required in Article VII, Section 12.C.5.

H. Submit proposed changes in catalogue listings to the relevant committees for their consideration. All proposed changes must be approved by vote of the faculty before being forwarded to the appropriate college curriculum committee.

I. Appoint a faculty member to serve as his or her temporary deputy on those occasions when the Chair and the Associate Chair are not available.

J. Appoint an ad hoc committee to consider any specific matter of concern to the department when such a matter arises outside the purview of the standing committees. *Ad hoc* committees shall report to the Chair, the Executive Committee, or the faculty, depending on their specific charge by the Chair.

K. Assign faculty to one or more curricular sections as determined by their qualifications and professional interests.

L. After consulting with the Executive Committee, oversee the management and dispersal of endowed funds.

M. Hire and apportion duties to the office staff.

---

**Article IV**

**Associate Chair**
Section 1
The Associate Chair shall be appointed by the Chair, after consultation with the Executive Committee.

Section 2
The Associate Chair shall have specific responsibility to chair the Scheduling and Research Enhancement committees.

Section 3
The Associate Chair shall act for the Chair when the Chair is not available.

Section 4
The Associate Chair shall provide advance written notice to each faculty member of the projected schedule for the next semester, including the summer semester, and maintain a continuous file of the complete past and present final two-year schedules for review of all full-time faculty.

Section 5
The Associate Chair shall assist the Chair in the performance of his or her duties and also shall carry out any special assignments made by the Chair.

Section 6
No single term of service for an Associate Chair shall exceed three years; however, the Associate Chair may be reappointed for subsequent terms.

Article V
Directors of Divisions

Section 1
Appointment and terms:
A. The Directors of Lower Division Studies, Undergraduate Studies, Creative Writing, and Graduate Studies shall be appointed by the Chair, after consulting with the Executive Committee.

B. The Directors shall serve at the pleasure of the Chair.

C. No single term of service for a Director shall exceed three years; however, a Director may be reappointed for subsequent terms.

Section 2
The Director of Lower Division Studies, with the Associate Director, shall perform the following duties:
A. Interview, recommend for hiring, and evaluate in writing the performance of all non-tenure track instructors (e.g., regular or visiting instructors and lecturers), and evaluate in writing the performance of graduate teaching assistants (GTAs).
B. Oversee the counseling, advising, and placement of students enrolled in lower division English courses.

C. Advise the Chair and consult with the office of the academic dean on matters relating to lower division course work.

D. Serve as liaison with other units of the university concerned with matters relating to lower division English curriculum and instruction (e.g., English as a Second Language and Writing Across the Curriculum).

E. Chair the Lower Division Studies Committee.

F. Plan the preliminary lower division English schedule, serve on the Scheduling Committee, and oversee the implementation of the lower division schedule.

G. Maintain a file of lower division English course syllabi.

H. Supervise the mentoring of all graduate teaching assistants and other non-tenure track faculty.

Section 3
The Director of Undergraduate Studies shall perform the following duties:

A. Oversee the collection and assessment of Senior portfolios.

B. Oversee the counseling, advising, and recruiting of English majors.

C. Advise the Chair and consult with the office of the academic dean on matters relating to sophomore and upper-division course work.

D. Chair the Undergraduate committees.

E. Consult with the heads of the curricular sections and prepare a preliminary schedule for upper-division courses; serve on the Scheduling Committee and oversee implementation of the upper-division schedule.

F. Maintain a file of upper-division course syllabi.

Section 4
The Director of Creative Writing shall perform the following duties:

A. Oversee the counseling and advising of creative writing concentration undergraduates.

B. Oversee the recruiting, counseling, and advising of creative writing graduate students.

Coordinate the scheduling of creative writing classes, and serve on the Scheduling Committee.

Chair meetings of creative writing faculty.

Oversee evaluation of creative writing senior portfolios.

Advise and consult with the Chair on matters relating to the creative writing program.

Serve on the Executive Committee.

Section 5

The Director of Graduate Studies shall perform the following duties:

A. Oversee the recruiting, admission, counseling, and advising of students enrolled in graduate courses.

B. Advise the Chair and consult with office of the academic dean on matters relating to graduate course work.

C. Chair the Graduate Admissions and Review Committee.

D. Chair the Graduate Faculty and Graduate Committee.

E. Consult with the heads of the curricular sections and prepare a preliminary schedule for graduate courses; serve on the Scheduling Committee and oversee implementation of the graduate schedule.

F. Maintain a file of graduate course syllabi.

G. Maintain an updated file of graduate policies and procedures (committees, graduate examination preparation, etc.). Keep graduate faculty abreast of changes in policies and procedures.
H. Coordinate the M.A. non-thesis option and supervise students who choose the non-thesis option.

I. Supervise thesis and dissertation prospectus evaluations; coordinate the approval process for Master’s theses and Ph.D. dissertations; oversee administration of M. F. A. and Ph. D. examinations; report results of Ph. D., M. A., and M. F. A. examinations; and conduct and moderate Ph.D. oral examinations and dissertation defenses.

J. Coordinate the joint Ph.D. program with the Department of Communication.

Article VI
Executive Committee

Section 1
The Executive Committee shall consist of three professors, two associate professors, two assistant professors, and the department Chair, who shall preside. If not regularly elected, the directors of Graduate Studies, Creative Writing, Freshman Composition, Undergraduate Studies Lower Division Studies, and the Associate Chair shall be ex officio members of the Committee.

Section 2
The members shall be elected by secret ballot from the roster of tenure and tenure-track faculty each year, in the spring semester departmental meeting.

Section 3
The Executive Committee shall meet at least once a semester, except summer semester.

Section 4
The duties and responsibilities of the Executive Committee are as follows:
A. To act as an advisory body to the Chair in accord with Article 7, Section 4, of the Bylaws of the College of Arts and Sciences.

B. To act as a forum for discussion of both practical matters and philosophical issues that concern the whole department. Faculty members may ask the committee to consider issues that might later be brought before the entire department for general discussion that could, in turn, lead to the committee's further recommendations or to action by the Chair.

C. To consider recommendations concerning the curriculum that have been made by the appropriate committees. Curricular matters in the Lower Division shall first be considered by the Lower Division Committee; those affecting the sophomore and upper division curricula shall first be considered by the Undergraduate Committee; and those affecting the graduate division shall first be considered by the Faculty. Each of these committees shall report its curricular recommendations to the Executive Committee.
D. To deliberate on the following matters for action and send them to the faculty with recommendations of do pass or do not pass or with no recommendation: all curricular recommendations and the Events and Awards Committee's recommendations for establishing or suspending awards.

E. Based on faculty preferences, these bylaws, and the needs of the department, the Executive Committee shall submit a proposed roster of departmental committee membership for the following year at the spring semester faculty meeting. Faculty members may request changes in their committee assignments during this meeting, but final authority for staffing committees rests with the Chair.

To review the Department of English budget annually and advise the Chair on budgetary matters.

To provide recommendations to the Chair concerning faculty merit raises.

**Article VII**

**Committees**

NB: The committees of the department are listed here in alphabetical order.

**Section 1**

Faculty members shall not vote on matters directly benefiting them individually.

**Section 2**

All meetings of standing committees shall be open to faculty observers except those of the Promotion and Tenure Committee, the New Appointments Committee, and the Master's and Doctoral Examination Committees. Observers may participate in discussion but shall not vote.

**Section 3**

The power to summon ad hoc committees shall reside strictly with the department Chair, but if a majority of the faculty asks the Chair to call such a committee, then the Chair shall do so.

**Section 4**

Ph. D. and M. F. A. Examination Committee

A. This committee shall consist of at least seven graduate faculty members including its chair.

B. This committee shall elect its chair.

C. The duties of the committee are as follows:

1. to solicit examination questions in the various areas where M.F.A. and Ph.D. exams are given at least four weeks in advance of the examination;
2. to consider questions prepared for the various subject areas in which M.F.A. and doctoral written examinations are given, and to evaluate them for clarity and appropriateness; and to obtain revisions of questions where deemed necessary;

3. to present the final text of each examination to the Director of Graduate Studies for administration;

4. to consider proposals related to the form and content of the doctoral examination and make recommendations about the same to the Director of Graduate Studies and the Graduate Faculty.

Section 6
Events, Awards, and Public Relations Committee
A. This committee shall consist of at least four full-time faculty members including its chair.

B. This committee shall elect its chair.

C. The duties of this committee are as follows:

1. to oversee all awards officially sponsored by the department;

2. to provide for activities that communicate the goals, philosophy, trends, and ideals of the professional study of English to members of the department, students, university faculty, and the administration;

3. to solicit, receive, and evaluate suggestions for speakers and programs; to make recommendations about the same to the Chair; and to assist with arrangements.

4. to consider proposals for establishing or abolishing awards and make recommendations to the Executive Committee about them;

5. to oversee the work of students seeking Distinction in English and to establish an examining committee for each student, which shall decide whether Distinction should be awarded.

6. to serve as the editorial board of the departmental newsletter.

Section 7
Lower Division Studies Committee
A. This committee shall include at least four full-time faculty members including its chair, the Director of the Writing Center, one graduate teaching assistant, and one non-tenure track
instructor. The graduate teaching assistant and the non-tenure track instructor shall be appointed by the department Chair in consultation with the committee chair.

B. Its chair shall be the Director of Lower Division Studies.

C. The duties of this committee are as follows:

1. to prepare statements of department policy on writing standards, plagiarism, etc.;

2. to recommend textbooks for all lower division English courses;

3. to prepare model syllabi for all lower division English courses;

4. to consider curricular proposals affecting lower division English courses and to forward recommendations for changes to the Executive Committee;

5. to advise the Director of Lower Division Studies about matters affecting freshman and sophomore English courses;

6. to advise the Director of Lower Division Studies on matters affecting the lower division schedule.

7. to work with the Director of Writing Across the Curriculum about WAC issues.

Section 8
Graduate Admissions and Review Committee
A. This committee shall consist of seven Graduate Faculty members, including its chair, with one representative from each of the following areas: English literature before 1660, English literature after 1660, American literature, creative writing, rhetoric; and one at large.

B. Its chair shall be the Director of Graduate Studies.

C. The duties of this committee are as follows:

1. to consider curricular proposals affecting graduate courses and to make recommendations on curricular changes to the Executive Committee;

2. to advise the Graduate Director about matters pertaining to the graduate program;

3. to assess evidence of scholarly work, study, and publication and, through the Graduate Director, to recommend to the department Chair those faculty members who should be nominated to the Graduate Faculty;
4. to assist the Graduate Director in evaluating applications for graduate study in light of the standards and procedures of the graduate programs;

5. to assist the Graduate Director in evaluating applications by graduate students for financial aid.

Section 9
Master's Examination Committee
A. This committee shall consist of at least seven graduate faculty members.

B. This committee shall elect its chair.

C. The duties of this committee are as follows:
   1. to meet two times a year to compose the comprehensive written examination in English required of candidates for the M.A. (English);

   2. to supervise administration of this examination at least two times annually;

   3. to evaluate the students' written examination papers and, if a paper has failed, provide the Graduate Director with a written analysis of the reasons for failure;

   4. to consider proposals related to the form and content of the Master's examination and make recommendations about the same to the Director of Graduate Studies and the Graduate Faculty.

Section 10
New Appointments Committee
A. This committee shall consist of at least four Department of English faculty members, including its chair. At least one of the committee members should represent the field from which the new appointment is to be made.

B. Its chair shall be appointed by the department Chair, upon consultation with the Executive Committee.

C. The duties and responsibilities of the committee are as follows:
   1. to define the department's personnel needs and priorities, in consultation with the department Chair and the faculty; to draw up descriptions of positions; and to assist the department Chair in advertising vacancies;

   2. in accord with due process and university policies, to classify applications received, and to evaluate them, in consultation with the faculty;

   3. to interview selected candidates on the basis of its evaluations of the dossiers submitted;
4. to select candidates to be invited for follow-up interviews on campus and to coordinate those interviews;

5. after concluding the interviewing process and consulting further with the faculty, to make recommendations for hiring to the department Chair; if the Chair disagrees with a committee recommendation, to meet jointly to discuss his reasons for not accepting the recommendation.

Section 11
Promotion and Tenure Committee
A. In accord with the College of Arts and Sciences promotion and tenure manual, this committee shall consist of all tenured associate professors and professors in the department. For candidates being considered for promotion to professor, the committee shall consist of all tenured full professors in the department.

B. In accord with the College of Arts and Sciences promotion and tenure manual, there shall be a Promotion and Tenure Subcommittee. This committee shall consist of nine professors, five of whom shall be full professors and four of whom shall be associate professors. The chair shall be a full professor appointed annually by the department Chair in consultation with the Executive Committee. The remaining members shall be elected during the spring semester faculty meeting. Two full professors and two associate professors shall be elected each spring to serve two-year terms. In order to make the transition to the new system, in the spring of 2002, two full and two associate professors shall be elected to serve one-year terms.

C. The duty of this subcommittee shall be to consider candidates for promotion and/or tenure, in accord with due process and the guidelines for promotion and tenure adopted by the department, the college, and the university.

D. This subcommittee shall make its recommendations directly to all appropriate faculty members and to the department Chair, and, in turn, to the Dean’s Advisory Committee on Promotion and Tenure.

E. The subcommittee shall also make recommendations for third-year pre-tenure reviews and contract renewal letters for untenured faculty to the Chair.

Section 13
Research Enhancement Committee
A. This committee shall consist of at least four faculty members who received a summer research award the preceding year and the Associate Chair, who shall serve as chair of the committee.
B. Its members are appointed by the Chair of the Department upon consultation with the Executive Committee.

C. The duties of this committee are as follows:
1. to advise the Chair on matters pertaining to the enhancement of research within the Department, and to recommend policies and procedures to support and promote that research;
2. to solicit and evaluate proposals from the faculty for summer research awards, research travel grants, professional leave, graduate research assistants, and any other proposals pertaining to departmental support of research;
3. to send recommendations to the department Chair.

Section 14
Secondary English Committee
A. This committee shall consist of the Secondary English faculty and other faculty members who teach courses required in this concentration. The committee elects its chair annually.

B. The duties of the Secondary English Committee are as follows:
1. to advise the Chair on matters pertaining to the enhancement of the Secondary English program in the department and in the University, and to recommend policies and procedures to support and promote the program;
2. to examine existing program offerings and evaluate new program proposals for the support and development of that program;
3. to work with colleagues in the College of Education to coordinate teacher preparation programs;
4. to send recommendations to the department Chair.

Section 15
Scheduling Committee
A. This committee shall consist of five members including its chair: the Associate Chair, the Directors of Lower Division Studies, Undergraduate Studies, Creative Writing, Graduate Studies, and one member at large.

B. The Associate Chair shall serve as chair.

C. The duties of the Scheduling Committee are as follows:
1. to solicit recommendations on the schedule from section heads;
2. to consider these recommendations, along with individual faculty members' requests, and to produce a rough draft of a tentative two-year schedule for the department that will be available for faculty inspection;

3. After considering faculty suggestions or revisions, to prepare a revised draft of the tentative two-year schedule. After the faculty has reviewed the schedule, the department Chair and division directors are responsible for implementing it; and for making such changes as may be necessary;

4. to plan the mini-mester, May-mester, and summer semester schedules.

Section 16
Studies in the Literary Imagination Committee
A. This committee shall consist of five members including its chair: the department Chair, the Editor, and three members at large.

B. The Editor shall be the chair.

C. No faculty member whose proposal for an issue of the journal will be considered during the year shall serve on the committee.

D. The duties of the committee are as follows:
1. to advise the Editor concerning the policies for operating the journal;

2. to solicit and receive proposals for issues of the journal;

3. to consider proposals, and accept, modify, or reject them;

4. to advise consulting editors in the preparation of their issues of the journal;

5. to advise the Editor in scheduling future issues and in publishing, printing, and distributing the journal;

6. Through the Editor, to report to the faculty on issues related to the development and continuation of the journal and to seek the advice of that body.

7. to supervise any publications growing out of Studies in the Literary Imagination issues.

Section 17
Undergraduate Committee
A. This committee shall consist of four full-time faculty members, including its chair, one non-tenure track faculty member or graduate teaching assistant, and one undergraduate English major. The non-tenure track faculty member or graduate teaching assistant and the undergraduate English major shall be appointed by the department Chair in consultation with the committee chair.

B. The Undergraduate Director shall serve as chair.

C. The duties of this committee are as follows:

1. to consider curricular proposals affecting upper-division and sophomore courses and to forward recommendations for changes to the Executive Committee;

2. to keep an updated file of upper-division syllabi;

3. to advise the Director of Undergraduate Studies on matters affecting the English major;

4. to advise the Undergraduate Director on matters affecting upper-division schedules.

Article VIII
Graduate Faculty

Section 1

The Graduate Faculty shall consist of those members of the departmental faculty who qualify for Graduate Faculty status as defined by the College’s Policy on Graduate Faculty Status. See Appendix.

Article IX

Curricular Sections

Section 1
As determined by their qualifications and professional interests, all full-time faculty members shall be members of at least one curricular section, as assigned by the Chair.

Section 2
The curricular sections are responsible for planning and proposing tentative schedules in their areas to the Scheduling Committee.

Section 3
The fourteen sections are as follows:
1. Medieval Literature and Language
2. Renaissance and Seventeenth-Century English Literature
3. Eighteenth-century English Literature
4. Nineteenth-century English Literature
5. Twentieth-century British and Commonwealth Literature
Section 4
Each section shall elect its head annually.

Section 5
The section head shall call a meeting at least once a semester during which the faculty shall assess the tentative schedules for their section and discuss other matters pertaining to the curriculum in their area.

Article X
Elections
Section 1
All elections shall routinely take place at the spring semester departmental meeting. Should a vacancy occur at another time, the Chair may either call a special election (to be conducted by ballot or meeting) or appoint a temporary replacement.

Section 2
At the spring semester meeting, the Executive Committee and the Promotion and Tenure Subcommittee shall be elected by secret ballot.

Section 3.
Additional nominations for all elective positions may be made from the floor of the meeting.

Section 4.
When a committee chair must be elected from within the committee membership, the outgoing chair should call a meeting of the newly elected committee within ten days after its election. At this time the newly elected committee should elect its chair.

Article XI
Parliamentary Authority
The rules contained in the latest edition of Robert’s Rules of Order Revised shall govern this department in all cases to which they are applicable, and in which they are not inconsistent with these bylaws.

Article XII
Adoption and Amendments to the Bylaws
Section 1
These bylaws shall become effective upon approval of a majority vote of the faculty of the department.
Section 2
These bylaws may be amended at any regular meeting of the department by a two-thirds vote, provided that written notice of the proposed changes is given the faculty ten days in advance of the meeting.

Article XIII
Enforcement of the Bylaws
If a member of the Department perceives an infraction of a section of the bylaws that cannot be resolved by consulting the parliamentary authority (see Article XI), the alleged infraction can be brought to the attention of a neutral member of the Executive Committee (i.e., one not directly involved in implementing that section). It is then the committee member's responsibility to raise the matter at the next meeting of the committee, keeping anonymous the person who raised the issue. If the committee determines that there has indeed been an infraction, the Chair shall discuss the matter soon after the meeting with the faculty member responsible for implementing that section of the bylaws in order to correct the infraction. If the Chair is responsible for that section, he or she shall propose a resolution satisfactory to the committee. In either case the committee contact person shall report back to the faculty member who raised the issue.

Approved November 14, 2001
## Appendix D: Current Faculty Roster

<table>
<thead>
<tr>
<th>Name</th>
<th>Hire Date</th>
<th>Entry Rank</th>
<th>Current Rank</th>
<th>Tenure Status</th>
<th>Full-Time/Part-Time</th>
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<tr>
<td>Bottoms, Dr. David</td>
<td>9/13/82</td>
<td>Assistant</td>
<td>Full</td>
<td>T (07/19/87)</td>
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<tr>
<td>Brown, Dr. Murray</td>
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<td>Assistant</td>
<td>Associate</td>
<td>T (6/19/97)</td>
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<td>Burmester, Dr. Beth</td>
<td>8/18/03</td>
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<tr>
<td>Burrison, Dr. John</td>
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<td>Caldwell, Dr. Tanya</td>
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<td>Clifton, Brigitte</td>
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1. *Writing Across the Curriculum Program*

**Brief Report Summary**
The Writing Across the Curriculum (WAC) Program provides university-wide faculty development and graduate student support to promote the use of writing in all disciplines and professional programs at George State university. The WAC Program’s greatest accomplishment has been building grass-roots support and faculty capacity for using writing in courses throughout the disciplines. 60 full-time faculty members have offered 74 courses in 27 different departments that specifically use WAC methods to enhance student learning and effective communication. WAC has also supported and trained an increasing number of graduate assistants (76 to date) to work as Writing Consultants. Unfortunately, Senior Exit Survey data show that Georgia State students are still writing less than the national average, and significant revision of writing drops sharply after the first year to the senior year, as does students’ confidence in their writing abilities. Colleges and Departments must integrate more writing and revision, as well as increased student support, into their curricula. WAC’s immediate goal is to increase its efforts with faculty development so that a larger percentage of full-time faculty members will use writing in their courses, while also publicizing the results of these efforts more effectively. WAC’s long term goals include increasing our national visibility for our work with students and helping establish a College or University level Center for Professional Communication that expands our research and writing initiatives into the Greater Atlanta community.
Name of Center: The Writing Across the Curriculum Program

Center Director: Mary Hocks, Associate Professor of English

A. General Information

1. Program Background and Designation. The Writing Across the Curriculum (WAC) Program was created in 1995 as part of the university’s strategic plan goal to have all students take at least one Writing Intensive (WI) course appropriate to their major at the upper division. Currently housed in the College of Arts and Sciences, the program is administered out of the English Department by English faculty in Rhetoric and Composition, a field that includes Writing Across the Curriculum scholarly practice and program administration. The first program director, George Pullman, was a tenured faculty member in English. The current faculty Director, Mary Hocks, was a tenure-track professor of English until receiving tenure in April of 2003. The WAC program is being evaluated as a Service/Education Center in conjunction with the English Department.

2. Reporting Structure. The program director reports jointly to the Dean of the College of Arts and Sciences and to the Chair of the English Department.

3. Advisory Board. The University Senate Subcommittee on Writing Across the Curriculum of the Undergraduate Council of APACE advises the program. It includes representatives from all colleges that offer undergraduate degrees: 3 from A&S, 3 from RCB, 1 from AYSPS, 1 from CHHS, 1 from COE, and the Director of WAC; ex officio members include the Associate Director of WAC, The Director of Lower Division Studies in English, and the Chair of the APACE Undergraduate Committee (see attached list of Committee Members). This committee develops policy regarding writing in the university curriculum, approves writing intensive courses, and advises the program director in all elements of the program’s activities. The WAC Director has served as chair since the committee was formed. Beginning in fall 2004, the committee chair will rotate every two years.

4. Interdisciplinary Focus. This program is interdisciplinary by nature as it promotes the use of writing in all disciplines and professional programs across the university and places faculty in cross-disciplinary dialogue through most of its activities. Research and scholarly activity that emerges from WAC activities gets published either in the discipline of the faculty member or at the several interdisciplinary national conferences and publications on Writing Across the Curriculum.

5. Start-up Support. The Provost’s Office originally secured well over $200,000 in start up funds from the Board of Regents special initiatives in 1995 to hire a faculty Director and launch the WAC program, which was placed as a cost center in the College of Arts and Sciences. In the time period covered by this report, annual funds have gradually increased each year to approximately $238,000 for each academic year beginning in 2001-02 (please see the budget figures in D.4). Funds are used for program administration (including the Director, 1/2 of a VI for Associate Director and 2 research assistant salaries), print and electronic resources, outside consultants, and travel funds for affiliated faculty members and graduate students to attend writing conferences. In addition, faculty summer salaries are distributed to departments every year for faculty course development grants. GA instruction funds are provided for writing consultants to support some Writing Intensive courses of 25 or more students.

The English department contributes to this program a partial salary (1/2 of a VI for the Associate Director to teach English courses), office space, and all equipment and technical support for the
program. The English Chair approves all budgetary items on an ongoing basis, with the Dean’s office approveing the budget on a yearly basis. The Provost’s office supplemented funding by $80,000 in the 2003-2004 fiscal year to help increase faculty and WAC course support.

B. Goals and Objectives

1. Current Goals and Objectives.

Background: Our original mission, published in 1999, states that the Writing Across the Curriculum Program prepares Georgia State University students to communicate effectively in academic disciplines and in professional settings. The program’s primary goal has been to have all students take at least one WI course appropriate to their major department at the upper division, as stated in the 1995 University Strategic Plan under Institutional Excellence:

The undergraduate curriculum should emphasize the importance of writing skills in all disciplines, and to this end the University will initiate a Writing Across the Curriculum program, in which all students will take at least one course designated as writing intensive in their major department at the upper division. (p. 15)

The University Strategic Plan approved in 2000 lists writing as one of several key literacies required in both general education and in the major. It also states that WAC has not been fully implemented in the curriculum:

There is a strong commitment to development of writing, communication, and information literacy across the curriculum. While the University received funds to initiate implementation of a writing-across-the curriculum program in the past five years, it has yet to be fully integrated into general education and the major. Furthermore, a goal of expanding the initiative to include communication-across-the curriculum has yet to receive funds sufficient to initiate it. A goal is to fully implement Writing-Across-the Curriculum and to initiate a support program for oral communication similar to that supporting Writing across the Curriculum.

To help achieve this goal, the university senate passed a policy (Dec. 5, 2002) that defines the key features in a WI course:

1. Writing and revision (including, for example, reports, papers, in-class writing, drafts, sequenced related assignments, journals, or essay exams) represent at least 40% of the course grade.
2. Ample opportunities for revision and frequent feedback are offered to students on their writing (including, for example, conferences, peer review, written comments or a combination of methods).

This policy helps us identify WI courses because it describes the pedagogy known to help students develop and improve their writing abilities. Writing research demonstrates that simply increasing the amount of writing contributes to writing development and fluency for writers at all skill levels. Providing opportunities for revision based on helpful and timely feedback actually improves writing. Furthermore, informal and reflective writing enhances learning and critical thinking in courses. These precepts form the national standards for WI courses upon which our own definition is based.
Although Writing Across the Curriculum is not fully implemented at Georgia State, many departments are already offering these types of writing experiences to their students. The WAC faculty development program has directly helped over 60 full-time faculty offer 74 courses to date that use writing to enhance student learning and effective communication. The vast majority (over 87%) of these courses are in the College of Arts and Sciences. This process helps move us toward having significant writing throughout the curriculum and in the discipline. Currently, students have little incentive to take Writing Intensive courses. Some faculty and graduate student instructors report students being surprised or even angry at being asked to write in courses other than English or the humanities. Developing writing must be the responsibility of the entire university. Rather than relying on any one course—whether it be introductory composition or one writing intensive course in the discipline—our collective goal must be to create significant opportunities for writing throughout students’ core curriculum and significant opportunities for writing in their chosen disciplines or professions.

Writing Across the Curriculum has the added benefit of contributing to student learning. Research on student learning indicates that students are more engaged in their learning when engaged in writing intensive experiences. Increased student engagement is a strategic goal for increasing quality of the curriculum at Georgia State University. Data from our senior exit surveys provide insight into how much writing and revision students at Georgia State do in their college careers. The National Survey of Student Engagement (NSSE) provides useful benchmarks and comparisons of the amount of writing Georgia State students do. Unfortunately, the scores show that the amount of writing students are doing based on the number of medium-length written papers (from 5 –19 pp) and short papers (less than 5 pp.) written is significantly below the national average.

For a snapshot of how much writing students have done in 2003, data in Figure 1 show numbers of papers written according to the length of those papers. Just over 54% of students reported writing between 1 and 4 medium-length papers, while almost all students wrote one to four shorter papers of less than 5 pages. A higher percentage reported working on a paper or project that integrated various sources, as well as integrating ideas. When comparing this snapshot to similar data collected from seniors in 2001, we do see a trend toward more writing and revision.

---

1 Richard Light’s study *What Matters in College*, is based on student interviews and other data collected at Harvard University (1998, p. 35); See also *Peer Review* 6:1, Writing and the New Academy.
In your experience at Georgia State University during the current school year, about how often have you done the following?

- Prepared two or more drafts of a paper or assignment before turning it in
- Worked on a paper or project that required integrating ideas or information from various sources
- Put together ideas or concepts from different courses when completing assignments or during class discussions

The mean number of those projects, however, is still significantly below the national average and that of our comparable institutions (see Table 1). Statistically, students at Georgia State do significantly less writing than the national average and even than the average at other comparable universities. Specially, they write fewer medium length papers and they also write fewer short papers (see Table 1).
Table 1: National Survey of Student Engagement 2003 – Excerpted from Means Comparison Report

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<th>Urban Mean</th>
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<th>Doc-Ext Mean</th>
<th>Sig * Effect</th>
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<td><strong>Academic and Intellectual Experiences</strong></td>
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<td>Prepared two or more drafts of a paper or assignment before turning it in.</td>
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These data about numbers of assignments don’t tell the whole story, however, because it is hard to determine exactly how many pages of writing students produce. Furthermore, we are not just interested in quantity, but also quality of the writing and whether it is combined with a revision and feedback process. Statistically, our students revise more in the freshman year, when they take composition, than the national average and than in comparable schools. But by the senior year, that revision has dropped significantly and remains below the national average and significantly below other urban institutions (see Table 1).

Students do not appear to be aware of these possible deficiencies in their college education. Surprisingly, over 70% of students stated that their university experience contributed to their writing clearly and effectively in 2003, up from 67% from 2001 (see Figure 2).
Our students also rate writing as highly important in the freshman year and even higher in the senior year. However, when asked about their educational growth and specifically, about “writing clearly and effectively,” the mean response falls significantly from freshman to senior year and also ends up significantly below both national averages and peer institutions. These data show that students don’t believe they write well, which suggests they also lack confidence in their writing abilities.
If students perceive that they are learning something about writing and being taught well, but are unsure about those abilities, we need better ways to assess their writing upon entrance and exit. These data show that, although some of our students are writing a lot, our students overall are not writing as much as at other comparable urban universities. More importantly, even fewer have opportunities for significant revision beyond their composition experiences in the first year that help them produce effective communication. Faculty and instructors in all disciplines must take responsibility for students’ development in writing and make their success a priority.

Larger class sizes and increased instructor workload appear to make this priority harder to achieve. The 2003 motion for a writing intensive course graduation requirement failed to gain enough support in to pass the university senate because of college curricular and resource concerns. Our WI course policy currently recommends a student to instructor ratio of 25 to 1, which is the maximum size recommended nationally. Our WAC program funds curriculum development grants and also Writing Consultants each year who work with faculty in their own disciplines or a closely related field. We provide course support for faculty when course sizes themselves cannot be kept to the national standards. 76 students (all GA’s except 4 advanced undergraduates) have been supported and trained by the WAC program Over time, this support will help increase our students’ opportunities for writing and engagement, and should also lead to more direct support for students on revising their writing. In order to accomplish this process, however, we have to engage more faculty member in deeper dialogue about writing, learning and teaching.

The Writing Intensive course definition, while sound, may well prove to be an inadequate system for engaging faculty and for ensuring that significant writing and revision occur in the discipline and, indeed, throughout a student’s career at Georgia State. We believe we must continue our efforts to support faculty directly who teach using writing in their courses through professional development and Writing Consultant support. But individual departments must take the lead on offering and advertising multiple opportunities for writing in courses and Colleges must take the lead on gradually increasing direct support for students through course size limits, faculty workload reductions, Writing Consultants, peer tutors, or writing centers.

Our current goals reflect what we are already doing and what we have learned from activities where our program has direct impact on faculty professional development. We also have added long-term goals for distinguishing ourselves regionally and nationally by extending writing outside the institution ways that will increase our prominence as a leading urban research university.

1. Immediate Goal: **WAC’s comprehensive and on-going professional development program for faculty will support each unit in the university to establish a visible Writing Intensive requirement incumbent on all undergraduate majors in that unit.**

   **Objective 1:** Continue to support faculty members so that at least 20% of our full-time faculty members are engaged in Writing Across the Curriculum pedagogies.
Rationale: Virtually all Writing Intensive courses are approved when full-time faculty instructors and course coordinators receive summer funding and the support of Writing Consultants, when appropriate. Increasing our efforts with faculty development will help ensure that a larger percentage of full-time faculty instructors will use writing in their courses.

We currently have annual funding for approximately 12 faculty members and Writing Consultants. Faculty grant recipients all attend an intensive seminar in Writing Across the Curriculum methods where they interact with other faculty. Summer course grants give faculty members time and support to develop and refine their courses, often in collaboration with their Writing Consultants. Faculty members who teach large courses of 25 or more students are automatically eligible for at least one Writing Consultant. Programs with several courses sometimes share a Writing Consultant. Faculty instructors identify GA’s and occasionally, advanced undergraduates from their home departments to work with student writing in a course. These curriculum-based tutors help directly support students in writing within their own disciplines and some also work in the Writing Studio. Currently, 31 Graduate Assistant (GA) Writing Consultants work as curriculum-based tutors to provide instructional support for students and also provide workload support for faculty.

In an informal survey given to 78 faculty members who have participated in the WAC program during the past five years, faculty summer grants and seminars were ranked as the two most important elements of the program as it now exists, with Writing Consultants as a close third. If we continue to engage and support faculty members, we will ensure a high quality, faculty-driven focus on WAC pedagogies and methodologies throughout our curriculum. Full-time faculty members from every discipline must be involved so that all students are directly impacted. New faculty members are also an essential group to target and make part of these seminars, as they often arrive with previous WAC experience from other universities and with enthusiasm for enhancing the curriculum.

In the long-term if not sooner, the English Department urges the adoption of the following university-wide implementation and coordination measures to support writing throughout the curriculum: 1) a Writing Intensive requirement within each major in the university; 2) writing placement for incoming and transfer students, using the written portion of SATs as a benchmark of their progress starting in Fall, 2005; 3) a requirement that units must submit proposed Writing Intensive courses to WAC for approval and feedback.

Resources/Implementation: Meeting this objective will require additional monetary resources of approximately $80,000 to support an additional 15 faculty members each summer with a course development grant (@$2,000 each) and Writing Consultants, when appropriate (@$6,000 annually).

Objective 2: Support 3 veteran faculty from different disciplines as local faculty consultants each year.
Rationale: Faculty who have attended WAC faculty seminars and taught Writing Intensive courses for several years have much to offer other faculty and the university. The WAC program asks faculty to give a presentation to the following year’s seminar, but we would like to encourage more research and broader curriculum initiatives by inviting select faculty back in a formal capacity with 10% summer support.
A few outstanding full-time faculty members have been involved with WAC for some time and have initiated significant projects for improving the curriculum. These faculty members can be funded to attend an advanced institute and then work on more extensive summer projects using writing in teaching and learning that leads to national presentations and publications and increases our national visibility. They can also provide guidance to other faculty new to the program as courses are offered for the first time. This training of leaders from various disciplines will help the program grow and deepen its impact across the curriculum.

Resources/ Implementation: Meeting this objective will require additional monetary resources of approximately $15,000 - $25,000 to support 3 faculty consultants each summer (varies @ 10% each). A portion of these funds may come from funds currently allocated for bringing outside consultants to conduct workshops.

Objective 3: Promote the WAC program and its links with other Georgia State programs that support communication.
Rationale: WAC Program will implement an online newsletter that features how WAC compliments the goals of other college and university centers, such as the Writing Studio in the College of Arts and Sciences and the Center for Teaching and Learning. Faculty members and students who have benefited from these programs can be profiled and interviewed in the newsletter to generate wider interest in these programs. The WAC program can publicize its benefits for undergraduate and professional education in all colleges at Georgia State University by partnering with and publicizing a wide range of writing activities and programs that other colleges have established for their students.

Resources/ Implementation: Meeting this objective does not necessarily require additional monetary resources, but does require faculty time, commitment and coordination between programs.

Objective 4: Establish a Model Electronic Writing Portfolio Project for Interested Students
Rational: Student writing practices need visibility for all stakeholders, including the students, their teachers and their potential employers. We can generate student interest and also create a best-practices model for student writing portfolios.

Our ongoing assessment of general education learning outcomes already requires documentation of student’s writing progress throughout the university. This documentation requires some way for students and faculty to track progress in writing development. An additional benefit is providing a vehicle for students to engage in and reflect on their learning. Assessment of writing should include a placement essay, selected informal and formal writing, and surveys of exiting students or alumni focusing specifically on their writing experiences during and after college. We will offer workshops and work with interested students to collect sample work assessed according to criteria appropriate to their field or profession. These portfolios can be the vehicle for on-going interactions with members of the community who are prospective employers.
Objective 5: Increase scholarship generated from our program by recognizing and awarding faculty and students for scholarship on writing.

Rationale: Our goal is to highlight excellence, and not just competence, so that the mission of WAC as reinforcing high quality in the curriculum is upheld. Connecting teaching practices with research is an important outcome for faculty members and graduate students who work with WAC. The WAC program has affiliated faculty who conduct research in studies of writing and can offer expertise in a research center setting while gaining recognition for our affiliated faculty and students. We already have seen more research projects and conference presentations (12 to date) each year that faculty members initiate in their own fields of study (see attached list of Presentations and Publications).

To have more impact on our students and our local community, we need to offer programs and conduct research that includes all the important stakeholders in the university and the wider academic and professional community. In order to gain more national prominence and visibility for our program, we must emphasize excellence in scholarly research about writing as well as teaching using writing, and promote the deep interconnections that can exist between teaching, learning, student engagement and scholarly research. We can reward this research by offering on awards program for best faculty, graduate student and undergraduate research projects related to the teaching or study of writing.

Resources/ Implementation: Meeting this objective will require additional monetary resources of approximately $2,000 for 3 annual awards—one faculty member, one graduate student and one undergraduate student.

Objective 6: Invite Leading Scholars to speak and interact with our faculty and graduate students.

Rationale: Bringing top scholars to our campus not only exposes us to new ideas and research, but also makes us more visible to the broader academic community by allowing our faculty and students to network and make connections in this cross-disciplinary field. We can invite a distinguished scholar in writing each year, perhaps in conjunction with the annual SAMLA conference or on-going distinguished lecture series.

Resources/ Implementation: Meeting this objective will require additional monetary resources of approximately $2,000 - $3,000. A portion of these funds may come from funds currently allocated for bringing outside consultants to conduct workshops.

2. Long Term Goals: Establish our National Reputation as a Leading Urban Communication Across the Curriculum Program
Objective 1: Increase direct support of undergraduate students on their writing across the university by funding Writing Consultants, Writing Centers, or other support appropriate to the departments and colleges.

*Rationale:* The amount of direct support for students must increase overall if we want every discipline to assign significant writing in the discipline and give students substantial feedback on their writing in a way that results in improved writing for all students.

76 students (GA’s and 4 advanced undergraduates) have been supported and trained by the WAC program to date as Writing Consultants. All Consultants must attend an intensive seminar on WAC methodology and working directly with student writing in order to receive a Writing Consultant appointment. When departments or colleges do not have graduate students available to directly support student writing, graduate students with proven communication abilities in fields like Political Science, English or Women’s Studies, when properly trained, can also work with students from other departments, as they do in the Writing Studio.

Faculty members involved with the WAC program ranked writing consultants a close third to faculty development support as the most important part of the program as it exists (See faculty survey, attached). The WAC program currently has a limited amount of support for GA funding, and we are committed to their training and ongoing professional development. This innovate curriculum-based program can be expanded to oral communication and made visible, distinguishing us nationally for our work with students.

*Resources/Implementation:* Meeting this objective will require additional monetary resources phased in over a number of years to support faculty, GA’s, undergraduate peer tutors, and so on. It will also require an increased number of Writing Consultant workshops.

Objective 2: Have academic programs publish and promote their communication requirements.

*Rationale:* Students recognize and value the importance of communication excellence by the time they graduate. We need to make information about discipline-specific writing visible and readily available to students while they are here. Faculty members who have been training in Writing Across the Curriculum methods can be asked to identify the courses that fulfill expectations for writing in their disciplines every semester and the university can publicize them.

Departmental web servers or centralized information systems can collect and publish statements that highlight communication activities in their programs, especially ones that link directly with the greater Atlanta community.

*Resources/Implementation:* Meeting this objective may require additional monetary resources at the university administrative level.

Objective 3: Establish a College or University level Center for Professional Communication to expand Writing Initiatives into the Greater Atlanta Community.
Rationale: The University strategic plan stresses the importance of making good use of our urban university setting and of building connections outside the university. The WAC program can offer leadership to help define and support not just academic and disciplinary-based writing, but professional communication and civic discourse as they are understood and practiced by society as large.

Georgia State University has the only WAC program at a public university in Atlanta and one of the few in the State of Georgia. It is uniquely situated to offer leadership in regional writing initiatives as well as community-based projects that involve communication. We should be especially interested in writing initiatives that take advantage of our urban setting and that directly connect professional writing practices from outside the university to how writing is studied and practiced within the university. Service Learning projects used in Freshman Learning Communities and in some writing courses provide a good model of community writing tied to learning, a model upon which we build more linkages through professional communication with non-profits, community organizations, business and industry. We may want to partner with the College of Education’s urban literacy project, or with the Communication Department and the College of Business to expand this focus to oral communication practices.

Such work can attract grants and private funding as well as national recognition for academic excellence (an example includes Clemson University’s Communication Across the Curriculum and Professional Communication Center’s recognition in the U.S. News and World Report College Rankings, 2000). The WAC program’s recognition as a College or University level research center, in dialogue with our other college centers (for example, the Urban Literacy Center in the College of Education) and key departments would help us expand our reach outside the university and collaborate on outside funding.

Resources/ Implementation: Meeting this objective may require additional monetary resources for administrative start-up of a research center, and does significant require faculty time, as well as coordination between individual faculty and community partners. The WAC program can provide initial administrative structure and take the lead to attract grants and private funding.

2. Major resources that facilitate goals and objectives.

Institutional: The location of the program in the College of Arts and Sciences, which offers the vast majority of general education courses as well as the most undergraduate majors, has been an appropriate location to launch the WAC program. The program’s current affiliation with a supportive and knowledgeable English department Chair and faculty are its greatest institutional strengths. The program could not function without the English department’s contributions of space, resources and knowledgeable support. The program’s relationship with the Writing Studio, which works with students directly on their writing from across the curriculum is a great asset in the University as that Center sees a large percentage (48%) of students in courses other than English. The on-going support and recognition of the Provost’s Office is vital to the program’s long-term success, along with the involvement of the WAC Director with the Provost’s university-wide committees on Academic Affairs.
**Administrative:** The on-going appointment of a tenured faculty member with expertise in Rhetoric and Composition is essential to the program’s credibility and national reputation, as well as for developing and sustaining its intellectual integrity and faculty focus. The Associate Director and GRA positions are vital to support the day-to-day administration, the programs, and the development of the program. The Director’s administration of a distinct unit’s program budget ensures that the program is strong, vital, accountable to the university and also attractive to faculty.

**Financial:** The WAC program has received good start-up faculty and course support and administrative support to develop and launch its most important program activities. The program funding has supported faculty and courses using a grass-roots model that is voluntary and also attractive to faculty.

3. **Constraints that interfere with goals and objectives.**

**Institutional:** The lack of university-wide support for a more visible writing requirement interferes with the original mission of the WAC program. Though writing intensive courses have their pitfalls, implementing a standard curriculum requirement would have impacted students most directly and immediately. Without required and designated courses, the efforts toward written and other forms of communication have limited visibility on campus and in the Atlanta community. As a result of having no requirements, we currently lack clear mechanisms for the implementation of WAC.

An additional constraint is the program’s lack of visibility as a college or university-wide unit or research center and the lack of dedicated space for meetings and activities that involve writing. Space remodeled by the English department into the new Writing Studio has been available recently, but only during it’s off hours. Although the program increasingly uses online communication and dissemination of documents to conduct its business, there is limited recognition of the program as a university-wide, faculty-driven program or center, and it lacks dedicated space for communication about writing instruction in all the Colleges.

Finally, without a writing placement exam from incoming students and transfer students, it is impossible to benchmark student progress and success in writing.

**Administrative:** There is on-going confusion about the role of the Writing Across the Curriculum Subcommittee of APACE and its role in the university writing curriculum. The Director and the WAC committee do assist the faculty and offer feedback and recommendations, but currently we cannot easily maintain standards. Departments do not submit courses or projects for approval and feedback because they are not required to do so. We need to implement a model that the committee uses to help maintain standards. We need to either certify faculty through workshops and have them list their own writing intensive courses, or colleges need to require and approve writing intensive courses through their curriculum committees, or we need to implement a model like our Honors Program, where courses are approved by the program, listed and identified every semester through the course scheduling process. In any model, college level involvement and commitment to the process is absolutely necessary.
The Associate Director had a Ph.D. but is currently appointed as a Visiting Instructor rather than a Lecturer. An administrative professional in a Lecturer position would ensure more continuity for day-to-day program administration as well as long-term program development.

Financial: Funding for WAC has not expanded significantly since its start-up funding until the Provost added supplemental funding in response to faculty demand during 2003. No funds been added for oral communication across the curriculum. Funds are not adequate to fully implement and maintain support for communication across the curriculum as stated in the strategic plan.


Background: As a new, grass roots program, WAC has accomplished much in a few short years to help improve the quality of the curriculum. The WAC program’s greatest success has been the development of faculty capacity and awareness about the role writing plays in teaching as well as how writing serves as a powerful tool for learning. Thus, although a central goal of full implementation has not yet been achieved, much progress has been made toward this goal and many specific objectives have been accomplished. 74 course sections (excluding Composition) using Writing Across the Curriculum methodology have been developed and offered to date by over 60 faculty members in 27 departments in our university. 70 graduate students and 4 advanced undergraduates have been supported (most for multiple semesters) as Writing Consultants to these courses. The WAC Program must build on its successes and offer the support and structure that the university needs to fully implement Communication across the Curriculum as a program that promotes and highlights excellence in our curriculum.

By encouraging and then supporting the faculty to use writing in many areas of the curriculum, and not just in a few required courses, we can actually keep the responsibility for writing development where it belongs: sustained throughout the curriculum and across the entire university. Quite simply, our students need to write much more than they currently do in order to improve. Furthermore, students and faculty all need more support as students write and receive feedback on writing and other forms of communication. The WAC program has accomplished much with its start-up budget. Our university must eventually invest significant permanent resources to support the cross-curricular communication work that students need and that they will value when moving into their careers. The importance of this support derives directly from the university strategic plan and our vision for improving the quality of the curriculum. Evidence of the program’s achievements and success is confirmed by participating faculty and graduate students feedback, as well as data about the program activities listed in the attachments.

2 Communication across the Curriculum programs has yet to take hold in institutions, except in rare instances like at Clemson University. At the same time, communication technologies are pushing us toward broader and broader definitions of written and oral communication (Thaiss 2001).
1. Writing Intensive/WAC Courses.
Please list attached list “WAC Courses and Project Supported Since 1998” for all faculty supported and data on WI courses developed with support of the program.

Each College is in the process of developing WI courses or other models to ensure significant writing in the discipline, and much of that effort has been in Arts and Sciences. A survey of Departments conducted by the Arts and Science’s Dean’s office during the spring of 2003 indicated that: 1) about 50% of departments in that College have at least one WI course that follows or is similar to the definition approved by the faculty senate; and 2) departments do not universally use this one model for WI courses. A variety of models work to accomplish the goal that all majors produce “significant writing in the discipline.”

Other colleges have added a number of WI courses with plans for more. The College of Business has added a required oral and written business communication course requirement for graduation that emphasizes actual business practices. All sections of the course base at least 40% of the grade on writing, and full-time faculty members who teach that course are currently considering whether the course meets the other guidelines for WI courses.

Health Sciences has designated and offers WI courses for every major, several of which were supported by WAC grants. These courses include…(Missy’s list goes here)

In the school of Policy Studies, two faculty members have developed and designated a course in Public Administration and Urban Studies (PAUS 3011) that is required of every student, while Economics plans to link its writing efforts to a comprehensive assessment of student learning. The Chair of the Department of Economics has encouraged all the faculty members to consider formal implementation of writing intensive methods in their courses. Such methods are difficult to implement in large undergraduate courses (e.g., "Principles of Microeconomics" and "Principles of Macroeconomics"), but have been shown to work in some entry-level courses (e.g., "The Global Economy") and are especially appropriate in smaller-enrollment upper level undergraduate courses. As more emphasis is placed on evaluating the Learning Outcomes, the Chair anticipates that writing intensive methods will become even more heavily relied upon.

College of Education faculty members have piloted undergraduate courses in Educational Psychology and in Middle and Secondary Education and Instructional Technology (MSIT) using WAC grants, while a graduate pedagogy course was developed in Educational Policy Studies. MSIT plans to expand its writing efforts to the middle grades methods classes and also has developed a graduate level Academic Writing Course that included students from across the College of Education.

2. The Faculty Development Summer Seminars offered by the program activities have supported our primary goals and objectives since the program began—particularly objectives regarding promoting WAC methodology and the complimentary use of technologies. We offer week-long seminars every summer-increased to two a summer in 2003-and frequent follow-up workshops and reunions for faculty and
graduate students during the year. We have worked directly with at least 80 of our full-time faculty and at least 150 of our graduate students, including 100 from English and 50 from other departments.

3. **The Writing Studio** increasingly has offered direct support to students who are not in English, or who are in Writing Intensive courses. The current year’s data collected from the Center shows that 49% of visits in 2002-2003 are for courses other than English (see Figure 5). Over the past two years, the WAC program has increased support for up to eight Writing Consultants from disciplines outside of English to provide disciplinary expertise in the Center, along with writing expertise (see Visits by Department, attached).

4. **New Scholarship** has been generated by our program each year. The director and a small number of faculty members (7) and graduate students (13) have been directly involved in research and scholarship on teaching and learning with writing and have brought national attention to our program through their publications or conference presentations. The program facilitates faculty development and collaboration across the university, which helps to enhance teaching and student learning. Connecting teaching practices with research is an important outcome for faculty members and graduate students who work with Writing Across the Curriculum. (See publications and conferences list, attached)

5. **Graduate Student Professional Development** have become a major outcome of the program in its support of Writing Consultants, whether in the academic departments or in the Writing Studio. Consultants are selected by the faculty in their own disciplines and are hired and trained by the WAC program. 76 students (GA’s and 4 advanced undergraduates) have been supported and trained by the WAC program to work as Writing Consultants. All of these Consultants offer direct support to our undergraduate students and support faculty workload in designated WI courses. (See Comprehensive Writing Consultants list, attached).

6. **Resources for Teaching and Research, in print and online**. Journals and books purchased by the WAC are housed in the program office (911 GCB) and provide resources that are not easily available in libraries to check out. Information about our program and national programs is continually updated on the website (wac.gsu.edu).

C. Service/Outreach Efforts

1. **Major Projects and how they promote the mission of the university.**

   All projects are currently within the university and are covered under B 4 in the analysis of meeting goals and objectives. Community collaborations and outreach are a long-term goal for the program (see Goal 2, Objective 3).

2. **Major opportunities and impediments for service and outreach.**
   See Goals and Objectives

3. **Funding out of Fund Code 10.**
FY 2000 - $145,916
FY 2001 - $163,162
FY 2002 - $205,110
FY 2003 - $223,609
FY 2004 - $238,821 + $80,000 supplemental funding from the Provost’s Office

4. List of all activities.

All activities occur within the university and are described under B.4 in the achievement of goals.

D. Center Personnel
See attached list of all administrative faculty and GA’s for the past three years.
Attachments

Writing Across the Curriculum (WAC) Subcommittee of APACE 2003 - 04

Chair: Mary Hocks, Director of WAC, English

College of Business
Susan Willey, Risk Management
Peter Eisemann, Finance
Nancy Mansfield, Risk Management

College of Education
Dana Fox, Middle and Secondary Education

College of Health and Human Sciences
Missy Cody, Nutrition

School of Policy Studies
Mary Beth Walker, Economics

College of Arts and Sciences
Raphael Miller, Communication
Akineyele Umoja, African American Studies
Crawford Elliott, Geology

Ex officio members
Lynee Gaillet, Director of Lower Division Studies, English
John Newman, Chair of the APACE Undergraduate Committee
Marti Singer, English, incoming Director of Lower Division Studies
Presentations and Publications

- Four faculty members from three departments (Nancy Chase, Mary Deming, Marti Singer and Mary Hocks) attended the National Writing Across the Curriculum Conference in 1999 to present their work on WAC.
- Seven faculty members (Missy Cody, Ray Miller, Cora Presley, Margo Alexander, Marti Singer, Mary Hocks) and a graduate student (Cecile de Rocher) from five departments attended the National Writing Across the Curriculum Conference in 2001 to present work that resulted directly from their participation in WAC workshops and seminars.
- A 2001 article by Dr. Karen Gibler, Real Estate, in the *Journal of Real Estate Practice and Education* about her WAC course.
- A collaborative article by Dr. Marti Singer, Robin Breault and Jenny Wing, all from English, entitled "Contextualizing Issues of Power and Promise: Classroom-based Tutoring in Writing Across the Curriculum," which will appear this year in the collection *On Location: Theory and Practice in Classroom-Based Writing Tutoring*.
- Singer and Wing presented a paper on the same topic at the Watson Conference during the fall of 2002 and their paper was also accepted for the 2003 Conference on College Composition and Communication.
- Dr. Beth Christensen in Geology presented a poster session on her WAC course at Southeast Coastal Ocean Science Conference and Workshop during the spring of 2003 and has developed an article for the NAGT (National Assoc. of Geoscience Teachers) Journal on WAC in Geology.
- Mary Hocks’ article “Using Multimedia to Teach Writing Across the Curriculum,” published in the journal *Writing Program Administration*, won their bi-annual award in 2003 for best article.
WAC Courses and Projects Supported Since 1998

Total classes supported: **80**
Upper Division:  
- required for major = **31**  
- electives for major= **11**  
- not required for major= **20**  
  total = **62**

Lower Division courses = **14**
Graduate courses = **4**

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<th>Upper Division (3000 and 4000) WI Courses</th>
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<tbody>
<tr>
<td><strong>Course Name</strong></td>
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<tr>
<td><strong>African American Studies</strong></td>
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<td>Enslavement and Resistance in North America</td>
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<td>History of African-Americans in Georgia</td>
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<td>African-American Female Activism</td>
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<tr>
<td>African American Political Thought AAS 4120</td>
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<td>African Diaspora AAS/ANTH 3120</td>
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<td><strong>Applied Linguistics</strong></td>
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<td>Second Language Acquisition AL 3041</td>
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<td><strong>Art and Design</strong></td>
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<td>Elementary Art Education AE 4200</td>
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<td>Art Theory and Criticism in Art Education AE 4900</td>
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<td>Special Studies Seminar: Orientalism AH 4900C</td>
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<td>Biology</td>
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<tr>
<td>Molecular and Cell Biology/ Lab BIO 3800 and 3810</td>
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<td>Neurobiology Laboratory BIOL 4180</td>
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# Upper Division (3000 and 4000) WI Courses

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<th>Section Size</th>
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<th>Required for Major</th>
<th>How Often Course Is Offered</th>
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<tr>
<td>Immunology</td>
<td>Dr. Roberta Attanasio</td>
<td>20</td>
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<td>No?</td>
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<td>Advanced Cell Biology</td>
<td>Dr. Patricia Wilson</td>
<td>24</td>
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<td>Functional Histology</td>
<td>Dr. Carmen Eilerston</td>
<td>20</td>
<td>1</td>
<td>No</td>
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<td><strong>Cardiopulmonary Care Sciences</strong></td>
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<td>Professional Practice of Respiratory Care</td>
<td>Dr. Lynda Thomas Goodfellow</td>
<td>25</td>
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<td>Fundamentals of Chemical Analysis</td>
<td>Dr. J.C. Smith</td>
<td>6-8</td>
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<td>2 semesters per year</td>
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<td>Chemistry Laboratory IV A</td>
<td>Dr. J.C. Smith</td>
<td>6-8</td>
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<td>Film Theory and Criticism</td>
<td>Dr. Greg Smith</td>
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<td>Feature Screenwriting I</td>
<td>Dr. Jack Boozer</td>
<td>13</td>
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<td>American Musical Theatre</td>
<td>Dr. Ray Miller</td>
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<td>Business and Professional Communication</td>
<td>Rick Linder</td>
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<td>Cases and Problems in Public Relations</td>
<td>Dr. Arla Bernstein</td>
<td>20</td>
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<td>News for Telecommunication II</td>
<td>Dr. Douglas Barthlow</td>
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<td>Seminar in Criminal Justice CRJU 4930</td>
<td>Dr. Michael S Vaughn</td>
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<td>Reading Methods for Middle Childhood Education EDRD 3490</td>
<td>Dr. Lori Elliott</td>
<td>25</td>
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<td>Assessment and Instruction of Middle Childhood Students with Reading Difficulty EDRD 3500</td>
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<td>Senior Seminar and Electronic Writing Portfolio ENGL 4320</td>
<td>Dr. George Pullman Dr. Mary Hocks</td>
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<td>Financial Analysis and Introduction to Loan Structuring FI 4020</td>
<td>Dr. Pete Eisemann</td>
<td>35</td>
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<td>Advanced Weather and Climate GEOG 4642</td>
<td>Dr. Jeremy Diem</td>
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<td>Optical Mineralogy and Petrology Geol 4004/6004</td>
<td>Dr. Timothy LaTour</td>
<td>14</td>
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<td>Environmental Geology GEOL 3004/7004</td>
<td>Dr. Crawford Elliot</td>
<td>25</td>
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<td>Introduction to Oceanic Environments GEOL 4002 &amp; 6002</td>
<td>Dr. Beth Christensen</td>
<td>15</td>
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<td>Sedimentary Environments and Stratigraphy</td>
<td>Dr. Beth Christensen</td>
<td>16</td>
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## Upper Division (3000 and 4000) WI Courses

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<th>Course Name</th>
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<tr>
<td>Intro to Historical Studies HIST 3000</td>
<td>Dr. James Heitzman, Dr. Doug Reynolds</td>
<td>25</td>
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<tr>
<td>Modern Germany HIST 4580</td>
<td>Dr. Joe Perry</td>
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<td>European Culture and Ideas: Shadow of the Enlightenment HIST 4620</td>
<td>Dr. Duane Corpis</td>
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<td>History of South Asia to 1757 HIST 4800</td>
<td>Dr. James Heitzman</td>
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<td>Topics in World History: The Medieval Mediterranean HIST 4890</td>
<td>Dr. Mark Dupuy</td>
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<td>Historical Research Seminar: HIST 4990</td>
<td>Dr. Denise Davidson</td>
<td>15</td>
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<td>MGT 4510 Human Resources Legislation</td>
<td>Dr. Kay Bunch</td>
<td>35</td>
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<td>Introduction to World Music MUS 4820 &amp; 6820W</td>
<td>Dr. Oliver Greene</td>
<td>25</td>
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<td>Nutrition</td>
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<td>Food Science I NUTR 3150</td>
<td>Dr. Missy Cody</td>
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<td>Comparative Politics POLS 3200</td>
<td>Dr. Carrie Manning</td>
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<td>US Foreign Policy POLS 3450</td>
<td>Heather Heckel</td>
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<td>Bureaucratic Politics POLS 3700</td>
<td>Dr. David Nixon</td>
<td>35</td>
<td>1</td>
<td>No</td>
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<td>Public Policy Analysis POLS 3750</td>
<td>Dr. Malone</td>
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<td>Introduction to Political Research</td>
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<td>Studies in International Relations: NGOs and World</td>
<td>Dr. Kim Reimann</td>
<td>45</td>
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<td>Dr. Peter Lindsay</td>
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<td>Dr. Allaine Cerwonka</td>
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<td>Principles and Methods of Psychological Investigation</td>
<td>Dr. Kim Darnell</td>
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<td>Psychology of Women</td>
<td>Dr. Sarah Cook</td>
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<td>Introducing the City</td>
<td>Dr. Harvey Newman</td>
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<td>Dr. Rick Charles</td>
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<td>Investment Property Analysis and Appraisal</td>
<td>Dr. Karen Gibler</td>
<td>35</td>
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<td>Real Estate Law</td>
<td>Dr. Roy Black</td>
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<td>Dr. Roy Black</td>
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<td>SOCI 3020</td>
<td>Reid Dr. James Ainsworth</td>
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<td>Sexuality and Society</td>
<td>Dr. Mindy Stombler</td>
<td>235</td>
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<td>Human Growth and Development EPY 2050</td>
<td>Dr. Miles Irving</td>
<td>48</td>
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<td>Dr. Nancy Chase</td>
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<td>ENGL 2130 American Literature Survey</td>
<td>Dr. Marti Singer</td>
<td>35</td>
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<td>Survey of World History since 1500</td>
<td>Dr. James Heitzman</td>
<td>45</td>
<td>1</td>
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### Lower Level (1000 and 2000) WI Courses

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<th>Course Name</th>
<th>Instructors or Course Coordinator</th>
<th>Sectio n Size</th>
<th>Writing Consultant</th>
<th>Required for Major</th>
<th>How Often Course Is Offered</th>
<th>Syllabus On File</th>
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<td>College Algebra</td>
<td>Dr. Valerie Miller</td>
<td>47</td>
<td>1 + 1 TA</td>
<td>No-not the WI version</td>
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<td>Pre-calculus (Quantitative Sciences FLC)</td>
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<td>Mortal Questions: Philosophy and the Meaning of Life Perspectives (2000)</td>
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<td>Political Science</td>
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<td>Global Issues POLS 2401</td>
<td>Dr. Carrie Manning Dr. William Downs</td>
<td>60</td>
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<td>University-Wide</td>
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<td>FLC Anchor Course GSU 1010</td>
<td>Dr. Nancy Mansfield Dr. Nannette Commander</td>
<td>25+</td>
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<td>Perspectives on Comparative Culture: Global Cities PERS 2001</td>
<td>Dr. Timothy Crimmins</td>
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<td>Perspectives on Comparative Culture: Comparative Music Cultures PERS 2001</td>
<td>Dr. Oliver Greene</td>
<td>100</td>
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<td>Course Name</td>
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<td>Section Size</td>
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<td>Biotechnology and Bioethics</td>
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<td>Introduction to Forensic Chemistry</td>
<td>Dr. Emelita Breyer</td>
<td>15+</td>
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<td>History of Higher Education</td>
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<td>25</td>
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<td>Introduction to Environmental Health</td>
<td>Dr. Armenia Williams</td>
<td>15</td>
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<td>Elective for certificate students. Yes for forthcoming Public Health MA</td>
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### GLA III Writing Consultants Supported Since 1998

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<td><strong>African American Studies</strong></td>
<td>Kenyatta Bush</td>
<td>Cora Presley</td>
<td>Spring 99, Fall 99, Spring 00, Fall 00, spring 01, Fall 02, Spring 03</td>
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<tr>
<td></td>
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<td>Akinyele UmojaFa</td>
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<tr>
<td>Anthropology &amp; Geography</td>
<td>Heather Williams</td>
<td>Jeremy Diem</td>
<td>Fall 03</td>
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<td>Applied Linguistics</td>
<td>Brent Poole</td>
<td>Jodi Eisterhold</td>
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<td>Art &amp; Design</td>
<td>Maureen Armstrong</td>
<td>Paula Eubanks</td>
<td>Fall 01, Spring 02, Fall 03</td>
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<td>Melody Milbrandt</td>
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<td>Susan Crowley</td>
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<td>Scott Robinson</td>
<td>Therese Poole</td>
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<td>Drew Kohlhorst</td>
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<td>Roberta Altanasio</td>
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<td>Jenny Schiff</td>
<td>Carmen Eilertson</td>
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<td>Lakshmi Jayashankas</td>
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<td>Cardiopulmonary Care Sciences</td>
<td>Meghana Patil</td>
<td>Lynda Thomas Goofo fellow</td>
<td>Fall 01, Spring 02, Fall 02, Spring 03</td>
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<td>Communications</td>
<td>Marsha Walker</td>
<td>Evan Lieberman</td>
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<td>Vidushi Sinha</td>
<td>Ray Miller</td>
<td>Fall 00, Spring 01, Fall 01, Fall 02, Spring 02</td>
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<td>Lucy Mayne</td>
<td>Arla Bernstein</td>
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<td>Timothy Burchfield</td>
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<td>Bonnie Fritz</td>
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<td>Duane Corpus</td>
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<td>Mathematics</td>
<td>Donny Davis (own section 01, attached tutor 02)</td>
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<td>Val Miller</td>
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<td>Kay Bunch</td>
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<td>Cameron Lippard</td>
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**Center Personnel**
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<tr>
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<th>Load Allocated to Center</th>
<th>Amount of Funding-External (Grants, Contracts, other)</th>
<th>Amount of Funding-Internal (College/Dept)</th>
<th>Amount of Funding-CIP**</th>
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<td>Mike Duvall</td>
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2. *The Writing Studio*

Prepared by: Dr. Beth Burmester, Asst. Prof. of English and Director of The Writing Studio

Name of Center: The Writing Studio (TWS)

Center Director: Beth Burmester, Ph.D., Asst. Prof. of English

A. General Information

1. When was the center created and to which department/college/office was it originally designated? If the designation has changed, in which department/college/office does the center currently reside?

While it has undergone several changes in names, settings, and in the scope and direction of instruction and services offered to students, The Writing Studio was originally designated and developed within the English department and has always resided here. As Dr. Marti Singer recounts, in 1975, she and two other M.A. students were hired, given an office, and met with first-year English students who had been referred by their instructors. Their initial work tutoring students led to the establishing of a central tutoring site. The creation of the writing lab at Georgia State coincided with the first issue of *The Writing Lab Newsletter*, launched in April 1977, as the first professional publication for writing center directors and tutors, and still in publication.

On April 11, 1978, then Department of English Chair Paul G. Blount wrote a memo to Glenn G. Thomas, Dean of the College of Arts and Sciences, proposing “a writing laboratory” to be opened in Fall quarter 1978. This lab would give preference to students who had failed the Regents’ Exam, but would be open to all university students. The writing lab would be associated with a new course: English 90, carrying 1-5 credit hours. “The Writing Clinic” opened September 15, 1978, under the direction of Dr. Marguerite P. Murphy, Asst. Professor, and Assoc. Director of Undergraduate Studies.

A public introduction came in January 1979, with an article titled, “Put It in Writing,” appearing in the *Georgia State University Signal*, on January 8. On January 11, a caption and photograph of Asst. Director, Dr. Dabney Hart, an Instructor in the English department, was printed in the *Signal*. The *Special Services Newsletter* of April 1, 1979, also listed an announcement, identifying it as the “Writing Lab,” and listing Dr. Marguerite Murphy as the contact person. Dr. Murphy also published an article about GSU’s lab in the November 1979 issue (volume 4.3, pages 1-2) of *The Writing Lab Newsletter*, titled “Publicity and Success.”

The location of the writing lab was in General Classroom Building, Room 305G. The name was changed to “Writing Center” in 1982, and the location moved to the 9th floor, where it remained for the next two decades, under the direction of Dr. Dabney Hart, Assoc. Prof. of English, and then Dr. Pat Graves, Assoc. Prof. of English, until her retirement in 2001. Dr. Hart’s article “Peer Group Tutoring,” appeared in volume 9.3 (1984) of *The Writing Lab Newsletter*. Also during the 1980s, three tutors in GSU’s writing center published two articles published in *The Writing Lab Newsletter*.

For Fall term 2002, the name was changed from “Writing Center” to “The Center for Writing and Research,” and a database and resource library were added to encourage teachers, scholars, and graduate student researchers to use the Center as a site for conducting research on writing and teaching writing. During the summer of 2002, Inter-rim Director Marti Singer, Assoc. Prof. of English, planned and oversaw an extensive physical renovation of the space, removing carrels and computer stations where
students worked alone, to create a large open space with tables and chairs for a greater number of students and tutors to work together. She and Visiting Instructor Brennan Collins created a database to track students’ use of the Center and to collect data about the courses and assignments of the student writers. They also designed and created a website with writing resources for students and tutors. Dr. Singer established a separate cost-center, separate staffing (through GLA positions instead of requiring faculty to “volunteer”), a training course and program for staff, and she connected the staff development of tutors with Teaching Seminars and workshops for GTAs in the English Department.

When Dr. Burmester became Director in Fall 2003, she expanded the training program to include weekly staff meetings, guest speakers, and collaborative research projects. The name of the center was changed again, to reflect the newer paradigm for writing centers as reflected in the field of Rhetoric and Composition Studies and Writing Program Administration. The name chosen by Dr. Burmester and approved by the English faculty is “The Writing Studio.”

The studio as a model of teaching writing actually goes back to 1894, when educator and scholar Preston W. Search wrote, “Every room is a true studio or workshop in which the pupils work as individuals.” In his 1917 text *Supervised Study*, Alfred Lawrence Hall-Quest compared composition work to modeling clay. Currently, writing center historian Neal Lerner (2004) and writing center theorists Linda K. Shamoon and Deborah H. Burns (1995) propose models for writing centers based on art instruction. Writing as art originated in classical rhetoric, through definitions crafted by Plato, Aristotle, Cicero and Quintilian, which still influence composition textbooks. The studio approach allows for expanded teaching methods and opens the writing center space beyond a sole purpose in remediation to one that recognizes that all writers can benefit from talking about their writing, practicing it in front of an audience, and receiving criticism based on the text, the genre conventions, and the reactions of readers.

The studio model also promotes other events outside of tutoring in the writing center space: group workshops, teaching seminars, roundtable discussions, readings of literary or scholarly works, etc. Because the English Department has a vital program in creative writing, the Studio could be used for public readings and for students to gather outside of classes to share their work. While still serving undergraduate students, the Studio model also recognizes a role in graduate education. Other campuses with Writing Studios include: Duke University, East Carolina University, University of South Carolina, Colorado State University, Lewis and Clark College, Grinnell College, and The William Decker Writing Studio at Southern Oregon University. Dr. Nancy Thompson, Director of the Writing Studio at the University of South Carolina, along with Rhonda Grego, have a book forthcoming about their use of the studio method, *Teaching/Writing in a Third Space*. Dr. Burmester, the Director of the Writing Studio at GSU, is also currently working on a journal article that explores the historical uses of studio teaching methods and how they can be used to expand the missions of writing centers to include graduate education and writing for graduate programs.

2. To whom does the center’s director report?

Dr. Matthew Roudané, Chair, Department of English. The director of The Writing Studio also meets regularly and shares annual reports with the Director of Lower Division Studies and the Director of WAC.

3. If there is an advisory board to this center, describe its function and composition.

There is no advisory board.

4. If the center is interdisciplinary, describe the interdisciplinary focus.
The primary interdisciplinary focus to date has been serving undergraduate students from across campus. The undergraduate and graduate students who used the Studio in 2003 come from 62 different departments, representing 4 of the 6 colleges of Georgia State University. For Spring Term 2004, the tutoring staff was composed of 16 graduate lab assistants (GLAs) and 2 upper-level undergraduates, representing a variety of departments, including but not limited to: English, Psychology, History, Women’s Studies, Political Science and Philosophy. The one-on-one instruction allows for reciprocal learning situations, so that the tutors learn about writing practices and conventions in departments outside their own as they converse with students and study their writing assignments, and the students benefit from the interdisciplinary experiences of the tutors. In addition, the Studio hosts training sessions for WAC student writing consultants, those students paired with WAC faculty teaching writing intensive courses in departments outside English. These training sessions introduce new writing consultants to the theories and practices of responding to and evaluating student texts, and introduce them to one-on-one teaching as it relates specifically to writing and language issues.

5. Describe in detail the amount of start-up support available.

In FY 2003, Dr. Marti Singer, Inter-rim Director proposed establishing a cost-center to fund the The Writing Studio with its own budget, rather than drawing on soft-money allocations in the English department. In her original proposal, she recommended 24 GLAs for each Fall and Spring semesters, and 12 GLAs for each summer, at a total annual salary cost of $120,000. She also projected an operational and supplies budget of $17,000 and new equipment at $5000, plus travel reimbursement for Director and tutors to attend conferences, totaling $12,000. The grand total for her proposal was $164,570, with $55,000 coming directly from English, and another $109,570 from The Writing Studio. The approved budget, with its own cost-center established in the summer of 2003, accounted only for the English portion of the budget; thus, the funding for the Studio comes directly from the Department of English, and totals only $54,500. This total is divided between $46,500 for staffing, and $8,000 for supplies and equipment. The WAC program provides an additional number of non-English department tutors, who work in the Studio for one semester and work as writing consultants with a professor in their home department teaching a writing intensive course, for the other semester. For academic year 2003-2004, WAC provided 8 tutor positions and $9,000 for their stipends in the Studio; though this number fluctuates yearly. The Psychology department has also funded GLAs in the Studio for the past 2 years. In Fall term 2003, they paid for 5 GLAs, each working 5 hours/week; for Spring term 2004, they were able to provide funding for 3 GLAs, also working 5 hours/week. The Studio also uses Presidential Assistants/University Scholars, and sometimes work-study students, both of which fluctuate yearly, and are hired and paid for by the English department. These students earn $8.13/hr. and work 7 hours or less each week. In Fall semester 2003, there were 8 PAs in the Studio, in Spring semester 2004, there were 7 PAs.

To put this into historical context, in 1979-80, The Writing Clinic of the Department of English proposed a budget of $10,400. This included a breakdown of: supplies $750, salaries (12 staff at $750 each) $9000, and a capital outlay of $500 for a filmstrip viewer, $250 for filmstrip programs, and $900 for a typewriter. In the Fall quarter of 1987, the tutor staff consisted of 6 paid GLA positions (along with 35 faculty volunteering 30 minutes to one hour each) providing service and instruction to a total of 487 students. For 1986, the total number of students using the writing clinic annually was 958. For the academic year, Fall semester 2002 through Summer term 2003, the total number of tutoring sessions was 5,506. From Fall Term 2003 through Summer Session 2004, the total was about 4,321. The overall total since the creation of the database, from Fall 2002 through Spring 2004 is approximately 9,636, with an additional approximately 195 tutoring sessions during the six-week summer session. This is approximately 32 students or tutorials a week, a huge jump over previous summer terms. Not only are
we reaching a wider audience of students than before, but more students are choosing to return regularly throughout the term. With the current funding, however, we will be unable to provide the staffing to meet this student demand.

B. Goals and Objectives

1. Please enumerate the initial goals and objectives and describe the current goals and objectives if they have changed. Units will indicate how their goals are consistent with the strategic plans of the university and their college, citing relevant documents as necessary.

Current Goals and Objectives.

1A. Background: In 2003, Inter-rim Director Marti Singer enumerated the following initial goals for the refurbished and reopened Center for Writing and Research, now The Writing Studio:

- To renovate the physical space of the writing Studio
- To provide a location that was open and bright
- To provide a location where many students could receive writing help at the same time
- To train tutors in both subject matter and tutoring techniques
- To use the Studio as a location to train teachers of English
- To provide assistantships for graduate and undergraduate students
- To build a file of helpful hints and handouts for students if they requested or needed them
- To build a database to track visits and information
- To build a website that would describe the Studio’s goals and services
- To create brochures and other written information as marketing for the Studio
- To build a referral network for tutors and clients outside the Studio
- To provide a location for research for both faculty and students at GSU
- To provide writing help for the Atlanta community through an email system, replacing the “Grammar Hotline” phone help service.

Current Goals and Objectives

Objective 1: Create and publicize a Mission Statement for the Studio that expresses our goal for integration of the Studio’s work into the support of undergraduate and graduate degree programs, concentrations, and advising particularly of the Department of English, but also across the College of Arts and Sciences. The Studio particularly strives to support graduate student writing, and the professionalization of graduate students through their increased participation in conferences and publishing activities, and advising through the dissertation process and the academic job search.

Objective 2: Develop special topics classes, directed readings, and/or propose new courses in writing program administration, and writing center administration, scholarship, and research so that students may gain both practical experience through a GLA appointment and have the opportunity to make writing center administration (theory, research, scholarship, and history) an area of study within their coursework and/or exam lists.

Objective 3: Create two lines of internships for undergraduate students; one for them to gain experience in editing texts and creating professional documents (tutor handbook, texts and visual design for web pages; publicity materials), and the other to gain teaching and tutoring experience, with close supervision from the Director and Assoc. Director.
Objective 4: Support professional activities of graduate students and faculty by providing access to more academic journals and references on writing and teaching writing by increasing the holdings of the library housed within The Writing Studio, and by becoming a site for conducting and disseminating research.

Objective 5: Sponsor academic, social, and creative events for the Department, especially those that cross disciplinary specialties and encourage collaboration across the department. For example, the Studio could host: Open Houses for students and faculty each semester; writing groups for graduate students studying for exams or for students writing dissertations; informal creative writing workshops and readings; a performance of a play that dramatizes issues related to teaching and/or writing with undergraduate and graduate students participating as actors/director and faculty serving as post-performance discussion leaders or presenting short papers on the work performed; a film festival organized around themes such as tutoring on film, or representations of academics in popular culture.

Objective 6: To increase visibility on campus though branding, advertising, new student orientations, open houses for faculty, and interactive web pages.

Objective 7: To convert the Visiting Instructor position into a competitive post-doctoral fellowship, with the title of Associate Director, with responsibilities including Writing Program Administration, tutoring students, training mentors, research, and a 1/1 teaching load.

Objective 8: To further offer professional and leadership development opportunities to staff, by continuing to subscribe to professional organizations and associations and to begin to assist them by covering the expenses of graduate students traveling to and attending national conferences related to writing center work and scholarship and teaching writing.

2. What are the major institutional, administrative, and/or fiscal resources that facilitate achieving the center’s goals and objectives?

Institutional
Georgia State has been supporting a writing center since 1978, at the very forefront of institutions adopting that model at that time. Because Georgia State is committed to excellence and to striving for cutting-edge research and applications, The Writing Studio benefits from its legacy, and its potential to expand its mission. The university and college have been very supportive of The Studio, demonstrated by their budgeting, the hiring of a tenure-track faculty to be Director of the Studio, and funding the renovation of physical space. The Chair of the Department of English, the English department staff, the faculty, and the graduate students have been enthusiastic, supportive, and helpful as The Writing Studio has gone through transitions and instituted new programs and policies, so I feel confident this support will continue, and that faculty and students will continue to be involved in its growth.

Administrative
The current arrangement of a tenure-track faculty member with a 1/1 teaching load ensures that the Director has enough time and incentive to run The Studio and plan for its future, and to provide ongoing training and professionalization for its staff. The appointment of a Visiting Instructor as Assoc. Director also helps the Studio function smoothly and gives an additional mentor and supervisor for staff to rely on. Because the Director has an academic specialty in writing centers, she can recognize best practices and new trends in the field, and is familiar with key theories and scholarship that she can draw on in her administration and strategic planning, and that she can teach to her staff.
Financial
The establishment of the cost-center for The Writing Studio facilitates budgeting, and ensures that a certain amount of money can be relied on for planning and executing purchases and staffing.

3. What are the major institutional, administrative, and/or fiscal constraints that interfere with achieving the center’s goals and objectives?

Institutional
The mission of the Studio is still largely perceived to be remedial, both by some instructors in our department and by a larger population of faculty and students outside English. Partly this may be remedied with better publicity of what the Studio and its staff actually do, but it will also require working with more faculty and departments to inform them of the resources the Studio can provide for GTA development, as well as how it can function as a site for research into student writing, teaching methodology, and responses to student texts. Additionally, the Studio could be used more fully by the department as an extracurricular site for graduate students to work on their academic writing, particularly for non-thesis papers, M.A. theses, and for writing groups to prepare for exams and dissertation writing. The Studio could also serve as a venue for Creative Writing readings and workshops, and for internships by students seeking careers in teaching in secondary and post-secondary schools, and by students seeking careers in professional writing and editing.

Administrative
As with the WAC Associate Director, the Associate Director for The Writing Studio is classified as a Visiting Instructor. To support the Director more adequately, and to gain more administrative mentoring and experience, the VI needs additional course release so more hours can be spent in the Studio and on developing programs and projects related to the Studio’s strategic plan. Alternatively, the Associate Director position could be converted from a VI to a Visiting Lecturer, an individual with an earned Ph.D. degree. An administrative professional in a Lecturer position would ensure more continuity for day-to-day program administration as well as long-term program development.

Yet another arrangement might be to provide for both a GRA, appointed annually, and a postdoctoral fellowship. The GRA would be a current graduate student within the department wishing to conduct dissertation research in the Studio or work on a specific research project or program development of the Studio, and who desires writing program administrative experience before launching a national academic job search. The postdoctoral fellowship would be competitive on a national level, and could bring promising young scholars to our department to conduct research in the Studio, and work on a publishable project.

Currently, the Studio’s budget allows only for the hiring of currently enrolled graduate students, so that masters and doctoral students who have just completed their degrees, have experience in the Studio and would like to continue working in the Studio while they conduct job searches are not eligible. If able to work in the Studio, they could be instrumental in helping train new tutors and in getting more involved in the administrative aspects of writing program administration in writing centers, deepening their professionalization for future employment, and providing the Studio with resources for program development and future scholarship.

Secondarily, our methods for collecting and reporting data do not allow the kind of completeness and consistency that aid in cross-comparative and longitudinal studies and reporting. New computers, software (such as TutorTrac, currently in use at Georgia Tech), training on the new software, and a dedicated staff member to manage the data collection, analysis, and presentation would allow The Studio to generate reports about student writing and how the use of the Studio is distributed across the
department, the college, and the university, so that future programming could be more directed to the patterns of use and desired areas for instruction. Better data would also lead to better opportunities to conduct research studies in the Studio, and to make that research available to other scholars outside Georgia State. In addition to the technology needs, it would be enormously helpful to have a full-time clerical assistant to provide consistency for database entry, filing, scheduling, photocopying, answering the phone, and greeting students. This staff person could train our Presidential Assistants and supervise them, especially when the Director and Assoc. Director are not in the Studio.

For academic year 1986-87, the annual total of student/tutor sessions was 1,188. From 2002 through 2004, that number has increased to 9,827. But due to inaccuracies in our data collection, the totals are likely under-reported. Also, fewer tutors have been funded in the latest academic year, so that the Studio has shorter hours and less staff, both factors that lead to a lower overall total, but greater use of tutor hours. We also routinely turn away students due to lack of an available tutor. More and more students are choosing to work with a tutor on a regular basis throughout the semester rather than coming in only once, providing excellent opportunities for developing mentoring relationships, and for doing research, but it also means that, as students make ongoing appointments with tutors, fewer tutors are available for drop-in students.

Financial
Rising student demand to work with tutors, and rising interest and desire by graduate students to work as GLAs in the Studio both point to a need for increased funding for salaries. In order to recognize the intellectual labor and physical expense of teaching multiple one-on-one sessions with student writers, the stipend for GLAs needs to be elevated to equal that for GTAs. Students who would benefit professionally from holding a GLA appointment in the Studio have turned it down because the teaching salary is higher. If this raise were to take effect, GLAs would apply for their position, would be required to attend a training and planning orientation/meeting at the start of each semester along with weekly staff meetings for ongoing training, would observe other tutors and be observed by Director, and would hand in a tutoring portfolio with a tutoring philosophy statement, along the same guidelines as GTAs currently follow for their appointment and reappointment by the Director of Lower Division Studies.

4. What is your assessment of your achievement of your goals?

All of the goals enumerated by Dr. Marti Singer were met by Spring Term 2004, with the exception of the final goal regarding community help. At this time, the Studio does not have the resources available to extend its mission to community outreach. The number of students wishing to work with tutors in the Studio has grown dramatically and continues to grow. Also, the number of graduate students within the English department seeking to obtain positions working in The Writing Studio also continues to grow. The 9 positions funded by English for Fall Term were filled by April 2004, and there are 12 more graduate students on a waiting list hoping one of those positions might open again.

As part of our efforts to provide professional opportunities and preparation for graduate students, The Studio offered more teaching seminars and workshops during Fall 2003 and Spring 2004, and had high attendance and positive feedback at these events. Graduate students are using their Studio experiences for research that they are publishing in academic journals and presenting at local and national academic conferences. The presentations and publications of the Director and graduate students are getting the English Department of Georgia State University public attention.

C. Service/Outreach Efforts
1. What projects are currently being conducted in the center? Describe major areas/topics. How has the center promoted the mission of the University?

Beth Godbee, who will serve as Asst. Director of The Writing Studio in Fall Term 2004, is currently writing her M.A. thesis, “Exploring Relationships Among Environment, Community, and Effective Tutoring.” She is using the Studio to gather her research data. Another graduate student, Matt Garbett, is in the process of writing a grant proposal for a research project that would explore empirical models for measuring the relationship between tutoring effectiveness and student writing improvement. Both of these projects show how graduate students are using the Studio in their scholarly development, and demonstrate how the Studio has integrated itself into the important mission of graduate education.

Two other major projects are also underway. Beth Godbee is creating a digital archive with transcripts she made conducting oral histories with past directors. This archive will become a permanent site on The Writing Studio’s website, and will be expanded with relevant historical artifacts related to the Studio and the history of the English department. It will also provide links with others’ in the field conducting historical research. The other project is a collaborative effort of the Director and Staff to create a Handbook with policies and resources to new tutors and new graduate students. Both of these projects are projected to be complete by the end of Fall term 2004.

The Writing Studio promotes the mission of the University in a number of ways. The Studio fosters scholarly interactions among diverse people, by providing a space and teaching methods that bring together undergraduates and graduate students, and students from diverse fields of study. What joins them together is a focus on writing and the connection of writing to creating a professional and academic identity through artistic expression and communication with real audiences. The Studio supports the scholarly and professional pursuits of students through working with them on course assignments, preparation for the Regents’ Test, and application forms for jobs and professional schools. The scholarly and professional pursuits of Studio staff are met by our library of academic journals related to writing and teaching writing, collaborative research, and opportunities to present at national conferences and develop papers for publication. Staff also have opportunities to conduct teaching seminars and workshops as well as their one-on-one work. Most of all, The Writing Studio at Georgia State University is committed to providing an environment to educate the whole person, through student-centered learning and collaborative learning models, and aims to meet the needs of students, faculty, and staff.

2. What are the major opportunities/impediments for doing service and/or outreach in the center?

Opportunities

- The reputation of the “Grammar Hotline” has led to a fair number of business and community people still contacting us to ask questions about specific texts and writing situations. Some of the corporations emailing us include: Bank One, BellSouth, Chick-fil-A, Coca-Cola. We also receive a number of calls seeking individual tutors outside the Studio’s open hours. An opportunity exists here for English department majors and graduate students preparing for careers in professional and technical writing to gain editing experience through communication and interaction with these businesses, while those seeking teaching careers could gain experience through professional tutoring experiences. Both opportunities could be tracked through a matching job database of students and potential employers.

- Very few high schools in the Atlanta area have established writing centers, though the use of writing centers in secondary education has been growing since the mid-1990s, and would help support the proposed new curriculum changes from the Quality Core Curriculum to the Georgia Performance Standards, where students will be required to do more writing, and to do writing that reaches higher
levels than previously expected of high schools. Georgia State’s Writing Studio could provide resources and educational workshops to help local high school teachers and administrators establish writing centers at their schools, and to present research and reports based on their experiences.

- The web site for The Writing Studio could be expanded to provide more resources.

**Impediments**

Funding. We need increased funding to support more graduate student positions, so staff can both tutor and do research, or so we could add dedicated research staff. A full-time clerical position would help the director coordinate and track extra projects. Changing hiring restrictions would allow The Studio to seek post-doctoral fellows to conduct research and gain administrative experience.

3. What percentage of the center’s funding has been paid out of Fund Code 10? List amounts for the past 5 years.

4. Attach a list of all activities of the center. (E.g., Workshops, programs, conferences, seminars, symposia/etc.)

**Tutoring: Undergraduate and Graduate**

- Summer semester 2004, M and W 10-6; Tues and Th 10-4; (28 hours per week for 6 weeks; 8 hours for final exam period)
- Spring semester 2004, M, W, Thurs 10-6; Tues 10-12noon and 1-6 (31 hours per week for 14 weeks; 16 hours during final exam week)
- Fall semester 2003, M-TH 9-5 and Fridays 9-12noon (35 hours/week for 14 weeks; 20 hours during final exam week)
- Summer session 2003, M-TH 10-6 (32 hours per week for 8 weeks)
- Spring semester 2003, M-TH 9-5 and Fri 9-3 (38 hours per week for 13 weeks)
- Fall semester 2002, M-TH 9-5 and Fri 9-3 (38 hours per week for 14 weeks)

**Dissertation Coaching**

- Spring Term 2004: Dr. Burmester coached Mark Kunze, doctoral candidate in Robinson College of Business (1 hour/weekly), helping him draft and revise his dissertation proposal
- Fall Term 2003: Dr. Burmester coached Mark Kunze, doctoral candidate in Robinson College of Business (1 hour/weekly), helping him prepare for the dissertation process

**M.A. Thesis Consulting**

During Spring Term 2004 and Summer Session 2004, four M.A. students came to the Studio to work with GLAs on their theses; most of these sessions focused on the process of writing, invention, and arrangement, helping the writers generate ideas for their content and how to organize their arguments.

**Undergraduate Teaching**

- For Spring Term 2004 and Fall Term 2003, Dr. Michael Galchinsky used the Studio as a site for his students in English 4200 and English 4100 to write in group journals

**Teaching: Graduate Courses**
In Fall semester 2004, English 8195 “Composition Pedagogy” will be offered for the first time as the required course for all new GTAs in the department, and for graduate students in the Advanced Composition/Rhetoric concentration. It will be offered at least once a year. It was developed by Dr. Burmester, Dr. Singer, Dr. Hocks, and Dr. Gaillet, and will be taught at first by Dr. Burmester, covering the theories, histories, and practices for teaching and tutoring writing at the post-secondary level.

In Spring semester 2004, Dr. Burmester conducted a directed reading with M.A. student Amanda Beth Godbee, exploring theories of community and writing center theory and pedagogy.

In Fall semester 2003, Dr. Burmester conducted a directed reading with M.A. student Matthew Garbett on “Using Empirical Research Models in Writing Center Research Design.”

In Fall semester 2003, Dr. Burmester developed and taught a special topics course, English 8900, “Writing Centers: Theories, Histories and Practices for Teaching and Tutoring Writing.”

In Fall semester 2002, Dr. Singer developed and taught a special topics course, English 8900, “The Writing Center.”

Teaching Seminars for GTAs, Visiting Instructors, Visiting Lecturers, and Faculty, presented under the auspices of The Writing Studio as part of the series sponsored by Lower-Division Studies

- “Making the Most of Student/Teacher Conferences and One-on-One Teaching,” March 31, 2004 (Dr. Beth Burmester)
- “Using Films to Teach Writing: Grammar and Editing,” March 4, 2004 (Dr. Beth Burmester)
- “Teaching Grammar,” February 24, 2004 (Dr. Malinda Snow)
- “The Role of the Writing Studio in Composition Teaching,” February 10, 2004 (Director, Associate Director, and tutoring staff)
- “The Subject is Writing,” December 3, October 22, September 24 and September 10, 2003 (Brennan Collins)
- “Teaching Grammar with Peer Editing Workshops,” November 4, 2003 (Dr. Beth Burmester)
- “Using Films to Teach Writing: Responding to Student Writing,” October 15, 2003 (Dr. Beth Burmester)
- “Using Films to Teach Writing: The Composing Process,” October 1, 2003 (Dr. Beth Burmester)
- “Assessing and Responding to Student Writing,” September 25, 2003 (Dr. Marti Singer)
- “One-on-One Conferencing/Teaching,” April 2, 2003 (Dr. Marti Singer)
- “Citations, Citations, Citations: Style and Formats in Academic Writing,” April 2003 (Dr. Marti Singer and tutors)—this teaching seminar drew students from outside the English department as well

Teacher Preparation and Professionalization

- Spring semester 2004, weekly staff meetings for tutors to hold conversations about theories and practices of tutoring, one-on-one teaching, and teaching writing from academic journal articles and their own experiences (e.g., ESL Writers in the Studio: Cross-Cultural Approaches to Revising and Editing; Strategies for Working with Difficult Students; Minimalist Tutoring Approaches; Stylistic Choices for Syntax)
- During Fall semester, Dr. Burmester gave a guest lecture for Dr. Singer’s English 3100, “Composition Theory,” on representations of teaching and tutoring writing in American popular films and culture
- Tutor training and orientation sessions: January 6, 2004; December 17, 2003; August 28-29, 2003 (developed and presented by Dr. Burmester and Brennan Collins); from Summer 2002 through Summer 2003, training meetings twice each term with occasional workshops (developed and presented by Dr. Singer and Brennan Collins)

Instructional and Service Uses of The Writing Studio, Beyond Undergraduate Student Tutoring
- Regents’ Exam Test Scoring Sessions, Fall 2003 to present
- WAC Program “Writing Consultant Tutoring Techniques Workshop” for Spring Semester 2004, February 3-4 (WAC Program; participants: Director and Associate Director of WAC program and The Writing Studio, with writing consultants from across campus)
- Breakout session, “The Writing Process,” for Conversations Among Partners in Learning: English Teachers from the Schools and Colleges in Dialogue, 8th conversation on October 4, 2003; Dr. Burmester co-led session with Jon Epstein, Marietta High School (participants: Director, faculty in English department, faculty from College of Education, graduate students in English, faculty from Spelman College, high school faculty, and college and university faculty from across the greater metropolitan Atlanta-area)
- Hosted panel presentation and discussion, “Revisiting Bartholomae’s “Inventing the University”: Twenty Years Later,” moderated by Matt Garbett, GTA, for the New Voices 2003 International Graduate Student Conference, September 19, 2003 (participants: Director, GLAs, graduate students)
- WAC Faculty and GTA Orientation Workshops and Lunch, August 20 and 21, 2004 (Director and Associate Director of Studio participated with WAC Director and WAC Associate Director)

Other Activities
A Staged Reading of Donald Margulies’ 2001 Play, Collected Stories. Produced and Directed by Paul Calvert (English M.A. student); starring Angela Hall-Godsey (English Ph.D. student) and Cristie Vozniak (Drama MFA student). Facilitated by Dr. Beth Burmester and Visiting Instructor Brennan Collins. The first event in a planned series devoted to analyzing representations of writing, writers, and teaching writing in popular culture and the public sphere. Tuesday, April 6, 2004 in the Troy Moore Library. (attendance of 30, including faculty and students)

Publications by Studio Staff
PRINT
Godbee, Beth. “Community Building in Online Writing Centers” submitted to Praxis: A Writing Center Journal (Summer 2004).
Godbee, Beth. “A (Re)cognition of Peerness as Friendship,” submitted to Writing Lab Newsletter (Summer 2004).

ONLINE
Website, designed and maintained by Brennan Collins: <http://www.gsu.edu/~wwwcfw/>
On-line Archive, designed and created by Beth Godbee (in progress), with transcripts from oral histories conducted with past directors, and other print and visual materials

Conference and Professional Presentations by Studio Directors and Tutors
- Session L.10 at The 5th Biennial Thomas R. Watson Conference on Rhetoric and Composition, October 9, 2004, the University of Louisville. Presenter: Dr. Beth Burmester, “Feminist Historiography in the (Writing) Center: Changing Public Perceptions of WPA Work By Re-Reading
Rhetoric’s Histories and Re-visiting Historic Places of Writing in Public.”

- Session L.8 at The 5th Bienniel Thomas R. Watson Conference on Rhetoric and Composition, October 9, 2004, the University of Louisville. Presenter: Beth Godbee, “Outside the Center and Inside the Home: Exploring Relationships Among Environment, Community, and Effective Tutoring.”


- “Creating Community in Writing Centers: Using Multi-Disciplinary Histories to Imagine New Practices.” Presented by Dr. Beth Burmester, and GLA Amanda Beth Godbee. The Southeastern Writing Centers Association Annual Conference at Kennesaw State University, February 19-21, 2004. Theme: Getting Back to Writing. (part of this workshop is based on coursework Beth Godbee began in English 8900 during Fall term 2003, and part is from on-going scholarship in writing center histories conducted by Dr. Burmester).


- In September 2003, several GTAs presented papers at the Other Voices International Graduate Conference at Georgia State University, based on projects they began in Dr. Singer’s English 8900 course.


- “Evoking the Individual Change in Students and Tutors in the Writing Center,” February 15, 2003; Chair: Dr. Marti Singer; Presenters: Lydia Williams, Jody Brooks, Carrie Vogler, Trey Cowart, Angela Lishman, and Tamara Gosta. The Southeastern Writing Center Association Annual Conference at the University of North Carolina-Charlotte. Theme: Making a Difference: Writing Centers and Change.

Institutional Memberships
- International Writing Centers Association (IWCA), since 2003
- National Writing Centers Association (NWCA), since 2003
- Southeastern Writing Centers Association (SWCA), since 2003
- Listing in the Writing Centers Research Project 2003 Directory of Writing Centers

Academic Journal Subscriptions Maintained in the Studio*
- The Writing Lab Newsletter, Volume 1 (1977) to current (complete archives)
- The Writing Center Journal, current
- Southern Discourse (published by SWCA), current
- Writing Program Administrators (WPA) Journal, current
- Teaching English in the Two-Year College, current
Issues in Writing, current
Writing on the Edge, current
Pedagogy, Volume 1 (2001) to current
  *these journals are not part of the collections held by Pullman Library

D. Center Personnel
List all personnel funded through the center for the prior fiscal year, using the attached format. Faculty who receive course releases or full or partial summer pay should be counted as center members.

(listed in attached charts below)
## Summer 2002, Studio Personnel

<table>
<thead>
<tr>
<th>Personnel</th>
<th>Position/Name</th>
<th>College/Dept.</th>
<th>Load allocated to Studio</th>
<th>Amount of Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td>FACULTY</td>
<td><strong>Director (Interim)</strong></td>
<td>CAS/English</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dr. Marti Singer, Assoc. Prof.</td>
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</tr>
<tr>
<td>STAFF</td>
<td>Undergraduate students</td>
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</tr>
<tr>
<td></td>
<td>Presidential Asst.</td>
<td></td>
<td></td>
<td>Funding provided by Provost and Dean</td>
</tr>
<tr>
<td></td>
<td>None—they do not get summer funding</td>
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</tr>
<tr>
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<td>GLA III</td>
<td>CAS/English</td>
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<td>One-third appt.</td>
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<tr>
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<tr>
<td></td>
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<tr>
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<td></td>
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<td>Samantha Winchester</td>
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<td>Gregory Flail</td>
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<td>Melissa McLeod</td>
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<tr>
<td></td>
<td>Alaa Abdel Rahman</td>
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### Fall 2002, Studio Personnel

<table>
<thead>
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<th>Personnel</th>
<th>Position/Name</th>
<th>College/Dept.</th>
<th>Load allocated to Studio</th>
<th>Amount of Funding</th>
</tr>
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<tbody>
<tr>
<td><strong>FACULTY</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Interim) Dr. Marti Singer, Assoc.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Prof.</td>
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<td><strong>Assoc. Director</strong></td>
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<tr>
<td></td>
<td>Brennan Collins</td>
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</tr>
<tr>
<td><strong>STAFF</strong></td>
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<tr>
<td>Undergraduate students</td>
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<td>Funding provided by Provost and Dean</td>
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<tr>
<td></td>
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<td>Chelsea Patterson</td>
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<tr>
<td><strong>Graduate</strong></td>
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<tr>
<td>students</td>
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<td></td>
<td>Jody Brooks</td>
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<td></td>
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<td></td>
<td>Paul Calvert</td>
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<td></td>
<td>Trey Cowart</td>
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<td></td>
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<tr>
<td></td>
<td>Afag Fazollahi</td>
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<tr>
<td></td>
<td>Matthew Garbett</td>
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<tr>
<td></td>
<td>Tamara Gosta</td>
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<td>Jennifer Green</td>
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<td></td>
<td>Judi Irvine</td>
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<tr>
<td></td>
<td>Laurah Norton</td>
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<td></td>
<td>Cindy Michaels</td>
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<td>Carrie Vogler</td>
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<td></td>
<td>Sophie Weeks</td>
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<td></td>
<td>Lydia Williams</td>
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### Spring 2003, Studio Personnel

<table>
<thead>
<tr>
<th>Personnel</th>
<th>Position/Name</th>
<th>College/Dept.</th>
<th>Load allocated to Studio</th>
<th>Amount of Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FACULTY</strong></td>
<td>Director (Interim)</td>
<td>CAS/English</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Dr. Marti Singer, Assoc. Prof.</td>
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<tr>
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<td><strong>Assoc. Director</strong></td>
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<td></td>
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</tr>
<tr>
<td></td>
<td>Brennan Collins, Visiting Instructor</td>
<td></td>
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</tr>
<tr>
<td><strong>STAFF</strong></td>
<td>Presidential Assts.</td>
<td></td>
<td></td>
<td>Funding provided by Provost and Dean</td>
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**Undergraduate students**

<table>
<thead>
<tr>
<th>Graduate students</th>
<th><strong>GLA II</strong></th>
<th>CAS/Applied Linguistics and ESL</th>
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<tbody>
<tr>
<td></td>
<td>Wenxin Wang</td>
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</table>
# Summer 2003, Studio Personnel

<table>
<thead>
<tr>
<th>Personnel</th>
<th>Position/Name</th>
<th>College/Dept.</th>
<th>Load allocated to Studio</th>
<th>Amount of Funding</th>
</tr>
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<tbody>
<tr>
<td><strong>FACULTY</strong></td>
<td><strong>Director (Interim)</strong> Dr. Marti Singer, Assoc. Prof.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td><strong>Assoc. Director</strong> Brennan Collins, Visiting Instructor</td>
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</tr>
<tr>
<td><strong>STAFF</strong></td>
<td><strong>Undergraduate students</strong> Presidential Assts.</td>
<td></td>
<td></td>
<td>Funding provided by Provost and Dean</td>
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</tbody>
</table>
| **Graduate students** | **GLA II (English)** Jody Brooks, Matthew Garbett, Jenny Greene, Tamara Gosta, Afag Fazollahi, Benjamin Hanna, Daniel Hudson, Dan Marshall, Cindy Michaels, Dan Mills, Laurah Norton, Carrie Vogler, Lydia Williams | CAS/English | Single appt. | $1000
|             | **GLA II (WAC)** Nichole Arnault, Jere Recob, William (Shawn) Bingham, Jennifer Mallett | CAS/Women’s Studies, CAS/Women’s Studies | Single appt. | $1000
|             | **GRA** Paul Calvert | CAS/English | | |


# Fall 2003, Studio Personnel

<table>
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<th>Personnel</th>
<th>Position/Name</th>
<th>College/Dept.</th>
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<th>Amount of Funding</th>
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<tbody>
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<td><strong>Director</strong></td>
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<tr>
<td></td>
<td>Dr. Beth Burmester, Asst. Prof.</td>
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<td><strong>Assoc. Director</strong></td>
<td>Brennan Collins, Visiting Instructor</td>
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<tr>
<td><strong>STAFF</strong></td>
<td><strong>University Scholars DESK</strong></td>
<td>CAS/English</td>
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<td></td>
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<td></td>
<td>Jennifer Colson</td>
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<td>Joshua Cupp</td>
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<td></td>
<td>Meaghan Fritz</td>
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<td>Rachel Montero</td>
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</tr>
<tr>
<td></td>
<td>Leslie Weekley (left midterm)</td>
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<tr>
<td></td>
<td>Jeremy Fergus Evans (joined midterm)</td>
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<tr>
<td><strong>TUTORS</strong></td>
<td><strong>Nic Alarcon</strong></td>
<td>CAS/Philosophy (WAC)</td>
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<td>Angela Lishman</td>
<td>CAS/English</td>
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<td><strong>Graduate Students</strong></td>
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<td>CAS/English</td>
<td>Double appt. (20 hours/wk)</td>
<td>$4000</td>
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<tr>
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<td>Sara Bartlett</td>
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<td>Half appt. (5 hours/wk)</td>
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<td></td>
<td>Cindy Michaels</td>
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<tr>
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<td>Debora Stefani</td>
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<td>Alaa Abdul Rahman</td>
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<td>Jere Recob</td>
<td>CAS/Women’s Studies (WAC)</td>
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<td>Estefania Olid-Pena</td>
<td>CAS/Modem Lang. (WAC)</td>
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<td><strong>(WAC/Pyschology)</strong></td>
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</tr>
</tbody>
</table>
| Sarah Dunn  
Lamonte Powell  
John Ryan  
Veronic Smith  
Deborah Weisshaar | CAS/Psychology | Half appt. (5 hours/wk) | Funding provided by Psychology dept. |
# Spring 2004, Studio Personnel

<table>
<thead>
<tr>
<th>Personnel</th>
<th>Position</th>
<th>College/Dept.</th>
<th>Load allocated to Studio</th>
<th>Amount of Funding</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FACULTY</strong></td>
<td><strong>Director</strong></td>
<td>Dr. Beth Burmester, Asst. Prof.</td>
<td>CAS/English</td>
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</tr>
<tr>
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<td><strong>Assoc. Director</strong></td>
<td>Brennan Collins, Visiting Instructor</td>
<td></td>
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</tr>
<tr>
<td><strong>STAFF</strong></td>
<td><strong>University Scholars DESK</strong></td>
<td>Stephannie Carney, Jennifer Colson, Joshua Cupp, Alex Hall Ewalt, Meaghan Fritz, Rachel Montero, Jeremy Fergus Evans</td>
<td>CAS/English</td>
<td>$8.13/hour for a max. of 7 hours per week (Funding through Provost and Dean)</td>
</tr>
<tr>
<td>Undergraduate students</td>
<td><strong>STUDENT</strong></td>
<td>Angela Lishman, Nik Alarcon</td>
<td>CAS/English, CAS/Philosophy</td>
<td>$2000 from WAC</td>
</tr>
<tr>
<td><strong>TUTORS</strong></td>
<td><strong>GLA III</strong></td>
<td>Amre Klimchak, Sara Bartlett, Cindy Michaels, Debora Stefani, Anthea Andrade, Dipa Janardanan, Yoon-Kyoung Nam, Jessica Bremmer, Corey Green</td>
<td>CAS/English</td>
<td>Double appt. (20 hours/wk), Single appt. (10 hours/wk), Half appt. (5 hrs/wk)</td>
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<td>Graduate students</td>
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<td>Amanda Beth Godbee, Robbin VanKirk, Oriana Gatta, Satish</td>
<td>CAS/English, CAS/Women’s Studies, CAS/Women’s Studies, CAS/Poli Sci</td>
<td>Single and ½ appt., Single, Half, Half, 5 hrs/week</td>
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<td></td>
<td><strong>Psychology GLAs</strong></td>
<td>Lamonte Powell, John Ryan, Alana Miller</td>
<td>CAS/Psychology</td>
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</tr>
</tbody>
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I. Introduction

The Department of English at Georgia State University offers courses from the freshman to the Ph.D. level. Our teaching responsibilities encompass three constituencies: 1.) Our graduate program is the largest in the state, comprising 170 M.A. and M.F.A. students and 50 Ph.D. students. The M.A. and Ph.D. programs allow either writing or literary concentrations. 2.) Our upper-division major is a strong one and has 440 active students divided between literary and writing concentrations. Major courses also serve such non-majors as English education students, College of Business students, and the general university population. 3.) Our lower-division courses provide instruction in composition and literature to the entire university. As of January, 1990, we have only 32 full-time faculty members and must employ an average of 25 part-time, adjunct, and visiting instructors, the numbers varying quarter to quarter.

Our productivity as scholars and creative writers is high. In the past two calendar years we have published thirty-three books, ninety-six articles, and twenty-one creative works. Among recent scholarly honors are praise in Choice for both our journal
Studies in the Literary Imagination and our monograph series Georgia State Literary Studies Series. We have also recently been chosen as host institution for the edition of Thoreau's Journals published by the Modern Language Association's Center for Scholarly Editions. Our creative endeavors continue to win both national and regional prizes in all genres and are much anthologized.

II. Statement of Purpose

Like that of all university departments, our general mission is to provide an effective and widely recognized program of teaching, research, and service. Beyond our responsibilities to graduate, upper-division, and lower-division students, we also serve the community at large as a valuable resource on matters of literature and writing. Because we are a writing-based discipline, all of our activities require enormous amounts of faculty time for the proper evaluation, correction, and revision of student work. This process is necessary if our students are to achieve that mastery of theory and practice that marks the mature reader, writer, and scholar.

The instructional programs at the undergraduate level benefit significantly from faculty research and teaching at the graduate level. We practice what we teach: research, effective oral and written expression for a variety of audiences, and the creation of literary works. We are the main teacher of teachers, business writers, pre-professionals, poets, and fiction writers in
Atlanta. We are a daily resource for the entire corporate and writing community in the city, serving not just Atlanta but the state of Georgia. Moreover, our faculty members are active in lecturing, consulting, and judging throughout the Southeast. As the metro area grows, and especially as writing skills become increasingly important in the service and communication industries that predominate here, our work in preparing teachers, researchers, writers, and professionals will be increasingly in demand.

III. Curriculum Goals and Objectives

Our curriculum is designed to serve our constituencies. Students have the opportunity to specialize in British and American literature, in creative writing, or in composition. They may also specialize in Folklore.

Our goals and objectives are to solve those problems that impede the full implementation of our curriculum, to enhance existing programs, and to create new opportunities for faculty and student development. The gravest problem is the lack of sufficient full-time faculty to maintain our commitments. From 1973 to 1989 the full-time faculty roster declined from 45 to 32, while credit hours taught (winter and spring) stayed similar, going from 22,260 to 21,797 and the number of theses, dissertations and independent studies (all requiring extensive faculty time) was sixteen in 1973 and fifty-two in 1989. On the lower division, too many sections are taught by poorly paid part-
time instructors, reflecting the decrease in full-time faculty numbers together with an increase in total university head count. At the same time, section size has increased on the order of ten percent, although each quarter we turn away thousands of students. Yet another problem in the full implementation of our curriculum is the lack of adequate classroom space, particularly at peak hours.

<table>
<thead>
<tr>
<th>University</th>
<th>Full-time English Faculty</th>
<th>Student body</th>
</tr>
</thead>
<tbody>
<tr>
<td>Georgia State</td>
<td>32</td>
<td>23,039 27,500</td>
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<tr>
<td>Univ of Georgia</td>
<td>66</td>
<td>27,000 21,500</td>
</tr>
<tr>
<td>Univ of S. Carolina</td>
<td>50</td>
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<tr>
<td>Auburn</td>
<td>72</td>
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</table>

We need enough faculty to offer courses on all levels in areas of expanding interest without curtailing our existing program. Both undergraduate and graduate students need the opportunity to explore other writings in English than those we have had the staff to teach.

To enhance our undergraduate programs we need a placement examination patterned after our highly-successful English 111 exit examination and designed to assure that transfer students are placed according to their writing abilities. We also need a comprehensive examination for graduating majors.
To enhance our graduate programs, we need to be able to support superior students financially and foster their academic progress by instituting programs for visiting scholars and creative writers.

GOAL: Offer every lower-division student the opportunity for instruction by full-time faculty or supervised graduate teaching assistants in classes small enough for personal attention.

Objective 1: Increase full-time faculty to 49, spread out

among subject specializations so that all faculty will teach more lower-division courses. All sections must be small enough to allow the evaluation of adequate amounts of writing.

Objective 2: Continue and intensify efforts to recruit qualified minority faculty

Objective 3: Institute a tracked GTA program in which

graduate students begin as paper-graders or Writing Center tutors and progress to supervised full responsibility for first one, then two lower-division sections.

Objective 4: Limit the use of part-time instruction.

GOAL: Offer all levels of classes to students who need them.

Objective 1: Acquire more classrooms at peak hours, such as early evening.
Objective 2: Assure that all classrooms are appropriate to instruction of literature and writing.

Overcrowding, intrusive noise, stifling heat, the blare of traffic, and the lack of appropriate desks, tables, blackboards, and electronic equipment are all serious impediments to a writing-based discipline. Objective 3: Hire new faculty; see above.

GOAL: Assure that, each student who progresses beyond the sophomore year can meet high standards in writing.

Objective 1: Establish a placement examination to be passed before entry in any sophomore-level English course or above by all students who have not passed our 111 exam. Objective 2: Encourage extensive writing assignments by reducing class size. Objective 3: Encourage writing across the curriculum.

GOAL: Review and monitor the effectiveness of the departmental curriculum.

Objective 1: Circulate to all teaching faculty a breakdown of the grades they give compared to those of the department as a whole.

Objective 2: Institute an exit examination for majors and report any significant divergences between course grades and examination results to the faculty.
Objective 3: Implement fully the department's current policies for the evaluation of effective teaching.

GOAL: Continue curricular development and innovation. Objective 1: Re-evaluate current course offerings. Objective 2: Continue efforts to hire faculty whose qualifications would enhance curricular development. Objective 3: Continue efforts to develop courses in gender and cross-cultural studies.

GOAL: Become more competitive in attracting graduate students.

Objective 1: [See GTA objective, above.]

Objective 2: Provide substantial thesis-quarter and dissertation-year fellowships to our best graduate students with the requirement that they devote themselves full time to their academic work.

Objective 3: After the above programs are in place, publicize our programs and faculty.

Objective 4: Use every means available to recruit more minority students.

IV. Creative and Scholarly Goals and Objectives

The variable factor with the largest bearing on the quality and quantity of the scholarly and creative work of the faculty is time. Time released from teaching, committee work, report writing, and administration can pay direct dividends in eventual publication and in the fostering of a collegial atmosphere. Such an atmosphere will encourage the exchange of ideas and an individual's pursuit of scholarly projects.' The past few years have seen an increase in time released from teaching, and the future holds promise of additional scheduling options that will facilitate faculty research.

GOAL: Reevaluate the concept of "teaching load" to include the actual professional activities we perform.

Objective 1. Increase the amount of released time for
research by increasing the size of the faculty.

Objective 2. Seek ways to share the burden of administrative
and committee work more equitably.

Objective 3. Encourage application for research grants.

GOAL: Improve logistic support for research and creative work.

Objective 1: Continue to strengthen the office staff through pay and other incentives to provide high-
continuity support for the work of the department, freeing the faculty to make the best use of its
skill and training.

Objective 2: Increase the number of graduate research assistantships.

Objective 3: Continue the acquisition of productivity-enhancing hardware.

GOAL: Provide an atmosphere in which individual faculty members may find those conditions that
most nurture their research and creativity.

Objective 1: Facilitate the informal discussion of faculty
work in progress,

Objective 2: Increase funding for travel in aid of research.

V. Service Goals and Objectives

The English Department provides service both within the academic community and beyond it. Our goals and
objectives therefore require that we remember the diversity of our opportunities to serve. Every faculty member has the
opportunity to serve on departmental, college, and university committees. We all advise students, some informally, others
in official capacities. The department sponsors and funds the Writing Center, which serves the entire student body, and
through its grammar hotline, is an active community asset, with calls coming in from all over the Southeast. The Writing
Center is staffed by faculty volunteers and graduate students. Many faculty members also extend their services to lecturing
before local high-school, church, community, and club audiences, and some serve as consultants or expert witnesses in the
business world.

GOAL: Equalize the departmental committee service burden.

Objective 1: Encourage all faculty members to participate in
our self-governing committee structure. Objective 2: Reward those faculty members who undertake particularly onerous administrative responsibilities and perform them well.

GOAL: Broaden our advisement services to students.

Objective 1: Encourage more faculty to acquaint themselves with the detailed knowledge necessary to advise students effectively.

Objective 2: Appoint a faculty member to advise and encourage international and minority students.

Objective 3: Identify excellent students early in their careers so that they may be encouraged to take advantage of our honor and distinction programs.

Objective 4: Encourage and assist excellent graduating seniors in scholarship and grant applications.

GOAL: Enhance the effectiveness of the Writing Center.

Objective 1: Acquire university funding so that the burden of this service does not fall solely on the Department of English.

Objective 2: Acquire funding for additional computing and word-processing equipment for use in the Writing Center's instructional programs.

Objective 3: Increase the number of departmental graduate stipends for Writing Center tutors.

GOAL: Continue efforts to enhance our profile in the community.

Objective 1: Secure funding for promotional mailings.

Objective 2: Continue to encourage a wide range of community participation.
Objective 3: Institute seminars and symposia designed to
  bring high-school English teachers and a wide range of other participants on campus.
  
  GOAL: Encourage the entire University to work for higher standards of written expression.

Objective 1. Seek ways to make the writing of papers and
  essay examinations the norm rather than the exception throughout the university.

Prepared by Drs.: Denard
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    Harris McHaney
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Department of English College of Arts and Sciences

MEMORANDUM

To: Margo Brinton, Associate Provost
From: Robert Sattelmeyer, Chair
Subject: Department of English Action Plan
Date: February 10, 1994

Attached please find the Department of English Action Plan, prepared in response to the recent program review. As you know, we received as recently as a few weeks ago the final relevant review from the PACE Graduate subcommittee. The Department met on February 2 to approve this version of the Action Plan, and endorsed it unanimously.

I believe the review process has been valuable to the Department; as you will see from the Plan, a great many of the recommendations of the various committees have already been implemented this year, and I look forward to discussing with you our plans for the future, especially those requiring additional resources. At the risk of repetition, I would emphasize that all the reviewing committees were in strong agreement that with adequate institutional support, especially in the areas of faculty size and graduate student support, the Department is poised to step up to a higher level of regional and national recognition in the next several years. He look forward to working with you, Dean Abdelal, and Provost Arrington in realizing our goals. Please let me know when you would like to schedule a meeting to discuss the Action Plan and its recommendations.
I. Introduction and Background

II. Additional Resources Required

   A. Faculty Size: add 10-12 faculty members in next 5 years
   B. Graduate Student Support: increase GTA funding to support 30 Ph.D./M.F.A. students for 5 years each
   C. Add 3-4 post-doctoral teaching positions in lieu of NTT appointments
   D. Freshman Writing Class Enrollments: phase in a reduction of maximum enrollments in Freshman Composition courses from 25/26 to 21/22 over 5 years
   E. Writing Center: create separate funding for Writing Center

III. Internal Changes to be Implemented

   A. Increase quality/quantity of faculty research through better management of departmental research resources, research colloquia, etc.
   B. Graduate Program: limit size of Ph.D. program to current level and work to improve quality of students and program; maintain quality of M.A. program
   C. Undergraduate Program: increase number and diversity of 200-level courses and institute internship program
   D. Freshman Writing Program: update English 111 exit exam and investigate writing-across-the-curriculum program
   E. Facilities and Support: acquire larger space for Department faculty/PTI offices and Writing Center; increase number of mainframe connections
   F. Governance: revise department by-laws in accord with external review and department recommendations
Department of English Action Plan February 1, 1994

I. Introduction and Background

Following the Department's self-study in the spring of 1992, an external review of the Department was conducted in the spring of 1993 and the report of the reviewers distributed to the faculty, the Dean of the College, and the Provost's office in July, 1993. The Department faculty met during the fall quarter of 1993 to discuss the report, and the Department's Executive Committee met to formulate this response and action plan, considering input from both the faculty and the PACE Committee of the Faculty Senate, which also reviewed the self-study and external review during the fall of 1993.

The purpose of this report is to set forth the specific goals and objectives of the Department in response to the overall review process, but not to respond point-by-point to every comment and recommendation in these documents. There were a number of errors and inaccuracies in the external review; a number of recommendations that we cannot act upon because they lie outside our control (e.g., the university bookstore), and a number of recommendations that the Department believes to be not in its best interest to follow. While we recognize the obligation to explain and justify our position when it differs substantially from that of the external reviewers, we have concentrated in this action plan on what we believe we can do if provided adequate institutional support. In the interest of brevity, this report assumes a general familiarity on the part of the reader with the departmental self study and the external review.

II. Additional Resources Required

We believe that the most important conclusions—and the recommendations that follow from them—to be drawn from the self study, the external review, and the PACE review are clear. There are many ways in which the Department can build upon its accomplishments in teaching, research, and service, and advance to new levels of excellence in the near future. While many of these changes can be made without* direct cost themselves, they will require a larger faculty and better support of graduate students and the freshman writing program. So these issues are treated first, for without this most basic infrastructure our plans for curricular and research enhancement simply cannot be implemented.

Faculty Size

There is a striking agreement among all documents that the Department is seriously understaffed. To put the problem in its simplest terms, since the early 1970s the number of full-time faculty has declined from 52 to 34.5 while in the last five years our active undergraduate majors have increased from 280 to 448 and our currently enrolled graduate students have grown from 92 to 135. At the same time, the University EFT enrollment has grown from 13,852 in 73-74 to 18,368 in fall 93-94, meaning that the Department's service obligation to teach required core courses in writing and literature has also increased substantially. It must be emphasized that these are long-range trends, not one-time bulges in enrollment.

The consequences of these trends are painfully apparent: dramatically increased reliance on PTIs and growing unmet demand. In the most recent quarter, fall 1993, nearly 60% (75 of 130 sections) of our total course offerings were taught by part-time instructors. In the same quarter, unmet student demand (unduplicated full requests) in the Department totaled 1,578, despite the fact that the Dean added a number of courses to meet this demand, the Department raised the enrollment limits in its upper-division courses, and enrollment limits in freshman writing courses have been allowed to rise, over the years, to unacceptably high levels. (The unmet demand in the Department of English, it / might also be noted, is far larger than any other department in the College and more than 50% higher than the next highest department [Math]).

These figures illustrate the "demand" side of the problem dramatically and underscore the fact that we are not able to meet responsibly our obligation* to offer our students uniformly high-quality instruction across the curriculum. Efforts on the part of the College over the last two years to meet unmet demand, laudable and welcome as they are, have been;/ entirely through authorizing 1 additional PTI sections, thus increasing the proportion of our courses taught by part-time instructors. At the same time, however, student demand and credit-hour generation is only one aspect of the problem, and perhaps not even the most pressing one. The Department also has a mission in keeping with Georgia State's growth as a comprehensive institution placing increased emphasis on research and graduate education. The Department of English has embraced this mission enthusiastically. Our research productivity has grown steadily over the last two decades, and independent assessments of our research by the College as well as the outside reviewers find the Department to be extremely productive both in terms of the number of publications and the number of eminent scholars in the Department.

In order to maintain and improve the scholarly achievement of the, Department, we need to recruit new faculty to build upon existing strengths and develop areas of growing demand both within the Department and the profession at large, which has been transformed by new theoretical and conceptual models during the last fifteen years. We agree wholeheartedly with the external review in this regard, which states that "the time was never better for making strong entry-level appointments.

Action Plan 2
Resources forthcoming and deployment enacted, the Department should achieve new eminence. It can improve the quality of teaching and service at every level even as it gains prominence as a scholarly institution (4). The external review recommends the addition of 21 new faculty members; the Department's self-study had recommended the addition of 17 new faculty. While we believe that additional faculty in this range of numbers is desirable and would bring us to a reasonable size, given the nature and extent of our teaching and research obligations, we also realize that the current institutional funding climate makes this an unrealistic number to expect to add within the next five years. We therefore propose to add at least two positions per year during this period for a total of 12. It is probably unwise to project specific needs beyond this period, since disciplines are always evolving and needs changing, but we should also think in terms of a 10-year plan to continue to add positions to reach the recommended level.

The following represents what we believe to be a reasonable plan for this growth, taking into account assessments of the Department's current strengths and most pressing needs by the self-study committee, the external review, and the chair.

1995-96: fill 18th-century British position currently on temporary status, hire 19th-century American (pre-Civil War), Renaissance (Miltonist), modern British.
1996-97: appointments in literary criticism/theory, composition theory, 19th-century British
1997-98: appointments in 19th-century American (post-Civil War), Renaissance
1998-99: appointments in post-colonial British, business/technical writing
1999-2000: appointment in modern/contemporary American

The principles should guide the overall hiring plan:

1. It should be understood that except for the 18th-century British position (an existing line) the above are new positions; positions vacated by retirement or resignation should replace in addition to these.
2. These are tenure-track positions. The Department does not believe it would be wise to hire NTT faculty in these areas. The flexibility and lower-division teaching needs served by NTT positions could best be met by!
3. After 1995-96, the order of priority is somewhat arbitrary and may be changed to reflect current needs.
4. These appointments will normally be entry-level in all fields. The Department believes that its strengths can best be built by hiring and nurturing the best available junior faculty. Depending on the pattern of retirements and resignations, however, and upon the availability of exceptional candidates in areas targeted for special emphasis, it may be desirable to make an occasional senior appointment. We need the flexibility to respond to needs and opportunities here.
5. The need to seek highly qualified minority candidates remains, and we should continue to recruit aggressively in this area, building on recent achievements.
6. While creative writing remains an area of emphasis in the Department, we probably do not need to add to the core faculty of four in this area at present: we should, however, explore visiting _appointments in creative writing to bring in talented writers from the Atlanta community and outside the region.

Finally, a word about targeting areas for emphasis. The above plan takes into account the self-study and external review recommendations about building strength in areas of special achievement and promise and high demand from graduate students. At the same time, however, we feel it important to establish as a principle that the Department's overall strength depends primarily upon the general excellence of its faculty and the roughly equitable allocation of resources among different areas. We believe that the unstated assumptions underlying the "targeting" model are based primarily upon the way research is conducted in the sciences rather than the humanities. While we clearly have some opportunities to carry on collaborative projects, especially where external funding is available (the Thoreau edition, for example), research in the humanities is primarily conducted by scholars who work independently and publish their work separately. We do not, as a rule, work in "clusters" or groups, or require expensive apparatus that needs to be justified by the presence of a number of faculty who will use it in their research. Research of great distinction in a specialized field may be carried out by a single scholar, as has been the case in our Department with Folklore under the direction of John Burrison. We need to hire the best available people in all areas, give them the opportunity and the resources to develop their research according to their individual judgments, and assess their accomplishments by the highest national standards.

Graduate Student Support

In order to advance according to the potential described in the outside review, the graduate program must have sufficient support. (We recognize that this is an institutional as well as a departmental concern.) The Department can and will make a number of the changes in the graduate curriculum recommended by the reviewers on its own (see section on graduate program, below), but the minimum requirement for a respectable and competitive Ph.D. program is adequate financial support for its students: we simply cannot recruit and retain Ph.D. and H.F.A. students (the M.A. program is less a problem in this regard) without being able to offer them teaching and/or research assistantships that will support
them through their program. At present we have only a small continuing budget for assistantships, and hence have not been able to offer students the expectation of ongoing support. In fact, if we made a typical commitment to incoming Ph.D. students of five years of support, we could only afford to recruit one or two students per year. Traditionally, the Department has had to wait until it received its operational budget in July or August and then try to add as many GTAs as possible by augmenting PTI lines with soft money, etc.

This has meant that we have never been able to adhere to the national 
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calendar for awarding financial aid for graduate study. If we followed this calendar, we would make offers to students in March for the following fall. He consistently lose excellent prospective students, especially those from outside the region, because we can give them no information about financial aid until late summer, while other Ph.D. programs are offering their financial aid packages in the spring. Nor, because we have had so few GTA positions compared to the number of students in the program, have we been able to support students on a continuing basis through their programs.

He believe that our Ph.D. program should remain at approximately its current level of 60 students, and that our emphasis in the next several years should be on the improvement of quality both in the students themselves and in the training that we provide them. Of those 60, we should be able to support at least 30 through GTA appointments (many of our students already teach in local secondary and post-secondary schools or have other local employment). Calculating that the average student with support should be able to complete the program and write the dissertation in five years, we should therefore be able to award six new GTA appointments each year, committing ourselves to supporting the students for five years, contingent of course on budgetary stability and their satisfactory progress. Each of these students may teach up to five courses during the year (including summer quarter), so that at the current rate of $2000 per course a stipend of $10,000 would be possible. (Ideally, the stipend would increase to the $3000 per course recommended by the outside reviewers, but this plan is based on current rates. The stipends will vary somewhat, of course, depending upon the number of courses a student will choose to teach during the year, and each student should also be able to expect an occasional non-teaching appointment as a GRA.)

Our original GTA allotment in our operational budget for FY 94 was $69,000, which would permit us to fund about six or seven GTAs at this level (for one year). Phasing in this procedure by increasing the number of fully supported GTAs by six each of the following four years (FY 95, 96, 97, 98) by converting PTI to GTA sections will bring the total of GTAs under support to the desired number of 30. Anticipating a cost of $550/section for each conversion from a PTI slot, it will cost 30 sections (six students each teaching five sections per year) X $550 or $16,500 additional each year.

If we were able to offer six such competitive stipends each year, we would be able to recruit nationally and retain highly qualified graduate students in our Ph.D. program, while at the same time preserving a number of slots for our “traditional” (i.e. non-traditional) students in the program. This program would produce the added benefit—for a very modest cost, we think—of improving instruction at the lower division as well, for we can monitor and supervise the teaching of GTAs much more closely than PTIs, and provide them instruction and mentoring in the teaching of composition. These GTAs should not be expected to teach exclusively freshman writing courses; they should also have the opportunity, as they advance through the program and working with faculty mentors, to teach discussion sections or stand-alone 200-level courses in areas related to their specialties.

Freshman Writing Class Enrollments

The departmental self-study, the outside review, and the PACE Committee review all point out that our Freshman writing classes are too large, with enrollment limits of 25 in English 111 and 26 in 112, both with uniform overflows. Acknowledging, with the outside reviewers, that moving to the Association of Departments of English recommended level of 15 per class for composition courses is not feasible, we nevertheless believe it is imperative that we make significant improvement in this situation, for we exceed not only the national but the regional and local norms here as well: the limits for these courses at the Universities of Georgia, Alabama, Florida State and Kennesaw College are in no cases larger than 22. The fact that we have higher numbers than Georgia and Alabama is not as disturbing as the fact that we are also higher than Kennesaw State College. It may not be immediately evident why enrollment limits in a composition 
Action Plan 5

course need to be kept in the low 200 at the maximum when other introductory freshman courses might be considered “small” with an enrollment limit of 40. Even without a consideration of scholarly literature on the subject, the nature of the class and the volume of writing that must be carefully graded by the instructor should clarify the point: In English 111, each student writes a minimum of seven essays, each of which is carefully read and marked by the instructor. Following the instructor’s comments, each student rewrites three of these essays, which are also carefully read and marked by the instructor, making a total of ten essays for the quarter. (Instructors will of course assign other exercises, writing assignments, quizzes, conferences with students, etc.) Each instructor also grades three other sections’ exit exams at the end of the course (see sample 111 syllabus, Appendix X).

At a minimum, then, each instructor must grade thirteen sets of essays each quarter, ten of which he or she must mark carefully (the exit exams are not marked). The obvious reason why essays and research papers aren’t assigned more carefully in college courses is that everyone recognizes how much time it takes to read and evaluate student written work responsibly. In how many courses are even one or two extensive written exercises carefully evaluated by the instructor, with instructions for improving mechanics, clarity, argument, and style as well as comments on content? For the instructor to grade with any degree of care this many essays in one quarter, the number of students in each class simply must be kept as low as possible.

Bringing the enrollments down to a maximum of 21 students in 111 and 22 in 112—which would bring Georgia State’s composition program into line with those of other universities and colleges in the region and
nation—could be phased in by reducing the limit by one student per course per year for the next four years. Assuming that our 1993-94 base of approximately 160 sections of 111 and 112 were to remain constant, we would need to add seven sections each of the first two years, and eight sections each of the next two years. If the new sections were roughly divided between PTIs and GTAs, it would cost approximately $12,000 each of the first two years, and $14,000 each of the next two, as the following table illustrates:

<table>
<thead>
<tr>
<th>Total Sections</th>
<th>Year</th>
<th>Enrollment 111</th>
<th>Enrollment 112</th>
<th>New sections required</th>
<th>Mew $</th>
<th>Total $</th>
</tr>
</thead>
<tbody>
<tr>
<td>160</td>
<td>94-94</td>
<td>24</td>
<td>25</td>
<td>7</td>
<td>11,800.00</td>
<td>11,800.00</td>
</tr>
<tr>
<td>167</td>
<td>95-96</td>
<td>23</td>
<td>24</td>
<td>7</td>
<td>11,800.00</td>
<td>23,600.00</td>
</tr>
<tr>
<td>174</td>
<td>96-97</td>
<td>22</td>
<td>23</td>
<td>8</td>
<td>13,800.00</td>
<td>37,400.00</td>
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<tr>
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<td>97-98</td>
<td>21</td>
<td>22</td>
<td>8</td>
<td>13,800.00</td>
<td>51,200.00</td>
</tr>
<tr>
<td>191</td>
<td>98-99</td>
<td>21</td>
<td>21</td>
<td>4</td>
<td>6900.00</td>
<td>58,100.00</td>
</tr>
</tbody>
</table>

It should also be noted, however, that the Department also plans to teach some lower-division courses with larger numbers of students, especially at the 200 level (see Undergraduate Studies, p. 9).

D. Writing Center:

As detailed below in the section on the Freshman Writing Program and the Writing Center, the Writing Center should have a high priority for independent funding by the University. Its services are important, indeed vital, and it has depended in large part upon volunteer labor. Both the external review and the PACE Committee point out this need, and the Department, which has lobbied for a number of years for increased funding for the Center, wholeheartedly concurs. The present Director and staff do an outstanding job, but the Department should not be expected to continue to support this operation out of its own limited
Action Plan 6

budget when the services it provides enhance the teaching and learning of writing in the whole University and the Atlanta community.

III - Internal Changes to be Implemented

A. Faculty Development, Research and Publication:

While teaching and, to a lesser extent, service must continue to be emphasized, we recognize that the stature of a department outside the institution is primarily based upon the professional reputations and accomplishments of its faculty and its graduates, which are in turn chiefly measured by the kinds and quality of faculty research and publication, and the kinds of jobs our graduates take. Nothing is more essential to the department’s long-range mission than the support and enhancement of research. To build upon what the outside review describes as "an impressive record of publication," the Department can take a number of steps to continue to promote the production of first-rate research and publications. First and foremost, of course, we need to hire additional faculty as outlined in section (II), not only to support and complement existing strengths in the Department but also to create more flexibility for research for existing faculty members currently occupied with what the outside review portrays as an unusually heavy burden of teaching, advising, and service work.

We do not concur with the outside reviewers’ recommendation that we should urge an across-the-board reduction of the normal teaching load to five courses per year. We strongly believe that more released time for research for productive faculty members is essential for continued improvement in research within the Department, but we believe that this released time needs to be determined on a case-by-case basis. While every tenure-track and tenured faculty member should have an ongoing research program, not everyone will devote the same amount of time and energy to research and/or service. Thus, not all teaching loads should be equal. We support the principle that workloads should be roughly equal, and then translates in practice to variable teaching loads depending upon the talents, interests, and responsibilities. Some faculty with limited research objectives may elect a "teaching emphasis" and teach more than six courses per year. Others, with particularly heavy service responsibilities or particularly heavy commitments to research, should teach fewer than six courses. But all should be able to qualify, on the basis of performance in the agreed-upon areas of concentration, for merit and equity raises.

The chair, in consultations with the Research Enhancement committee (see below under “Governance”), should work to assure faculty members appropriate release time from teaching at critical stages of their research projects, and should coordinate released time with summer research awards and the assignment of graduate research assistants. Faculty, in turn, may strengthen their case for released time by developing strong publication credentials, developing ambitious and carefully conceived projects and proposals, and competing actively for both in-house and extramural funding. Junior faculty in particular should be assured of at least one quarter released time per year by the third year, provided that they have well-developed and defined projects.

Both within and outside the Department, the quality as well as the quantity of research needs to be weighed carefully in the allocation of resources. Appropriate priority and rewards should be given to publications that signal their significance by both place of publication (those refereed journals generally accorded the most prestige in the different areas, major university presses, etc.), frequency of citation, and reviews.

The Department’s in-house scholarly editing and publishing projects offer significant opportunity for continuing and increased visibility for the Department and the University. In accord with the recommendation of the outside review, Professor Eugene Hollahan, the editor of Studies in the Literary Imagination, is exploring ways to put the journal on a subscription basis and affiliate it with a university press: “These changes should be effected within the next year to eighteen months. The Executive Committee concurred with the outside review that the book series (GSLS) that grew out of Studies should be accorded a lower priority for departmental resources, particularly in light of
ongoing contract problems with the publisher, AMS Press. There is a consensus that it is not in the Department's best interest to pursue a long-term agreement with AMS, and that editors of issues of Studies should be free to pursue arrangements with publishers with better records of marketing and distribution.

A new editing/publishing project has developed since the external review promises to bring the Department increased stature and recognition within the next two years. Negotiations are currently under way to bring the headquarters and editorial offices of the Southeastern Modern Language Association (SAMLA) and its journal, The South Atlantic Review (SARJ) to Georgia State. SAMLA is the largest and most professionally active of the Modern Language Association of America's regional organizations, and the South Atlantic Review is a well-established and highly respected scholarly journal which has been in publication since 1935. Professors R. Barton Palmer and Matthew Roudanes will assume the respective responsibilities of Executive Director and Editor of the organization and the journal. Preliminary negotiations about resources (primarily office space and administrative staff) to be provided to this project by both Georgia State and SAMLA have already taken place at the Department and College level, and a site visit by officers of SAMLA is planned for February 11, 1994. This project, like Studies in the Literary Imagination and the Thoreau Journal project, will also offer graduate students in the Department editorial training and important professional contacts and opportunities.

The Thoreau Journal project will continue, under National Endowment for the Humanities funding which currently amounts to approximately $33,000 per year. We anticipate a stable or slightly increased level of funding in the near term. The project will continue to explore new electronic typesetting technology that will enable the editors to assume more responsibility for preparing camera-ready copy for Princeton University Press. It would enhance productivity if one of the projected appointments in 19th-century American literature (see section I.A above) also had training and interest in textual and scholarly editing and could contribute to the project (especially while Professor Sattelmeyer, the General Editor, is also Chair of the Department).

In order to facilitate and promote first-rate research and creative activities, we are acting on the reviewers' recommendations for a more formal and vigorous program of lectures, colloquia, and readings. A departmental research colloquium involving both faculty and graduate students has already been inaugurated; currently, we are holding one each quarter, and we hope to increase the number gradually as interest and attendance warrant. The creative writing faculty have lobbied energetically for a budget to support readings by visiting writers, but so far no allocation for this purpose has been authorized by the College, and the Department continues to support readings as best it can within the constraints imposed by its operational budget. The faculty regularly work with other funding sources (such as the SGA) to secure additional funding for bringing outstanding writers to campus to speak. We should follow up on the reviewers' suggestion that more readings involving local writers should be organized, but it is imperative for the Creative Writing program to flourish that a regular program to bring writers to campus to read and meet with students in the program be funded.

We are also in the process of organizing a Department lecture series to bring outstanding humanities scholars to campus to speak. In the past, such lectures took place opportunistically as department members learned of plans by visiting scholars to be in the area, etc. But it will be possible, with only a bit more planning, to organize a year's series with at least one lecture each quarter and then appropriately promote and advertise it. We plan to have this series in place for 1994-95.

Finally, we need to continue to encourage both faculty and graduate students to present scholarly papers at major regional and national meetings, and we need a travel budget adequate to support this activity. At present, our budget permits us only to fund, on average, one trip per year per faculty member to present a paper or chair a session at a conference (less than $500/per member), and to offer graduate students $200 to help defray the expense of travel to present a paper. Our operational budget allocation should take into account
the benefits in national exposure that this travel offers and that the Department is very active in this regard. By January 1994, 93-94 travel funding requests by faculty and graduate students for presentations at scholarly meetings total 52, not counting those funded by internal and external grants.

**Graduate Studies:**

As with the relation of faculty size to strengthening research and publication, our efforts to improve the graduate program are contingent upon our ability to attract strong candidates to our program. And, as the external review notes, "More aggressive student recruitment these days presupposes financial assistance to compete with well-established graduate programs around the country." If we are able to phase in the additional support in the form of new faculty and GTA positions as outlined above, then we can focus on augmenting the curriculum and devoting more attention to Ph.D. training and placement. This modest additional support is seen as the bare minimum for a respectable program; we presume that additional support at the institutional level in the form of fellowships (especially dissertation fellowships and fellowships for minority students) that our students will be able to compete for will be available.

A number of the external review recommendations either already existed or have been implemented: 1) Linguistics has been reincorporated into the curriculum with the appointment of Professor Mary Zeigler in fall, 1994; 2) the Department has increased the number of Specialized-Seminars for doctoral students (901); 3) a course in Contemporary Literary Criticism has been offered under the English 890 rubric, and plans for a permanent course with that title are in process within the Graduate Committee; 4) a Placement Committee has been established; 5) the research colloquium has been established (see above under Research and Publication); 6) a formal course, English 902 (rather than an informal seminar), exists to help graduate student develop publishable articles.

**Additional steps which we plan to take over the next two to three years include:** 1) Moving toward a once-a-year consideration of applications to the Ph.D. and M.F.A. programs for students eligible for financial aid; we will conform to the national calendar by requiring completed applications in late winter and making our offers of financial aid by April 1 for the following fall; 2) continuing to emphasize theory and research methodology by offering more Ph.D.-level seminars; 3) working to develop consistent but flexible Ph.D. reading lists in each area; 4) work more aggressively (through the placement committee mentioned above) to place our Ph.D. and M.F.A. students in good jobs.

In order to encourage students to complete their degree programs in a reasonable time, to help them to acquire teaching credentials and experience that will stand them in good stead in the job search, and to provide a cadre of lower-division teachers other than PTIs and non-tenure track faculty, we believe it would be of benefit to have three or four full-time post-doctoral teaching positions to offer our Ph.D. and M.F.A. graduates. These would be one-year, non-renewable positions that graduates who complete all requirements for the degree within a stipulated time (probably five years) would be eligible for. They would require full-time teaching, pay a decent salary, and provide a year's bridge, it is hoped, to appropriate professional employment.

Recommendations of the external review which we do not believe it wise to pursue include cutting back the number of required courses for the Ph.D. to three. Some reduction in required courses may be possible, but a large percentage of our student population comes into the program without adequate previous coverage of literary history and criticism. We need to increase our emphasis on theory and methodology, but not to lose thereby our broad coverage of traditional areas. Nor do we think a departmental Graduate Club should be a high priority; the graduate students themselves have loose but productive affiliations through their work as PTIs/GTAs, in the Writing Center, and through study groups for examinations, etc. We do believe that a department library as advocated in the external review (see below under Support and Facilities) could also serve an important function by giving graduate students a place to meet and exchange ideas.
Finally, improvement in the graduate program will be measured primarily by our success in placing our graduates in suitable professional employment. Currently, we believe our M.A. program is healthy and highly-regarded, for our graduates are accepted in competitive and nationally-ranked Ph.D. programs such as Wisconsin, Emory, and Columbia. For our Ph.D. and M.F.A. programs to advance, we need to be able to place our graduates in tenure-track positions in good colleges and universities. If we are able to recruit and retain students according to the plan described above, we should be able to show tangible results in placement by the end of the five-year period.

Undergraduate Studies:

Neither the external review nor the PACE undergraduate subcommittee review found significant curricular problems with the GSU English major; the external review praised its "high level of achievement," and we believe that relatively few problems with the major exist that could not be corrected by having more faculty to offer appropriate courses at a variety of times. The principal revisions that we would like to undertake in the next few years are, first, to improve our majors' preparation for upper-division survey by making the 200-level surveys of English and American literature (with a grade of A or B) prerequisites for upper-level courses in the major. The increased demand for these courses that would result could be met by offering large sections taught (and perhaps team-taught) by faculty working with advanced GTAs in the Ph.D. program, a system that would improve our credit-hour generation as well.

Second, we would like to take advantage of our position in the downtown community to establish a for-credit internship program for advanced majors who would work in writing and editing positions for a quarter in local businesses and public-sector offices. Such a program would reflect the emphasis on writing and especially business writing much in demand these days, and also address the fact that many of our graduates go on to writing-intensive careers in business and government rather than teaching or graduate and professional schools. Like many other proposals in this document, this project presupposes the Department having additional faculty positions, for it would obviously require designating an individual faculty member to administer such a program.

Assuming additional faculty, we could also work out a more fixed and regular two-year schedule of courses at different times (i.e., during the day and evening and Saturdays) that would meet the majors' needs. Individual faculty will have to expect to teach occasionally at unpopular hours and should understand that their schedules cannot always be accommodated to their preferences.

Finally, the external review mentions advising as a problem, citing student perceptions that it is "happenstance." We strongly believe that although there is much room for improvement in the advising process that this perception is inaccurate, and is due largely to the sheer size of the program, our limited resources, and students' unrealistic expectations that advisors should be available whenever they happen to come by the Department. The Undergraduate Director, as everyone acknowledges, does a wonderful job of advising, but she is assisted by a regular group of senior advisors, and faculty who are regularly reminded that they are to be available for advising during their office hours.

In order to add advising availability during peak hours, the Department has hired an advanced Ph.D. candidate to assist with advising, working 15 hours a week, and this system has worked well during the fall quarter of 1993. Additionally, we have reorganized the staff within the Department so that the reception area, previously manned by work-study students, now has a full time, degreed staff member who can assist students with many routine questions not requiring immediate help by a faculty member. The Undergraduate Director and Committee have prepared a number of information sheets for the majors and written detailed instructions for faculty on advising students. Although we need to continue to make faculty aware of their advising responsibilities, it also needs to be kept in mind that the faculty are stretched quite thin by the demands of...
200-plus graduate students, 400-plus majors, and more than 4,000 freshman writing students coming through the Department each year. Like many of our other concerns, this one could most easily be handled by additional faculty members.

**Freshman Writing Program and Writing Center:**

Most of the immediate areas of concern about the composition program voiced by the external review and PACE committee report have either already been addressed above (i.e., the size of the writing classes) or acted upon. One major issue, writing across the curriculum, will require university-wide commitment of resources and energy to bring about, and will also require several years of planning and gradual implementation if it is to be adopted. It is not, at any rate, an issue that can be addressed at the departmental level alone. He recommend that an ad hoc subcommittee, perhaps reporting to PACE, be formed to study the feasibility and desirability of initiating a writing across the curriculum program; it might be chaired by the Freshman Writing Director or one of the Rhetoric/Composition faculty in the Department, but should include broad representation from the University community, including students.

The recommendations of the outside review regarding the in-service training of English 111 and 112 instructors through an intensive two-day workshop before the beginning of fall quarter has already been implemented. The changes in the English 111 exit exam recommended have also been addressed during the fall quarter, and the recently-hired faculty in Rhetoric and Composition are working closely with the Freshman Writing Director to further modify the course and cause it to reflect recent developments in composition theory.

Not addressed by the external review but worthy of note here, beginning in fall 1993, the majority of our freshman writing courses are being taught on networked PCs in a new computer composition lab in the new Classroom South building.

It cannot be emphasized strongly enough that the Writing Center is a priceless campus resource that performs extraordinary service for the entire university (and the community as well). Both the external review and the PACE Committee recommend that better space and increased support be provided (see Section II, above). Indeed, the external review says the Center "deserves high praise, wider publicity, and deepened support." Its point that the Center is the best means of reaching the public outside the classroom and providing important service that is not now nor in the future can be supplied so efficiently by any other component of the University System in the state is worth repeating. That such a resource should have to depend largely on volunteer effort in a Department that is also demonstrably overworked in so many other ways is both a tribute to the faculty and students who serve it and a reproach to the University.

**Facilities and Support Staff:**

Again, we concur wholeheartedly with the external review that significant additional space is needed for the Department, and this need will become even more pressing as we expand in the future. The University's acquisition of new buildings recently should allow the Department within the next two to three years to expand into larger quarters, and we believe appropriate space for the Department should be a high priority for the College. We currently have virtually no offices for PTIs in the Department itself, and it is crucial that writing instructors have quiet offices in which to meet and have conferences with students. Were it not for some temporary space located the day before classes began in the fall in the old BA building, we would have had two 100-square foot offices for approximately 60 PTIs and GTAs.

The Department overall, including the Writing Center (which should be kept with the Department), is comparatively so large that the most practical long-range solution would appear to us to be that we occupy the entire 9th floor of GCB (assuming that the much smaller Philosophy Department can be found appropriate quarters), and that either the Writing Center or some PTI offices

Occupy a portion of an adjacent floor. This would permit us to renovate 939 as a Department Library/Colloquium room, and provide a much needed intellectual center for the Department where we could carry out many of the programs described earlier that we wish to implement during the next several years. We also need a suitable space for the SAMLA and South Atlantic Review offices which will be coming to campus in 1994, making our need for additional space in the near future even more acute.

The Department is currently blessed with an extremely competent staff. Obviously, as the teaching and research demands on the faculty and PTIs have grown in recent years, growth in staff support, like support in general, has not kept pace. The Freshman Writing staff in particular, which teaches more than 160 sections per year, needs more support in the form of an additional secretarial position and computer/photocopier equipment. Finally, we have only three network ejections for the Department and the remaining seven LS Micom lines, an inferior technology, will soon fail for the last time. Therefore we need several more network connections and the resources to pay for them.
Governance

The primary changes in governance envisioned by the Department involve some minor changes in the committee structure that involve consolidation, but on the whole the members of the Department do not feel that radically decreasing the number of committees would significantly reduce the amount of committee work that people do. The principal change in governance is the addition of a Research Enhancement Committee as a standing committee of the Department. This committee will replace the annual ad hoc advisory committees on summer research awards, released time, and graduate research assistant assignments, and have as its charge the coordination and equitable allocation of all department resources for faculty research. The position of Vice Chair has, in fact, been eliminated—to be replaced (by the Dean) by the position of Associate Chair. Our new bylaws describe the additional duties and responsibilities of this position.

The issue of three-year terms for the Chair is one which would need to be negotiated with the Dean; certainly the Chair will be reviewed at least every three years, although historically there have not been fixed terms for this position. We also believe that a faculty review of the Chair should be conducted at least every three years.
Appendix G: Learning Outcome Statements and Assessment Procedures

1. Learning Goals, 2003

A. Knowledge:

1. Criticism and theory: History of criticism and awareness of major theoretical schools

   Students achieve a knowledge of the history of criticism from the Pre-Socratics through the most recent theoretical developments such as deconstruction, post-colonial, gender studies, ethnic studies, cultural studies.

2. Literature: Major figures, genres and history of American and English Literature

   Students gain familiarity with representative figures in American and British literature and learn to recognize and distinguish crucial genres and forms such as the novel, the lyric, the sonnet, the play, the essay, the short story, the novella etc. They also gain an awareness of the major historical periods of English and American literature and the central characteristics of those periods.

2. Rhetoric and Writing: Major genres, conventions and history

   Students gain an appreciation of and an increased awareness of the importance of rhetoric and its contribution to the history of literature and philosophy.

4. Language and Linguistics: History, structure, and social implications of language

   Students gain a sharpened awareness of the centrality of language to human experience as well as increased understanding of the structure and function of language.

B. Abilities:

1. Reading Comprehension

   a. Students read with attention to detail while grasping a work’s overarching themes.
   b. Students use inquiry to deepen understanding of a work.
   c. Students work collaboratively with other students to further their comprehension of a work.

2. Reading Interpretation

   a. Students grasp and interpret figurative language.
b. Students identify literary and thematic patterns in a work while also critically analyzing content for breaks in established patterns.

c. Students interpret written materials flexibly, understanding how multiple meanings are possible, and, conversely, how individual interpretations sometimes can be wrong.

d. Students apply knowledge of the history of forms and conventions of different periods and genres when analyzing a piece of literary discourse.

e. Students read scholarly and theoretical works with understanding of their contexts, concerns, and terminology and apply knowledge gained from these sources in analysis of a literary work.

f. Students interpret texts from other media (e.g., film, television, news, advertising, painting, and the like) by applying ways of understanding within the discipline (sensitivity to metaphor, interpretation of symbols, awareness of thematic development and of underlying structures, etc.)

3. Effective Communication

a. Students apply knowledge of the elements of rhetoric for effective communications in writing and speech.

b. Students write in a variety of forms (narrative, expository, argumentative, imaginative, business/technical, literary, etc) as appropriate to audience, purpose, and occasion.

c. Students recognize a range of social, academic, and professional situations and adapt language accordingly.

d. Students comprehend the grammatical and syntactical patterns of the English language and use them tools in writing and revising.

4. Researching Skills

a. Students use traditional research methods to gather the information needed to comprehend and interpret a given subject.

b. Students use information technology effectively (accessing online information, evaluating its merit, integrating it into their own understanding, etc).

c. Students integrate online and traditional sources in writing while maintaining a clearly articulated personal stance on the topic at hand.

5. Creative Writing Skills

a. Students will compose meaningful literary works, drawing upon knowledge of composition and aesthetics gained from their English studies.
Measurable Outcomes

A. Knowledge


2. Literature: Knowledge of periods, movements, history, representative writers, and fundamental terms and approaches in British and American Literature

   a. Periods of British Literature: Medieval, Renaissance, Restoration, Neo-Classical, Romantic, Victorian, Twentieth-Century
   b. Periods of American Literature: Colonial, Nineteenth-Century, Twentieth-Century Literature
   c. Movements of British Literature: Realism, Naturalism, Romanticism, Modernism, Post-Modernism
   d. Movements of American Literature: Romanticism, Realism, Naturalism, Transcendentalism, Modernism, Post-Modernism
   e. British Fiction: Richardson, Defoe, Smollett, Sterne, Fielding, Austen, the Brontes, Dickens, Hardy, Thackeray, Eliot, Conrad, Joyce
   f. American Fiction: Cooper, Twain, Melville, Hawthorne, Poe, James, Wharton, Crane, Anderson, Fitzgerald, Hemingway, Faulkner, Cather, Steinbeck, O’Connor, Roth, Pynchon, DeLillo
   h. American Poetry: Crane, Emerson, Dickinson, Thoreau, Pound, Robinson, Frost, Stevens, Moore, Ransom, Millay, Cummings, Tate, Crane, Hughes, Williams, Roethke, Bishop, Berryman, Lowell, Levertof, Ginsberg, Rich., Plath
   i. British Drama: Shakespeare, Webster, Jonson, Dryden, Wilde, Beckett.
   j. American Drama: Williams, Miller Sheperd, Mamet, Norman
   k. British Non-Fiction: Burton, Browne, Bacon, Dryden, Johnson, Carlyle, Arnold, Newman, Orwell
   l. American Non-Fiction: Mather, Edwards, Emerson, Thoreau, Poe
   m. Terms: aesthetics, allegory, allusion, ambiguity, anti-hero, archetype, authorship, autotelic, avant-garde, ballad, biographical fallacy, Calvinism, canon, carpe diem, character, classicism, climax, couplet, comedy,
conceit, convention, diction, didacticism, digression, drama, dramatic monologue, elegy, epic, epiphany, epistolary, epithet, ethos, fiction, figurative language, form, genre, gothic, great chain of being, hero, hyperbole, imagery, imagination, imitation, influence, intention, interior monologue, interpretation, invocation, irony, lyric, metaphor, meter, mock-epic, modernism, monologue, mood, motif, motivation, muse, myth, narrator, nature, negative capability, ode, paradox, parallelism, parody, pastoral, plot, point of view, post-modern, protagonist, rationalism, realism, representation, rhetoric, rhyme, satire, scansion, semiotics, sensibility, senti mentality, sonnet, stream of consciousness, structure, style, symbolism, taste, tension, text, theory, tradition, tragedy, trope, type, unity, universality

n. Approaches: close reading, new criticism, historical criticism, humanism, Marxism, feminism, gender studies, psychoanalytic criticism, queer theory, deconstruction, reception theory, reader response, post-colonial, cultural studies

3. Rhetoric and Composition

a. Rhetoric and Writing: Historical contexts, rhetorical theorists, rhetorical practices and genres, rhetorical terminology, technological literacy
b. Students learn to write effectively for a wide range of purposes, for both expert and general audiences, in different genres, with various writing technologies
c. Historical contexts: sophistic, Greek, Roman, European
d. Rhetorical Theorists: Gorgias, Isocrates, Plato, Aristotle, Cicero, Quintilian, Augustine, Blair, Campbell, Whately, Burke
e. Rhetorical Practices and Genres: layout, markup, chunking, concision, ethnography, textual editing, newsletter, brochure, blog, FAQ, help manual, memos of various kinds, proposals
f. Rhetorical terminology: stasis, invention, arrangement, style, memory, delivery, epideictic, forensic, deliberative, kairos, to prepon, chreia, declamation, elocutionary movement, anti-rhetoric, figures of thought, figures of speech, sublimity, visual rhetoric
g. Technological literacy: html, css, desktop publishing, presentation slides, graphics

B. Skills

1. Reading Comprehension Skills
a. Students read with attention to detail while grasping a work’s overarching themes.
b. Students use inquiry to deepen understanding of a work.
c. Students work collaboratively with other students to further their comprehension of a work.

2. Reading Interpretation Skills

a. Students grasp and interpret figurative language.
b. Students identify literary and thematic patterns in a work while also critically analyzing content for breaks in established patterns.
c. Students interpret written materials flexibly, understanding how multiple meanings are possible, and, conversely, how individual interpretations sometimes can be wrong.
d. Students apply knowledge of the history of forms and conventions of different periods and genres when analyzing a piece of literary discourse.
e. Students read scholarly and theoretical works with understanding of their contexts, concerns, and terminology and apply knowledge gained from these sources in analysis of a literary work.
f. Students interpret texts from other media (e.g., film, television, news, advertising, painting, and the like) by applying ways of understanding within the discipline (sensitivity to metaphor, interpretation of symbols, awareness of thematic development and of underlying structures, etc.)

3. Effective Communication Skills

a. Students apply knowledge of the elements of rhetoric for effective communications in writing and speech.
b. Students write in a variety of forms (narrative, expository, argumentative, imaginative, business/technical, literary, etc) as appropriate to audience, purpose, and occasion.
c. Students recognize a range of social, academic, and professional situations and adapt language accordingly.
d. Students comprehend the grammatical and syntactical patterns of the English language and use them tools in writing and revising.

4. Researching Skills

a. Students use traditional research methods to gather the information needed to comprehend and interpret a given subject.
b. Students use information technology effectively (accessing online information, evaluating its merit, integrating it into their own understanding, etc).
c. Students integrate online and traditional sources in writing while maintaining a clearly articulated personal stance on the topic at hand.

5. Creative Writing Skills

a. Students will compose meaningful literary works, drawing upon knowledge of composition and aesthetics gained from their English studies.

2. Learning Goals for Undergraduate English Courses, 2004 - Literature Concentration

1. Knowledge:
   a. Knowledge of major figures and genres of American, English and World Literature

   Students will demonstrate knowledge of representative figures in American, British, and World literature and will recognize and distinguish crucial genres and forms such as the novel, the lyric, the sonnet, the play, the essay, the short story, the novella etc.

b. Knowledge of periods, movements, history, and approaches in British, American, and World Literature

   Students will demonstrate an awareness of a subset of the major historical periods of English, American, and World literature and the central characteristics of those periods.

   - Periods of British Literature: Medieval, Renaissance, Restoration, Neo-Classical, Romantic, Victorian, Twentieth-Century
   - Periods of American Literature: Colonial, Nineteenth-Century, Twentieth-Century Literature
   - Movements of British Literature: Realism, Naturalism, Romanticism, Modernism, Post-Modernism
   - Movements of American Literature: Romanticism, Realism, Naturalism, Transcendentalism, Modernism, Post-Modernism
   - British Fiction: Richardson, Defoe, Smollett, Sterne, Fielding, Austen, the Brontes, Dickens, Hardy, Thackeray, Eliot, Conrad, Joyce
   - American Fiction: Cooper, Twain, Melville, Hawthorne, Poe, James, Wharton, Crane, Anderson, Fitzgerald, Hemingway, Faulkner, Cather, Steinbeck, O’Connor, Roth, Pynchon, DeLillo
   - American Poetry: Crane, Emerson, Dickinson, Thoreau, Pound, Robinson, Frost, Stevens, Moore, Ransom, Millay, Cummings, Tate, Crane, Hughes, Williams, Roethke, Bishop, Berryman, Lowell, Levertov, Ginsberg, Rich, Plath
• British Drama: Shakespeare, Webster, Jonson, Dryden, Wilde, Beckett.
• American Drama: Williams, Miller Shepard, Mamet, Norman
• British Non-Fiction: Burton, Browne, Bacon, Dryden, Johnson, Carlyle, Arnold, Newman, Orwell
• American Non-Fiction: Mather, Edwards, Emerson, Thoreau, Poe
• Continental writers: Flaubert, Chekhov, Dostoyevsky, Kafka, Ibsen
• Post-colonial writers: Achebe, Soyinka, Rushdie, Naipaul, Desai

c. Knowledge of literary terms

Students will demonstrate an understanding of the meaning and of important literary terms and be able to apply them in their analyses of literary works:

aesthetics, allegory, allusion, ambiguity, anti-hero, archetype, authorship, autotelic, avant-garde, ballad, biographical fallacy, Calvinism, canon, *carpe diem*, character, classicism, climax, couplet, comedy, conceit, convention, diction, didacticism, digression, drama, dramatic monologue, elegy, epic, epiphany, epistolary, epithet, ethos, fiction, figurative language, form, genre, gothic, great chain of being, hero, hyperbole, imagery, imagination, imitation, influence, intention, interior monologue, interpretation, invocation, irony, lyric, metaphor, meter, mock-epic, modernism, monologue, mood, motif, motivation, muse, myth, narrator, nature, negative capability, ode, paradox, parallelism, parody, pastoral, plot, point of view, post-modern, protagonist, rationalism, realism, representation, rhetoric, rhyme, satire, scanion, semiotics, sensibility, sentimentality, sonnet, stream of consciousness, structure, style, symbolism, taste, tension, text, theory, tradition, tragedy, trope, type, unity, universality

d. Language and Linguistics: History, structure, and social implications of language

Students will demonstrate an awareness of the centrality of language to human experience as well an understanding of some of the structures and functions of language.

e. Criticism and Theory: History of criticism and awareness of major theoretical schools

Students will demonstrate knowledge of a subset of the major theoretical approaches to reading literature such as close reading, new criticism, historical criticism, humanism, Marxism, feminism, gender studies, psychoanalytic criticism, queer theory, deconstruction, reception theory, reader response, post-colonial, cultural studies, deconstruction, gender studies, and ethnic studies. Students will also demonstrate knowledge of representative figures, such as Plato, Aristotle, Horace, Longinus, Sidney, Pope, Johnson, Dryden, Vico, Wordsworth, Shelley, Emerson, Poe, Nietzsche, Eliot, Brooks, Warren, Empson, Derrida, Foucault, Lacan, Miller, and Bloom.

2. Skills
a. Reading Comprehension

- Students will be able to read with attention to detail while grasping a work’s overarching themes.
- Students will be able to use inquiry to deepen understanding of a work.
- Students will be able to work collaboratively with other students to further their comprehension of a work.

b. Reading Interpretation

- Students will be able to grasp and interpret figurative language.
- Students will be able to identify literary and thematic patterns in a work while also critically analyzing content for breaks in established patterns.
- Students will be able to interpret written materials flexibly, understanding how multiple meanings are possible, and, conversely, how individual interpretations sometimes can be wrong.
- Students will be able to apply knowledge of the history of forms and conventions of different periods and genres when analyzing a piece of literary discourse.
- Students will be able to read scholarly and theoretical works with understanding of their contexts, concerns, and terminology and apply knowledge gained from these sources in analysis of a literary work.

c. Effective Communication

- Students will be able to apply knowledge of the elements of rhetoric for effective communications in writing and speech.
- Students will be able to write in a variety of forms (narrative, expository, argumentative, imaginative, business/technical, literary, etc) as appropriate to audience, purpose, and occasion.
- Students will be able to recognize a range of social, academic, and professional situations and adapt language accordingly.
- Students will be able to comprehend the grammatical and syntactical patterns of the English language and use them as tools in writing and revising.

d. Researching Skills

- Students will be able to formulate effective questions for research.
- Students will be able to use traditional research methods to gather the information needed to comprehend and interpret a given subject.
- Students will be able to use information technology effectively (accessing online information, evaluating its merit, integrating it into their own understanding, etc).
- Students will be able to integrate online and traditional sources in writing while maintaining a clearly articulated personal stance on the topic at hand.
Learning Outcomes for Undergraduate English Courses, 2004 - Secondary English Concentration

1. Knowledge (in addition to those listed in the literature concentration)

   a. Knowledge of literature, language, and composition potentially suitable for middle and secondary English classroom instruction.

      Students will demonstrate a solid foundation in knowledge associated with American, British, and world literature; language and grammar; and composition theory and practice.

   b. Knowledge of the profession

      Students will demonstrate an understanding of the crucial aspects of the profession such as the realities of classroom teaching, the professional journals in the field, and the professional organizations and opportunities available to English teachers.

   c. Awareness of various pedagogical strategies

      Students will develop a repertoire of pedagogical strategies for teaching English and for assessing student learning and will demonstrate an ability to decide which strategies are most appropriate for a particular text.

2. Skills (in addition to those learned in the literature concentration)

   a. Classroom application

      Students will be able to create and teach an effective lesson plan to a group of their peers.

   b. Reflectiveness and revision about teaching

      Students will be able to reflect upon the effectiveness of a particular lesson or classroom practice and make revisions when necessary.
Learning Outcomes for Undergraduate English Courses - Creative Writing Concentration

1. **Knowledge** (in addition to those listed in the literature concentration)
   
a. Knowledge of selected genre
   
   Students will demonstrate a familiarity with representative examples of writing in fiction or in poetry, depending upon the student’s choice of genre.

2. **Skills** (in addition to those listed in the literature concentration)
   
a. Application of literature studies to creative writing
   
   - Students will be able to draw upon the knowledge of composition and aesthetics gained in their English studies to compose meaningful literary works.
   - Students will be able to develop vocabularies for studying and discussing poetry or fiction, depending upon the student’s choice of genre.

   b. Craftsmanship
   
   - Students will be able to produce writing that is authentic and engaging, in part by identifying and accessing material from their own lives and interests.
   - Students will be able to produce writing that is grammatically and syntactically correct.
   - Students will be able to use a variety of techniques to create effective fiction or poetry, depending upon the student’s choice of genre.

   c. The Revision Process
   
   - Students will be able to evaluate the strengths and weakness of both published and student writing and to offer specific and constructive criticism.
   - Students will be able to evaluate the range of critical responses from fellow students and the instructor, and to revise their creative works.
Learning Goals for Undergraduate English Courses, 2004 - Rhetoric and Composition Concentration

1. **Knowledge** (in addition to those goals listed for the literature concentration)

   a. Rhetoric and Writing: History,
      Students will be familiar with the history of rhetoric from pre-classical Greece to the modern era.

   b. Rhetoric and Writing: Theory
      Students will have read the work of rhetorical theorists from a wide range of periods, covering a diverse set of perspectives.

   c. Rhetoric and Writing: Practice
      Rhetorical Practices and Genres: layout, markup, chunking, concision, textual editing, ethnography, newsletter, brochure, blog, FAQ, user documentation, manuals, memos of various kinds, proposal, report, white paper

2. **Skills**

   Students will be able to communicate effectively in a wide range of written and spoken contexts:

   - Students write effectively for a wide range of purposes, for both expert and general audiences, in different genres, with various writing technologies.
   - Students will be able to distinguish prose written for online delivery from prose written for paper delivery and write both effectively.
   - Students will be able to hand code html and css.
   - Students will employ various writing methodologies to analyze workplace writing and to understand academic research on writing practices.
   - Students will use a wide range of software packages to produce camera ready copy.
   - Students will create and employ style sheets for all written documents.
   - Students will edit other people’s writing for clarity, brevity, and appropriateness.
Specific Learning Outcomes for Core Courses and Survey Courses, 2004
(English 1101, 1102, 1003, 2110, 2120, 2140)

Engl 1101. English Composition I. (3)

Description: This course is designed to increase the student's ability to construct written prose of various kinds. It focuses on methods of organization, analysis, research skills, and the production of short argumentative and expository essays; readings consider issues of contemporary social and cultural concern. A passing grade is C.

By the end of this course, students will be able to:

- engage in writing as a process, including various invention heuristics (brainstorming, for example), gathering evidence, considering audience, drafting, revising, editing, and proofreading
- engage in the collaborative, social aspects of writing, and use writing as a tool for learning
- use language to explore and analyze contemporary multicultural, global, and international questions
- demonstrate how to use writing aids, such as handbooks, dictionaries, online aids, and tutors
- gather, summarize, synthesize, and explain information from various sources
- use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- critique their own and others' work in written and oral formats
- produce coherent, organized, readable prose for a variety of rhetorical situations
- reflect on what contributed to their writing process and evaluate their own work

Engl 1102. English Composition II. (3)

Prerequisite: grade of C or higher in Engl 1101. This course is designed to develop writing skills beyond the levels of proficiency required by English 1101. It stresses critical reading and writing and incorporates several research methods; readings will be drawn from a wide variety of texts. A passing grade is C.

In addition to the skills acquired in Engl 1101, by the end of the course, students will be able to:

- analyze, evaluate, document, and draw inferences from various sources
- identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation
- use argumentative strategies and genres in order to engage various audiences
- integrate others' ideas with their own
- use grammatical, stylistic, and mechanical formats and conventions appropriate to rhetorical situations and audience constraints
- produce well reasoned, argumentative essays demonstrating rhetorical engagement
- reflect on what contributed to their writing process and evaluate their own work

Engl 1103. Advanced English Composition. (3)
Prerequisite: admission by permission of department. A passing grade is C. This course is designed to help students develop sophisticated written texts. It emphasizes critical reading, analysis, and writing while incorporating advanced research methods. In addition, because it replaces English 1101 and 1102, it incorporates the primary goals of each of those courses but also emphasizes more intensive analysis.

By the end of this course, students will be able to:

- engage in writing as a process, including various invention heuristics, gathering evidence, considering audience, drafting, revising, editing, and proofreading
- demonstrate the collaborative, social aspects of writing, including the ability to use writing as a tool for learning
- analyze, evaluate, document, and draw inferences from various sources
- identify, select, and analyze appropriate research methods, questions, and evidence for a specific rhetorical situation
- use grammatical, stylistic, and mechanical formats and conventions appropriate to various audiences and disciplines
- integrate others' ideas with their own produce well reasoned, argumentative essays demonstrating rhetorical engagement
- produce well reasoned, argumentative essays demonstrating rhetorical engagement
- reflect on what contributed to their writing process and evaluate their own work

Engl 2110. World Literature. (3)

General Outcomes –
- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

Specific Outcome(s) –
- differentiate between Western and non-Western literature
- recognize, describe, and analyze the influence of various cultures in literary works

Engl 2120. British Literature. (3)

General Outcomes –
- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation
Specific Outcome(s) –
- recognize and describe literary history as chronological, developmental (moving through time periods), and generic/thematic
- recognize and interpret relationships between British literature and its literary history and culture

**Engl 2140. Intro to Literary Studies. (3)**

General Outcomes –
- identify and explain the fundamental features of the genres of poetry, fiction, non-fiction, and drama
- define key literary terms/concepts and implement these in oral/written discussion as well as in literary interpretation
- describe, examine, and evaluate their own reading practices and oral/written critical analyses
- analyze literature and explain how various components of literature work together to create meaning.
- apply writing and revision as tools for understanding literature and its interpretation

Specific Outcome(s) –
- recognize and discuss the complexity of the concept of “literature”
- recognize, compare, evaluate, and apply critical theories to works of literature
- perform basic research using various research tools and bibliographies
- analyze critical secondary sources on literature
- critique literature using both primary and secondary sources

**Note:** Learning Outcomes for Graduate English courses are currently being written. They will be completed by October 1, 2004.

**Assessment Procedures**

The procedure for assessing achievement of our learning outcomes, beyond classroom grading, currently utilizes three methods. These are as follows:

**Portfolio:** All majors are required to assemble a portfolio composed of material from the work in the major. These portfolios are submitted during a student’s final semester. While the requirements for the concentration differ for each of the four concentrations, they are alike in asking students to submit a representative sampling of writings from English classes taken at the sophomore, junior, and senior level and to write a reflective essay analyzing the content and the progress of their work. Each portfolio is read by two faculty members who are affiliated with the student’s particular concentration. If the portfolio is deemed to be inadequate, the student is asked to revise the work. A student is not able to graduate from the program without completing a successful portfolio. (See attached portfolio requirements.)

Faculty members reviewing the portfolios complete two assessment sheets, one intended to go to the student and one intended for programmatic review. The student assessment sheet rates the student’s work, using a 5-point scale and assessing how well the work satisfies the expectations of the portfolio. The program assessment sheet also uses a 5-point scale and rates how effectively the student work
demonstrates the Learning Outcomes of the student’s particular concentration. (See student assessment sheets and program assessment sheets for the four concentrations below.)

**Senior Seminar/ Capstone Course:** A different senior seminar is offered for each of the four concentrations, and all English majors are expected to take the course associated with their concentration during their senior year. (See syllabi for the Senior Seminars in the four concentrations below.) The syllabi for the senior seminars differ according to concentration, but they have in common the following course goals:

- Students in the capstone course gain an understanding of the profession of their particular concentration (the types of writing used in the profession, the expectations of the profession, the organizations and journals associated with the concentration).

- Students in the capstone course conduct advanced research and complete a major project that demonstrates the ability to read carefully, think critically, organize coherently, and write effectively. (In the literature concentration, this project consists of a potentially publishable paper on a literary topic; in the creative writing concentration it consists of a substantial piece or collection of pieces of original work; in the secondary English concentration, it consists of a unit plan and a scholarly essay on a topic concerning English education; and in the rhetoric and composition concentration, it consists of a potentially publishable paper on a topic concerning rhetoric or composition.)

- Students in the capstone share the results of their research with their peers and undergo a substantial revision process on the writing for their course project.

Students in the senior seminar are assessed on the work done for the course. The faculty member will complete a Senior Seminar Departmental Assessment Form for each student in the class. This program evaluation sheet uses a 5-point scale to rate how effectively the student work demonstrates the Learning Outcomes associated with the Senior Seminar of the student’s particular concentration. (See Senior Seminar Program Assessment Sheet for each of the four concentrations below.)

**First Year Writing:** The Lower Division Committee has developed learning outcomes for English 1101, 1102, and 1103 and distributed them via the web and orientation to Graduate Teaching Assistants to include on their syllabi. (See attached Learning Outcomes for First Year Writing.) Seminars on the multiple pedagogies, activities and assignments that teach these outcomes are offered to GTAs each year.

The Lower Division Committee has also developed a rubric to use in evaluating papers and encourages GTAs to either use this rubric or to come up with another thoughtful, consistent way to evaluate papers and communicate these standards to students. (See attached rubric.) GTAs are also given the College of Arts and Sciences writing standards to guide them in their assessment work. All GTAs are observed at least once a year by a member of lower division studies. In addition, all GTAs submit a teaching portfolio every year; it includes syllabi and a learning outcomes rubric that explains some of the learning outcomes, provides percentages of students meeting the outcomes, and offers examples of students work. (See instructions for the Teaching Portfolio.) Finally, every GTA meets with a Lower
Division Committee member to discuss his/her teaching. While these meetings are non-evaluative, they may provide a possible method for collecting assessment data in the future that are not demonstrable in the portfolios.

SENIOR EXIT PORTFOLIO

INFORMATION PACKET

(All concentrations)

DEADLINES FOR FALL 2003-SUMMER 2004

FALL SEMESTER 2003 Graduation: submit by Tuesday, OCTOBER 7
SPRING SEMESTER 2004 Graduation: submit by Monday, FEBRUARY 2
SUMMER SEMESTER 2004 Graduation: submit by Monday JUNE 7
Literature, creative writing, and teacher education portfolios should include the author’s name, address, phone number, and social security number on the cover.
portfolio requirements
for senior English majors
with a literature concentration

department of English
georgia state university

portfolio purpose

The state of Georgia is asking departments to assess their majors as part of the graduation requirement. The English department has chosen a portfolio because we think it will meet our needs and be useful to students as well. The benefits to students are three-fold:

3. The portfolio will ask you to reflect on your coursework and learning and therefore should help you understand what you have learned and why.

4. The portfolio process includes meeting regularly (at least once per year) with your faculty advisor; this contact should help you better plan your education and prepare for life after college.

5. The portfolio can be easily adapted for potential employers and graduate school admissions committees; you will walk away from Georgia State with evidence of the good work you have done here.

portfolio assessment

Portfolios will be read by two faculty members. In the event of widely divergent readings, a third faculty member will read the portfolio. Students must revise and resubmit failing portfolios.

the portfolio

Each senior portfolio for English majors with a concentration in literature consists of two parts: a reflective essay and a representative sampling of essays from English classes taken at the sophomore, junior, and senior level.

Sample Essays
You should begin by selecting three to five essays from a variety of your undergraduate English courses. Please do not submit timed, blue-book examinations, as they will not adequately reflect your writing ability.

Your portfolio should contain, if possible, clean copies of all your essays—without instructors’ comments and grades. You may revise your essays before inserting them in your portfolio, and, if you composed multiple drafts of one essay, you may also label and submit those earlier versions.

Please label each essay with the year and semester in which you wrote it, and be sure to write or type your name in the upper right-hand corner of every page you submit. Please place all
your materials in a plain manila folder labeled with your name, address, phone number, and social security number. Submit the folder to Heather Russel, the Undergraduate Assistant (GCB 923).

**Reflective Essay**

The reflective essay is a crucial part of graduation assessment at Georgia State. It provides the department with a sample of your best writing at the conclusion of your undergraduate career.

In this essay (4-6 pages, typed and double-spaced), you should reflect on your development as a reader and writer, and justify your selection of each essay in the portfolio. Your essay should demonstrate, above all, your ability to think and write clearly and intelligently about literature.

**assessment**

The evaluators will focus attention on your overall accomplishments as an English major with a concentration in literature.

Evaluators will consider the depth of your responses in the sample essays and your improvement as a writer and reader over the course of your studies.

Evaluators will also examine your justification for each essay’s selection, your critical insights into your overall accomplishments, and the quality of your prose.

In general, faculty will determine whether each student has achieved a level of knowledge and writing ability expected of college graduates with a degree in English.

**Check List**

Please review the following check list before submitting your portfolio to your academic advisor:

- ✔ Have you selected three to five essays from your English classes taken at the sophomore, junior, and senior level?
- ✔ Have you included, if possible, clean copies—without instructors’ comments and grades?
- ✔ Have you labeled each essay with the year and semester in which you wrote it?
- ✔ Have you composed a reflective essay (4-6 pages, typed and double-spaced) in which you discuss your development as a reader and writer, and justify your selection of each essay in the portfolio?
- ✔ Have you written or typed your name in the upper right-hand corner of each page that you are submitting?
Have you used a plain, manila folder to submit your materials? Have you written your name, address, phone number, and social security number on the folder?

Have you submitted your completed portfolio by the deadline to Heather Russel, the Undergraduate Assistant (GCB 923)?
portfolio requirements
for senior English majors
with a rhetoric & composition concentration

department of English
gorgia state university

portfolio purpose

The state of Georgia is asking departments to assess their majors as part of the graduation requirement. The English department has chosen a portfolio because we think it will meet our needs and be useful to students as well. The benefits to students are three-fold:

1. The portfolio will ask you to reflect on your coursework and learning and therefore should help you understand what you have learned and why.
2. The portfolio process includes meeting regularly (at least once per year) with your faculty advisor; this contact should help you better plan your education and prepare for life after college.
3. The portfolio can be easily adapted for potential employers and graduate school admissions committees; you will walk away from Georgia State with evidence of the good work you have done here.

The rhetoric and composition concentration intends to use electronic portfolios, which will require that you develop a Web-based version of your work. Faculty will work closely with you to develop this material.

portfolio development process

The portfolio in rhetoric and composition is more than just a display artifact. The portfolio should be seen as a development tool to be used by students and faculty. You and your faculty advisor should discuss the portfolio, its development, and by extension, your development as a part of regular advisement. Therefore, when it comes time to put together the display portfolio for senior year evaluation, you should be well prepared for the departmental assessment and life after college.

portfolio assessment

Portfolios will be read by two faculty members. In the event of widely divergent readings, a third faculty member will read the portfolio. Students must revise and resubmit failing portfolios.

Assessment criteria:

1. Rhetorical skill
   Writer displays an acceptable (or not) command of
   • audience, purpose, and genre (including appropriate development for audience)
   • reasoning and argumentation (when appropriate)
• research and evidence
• content and quality of ideas

2. Control of writing
   Writer displays acceptable (or not)
   • diction
   • sentence structure (including correct control of the structure of written English)
   • tone and voice
   • style

3. Reflection
   Writer acceptably (or not)
   • frames the portfolio in a way appropriate for the audience
   • connects the portfolio to course/curricular experiences
   • connects individual pieces to each other or to course/curricular experiences
   • understands her/his writing
   • understands key course/curricular concepts

the portfolio

Student participation in preparing the portfolio is important. You can choose from the following options.

→ Historical/Theoretical Work (or an emphasis on reading, research, and writing focusing on historiography or contemporary rhetorical theory).
→ Professional Work (or an emphasis on workplace and/or civic-focused research and writing).
→ Thematic Work (or work assembled in response to a focus or theme supplied by you; examples might include a focus on technologies of writing, feminist rhetorics, or other issues important to you and reflective of the curriculum).

While you should choose a focus, you will be expected to include work from each category. In addition to the selection of work, you should spend considerable time preparing one reflective piece and three short introductory pieces (one for each section). These portfolio-specific pieces of writing have the purpose of giving shape and significance to your class experiences and the portfolio.

The work you choose must come from English courses, and can include independent studies. You need not revise work from previous classes, although you may if you wish. You must submit drafts of all work included in the portfolio (these will not be included as part of the electronic portfolio and can be submitted separately). For general guidelines and specific answers, consult with your faculty advisor. The rhetoric and composition faculty are working on a process for you to submit electronic copies of your documents, and we will make that process available as soon as possible.
Portfolio content:

6. A substantial introductory reflective essay (4-5 pages) covering issues like
   • The purpose, audience, focus of the portfolio
   • Portfolio strengths (including an examination of the best work included) and your accomplishments as a student
   • Rationale for choices made and an introduction to the material included
   • Understanding of your writing process and how it has changed
   • Connections between coursework within the concentration and the material included

7. Historical/Theoretical Work Section
   • If focus, 3 essays or projects
   • If not, 1 essay or project

8. Professional Work Section
   • If focus, 3 essays or projects
   • If not, 1 essay or project

9. Thematic Work Section
   • If focus, 3 essays or projects
   • If not, 1 essay or project
portfolio requirements
for senior English majors
with a creative writing concentration

department of English
georgia state university

portfolio purpose

The state of Georgia is asking departments to assess their majors as part of the graduation requirement. The English department has chosen a portfolio because we think it will meet our needs and be useful to students as well. The benefits to students are three-fold:

1. The portfolio will ask you to reflect on your coursework and learning and therefore should help you understand what you have learned and why.
2. The portfolio process includes meeting regularly (at least once per year) with your faculty advisor; this contact should help you better plan your education and prepare for life after college.
3. The portfolio can be easily adapted for potential employers and graduate school admissions committees; you will walk away from Georgia State with evidence of the good work you have done here.

portfolio assessment

Portfolios will be read by two faculty members. In the event of widely divergent readings, a third faculty member will read the portfolio. Students must revise and resubmit failing portfolios.

the portfolio

Each portfolio for the creative writing concentration should contain the following:

An introductory essay

The essay should be typed, double-spaced, and 5-7 pages in length. In the essay, students should review their accomplishments and experiences as English majors concentrating in creative writing. Students should discuss critically and specifically the fiction/poetry and essays included in the portfolio; students may also discuss work not included.

Students should also consider the following questions about themselves as writers, readers, and researchers:

- How have their writing style, their writing process, and their approach to writing changed?
- How have they learned to recognize and solve writing problems?
- How has their approach to reading changed, expanded, and deepened?
• What works have most fostered their growth as writers and readers, have impacted their thinking about writing and literature, and have influenced their practice of writing?
• How have they grown in scholarly sophistication?

Class work

The portfolio should contain original, revised poetry/fiction written in classes taken in sophomore, junior, and senior level course work. It may also contain a clean copy (without the professor’s comments) of a representative essay from a class taken for the major/concentration. It should contain at least 10 poems or 20-40 pages of fiction. The contents of the portfolio should represent the student’s best work, and may be added to until the end of the final semester.
portfolio requirements
for senior English majors
with a secondary English concentration

department of English
georgia state university

portfolio purpose

The state of Georgia is asking departments to assess their majors as part of the graduation requirement. The English department has chosen a portfolio because we think it will meet our needs and be useful to students as well. The benefits to students are three-fold:

10. The portfolio will ask you to reflect on your coursework and learning and therefore should help you understand what you have learned and why.
11. The portfolio process includes meeting regularly (at least once per year) with your faculty advisor; this contact should help you better plan your education and prepare for life after college.
12. The portfolio can be easily adapted for potential employers and graduate school admissions committees; you will walk away from Georgia State with evidence of the good work you have done here.

portfolio assessment

Portfolios will be read by two faculty members. In the event of widely divergent readings, a third faculty member will read the portfolio. Students must revise and resubmit failing portfolios.

the portfolio

The goal of the portfolio is to demonstrate your development as an English major who has studied literature, language, and writing for the purpose of becoming a professional educator. You will compile your portfolio over the course of your studies in consultation with your advisor from the English Department. You will include numerous types of writing (evidence), some of which were produced as work for your English classes and some of which you will create for the portfolio. Once you have compiled your evidence, you are to write a four-page to six-page reflective essay in which you consider how the work included in the portfolio demonstrates your growth and accomplishment as a writer, reader, researcher, and teacher.

In the portfolio, you will include

• a table of contents
• an introductory statement, articulating what your portfolio will demonstrate in general
• a list of college English courses you have taken, including those taken at schools other than GSU
Think about the following questions about yourself as a writer, reader, researcher, and teacher as you select your evidence and write your reflective essay. Do not feel obliged to answer all of these questions; they are intended only as a guide.

Reflect upon your development and accomplishment as a writer.
- How has your writing style or approach to the writing process changed?
- How have you learned to identify writing problems and overcome them?
- How have you learned to work with matters of language and style in your own writing?
- In your writing, how have you been able to demonstrate your mastery of the literature you have studied?

Reflect upon your development and accomplishment as a reader and researcher.
- How has your approach to reading and research changed, expanded, and deepened?
- What has most fostered your growth as reader and researcher?
- How have you learned to recognize linguistic structures in reading and to analyze the way these structures contribute to the meaning of the text?
- How have the development of your reading and researching skills enhanced your understanding of literature?

Reflect upon your development and accomplishment as a teacher.
- How have your studies in the English Department shaped the person you hope to be in the classroom?
- How has your growth as a writer, reader, and researcher made you better qualified for teaching?
- How has your language knowledge influenced your thinking about language teaching?
- How do you intend to transfer the knowledge that you have gained about literary works, genres, and periods to your students?

Your portfolio will include a total of six pieces of evidence based on the eight options listed below. Strive to include work that illustrates the wide range of English courses you have taken rather than taking all of your evidence from one or two courses.

Choose at least four of the following tasks that ask you to draw upon writing previously produced in your English classes.

1. Multiple drafts of an essay demonstrating your response to a critique of your writing. Consider your revision process.
2. Two essays, one from an early point in your English studies and one from a later point. Consider how these essays afford a view of your development as a writer.

3. A traditional research paper. Consider how this paper demonstrates your knowledge of the research process and the purposeful use of the researched information.

4. A piece of writing in which you incorporated less formal types of research (such as material from a website, abstracts or summaries, book reviews, films, interviews, etc.) and in which you learned to write beyond the formal essay or research paper. Consider how the research changed your understanding of reading and researching.

5. A piece of writing done for one of your English courses, which was an alternative to a literary analysis and written specifically with an educational focus (a lesson plan, a unit plan, an annotated bibliography perhaps). Consider what it taught you about English education.

Choose no more than two of the following tasks that ask you to create new writing based on what you learned in English classes:

1. Create a list of ten works of literature that have had a significant influence on you. Describe the influence of each work in a short paragraph. Consider what this list says about your development as a reader.

2. Describe a syllabus or a particular assignment from one of your English classes that influenced your ideas about teaching. Consider why it made an impression on you and what it taught you as a prospective teacher.

3. Describe a particular teacher, pedagogical approach, or methodology that stimulated your thoughts about teaching. Consider what you learned about teaching from this person/approach.

portfolio assessment

Your portfolio will be evaluated by faculty members in the Secondary Education Concentration as unsatisfactory, good, or excellent using the following rubric:
1. Presentation of Material:
   - The portfolio includes all the required material, as outlined in the portfolio instructions.
   - The materials are presented in a manner that is well-organized, professional, and appropriate to the portfolio.
2. Quality of Writing:
   - The reflective essay has an acceptable thesis.
   - The reflective essay displays acceptable organization, diction, and sentence structure and variation.
• The reflective essay demonstrates the writer’s command of tone, voice, and style.

3. Reflectiveness:
   • The writer demonstrates an insightful understanding of his or her own writing.
   • The writer reaches meaningful conclusions about his or her development as reader, writer, researcher, and teacher.
   • The writer connects individual pieces in the portfolio to the conclusion he or she has reached about his/her development as a professional educator.
   • portfolio deadline

You will give your portfolio to Heather Russel in the English Department by one of the dates listed on the cover of this packet. Sometime thereafter, you will have the opportunity to meet with a faculty member to discuss your portfolio. If the portfolio is determined to be unsatisfactory in any of the three criteria (reflection, control of writing, and rhetorical skill), you will improve the portfolio for resubmission.

If you have any questions about the portfolio, contact your advisor in the English department for clarification.
## SENIOR EXIT PORTFOLIO—STUDENT ASSESSMENT FORM

**Name of Student:**

**SS#:**

**Concentration:** Literature

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>APPEARANCE:</strong> Is the portfolio presented professionally?</td>
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<tr>
<td>2. <strong>ORGANIZATION:</strong> Is the portfolio well organized?</td>
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<td>3. <strong>COMPREHENSIVENESS:</strong> Does the portfolio include the self-reflective letter and the correct number of essays?</td>
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<td>4. <strong>CLARITY:</strong> Does the portfolio clearly articulate its principles of selection and reflection? That is, does the author justify the organization and content of the portfolio?</td>
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<td>5. <strong>CONTENT:</strong> Does the writing demonstrate a working knowledge of the material?</td>
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<td>6. <strong>GRAMMAR/SYNTAX:</strong> Are the essays grammatically and syntactically correct?</td>
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<td>7. <strong>CONSISTENCY:</strong> Do the essays consistently demonstrate correct citation and documentation methods (according to MLA or Chicago style guidelines)?</td>
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### 8. OVERALL EVALUATION

### COMMENTS:

Signature: __________________________
**SENIOR EXIT PORTFOLIO—DEPARTMENTAL ASSESSMENT FORM**

**Name of Student:**

**SS#:**

**Concentration: Literature**

**Name of Student:**

<table>
<thead>
<tr>
<th>Learning Outcomes – Literature Concentration – Knowledge</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student’s writing indicates adequate knowledge of major figures and genres; periods, movements, approaches; and literary terms.</td>
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<td>The student’s writing indicates adequate knowledge of language.</td>
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<tr>
<td>The student’s writing indicates adequate knowledge of criticism and theory.</td>
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</tbody>
</table>

**Learning Outcomes – Literature Concentrations – Skills**

| The student’s work gives evidence of adequate reading comprehension skills. |          |      |      |      |            |                |
| The student's work gives evidence of adequate reading interpretation skills. |          |      |      |      |            |                |
| The student’s work gives evidence of effective communications skills. |          |      |      |      |            |                |
| The student’s work gives evidence of adequate researching skills. |          |      |      |      |            |                |

**Comments:**

**Signature**
**SENIOR SEMINAR—DEPARTMENTAL FORM**

**Name of Student:**

**SS#:**

**Concentration: Literature**

<table>
<thead>
<tr>
<th>Learning Outcomes – Knowledge</th>
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<tbody>
<tr>
<td>Excellent</td>
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<tr>
<td>------------</td>
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<tr>
<td>The student’s course work demonstrates adequate knowledge of literary material assigned for this particular seminar.</td>
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<tr>
<td>The student’s course work indicates adequate knowledge of language.</td>
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<tr>
<td>The student’s course work indicates adequate knowledge of criticism and theory.</td>
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<table>
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<tr>
<th>Learning Outcomes – Skills</th>
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<tbody>
<tr>
<td>Excellent</td>
</tr>
<tr>
<td>------------</td>
</tr>
<tr>
<td>The student’s course work gives evidence of adequate reading comprehension skills</td>
</tr>
<tr>
<td>The student’s course work gives evidence of adequate reading interpretation skills.</td>
</tr>
<tr>
<td>The student’s course work gives evidence of effective communication skills.</td>
</tr>
<tr>
<td>The student’s course work demonstrates an ability to conduct detailed research and to complete a project that demonstrates the ability to read carefully, think critically, organize coherently, and write effectively.</td>
</tr>
<tr>
<td>The student’s course work demonstrates an ability to engage in a substantial revision process on the course project.</td>
</tr>
</tbody>
</table>

**Comments:**

Signature_________________________________
**SENIOR EXIT PORTFOLIO—STUDENT ASSESSMENT FORM**

**Name of Student:**

**SS#:**

**Concentration: Rhetoric and Composition**

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can't Determine</th>
</tr>
</thead>
</table>

**Presentation of Materials**

a. The portfolio includes all required material as outlined in the portfolio instructions.

b. The materials are presented in a manner that is well organized and appropriate for electronic format.

**Quality and Content of the Writing**

a. The writing samples and reflection essay demonstrate adequate knowledge of the language and history of rhetoric, including various theories and theorists.

b. The writing samples display an ability to write for a range of purposes, audiences, and types of writing.

c. The writing samples display an ability to use appropriate conventions of usage and mechanics.

**Comments:**

Signature_________________________________
### SENIOR EXIT PORTFOLIO—DEPARTMENT ASSESSMENT FORM

**Name of Student:**

**SS#:**

**Concentration:** Rhetoric and Composition

<table>
<thead>
<tr>
<th>Learning Outcomes: Knowledge</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can't Determine</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student’s coursework demonstrates adequate knowledge of the language and history of rhetoric, including various theories and theorists</td>
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<tr>
<td>The student’s work demonstrates adequate knowledge of rhetorical practices and genres (purposes for writing, types of writing)</td>
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<table>
<thead>
<tr>
<th>Learning Outcomes: Skills</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can't Determine</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student’s work demonstrates an ability to produce writing for a wide range of purposes</td>
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<tr>
<td>The student’s work demonstrates an ability to write with various writing technologies</td>
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<tr>
<td>The student demonstrates the ability to write with structural integrity and conventional usage</td>
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</tbody>
</table>

**Comments:**

**Signature_________________________________**
SENIOR SEMINAR—DEPARTMENTAL ASSESSMENT FORM
Name of Student:
SS#
Concentration: Rhetoric and Composition

<table>
<thead>
<tr>
<th>Learning Outcomes: Knowledge</th>
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<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student’s course work demonstrates adequate knowledge of the language and history of Rhetoric as related to the topic of their seminar.</td>
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<tr>
<td>The student’s course work demonstrates adequate knowledge of rhetorical theory as related to the topic of their seminar.</td>
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<tr>
<td>The student’s course work demonstrates adequate knowledge of rhetorical practices and genres as related to the topic of their seminar.</td>
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</table>

<table>
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<tr>
<th>Learning Outcomes: Skills</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student’s course work demonstrates an ability to produce writing for a range of purposes and audiences.</td>
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<tr>
<td>The student’s course work demonstrates an ability to write using a variety of writing technologies.</td>
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<tr>
<td>The student’s course work demonstrates an ability to employ advanced research strategies and to document their research in conventional ways.</td>
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<tr>
<td>The student’s course work demonstrates an ability to complete a substantial, formal project that demonstrates the ability to think critically and write with structural integrity and conventional usage.</td>
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</tbody>
</table>

Comments

Signature

147
SENIOR EXIT PORTFOLIO—STUDENT ASSESSMENT FORM

Name of Student:

SS#:

Concentration: Creative Writing

<table>
<thead>
<tr>
<th>Does the student show knowledge of literary composition and aesthetics?</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can't determine</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Does the student show familiarity with appropriate examples of literary works?</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can't determine</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Does the student demonstrate knowledge of vocabulary for discussing the genre?</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can't determine</th>
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</table>

<table>
<thead>
<tr>
<th>Is the student’s writing authentic and engaging?</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can't determine</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Is the writing grammatically and syntactically correct and effective?</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can't determine</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Does the student use a variety of techniques to create effective work?</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can't determine</th>
</tr>
</thead>
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**Comments:**

Signature ____________________________________________
SENIOR EXIT PORTFOLIO—DEPARTMENTAL ASSESSMENT FORM
Name of Student: 
SS#: 
Concentration: Creative Writing

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
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<tbody>
<tr>
<td>The student’s writing indicates</td>
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<td>that the writer has knowledge of</td>
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<td>rhetorical strategies and literary</td>
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<td>aesthetics.</td>
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<td>The student’s writing is authentic</td>
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<td>and engaging.</td>
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<td>The student’s writing is</td>
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<td>grammatically and syntactically</td>
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<td>correct.</td>
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<td>The student uses a variety of</td>
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<td>techniques to create effective</td>
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<td>fiction or poetry, depending upon</td>
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<td>the student’s choice of genre.</td>
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<td>The student’s work gives</td>
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<td>evidence of significant revision.</td>
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Comments:

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<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
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</thead>
<tbody>
<tr>
<td>Student's coursework demonstrates knowledge of composition and aesthetics.</td>
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<tr>
<td>Student's course work demonstrates familiarity with representative examples of the literary genre.</td>
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<tr>
<td>Student's course work demonstrates knowledge of vocabulary for discussing the literary genre.</td>
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<tr>
<td>Student's original writing is authentic and engaging.</td>
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<tr>
<td>Student's writing is grammatically and syntactically correct.</td>
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<tr>
<td>Student's course work demonstrates a variety of techniques for the creation of the literary genre.</td>
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<tr>
<td>Student's course work demonstrates the ability to evaluate the strengths and weaknesses of both published and student writing.</td>
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<tr>
<td>Student's course work demonstrates the ability to evaluate the range of critical responses from fellow students and the instructor, and to revise the creative work.</td>
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</table>

**Comments:**

[Signature]
SENIOR EXIT PORTFOLIO—STUDENT ASSESSMENT FORM

Name of Student: 
SS#: 
Concentration: Secondary English

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
</tr>
</thead>
</table>

1) Presentation of Material

_____ The portfolio includes all the required material, as outlined in the portfolio instructions:
- a table of contents,
- an introductory statement,
- a list of college English courses by name
- six pieces of evidence
- an introduction that precedes each piece of evidence,
- and the reflective essay.

_____ The materials are presented in a manner that is
- well-organized,
- professional,
- and appropriate to the portfolio.

2) Quality of the writing

_____ The reflective essay has an acceptable thesis.
_____ The reflective essay displays acceptable organization, diction, and sentence structure and variation.
_____ The reflective essay displays the writer’s understanding of audience and purpose.
_____ The reflective essay demonstrates the writer’s command of tone, voice, and style.

3) Reflectiveness

_____ The writer demonstrates an insightful understanding of his or her own writing.
_____ The writer reaches meaningful conclusions about his or her development as a reader, writer, researcher, and teacher.
_____ The writer connects individual pieces in the portfolio to the
<table>
<thead>
<tr>
<th>Comments:</th>
</tr>
</thead>
</table>

conclusion he or she has reached about his/her development as a professional educator.

4) Growth and Development as a Student

5) Variety of Work Reflected in Content

Comments:

Signature_________________________________
Name of Student: [Name]
SS#: [SS#]
Concentration: Secondary English

<table>
<thead>
<tr>
<th>Learning Outcomes—Literature Concentration: Knowledge</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student’s writing indicates adequate knowledge of major figures and genres; periods, movements, and approaches; and literary terms.</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
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</tr>
<tr>
<td>The student’s writing indicates adequate knowledge of Language and Linguistics.</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
</tr>
<tr>
<td>The student’s writing indicates adequate knowledge of Criticism and Theory.</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
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</table>

<table>
<thead>
<tr>
<th>Learning Outcomes—Literature Concentrations: Skills</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student’s work gives evidence of adequate Reading Comprehension Skills.</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
</tr>
<tr>
<td>The student’s work gives evidence of adequate Reading Interpretation Skills.</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
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</tr>
<tr>
<td>The student’s work gives evidence of adequate Effective Communications Skills.</td>
<td>[Score]</td>
<td>[Score]</td>
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<tr>
<td>The student’s work gives evidence of adequate Researching Skills.</td>
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<th>Learning Outcomes—Secondary English Concentrations: Knowledge</th>
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<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student’s writing demonstrates knowledge of literature, language, and composition potentially suitable for middle and secondary classroom instruction.</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
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<tr>
<td>The student’s writing demonstrates adequate knowledge of the profession.</td>
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<thead>
<tr>
<th>Learning Outcomes—Secondary English Concentration: Skills</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
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<tbody>
<tr>
<td>The student’s writing shows an ability to reflect upon and revise teaching approaches as necessary.</td>
<td>[Score]</td>
<td>[Score]</td>
<td>[Score]</td>
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Comments: [Comments]
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<tr>
<th>Learning Outcomes—Knowledge</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
<th>Can’t determine</th>
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</thead>
<tbody>
<tr>
<td>The student’s course work demonstrates adequate knowledge of literature, language, and composition potentially suitable for middle and secondary classroom instruction.</td>
<td></td>
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<tr>
<td>The student’s course work indicates adequate knowledge of Language and Linguistics.</td>
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<tr>
<td>The student’s course work indicates adequate knowledge of Criticism and Theory.</td>
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<tr>
<td>The student’s course work demonstrates adequate knowledge of the profession (types of writing, expectations of the profession, classroom realities, professional journals, organizations, and opportunities)</td>
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<tr>
<td>The student’s course work demonstrates an understanding of a variety of pedagogical strategies as well as adequate knowledge of the essential components of a lesson plan and a unit plan.</td>
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<th>Learning Outcomes—Skills</th>
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<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Inadequate</th>
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<tbody>
<tr>
<td>The student’s course work gives evidence of adequate Reading Comprehension Skills</td>
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<tr>
<td>The student’s course work gives evidence of adequate Reading Interpretation Skills.</td>
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<tr>
<td>The student’s course work gives evidence of effective Communication Skills.</td>
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<tr>
<td>The student’s course work demonstrates an ability to select</td>
<td>The student’s course work to create an effective lesson plan</td>
<td>The student’s course work indicates an ability to create a unit</td>
<td>The student’s course work shows an ability to reflect upon and</td>
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<tr>
<td>pedagogical approaches that are relevant for a particular text.</td>
<td>and to teach the material to a classroom of his or her peers.</td>
<td>plan, comprised of at least five lessons.</td>
<td>revise teaching approaches as necessary.</td>
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<tr>
<td>The student’s course work indicates an ability to create a unit</td>
<td>The student’s course work shows an ability to reflect upon and</td>
<td>The student’s course work demonstrates an ability to conduct</td>
<td>The student’s course work demonstrates an ability to engage in</td>
<td></td>
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<tr>
<td>plan, comprised of at least five lessons.</td>
<td>revise teaching approaches as necessary.</td>
<td>advanced research on an educational issue and to complete a</td>
<td>a substantial revision process on the course project.</td>
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<td></td>
<td></td>
<td>project that demonstrates the ability to read carefully, think</td>
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<td>critically, organize coherently, and write effectively.</td>
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<td>Comments:</td>
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<tr>
<td>The student’s course work demonstrates an ability to conduct</td>
<td>The student’s course work demonstrates an ability to engage in</td>
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<tr>
<td>advanced research on an educational issue and to complete a</td>
<td>a substantial revision process on the course project.</td>
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<td>project that demonstrates the ability to read carefully, think</td>
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<td>critically, organize coherently, and write effectively.</td>
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<td>Comments:</td>
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Appendix H: Current Course Descriptions for all Approved Writing Intensive Courses

**English Composition I**

**English 1101 (CRN # 83471)**

Fall 2003

Georgia State University

Time: MWF 9:00 - 9:50 am  
Classroom: Sparks Hall 246

Instructor: Brandy Ball  
Office: GCB 958  
Office Hours: MW 10:00 am – 11:30 am  
Phone: (404) 651-3732  
Email: bball@student.gsu.edu

**Course Description**

This course is designed to increase the student's ability to construct written prose of various kinds. It focuses on methods of organization, analysis, research skills, and the production of short argumentative and expository essays; readings consider issues of contemporary social and cultural concern. A passing grade is C.

By the end of this course, students will be able to:

- engage in writing as a process, including various invention heuristics (brainstorming, for example), gathering evidence, considering audience, drafting, revising, editing, and proofreading
- engage in the collaborative, social aspects of writing, and use writing as a tool for learning
- use language to explore and analyze contemporary multicultural, global, and international questions
- demonstrate how to use writing aids, such as handbooks, dictionaries, online aids, and tutors
- gather, summarize, synthesize, and explain information from various sources
- use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- critique their own and others' work in written and oral formats
- produce coherent, organized, readable prose for a variety of rhetorical situations
- reflect on what contributed to their writing process and evaluate their own work

**Texts**


Course Work–Assignments and Evaluation

The grades for this course will be weighted as follows:

1. Journal 15%
2. In-Class Assignments 15%
   This grade includes class participation, responses to writing prompts, written and oral feedback of others’ papers in peer groups, and timed essays.
3. Three Essays, 3-5 pages (15% each) 45%
   This grade includes both drafts and final papers.
4. Writing Across the Curriculum Assignment 25%
   Interview (10%)
   Essay (and draft) (15%)

We will discuss the grading system for the essays and the Writing Across the Curriculum assignment before the first due date.

Course Policies:

Attendance: Class attendance is necessary. Students who miss more than 6 classes will fail the course. I understand that emergency situations do occur, so please do not use your absences unnecessarily. I will not make a distinction between an absence caused by sickness and one caused by laziness.

Tardiness: Please do not wander in and out of class. It is distracting and takes away from the learning environment. We will begin or end every class period with a short writing assignment, which I will use to take attendance and which will also count towards your In-Class writing grade. If you are tardy and miss that assignment, see me after class. If you are consistently late, it will adversely affect your grade.

Late Work: Because we will spend class time discussing the revision of your drafts, all drafts must be turned in on the day they are listed as due. As for the final drafts of your papers, I expect them to be on time. Late papers will be docked a letter grade for each day that they are late. I know that emergencies do occur. If you know a paper will be late, please contact me before the due-date so that we can discuss arrangements.

Paper Submission: Students must bring two copies of each paper to class on the days in which drafts are due. Several people may be reading over them in class. Final drafts must include your name, the class, and the date. They must be stapled (no plastic binding). They should be typed on a word processor, double-spaced with standard margins and font. Computers are available in the Writing Center (976 GCB), the Learning Lab in 120 Kell Hall, and the Computer Lab in 106 Library South. When you turn in your final papers, include all of the drafts, particularly those on which other students have made comments. They should be paper-clipped to the final paper. I do not accept emailed or faxed papers for final submission without prior discussion.

Cell phones: Cell phone use is strictly prohibited during class. Turn off all cell phones and beepers at the beginning of the class period.
Office Hours: My office hours are from 10:00 am to noon on Mondays and Wednesdays or by appointment. In addition, you may email me to discuss specific questions you have about your writing.

Academic Dishonesty

All students are expected to follow Georgia State’s code of academic conduct. Plagiarism will not be tolerated. If you have any questions about plagiarism or other forms of academic dishonesty, feel free to ask. The University’s policies on Academic Honesty can be read in the student handbook or on the following website: http://www.gsu.edu/~wwwreg/LK_4.html#AcademicHonesty

Accommodations for Students With Special Needs

Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have an Accommodation Form but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, ext. 3-9044) to arrange for accommodations.

The Center for Writing and Research

The Writing Center, located in room 976 in the General Classroom Building, provides personal, one-on-one service for students in order to help them at all levels of the writing process. You can schedule an appointment or just drop by and wait. The service is free. This is a valuable resource for writers, and I highly suggest that you use it.

Course Schedule

Note: The reading is due on the day it is listed. You must be prepared to discuss the reading before you come to class that day.

Week 1: Aug. 25-29
M- Introduction. Discuss syllabus.
W- Diagnostic Essay. Assign and discuss journals.

Week 2: Sept. 1-5
M- Labor Day, no class.
F- Motives. Njeri and Dillard.

Week 3: Sept. 8-12
F- Further Study—Audience. Discussion on Self as Audience, The Intimidating Audience, No Audience.

Week 4: Sept. 15-19

Week 5: Sept. 22-26
M- **Paper I Due.** *Motives* “Writing to Report Information” p. 97-104. Egan.
W- *Motives* Stark and Schlosser.
F- Further Study—Audience. Vague Audiences, Audience Analysis. **First journal check**—bring your journals to class. I will be taking them up.

Week 6: Sept. 29-Oct. 3
F- *Motives* Dold and Sickinger.

Week 7: Oct. 6-10
F- Further Study—Audience. Professional/Business Audiences.

Week 8: Oct. 13-17
M- **Draft of Paper II Due.** Peer Reviewing Session.
W- Individual Conferences. No class.
F- Individual Conferences. No class.

Week 9: Oct. 20-24
M- **Paper II Due.** Discussion about In-class Writing. *Harbrace* “Writing Under Pressure” p. 115-129.
W- Discussion about Regents’ Exam.
F- Timed writing I. Practice Essay for Regents’ Exam.

Week 10: Oct. 27-31
W- *Motives* Orwell and Walker.
F- *Motives* King. **Second journal check**—bring your journals to class. I will be checking to see if you’ve been doing your journal entries.

Week 11: Nov. 3-7
M- *Motives* “Writing to Persuade Others” p. 497-509. King. Discussion on differences between “Moving Others” and “Persuading Others.”
F- Further Study—Audience. Familiar Audiences.

Week 12: Nov. 10-14
F- Timed Writing II.

Week 13: Nov. 17-21
M- **Draft of Paper III Due.** Peer Reviewing Session. Further discussion of timed writing.
W- Discussion of WAC Assignment.
F- Further Study—Audience. The University; Writing Across the Curriculum.

Week 14: Nov.24-28
M- **Paper III Due.** *Harbrace* “Writing Academic Discourse” p. 391-400.
W- Thanksgiving Holidays, no class.
F- Thanksgiving Holidays, no class.

Week 15: Dec. 1-5
W- *Motives* Heller and Berger.

Week 16: Dec. 8-12
M- Class Discussion: WAC Interviews
W- Finish discussion of interviews. Peer Groups—Brainstorming Session
F- Last Day of Class. **Journals Due.**

**WAC assignment due in my office/box by 4:00 pm on Friday December 19.**

Disclaimer: This syllabus represents a plan for the semester. Deviations may be necessary.

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**English 1102—Fall 2003**

Ms. LeAnne Garner

Office Hours:  
General Classroom Building, Rm. 956  
MWF 10:00-11:00  
Office phone: (404) 651-3730  
lgarner@skyquest.net

Course Description:  
Develops writing ability for study, work, and other areas of writing based on experience, observation, research, and reading of selected literature. Guides students in learning writing as a process: understanding audience and purpose, exploring ideas and information, composing, revising, and editing. Supports writing by integrating experiences in thinking, reading, listening, and speaking. This course is meant to expand upon skills learned in English 1101 and to emphasize the in depth use of sources. This means that close reading.
integration of multiple sources, and extensive critical analysis of sources will be required.

**Course Objectives:**
Upon completion of English 1102, students will be able to
- analyze, evaluate, document, and draw inferences from various sources
- identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation
- use argumentative strategies and genres in order to engage various audiences
- integrate others’ ideas with their own
- use grammatical, stylistic, and mechanical formats and conventions appropriate to rhetorical situations and audience constraints
- produce well reasoned, argumentative essays demonstrating rhetorical engagement
- reflect on what contributed to their writing process and evaluate their own work

**Course Texts:**

**Additional Materials:**
- Pens and notetaking materials
- Two pocket folder with metal binders (for Writing Portfolio)
- Computer disk (to store papers)

**Attendance Policy:**
You are expected to attend each class meeting and be on time. Do not attend class if you will be more than 20 minutes late. If you miss more than 6 classes, you will fail the class. Three late arrivals equal an absence. In the event that you know you are going to miss class, notify your instructor and your absence may be excused.

**Written Paper Requirements:**
Drafts of papers will be typed using MLA Style, double-spaced, and have one inch margins with a font size of 12.

**Late Paper Policy:**
For each class period the paper is late, a half letter grade will be deducted.

**Make-up Policy:**
Missed work can be made up only if the absence is excused.

**Evaluation:**
20% Research Essay (7-10 pages, 5 source minimum)
10% Summary of Article (1-2 pages)
20% Researched Response Essay (4-6 pages, 3 source minimum)
15% Critical Analysis Essay (3-5 pages)
10% Homework and In-class Assignments
20% Final Writing Portfolio
5% Class Participation

Grading Scale:
A=90-100; B=80-89; C=70-79; D=60-69; F=below 60

Writing Portfolio:
You will be expected to keep all drafts of your papers, including drafts with teacher/student commentary as well as final drafts. You will also be expected to revise all returned papers. All three drafts of all four papers will be organized in your Writing Portfolio and turned in at the end of the semester.

Homework:
Homework will be checked on the day that they are listed due on the syllabus. I will check to make sure that they are completed and engage in the assignment. In general, homework will not be graded for grammar or mechanics.

Academic Honesty:
Violations of academic honesty include the following:
- **Cheating:** This includes seeking or giving unauthorized help on examinations, papers, and other academic assignments.
- **Plagiarism:** This is defined as using another’s words or ideas and representing them as one’s own. This includes papers written by other students, including those taken from the Internet. By not documenting ideas or putting quotations around exact phrasing, one is committing plagiarism.

Violations in academic honesty may result in failure of the course.

Disruptive Student Behavior:
Disruptive student behavior is defined as student behavior in a classroom or other learning environment that interferes or interrupts the learning process for the instructor and the other students. Examples of such behavior may include repeatedly and/or continuously dominating discussion, conducting personal cell phone conversations, leaving and entering class frequently during class, and personal conversations with other class members.
If in the judgment of the instructor a student is disruptive in the classroom, the instructor shall attempt to address the disruption with the student and request that the disruptive behavior stop. If the disruptive behavior continues, the instructor has the right to order the disruptive student to leave the classroom on
the day of the disruption. If the student refuses to leave, then the instructor may summon the campus police to remove the student. If the student is asked to leave the class, the instructor shall notify the department chair or school director in writing and seek a consultation with the chair or director.

**Students with Special Needs:**
Students who need accommodations are asked to arrange a meeting with the instructor during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodations Form to the meeting. If you do not have an Accommodations Form but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, Extension 3-9044) to make arrangements.

**The Writing Center:**
Students are encouraged to seek additional personal instruction and tutoring at the Writing Center, located on the ninth floor of the General Classroom Building in room 976. The staff can assist you with all stages of the writing process, from invention to arrangement to revising. They will not, however, edit your papers or correct all your grammatical mistakes. If you seek help with a specific grammatical problem or a troublesome stylistic tendency, they can show you strategies for overcoming these problems. The service is free; you may drop in and wait for a tutor or sign up for a regular appointment.

**Class Schedule**
This schedule may change in response to class needs. You will be responsible for any changes that are announced in class. If the class is cancelled due to inclement weather or any other emergency, the class will pick up at the point where it ended and you will be expected to prepare for the first class that was missed.
The schedule below lists reading and writing assignments. The listings tell you the work to do before you come to class on the dates shown.

### Week 1:
**M 8/25 IN-CLASS:**
- Diagnostic in-class essay

**W 8/27 IN-CLASS:**
- Introduction to course
- Distribution of syllabus

**F 8/29 IN-CLASS:**
(1) Discuss and assign *Paper 1* (7-10 pg. Researched essay; informative or argumentative)
(2) Discuss creating an informative essay and the notion of purpose, audience, and thesis
(3) Freewrite on topics for research paper by listing personal experience and interests

**Week 2:**

**M 9/1** NO CLASS: LABOR DAY HOLIDAY

**W 9/3 DUE:**
(1) Read Morgan, “Explaining the Tunguskan Phenomenon,” pg. 441-450 (*Writing From Sources*)
(2) Read Catto, “Euthanasia: The Right to Die,” pg. 401-415 (*Writing From Sources*)

**IN-CLASS:**
(1) Discuss Morgan’s essay as an example of an informative research paper
(2) Discuss Catto’s essay as an example of an argumentative essay

**F 9/5 DUE:**
(1) Read Turkle, “Seeing Through Computers,” pg. 769-779 (*Conscious Reader*)
(2) Respond to “Suggestions for Discussion” based on the Turkle article.

**IN-CLASS:**
(1) Discuss Turkle
(2) Desk check of homework

**Week 3:**

**M 9/8 DUE:**
(1) Read Menand’s “College: The End of the Golden Age,” pg. 740-751 (*CR*)
(2) Respond to “Suggestions for Discussion,” pg. 752 (*CR*)

**IN-CLASS:**
(1) Discuss Menand
(2) Desk check of homework

**W 9/10 DUE:**
(1) Read Angell’s “On the Ball,” pg. 325-333 (*Conscious Reader*)
(2) Respond to “Suggestions for Discussion” on page 333.

**IN-CLASS:**
(1) Discuss Angell (How might this—or any other personal essay—be turned into a researched essay?)
(2) Desk check of homework

**F 9/12 DUE:**
(1) Read Henninger’s “Is Ground Zero a Fit Subject for High Art?” pg. 396-398 (*CR*)

**IN-CLASS:**
(1) Respond to “Suggestions for Writing,” pg. 399

**Week 4:**

**M 9/15 DUE:**
(1) Read “Topic Narrowing,” pg. 231-238 (*Writing From Sources*)
(2) Answer Exercise 16, pg. 238-9 (*WFS*).
(3) Write down what topic you have chosen for your own research project, what research questions you intend to answer, and what you feel your overall purpose will be in presenting the topic. Use the proposal topics in Exercise 16 as a model and remember to follow the suggestions on pg. 237-238.

**IN-CLASS:**
(1) Discussion of reading and homework assignment
(2) Desk check of homework
W 9/17 IN-CLASS:
   (1) Library orientation
   (2) Test your research questions by looking up sources in the indexes
   (3) Begin collecting sources for your research paper and adjusting your topic

F 9/19 NO CLASS—COLLECT SOURCES FROM LIBRARY

Week 5:
M 9/22 DUE:
   (1) Read “Summarizing an Article,” pg. 38-46
   (2) Do Exercise 5, pg. 46-48 (WFS)

IN-CLASS:
   (1) Discussion of reading and homework assignment
   (2) Desk check of homework

W 9/24 DUE:
   (1) Read Friedan, “The Quiet Movement of American Men,” pg. 200-213 (CR)
   (2) As you read through the Friedan article, write down the main idea of each paragraph (may occasionally group 2-3 paragraphs).  At the end of notetaking, write down a list of her overall main ideas.  Be prepared to present these in class.

IN-CLASS:
   (1) Work from notes on Friedan to create a summary
   (2) Desk check of homework

F 9/26 IN-CLASS:
   (1) Present groups summaries
   (2) Discuss and assign Paper 2 (1-2 pg. Summary of one of the essays in the CR)

Week 6:
M 9/29 DUE:
   (1) Read the sections on Compiling a Bibliography, pg. 259-264 (WFS)
   (2) Read the sections on Taking Notes, pg. 328-333 (WFS)
   (3) In a half page, discuss what method you usually use to take notes.  Then make a list of 3 sources that you intend to use for your Research Paper with all of the basic bibliographic information on each source.

IN-CLASS:
   (1) Discuss readings
   (2) Desk check of homework

W 10/1 DUE:
   (1) Read sections on Paraphrasing, pg. 93-106 (WFS)
   (2) Do Exercise 10, pg. 102-3 (WFS)
   (3) Do Assignment 3, pg. 106-7 (WFS)

IN-CLASS:
   (1) Discuss reading
   (2) Go over homework

F 10/3 DUE:
   (1) Paper 2 (Summary) due

IN-CLASS:
   (1) Student/teacher conferencing on progress of research paper
   (2) Submission of Paper 2

Week 7:
M 10/6 DUE:
   (1) Read sections on Quoting, pg. 65-76 (WFS)
   (2) Do Exercise 6, pg. 76-77 (WFS)
IN-CLASS:
(1) Discuss reading and go over homework

W 10/8 DUE:
(1) Read sections on Acknowledging Sources, pg. 366-380 (WFS)
(2) Do Exercise 28, pg. 371 (WFS)

IN-CLASS:
(1) Discuss reading and go over homework

F 10/10 DUE:
(1) Bring in a list of all your sources for Paper 1 (Research Paper)

IN-CLASS:
(1) Continue discussion on readings
(2) Discuss MLA Documentation using list of sources
(3) Desk check of homework

Week 8:

M 10/13 DUE:
(1) Read Woolf’s “The Angel in the House,” pg. 185-190 (CR)
(2) Respond to “Suggestions for Discussion,” pg. 190

IN-CLASS:
(1) Discuss Woolf
(2) Desk check of homework

W 10/15 NO CLASS—CONTINUE WORK ON PAPER 1

F 10/17 DUE:
(1) 1st draft (typed) of Paper 1
(2) Works Cited for Paper 1

IN-CLASS:
(1) Peers meet to respond to Draft 1 of Paper 1

[Last Day to Withdrawal with a “W”]

Week 9:

M 10/20 DUE:
(1) Paper 1 (Research Paper) due

IN-CLASS:
(1) Submission of Paper 1
(2) Discuss and assign Paper 3 (Researched Response)

W 10/22 DUE:
(1) Read Arguing Against an Essay, pg. 121-129 (WFS)
(2) Read Atwood’s “Pornography,” pg. 378-383
(3) Write a page summary of “Pornography”

IN-CLASS:
(1) Discuss Atwood
(2) Discuss arguing against an essay
(3) Desk check of Journal entry

F 10/24 DUE:
(1) Read Balzar’s “The Internet or a .45, It’s Robbery of the Artist,” pg. 300-301 (CR)
(2) Write a summary of “The Internet or a .45, It’s Robbery of the Artist”

IN-CLASS:
(1) Discuss Balzar
(2) Discuss responding to an essay
(3) Desk check of homework

Week 10:
M 10/27 DUE:
(1) Summarize the article to which you are responding in Paper 3 and then note how you are planning to structure your paper. Include what research you might be using to support your response.

IN-CLASS:
(1) Create an outline and a working thesis for Paper 3
(2) Student/teacher conferencing on Paper 3
(3) Desk check of homework

W 10/29 NO CLASS—CONTINUE WORK ON PAPER 3

F 10/31 DUE:
(1) 1st draft (typed) of Paper 3.
(2) Works Cited

IN-CLASS:
(1) Peers meet to respond to Draft 1 of Paper 3

Week 11:
M 11/3 DUE:
(1) Paper 3 (researched response) due

IN-CLASS:
(1) Submission of Paper 3
(2) Discuss and assign Paper 4
(3) Introduction to Critical Analysis
(4) Discussion of character and plot

W 11/5 DUE:
(1) Read O'Connor “Everything that Rises Must Converge” handout
(2) Respond to the “Suggestions for Discussion.” Be specific in your responses by referring to examples in the reading.

IN-CLASS:
(1) Discuss O'Connor
(2) Discuss themes and symbols
(3) Desk check of homework

F 11/7 DUE:
(1) Read Portor’s “Rope,” pg. 242-248 (CR)
(2) Respond to “Suggestions for Discussion,” pg. 248

IN-CLASS:
(1) Continue discussion of critical analysis
(2) Discuss Portor
(3) Desk check of homework

Week 12:
M 11/10 DUE:
(1) Read Williams’ “The Use of Force,” pg. 137-140 (CR)
(2) Respond to “Suggestions for Discussion,” pg. 141 (CR). Be specific in your responses by referring to examples in the reading.

IN-CLASS:
(1) Discuss Williams
(2) Discuss narrative point of view
(3) Desk check of homework

W 11/12 DUE:
(1) Read Carver, “What We Talk About When We Talk About Love,” pg. 231-241 (CR)
(2) Respond to the “Suggestions for Discussion,” pg. 241-2. Be specific in your responses by referring to specific examples in the reading.
IN-CLASS:
(1) Discuss Carver
(2) Discuss tone and setting
(3) Desk check of homework

F 11/14 DUE:
(1) Choose and read the story that you are going to write on for Paper 4

IN-CLASS:
(1) Continue discussion of critical analysis
(2) Work on Paper 4: create a thesis, brainstorm on each element, search for evidence in the text

Week 13:
M 11/17 IN-CLASS:
(1) Student/teacher conferencing on Paper 4
(2) Discuss sample critical analysis

W 11/19 NO CLASS: CONTINUE WORK ON PAPER 4

F 11/21 DUE:
(1) 1st draft of Paper 4 (critical analysis of a short story)

IN-CLASS:
(1) Students meet to respond to Draft 1 of Paper 4

Week 14:
M 11/24 DUE:
(1) Paper 4 (critical analysis) due

W 11/26 and F 11/28 NO CLASS: THANKSGIVING HOLIDAY

Week 15:
M 12/1 IN-CLASS:
(1) Workshop on Writing Portfolio—Bring all drafts of all papers

W 12/3 IN-CLASS:
(1) Continue workshop on Writing Portfolio
(2) Discussion of final

F 12/5 IN-CLASS:
(1) Student/teacher conferencing on third drafts

Week 16:
M 12/8 TBA

W 12/10 NO CLASS: CONTINUE WORK ON WRITING PORTFOLIO

F 12/12 DUE:
(1) Final Writing Portfolio

IN-CLASS:
(1) In-class introductory writing
(2) Submission of Final Writing Portfolio
(3) Discussion about return of Writing Portfolio

English Composition 1103

Instructor: Carola Mattord
Office: 960-GCB
Class Times: MWF 10:00 a.m.
Phone: (404) 651-2900
Room: Sparks 243
Ofc. Hours: MW 11:00 – 12:00 p.m.
or by appt.
email: mattord@earthlink.net

Required Texts:
- One folder with clasps.

Course Description and Outcomes:
Prerequisite: admission by permission of department. A passing grade is C. This course is designed to help students develop sophisticated written texts. It emphasizes critical reading, analysis, and writing while incorporating advanced research methods. In addition, because it replaces English 1101 and 1102, it incorporates the primary goals of each of those courses but also emphasizes more intensive analysis.

By the end of this course, students will be able to:
- engage in writing as a process, including various invention heuristics, gathering evidence, considering audience, drafting, revising, editing, and proofreading
- demonstrate the collaborative, social aspects of writing, including the ability to use writing as a tool for learning
- analyze, evaluate, document, and draw inferences from various sources
- identify, select, and analyze appropriate research methods, questions, and evidence for a specific rhetorical situation
- use grammatical, stylistic, and mechanical formats and conventions appropriate to various audiences and disciplines
- integrate others’ ideas with their own to produce well reasoned, argumentative essays demonstrating rhetorical engagement
- reflect on what contributed to their writing process and evaluate their own work

Attendance Policy:
Attendance is mandatory, and class participation forms an important part of the final grade (see below). I will allow four absences throughout the semester. If you miss five classes, you will lose one letter grade. If you miss more than eight classes, you most certainly risk failing the course. I do not require that you bring in excuses for absences. Should you find it necessary to drop this class, you are responsible for submitting the appropriate request for withdrawal. If you withdraw from this class prior to the drop date, you will receive a W. If you withdraw from this class after the drop date, you will receive a WF. Should you fail to withdraw, you may receive an ‘F’ as your final grade. The final day to drop this class with a possible ‘W’ is October 17, 2003.

Tardiness:
As attendance is mandatory, so is being on time for class. More than four tardies will lower your final grade for this course by ½ grade. This policy also applies to early departures. When you must come in late or leave early, please do so as quietly as possible. Frequently we will have reading quizzes or in-class writing during class time; entering late only causes disruptions to others who are concentrating on their work. No make-up work is allowed for any in-class group or writing assignments or reading quizzes.
General Assignment Requirements:  
Except for in-class group or writing assignments and quizzes, all other assignments must be typed and must comply with the following:

- Double-spaced
- 12-pt. Font, Times New Roman
- One-inch margins
- MLA style documentation, when necessary
- ½ grade penalty for assignments that are required to be stapled

All assignments are due at the beginning of class on the due date. There is a full letter grade penalty for assignments turned in one class period late. No assignments will be accepted after that one grace class period and a 0 is given to that assignment. No assignments will be accepted via email or fax or in my mailbox. However, I will accept any and all assignments BEFORE the due date. Please bring any early, completed assignments to class. So, if you are planning on not coming to class, PLAN FOR IT ACCORDINGLY.

Handwriting assignments must be legible. Write larger or print if necessary. If the assignment is not legible, you will be required to type the assignment, and failure to return it on the day specified by me will result in 0 for the assignment.

Miscellaneous Policies:

- Please turn off all cell phones and pagers before entering the classroom. Such continuous behavior will result in being asked to leave the class and may risk receiving an ‘F’ for the class.

- Sleeping, reading and the writing of material not assigned for participation in this course will result in an absence for that day. Such continuous behavior will result in being asked to leave the class and may risk receiving an ‘F’ for the class.

- Part of your class participation may include reading your work aloud; be prepared at any time to read either from your in-class writing or from any of the assignments you prepare outside of class. Remember, you are here to work on your writing skills, as are all of your classmates. In such an environment, each student can only benefit from the other. I will be bringing some of my drafts into class as well. Reading, editing, writing are all skills you will practice with everyone in the classroom. Also, remember that you must be willing to read ANYTHING in class; doing so, enables you to become more aware of audience, which is a major component for writing any material, personal or business. When writing any assignment, the standard audience for this class is an academic audience. This concept will be explained in more detail at the beginning of the course.

Plagiarism:
I hope it goes without saying that plagiarism is a serious offense. For a complete definition of plagiarism, see: http://www.gsu.edu/~wwwreg/LK4.html#AcademicHonesty. If you are caught, you WILL fail the course, and appropriate disciplinary measures will be taken on the University level. If you have any questions as to what is or is not plagiarism, we will cover this issue in class. But to be certain, you can always see me about this issue before writing or during the writing of any of the assignments for this course. You can find this link on my web site.
**Writing Center:**
If you are having any trouble with your writing, I strongly encourage you to make an appointment with a tutor in the Writing Center, Room 976, General Classroom Building. A copy explaining the Writing Center’s function is attached.

**Grading Scale:**
A copy explaining the grading scale for this class is attached.

**Accommodation Statement:**
Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodation Form to the meeting. If you do not have an Accommodation Form, but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, extension 3-9044) to arrange for accommodations.

**Your final course grade will consist of the following:**
- Class participation: 10%
- Reading Quizzes: 10%
- In-Class Writing Assignments: 10%
- Commonplace book: 30%
- Two essays: 20%
- Research Paper: 20% Thesis and Outline, 1st Draft, and Final Draft
Revisions for the two assigned essays will be accepted anytime up to the final class day of this course. Revision grades will be averaged in with the original grade, and revising your papers will never result in a lower grade. No essay revisions will be accepted after the class period on the last day of the semester as noted in this syllabus.

Please note that this syllabus represents only a plan. As the semester progresses, deviations may be necessary. This syllabus also represents a contract between you and me, and by remaining in this class we both agree to abide by its terms.

**Class Schedule:**

**August**
- 25: Class begins/syllabus handout
- 27: Diagnostic essay
- 29: No class

**September**
- 1: Labor Day
- 3: Diagnostic essay/self-assessment
- 5: Research/MLA
- 8: Research/MLA
- 10: The process of writing
- 12: The process of writing
- 15: The process of writing
- 17: Chpt. 1: Reading to Explore and Examine
  - Truer to the Game—5
  - London—8/Essay #1 due
- 19: Chpt 2: Writing to Evaluate and Articulate/Intro
  - Letter from Birmingham Jail—170
  - To Be of Use—56
- 22: In-class writing assignment
- 24: Chpt 2: Writing to Evaluate and Articulate/Intro
- 26: In-class writing assignment

**September/October**
- 29: Frederico’s Ghost—12
  - Girl—16
- 1: Chpt 3: Individuality and Community
- 3: Desiree’s Baby—63
  - Harrison Bergeron—109
- 6: Lost Sister—132, The Chinese in All of Us—188
- 8: Chpt 4: Nature and Place/Intro
  - A Blizzard Under Blue Sky—239
- 10: In-class writing assignment/Essay #2 due
- 13: A Man To Send Rain Clouds—270
- 15: Solitude—355
- 17: The Place Where I Was Born—360
  - Last day to withdraw and possibly receive a ‘W’

*Commonplace book due: Chpts. 1-4*
ENGLISH 2110: WORLD LITERATURE

SYLLABUS Fall Semester 1999 August 24 - December 7, 1999
Instructor: Dr. Nancy D. Chase Office: 716 Park Place South Phone: 404-651-0457 Office Hours: Tuesdays and Wednesdays 11:00 -12:00 and by appointment

Description and Purpose of Course

20 The process of writing
22 The process of writing
24 The process of writing

27 Chpt 5: Family and Identity/Thesis and Outline due
Separating--419
29 Everyday Use--428
31 In-class writing assignment

November
3 Divorce and Our National Values--481
5 Chpt 6: Power and Responsibility/Intro Cathedral--514
7 The Maypole of Merry Mount—537
10 The Things They Carried—571
12 Mending Wall--599
14 In-class writing assignment

17 Conference with me/1st draft due
18 Conference with me/1st draft due
19 Conference with me/1st draft due
20 Conference with me/1st draft due
21 Conference with me/1st draft due

24 Inaugural Address of John F. Kennedy--612
26 Thanksgiving holiday
28 Thanksgiving holiday

December
1 Peer Review
3 Peer Review
5 Peer Review

8 The process of writing: conclusion
10 Final in-class writing assignment
Final draft of research paper due
Commonplace book due: Chpts. 5-6
13-19 Final submission of all or any revisions of essays
13-19 Final Exams Week
World Literature (English 2110) is designed to introduce students to the literature, and therefore, to the life experiences, ideas, feelings, concerns, and controversies of various cultures and time periods. Our reading in this class will include texts from the European/American, African, Asian, and Indian traditions, and will cover a time period of over 2000 years. Four fundamental purposes or intentions will guide instruction and learning in this course:

First, this course intends to help students enjoy a process of reading, discussing, and writing about texts. Reading and writing are private as well as social activities. Students will explore their inner responses and experiences in reading these texts and will share these responses (including associations, opinions, interpretations, questions, and information learned about the texts) by writing and talking.

Second, students are expected in this course to adopt attitudes of openness and curiosity as they experience texts from various cultural, ethnic, religious and intellectual traditions, and various time periods.

Third, this course intends to engage students in self-reflection and contemplation about their own life experiences in comparison and contrast to perspectives on life presented in the texts. A self-reflective, contemplative approach supports the purpose of developing a capacity to understand others in relation to self, and to understand the commonality as well as uniqueness of all human experience.

The fourth intention of this course is to help students learn basic tools and terminology of literary analysis and to provide information about intellectual and social trends as a context for understanding literature.

In order to accomplish these stated intentions, in our section of English 2110 we will be doing a lot of talking in small groups and as a whole class, and you will be completing various kinds of writing activities. We will focus on themes of love and the self as it is expressed in the assigned texts, and as it relates to topics such as family, community, loss, adult-child relations, childhood, gender relations, spiritual meaning, nature. Examining and coming to understand how love in its varied forms defines our sense of self will guide us in making sense of our reading, and will serve as a basis for talking and writing. Texts and related assignments have been divided into three broad categories: 1) Love and the Heroic Self: Ancient and Middle Literature, 2) Love and the Expression of Self: 19th Century Literature, and 3) Love and the Loss of Self/Search for Self: 20th Century Literature.

The first category, Love and the Heroic Self, will include literary texts written from 550 BC to 1800 AD and will examine the role of heroism, spirituality, devotion, and duty as defining aspects of self. The second category, Love and the Expression of Self, will include texts written from 1800 AD to 1900 AD (19th century) examining individuality, nature, indulgence, and self expression in the face of societal restrictions as defining aspects of self. The third category, Love and the Loss of Self/Search for Self, will include 20th century texts and will examine the confusion and alienation of living in an industrialized, technological modern and postmodern world as defining aspects of self.

Course Requirements and Grading

1. Written Response Portfolios: 75% of total course grade

Portfolios will contain short in-class and out-of class response writing. Portfolios will also contain two papers (3-5 pages) and material for two class presentations related to papers. Each paper and presentation is 25% of your total portfolio, and the remaining 25% of
the the portfolio grade is composed of selected shorter writing exercises (response, interpretation, opinions, q/a, microthemes, letters...). All your writing should be saved throughout the semester in your portfolios, and at the end of the semester a selective portfolio will be submitted for the 75% grade. I will collect portfolios at various times throughout the semester for a "glance" and general feedback. Some writing I will collect daily or weekly.

2. Midterm and Final Examination: Combined score is 25% of total grade

English 1101/1102 are prerequisites for this course.

**Texts**
*Hodges' Harbrace Handbook* (optional) or similar style and resource text
Collegiate paperback dictionary

**Class Policies**
1. A student may be dropped from the course at the instructor's discretion if more than three class sessions are missed.
2. Late assignments (homework) must be submitted within one week of original due date. In-class written exercises may not be made up.
3. Students are expected to come to class on time and prepared to participate in class activities. Contributing and listening to the contributions of others with respectfulness and appreciation will help create a comfortable, happy, and relaxed atmosphere in the classroom.

**Calendar of Assignments [May vary]**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Assignment</th>
</tr>
</thead>
</table>
| 1    | 8/24 | Introduction to course and each other  
      | 8/26 | Overview of texts, time periods, the timelessness of love, self  
      |      | Due: Purchase text and bring to class. |

**LOVE AND THE HEROIC SELF: ANCIENT AND MIDDLE LITERATURE**

2 8/31 Due: *The Ramayana of Valmiki* pps. 576-580; 581-586  
9/2 Due: *Ramayana* pps. 586-59

3 9/7 Due: *Ramayana* pps. 595-612  
   9/9 Due: *The Bhagavad-Gita* pps. 612 - 619

4 9/14 Due: *The Bhagavad-Gita* pps.619-624  
   9/16 Due: Poems TBA

5 9/21 Presentations and Paper #1  
   9/23 Due: Augustine, *Confessions* pps.722- 723; 729-734

6 9/28 Presentations and Paper #1  
   9/30 Due: Montaigne, from *Essays* pps. 1502-1506; 1516-1521

7 10/5 Presentations and Paper #1  
   10/7 Cervantes, *Don Quixote* pps.TBA

8 10/12 Midterm examination
10/14 Poems: TBA

10/15 Midpoint withdrawal deadline

LOVE AND THE EXPRESSION OF SELF: 19th Century Literature

9 10/19 Due: Poems TBA
   Blake, Whitman, Baudelaire, Dickenson
10/21 Due: Rousseau, from Confessions. pps. 2148-2149;2150-2158

10 10/26 Rousseau, continued
10/28 Due: Tolstoy, The Death of Ivan Illyich pps.TBA

11 11/2 Presentations and Paper #2
11/4 Due: Tolstoy, Illyich pps.TBA

LOVE AND THE LOSS OF/SEARCH FOR SELF: 20th Century Literature

12 11/9 Due: Eliot, Prufrock
11/11 Presentations and Paper #2

13 11/16 Due: Gabriel Garcia Marquez, TBA and distributed
11/18 Student may choose to read either Achebe, Things Fall Apart or Kafka, The Metamorphosis

14 11/23 Kafka and Achebe TBA
11/24-11/28 Thanksgiving Holiday

15 11/30 Kafka and Achebe TBA
12/2 Presentations and Paper#2

16 12/7 Wrap-up/Review

December 17, 1999 Final Examination 12:30-2:30
GUIDELINES FOR PAPER AND PRESENTATIONS

Each student will write a 3-5 page typed paper on a topic of choice. The paper must include at least one outside reference and must focus on some aspect related to one or more of the texts we have read. Papers are due on the day of your presentation.

Group Presentations of Papers
Students will be assigned to groups according to the individual topics they have chosen to investigate and the due date requested. Group members will work together to coordinate the oral presentation of each members' topic. Each member will give a brief overview of their paper, highlighting to the class main points and examples, and carrying out the presentation in an organized and timely fashion. The group as a whole will decide how the various individual topics will fit together in the overall presentation. Each group is required to distribute a handout that covers main points, important information, and suggested reading related to the topic. Time allowed for presentations will vary according to size of the group.

Purpose
This is your opportunity to teach the class something about the texts we've read, the authors, cultures, time periods, issues we've studied, and to make connections that have not been discussed thoroughly in class. I invite you to be imaginative in developing your topics and presentations. What have you been most intrigued by in our assigned reading? In our discussions? What topics are you curious to investigate and read more about?

The purpose of these papers and presentations is to explore a topic of interest, learn more about it, and share those ideas and information with the class.

You can expect some questions on the midterm and final to be taken from student presentations.
GUIDELINES FOR PRESENTATIONS

1. You have a total of 15 minutes. I suggest that you allow 2-3 minutes for questions and discussion from your audience (including me). Please practice your presentation and time yourself.

2. Have overheads, handouts, and/or posters summarizing your main points for your audience. Submit these to me and in addition be prepared to turn in to me your written summary (talk-notes) with references cited.

3. Remember that many of your classmates have read The Metamorphosis. Therefore, it's your challenge to say something fresh and insightful about this text without too much redundancy.

4. Use examples, specific details from the text to support your generalizations.

5. Be clear about what main points you are communicating to your audience.

Grading Criteria

1. Clarity and focus
2. Substance
3. Creativity
4. Visuals
5. Overall effectiveness and contribution to audience
6. Use of references

As an incentive to audience attentiveness and participation, please be informed that information from these class presentation will be included in the final exam. In other words, be respectful and involved listeners!

GUIDELINES FOR PAPERS

1. Papers are due December 9 (last class session).
2. Papers need to be more formal than previous out of class writing assignments. They must be typed, proof-read for clarity and mechanics, and must include a minimum of two library references related to your text.
3. Papers must be a minimum of 5 typed, double-spaced pages and no longer than 7 pages.

Projects

1. Paper
   Each student will write a 5 page, typed paper on a topic of choice. The paper must include at least 2 outside references and must include one or more of the texts we have read this semester. The final paper will be due on April 29 (last class day) after group presentations have been made.
2. Group Presentation of Papers
Students will be assigned to groups according to the individual topics they have chosen to investigate. Group members will work together to coordinate the oral presentation of each member's topic. Each member will give a brief overview of their paper. The group as a whole will decide how the various individual topics will "fit together" in the overall presentation. Each group is required to distribute a handout to the class which covers main points, important information, and suggested reading related to the topic. Time allowed for presentation will vary according to size of the group.

**Topic Suggestions**

- Family relationships in various texts
- Marital relationships in various texts
- Adult-child relationships; parent-child relationships
- Role of children and youth in literary texts
- Selected themes (exile, separation, nature, love in various forms) across texts from different cultures and time periods
- Biographical analysis of author and work
- A comparison of texts, characters
- Images of women in selected texts
- The evolving concept of love and self in selected texts throughout time and cross-culturally
- Images of homosexuality in various time periods
- Art and music related to particular time period and literary text
- Philosophy and selected texts

What have you been most intrigued by in our assigned reading? In discussion
What topic are you curious to investigate and read more about?

***The purpose of these papers and presentations is to explore a topic of interest, learn more about it, and share those ideas and information with the class.***
GUIDELINES FOR SELF-ASSESSING AND SUBMITTING PORTFOLIOS

The purpose of this exercise is 1.) to help you organize your portfolios in order to submit them to me on the last day of class, and 2.) to help you review and reflect on what you have learned about world literature and your reading of literature in this course. Because most of your portfolio writing has been a series of reactions to assigned reading, then the first step in organizing is to group and order your writing according to the categories on the syllabus:

I.  Love and the Heroic Self: Ancient and Middle Literature
II. Love and the Expression of Self: 19th Century Literature
III. Love and the Loss of Self/Search for Self: 20th Century Literature

**For each piece of writing, please date and label clearly the text or assignment to which it refers.
***Include your two papers and one copy of the handout you distributed for each presentation.

Re-read all of your writing and re-read the course syllabus. This will provide a basis of reflection for completing this self-assessment. Answer each of the following questions on separate paper and place them, well-labeled, in the front of your portfolio. Do not exceed 2 pages, typed and double-spaced for each question.

1. The syllabus states: We will focus on themes of love and the self as it is expressed in the assigned texts, and as it relates to topics such as family, community, loss, adult-child relations, childhood, gender relations, spiritual meaning, nature. As you re-read your reaction statements and other portfolio work, has there been a particular theme that you personally have thought about and focused on as you have read the assigned literature of this course? Is there a consistent thread or perspective running through your reactions—what? If not, what is the range of thoughts you've had about your reading? What have you learned about literature and about yourself as a reader of literature?

2. For each of the three categories, which texts elicited the strongest reactions, thoughts, associations, emotions, ideas from you? Explain and describe. What intrigues you? Confuses you?

3. What have you learned, if anything, from keeping a written portfolio this semester? Did your writing change over the semester? Did your reading change over the semester? What are your comments about designing a literature course around keeping a writing portfolio, writing papers, giving presentations, and having class discussions?

Carefully think about these questions. Talk with each other if it helps generate ideas.

I will evaluate your portfolios according to the following grading criteria:
A = Thorough and thoughtful reactions to each text assigned. Your reactions show growth over the semester and an expanding range of insight in your effort to make meaning from your reading, including identifying issues or specific content in the text, having clearly expressed ideas, insights, observations about the texts, connections with other texts, personal associations, opinions, focus on particular quotes or stylistic components. All assignments completed as directed, and well-organized. Self-assessment questions are thorough and insightful, and make specific references to the literature assigned. Your two papers/presentations are A/B quality.

B= Same as above, but with less range in insight and effort. Tendency to summarize text rather than describe, interpret, connect, compare, contrast, and analyze texts and your reactions, although a pattern of more complete reactions with depth is evident. Self-assessment complete and of insightful quality. A/B/C quality of two papers and presentations.

C= Reactions are complete and covers assignments throughout semesters, but represent moderate or average effort at understanding texts and your reading of them. Writing tends to be summarizing or describing texts assigned, and doesn't complete thoroughly the prompts/questions/directions assigned for portfolio writing for each text. Self-assessment complete. A/B/C quality on two papers and presentations.

Remember, your total portfolio grade is 75% of your course grade (see syllabus for further explanation).

SUBMIT COMPLETED PORTFOLIOS ON DECEMBER 7
ADDITIONS TO SYLLABUS

4/6 Achebe, 2931-2936; 2936-2970 due
   20th Century: Modernism, Colonialism, and Post-modernism (lecture: 2587-2606) ***Ideas for project topics due***

4/8 Reading and research day/ no formal class
   Finish reading Achebe and complete handout of questions Begin Kafka, 2746-2749; 2749-2772

4/13 Due: Complete Achebe, and begin Kafka 2746-2772 Answer (in writing) questions on handout Bring in three questions to ask about Kafka and Achebe

4/15 Due: Finish Kafka 2772-2784
   In-class writing exercise (informal)

4/20 Continue discussion of 20th Century
   In-class time for groupwork related to projects

4/22 Group presentations 4/27 Group presentations

4/29 Group presentations and/or summary of course Review for final
Survey of American Literature  
English 2130 (#2196)  
Syllabus  
Fall, 2000

Professors: Dr. Marti Singer  
Brennan Collins

Office Hours: 12-2:00 MW, 933 GCB (Singer)  
2:00-4:00 W, 964 GCB (Collins)

Phone: 404-651-2900 (English Department)

E-mail: engms@langate.gsu.edu,  msing@dellnet.com  
brennanc@mindspring.com

Class Meetings: 9:00 – 9:50 MWF, 215 GCB

Class Materials:  
Notebook for response log, notes, portfolio.

Conceptual Framework: The purpose of this Survey of American Literature is to introduce students to a wide range of American authors and genres from the Colonial Period to Contemporary American writing. The course will focus on writing as a method to learn about and explore various historical and social contexts within American literature.

Course Goals:

1. Students will explore a variety of texts written by American writers from historical and social contexts.

2. Students will read several genres, including diary, fiction, myth, poetry, and drama.

3. Students will explore authors’ styles, approaches, and themes, and discuss literary techniques.

4. Students will use a variety of forms of writing, including response logs, critical writing, and
essay exams
Course Objectives:

In order to achieve these goals, students will:

1. Write responses and essays, both in and out of class, that demonstrate their knowledge of various time periods, authors, genres, and themes within American Literature.

2. Keep a log of on-going responses to texts and developing themes during the semester.

3. Work in small groups to discuss and present critical issues in various texts.

4. Research contrasts, issues, and themes for papers.

5. Demonstrate their knowledge of the subject matter on a midterm and final exam.

Plagiarism: Plagiarism occurs when a student submits work not his or her own. This includes copying from printed materials or from other people’s work without giving credit to the original author. The policy on Academic Honesty can be found in the Georgia State University Catalog.

Attendance: Students are expected to attend class and participate fully in all activities. Students who miss more than four classes during the semester may be withdrawn. The semester Midpoint is October 13, 2000.

English Majors: English Majors are reminded that the English Department requests a portfolio of your best work as part of your graduation requirement. Be sure to gather essays, papers, and other written documents that you can possibly use for this requirement.

Grading Policy: Evaluation will be determined by fully participating in class activities, assignments, and discussions. Students will maintain the response log, write in-class responses as assigned, write two formal papers, and take a midterm and final exam. There will be no make-up for the in-class responses, though we will drop the lowest grade. Papers turned in after the due-date will be penalized one grade per day after the deadline. The following percentages will determine the grade for this course.

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Response log/papers/Presentations</td>
<td>20%</td>
</tr>
<tr>
<td>Formal Papers</td>
<td>40%</td>
</tr>
<tr>
<td>Midterm</td>
<td>20%</td>
</tr>
<tr>
<td>Final</td>
<td>20%</td>
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</tbody>
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The course syllabus provides a general plan for the course; deviations may be necessary.

ENGL 2130 Course Outline
Week 1  
(August 21-25)  
Review of Syllabus  
Introductions  
Discussion of American themes (read intros to each section as we come to them)  
Assigned reading: Albee, p. 2230; Barthelme, p. 2282; Erdrich, p. 2320

Week 2  
(Aug. 28-Sept. 1)  
Groups for Colonial America (all read intro to section)  
Columbus/Smith  
Native American Voices I/Rowlandson  
Bradford/Winthrop  
Bradstreet/Taylor  
Mather/Edwards  
Sewell/Byrd/Woolman

Week 3  
(September 4-8)  
Reason and Revolution (read intro to section)  
Franklin/De Crevecoeur  
Paine/Jefferson  
Wheatley/Native American Voices II

Week 4  
(September 11-15)  
Romanticism (read intro to section)  
turn in rough draft of paper sometime this week  
Irving  
Poe  
Emerson

Week 5  
(September 18-22)  
Romanticism  
Hawthorne  
Melville  
Thoreau  
First Paper Due

Week 6  
(September 25-29)  
Romanticism  
Stowe, p. 997-1037; Douglas, p. 1038-1057;  
Whitman, 1061-1062, p. 1078-1083  
Dickenson, p. 1168-1170, #280, 465, 712, 1732

Week 7  
(October 2-6)  
Wrap up on Romanticism  
Midterm Exam

Week 8  
(October 9-13)  
Realism - Introduction  
Howells – p. 1420
Week 9  
(October 16-20)  
**Realism**  
Crane and Harris discussions  
Twain and Chopin discussions  
James discussion and wrap up of Realism

Week 10  
(October 23-27)  
**Twentieth Century** - Introduction  
Anderson (hand out)  
Fitzgerald (p. 1839) and Faulkner (p. 1922) discussions  
Hemingway (p. 1881-1908) and Steinbeck (p. 1939) discussions

Week 11  
(Oct. 30-Nov. 3)  
Twentieth Century  
Eliot/Frost/PenWarren  
Washington/DuBois  
Intro to the Harlem Renaissance

Week 12  
(November 6-10)  
Twentieth Century  
discuss topic and turn in draft for second paper  
Hughes/Hurston  
Wright/Ellison

Week 13  
(November 13-17)  
Twentieth Century  
Porter/O’Connor  
Sexton/Plath  
Updike/Morrison

Week 14  
(November 20-24)  
**Second Paper due**  
**Contemporary Writing**  
GSU writers as guest speakers

Week 15  
(Nov. 27-Dec. 1)  
**Contemporary writing – student presentations**  
of portfolios

Week 16  
(December 6-10)  
**Wrap-up**  
*Review response logs-discussion*  
**Final Exam**

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**Writing Assignments**
Responses, Log Assignment and Portfolio (20%):

Periodically during the semester, you will be asked to write a response to the literature or discussion we have had in class. These responses will help us to know what you are learning along the way, what kinds of questions you might have, and may help you gather ideas for your papers. We will check these, not grade them. They will count more as participation.

For the reading log, jot down key information, interesting historical and social issues that relate to the writing, and a short summary of the literary work for each assignment, including the introduction to an era and the author. At the top of each page, write the page number in our text and other pertinent heading information so that you can refer back to this during the semester. At the end of the semester, we will collect these to review. You should have approximately 45 entries. When grading time comes, these entries will count 10% of your total grade in this way: 40-45 entries = A; 35-39 entries = B; 30-34 entries = C (don’t have fewer than this!)

Contemporary Writing: Portfolio As part of your response and log grade, we are requiring that each of you gather some contemporary works you enjoy and compile them in a portfolio to present at the end of the semester. Think about how the history and social events in the United States have contributed to the production of these works, along with how these works contribute to your understanding of writing that is particularly American in nature. You may use some of your own work, but the portfolio should contain works written by others as well. The number of works included in the portfolio will vary, but you should include no fewer than five and no more than fifteen, depending on the length of the piece. The portfolio should include a reflection or overview (about one page single-spaced) of how these works provide a continuum of connections in the themes apparent in American Literature as we have discussed them this semester. This portfolio and presentation counts 10% of the total grade for the course.

Presentations of Portfolios:
In an effort to share as many and as much of the portfolios with classmates as we can, we will follow these procedures:

On Monday, Nov. 27th, each person brings the portfolio and five copies of ONE short piece from the portfolio that is representative of the whole in some way.

In groups of five, students will present their portfolios to each other, read or explain the reflective piece, and distribute the copies made. After all five people have shared their portfolios, the group will choose 1 or 2 of the five individual pieces copies to share with the class as representative samples of contemporary American literature. Each student will then turn in his or her portfolio.

On Nov. 29th and Dec. 1st, each group will present its representative pieces of literature and discuss briefly the historical markers or themes involved.

Individual portfolios will be graded on an A to C scale, depending on the content and reflection.
Papers: (20% each…40% total)

The first paper (3-5 pages typed) will focus on American literature based on the readings during the first five weeks of class and the responses to literature pieces you have written in your log. You may choose to contrast themes discussed, authors, or issues. Be sure to discuss the focus of your paper with one of us before turning in your rough draft. This paper should use primary sources only. Use MLA Style.

The second paper (5-7 pages typed) will focus on historical or thematic issues that have been raised in class, through the literature, and through your logs over the twelve-week period. This paper should use both primary and secondary sources and follow the MLA style as well.

Papers must be turned in by the due date. If you choose to turn in a rough draft, it must be submitted at least in one week before the due date, so that we can get it back to you to revise. Late papers will be penalized by one grade per day (e.g. if the paper earned a grade of B and was turned in one day late, it will receive a grade of C).

Midterm and Final: (20% each…40% total)

Both the midterm and final exams will include short answer questions, identification, and essay questions.
African American Literature

ENGL 3950: CRN 85064
AAS 3880: CRN 85634
MW 5:30 – 6:45
Art & Humanities 327

Brennan Collins
Office: 10 Park Place 470A
Office Phone: 404-651-2800
Office Hours: TR 11 - 12
Email: brennan@radiorockstars.com

Khalilah Watson
Office: Writing Center (GCE 976)
Office Phone: 404-651-2900
Office Hours: M 9:30-11:00
W 3:30-5:00
Email: miskwatson@yahoo.com

Texts and Materials:

The Norton Anthology of African American Literature
Zora Neale Hurston. Their Eyes Were Watching God
Ralph Ellison. Invisible Man
Toni Morrison. Beloved
Raymond Andrews. Appalachee Red

Course Overview:

This is a survey course. Instead of focusing on a few major authors, we will be reading a broad range of writers spanning from the colonial period to the present day. Not only will we be reading short stories, novels, and poetry, but also letters, political documents, and autobiography. Although we will only be able to spend a good bit of time on a few authors, by the end of the course you should have a broad understanding of African American Literature and the social and historical contexts that shaped and were shaped by its contents.

Every aspect of the course will involve writing. You will be keeping a response journal that will coincide with all of our readings. The midterm and final will be short answer and essay. You will write 2 papers that may be built on your journal entries. Your group project will require you to create a document that will complement an oral presentation. Much of our classroom discussion will be based on these written assignments.

Attendance:

I expect you to attend every class, be on time, and be prepared. I do not merely want bodies in attendance; I expect to see prepared and thinking students. I understand that students will occasionally miss class for family emergencies and illnesses; however, no distinction will be made between excused and unexcused absences. Frequent absences will affect your grade. After 3 absences, 1 point will be deducted from your final grade for each additional day you miss. You are responsible for all material and any work you may have missed while you were absent. Exams can only be made up if you have discussed your absence with me before that class begins. Chronic tardiness is unacceptable. Coming to class late 3 times will count as an absence.

Academic Honesty:

I expect you to act with integrity in and out of this class, and so does the University. If I witness or become suspicious of dishonest academic behavior from anyone in this class, I will be obliged to report the incident. Consult your student handbook for more information on the University’s policy on academic honesty.

Accommodations for Students with Special Needs:

Students who need accommodations should consult the Office of Disability Services (Suite 230, New Student Center) to arrange for accommodations.

Disclaimer:

This syllabus represents a plan. Deviations may be necessary.
Journal:

You will keep a journal throughout the semester. For every class period you will be responsible for a one page response to the readings for that day. You will receive a list of questions for the entire semester. Although I will not collect these journal entries during class, I will ask students to read their responses. You will be required to meet with our writing consultant twice during the semester to discuss your journal. The journals will be graded on both the quality and quantity of your responses. Each missing response after 3, will deduct 5 points from the grade.

Group Project:

I will divide you into groups of 4 or 5 to focus on 1 of the novels or plays we are discussing. The group will be responsible for leading a class discussion and creating a handout for the rest of the class. Each group will need to meet with me to discuss this project.

Papers:

You will be writing 2 papers. The first will be 3 to 5 pages long, and you may choose one of your journal entries to expand or come up with a topic of your own. The final paper will be 6 to 10 pages long, and you may choose to expand your first paper or come up with a topic of your own.

Midterm/Final:

The midterm and final will consist of short answer questions, quotation identification, and an essay. You will be able to choose from a number of questions in each section.

Participation:

Your participation grade will depend on your contribution to class discussions, group work, and quizzes.
Course Overview:

This is a survey course. Instead of focusing on a few major authors, we will be reading a broad range of writers spanning from the colonial period to the present day. Not only will we be reading short stories, novels, and poetry, but also letters, political documents, and autobiography. Although we will only be able to spend a good bit of time on a few authors, by the end of the course you should have a broad understanding of African American Literature and the social and historical contexts that shaped and were shaped by its contents.

Every aspect of the course will involve writing. You will be keeping a response journal that will coincide with all of our readings. The midterm and final will be short answer and essay. You will write 2 papers that may be built on your journal entries. Your group project will require you to create a document that will complement an oral presentation. Much of our classroom discussion will be based on these written assignments.

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You will be writing 2 papers. The first will be 3 to 5 pages long, and you may choose one of your journal entries to expand or come up with a topic of your own. The final paper will be 6 to 10 pages long, and you may choose to expand your first paper or come up with a topic of your own.

Midterm/Final:

The midterm and final will consist of short answer questions, quotation identification, and an essay. You will be able to choose from a number of questions in each section.

Participation:

Your participation grade will depend on your contribution to class discussions, group work, and quizzes.

August
25 Introduction
27 Preface (xxvi-xli)

September
1 Labor Day Break
3 The Literature of Slavery and Freedom (127-136); Equiano (138-164); Wheatley (164-177)
8 Jacobs (207-222); Douglass (299-302, 336-344 begin with "My master and myself, 379-391)
10 Literature of the Reconstruction (461-472); Chesnutt (522-532); Dunbar (694-906)
15 Washington (498-490, 513-522); DuBois (606-609, 614-619, 633-642)
17 Harlem Renaissance (929-937); Hughes (1251-1271)
22 Their Eyes Were Watching God
24 Their Eyes Were Watching God
29 Realism, Naturalism, Modernism (1319-1328); Wright (1376-1388, 1397-1414)

October
1 Midterm
6 Invisible Man
8 Invisible Man
13 Invisible Man
15 Malcolm X (1616-1633); King (1653-1666)
20 A Raisin in the Sun
22 A Raisin in the Sun, Paper due
27 Brooks (1577-1596); Baraka (1877-1885)
28 Knight (1886-1896 & Handout)
29 Baldwin (1650-1659); Walker (2380-2394); Murray (Handout)

November
3 The Piano Lesson (Video)
5 The Piano Lesson (Video)
10 Discuss papers
12 Beloved
17 Beloved
19 Beloved
24 Thanksgiving Break
26 Thanksgiving Break

December
1 Appalachee Red
3 Appalachee Red
8 Keenan (Handout), Eady (Handout)
10 New Writers
15 Final / Final Paper
Appendix I: Degree Requirements

A. Undergraduate Requirements for a Major in English

Degree Requirements

Degree offered:
Bachelor of Arts, Major in English
Concentration in Literature
Concentration in Advanced Composition and Rhetoric
Concentration in Creative Writing
Concentration in Secondary English
British-American Joint Studies Program Concentration

Literature Concentration
1. British Literature I: Select two courses, including one in a single writer. (6)
   - Engl 3280 English Drama (3)*
   - Engl 3300 Medieval English Literature (3)
   - Engl 3400 English Renaissance Literature I (3)
   - Engl 3410 English Renaissance Literature II (3)
   - Engl 4110 Chaucer (3)
   - Engl 4120 Spenser (3)
   - Engl 4130 Shakespeare I (3)
   - Engl 4140 Shakespeare II (3)
   - Engl 4150 Milton (3)
2. British Literature II: Select one course. (3)
   - Engl 3280 English Drama (3)*
   - Engl 3290 English Fiction (3)*
   - Engl 3500 Restoration and Earlier Eighteenth-Century English Literature (3)
   - Engl 3510 Later Eighteenth-Century English Literature (3)
   - Engl 3600 English Romantic Poetry (3)
   - Engl 3610 English Victorian Poetry (3)
   - Engl 3620 Nineteenth-Century English Nonfiction Prose (3)
   - Engl 3980 Women's Literature I (3)*
   - Engl 3990 Women’s Literature II (3)*
   - Engl 4100 Study of a Single Author (3)
   - Engl 4200 Topics (3)*
3. American Literature: Select one course. (3)
   - Engl 3800 Early American Literature (3)
   - Engl 3810 American Literature: 1820-1865 (3)
   - Engl 3820 American Literature: 1865-1914 (3)
   - Engl 3850 American Poetry (3)*
   - Engl 3870 American Fiction (3)*
   - Engl 3880 American Nonfiction Prose (3)*
   - Engl 3990 Women's Literature II (3)*
   - Engl 4100 Study of a Single Author (3)
Engl 4200 Topics (3)*

4. Literature Electives: Select two courses. (6)
   Engl 3180 Contemporary Poetry or Fiction (3)
   Engl 3280 English Drama (3)*
   Engl 3290 English Fiction (3)*
   Engl 3700 English Literature: 1900-1945 (3)
   Engl 3710 English Literature: 1945-Present (3)
   Engl 3720 Twentieth-Century English Poetry (3)
   Engl 3830 American Literature: 1914-1945 (3)
   Engl 3840 American Literature: 1945-Present (3)
   Engl 3850 American Poetry (3)*
   Engl 3860 American Drama (3)
   Engl 3870 American Fiction (3)*
   Engl 3880 American Nonfiction Prose (3)*
   Engl 3900 Irish Literature (3)
   Engl 3910 The Tradition of Children's Literature (3)
   Engl 3920 Southern Literature (3)
   Engl 3930 Modern Drama (3)
   Engl 3940 Postcolonial Literature (3)
   Engl 3950 African-American Literature (3)
   Engl 3960 African-American Literature by Women (3)
   Engl 3970 Caribbean Literature (3)
   Engl 3990 Women's Literature II (3)
   Engl 4200 Topics (3)*

5. Language, Criticism, and Theory Elective: Select one course. (3)
   Engl 3140 Editing (3)
   Engl 3200 Introduction to the English Language (3)
   Engl 3210 Advanced Grammar (3)
   Engl 3220 History of the English Language (3)
   Engl 3230 History of Literary Criticism I (3)
   Engl 3240 History of Literary Criticism II (3)
   Engl 3250 Contemporary Theory (3)
   Engl 3260 Studies in Popular Culture (3)
   Engl 3955 Language in the African-American Community (3)
   Engl 3995 Feminist Literary Criticism (3)
   Engl 4200 Topics (3)*

6. Select an elective course in English or Folklore. (3)

7. Engl 4300 Senior Seminar: Literary Studies (3)

8. Senior Exit Portfolio in Literature

* This course varies in subject matter; students must receive written permission from their departmental advisers to apply one of these courses to a specific area.

**Advanced Composition and Rhetoric Concentration**

1. Select one course from areas 1, 2, or 3 as listed for the literature concentration. (3)
2. Select one course from area 5 as listed for the literature concentration. (3)
3. Select one course from area 4 as listed for the literature concentration. (3)
4. Select one course. (3)
   Engl 3080 History, Theory, and Practice of Argumentative Writing (3)
   Engl 3090 History, Theory, and Practice of Expository Writing (3)
   Engl 3100 Twentieth-Century Composition Theory and Practice (3)
5. Select one course. (3)
   Engl 3110 Technical Writing (3)
   Engl 3120 Electronic Writing and Publishing (3)
   Engl 3130 Business Writing (3)
6. Select two electives chosen from advanced composition and rhetoric courses not already taken
   (one may be selected from creative writing courses). (6)
7. Select an elective from English or Folklore courses. (3)
8. Engl 4320 Senior Seminar: Advanced Composition and Rhetoric (3)
9. Senior Exit Portfolio in Advanced Composition and Rhetoric

**Creative Writing Concentration**
1. Select one course from area 1 or 3 as listed for the literature concentration. (3)
2. Select one course from area 2 as listed for the literature concentration. (3)
3. Select one course. (3)
   Engl 3700 English Literature: 1900-1945 (3)
   Engl 3710 English Literature: 1945-Present (3)
   Engl 3720 Twentieth-Century English Poetry (3)
   Engl 3830 American Literature: 1914-1945 (3)
   Engl 3840 American Literature: 1945-Present (3)
   Engl 3850 American Poetry (3)*
   Engl 3860 American Drama (3)
   Engl 3870 American Fiction (3)*
4. Select one course. (3)
   Engl 3150a Introduction to Creative Writing: Poetry (3)
   Engl 3150b Introduction to Creative Writing: Fiction (3)
5. Select one course. (3)
   Engl 3160 Narrative Techniques (3)
   Engl 3170 Poetic Techniques (3)
6. Select one course. (3)
   Engl 3180a Contemporary Poetry (3)
   Engl 3180b Contemporary Fiction (3)
7. Select two elective courses in English or Folklore. (6)
8. Select one course. (3)
   Engl 4310a Senior Seminar: Workshop in Poetry (3)
   Engl 4310b Senior Seminar: Workshop in Fiction (3)
9. Senior Exit Portfolio in Creative Writing (fiction or poetry)
* This course varies in subject matter; students must receive written permission from their
departmental advisers to apply one of these courses to a specific area.

**Secondary English Concentration**
1. British Literature: Select one course. (3)
   Engl 3280 English Drama (3)*
Engl 3290 English Fiction (3)*
Engl 3300 Medieval English Literature (3)
Engl 3400 English Renaissance Literature I (3)
Engl 3410 English Renaissance Literature II (3)
Engl 3500 Restoration and Earlier Eighteenth-Century English Literature (3)
Engl 3510 Later Eighteenth-Century English Literature (3)
Engl 3600 English Romantic Poetry (3)
Engl 3610 English Victorian Poetry (3)
Engl 3620 Nineteenth-Century English Nonfiction Prose (3)
Engl 3700 English Literature: 1900-1945 (3)
Engl 3710 English Literature: 1945-Present (3)
Engl 3720 Twentieth-Century English Poetry (3)
Engl 3980 Women's Literature I (3)
Engl 4200 Topics (3)*

2. American Literature: Select one course. (3)
   Engl 3800 Early American Literature (3)
   Engl 3810 American Literature: 1820-1865 (3)
   Engl 3820 American Literature: 1865-1914 (3)
   Engl 3830 American Literature: 1914-1945 (3)
   Engl 3840 American Literature: 1945-Present (3)
   Engl 3850 American Poetry (3)*
   Engl 3860 American Drama (3)
   Engl 3870 American Fiction (3)*
   Engl 3880 American Nonfiction Prose (3)*
   Engl 4200 Topics (3)*

3. Single Author. Select one course. (3) English 4130 or 4140 is recommended for Secondary Concentration.
   Engl 4110 Chaucer (3)
   Engl 4120 Spenser (3)
   Engl 4130 Shakespeare I (3)
   Engl 4140 Shakespeare II (3)
   Engl 4150 Milton (3)

4. Multicultural/Genre Literature: Select one course. (3)
   English 3910 Traditions of Children’s and Young Adult’s Literature
   Engl 3940 Postcolonial Literature (3)
   Engl 3950 African-American Literature (3)
   Engl 3960 African-American Literature by Women (3)
   Engl 3970 Caribbean Literature (3)
   Engl 3990 Women's Literature II (3)
   Engl 4200 Topics (3)*

5. Language. Select one course. (3) Engl 3105 is recommended for Secondary English Concentration.
   Engl 3105 Practical Grammar (3)
   Engl 3190 Language Analysis for Teachers of English (3)
Engl 3200 Introduction to the English Language (3)
Engl 3210 Advanced Grammar (3)
Engl 3220 History of the English Language (3)
Engl 3955 Language of the African-American Community (3)

   Engl 3080 History, Theory, and Practice of Argumentative Writing (3)
   Engl 3090 History, Theory, and Practice of Expository Writing (3)
   Engl 3100 20th-Century Composition Theory and Practice (3)
   Engl 3130 Business Writing (3)
   Engl 3150a Introduction to Creative Writing: Poetry (3)
   Engl 3150b Introduction to Creative Writing: Fiction (3)

7. Select two elective courses in English or Folklore. (6) English 3100 recommended for Secondary English Concentration, if not already taken.
8. Engl 4330 Senior Seminar: Secondary English (3)
9. Senior Exit Portfolio in Secondary English

* This course varies in subject matter; students must receive written permission from their departmental advisers to apply one of these courses to a specific area.

Further Coursework: All English majors elect to complete a second major, a minor, or three additional courses in English or Folklore. Secondary English Concentration majors are recommended to take the additional courses, one in each of the three areas of Multicultural/Genre literature (area 4), language (area 5), and writing (area 6) for the strongest pre-professional preparation to teach English. An English 4200 Topics course with a pedagogical focus is offered each Fall semester.

Additional Recommendations: Completing the major and extended major courses often leaves students with only 36 hours of upper division coursework. To further one’s preparation for the education profession and/or to complete the required 39 upper division hours, the Secondary English major could take one of the following courses: Exc 2010 (Exceptional Children and Development), IT 3210 (Instructional Technology), EDLA 3200 (Topics in the Middle Grades Language Arts), or EDCI 3220 (Empowering Diverse Learners in the Middle Grades).

British-American Joint Studies Program Concentration

1. Select one course. (3)
   Engl 3280 English Drama (3)
   Engl 3300 Medieval English Literature (3)
   Engl 3400 English Renaissance Literature I (3)
   Engl 3410 Engl Renaissance Literature II (3)

2. Select one course. (3)
   Engl 4110 Chaucer (3)
   Engl 4120 Spenser (3)
   Engl 4130 Shakespeare I (3)
   Engl 4140 Shakespeare II (3)
   Engl 4150 Milton (3)

3. Select two of the following (6)
   Engl 3265 British-American Culture Seminar I (3)
   Engl 3266 British-American Culture Seminar II (3)
4. Engl 3275 Literature and Culture of the American South (3)
5. Select two electives from English, History, or Folklore. These courses can be taken at GSU or University of Northumbria-Newcastle. (6)
6. English 3270 Senior Seminar: American Culture (3)
7. Senior Exit Portfolio in British-American Joint Studies (3)

Additional courses to be taken at University of Northumbria-Newcastle:
   Engl 4200 Colloquium on British Culture (6)
   Engl 4200 British Culture Seminar (6)
   Engl 4200 American Culture Seminar (6)

B. Graduate Requirements through Spring, 2004

Master's Degree Programs
The Department of English offers four master's degree programs:
1. Master of Arts with an emphasis in literature in English;
2. Master of Arts with an emphasis in rhetoric and composition;
3. Master of Arts with an emphasis in creative writing; and
4. Master of Fine Arts in creative writing (M.F.A.), usually considered a terminal degree.

M.A. Degree with Emphasis in Literature in English:
Candidates for the M.A. with an emphasis in literature in English must complete satisfactorily 24 semester hours of graduate coursework. Candidates for the M.A. with an emphasis either in creative writing or in rhetoric and composition must complete satisfactorily 27 hours of graduate coursework, including 12 hours in either creative writing or in rhetoric and composition courses. While writing the thesis, students will register for at least 6 hours of thesis research (Engl8999). Throughout their coursework, students must maintain a "B" average or better. Only those courses in which students earn an "A" or a "B" will be credited toward the degree program.

Engl 8000 (Bibliography) and Engl 8060 (Literary Criticism) OR Engl 8070 (Contemporary Literary Theory) are required for the degree with an emphasis in literature in English or in rhetoric and composition. For the degree in creative writing, only Engl 8000 is required. Students should take these courses as early as possible in their programs. Students should not specialize too narrowly in their coursework. They should concentrate instead on filling in the chronological gaps in their undergraduate programs in English and American literature. Master's candidates should emerge from the program with a sound, overall view of the entire scope of literature in English and an historical outline of its development within different cultures or nations. They should also possess an understanding of the history and development of the genres of literary expression and of literary theory.

Foreign Language Requirement
Candidates for the M.A. degree must demonstrate reading proficiency in one foreign language before taking the comprehensive examination. Students who choose French, German, or Spanish may meet this requirement by achieving a Level 2 pass in the chosen language of the CLEP Examination (College-Level Examination Program, administered monthly by the University's
Testing Service). Students who choose these and other foreign languages may also meet this requirement by passing the foreign language reading proficiency examination offered by the Department of Modern and Classical Languages, or by receiving a grade of "B" or better in an appropriate foreign language course at the level of 2002 or higher taken during the M.A. program. Foreign language courses taken during undergraduate or post-baccalaureate enrollment may not be used for the second option, though they should enable the student to pass one of the proficiency examinations. Foreign language reading courses that use only English translations of foreign language texts are not applicable at any time.

Comprehensive Examination
The M.A. comprehensive examination is offered twice a year, usually in October and March. Dates are posted in the Department of English. Before taking it, students must prove proficiency in one foreign language and must have completed all coursework or be finishing it that semester. The comprehensive written examination (four hours) consists of three parts: 1) a brief test (30 minutes) on literary terms; 2) an essay analyzing one passage selected by the examination committee from a previously posted list of six passages representative of six periods of English and American literature; and 3) an essay comparing and contrasting two passages, one written before 1798 and one written after 1798, also selected from the previously posted list of passages. The examinations, whose authors are identified by numbers only, are graded by three faculty members. Students will be notified of their results by mail within three weeks. Students who fail the examination may take it a second time. Those who fail the examination twice will be dismissed from the degree program. Specific instructions for the examination, examples of past examinations and student responses, and other materials are on file in the Department of English if students wish to see them.

Thesis
After students have completed all other requirements for the degree, they should begin the thesis. It is the student's responsibility to select a topic and to find a faculty member who will direct the thesis. Only members of the Graduate Faculty may direct theses. The faculty member who agrees to direct the thesis will help the student choose two additional faculty members to form the thesis committee. Proceeding to write the thesis, M.A. students must submit a written prospectus for approval by their three-person thesis committee. The prospectus should include:
1. a description of the subject, including a statement of the way the proposed subject differs from, contributes to, or modifies the existing scholarship on the subject;
2. a description of the proposed method of treatment and an account of the research necessary to complete it; and
3. a preliminary bibliography, including, if necessary, a discussion of the availability of such materials as manuscripts, unpublished letters, or rare books and articles.
The typical thesis is 50 to 100 pages long and must conform in all matters of documentation to the most recent edition of The MLA Style Manual. The Graduate Office of the College of Arts and Sciences has specific standard requirements for format. The student is responsible for conforming to these standards. While writing the thesis, students must register for at least 6 semester hours of Engl 8999 (Thesis Research). The final revision of the paper must be in the hands of the committee for approval and signing at least two weeks before the deadline of the College of Arts and Sciences Graduate Office.
Non-thesis Option
Students who choose the non-thesis option will take 6 semester hours of additional graduate coursework in English beyond the required 24 hours. Such students will graduate with a minimum of 30 semester hours of graduate coursework in which they have earned either an "A" or a "B." Students must also submit a research paper (15 to 20 pages) to be evaluated and approved by a committee of two faculty members, and by the Director of Graduate Studies in English. The final revision must be submitted at least two weeks prior to the non-thesis deadline of the semester in which the student plans to graduate. Students who choose the non-thesis option must notify in writing the Director of Graduate Studies of their intention. This option is not open to M.A. candidates with an emphasis in creative writing.

M.A. with an Emphasis in Rhetoric and Composition: Coursework
Coursework requirements for candidates for the M.A. with an emphasis in rhetoric and composition are the same as those for the M.A. with an emphasis in literature in English with one exception: these students must complete satisfactorily 24 semester hours of graduate coursework, including 15 hours of rhetoric and composition courses. English 8125(Writing and Research Methodology) is required. Students should take this course as early as possible in their programs.

Foreign Language Requirement
Candidates for the M.A. with an emphasis in rhetoric and composition are expected to demonstrate fluency in either a foreign language or electronic writing practices.

Comprehensive Examination
Candidates for the M.A. with an emphasis in rhetoric and composition have a comprehensive examination which consists of 4 essay questions on topics ranging from the history of rhetoric to contemporary professional writing practices. Students will receive the examination questions 1 month prior to the day the answers are due. Students write answers to 3 of the 4 questions.

Thesis
Candidates for the M.A. with an emphasis in rhetoric and composition may choose the same thesis requirement as candidates for the M.A. with an emphasis in literary history, or they may elect the non-thesis option.

M.A. with an Emphasis in Creative Writing:
Coursework requirements for candidates for the M.A. with an emphasis in creative writing are the same as those for the M.A. with an emphasis in literature in English with two exceptions: these students must complete satisfactorily 27 semester hours of graduate coursework, including 12 hours of creative writing courses, at least 9 of which must be either Engl 8020 or 8030 (workshop in creative writing) depending on the genre chosen; and Engl 8060(Literary Criticism) is not required for the degree.
A student must also complete either 8160 (Form and Theory of Literary Craft) or 8200 (Contemporary Literature).

**Foreign Language Requirement**
Candidates for the M.A. with an emphasis in creative writing have the same foreign language requirement as candidates for the M.A. with an emphasis in literature in English.

**Comprehensive Examination**
Candidates for the M.A. with an emphasis in creative writing take the same comprehensive examination as candidates for the M.A. with an emphasis in literature in English.

**Thesis**
The student is expected to write a thesis consisting of either 35 pages of poetry or 60 to 100 pages of fiction. The thesis must include an essay in which the student discusses the development of the project and places it within the tradition most applicable to its nature and genre. See committee and prospectus guidelines on page 7. The non-thesis option is not available to M.A. candidates with an emphasis in creative writing.

**M.F.A. Degree: Coursework**
The M.F.A. student must complete satisfactorily at least 42 hours of graduate coursework, plus 6 hours of thesis research. The coursework must include the following:
1. 15 to 21 hours of Engl 8020 or 8030 (Workshop in Creative Writing) depending on the genre chosen (poetry or fiction);
2. 15 to 21 hours of English and American literature and/or folklore;
3. 3 hours of Engl 8160 (Form and Theory of Literature) in the chosen genre;
4. 3 hours of Engl 8200 (Contemporary Literature); and
5. 6 hours of Engl 8999 (Thesis Research).
Students who enter the M.F.A. program with an M.A. in English or creative writing must satisfy a slightly different set of course requirements totaling 36 semester hours:
1. 15 to 18 hours of English 8020 (Poetry Writing) or 8030 (Fiction Writing);
2. 6 to 9 hours of English and American literature and/or folklore;
3. 3 hours of English 8160 (Form and Theory of Literary Craft) in the student’s chosen genre;
4. 3 hours of English 8200 (Contemporary Literature); and
5. 6 hours of English 8999 (Thesis Research).

**Foreign Language**
M.F.A. students must prove proficiency in one foreign language before taking the comprehensive examination.

**Examination**
Candidates for the M.F.A. must pass a written examination based on a reading list available to students when they enter the program. The examination will consist of two four-hour sessions, written on separate days. Students must notify in writing the Director of Graduate Studies in English of their intention to take the general examinations at least one semester before the beginning of the examinations. Before students can take the comprehensive examinations, they
must have completed both the foreign language examination and 42 hours of coursework. The examinations will be administered in the spring and fall semesters under the direction of the departmental Director of Graduate Studies. Examinations will be anonymous and will be graded by at least three faculty members in the relevant area of specialization; these readers will grade the examinations as either "pass" or "fail."

**Thesis**
All M.F.A. candidates will write a thesis of original creative literature. The thesis must be a minimum of 50 pages long for a manuscript of poems or a minimum of 150 pages for a manuscript of prose fiction. After students have completed initial work on the manuscript, they will meet with their committee to edit the thesis for submission for publication. See committee and prospectus guidelines on page 7.

**Ph.D. Programs**
The Ph.D. degree programs prepare students for careers as teachers on the college and university levels, or in secondary schools, to conduct scholarly research, and to write at a professional level. At the end of their Ph.D. courses, students should have a good knowledge of most periods of English and American literature, of ancient and modern theories useful to the analysis of many different kinds of texts, and of the elements of language study. Each student will have developed special knowledge and expertise in at least one historical period or literary sub-topic.

**Requirements for the Doctoral Degree Program**
Candidates for the Ph.D. degree must complete successfully a 30-39 hour program, coursework plus 20 hours of dissertation research beyond the M.A. Students may choose to follow either Plan I, Plan II or Plan III for the doctorate. Plan I is a traditional, research-oriented degree. Plan II has three different options: Plan II A is an interdisciplinary program that includes 12 hours of coursework in a related field or minor; Plan II B has an emphasis in rhetoric and composition courses; and Plan II C emphasizes creative writing. Plan III is a joint program with the department of Communication. It is ideal for students who have backgrounds in both the study of literature and communications. This program is designed for students who plan to pursue academic careers in English or communication; to manage, produce, or consult for media industries, or to write professionally for various forms of popular media or in areas of public information. Plan I, Plan II, and Plan III require that candidates successfully complete graduate coursework designed for the student's specialization, including a well-defined distribution of courses.

**PH.D.: Plan I: Coursework**
After admission, students must complete at least 30 semester hours of coursework (ten courses) beyond the M.A. level, plus 20 hours of Engl 8999, dissertation research. Students coming directly into the Ph.D. program from the undergraduate degree (exceptional undergraduate students may be considered for the Ph.D. program; however, these students need to pass the master's comprehensive examinations after 24 hours of graduate coursework and submit a thesis if they wish to receive the M.A. degree) must complete at least 54 semester hours of coursework (eighteen courses) and the 20 hours of dissertation research. In either case, candidates for the
Ph.D. must have credit for all courses requirements 1 through 9 listed below, or their equivalents, from either their M.A. or Ph.D. programs. The relevancy of equivalent courses from the M.A. or other programs will be determined by the Director of Graduate Studies and the graduate faculty in English.

The minimum course requirements are:
1. 6 hours of language study (Old English, Middle English, History of the English Language, American English);
2. 3 hours of Engl 8000 (Bibliography) and 9012 (Scholarly Publication);
3. 3 hours of Engl 8060 (Literary Criticism) OR 3 hours in Engl 8070 (Contemporary Theory);
4. 6 hours of English literature before 1660 (not including Old English or Middle English);
5. 9 hours of English literature after 1660;
6. 6 hours of American literature;
7. 3 hours of Engl 9020 (Doctoral Colloquium); and
8. 15 hours of electives in other graduate courses offered by the department.

Residency
To fulfill the residency requirements for the degree, students must enroll for a minimum of 6 hours per term for 4 semesters. Two of these semesters must be consecutive and consist of at least 6 hours of coursework per semester. Summer courses may be used to satisfy this requirement.

Foreign Languages Requirements
Candidates for the Ph.D. degree must demonstrate either reading proficiency in two foreign languages or reading fluency in one foreign language. Upon recommendation of the student's dissertation committee, the Director of Graduate Studies in English, and the Department Chair, and with the approval of the Graduate Dean of Arts and Sciences, students may substitute an equivalent research skill for one foreign language. The substitute research skill must be demonstrably useful to the area of specialization and may be certified in any appropriate department by earning a grade of "B" or better. A proficiency certification received at the M.A. level within the last seven years may be counted as one of the two certifications, if the student chooses. Students who choose to demonstrate proficiency in German, Spanish, or French may attain a Level 2 score on the CLEP (College Level Examination Program) Foreign Language examination. Students who choose these and other languages may attain certification by passing a translation examination administered by the Department of Modern and Classical Languages or receiving a grade of "B" or better in a foreign language course at the level of 2002 or higher taken during the Ph.D. program. Foreign language courses taken during undergraduate or post-baccalaureate enrollment may not be used for the second option, though they should enable the student to pass the proficiency examination. Reading courses that use only English translations of foreign language texts are not applicable at any time. Reading fluency in one foreign language, which will most likely be the same language for which reading proficiency was demonstrated during an M.A., may be certified by receiving a grade of "B" or better in a 3000 level or higher foreign language course where all the readings are in the designated language. Reading courses that use only English translations of foreign language texts are not
applicable at any time. Students demonstrating fluency should consult with the Director of Graduate Studies in English before enrolling for a course.

General Examination
Students must notify in writing the Director of Graduate Studies in English of their intention to take the general examinations at least one semester before the beginning of the examinations. Before students can take the comprehensive examinations, they must have completed
1. all foreign language examinations;
2. all residency requirements; and
3. all coursework requirements.
The examinations will be administered in the spring and fall semesters under the direction of the departmental Director of Graduate Studies. Examinations will be anonymous and will be graded by at least three faculty members in the relevant areas of specialization; these readers will grade the examinations as either "pass" or "fail." Students must pass both parts of the written examinations before proceeding to the oral examination. They must pass the oral examination before registering for dissertation hours (see “Dissertation”). A Ph.D. candidate has two chances to pass the written examinations and, regardless of the number passed on the first attempt, is not required to retake previously passed examinations. Therefore, if a student passes one of the examinations on the first attempt, he or she must pass the remaining section on the second attempt to remain in the doctoral program. If a student fails the examinations on the first attempt, he or she must pass both parts on the second attempt. Students must choose two areas for written examination. The first examination (four hours) will be in the student's area of specialization. This area will be the one in which the student plans to write the dissertation. The second examination (three hours) will be in the student's non-specialist area. The non-specialist area will be any other available area that the student chooses to pursue. Students should be prepared to explain (possibly during the oral examination) their choice of a non-specialist area and how that area will enhance their work in their specialist area and/or on their dissertation. Students who choose English language as either their specialist or non-specialist area need to indicate in the letter of intent which three areas within English Language (Old English, Middle English, History of the English Language, American English) they plan to cover. Students pursuing the Ph.D. with an emphasis in creative writing will be examined in fiction and poetry. Students with an emphasis in rhetoric and composition will be examined in rhetoric and composition for their area of specialization and in a non-specialist area of their choice. For the Ph.D. candidate in English with a concentration in writing for mass audiences, the area of specialization in the general examinations will be in writing for mass audiences. Students specializing in British literature are encouraged to choose an area of American literature for their second examination; and students specializing in American literature are encouraged to choose an area in British literature for their second examination. The following are the areas for examination:
English language (three of the following: Old English, Middle English, History of the English Language, American English)
Medieval Literature
Renaissance Drama
Renaissance Poetry and Prose
Neoclassical Literature
Victorian Literature
Modern British Literature
Colonial and Early National American Literature (to 1830)
American Literature from 1830 to 1865
American Literature from 1865 to 1914
Modern American Literature from 1914 to 1945
Post-Modern American Literature from 1945 to present
Rhetoric and Composition
A two-hour oral examination will be scheduled only after the student has passed both examinations. The oral examination committee will consist of four faculty members, including the Director of Graduate Studies as moderator. The other members will be two faculty members from the student's area of specialization and one member from the student's non-specialist area. Also, the student may be expected to discuss the subject and research planned for the dissertation.

Candidacy
After successfully completing the examinations, students must apply for candidacy by completing a form available from the Graduate Coordinator in the Department of English.

Dissertation
Doctoral students must submit a dissertation acceptable to the Department of English and to the Graduate Office of the College of Arts and Sciences. Before proceeding to write the dissertation, doctoral students must submit a written prospectus for approval by their dissertation committee. The prospectus should include:
1. a description of the subject, including a statement of the way the proposed subject differs from, contributes to, or modifies the existing scholarship on the subject;
2. a description of the proposed method of treatment and an account of the research necessary to complete it; and
3. a preliminary bibliography, including, if necessary, a discussion of the availability of such materials as manuscripts, unpublished letters, and rare documents. While writing the dissertation, the student must register for at least 20 semester hours of Engl 8999 (Thesis Research).

Dissertation Defense
Students must pass a defense of the dissertation administered by the members of the student's dissertation committee and the Director of Graduate Studies.

Time Limit
Work on the doctorate must be completed within 10 years of admission to the program.

PH.D.: Plan II
Three different options are available under Plan II:
A. an interdisciplinary degree within the humanities;
B. an emphasis in rhetoric and composition; and
C. an emphasis in creative writing.
Plan II A provides for an interdisciplinary approach to the study of language and literature with a relevant minor field (e.g., history, philosophy, or art). The minor field should be one in which the student has some experience, such as an undergraduate minor or double major. Requirements for admission to the Plan II programs are the same as those for Plan I except that the student who wishes to specialize in creative writing must submit a portfolio. The portfolio should consist of one of the following, depending on which genre (poetry or fiction) the student chooses:
1. a minimum of 10 poems; or
2. 3 short stories; or 50 pages of a novel in progress.
The portfolio should be accompanied by a cover letter stating which degree the applicant wishes to pursue and the intended semester of application. Please send the portfolio directly to the Director of Graduate Studies in English.

Plan II A: Interdisciplinary
Students in this plan must complete at least 30 semester hours of coursework beyond the M.A. level, plus 20 hours of dissertation research. Students should have credit for all courses listed below from their M.A. program or take them during their Ph.D. program:
1. 6 hours of language study (Old English, History of the English Language, Middle English, American English);
2. 3 hours of Engl 8000 (Bibliography) and 9012 (Scholarly Publication);
3. 3 hours of Engl 8060 (Literary Criticism) OR 3 hours of Engl 8070 (Contemporary Theory);
4. 6 hours of English literature before 1660 (not including Old English or Middle English);
5. 9 hours of English literature after 1660;
6. 6 hours of American literature;
7. 3 hours of Engl 9020 (Doctoral Colloquium);
8. 12 hours of coursework in a related field or minor to be completed during the Ph.D. program;
9. 15 hours of electives in other graduate courses offered by the department.

Plan II B: Rhetoric and Composition
Students in this plan must complete at least 30 semester hours of coursework beyond the M.A. level, plus 20 hours of dissertation research. Students should cover all areas of study listed below from their M.A. program or take them during their Ph.D. program:
1. 6 hours of language study (Old English, History of the English Language, Middle English, American English) or 6 hours of literature in an area relevant to the student’s concentration;
2. 3 hours of Engl 8000 (Bibliography);
3. 3 hours of Engl 8060 (Literary Criticism) OR 3 hours of Engl 8070 (Contemporary Theory);
4. 6 hours of English literature before 1660 (not including Old English or Middle English);
5. 9 hours of English literature after 1660;
6. 6 hours of American literature;
7. 3 hours of Engl 9020 (Doctoral Colloquium);
8. 18 hours of coursework in rhetoric and composition courses to be completed during the Ph.D. program;
9. 9 hours of electives in other graduate courses offered by the department; and
10. English 8125 and 9012.

The same requirements for residency, foreign languages, General examinations, candidacy, dissertation defense, and time limit apply to Plan II B.

Plan II C: Creative Writing
For creative writing students, the specialist area will be the major genre, either fiction or poetry. The non-specialist area is the other genre. In both these areas, students will be tested on the basis of the complete traditions of each genre. Students in Plan II C must complete 36 hours of graduate coursework beyond the M.A. level, with 12 of those hours in creative writing workshops in the student's major genre, plus 20 hours of dissertation research. Before the student can be said to have completed all coursework requirements under Plan II C, the following courses must have been completed during either the M.A., M.F.A., or Ph.D. degrees:
1. 6 hours of language study (Old English, History of the English Language, Middle English, American English);
2. 3 hours of English 8060 (Literary Criticism) OR Engl 8070 (Contemporary Literary Theory)
3. 6 hours of English literature before 1660 (not including Old English or Middle English);
4. 9 hours of English literature after 1660;
5. 6 hours of American literature;
6. 3 hours of Engl 8200 (contemporary literature) in the major genre;
7. 6 hours of Engl 8160 (Form and Theory of Literature), in the student's major and minor genres; and
8. 12 hours of Engl 8020 or 8030 (Workshop in Creative Writing) in the student's major genre to be completed during the Ph.D. program.

The same requirements for residency, foreign languages, general examinations, candidacy, dissertation defense, and time limit apply to Plan II C.

Dissertation
Under Plan II A, students writing dissertations must meet all the requirements set forth under Plan I with the further stipulation that all topics must incorporate research from both the specialized fields of English and the interdisciplinary areas. In Plan II B, students must present an analytical dissertation or a substantial and appropriate written project of dissertation scope. Students who choose the concentration in creative writing, Plan II C, must submit a substantial written creative project of either poetry or fiction that includes a critical introduction.

Ph.D.: Plan III
Coursework
Students in this plan must complete at least 30 semester hours of coursework beyond the M.A. level, plus 20 hours of dissertation research. Students should cover all areas of study listed below either from their M.A. or during their Ph.D. program:
1. 6 hours of English courses in literature, criticism, or language;
2. 6 hours of coursework in the area of mass communication research and theory, courses to be chosen from the following Comm 8000, Comm 8020, Comm 8710;
3. 6 hours of rhetorical history: Engl 8150 and Engl 8170;
4. 6 hours of composition, courses to be chosen from Engl 8110, 8120, 8180, 8190;
5. 6 hours of corporate writing courses, to be chosen from Engl 6110, Engl 8130, Comm 6610; (i) 18 hours of coursework in writing for mass audience (courses might include Literary Journalism, Writing for Mass Audiences, Persuasion, Rhetoric or Social Movements, Contemporary Rhetorical Theory and Criticism, Seminar in Public Communication, or approved Internship);
6. 6 hours of Engl 8000 (Bibliography); and
7. 18 hours from among the following courses:
   Comm 6450, 6460, 6480, 6510, 6770, 8010, 8020, 8050, 8060, 9710, and 8720 (as well as Comm 8800 and 8900 if the special topic is applicable to writing for mass audiences).

For the Ph.D. candidate in English with a concentration in writing for mass audiences, the area of specialization in the general examinations will be in Writing for Mass Audiences. The same requirements for residency, foreign languages, dissertation defense, and time limit apply to Plan III.

C. Graduate Requirements, Fall, 2004-

The following requirements were put in place as a result of the work of the Task Force on the Graduate Curriculum, approved by the Faculty, Spring, 2004.

1. Requirements for Masters of Arts in English

The Department of English offers four master's degree programs:

1. Master of Arts with an emphasis in literary studies;

2. Master of Arts with an emphasis in rhetoric, composition, and technical and professional writing;

3. Master of Arts with an emphasis in creative writing; and


Foreign Language

Candidates for the M.A. degree must demonstrate reading proficiency in one foreign language or proficiency in an approved research skill in order to complete the degree program. Students who choose French, German, or Spanish may meet this requirement by achieving a Level 2 pass in the chosen language of the CLEP Examination (College Level Examination Program, administered monthly by the University's Testing Service). Students who choose these and other
foreign languages may also meet this requirement by passing the foreign language reading proficiency examination offered by the Department of Modern and Classical Languages, or by receiving a grade of B or higher in an appropriate foreign language course at the level of 2002 or higher taken during the M.A. program. Foreign language courses taken during the undergraduate or postbaccalaureate enrollment may not be used for the second option, though they should enable the student to pass one of the proficiency examinations. Foreign language reading courses that use only English translations of foreign language texts are not applicable at any time. Alternative research skills are approved by the Director of Graduate Studies in English.

The M.A. Examination

The M.A. examination is offered twice a year. Dates are posted in the Department of English. Before taking the examination, students must have completed all coursework or be finishing it that semester. A student must sign up for the examination at least two weeks before the examination date.

The examination for students concentrating in literary studies or creative writing lasts four hours and consists of three parts: (1) a brief test on literary and rhetorical terms; (2) an essay analyzing one passage selected by the examination committee from a previously posted list of six passages representative of six periods of English and American literature; and (3) an essay comparing and contrasting two passages, one written before 1798 and one written in 1798 or later, also selected from the previously posted list of passages.

The examination for students concentrating in rhetoric, composition, and technical and professional writing is a take-home exam.

Each examination will be graded by three professors who will not be informed of the identity of the examinee. Students will be notified by mail of the results. Students who fail the examination may take it a second time. Those who fail the examination twice will be dismissed from the degree program. Specific instructions for the examination and examples of past examination questions and of successful answers are available to students preparing for the examination.

The M.F.A. examination is described in the section devoted to that degree program.

Time Limit

All requirements for a master's degree must be completed within seven years.

MASTER OF ARTS, Emphasis in Literary Studies

Candidates for the M.A. with an emphasis in literary studies may choose either the thesis or the non-thesis option. The thesis option requires completion of 27 credit hours (9 courses), plus 6 hours of thesis credit, and a thesis (50-100 pages) approved by a thesis committee consisting of a director and two other faculty members. Candidates completing the degree under the thesis option are not required to take the M.A. Examination. The non-thesis option requires completion of 33 credit hours (11 courses), a passing grade on the M.A. Examination, and a non-thesis
research paper (15-20 pages) approved by a committee of three faculty members including the Director or Associate Director of Graduate Studies.

**Thesis Option**

If a student chooses the thesis option, it is the student's responsibility to select a topic and to find a faculty member who will direct the thesis and two others who will serve on the thesis committee. Only members of the graduate faculty may direct theses.

Before beginning to write the thesis, M.A. students must submit a written prospectus for approval by their thesis committee. The prospectus should include the following:

1. A description of the subject, including a statement of the way the proposed approach to the subject differs from, contributes to, or modifies the existing scholarship on the subject;
2. A description of the proposed method of treatment and an account of the research necessary to complete it; and
3. A preliminary bibliography, including a discussion of the availability of materials.

The thesis must conform in all matters of documentation to the most recent edition of *The MLA Style Manual*. The Graduate Office of the College of Arts and Sciences has specific standard requirements for format. The student is responsible for conforming to those standards. The thesis must be between 50 and 100 pages in length. By the time the thesis is completed, a student must have registered for at least six hours of English 8999 (Thesis Research).

**Non-Thesis Option**

Students who choose the non-thesis option will take an additional six hours of graduate coursework in English beyond the required 27 hours. Such students will graduate with a minimum of 33 hours of graduate coursework in which they have earned either an "A" or a "B" and will have passed the M.A. Examination. Students must also submit a non-thesis research paper (15 to 20 pages) to be evaluated and approved by a committee of three faculty members, including the Director or Associate Director of Graduate Studies in English. The paper must be submitted to the Director of Graduate Studies at least two weeks prior to the deadline for the submission of the paper to the College of Arts and Sciences in the semester in which the student intends to complete the degree.

**Coursework**

In the interests of facilitating broad historical and disciplinary coverage across the areas of language, literature, and culture, the following courses are required:

**Thesis Option:**

1. ENGL 8000: Bibliography and Research Methods;
2. Six hours composed of courses in language study (8090: History of the English Language; 8210: Old English; 8250: Middle English; 8230: American English); literary theory (8060: Literary Criticism; 8065: Foundations of Modern Critical Theory; 8070: Contemporary Literary Theory); or folklore (6020, 6100, 6110, or 8200), in any combination (note: M.A. students considering pursuing the Ph.D. in English at Georgia State University should consult area 3 in the doctoral program course requirements before deciding how to fulfill this requirement);

3. Six hours literature before circa 1800;

4. Six hours literature after circa 1800;

5. A minimum of three hours in British literature and a minimum of three hours in American literature (of the twelve stipulated in 3 and 4 above);

6. Six hours of electives (may be taken in a related field or fields of study if desired);

7. Six hours of 8999 (Thesis Research).

Non-Thesis Option:

1. 1-5: Same as above (for a total of 21 hours);

2. 6. Twelve hours of electives (including, if desired, a maximum of six hours of courses in related fields of study).

MASTER OF ARTS, Emphasis in Rhetoric, Composition, and Technical and Professional Writing

Coursework

Candidates for the M.A. with an emphasis in rhetoric, composition, and technical and professional writing must satisfactorily complete either 27 hours of graduate coursework, including 21 hours of rhetoric and composition courses, plus 6 hours of thesis research (thesis option), or 33 hours of graduate coursework, including 21 hours of rhetoric and composition courses (non-thesis option). English 8125 (Writing and Research Methodology) is required. Students should take this course as early as possible in their programs.

Thesis and Non-Thesis Options

Candidates for the M.A. with this emphasis have the same thesis and non-thesis options as candidates with an emphasis in literary studies.

MASTER OF ARTS, Emphasis in Creative Writing

For a comparison between this program and the M.F.A. program, see the section on the M.F.A.

Coursework
Candidates for the M.A. with an emphasis in creative writing must satisfactorily complete 27 hours of graduate coursework, including 12 hours of creative writing. A student must complete either 8160 (Form and Theory of Literary Craft) or 8200 (Contemporary Literature). Rather than narrowly specializing in a particular area, a student should select courses that complement the student's undergraduate program in order to achieve a lively understanding of a broad range of English and American literature.

**Thesis**

The creative writing thesis must contain at least 35 pages of poetry or 60 to 100 pages of fiction. It must include an introduction or an afterword in which the student discusses his or her approaches, styles, methods, and influences. The nonthesis option is *not* available to M.A. candidates with an emphasis in creative writing. By the time the thesis is completed, a student must have registered for at least six hours of English 8999 (Thesis Research).

**MASTER OF FINE ARTS in Creative Writing**

The M.F.A. is a more rigorous and substantial degree than the M.A. with an emphasis in creative writing. Only students whose portfolios show exceptional promise will be admitted to the M.F.A. program, and the requirements for completion of the program are more strenuous than for the M.A. in Creative Writing.

**Coursework**

The M.F.A. student must complete satisfactorily at least 48 hours of graduate coursework. Any student who receives more than one "C" during his or her program will be dropped from the M.F.A. program. The coursework must include the following:

1. 15 to 21 hours of English 8020 (Poetry Writing) or 8030 (Fiction Writing);
2. 15 to 21 hours of English and American literature and/or folklore;
3. 3 hours of English 8160 (Form and Theory of Literary Craft) in the student's chosen genre;
4. 3 hours of English 8200 (Contemporary Literature); and
5. 6 hours of 8999 (Thesis Research)

Students who enter the M.F.A. program with an M.A. in English or creative writing must satisfy a different set of course requirements totaling 36 hours:

1. 15 to 18 hours of English 8020 (Poetry Writing) or 8030 (Fiction Writing);
2. 6 to 9 hours of English and American literature and/or folklore;
3. 3 hours of English 8160 (Form and Theory of Literary Craft) in the student's chosen genre;
4. 3 hours of English 8200 (Contemporary Literature); and
5. 6 hours of English 8999 (Thesis Research).

**M.F.A. Examination**
Before students can take the M.F.A. examination, they must have completed all coursework and the foreign language requirement. The M.F.A. examination is a two-part written test based on a reading list available to students when they enter the program. The examination will be administered in two four-hour sessions on separate days. A student may take this exam in either spring or fall semester. Students must give the Director of Graduate Studies written notification of their intention to take the examination by the departmental deadline. Each examination will be graded by at least three faculty members who will not be informed of the identity of the examinee.

Thesis

The M.F.A. thesis must be a minimum of 50 pages long for a manuscript of poems or a minimum of 150 pages for a manuscript of prose fiction. It must include an introduction or an afterword in which the student discusses his or her approaches, styles, methods, and influences. After students have completed initial work on the manuscript, they will meet with their committee to edit the thesis. By the time the thesis is completed, a student must have registered for at least six hours of English 8999 (Thesis Research).

2. Requirements for Doctoral Degree in English

The Ph.D. degree programs prepare students to write, to teach on the college and university levels, and to conduct scholarly research. At the end of their Ph.D. coursework, students will have acquired a productive general knowledge of the various fields of literary study in English and will have developed a concentrated preparation in their areas of specialization.

Doctoral Degree Plans

Students may choose to follow one of three plans. Plan 1 focuses on literary studies. Plan 2 emphasizes rhetoric and advanced writing courses. Plan 3 emphasizes creative writing.

Basic Coursework and Residency Requirements

Depending on the plan chosen by a student, the total credit hours required vary from 50 to 59 beyond the M.A. (30-39 hours of coursework plus 20 hours of dissertation research). To fulfill the residency requirement for the Ph.D. degree, students must enroll for a minimum of 6 hours per term for 4 semesters. Two of these semesters must be consecutive. Each plan has further particular coursework requirements which are specified below.

Foreign Language

A reading proficiency in one foreign language appropriate to the area of specialization is required. Although an alternative research skill (such as digital rhetoric) may be used to satisfy the language requirement at the M.A. level, at the doctoral level the language requirement must be fulfilled by demonstrating reading proficiency in a foreign language: e.g., French, Spanish, German, Italian, or another foreign language appropriate to the area of specialization (appropriateness is to be determined by the Director of Graduate Studies). If the student fulfilled
the M.A. language requirement with a foreign language as described above, that language fulfills
the Ph.D. foreign language requirement. If the student fulfilled the M.A. language requirement
with a course in digital rhetoric or another alternative research skill, that course does not fulfill
the Ph.D. foreign language requirement: proficiency in a foreign language as described above
must be demonstrated.

Students who choose French, German, or Spanish may meet this requirement by achieving a
Level 2 pass in the chosen language of the CLEP Examination (College Level Examination
Program, administered monthly by the University's Testing Service). Students who choose these
and other foreign languages may also meet this requirement by passing the foreign language
reading proficiency examination offered by the Department of Modern and Classical Languages,
or by receiving a grade of B or higher in an appropriate foreign language course at the level of
2002 or higher taken during the M.A. or Ph.D. programs. Foreign language courses taken during
the undergraduate of postbaccalaureate enrollment may not be used for the second option, though
they should enable the student to pass one of the proficiency examinations. Foreign language
reading courses that use only English translations of foreign language texts are not applicable at
any time.

**Doctoral Examinations**

Students must pass two on-site examinations, one in an area of primary specialization and
another in an area of secondary specialization.

The primary specialization examination will be the area in which the student plans to write the
dissertation and will last four hours. As described in list of required courses below, in order to
take an examination in an area of primary specialization, the student must have completed 12
hours of courses in or strongly related to that area. The exam itself will be based on a reading list
composed of no fewer than forty texts, devised by the student in consultation with the faculty
advisor who will be the primary reader of the exam. The examination reading list must be
composed, and approved by the faculty advisor, at least one semester prior to the semester in
which the student will take the exam. The examination itself must be approved by the Director
and Associate Director of Graduate Studies.

The secondary specialization examination may be in an area that compliments, augments, or
contrasts with the primary area and will last three hours. As described in the list of required
courses below, in order to take an examination in an area of secondary specialization, the student
must have completed 9 hours of courses in or strongly related to that area. The exam itself will
be based on a reading list composed of no fewer than thirty texts, devised by the student in
consultation with the faculty advisor who will be the primary reader of the exam. The examination reading list must be
composed, and approved by the faculty advisor, at least one semester before the semester in which the student will take the exam. The examination itself must be approved by the Director and Associate Director of Graduate Studies.

The two examinations may be (but need not be) taken in the same semester. Examinations are
not offered in the summer. Students must give the Director of Graduate Studies in English
written notification of their intention to take either a primary or secondary examination by the
departmental deadline. Suggested areas for examination, which in practice may be subdivided, include but are not limited to the following:

- English Language
- Medieval Literature
- Renaissance Literature
- Restoration and Eighteenth-Century Literature
- Nineteenth-Century Literature
- Modern British Literature
- Twentieth Century World English Literature (British Isles, Commonwealth, Post-Colonial)
- American Literature to 1830
- American Literature from 1830 to 1914
- American Literature from 1914 to the present
- Rhetoric, Composition, and Technical and Professional Writing
- Literary Theory
- Fiction (restricted to creative writing students)
- Poetry (restricted to creative writing students)

Students pursuing the Ph.D. with an emphasis in creative writing must take their examinations in Fiction and Poetry. The English Language examination will cover three of the following fields: Old English, Middle English, History of the English Language, and American English. A student who chooses to write an English Language examination (either major or minor) must indicate in the letter of intent the three fields on which he or she wishes to be tested. Examinations in Rhetoric, Composition, and Professional and Technical Writing may draw on several different sub-areas for both primary and secondary specialization, and this is generally possible for other area examinations.

Each doctoral examination will be graded by at least three faculty members. A student must pass each examination on either the first or second try in order to remain in the Ph.D. program. Examples of past examination questions and of successful answers are available to students preparing for the examination.

**Doctoral Candidacy**

After passing the Ph.D. qualifying examinations, students must register for candidacy by completing a form available from the Director of Graduate Studies in English.

**Dissertation**

Doctoral students must submit a dissertation acceptable to the Department of English and to the Graduate Office of the College of Arts and Sciences. Stages in the preparation of the dissertation include the following: choosing a dissertation director and dissertation committee, submitting a dissertation prospectus, defending the dissertation prospectus, writing the dissertation, defending the dissertation.
Soon after completing written doctoral examinations, a doctoral student must submit to his or her dissertation committee a written dissertation prospectus that should include the following:

1. A description of the subject, including a statement of the way the proposed approach to the subject differs from, contributes to, or modifies the existing scholarship on the subject;
2. A description of the proposed method of treatment and an account of the research necessary to complete it; and
3. A preliminary bibliography, including a discussion of the availability of materials.

After consulting informally with the dissertation director and the other members of the student's dissertation committee, the student must defend the prospectus orally in a meeting with the committee and the Director of Graduate Studies. If the committee judges the student's prospectus to be acceptable, the student will be given permission to proceed with the project.

While writing the dissertation, the student must register for at least 20 hours of English 8999 (Thesis Research).

Each student must pass an oral defense of the dissertation administered by the members of the student's dissertation committee and the departmental Director of Graduate Studies.

Time Limit

Work on the doctorate must be completed within ten years of admission to the program.

Particular Requirements of Individual Ph.D. Plans

Plan 1: Literary Studies

In the interests of facilitating professional specialization within the broad fields of linguistic, literary, and cultural study, the following are required:

1. Thirty hours of course work beyond the M.A. level (including, if desired, a maximum of nine hours of coursework in related fields offered by other departments);
2. Fulfillment of the M.A. course requirements;
3. An additional 3-6 hours in language study OR theory (note: if the student satisfied the six hour requirement stipulated in section 2 of the M.A. course requirements by taking three hours in language study and three in theory, then this requirement can be satisfied with a course of the student's choice, either language study or theory; if, however, the student satisfied section 2 with six hours in language study only, or theory only, then this requirement must be satisfied with 3 hours in the field not covered in the M.A.; finally, if the student satisfied section 2 with six hours in folklore or has not taken a language study or theory class at the M.A. level, a language study class AND a theory class–6 hours–are required);
4. Twelve hours of courses in or strongly related to the area of primary examination specialty (may include courses taken at the M.A. level and a maximum of one course in a strongly related field offered by another department);
5. Nine hours of courses in or strongly related to the area of secondary examination specialty (may include courses taken at the M.A. level and a maximum of one course in a strongly related field offered by another department);
6. Electives as needed to complete the 30-hour requirement;
7. Twenty hours 8999 (Thesis Research).

**Plan 2: Rhetoric, Composition, and Technical and Professional Writing**

Students in this plan must complete at least 30 hours of coursework beyond the M.A. level, plus 20 hours of dissertation research. The following coursework requirements must be completed during the Ph.D program unless they have already been satisfied during a student's M.A. program:

1. Six hours of language, theory, literature, or some contiguous field outside of English upon approval from the student's advisor and the Director of Graduate Studies;
2. English 8125 and 9012;
3. Twenty-one hours of rhetoric, composition, and technical and professional writing courses.

**Plan 3: Creative Writing**

Students who specialize in creative writing must take either poetry or fiction as their major examination and must choose the other genre as their minor area. They must complete 30-39 hours of graduate coursework beyond the M.A. level, with 12 of those hours in creative writing workshops in the student's major genre, plus 20 hours of dissertation research. The following coursework requirements must be completed during the Ph.D program unless they have already been satisfied during a student's M.A. or M.F.A. program:

1. Twelve hours of workshop in major genre;
2. Nine-twelve hours of courses in or strongly related to area of primary examination specialty, including 3 hours of Form and Theory in major genre and 3 hours of Contemporary Literature in major genre;
3. Nine hours of courses in or strongly related to area of secondary examination specialty, including 3 hours of Form and Theory in secondary genre;
4. Three hours of language study, unless satisfied at M.A. level;
5. Three hours of theory, unless satisfied at the M.A. level.
Appendix J: Course Offerings, FY2002 - FY2004

Please see Table D-1.
Appendix K: Summary Results of Surveys

The following surveys were undertaken by the Office of Institutional Research in Fall, 2003.

1. FACULTY SURVEY FINDINGS

Table 1

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Excellent</th>
<th>Don’t know/Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scholarship of the faculty in the department</td>
<td>N %</td>
<td>N %</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>9.3</td>
<td>12</td>
<td>27.9</td>
<td>26</td>
<td>60.5</td>
<td>1</td>
</tr>
<tr>
<td>Frequency of required course offerings</td>
<td>8</td>
<td>18.6</td>
<td>16</td>
<td>37.2</td>
<td>15</td>
<td>34.9</td>
<td>4</td>
</tr>
<tr>
<td>Variety of advanced course offerings</td>
<td>1</td>
<td>2.3</td>
<td>7</td>
<td>16.3</td>
<td>22</td>
<td>51.2</td>
<td>12</td>
</tr>
<tr>
<td>Level of clerical staff support</td>
<td>3</td>
<td>7.0</td>
<td>12</td>
<td>27.9</td>
<td>14</td>
<td>32.6</td>
<td>14</td>
</tr>
<tr>
<td>Clarity of departmental goals for the next two years</td>
<td>1</td>
<td>2.3</td>
<td>4</td>
<td>9.3</td>
<td>8</td>
<td>18.6</td>
<td>16</td>
</tr>
<tr>
<td>Availability of computer/data base software relevant to your work</td>
<td>2</td>
<td>4.7</td>
<td>8</td>
<td>18.6</td>
<td>12</td>
<td>27.9</td>
<td>15</td>
</tr>
</tbody>
</table>

Table 2

<table>
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<th></th>
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<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scholarship of the faculty in the department</td>
<td>42</td>
<td>3</td>
<td>5</td>
<td>4.52</td>
<td>.671</td>
</tr>
<tr>
<td>Frequency of required course offerings</td>
<td>39</td>
<td>3</td>
<td>5</td>
<td>4.18</td>
<td>.756</td>
</tr>
<tr>
<td>Variety of advanced course offerings</td>
<td>42</td>
<td>2</td>
<td>5</td>
<td>4.07</td>
<td>.745</td>
</tr>
<tr>
<td>Level of clerical staff support</td>
<td>43</td>
<td>2</td>
<td>5</td>
<td>3.91</td>
<td>.947</td>
</tr>
<tr>
<td>Clarity of departmental goals for the next two years</td>
<td>38</td>
<td>1</td>
<td>5</td>
<td>3.74</td>
<td>1.032</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don't know/Not applicable and missing data excluded from analysis.
Graph 1

Scholarship of the faculty in the department

Graph 2

Frequency of required course offerings

Graph 3

Variety of advanced course offerings
Graph 4

Level of clerical staff support

Graph 5

Clarity of departmental goals for the next two years

Graph 6

Availability of computer/data base software relevant to your work

Table 3
<table>
<thead>
<tr>
<th></th>
<th>Strongly disagree</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Strongly agree</th>
<th>Don't know/Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>The department's program of study is academically challenging.</td>
<td>1</td>
<td>2.3</td>
<td>1</td>
<td>2.3</td>
<td>6</td>
<td>14.0</td>
<td>17</td>
</tr>
<tr>
<td>Faculty in the department work together toward program goals.</td>
<td>1</td>
<td>2.3</td>
<td>7</td>
<td>16.3</td>
<td>19</td>
<td>44.2</td>
<td>15</td>
</tr>
<tr>
<td>In our department, faculty feel comfortable expressing different views and opinions.</td>
<td>2</td>
<td>4.7</td>
<td>1</td>
<td>2.3</td>
<td>3</td>
<td>7.0</td>
<td>17</td>
</tr>
<tr>
<td>I have adequate opportunities to influence decisions made in the department about our programs.</td>
<td>1</td>
<td>2.3</td>
<td>5</td>
<td>11.6</td>
<td>5</td>
<td>11.6</td>
<td>17</td>
</tr>
<tr>
<td>Guidelines regarding job performance are clear to faculty in the department.</td>
<td>2</td>
<td>4.8</td>
<td>6</td>
<td>14.3</td>
<td>13</td>
<td>31.0</td>
<td>20</td>
</tr>
</tbody>
</table>

**Table 4**

Descriptive Statistics (a)

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<tr>
<th></th>
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<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Availability of computer/data base software relevant to your work</td>
<td>37</td>
<td>1</td>
<td>5</td>
<td>4.03</td>
<td>1.067</td>
</tr>
<tr>
<td>The department's program of study is academically challenging.</td>
<td>43</td>
<td>1</td>
<td>5</td>
<td>4.16</td>
<td>.924</td>
</tr>
<tr>
<td>Faculty in the department work together toward program goals.</td>
<td>42</td>
<td>1</td>
<td>5</td>
<td>4.12</td>
<td>.861</td>
</tr>
<tr>
<td>In our department, faculty feel comfortable expressing different views and opinions.</td>
<td>42</td>
<td>1</td>
<td>5</td>
<td>4.19</td>
<td>1.018</td>
</tr>
<tr>
<td>I have adequate opportunities to influence decisions made in the department about our programs.</td>
<td>43</td>
<td>1</td>
<td>5</td>
<td>3.93</td>
<td>1.078</td>
</tr>
<tr>
<td>Guidelines regarding job performance are clear to faculty in the department.</td>
<td>41</td>
<td>2</td>
<td>5</td>
<td>4.24</td>
<td>.888</td>
</tr>
</tbody>
</table>

(a) Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don't know/Not applicable and missing data excluded from analysis.

**Graph 7**
The department's program of study is academically challenging.

Faculty in the department work together toward program goals.

In our department, faculty feel comfortable expressing different views and opinions.
Significantly too little | 2 | 3 | 4 | Significantly too much | Don't know/Not applicable | Total
Research tasks | N | % | 33 | 76.7 | 7 | 16.3 | 2 | 4.7 | 1 | 2.3 | 43
Service to department | 4 | 9.3 | 28 | 65.1 | 9 | 20.9 | 1 | 2.3 | 1 | 2.3 | 43
Publishing in certain journals | 1 | 2.3 | 3 | 7.0 | 30 | 69.8 | 3 | 7.0 | 2 | 4.7 | 4 | 9.3 | 43
Teaching | 1 | 2.3 | 11 | 25.6 | 24 | 55.8 | 5 | 11.6 | 2 | 4.7 | 43
Table 6

Descriptive Statistics (a)

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research tasks</td>
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<td>5</td>
<td>3.26</td>
<td>.544</td>
</tr>
<tr>
<td>Service to department</td>
<td>42</td>
<td>2</td>
<td>5</td>
<td>3.17</td>
<td>.621</td>
</tr>
<tr>
<td>Publishing in certain journals</td>
<td>39</td>
<td>1</td>
<td>5</td>
<td>3.05</td>
<td>.686</td>
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<tr>
<td>Teaching</td>
<td>41</td>
<td>1</td>
<td>4</td>
<td>2.80</td>
<td>.679</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes range: 1=Significantly too little to 5=Significantly too much. Don’t know/Not applicable and missing data excluded from analysis.

Graph 12

Research tasks

Graph 13

Service to department

Graph 14

Publishing in certain journals

Graph 15

Teaching

Table 7

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>Question</td>
<td>Yes</td>
<td>No</td>
<td>Percentage</td>
<td>Count</td>
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<tr>
<td>-------------------------------------------------------------------------</td>
<td>-----</td>
<td>----</td>
<td>------------</td>
<td>-------</td>
</tr>
<tr>
<td>Have you ever been the editor of any journals or served on any editorial boards in your field?</td>
<td>27</td>
<td>15</td>
<td>62.8</td>
<td>34.9</td>
</tr>
<tr>
<td>Have you been awarded any grants from Georgia State University to support research in your field?</td>
<td>34</td>
<td>8</td>
<td>79.1</td>
<td>18.6</td>
</tr>
<tr>
<td>Have you been awarded any grants from a source other than Georgia State University to support research in your field?</td>
<td>29</td>
<td>13</td>
<td>67.4</td>
<td>30.2</td>
</tr>
<tr>
<td>During the last two years, have you refereed or served as a reviewer of one or more articles submitted to journal(s) in your field?</td>
<td>32</td>
<td>8</td>
<td>74.4</td>
<td>18.6</td>
</tr>
</tbody>
</table>

Graph 16

Have you ever been the editor of any journals or served on any editorial boards in your field?

Graph 17

Have you been awarded any grants from Georgia State University to support research in your field?

Graph 18
Have you been awarded any grants from a source other than Georgia State University to support research in your field?
Table 8

<table>
<thead>
<tr>
<th>Category</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>How many professional articles or chapters in books have you published in the last five years?</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>2</td>
<td>4.7</td>
</tr>
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<td>3</td>
<td>7.0</td>
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<td>4</td>
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<td>7.0</td>
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<td>16.3</td>
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<td>6</td>
<td>4</td>
<td>9.3</td>
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<td>7</td>
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</tr>
<tr>
<td>8 or more</td>
<td>8</td>
<td>18.6</td>
</tr>
<tr>
<td>Not applicable</td>
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<td>2.3</td>
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<tr>
<td><strong>How many authored books or edited books have you published in the last five years?</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>16</td>
<td>38.1</td>
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<tr>
<td>1</td>
<td>18</td>
<td>42.9</td>
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<tr>
<td>2</td>
<td>5</td>
<td>11.9</td>
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<tr>
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<td>7.1</td>
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<tr>
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<tr>
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<td>0.0</td>
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<tr>
<td>6</td>
<td>0</td>
<td>0.0</td>
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<tr>
<td>7</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>8 or more</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td><strong>How many monographs, manuals, or reviews have you published in the last five years?</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>10</td>
<td>23.8</td>
</tr>
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<td>7</td>
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<tr>
<td>8 or more</td>
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<td>2.4</td>
</tr>
<tr>
<td><strong>How many formal presentations have you given at professional meetings over the last five years?</strong></td>
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</tr>
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<td>4.7</td>
</tr>
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<td>0.0</td>
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<tr>
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<td>5</td>
<td>11.6</td>
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<tr>
<td>3</td>
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<td>7</td>
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<td>8 or more</td>
<td>17</td>
<td>39.5</td>
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<tr>
<td><strong>How many formal presentations have you given at other colleges or institutions over the last five years?</strong></td>
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<td></td>
</tr>
<tr>
<td>0</td>
<td>12</td>
<td>27.9</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
<td>18.6</td>
</tr>
</tbody>
</table>
How many authored books or edited books have you published in the last five years?

How many professional articles or chapters in books have you published in the last five years?

How many monographs, manuals, or reviews have you published in the last five years?
Supplemental questions provided by the Department of English

Table 9

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Excellent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rate the research support you</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td></td>
</tr>
<tr>
<td>receive from Georgia State</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University's Office of Sponsored</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Research.</td>
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<td></td>
<td></td>
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<tr>
<td></td>
<td>12</td>
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<td>7</td>
<td>18.4</td>
<td>10</td>
<td>26.3</td>
</tr>
<tr>
<td>Rate the adequacy of Pullen</td>
<td>2</td>
<td>4.7</td>
<td>9</td>
<td>20.9</td>
<td>15</td>
<td>34.9</td>
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<td>Library's resources for your</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>needs.</td>
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</table>
Table 10

<table>
<thead>
<tr>
<th>Table 10</th>
<th>Descriptive Statistics(a)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Rate the research support you receive from Georgia State University's Office of Sponsored Research.</td>
<td>38</td>
</tr>
<tr>
<td>Rate the adequacy of Pullen Library's resources for your needs.</td>
<td>43</td>
</tr>
</tbody>
</table>

(a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Missing data excluded from analysis.)

Graph 25

Rate the research support you receive from Georgia State University's Office of Sponsored Research.

Graph 26

Rate the adequacy of Pullen Library's resources for your needs.
<table>
<thead>
<tr>
<th>Have you won any prizes and awards for your scholarship or creative writing in the past 3 years?</th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>9</td>
<td>22.5</td>
<td>31</td>
<td>77.5</td>
</tr>
</tbody>
</table>

**Graph 27**

![Graph 27](image)

**Table 12**

<table>
<thead>
<tr>
<th>Rate your overall level of job satisfaction.</th>
<th>Not at all satisfied</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Very satisfied</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
<td>N</td>
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**Graph 28**

![Graph 28](image)
Table 14

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I am adequately compensated for mentoring/advising students outside of regular office hours.

5 7 17 9 4 42

Table 15

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I am adequately compensated for mentoring/advising students outside of regular office hours.

Descriptive Statistics (a)

(a) Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree).
Missing data excluded from analysis.

Graph 29

I am adequately compensated for mentoring/advising students outside of regular office hours.
2. FACULTY SURVEY FINDINGS COMPARISONS REPORT

Table 1

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*a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don't know/Not applicable and missing data excluded from analysis.*

### Graphs

**Graph 1**

**Graph 2**

**Graph 3**

**Graph 4**
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a Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don’t know/Not applicable and missing data excluded from analysis.

Graph 7

Graph 8
Faculty in the department work together toward program goals.

In our department, faculty feel comfortable expressing different views and opinions.

I have adequate opportunities to influence decisions made in the department about our programs.
Guidelines regarding job performance are clear to faculty in the department.

Table 5

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Table 6

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a Minimum/Maximum range denotes range: 1=Significantly too little to 5=Significantly too much. Don’t know/Not applicable and missing data excluded from analysis.

Graph 12

Graph 13
Table 7

<table>
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<tr>
<th></th>
<th>University</th>
<th>Department</th>
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<tr>
<td>Have you ever been the editor of any journals or served on any editorial boards in your field?</td>
<td>Yes</td>
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<tr>
<td></td>
<td>No</td>
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</tr>
<tr>
<td>Have you been awarded any grants from Georgia State University to support research in your field?</td>
<td>Yes</td>
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<tr>
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<td>No</td>
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<tr>
<td>Have you been awarded any grants from a source other than Georgia State University to support research in your field?</td>
<td>Yes</td>
<td>82</td>
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<tr>
<td></td>
<td>No</td>
<td>63</td>
</tr>
<tr>
<td>During the last two years, have you refereed or served as a reviewer of one or more articles submitted to journal(s) in your field?</td>
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<td>102</td>
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<tr>
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<td>No</td>
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</tr>
</tbody>
</table>
Graph 16
Have you ever been the editor of any journals or served on any editorial boards in your field?

Graph 17
Have you been awarded any grants from Georgia State University to support research in your field?

Graph 18
Have you been awarded any grants from a source other than Georgia State University to support research in your field?
During the last two years, have you refereed or served as a reviewer of one or more articles submitted to journal(s) in your field?

Table 8

<table>
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<tr>
<th align="left">How many professional articles or chapters in books have you published in the last five years?</th>
<th align="left">University</th>
<th align="left">Department</th>
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<td align="left">%</td>
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<th align="left">University</th>
<th align="left">Department</th>
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<table>
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<table>
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professional meetings over the last five years?

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How many formal presentations have you given at other colleges or institutions over the last five years?

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Graph 20

How many professional articles or chapters in books have you published in the last five years?

Graph 21

How many authored books or edited books have you published in the last five years?
How many monographs, manuals, or reviews have you published in the last five years?

How many formal presentations have you given at professional meetings over the last five years?

How many formal presentations have you given at other colleges or institutions over the last five years?
### 3. UNDERGRADUATE STUDENT SURVEY FINDINGS

#### Table 1

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<th>4</th>
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<th>Don't know/Not applicable</th>
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<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
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<td>Faculty members in the department are interested in the academic development of undergraduate English majors.</td>
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<td>The English program of study is academically challenging.</td>
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<tr>
<td>Faculty in the department are appropriately prepared for their courses.</td>
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<td>4.0</td>
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<tr>
<td>I feel the undergraduate program in English is preparing me for my professional career and/or further study.</td>
<td>7</td>
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<td>4.0</td>
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<td>There is open communication between faculty and undergraduate students about student concerns.</td>
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<td>Class size is suitable for effective learning.</td>
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<tr>
<td>I feel the undergraduate program in English is preparing me for my professional career and/or further study.</td>
<td>143</td>
<td>1</td>
<td>5</td>
<td>3.78</td>
<td>1.069</td>
</tr>
<tr>
<td>There is open communication between faculty and undergraduate students about student concerns.</td>
<td>143</td>
<td>1</td>
<td>5</td>
<td>3.92</td>
<td>1.126</td>
</tr>
<tr>
<td>Class size is suitable for effective learning.</td>
<td>148</td>
<td>1</td>
<td>5</td>
<td>4.15</td>
<td>1.052</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don’t know/Not applicable and missing data excluded from analysis.
Faculty members in the department are interested in the academic development of undergraduate English majors.

The English program of study is academically challenging.

Faculty in the department are appropriately prepared for their courses.
I feel the undergraduate program in English is preparing me for my professional career and/or further study.

There is open communication between faculty and undergraduate students about student concerns.

Class size is suitable for effective learning.
### Table 3

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Excellent</th>
<th>Don't know/Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td></td>
</tr>
<tr>
<td>Academic advisement available in the department</td>
<td>5</td>
<td>3.3</td>
<td>11</td>
<td>7.3</td>
<td>30</td>
<td>20.0</td>
<td>150</td>
</tr>
<tr>
<td>Career advisement available in the department</td>
<td>6</td>
<td>4.0</td>
<td>18</td>
<td>12.0</td>
<td>23</td>
<td>15.3</td>
<td>150</td>
</tr>
<tr>
<td>Availability of faculty to students outside the classroom</td>
<td>2</td>
<td>1.3</td>
<td>12</td>
<td>8.0</td>
<td>31</td>
<td>20.7</td>
<td>150</td>
</tr>
<tr>
<td>Effectiveness of teaching methods used by faculty</td>
<td>3</td>
<td>2.0</td>
<td>5</td>
<td>3.3</td>
<td>26</td>
<td>17.3</td>
<td>150</td>
</tr>
<tr>
<td>Procedures used to evaluate student performance</td>
<td>1</td>
<td>.7</td>
<td>8</td>
<td>5.4</td>
<td>29</td>
<td>19.6</td>
<td>148</td>
</tr>
<tr>
<td>Frequency of English course offerings</td>
<td>15</td>
<td>10.0</td>
<td>28</td>
<td>18.7</td>
<td>41</td>
<td>27.3</td>
<td>150</td>
</tr>
<tr>
<td>Variety of English course offerings</td>
<td>7</td>
<td>4.7</td>
<td>24</td>
<td>16.0</td>
<td>46</td>
<td>30.7</td>
<td>150</td>
</tr>
<tr>
<td>Clarity of degree requirements</td>
<td>7</td>
<td>4.7</td>
<td>13</td>
<td>8.7</td>
<td>35</td>
<td>23.3</td>
<td>150</td>
</tr>
</tbody>
</table>

### Table 4

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
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<td>.962</td>
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<td>5</td>
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<td>.857</td>
</tr>
<tr>
<td>Procedures used to evaluate student performance</td>
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<td>5</td>
<td>3.87</td>
<td>.838</td>
</tr>
<tr>
<td>Frequency of English course offerings</td>
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<td>5</td>
<td>3.11</td>
<td>1.178</td>
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<tr>
<td>Variety of English course offerings</td>
<td>147</td>
<td>1</td>
<td>5</td>
<td>3.37</td>
<td>1.080</td>
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<tr>
<td>Clarity of degree requirements</td>
<td>144</td>
<td>1</td>
<td>5</td>
<td>3.67</td>
<td>1.084</td>
</tr>
</tbody>
</table>

*a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don't know/Not applicable and missing data excluded from analysis.*
Graph 7

Poor 2 3 4 Excellent

Academic advisement available in the department

Graph 8

Poor 2 3 4 Excellent

Career advisement available in the department

Graph 9

Poor 2 3 4 Excellent

Availability of faculty to students outside the classroom
Graph 10

Effectiveness of teaching methods used by faculty

Graph 11

Procedures used to evaluate student performance

Graph 12

Frequency of English course offerings

Graph 13

Variety of English course offerings

Graph 14

Clarity of degree requirements

Table 5

<table>
<thead>
<tr>
<th>Gender</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>106</td>
<td>75.2</td>
</tr>
<tr>
<td>Male</td>
<td>35</td>
<td>24.8</td>
</tr>
<tr>
<td>Total</td>
<td>141</td>
<td>100.0</td>
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</tbody>
</table>
### Table 6

<table>
<thead>
<tr>
<th>Concentration</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhetoric and Composition</td>
<td>26</td>
<td>17.9</td>
</tr>
<tr>
<td>Literature</td>
<td>43</td>
<td>29.7</td>
</tr>
<tr>
<td>Creative Writing</td>
<td>49</td>
<td>33.8</td>
</tr>
<tr>
<td>Secondary English</td>
<td>27</td>
<td>18.6</td>
</tr>
<tr>
<td>Total</td>
<td>145</td>
<td>100.0</td>
</tr>
</tbody>
</table>

### Table 7

To what extent have you been exposed to the following writing assignments in your English courses?

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Never</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Frequently</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Close reading/formalist analysis of a literary text</td>
<td>7</td>
<td>4.8</td>
<td>5</td>
<td>3.4</td>
<td>24</td>
<td>16.6</td>
</tr>
<tr>
<td>Analysis of a text's historical context</td>
<td>12</td>
<td>8.2</td>
<td>19</td>
<td>13.0</td>
<td>45</td>
<td>30.8</td>
</tr>
<tr>
<td>Analysis of the author's biography</td>
<td>22</td>
<td>15.2</td>
<td>25</td>
<td>17.2</td>
<td>57</td>
<td>39.3</td>
</tr>
<tr>
<td>Analysis of oeuvre development</td>
<td>42</td>
<td>30.9</td>
<td>30</td>
<td>22.1</td>
<td>41</td>
<td>30.1</td>
</tr>
<tr>
<td>Analysis based on literary theory</td>
<td>12</td>
<td>8.3</td>
<td>16</td>
<td>11.0</td>
<td>44</td>
<td>30.3</td>
</tr>
<tr>
<td>Production of an annotated edition</td>
<td>47</td>
<td>32.4</td>
<td>38</td>
<td>26.2</td>
<td>30</td>
<td>20.7</td>
</tr>
<tr>
<td>Analysis of a text's print or composition history</td>
<td>41</td>
<td>28.1</td>
<td>42</td>
<td>28.8</td>
<td>37</td>
<td>25.3</td>
</tr>
<tr>
<td>Analysis of a text's sources and/or influences</td>
<td>15</td>
<td>10.2</td>
<td>24</td>
<td>16.3</td>
<td>47</td>
<td>32.0</td>
</tr>
<tr>
<td>Research essay</td>
<td>11</td>
<td>7.5</td>
<td>9</td>
<td>6.1</td>
<td>30</td>
<td>20.4</td>
</tr>
<tr>
<td>Electronic forms of writing</td>
<td>38</td>
<td>26.0</td>
<td>35</td>
<td>24.0</td>
<td>38</td>
<td>26.0</td>
</tr>
<tr>
<td>Workplace forms of writing</td>
<td>63</td>
<td>43.4</td>
<td>35</td>
<td>24.1</td>
<td>27</td>
<td>18.6</td>
</tr>
</tbody>
</table>
Table 8

<table>
<thead>
<tr>
<th>Activity Description</th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Close reading/formalist analysis of a literary text</td>
<td>145</td>
<td>1</td>
<td>5</td>
<td>4.03</td>
<td>1.076</td>
</tr>
<tr>
<td>Analysis of a text's historical context</td>
<td>146</td>
<td>1</td>
<td>5</td>
<td>3.35</td>
<td>1.148</td>
</tr>
<tr>
<td>Analysis of the author's biography</td>
<td>145</td>
<td>1</td>
<td>5</td>
<td>2.90</td>
<td>1.163</td>
</tr>
<tr>
<td>Analysis of oeuvre development</td>
<td>136</td>
<td>1</td>
<td>5</td>
<td>2.37</td>
<td>1.160</td>
</tr>
<tr>
<td>Analysis based on literary theory</td>
<td>145</td>
<td>1</td>
<td>5</td>
<td>3.40</td>
<td>1.145</td>
</tr>
<tr>
<td>Production of an annotated edition</td>
<td>145</td>
<td>1</td>
<td>5</td>
<td>2.34</td>
<td>1.209</td>
</tr>
<tr>
<td>Analysis of a text's print or composition history</td>
<td>146</td>
<td>1</td>
<td>5</td>
<td>2.38</td>
<td>1.163</td>
</tr>
<tr>
<td>Analysis of a text's sources and/or influences</td>
<td>147</td>
<td>1</td>
<td>5</td>
<td>3.17</td>
<td>1.155</td>
</tr>
<tr>
<td>Research essay</td>
<td>147</td>
<td>1</td>
<td>5</td>
<td>3.78</td>
<td>1.191</td>
</tr>
<tr>
<td>Electronic forms of writing</td>
<td>146</td>
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<td>5</td>
<td>2.60</td>
<td>1.321</td>
</tr>
<tr>
<td>Workplace forms of writing</td>
<td>145</td>
<td>1</td>
<td>5</td>
<td>2.08</td>
<td>1.205</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes range: 1=Never to 5=Frequently. Missing data excluded from analysis.

Graph 17

[Bar graph showing close reading/formalist analysis of a literary text with data points for Never, 2, 3, 4, Frequently]
Table 9

<table>
<thead>
<tr>
<th>To what extent have you been assessed in your English courses by tools other than papers?</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>13</td>
<td>8.9%</td>
</tr>
<tr>
<td>2</td>
<td>33</td>
<td>22.6%</td>
</tr>
<tr>
<td>3</td>
<td>30</td>
<td>20.5%</td>
</tr>
<tr>
<td>4</td>
<td>43</td>
<td>29.5%</td>
</tr>
<tr>
<td>Frequently</td>
<td>27</td>
<td>18.5%</td>
</tr>
<tr>
<td>Total</td>
<td>146</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

Graph 28

![Bar graph showing the distribution of assessment methods.]

Table 10

<table>
<thead>
<tr>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>146</td>
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<td>5</td>
<td>3.26</td>
<td>1.249</td>
</tr>
</tbody>
</table>

Descriptive Statistics(a)

a Minimum/Maximum range denotes range: 1=Never to 5=Frequently. Missing data excluded from analysis.
Cross-Tabulations By Concentration: Table 11

<table>
<thead>
<tr>
<th>Perception</th>
<th>Concentration</th>
<th>Rhetoric and Composition</th>
<th>Literature</th>
<th>Creative Writing</th>
<th>Secondary English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty members in the department are interested in the academic development of undergraduate English majors.</td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 2, %: 7.7</td>
<td>N: 1, %: 3.7</td>
<td>N: 2, %: 7.4</td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 1, %: 3.8</td>
<td>N: 11, %: 25.6</td>
<td>N: 10, %: 20.4</td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 10, %: 38.5</td>
<td>N: 16, %: 37.2</td>
<td>N: 18, %: 36.7</td>
<td>N: 7, %: 25.9</td>
</tr>
<tr>
<td></td>
<td>Strongly agree</td>
<td>N: 11, %: 42.3</td>
<td>N: 13, %: 30.2</td>
<td>N: 15, %: 30.6</td>
<td>N: 10, %: 37.0</td>
</tr>
<tr>
<td>Don't know/Not applicable</td>
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<td>N: 2, %: 4.7</td>
<td>N: 3, %: 11.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The English program of study is academically challenging.</td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 4, %: 9.3</td>
<td>N: 2, %: 3.7</td>
<td>N: 1, %: 2.3</td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 7, %: 27.9</td>
<td>N: 4, %: 14.3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 4, %: 9.3</td>
<td>N: 12, %: 42.9</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Strongly agree</td>
<td>N: 12, %: 46.2</td>
<td>N: 14, %: 32.6</td>
<td>N: 26, %: 53.1</td>
<td>N: 12, %: 44.4</td>
</tr>
<tr>
<td>Don't know/Not applicable</td>
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<td>N: 1, %: 2.3</td>
<td>N: 2, %: 7.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty in the department are appropriately prepared for their courses.</td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 2, %: 4.7</td>
<td>N: 1, %: 2.3</td>
<td>N: 1, %: 3.7</td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 7, %: 27.9</td>
<td>N: 4, %: 14.3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 1, %: 2.3</td>
<td>N: 11, %: 42.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strongly agree</td>
<td>N: 12, %: 46.2</td>
<td>N: 14, %: 32.6</td>
<td>N: 26, %: 53.1</td>
<td>N: 12, %: 44.4</td>
</tr>
<tr>
<td>Don't know/Not applicable</td>
<td>N: 2, %: 7.7</td>
<td>N: 1, %: 2.3</td>
<td>N: 2, %: 7.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I feel the undergraduate program in English is preparing me for my professional career and/or further study.</td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 2, %: 4.7</td>
<td>N: 1, %: 2.3</td>
<td>N: 1, %: 3.7</td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 7, %: 27.9</td>
<td>N: 4, %: 14.3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 1, %: 2.3</td>
<td>N: 11, %: 42.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strongly agree</td>
<td>N: 12, %: 46.2</td>
<td>N: 14, %: 32.6</td>
<td>N: 26, %: 53.1</td>
<td>N: 12, %: 44.4</td>
</tr>
<tr>
<td>Don't know/Not applicable</td>
<td>N: 2, %: 7.7</td>
<td>N: 1, %: 2.3</td>
<td>N: 2, %: 7.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>There is open communication between faculty and undergraduate students about student concerns.</td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 2, %: 4.7</td>
<td>N: 1, %: 2.3</td>
<td>N: 1, %: 3.7</td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 7, %: 27.9</td>
<td>N: 4, %: 14.3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 1, %: 2.3</td>
<td>N: 11, %: 42.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strongly agree</td>
<td>N: 12, %: 46.2</td>
<td>N: 14, %: 32.6</td>
<td>N: 26, %: 53.1</td>
<td>N: 12, %: 44.4</td>
</tr>
<tr>
<td>Don't know/Not applicable</td>
<td>N: 2, %: 7.7</td>
<td>N: 1, %: 2.3</td>
<td>N: 2, %: 7.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Class size is suitable for effective learning.</td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 2, %: 4.7</td>
<td>N: 1, %: 2.3</td>
<td>N: 1, %: 3.7</td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 2, %: 4.1</td>
<td>N: 7, %: 27.9</td>
<td>N: 4, %: 14.3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>N: 1, %: 2.3</td>
<td>N: 11, %: 42.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strongly agree</td>
<td>N: 12, %: 46.2</td>
<td>N: 14, %: 32.6</td>
<td>N: 26, %: 53.1</td>
<td>N: 12, %: 44.4</td>
</tr>
<tr>
<td>Don't know/Not applicable</td>
<td>N: 2, %: 7.7</td>
<td>N: 1, %: 2.3</td>
<td>N: 2, %: 7.4</td>
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<td></td>
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</tbody>
</table>
Table 12

<table>
<thead>
<tr>
<th>Description</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
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a Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don't know/Not applicable and missing data excluded from analysis.

Graph 29

Faculty members in the department are interested in the academic development of undergraduate English majors.

Graph 30

The English program of study is academically challenging.

Graph 31

Faculty in the department are appropriately prepared for their courses.
Graph 32

I feel the undergraduate program in English is preparing me for my professional career and/or further study.

Graph 33

There is open communication between faculty and undergraduate students about student concerns.

Graph 34

Class size is suitable for effective learning.
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a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don’t know/Not applicable and missing data excluded from analysis.

**Graph 35**

Academic advisement available in the department

**Graph 36**

Career advisement available in the department
Graph 37: Availability of faculty to students outside the classroom

Graph 38: Effectiveness of teaching methods used by faculty
Graph 39

Procedures used to evaluate student performance

Graph 40

Frequency of English course offerings

Graph 41

Variety of English course offerings

Graph 42
Table 15
To what extent have you been exposed to the following writing assignments in your English courses?

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<td>N %</td>
<td>N %</td>
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*Graph 43*

- Concentration
- Close reading/formalist analysis of a literary text

a Minimum/Maximum range denotes range: 1=Never to 5=Frequently. Missing data excluded from analysis.
Graph 53

Concentration
- Rhetoric and Composition
- Literature
- Creative Writing
- Secondary English

Workplace forms of writing

Table 17

<table>
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<tr>
<th></th>
<th>To what extent have you been assessed in your English courses by tools other than papers?</th>
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<td>Literature</td>
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<tr>
<td>%</td>
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</tr>
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<tr>
<td>%</td>
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<tr>
<td>Secondary English</td>
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<td>%</td>
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Table 18

Descriptives(a)

To what extent have you been assessed in your English courses by tools other than papers?

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<th>Mean</th>
<th>Std. Deviation</th>
<th>Minimum</th>
<th>Maximum</th>
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</table>

(a) Minimum/Maximum range denotes range: 1=Never to 5=Frequently. Missing data excluded from analysis.
To what extent have you been assessed in your English courses by tools other than papers?

Graph 54

Concentration

- Rhetoric and Composition
- Literature
- Creative Writing
- Secondary English

Percent

Never 2 3 4 Frequently

0 10 20 30 40 50
## 4. UNDERGRADUATE STUDENT SURVEY FINDINGS, UNIVERSITY COMPARISONS REPORT

### Table 1

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<tr>
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<td>study is academically</td>
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<td></td>
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<td></td>
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<td>my professional career and/or</td>
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<td></td>
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<td></td>
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<tr>
<td>student concerns.</td>
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<td></td>
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Table 2

Descriptives (a)

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<th>Std. Deviation</th>
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<tbody>
<tr>
<td>Faculty members in the department</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>are interested in the academic</td>
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<td></td>
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<tr>
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a Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don’t know/Not applicable and missing data excluded from analysis.

Graph 1

Graph 2

Faculty members in the department are interested in the academic development of undergraduate majors.

The undergraduate program of study is academically challenging.
Faculty in the department are appropriately prepared for their courses.

I feel the undergraduate program is preparing me for my professional career and/or further study.

There is open communication between faculty and undergraduate students about student concerns.

Class size is suitable for effective learning.

Table 3
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<th>Department</th>
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<td>719</td>
<td>3.54</td>
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</table>

*a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don't know/Not applicable and missing data excluded from analysis.*

Graph 7
Graph 8

Academic advisement available in the department

Career advisement available in the department
Graph 9

Availability of faculty to students outside the classroom

Graph 10

Effectiveness of teaching methods used by faculty
Graph 11

Procedures used to evaluate student performance

Graph 12

Frequency of undergraduate major course offerings
Table 5

<table>
<thead>
<tr>
<th></th>
<th>Gender</th>
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</thead>
<tbody>
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<td></td>
<td>University</td>
<td></td>
<td>Department</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Female</td>
<td>394</td>
<td>73.1%</td>
<td>106</td>
</tr>
<tr>
<td>Male</td>
<td>145</td>
<td>26.9%</td>
<td>35</td>
</tr>
</tbody>
</table>
5. GRADUATE STUDENT SURVEY FINDINGS

Table 1

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<tr>
<th>Strongly disagree</th>
<th>2</th>
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<th>4</th>
<th>Strongly agree</th>
<th>Don't know/Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N  %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
</tr>
<tr>
<td>Faculty members in the department are interested in the academic development of graduate English majors.</td>
<td>3</td>
<td>2.9</td>
<td>7</td>
<td>6.7</td>
<td>15</td>
<td>14.4</td>
</tr>
<tr>
<td>The English program of study is academically challenging.</td>
<td>2</td>
<td>1.9</td>
<td>3</td>
<td>2.9</td>
<td>12</td>
<td>11.5</td>
</tr>
<tr>
<td>Faculty in the department are appropriately prepared for their courses.</td>
<td>2</td>
<td>1.9</td>
<td>2</td>
<td>1.9</td>
<td>9</td>
<td>8.7</td>
</tr>
<tr>
<td>I feel the graduate program in English is preparing me for my professional career and/or further study.</td>
<td>2</td>
<td>1.9</td>
<td>7</td>
<td>6.7</td>
<td>17</td>
<td>16.3</td>
</tr>
<tr>
<td>There is open communication between faculty and graduate students about student concerns.</td>
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<td>4.8</td>
<td>12</td>
<td>11.5</td>
<td>14</td>
<td>13.5</td>
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<tr>
<td>Class size is suitable for effective learning.</td>
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<td>2</td>
<td>1.9</td>
<td>6</td>
<td>5.8</td>
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Table 2

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<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
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<td>1</td>
<td>5</td>
<td>3.97</td>
<td>1.035</td>
</tr>
<tr>
<td>The English program of study is academically challenging.</td>
<td>103</td>
<td>1</td>
<td>5</td>
<td>4.24</td>
<td>.913</td>
</tr>
<tr>
<td>Faculty in the department are appropriately prepared for their courses.</td>
<td>103</td>
<td>1</td>
<td>5</td>
<td>4.33</td>
<td>.868</td>
</tr>
<tr>
<td>I feel the graduate program in English is preparing me for my professional career and/or further study.</td>
<td>101</td>
<td>1</td>
<td>5</td>
<td>4.04</td>
<td>1.019</td>
</tr>
<tr>
<td>There is open communication between faculty and graduate students about student concerns.</td>
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<td>1</td>
<td>5</td>
<td>3.82</td>
<td>1.196</td>
</tr>
<tr>
<td>Class size is suitable for effective learning.</td>
<td>104</td>
<td>1</td>
<td>5</td>
<td>4.49</td>
<td>.914</td>
</tr>
</tbody>
</table>

| a Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don't know/Not applicable and missing data excluded from analysis. |
Faculty members in the department are interested in the academic development of graduate English majors.

The English program of study is academically challenging.

Faculty in the department are appropriately prepared for their courses.
I feel the graduate program in English is preparing me for my professional career and/or further study.

There is open communication between faculty and graduate students about student concerns.

Class size is suitable for effective learning.

Table 3
<table>
<thead>
<tr>
<th>Table 4</th>
<th>Descriptive Statistics(a)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Academic advisement available in the department</td>
<td>93</td>
</tr>
<tr>
<td>Career advisement available in the department</td>
<td>70</td>
</tr>
<tr>
<td>Availability of faculty to students outside the classroom</td>
<td>99</td>
</tr>
<tr>
<td>Effectiveness of teaching methods used by faculty</td>
<td>104</td>
</tr>
<tr>
<td>Procedures used to evaluate student performance</td>
<td>90</td>
</tr>
<tr>
<td>Frequency of English course offerings</td>
<td>100</td>
</tr>
<tr>
<td>Variety of English course offerings</td>
<td>102</td>
</tr>
<tr>
<td>Clarity of degree requirements</td>
<td>104</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don't know/Not applicable and missing data excluded from analysis.
Graph 7

Academic advisement available in the department

Graph 8

Career advisement available in the department

Graph 9

Availability of faculty to students outside the classroom

Graph 10

Effectiveness of teaching methods used by faculty
Table 5

<table>
<thead>
<tr>
<th>Gender</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>58</td>
<td>63.7</td>
</tr>
<tr>
<td>Male</td>
<td>33</td>
<td>36.3</td>
</tr>
<tr>
<td>Total</td>
<td>91</td>
<td>100.0</td>
</tr>
</tbody>
</table>
6. GRADUATE STUDENT SURVEY FINDINGS, UNIVERSITY COMPARISONS REPORT

Table 1

<table>
<thead>
<tr>
<th>Faculty members in the department are interested in the academic development of graduate majors.</th>
<th>Strongly disagree</th>
<th>N</th>
<th>%</th>
<th>Strongly agree</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>29</td>
<td>4.5</td>
<td>7</td>
<td>2</td>
<td>3</td>
<td>3.0</td>
</tr>
<tr>
<td>3</td>
<td>80</td>
<td>12.4</td>
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<td>15</td>
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</tr>
<tr>
<td>4</td>
<td>227</td>
<td>35.3</td>
<td>39</td>
<td>39.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The graduate program of study is academically challenging.</td>
<td>Strongly disagree</td>
<td>20</td>
<td>3.1</td>
<td>2</td>
<td>1.9</td>
<td></td>
</tr>
<tr>
<td>Strongly agree</td>
<td>286</td>
<td>44.5</td>
<td>35</td>
<td>35.4</td>
<td></td>
<td></td>
</tr>
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<td>Strongly disagree</td>
<td>15</td>
<td>2.3</td>
<td>2</td>
<td>1.9</td>
<td></td>
</tr>
<tr>
<td>Strongly agree</td>
<td>267</td>
<td>41.2</td>
<td>53</td>
<td>51.5</td>
<td></td>
<td></td>
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<td>Strongly disagree</td>
<td>20</td>
<td>3.1</td>
<td>2</td>
<td>2.0</td>
<td></td>
</tr>
<tr>
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<td>263</td>
<td>41.0</td>
<td>41</td>
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<td></td>
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<td>5.1</td>
<td></td>
</tr>
<tr>
<td>Strongly agree</td>
<td>234</td>
<td>36.4</td>
<td>34</td>
<td>33.7</td>
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<td></td>
</tr>
<tr>
<td>Class size is suitable for effective learning.</td>
<td>Strongly disagree</td>
<td>15</td>
<td>2.3</td>
<td>3</td>
<td>2.9</td>
<td></td>
</tr>
<tr>
<td>Strongly agree</td>
<td>197</td>
<td>30.4</td>
<td>23</td>
<td>22.1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N = Number of respondents

Strongly disagree

Strongly agree
<table>
<thead>
<tr>
<th>Descriptives(a)</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty members in the department are interested in the academic development of graduate majors.</td>
<td>University</td>
<td>643</td>
<td>4.13</td>
<td>1.014</td>
<td>1</td>
</tr>
<tr>
<td>Department</td>
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<td>3.97</td>
<td>1.035</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>742</td>
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<td>1.017</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>The graduate program of study is academically challenging.</td>
<td>University</td>
<td>646</td>
<td>4.12</td>
<td>1.010</td>
<td>1</td>
</tr>
<tr>
<td>Department</td>
<td>103</td>
<td>4.24</td>
<td>.913</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
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<td>.998</td>
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<td>.939</td>
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<tr>
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<td>1.019</td>
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<td>1.172</td>
<td>1</td>
</tr>
<tr>
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<td>1.196</td>
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<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>752</td>
<td>4.32</td>
<td>.954</td>
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<td>5</td>
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</tbody>
</table>

* Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don't know/not applicable and missing data excluded from analysis.*
Faculty members in the department are interested in the academic development of graduate majors.

The graduate program of study is academically challenging.

Faculty in the department are appropriately prepared for their courses.
**Graph 4**

I feel the graduate program is preparing me for my professional career and/or further study.

**Graph 5**

There is open communication between faculty and graduate students about student concerns.

**Graph 6**

Class size is suitable for effective learning.
<table>
<thead>
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<th>Table 3</th>
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<td></td>
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<td>%</td>
</tr>
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<tr>
<td></td>
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<td>1.7</td>
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</table>

**Table 4**

<table>
<thead>
<tr>
<th>Descriptives(a)</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic advisement available in the department</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
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<td>University</td>
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<td>5</td>
</tr>
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<td>1.244</td>
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<td>5</td>
</tr>
<tr>
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<td>1.212</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
</tr>
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<td>5</td>
</tr>
<tr>
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<td>1.212</td>
<td>1</td>
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</tr>
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<td></td>
<td></td>
<td></td>
</tr>
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*a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don't know/Not applicable and missing data excluded from analysis.*
Graph 7

Academic advisement available in the department

Graph 8

Career advisement available in the department

Graph 9

Availability of faculty to students outside the classroom
Graph 10
Effectiveness of teaching methods used by faculty

Graph 11
Procedures used to evaluate student performance

Graph 12
Frequency of graduate course offerings
Table 5

<table>
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<td>Female</td>
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<tr>
<td>Male</td>
<td>191 35.8</td>
<td>33 36.3</td>
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## 7. UNDERGRADUATE ALUMNI SURVEY FINDINGS

### Table 1

<table>
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<th>4</th>
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<th>Don't know/Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
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<td>2.7</td>
<td>23</td>
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<td>9.1</td>
<td>21</td>
<td>19.1</td>
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<td>37</td>
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### Table 2

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<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
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<td>5</td>
<td>4.11</td>
<td>.952</td>
</tr>
<tr>
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<td>.657</td>
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<td>.777</td>
</tr>
</tbody>
</table>

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*Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don't know/Not applicable and missing data excluded from analysis.*
Faculty members in the department were interested in the academic development of undergraduate English majors.

The English program of study was academically challenging.

Faculty in the department were appropriately prepared for their courses.
Graph 4

I feel the undergraduate program in English prepared me for my professional career and/or further study.

Graph 5

There was open communication between faculty and undergraduate students about student concerns.

Graph 6

Class size was suitable for effective learning.
Table 3

<table>
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<th>Don’t know/Not applicable</th>
<th>Total</th>
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<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
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<td>20</td>
<td>18.0</td>
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<td>21.6</td>
<td>19</td>
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<td>17</td>
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<td>25.9</td>
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<td>12</td>
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<td>26</td>
<td>23.2</td>
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</tr>
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<td>6</td>
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Table 4

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<th>Std. Deviation</th>
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Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don’t know/Not applicable and missing data excluded from analysis.
Graph 7
Academic advisement available in the department

Graph 8
Career advisement available in the department

Graph 9
Availability of faculty to students outside the classroom
Graph 10

Effectiveness of teaching methods used by faculty

Graph 11

Procedures used to evaluate student performance

Graph 12

Frequency of English course offerings

Graph 13

Variety of English course offerings

Graph 14

Clarity of degree requirements

Table 5

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<th>Gender</th>
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<td>Secondary English</td>
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Table 7

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<th>To what extent did your concentration succeed in meeting its educational objectives?</th>
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<tr>
<td>2</td>
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Table 8
Descriptive Statistics(a)

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</table>

To what extent did your concentration succeed in meeting its educational objectives?

Graph 17

Table 9

<table>
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<tr>
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<th>Rhetoric and Composition</th>
<th>Literature</th>
<th>Creative Writing</th>
<th>Secondary English</th>
</tr>
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<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
</tr>
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<td>%</td>
<td>N</td>
<td>%</td>
</tr>
<tr>
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<td>10.7</td>
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<tr>
<td>4</td>
<td>8</td>
<td>47.1</td>
<td>25</td>
<td>44.6</td>
</tr>
<tr>
<td>Strongly agree Faculty in the department were appropriately prepared for their courses.</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
</tr>
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<td>%</td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>2</td>
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<td>23.5</td>
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<td>%</td>
<td>N</td>
<td>%</td>
</tr>
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<td>Strongly agree Class size was suitable for effective learning.</td>
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<td>%</td>
<td>N</td>
<td>%</td>
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Missing data excluded from analysis.
Table 10

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<th>Std. Deviation</th>
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<th>Maximum</th>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhetoric and Composition</td>
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<td>5</td>
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<tr>
<td>Total</td>
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<tr>
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</table>
Faculty members in the department were interested in the academic development of undergraduate English majors.

The English program of study was academically challenging.
Faculty in the department were appropriately prepared for their courses.

I feel the undergraduate program in English prepared me for my professional career and/or further study.

There was open communication between faculty and undergraduate students about student concerns.
Table 11

<table>
<thead>
<tr>
<th>Concentration</th>
<th>Rhetoric and Composition</th>
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<th>Secondary English</th>
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<tr>
<td>Poor</td>
<td>N 1 5.9 % 1 1.8 % 1 4.2 %</td>
<td>N 2 5.9 % 4 7.1 % 3 12.5 %</td>
<td>N 3 29.4 % 11 19.6 % 7 29.2 % 2 22.2 %</td>
<td>N 4 4 23.5 % 16 28.6 % 7 29.2 % 2 22.2 %</td>
</tr>
<tr>
<td>Excellent</td>
<td>N 5 29.4 % 22 39.3 % 5 20.8 % 4 44.4 %</td>
<td>N 1 5.9 % 2 3.6 % 1 4.2 % 1 11.1 %</td>
<td>N 2 11.8 % 6 10.7 % 2 8.7 %</td>
<td>N 3 17.6 % 9 16.1 % 7 30.4 % 1 11.1 %</td>
</tr>
<tr>
<td></td>
<td>N 3 17.6 % 16 28.6 % 2 8.7 % 1 11.1 %</td>
<td>N 4 23.5 % 6 10.7 % 4 17.4 % 4 44.4 %</td>
<td>N 1 5.9 % 4 7.1 % 1 4.3 % 2 22.2 %</td>
<td>N 4 23.5 % 15 26.8 % 7 30.4 % 1 11.1 %</td>
</tr>
<tr>
<td></td>
<td>N 2 5.9 % 1 1.8 % 4 7.3 % 4 16.7 % 3 33.3 %</td>
<td>N 4 23.5 % 29 52.7 % 9 37.5 % 4 44.4 %</td>
<td>N 3 17.6 % 22 40.0 % 10 41.7 % 2 22.2 %</td>
<td>N 2 5.9 % 7 12.5 % 5 20.8 % 3 37.5 %</td>
</tr>
<tr>
<td></td>
<td>N 3 17.6 % 20 35.7 % 5 20.8 % 4 50.0 %</td>
<td>N 4 47.1 % 27 48.2 % 11 45.8 % 3 37.5 %</td>
<td>N 1 5.9 % 2 3.6 % 1 4.2 % 1 12.5 %</td>
<td>N 1 5.9 % 7 12.5 % 5 20.8 % 3 37.5 %</td>
</tr>
<tr>
<td></td>
<td>N 3 17.6 % 20 35.7 % 5 20.8 % 4 50.0 %</td>
<td>N 4 47.1 % 27 48.2 % 11 45.8 % 3 37.5 %</td>
<td>N 1 5.9 % 2 3.6 % 1 4.2 % 1 12.5 %</td>
<td>N 1 5.9 % 7 12.5 % 5 20.8 % 3 37.5 %</td>
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<td>6</td>
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<tr>
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<td>19</td>
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<tr>
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<td>3</td>
<td>5.4</td>
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<td>2</td>
<td>11.8</td>
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<td>17.6</td>
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<td>4</td>
<td>6</td>
<td>35.3</td>
<td>26</td>
<td>46.4</td>
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</table>

Table 12

<p>| Academic advisement available in the department | Rhetoric and Composition | 16 | 3.69 | 1.195 | 1 | 5 |
|                                              | Literature | 54 | 4.00 | 1.046 | 1 | 5 |
|                                              | Creative Writing | 23 | 3.52 | 1.123 | 1 | 5 |
|                                              | Secondary English | 8 | 4.25 | .886 | 1 | 5 |
| Total                                      | 101 | 3.86 | 1.087 | 1 | 5 |
| Career advisement available in the department | Rhetoric and Composition | 13 | 2.92 | 1.256 | 1 | 5 |
|                                              | Literature | 41 | 2.83 | 1.160 | 1 | 5 |
|                                              | Creative Writing | 16 | 2.69 | 1.195 | 1 | 5 |
|                                              | Secondary English | 8 | 3.88 | .991 | 1 | 5 |
| Total                                      | 78 | 2.92 | 1.193 | 1 | 5 |
| Availability of faculty to students outside the classroom | Rhetoric and Composition | 17 | 3.88 | .781 | 1 | 5 |
|                                              | Literature | 55 | 4.20 | .970 | 1 | 5 |
|                                              | Creative Writing | 24 | 4.00 | .978 | 1 | 5 |
|                                              | Secondary English | 9 | 4.33 | .707 | 1 | 5 |
| Total                                      | 105 | 4.11 | .923 | 1 | 5 |
| Effectiveness of teaching methods used by faculty | Rhetoric and Composition | 17 | 4.00 | .707 | 1 | 5 |
|                                              | Literature | 55 | 4.45 | .633 | 1 | 5 |
|                                              | Creative Writing | 24 | 4.13 | .850 | 1 | 5 |
|                                              | Secondary English | 9 | 4.11 | .928 | 1 | 5 |
| Total                                      | 105 | 4.28 | .740 | 1 | 5 |
| Procedures used to evaluate student performance | Rhetoric and Composition | 17 | 3.82 | .728 | 1 | 5 |
|                                              | Literature | 54 | 4.24 | .671 | 1 | 5 |
|                                              | Creative Writing | 23 | 3.78 | .998 | 1 | 5 |
|                                              | Secondary English | 7 | 4.57 | .535 | 1 | 5 |
| Total                                      | 101 | 4.09 | .789 | 1 | 5 |
| Frequency of English course offerings | Rhetoric and Composition | 17 | 3.65 | 1.115 | 1 | 5 |</p>
<table>
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<th>Literature</th>
<th>Creative Writing</th>
<th>Secondary English</th>
<th>Total</th>
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<td>56 3.80 1.166</td>
<td>24 3.88 1.035</td>
<td>9 3.44 .726</td>
<td>106 3.78 1.087</td>
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<td>56 3.70 1.060</td>
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<tr>
<td>Total</td>
</tr>
<tr>
<td>16 3.63 1.204</td>
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</table>

Graph 24: Academic advisement available in the department

Graph 25: Career advisement available in the department

---
a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don’t know/Not applicable and missing data excluded from analysis.
Graph 26: Availability of faculty to students outside the classroom

Graph 27: Effectiveness of teaching methods used by faculty

Graph 28: Procedures used to evaluate student performance
Graph 29: Frequency of English course offerings

Graph 30: Variety of English course offerings

Graph 31: Clarity of degree requirements
Table 13

<table>
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<th>Creative Writing</th>
<th>Secondary English</th>
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<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
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<td>2</td>
<td>3.6</td>
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<td>8</td>
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<tr>
<td>Extremely well</td>
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<td>35.3</td>
<td>23</td>
<td>41.8</td>
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Table 14

Descriptives(a)

To what extent did your concentration succeed in meeting its educational objectives?

<table>
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<tr>
<th>Concentration</th>
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<th>Mean</th>
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(a) Minimum/Maximum range denotes Negative/Positive range (1=Not well at all to 5=Extremely well). Missing data excluded from analysis.

Graph 32

To what extent did your concentration succeed in meeting its educational objectives?
## 8. UNDERGRADUATE ALUMNI SURVEY FINDINGS, UNIVERSITY COMPARISONS REPORT

### Table 1

<table>
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<th>Faculty members in the department were interested in the academic development of undergraduate majors.</th>
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<th>Department</th>
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<td>%</td>
</tr>
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<th>Department</th>
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<td>%</td>
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Table 2

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<th>Std. Deviation</th>
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<th>Maximum</th>
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*a Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don’t know/Not applicable and missing data excluded from analysis.*

Graph 1

![Graph 1](image1.png)

Faculty members in the department were interested in the academic development of undergraduate majors.

Graph 2
The undergraduate program of study was academically challenging.

Faculty in the department were appropriately prepared for their courses.

I feel the undergraduate program prepared me for my professional career and/or further study.
There was open communication between faculty and undergraduate students about student concerns.

Class size was suitable for effective learning.
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</table>

(a) Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don't know/Not applicable and missing data excluded from analysis.

**Graph 7**

![Graph 7](image)

**Graph 8**

![Graph 8](image)
Graph 9
Career advisement available in the department

Graph 10
Availability of faculty to students outside the classroom

Graph 11
Effectiveness of teaching methods used by faculty

Graph 12
Procedures used to evaluate student performance
Graph 13

Variety of undergraduate major course offerings

Graph 14

Clarity of degree requirements

Table 5
| Gender | University | | | | Department | | | |
|--------|------------|---|---|---|------------|---|---|
|        | N          | % | N  | %  |            |  |  |
| Female | 149        | 70.0 | 65 | 73.9 |            |  |  |
| Male   | 64         | 30.0 | 23 | 26.1 |            |  |  |

Graph 15
9. GRADUATE ALUMNI SURVEY FINDINGS

Table 1

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<th>Strongly disagree</th>
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<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
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<td>8</td>
<td>15.1</td>
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<td>3</td>
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<td>1.9</td>
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Table 2

**Descriptive Statistics(a)**

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</table>

(a) Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don’t know/Not applicable and missing data excluded from analysis.
Faculty members in the department were interested in the academic development of graduate English majors.

The English program of study was academically challenging.

Faculty in the department were appropriately prepared for their courses.
Graph 4

I feel the graduate program in English prepared me for my professional career and/or further study.

Graph 5

There was open communication between faculty and graduate students about student concerns.

Graph 6

Class size was suitable for effective learning.
### Table 3

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<td>%</td>
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<td>%</td>
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### Table 4

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*a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don’t know/Not applicable and missing data excluded from analysis.*
Academic advisement available in the department

Career advisement available in the department

Availability of faculty to students outside the classroom
Graph 10

Effectiveness of teaching methods used by faculty

Graph 11

Procedures used to evaluate student performance

Graph 12

Frequency of English course offerings
Graph 13

Variety of English course offerings

Graph 14

Clarity of degree requirements

Table 5

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Graph 15

Gender
10. GRADUATE ALUMNI SURVEY FINDINGS, UNIVERSITY COMPARISONS REPORT

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a Minimum/Maximum range denotes Negative/Positive range (1=Strongly disagree to 5=Strongly agree). Don't know/Not applicable and missing data excluded from analysis.
Faculty members in the department were interested in the academic development of graduate majors.

The graduate program of study was academically challenging.

Faculty in the department were appropriately prepared for their courses.
I feel the graduate program prepared me for my professional career and/or further study.

There was open communication between faculty and graduate students about student concerns.

Class size was suitable for effective learning.

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* a Minimum/Maximum range denotes Negative/Positive range (1=Poor to 5=Excellent). Don’t know/Not applicable and missing data excluded from analysis.
Graph 7

Academic advisement available in the department

Graph 8

Career advisement available in the department

Graph 9

Availability of faculty to students outside the classroom
Effectiveness of teaching methods used by faculty

Procedures used to evaluate student performance

Frequency of graduate course offerings
Graph 13

Univ./Dept.
- University
- Department

Graph 14

Univ./Dept.
- University
- Department

Table 5

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Appendix L: Undergraduate and Graduate Advisement Procedures

1. Undergraduate Advisement

   a. *Department of English Undergraduate Studies* booklet, revised annually, reads:

   **Advisement**
   The Department of English offers general advisement and faculty advisement to all undergraduate English majors in an effort to help students intelligently and accurately map their academic careers. Staying in touch with an advisor not only saves students from costly oversights that might delay graduation but also helps them select the best courses and professors to take to fulfill requirements and attain post-graduate goals.

   **General Advisement**
   The department has four advisement specialists with whom students may schedule an appointment to discuss schedule planning, transfer credits, and graduation audits.
   Students may also see an advisement specialist for general questions about the program. See page 9 for the names and advisors.

   **Faculty Advisement**
   In addition to providing students with the opportunity to meet with advisement specialists, the Department of English also assigns a faculty advisor to every undergraduate English major during the first few weeks of each semester. Students should see their faculty advisors with questions related to their particular area of concentration or with concerns about the senior exit portfolio or career opportunities. Students should contact the Department of English to find out their advisor’s name, contact information and advisement hours. Students should also feel free to seek advisement from faculty whose classes they are currently taking.

   **Advisement Specialists**
   Director of Undergraduate Studies
   Advisement Specialist for Secondary English
   Advisement Specialist;
   Advisement Specialist

   5 days/week; 4 advisement specialists (2 faculty, 2 staff) advise for a combined total of 30-36 hours per week/semester by appointment or drop in.

   During registration periods, as many as a total of 60 students advised per week; mid-semester, 20-25 students on average.

   b. Additional Faculty advisement:
Faculty members are available for advisement during their scheduled office hours and upon student request.

c. Additional advisement:
English Department Website
Undergraduate Programs
Organizations and Events
Services and Outreach
First-Year Writing and Lower Division Studies
Advisement meetings held 2001-2002, two times per semester at staggered times
Disseminated published materials:
  - *Department of English Undergraduate Studies* booklet
  - *Undergraduate Newsletter*, each semester
  - Senior Exit Portfolio packet
  - Advanced Composition and Rhetoric concentration brochure
  - Secondary English concentration brochure
Graduating senior pizza luncheons with faculty

2. Graduate Advisement

   a. *Department of English Graduate Studies* booklet, revised annually:

Master’s Degree Programs

Registration and Advisement
The Associate Director of Graduate Studies [position began in 2001, the second year considered in this study] in the Department of English will act as adviser to all M.A. students until a faculty member is designated or until they have chosen a thesis director. Students are responsible for making appointments with the Associate Director of Graduate Studies for advisement and for being familiar with the requirements for their degree as set forth in this booklet and in the Graduate Bulletin, College of Arts and Sciences.

Ph. D. Programs

Advisement
Because the requirements for the doctoral programs are complex, candidates for the degree are urged to consult regularly with the Director of Graduate Studies in the Department of English. By the time students have chosen their area of concentration and have completed the majority of their coursework, students should choose a major professor who is qualified to supervise their preparation for comprehensive examinations and guide their dissertation research.

   b. Additional Faculty advisement:
Faculty members are available for advisement during their scheduled office hours and upon student request.

c. Additional advisement
English Department Website
Graduate Programs
Organizations and Events
Services and Outreach
Graduate English Association Website
Professional Development Series
Teaching Seminars
Mentoring Program
Grants
Disseminated published materials:
  - *Department of English Graduate Studies* booklet
  - *Graduate Newsletter*, each semester
Appendix M: Definition of Graduate Faculty and Criteria for Selection of Graduate Faculty

The English Department has 45 full-time faculty, including lecturers. Of these, 43 (i.e., all T/TT faculty) are graduate faculty who work with students in MA, MFA, and Ph.D. programs within the department. As stated in the Department of English Bylaws, Article VIII, Section 1, “The Graduate Faculty shall consist of those members of the departmental faculty who qualify for Graduate faculty status as defined by the College’s Policy on Graduate Faculty Status.” Following are the guidelines from both the College of Arts and Sciences and the University Senate Bylaws.

According to the College of Arts and Sciences Bylaws, Article IX. “Graduate Studies”: Each department/school within the College of Arts and Sciences offering a graduate degree shall have a graduate faculty. There shall be a graduate council of the college composed of faculty members holding graduate faculty membership within their respective departments/schools, and the curriculum, bylaws, and executive committees of the college shall have graduate faculty representation. An assistant or associate dean of the college shall be appointed by the dean to serve as the graduate director of the college.

Section 1. Graduate Faculty

Each department/school of the college offering a graduate degree shall have a graduate faculty composed of the chair/director of the department/school and those members of the department/school who satisfy the departmental/school criteria for graduate faculty membership and who have been appointed by the dean to the graduate faculty. Faculty members shall be appointed to the departmental/school graduate faculty for a period of four years, and this appointment may be renewed for additional four-year periods. The procedure used in determining and renewing graduate faculty appointments shall be as follows:

(a) each department/school in the college offering a graduate degree shall elect a graduate committee which shall propose criteria for departmental/school graduate faculty membership; only members of the graduate faculty of a department/school may hold membership on the departmental/school graduate committee;

(b) the departmental/school graduate committee also shall propose a procedure for a periodic review of the criteria;

(c) the proposed criteria and review procedure must be approved by the dean. The dean shall make the decision to accept or reject the proposed criteria and review procedure in light of a recommendation from the college executive committee. Thereafter, the graduate council shall review and make recommendations to the dean concerning any proposed changes in the departmental/school criteria or review procedure. The dean must approve any such changes;
(d) to be eligible for departmental/school graduate faculty membership, a faculty member must hold the rank of assistant professor or higher in the department/school and must not have been denied graduate faculty membership within the last two years; an eligible faculty member who does not wish to be considered for departmental/school graduate faculty membership may withdraw from consideration by giving written notice of this preference to the departmental/school graduate committee no later than 10 January of each academic year;

(e) The departmental/school graduate committee shall review the credentials of all faculty members in the department/school eligible for graduate faculty membership in the department/school (except those requesting that they not be considered), and it shall make recommendations to the departmental chair/school director for graduate faculty appointments and renewals. Documentation (in the form of a curriculum vitae) and justification must accompany each recommendation. Each year in the winter quarter the departmental graduate committee shall meet for this purpose if there are faculty members in the department/school who are eligible for graduate faculty membership;

(f) nominations for departmental/school graduate faculty membership shall be made by the departmental chair/school director to the dean. Documentation and justification must accompany all nominations;

(g) the dean of the college shall make appointments to the graduate faculties of the departments/schools. These appointments shall be made at the end of the winter quarter, and tenure shall commence in the following summer quarter;

(h) a candidate for departmental/school graduate faculty membership who is not recommended for, nominated for, or appointed to membership in a departmental/school graduate faculty shall be notified by the appropriate party of its decision. The rationale for this decision shall be provided in writing by the appropriate party upon request from the candidate. Candidates shall be notified of their appointment to a departmental/school graduate faculty by the dean of the college.

The members of a departmental/school graduate faculty may, if they wish, organize themselves into a working body for the purpose of assisting the chair/director and the director of graduate studies in conducting the graduate program of the department/school. Any such activities must be consistent with the Statutes of the university and the Bylaws of the college, particularly with respect to the authority and responsibilities of the departmental chair/school director.

In exercising their responsibility for the quality of teaching in their departments/schools, departmental chairs/school directors shall require membership in the departmental/school graduate faculty as a condition for directing graduate theses and dissertations, and they may, if they wish, require such membership as a condition for teaching graduate courses and/or serving on thesis and dissertation committees.
According to the Georgia State University Senate Bylaws, section 306.07 Graduate Faculty Membership:

**Background**

The Georgia State University Strategic Plan provides the framework for the development of the Graduate Faculty membership criteria: Academic EXCELLENCe is central to Georgia State University's development. This will be accomplished by encouraging, developing and sustaining nationally competitive research, scholarship, and creative activity that generate and advance knowledge and artistic expression, and by maintaining and developing nationally competitive instructional programs at the undergraduate and graduate levels. Georgia State University requires that all of its tenured and tenure-track faculty be teacher-scholars. Being a scholar means engaging in original research. The work of the scholar also means stepping back from one's investigation, looking for connections, building bridges between theory and practice, and communicating one's knowledge effectively to students and the professional community. After careful analysis of available models of faculty performance, University standards, clarified by unit guidelines, will be established for promotion and tenure, *graduate faculty status*, and faculty workload (emphasis added).

The following Graduate Faculty membership criteria provide the University standards to be used in the Colleges' development of specific guidelines.

**Purpose**

Since Georgia State University is one of four research universities in the University System of Georgia, faculty members are expected to generate and disseminate knowledge. The Graduate Faculty will do scholarly research and creative work, teach graduate students, and direct the research of graduate students. Graduate Faculty members are expected to demonstrate current knowledge of and involvement with their fields.

These guidelines describe the general criteria and procedures for the appointment of Graduate Faculty. (The SACS re-accreditation handbook specifies that "Eligibility requirements for faculty members teaching graduate courses must be clearly defined and publicized.") (Section 4.8.2.3)

**Duties**

A faculty member must hold Graduate Faculty membership in order to fulfill the following duties:
• teach doctoral courses and research-oriented masters courses (as identified by the academic unit),
• serve as chair, member, or reader of doctoral dissertation committees and direct masters theses. (A dissertation committee may include one member who is not of the Graduate Faculty in order to accommodate researchers and other professionals who may bring special expertise to the committee.)

Criteria

In accordance with the Strategic Plan, university standards, clarified by unit guidelines, will be used in evaluating candidates for the Graduate Faculty.

A member of the Graduate Faculty must

hold the appropriate terminal degree, and

be actively engaged in scholarly or creative activities.

The primary qualitative guideline is current scholarly competence. The Graduate Faculty member is now an active and productive scholar and, recognizing the complementarity of research and teaching, is an effective teacher at the graduate level. Evidence of recent active and productive scholarship includes scholarly books, refereed articles in scholarly journals, chapters in scholarly books, abstracts in scholarly conference proceedings, successful external research grant applications, juried shows, editorships, or the equivalent as determined by the individual academic unit. Evidence of graduate teaching effectiveness includes teaching awards, successful instructional innovation grants, student evaluations, student accomplishments, guidance of graduate students' research projects, peer reviews, innovations in course design or delivery, publications in area of pedagogy, or other quantitative and qualitative evidence as determined by the individual academic unit.

Specific Guidelines. In accordance with the general criterion of current scholarly competence, each College (School) on campus will develop additional qualitative guidelines and quantitative expectations appropriate to its discipline(s) for the College as a whole and/or for its constituent units. Each College's (School's) guidelines must be approved by the College (School) faculty before submission to the Graduate Council (a subcommittee of APACE) for review. In reviewing those guidelines, the Graduate Council will insure that overall standards of scholarship and professional activities are met. The College (School) guidelines will not necessarily be a codification of extant practice, but may instead represent the unit's plan for achieving excellence in graduate education. The Graduate Council will make recommendations to the Provost/Vice President for Academic Affairs for his/her approval of the guidelines. This process also will be followed for any substantive revisions following approval of initial guidelines. The Graduate Council will monitor the implementation of Graduate Faculty Membership guidelines during Academic Program Review.
Review Process

Review for Graduate Faculty membership is initiated at the request of the faculty member. Appointments to the Graduate Faculty shall be for renewable terms of five years. Recommendations for appointment to the Graduate Faculty will be made by a designated committee from the department. (In small departments, the committee may include members from other departments.) The department's recommendation will be forwarded to a College/School designated committee for approval. College/School recommendations will be forwarded to the Provost/Vice President for Academic Affairs for final approval on appointments and reappointments to the Graduate Faculty. In most cases, the timing of the review for regular Graduate Faculty membership should coincide with pre-tenure, tenure, and post-tenure reviews.

Provisional Graduate Faculty Status. A faculty member who has completed his/her terminal degree within the last five years may request non-renewable provisional graduate faculty membership for a period not exceeding five years. Provisional members may perform all the duties of Graduate Faculty except chairing doctoral dissertation committees. At any point during the provisional period, the faculty member may request review for regular Graduate Faculty status.

All nominations for Graduate Faculty membership must be accompanied by a current vita.

(Source: Approved by the University Senate 24 April 1997)
Appendix N: List of Graduate Faculty

All tenured and tenure-track faculty listed in the Current Faculty Roster (Appendix D) are considered Graduate Faculty.
David Bottoms

Department of English
Georgia State University
University Plaza
Atlanta, Georgia 30303

3200 Powers Ford
Marietta, Georgia 30067
phone 770-541-9224

Date of birth: September 11, 1949
Place of birth: Canton, Georgia

Education:  Ph.D., Florida State University, 1982
            M.A., West Georgia College, 1973
            B.A., Mercer University, 1971

Selected Awards:
2002 Frederick Bock Prize of Poetry magazine.

2000 Georgia Poet Laureate, appointed by Governor Roy Barnes.

1999 John Simon Guggenheim Memorial Foundation Fellowship in Poetry.

1988 Award in Literature from the American Academy and Institute of Arts and Letters. Award committee: Irving Howe, Donald Barthelme, James Dickey, Allen Ginsberg, Anthony Hecht, Elizabeth Spencer, Anne Tyler.

1988 Ingram Merrill Award.

1988 National Endowment for the Arts Fellowship.

1988 Georgia Council for the Arts Individual Artist Grant.

1987 Book of the Year in Poetry, Dixie Council of Authors and Journalists, for Under the Vulture-Tree.

1985 Levinson Prize of Poetry magazine.
1984 Book of the Year in Poetry, Dixie Council of Authors and Journalists, for *In a U-Haul North of Damascus*.

1979 Walt Whitman Award of the Academy of American Poets, for *Shooting Rats at the Bibb County Dump*. Judge: Robert Penn Warren.

**Publications:**

**Books of poetry:**


*Jamming With the Band at the VFW.* Atlanta: Burnt Hickory Press, 1978. (limited edition)

**Novels:**


Anthology:


Reviews:


Articles:


“Waiting on the Words.” *Metropolitan*, 4, No. 1 (Fall 1999), 15-16.


"The Messy Humanity of Randall Jarrell." *The South Carolina Review,* 17, No. 1 (Fall 1984), 82-95.


"Note on the Structure of James Seay's 'It All Comes Together Outside the Restroom in Hogansville,'" *Notes of Contemporary Literature,* 7, No. 4 (September 1977), 6-7.
Print Interviews:


Creative (poems unless otherwise noted):


“Homage to Buck Cline,” The Kenyon Review, Summer/Fall 2001, pp. 96-104.

“A Little Walk,” commissioned by Atlanta Journal-Constitution, AJC, Sunday, September 23, @ Issue Section, p. 1.


"In the Massachusetts Wilderness." *Poetry*, 161, no. 3 (December 1992), pp. 138-139.


"In a Kitchen, Late." *Poetry*, 152, no. 3 (June 1988), p. 150.


"The Offering." *The Missouri Review*, 9, no. 3 (Fall 1986), p. 228.


"The Drowned." *Poetry*, 140, no. 3 (June 1982), p. 130.
"Wakulla: Chasing the Gator's Eye." *Poetry*, 140, no. 3 (June 1982), p. 129.


"In the Black Camaro." *Poetry*, 140, no. 3 (June 1982), pp. 125-126.


"Little Tom." *South Carolina Review*, 13, no. 2 (Spring 1981), pp. 57-59. (story)


"Recording the Spirit Voices." *The Missouri Review*, 3, no. 3 (Summer 1980), p. 34.


"Eve, the Queen of Tattoo." *Roanoke Review*, 9, no. 1 (Spring 1977), pp. 29-30.


"The Farmers." Texas Quarterly, 18, no. 3 (Fall 1975), p. 175.


"Standing on a Dark Field." DeKalb Literary Arts Journal, 8, no. 3 (Spring 1975), p. 9.

"Gunman's First Tape." The Cold Mountain Review, no. 3 (Spring/summer 1975), pp. 9-10.


"As We Are Riding Through the Dark." Southern Humanities Review, 8, no. 2 (Spring 1974), p. 151.

"The Door." Descant, 17, no. 3 (Spring 1973), p. 37.


"Grandfather, the Stone Carver." Wind, no. 10 (1973), pp. 7-8.

"Suicide by Falling." Wind, no. 10 (1973), pp. 6-7.


"I Have Not Met a Season." *Wind*, 2, no. 6 (Fall 1972), p. 53.


**Poetry Readings, Lectures:**

Have given over 150 readings and conducted writing workshops at colleges and universities across the country, including Yale University, Kenyon College, University of Pennsylvania, Emory University, Bennington College, Vanderbilt University, University of Michigan, University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, University of South Carolina, Florida State University, University of Georgia, University of Arkansas, Wayne State University, University of Montana, University of Nebraska, University of Alabama, University of Indianapolis, Texas Tech University, University of the South, Clemson University, University of Richmond, Old Dominion University, University of Wyoming, Indiana University, Catholic University of America, and others;

also a featured reader in "Ten Poetry Readings 1980" at the Donnell Library in New York (sponsored by The Academy of American Poets);

a featured reader at the South Atlantic Modern Language Association convention in 1983;

a featured reader at Associated Writing Programs convention in 1984;
a featured reader in "A Southern Poetry Festival" at the Guggenheim Museum, New York (sponsored by The Academy of American Poets) in 1985;

a featured reader in 1987 at The Library of Congress, by invitation of Robert Penn Warren, United States Poet Laureate;
a featured reader as "Master Poet" in the 1991 National Poetry Convocation sponsored by Poetry magazine, the Ruth Lilly Foundation, and the American Council for the Arts;

a featured reader at the 1997 South Central Modern Language Association convention;

a featured reader in 1999 at the American Academy in Rome;


and in 2002, delivered annual Georgia Humanities Lecture, sponsored by Georgia Humanities Council and Office of the Governor.

**Critical Notice and Recognition:**


Career profiles appear in Dictionary of Literary Biography Yearbook, Contemporary Authors, Contemporary Literary Criticism, and The Oxford Companion to Twentieth Century Poetry.

In 1997 The South Central Modern Language Association held a special session entitled "Armored Hearts: the Poetry of David Bottoms."

In 1999 The Southern Quarterly dedicated a special section to critical essay on my poetry.

In 1999 The Atlanta Journal-Constitution commissioned a millennial poem for their January 1, 2000 edition, the only poem ever commissioned by that paper.

In 2000, lines from my poem “Country Store and Moment of Grace” were incorporated into a permanent art installation in the Sam Nunn Federal Building, Atlanta. Glass installation by Vermont artist Nancy O’Neill incorporates images of Georgia and quotes from Georgia writers. (Other writers quoted: Jimmy Carter, Pearl Cleage, James Dickey, Martin Luther King, John Lewis, Flannery O’Connor, Carson McCullers.)
In 2002, Center for the Book named *Armored Hearts: Selected and New Poems* as one of the “Top 25 Books” all Georgians should read.

**Radio, Television, Concerts:**

Have been interviewed on several regional and national radio and television programs, including two interviews conducted by Bob Edwards for National Public Radio, which were aired as segments of "Morning Edition."

Also featured in a half-hour program of "The Southern Voice," a five-part television miniseries profiling Southern writers, produced by WETV of Atlanta and distributed nationally.

"In a U-Haul North of Damascus" set into a song cycle for mezzo soprano and symphony orchestra by Martin Bresnick, Professor of Composition, Yale School of Music, and winner of Charles Ives Living Award of American Academy and Institute of Arts and Letters. Piece performed in Cambridge, New York, Philadelphia, Macon, and other cities.

**Library Special Collections and Research Collections:**

David Bottoms Collection, Robert W. Woodruff Library, Emory University, Atlanta, Georgia.


David Bottoms Collection, Thomas Cooper Library, University of South Carolina, Columbia.

- Research collection: first editions, reprints, limited editions, galleys, etc. One of fifty American authors chosen for initial inclusion. Collection established in 1991.

**Selected Professional Activities:**

- Founding co-editor, *FIVE POINTS: A Journal of Literature and Art,*

Founding Board Member, The Messenger Press, an imprint of LSU Press that publishes distinguished Southern poetry. Founders: Dave Smith and David Bottoms


Judge, $15,000 Ruth Lilly College Award, sponsored by Poetry magazine, the Modern Poetry Association, and the American Council for the Arts, 1991.

Literary Arts Advisory Panel to Georgia Council for the Arts, 1991-93.


Judge, John Masefield Award of Poetry Society of America, 1985.

Judge, Townsend Award for Fiction, 1985.


Final Reader, University of Georgia Poetry Series, 1984.

Poetry Editor, Atlanta Magazine, 1982-83.

Literary Arts Advisory Panel to Georgia Council for the Arts, 1978-80.

Callanwolde Poetry Committee, Callanwolde Fine Arts Center, DeKalb County, 1976-85.

Professional Memberships:
Modern Poetry Association
PEN American Center
Council of Editors of Learned Journals

Teaching:

Georgia State University, 1982 -
Professor,
John B. and Elena Diaz-Verson Amos Distinguished Chair of English Letters,
Associate Dean for Fine Arts

University of Montana, Spring 1986
Richard Hugo Writer-in-Residence

Literary Representation:

Maria Carvainis Agency, 1350 Avenue of the Americas, Suite 2905, New York, NY 10019
Phone: 212-245-6365
Secondary Bibliography

A. Articles and Review/Essays.


Mary Jane Ryals, "Bottoms Reads Macabre Southern Story," Florida Flambeau (Tallahassee), March 26, 1990. (Feature article.)


"David Bottoms," Contemporary Authors, New Revision Series, v. 22, 1988. (Biographical and critical summary.)


Suzanne Paola, "David Bottoms is the Real Thing," Creative Loafing, May 16, 1987. (Feature article.)

John Kappes, "Visiting Poet Shakes Student Complacency," Missoulian, May 30, 1986. (Feature article, Friday magazine section.)


B. Book Reviews


Laura Cumming, "When Love Came to the Cam," The Observer (London), March 24, 1991.


Philip Corwin, "Are the Wretched of the Earth Basically Interesting?" New Letters, Summer 1990.


"Easter Weekend," *Kirkus Reviews*, December 1, 1989


Murray L. Brown
Vitae
Associate Professor of English Department of English Georgia State University Atlanta Georgia 30303 January 21, 2004


1982-1985: M.A. in English Literature, University of Nebraska—Lincoln.


Academic Affiliations

1997-2000: Associate Professor of English, Georgia State University, Atlanta, Georgia
1990-1997: Assistant Professor of English, Georgia State University, Atlanta, Georgia.
1989-1990: Instructor, Department of English, University of Nebraska—Lincoln.
1985-1989: Teaching Assistant, University of Nebraska—Lincoln.
1982-1985: Research Assistant, University of Nebraska—Lincoln.

Scholarly Publications


"Poets, the Passion, and the Prince: Eustache Deschamps' `Ballade to Chaucer,'" in Chaucer and His French Contemporaries, R. Barton Palmer, ed. (New York: AMS, 1999), 187-216.


Scholarly Publications in Press


Edited Publications


"Inauthentic Pleasures: Victorian Fakery and the Limitations of Form" Studies in the Literary
Imagination


LIT Journal 22.1 (1994), 66 pp. (Ball State University), General Editor.

LIT Journal, 21.1 (1993), 96 pp. (Ball State University), General Editor.

Papers and Panels


"Renaissance Emblemata in the Eighteenth Century," Panel Chair, Northeastern American


Journalistic Publications


Fiction/Poetry


Scholarly Organizations


Referee

Grants

1999: Departmental Summer Research Grant

Departmental Committees

2003  Master’s Exam Committee  Eighteenth-Century Section (Chair)  Studies in the Literary Imagination Committee  Literature and Criticism Section  Women’s Studies Institute (Faculty Member)  Troy Moore Library Committee

2002  Master’s Exam Committee
  Eighteenth-Century Section (Chair)
  Studies in the Literary Imagination Committee
  Literature and Criticism Section
  Women’s Studies Institute (Faculty Member)
  Troy Moore Library Committee

2001  Master’s Exam Committee  Eighteenth-Century Section (Chair)  Studies in the Literary Imagination Committee  Literature and Criticism Section  Women’s Studies Institute (Faculty Member)  Troy Moore Library Committee

2000:  Master’s Exam Committee  Eighteenth-Century Section (Chair)  Writing Center Volunteer  Troy Moore Library Committee (co-Chair)  Studies in the Literary Imagination Committee  Literature and Criticism Section  Women’s Studies Institute (Faculty Member)

1999: Ad Hoc Departmental Promotion and Tenure Review Manual Revision Committee
  Master’s Exam Committee  Eighteenth-Century Section (Chair)  Research Committee (Member)  Writing Center Volunteer  Graduate Curriculum Review Committee  Troy Moore Library Committee (co-Chair)  Studies in the Literary Imagination Committee  Literature and Criticism Section  Women’s Studies Institute (Faculty Member)

1998:  Master’s Exam Committee  Eighteenth-Century Section (Chair)  Writing Center Volunteer  Graduate Curriculum Review Committee  Troy Moore Library Committee  Studies in the Literary Imagination Committee  Literature and Criticism Section  Women’s Studies Institute (Faculty Member)

1997:  Ad Hoc Salary Merit Raise Committee  Troy Moore Library Committee  Writing
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<td>Executive Committee</td>
<td>(Ad Hoc Member)</td>
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<td>1995</td>
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<td>Lambda Iota Tau (Faculty Advisor)</td>
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<td>Writing Center (Volunteer)</td>
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<td>1992</td>
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<td>Studies in the Literary Imagination (Member)</td>
<td>Lambda Iota Tau (Faculty Advisor)</td>
<td>Writing Center (Volunteer)</td>
<td>Eighteenth-Century Curriculum Committee (Member)</td>
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<td>Awards Committee (Member, ad hoc)</td>
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<td>Entertainment Committee (Member)</td>
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<td>Lambda Iota Tau (Faculty Advisor)</td>
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**College, University, and University System Committees**
2003: University Senate  University Senate Committee on Statutes and Bylaws (Chair)
University Senate Library Advisory Committee (Member)  Council of Senate Chairs
(Member)  Senate Committee on Information and Technology (Member)
Bachelor of Independent Study Council (Member)  Graduate Faculty

2002: University Senate  University Senate Committee on Statutes and Bylaws (Chair)
Ad Hoc Committee (S & B) on Staff Senate Membership  University Senate
Subcommittee on Compliance, Statutes and Bylaws (Chair)  University Senate Library
Advisory Committee (Member)
Council of Senate Chairs (Member)
Senate Committee on Information and Technology (Member)
Bachelor of Independent Study Council (Member)
Graduate Faculty

2001: University Senate  University Senate Committee on Statutes and Bylaws (Chair)
University Senate Subcommittee on Compliance, Statutes and Bylaws (Chair)
Cultural Diversity Committee (Member)  Council of Senate Chairs (Member)
Senate Committee on Information and Technology (Member)  Bachelor of
Independent Study Council  Graduate Faculty

2000: University Senate  University Senate Committee on Statutes and Bylaws (Chair)
University Senate Subcommittee on Compliance, Statutes and Bylaws (Chair)
Cultural Diversity Committee (Member)  Council of Senate Chairs (Member)
Senate Committee on Information and Technology (Member)  Bachelor of
Independent Study Council  Graduate Faculty

1999: University Senate  University Senate Committee on Statutes and Bylaws (Chair)
Statutes and Bylaws Subcommittee to Review Senate and Committee Membership
Cultural Diversity Committee (Member)  Council of Senate Chairs (Member)
Bachelor of Independent Study Council  College Faculty Teaching Awards
Committee  Graduate Faculty

1998: University Senate  University Senate Committee on Statutes and Bylaws
Statutes and Bylaws Subcommittee to Review Senate and Committee Membership
Bachelor of Independent Study Council  Graduate Faculty  Professional
Education Faculty

1997: Bachelor of Independent Study Council
Graduate Faculty  Professional Education Faculty

1996: Bachelor of Independent Study Council  Graduate Faculty  Professional
Education Faculty

1995: Bachelor of Independent Study Council  Graduate Faculty  Professional
Educational Faculty

1994: Bachelor of Independent Study Council  Graduate Faculty  Professional
Education Faculty

1993: Bachelor of Independent Study Council  Professional
Education Faculty  Graduate Faculty

1992: Bachelor of Independent Study Council  Subcommittee on policies and
procedures (B.I.S.)  Professional Education Faculty

1991: Professional Education Faculty

Editing Interns


Courses Taught

2003: Fall: English 2110, English 3140  Spring: English 8420, English 4999
Summer: English 8450, English 3510

2002: Fall: English 3140, English 3290, 3290 Honors, English 3140  Spring: English 4200G
Summer: English 3510, English 8420

2001: Fall: English 8450, English 3290E  Spring: English 3510  Summer: English 8430, 3290E

2000: Fall: English 2120, English 8450  Spring: 3290E  Summer: English 4300, English 8900

1999: Fall: English 3980, English 8450  Spring: English 3500, English 2110

1998: Fall: English 8420, English 1102  Spring: 3500, English 2110

Fall: English 365, English 201

Summer: English 415, English 845  Fall: English 443, English 111
1995: Winter: English 201 (Double Section) Spring: English 201 (Large Group)  
            Summer: English 845, English 415  
            Fall: English 842, English 133H/241H

1994: Winter: English 201 (Double Section) Spring: English 201; English 415  
            Summer: English 415, English 845  
            Fall: English 312 (& 312H), English 443

1993: Winter: English 415, English 845, English 411/611  
            Spring: English 843 (canceled), English 611  
            Summer: English 415, English 111  
            Fall: Released

            Spring: English 112, English 843  
            Summer: English 112, English 812  
            Fall: English 113H/241H, English 201, English 443

1991: Winter: English 415, English 313  
            Spring: English 112, English 611/411, English 499  
            Summer: English 812  
            Fall: English 443, English 842

1990: Fall: English 111, English 201

**Course(s) Proposed**

English 3140, Editing for the Literary Journal. This is a new application to an established course.

English 846, Major British Writers of the Restoration and Eighteenth Century (Seminar in Fielding and Richardson). Accepted.

English 365A, Women Writers of the Restoration and Eighteenth-Century (proposed in conjunction with the Eighteenth-Century Section, Professors Snow and Sherman). Accepted.

**Dissertation(s) (Director)**

Rex Batson, "Public Entertainments in 18th-C Britain" (working title).
Michael Newman, "Variations on a Theme: Don Quixote in Eighteenth-Century English Literature"

(successfully defended, December 1995).

**Dissertation(s) (Reader)**


**Theses (Director)**

George H. Williams, "'To Express, Better Than by Words': Evelina's Subversion of Conduct-Book Ideology" (Aug. 1, 1994).

**Theses (Reader)**


Reader.


1993: Michelle Smith,"Jane Austen's Stage: The Influence of Restoration and Eighteenth-Century Drama on her Novels."
Sherri Ward, "The Nymph and Swain: Realism and Romantic Idealism in Jonathan

Honors Papers


Independent Study/Directed Readings

2003: Anthea Andrade, The Novels of Samuel Richardson (3 hrs.) Kenya Taylor, Editing (3 hrs.)
2002: Renee McLendon. Readings in 18th-C Fiction (3 hrs.)
1998-99: English 810, Khalil Elayan, Readings in Eighteenth-Century Novel (3 hrs.)
1997: English 810, Erin Herberg, Readings in Eighteenth-Century Poetry and Prose (5 hrs.)

1996: English 499, Malte Roger, Further Readings in Eighteenth-Century Novel (5 hrs.)
English 499, Jeffery Brown, Readings in Eighteenth-Century Rhetoric and Belles Lettres (5 hrs.)
English 810, Jacqueline, Readings in Eighteenth-Century Aesthetic Theory (5 hrs.)
English 810, Carol Rayburn, Gothic Novels of the Eighteenth and Early Nineteenth Centuries (5 hrs.)

1995: English 810, Ethan Hildreth, Readings in Eighteenth-Century British Novel (5 hrs)

English 499, Melissa Telenko, Further Readings in Eighteenth-Century British Novel (5 hrs.)


1991: English 499, Heather Dechar, Readings in Eighteenth-Century Novel (5 hrs)
English 499, Michael Shirley, Readings in Eighteenth-Century Novel (5 hrs.)
Elizabeth Teeter Burmester  
201 Buchanan Terrace  
Georgia State University Decatur, GA 30030  
Department of English (404) 378-8854  
Atlanta, GA 303030-3083

EDUCATION
University of Illinois at Chicago, Ph.D., English, 2003  
DePaul University, Chicago, M.A., Writing, with Distinction, 1995  
University of Michigan, Ann Arbor, B.A., English, 1988

ACADEMIC APPOINTMENTS
2003-present Asst. Professor of English, and Director of the Center for Writing and Research, Georgia State University, Atlanta  
1995-2001 Teaching Assistant, University of Illinois at Chicago  
January 2000–April 2001, Assistant Director, Composition Program, UIC  
January 1997–April 1998, Assistant Director of the Writing Center, UIC  
1994-1995 Graduate Assistant, DePaul University, Chicago

DISSERTATION
Beyond Masters and Mentors: Gender and Doctoral Education in Rhetoric and Composition  
Directed by Patricia Harkin  
Committee: James J. Sosnoski, Peter Vandenberg, Ann Feldman, and Jane Tompkins

FIELDS OF SPECIALIZATION
Writing Program Administration, Writing Centers  
History of Rhetoric and Composition  
Composition and Rhetorical Theory  
Feminist Rhetorics and Historiography

ACADEMIC HONORS
Honorable Mention, Alice J. Dan Dissertation Research Award, Center for Research on Women and Gender, UIC, Spring Semester 2002
Frederick Stern Award for Excellence in Teaching, English Department, UIC (1999)

Curriculum Vita, Burmester, page 2

PUBLICATIONS

Journal Articles:


“Doctoral Pedagogy as a Field of Inquiry: A Bibliography.”

*Composition Studies/Freshman English News* (Fall 1995): 104-109

Book Chapter:


Special Issue (Guest Editor):

*Composition Studies: A Forum on Doctoral Education*. (Special Issue of *Composition Studies/Freshman English News*, 23.2 (Fall 1995): 20 contributors, 133 pages

EDITORIAL EXPERIENCE


Executive Editor Eve Wiederhold, May 2000—present

Reviewer for *Composition Studies*, Fall 1996—present

INVITED SPEAKER

“Gender, Mentoring, and Graduate Education: Dissertations and Academic Job Searches in English Departments.” Keynote Speaker. AAUW Chapter Awards Brunch and Meeting. Ruth Lake Country Club, Hinsdale, IL. 20 May 2003

“Talking About Coffee and Writing in the Public Sphere: New Writing Center Theories and Practices.” DePaul Writing Center, Spring Term Symposium. 13 May 2003

“Coffee, Conversation, and the Public Sphere: A Proposal for Historiography in
New Writing Center Theories.” UIC English Department Colloquium Speaker Series. 31 January 2003

“Snapshots from the History of Tutoring, Creative Writing Workshops, and Composition: Making Connections and Applications in the Writing Center.” New Tutor Orientation, UIC. 29 August 2001

“Where We Came From: Looking at the Histories of Teaching Writing in College, With New Ideas for Our Classrooms Now.” Composition Office Summer Conference, 10 August 2001

“‘Being the Teacher’: Drafting a Teaching Philosophy Statement and Crafting Your Classroom Identity,” Composition Office Summer Conference, 16 August 2000

“Creative Teaching Methods for Incorporating Grammar into the Teaching of Writing Content,” Workshop for Faculty, TAs, and Lecturers. Sponsored by UIC Composition Office and Writing Center, January 1998

CONFERENCE PRESENTATIONS


“I Guess You Learn from Me’: Towards a More Reciprocal Relationship Between Doctoral Students and Graduate Faculty.” CCCC 2003 Convention, New York City. March 20

“Beyond Masters and Mentors: Gender and Friendship in Graduate Student/Faculty Relationships and Teaching Writing, with Lessons from Emily Dickinson.” The Maine Women Writers Collection of the

“Resisting (the) Discipline? Feminists, Mothers, and Graduate Students Challenging the Institutions that Bind Them.” Third Biennial International Feminism(s) and Rhetoric(s) Conference, October 18-20, 2001. Millikin University, Decatur, Illinois

“Re-Imagining Graduate Education: Reading the Metaphors in Academic Literacy Narratives and Their Implications for the Future of Doctoral Study.” CCCC 2000 Convention, Minneapolis, April 12-15

“Helping Nontraditional Students See and (Re)Write Themselves into the College Picture: Sighting/Citing/Siting Teacher-Student Relationships.” CCCC 1999 Convention, Atlanta, March 24-27


“When Phaedrus Meets Oleanna: Teaching Composition as Social Justice, or Reconsidering the Power (Im)Balances between Students and Teachers.” CCCC 1997 Convention, Phoenix, March 12-15

“‘Surveying’ the Evolution of the Field: How the Published Surveys of Graduate Programs Tell the Story of Professionalization in Rhetoric and Composition.” The Thomas R. Watson Conference 1996, University of Louisville, 10 October

COURSES TAUGHT, Georgia State University

English 8900, Special Topics, “The Writing Center: Histories and Theories for Tutoring and Teaching Writing,” Fall term 2003

English 1101, Composition I, “Composing Community through Expository Writing and Service Learning,” Spring term 2004

DIRECTED READINGS WITH GRADUATE STUDENTS

Spring 2004, “Writing Centers and Community” with Beth Godbee, MA

Fall 2003, “Research in Writing Centers: Empirical Designs” with Matt Garbett, MA

TEACHING SEMINARS FOR GTAs

Spring Semester 2004

The Role of the Writing Center in Composition Teaching
Making the Most of Student Presentations in Class
Using Films to Teach Writing: Grammar and Editing
Using Course Readings to Teach Grammar
Fall Semester 2003

Using Films to Teach Writing: The Composing Process Using Films to Teach Writing: Responding to Student Writing Teaching Grammar with Peer Editing Workshops Classical Rhetoric in the Comp Classroom: Rhetorical Appeals, Audience, and Other Uses for Rhetoric in Teaching Writing

ACADEMIC SERVICE

National Conferences
Local Arrangements Committee Volunteer, CCCC, Chicago, 1-4 April 1998

University Service, Georgia State University
Dissertation Coach for Doctoral Candidate in Robinson College of Business, September 2003-present
BOR Academic Committee on English, January 2004
Regents’ Testing Program Essay Rater, November 2003

Departmental Service, Georgia State University
Committee on Lower Division Studies, August 2003-present
Co-Leader for “The Writing Process” Session at Conversations among Partners in Learning: English Teachers from the Schools and Colleges in Dialogue, Eighth Conversation “Bridging the Gap Between Schools and Colleges—Thinking

Critically about Reading and Writing,” on October 4, 2004 (with Jon Epstein, Marietta High School)

Speaker on “The Job Search,” for Professional Development Fair for Graduate Students, September 26, 2003
Participated in WAC Orientation for Faculty and Graduate Student Writing Consultants, August 2003

FOREIGN LANGUAGES
French
Ancient Greek
ACADEMIC AFFILIATIONS

CURRICULUM VITAE
(revised 12/3/03)

John A. Burrison Regents Professor of English and Director, Folklore Curriculum
Georgia State University MSC 8R0322 33 Gilmer Street SE, Unit 8 Atlanta, GA
30303-3088 ph.: (404) 651-2904 fax: (404) 651-1710 email: jburrison@gsu.edu

HIGHER EDUCATION

B.A. Journalism, The Pennsylvania State University, 1964
M.A. Folklore and Folklife, University of Pennsylvania, 1966
Ph.D. Folklore and Folklife, University of Pennsylvania, 1973

EMPLOYMENT

Department of English, Georgia State University, since 1966 as director of the Folklore Curriulum. Current rank: Regents Professor. Responsibilities include teaching folklore courses (seven undergraduate and four graduate), program development (curriculum, scheduling, publicity), and establishing and overseeing the Georgia Folklore Archives (ca. 1,500 student field-based documentation projects).

PUBLICATIONS

Books, Monographs, and Exhibition Catalogs


The Meaders Family of Mossy Creek: Eighty Years of North Georgia Folk Pottery. Atlanta:


*Folkways* (Pennsylvania State University), 1962-64.


Foreword to Kay Cothran, coll., "Songs, Games, and Memories of Mr. George W. Mitchell."

*Tennessee Folklore Society Bulletin* 34 (1968), 63.


"The Shape of 'Shaping Traditions: Folk Arts in a Changing South.'" *Atlanta History* 40 (1996), 51-60.


"Quillian Lanier Meaders" (obituary). *Journal of American Folklore* 112 (1999), 83-84.


**Essays in Books**


Reviews


Austin and Alta Fife and Henry Glassie, eds., Forms Upon the Frontier: Folklife and


Charles Joyner, *Shared Traditions: Southern History and Folk Culture*, in *Atlanta History* 44 (Summer 2000), 32-33.

EXHIBITS (as curator)

"The Things Men Made" (Upland Georgia folk crafts). For the Georgia Council for the Arts at Walasiyi Crafts Center, Blairsville, Ga., 1969.

*The Meaders Family of Mossy Creek: Eighty Years of North Georgia Folk Pottery*. Georgia State University Art Gallery, 1976.

Pottery section of *Missing Pieces: Georgia Folk Art 1770-1976*. For the Georgia Council for the Arts at the Atlanta Historical Society, Columbus Museum of Arts and Sciences, Telfair Academy (Savannah), and Library of Congress, 1976-78.


*Tangible Traditions: Folk Crafts of Georgia and Neighboring States*. Atlanta Historical Society, 1984-86.

*Handed On: Folk Crafts in Southern Life*. Atlanta History Museum (and travel to 3 other museums), 1993-95.


Museum of Northeast Georgia Folk Pottery, being planned to open at the Sautee-Nacoochee Community Center near Helen in 2005.

DOCUMENTARY FILMS (as chief advisor)


**RECORDINGS**


**PROFESSIONAL CONFERENCE/SYMPOSIUM PRESENTATIONS**


Member of panel, The Teaching of Undergraduate Folklore, American Folklore Society, Bloomington, Ind., 1968.

Member of panel, The Use of Film in Folklore Research and Teaching, AFS, Los Angeles, 1970.


Honorary Program Committee member, chaired session on Southeastern Folk Communities--Urban and Rural, member of panel, Explorations in Film, and coordinated Georgia folk music concert, Southeastern American Studies Association, Atlanta, 1972.


Member of panel on Southern Folk Arts and presented film, *Echoes from the Hills*, Georgia Art Education Conference, Unicoi Park, Helen, Ga., 1975.


"Folklife Activities in Georgia" and member of panel, Positive and Negative Impacts on the Folk: Some Case Studies, Southeastern Regional Conference for Public Sector Folklorists, Atlanta, 1981.

"Georgia Jug Makers," panel on Southern Folk Pottery, National Council on Education for the Ceramic Arts, Atlanta, 1983.


Chaired paper session for the conference, Joel Chandler Harris: The Writer in His Time and Ours, Emory University, Atlanta, 1986.


Member of panel, Folk Potter or Not? Questions of Tradition,


"Form Follows Function: Uses of Southern Folk Pottery," Atlanta History Center Decorative Arts Symposium, 1996.

"Ulster Folk Culture in Georgia," symposium on The Scotch-Irish in Georgia, Atlanta Celtic Festival, Oglethorpe University, 1997.

**Discussant for the session, Continuing Research on Historic Period Pottery Manufacture in the South, and tour of Folklife Gallery at Atlanta History Center reception, Society for Historical Archaeology annual conference, Atlanta, 1998.**


"Dave the Potter and His Place in American Ceramics History," symposium on Pottery, Poetry and Politics Surrounding the Enslaved African-American Potter Dave, McKissick Museum, University of South Carolina, 1998.

"Shaping Traditions: A Permanent Southern Folklife Exhibit," AFS, Portland, Oregon, 1998 (accepted, but not presented due to a scheduling snafu).


INVITED PUBLIC PRESENTATIONS "A Folk Museum for the Georgia Mountains?" White County Historical Society, Cleveland, Ga., 1968.


"The Documentation and Preservation of Georgia Folk Culture," Fourth, Fifth, Sixth, and Seventh annual Archives Institutes, Georgia Department of Archives and History, Atlanta, summers 1970-73.


Presentations on folk crafts, museums, and film making as guest lecturer in Folklore in America Seminar, Marymount College, Arlington, Va., sponsored by the Anthropology Department of George Washington University and the National Folk Festival Association, 1974.


"Reflections in a Mountain Pool: Popular Misconceptions about Southern

"Masterpieces of Southern Folk Pottery," Peachtree-Phoenix chapter of the Questers, Inc. (antiques study and historic preservation group), Atlanta, 1977.


"Folklore: Our Living Link with the Past," public address at Atlanta Historical Soc. sponsored by Current Historians, 1981.

"Planning a Home for Georgia Folk Culture," GSU Anthropology Club, 1981.


"Traditional Stoneware of the Deep South: Some Regional Pottery Characteristics," in conjunction with the McKissick Museums' exhibit, Southern Make: The

Short course, "Southern Folk Pottery," for GSU Season for Self Program (Div. of Continuing Education) sponsored by the College of Arts and Sciences and the Atlanta Historical Soc., 1982.

Respondent to public lecture by Jean Cuisenier, Chief Curator of the French National Museum of Folk Arts and Traditions and author of *French Folk Art*, on "French Folk Furniture," Emory University, Atlanta, 1982.

"Preserving Georgia's Folk Heritage," as part of Dogwood Festival event, American Country: Past and Present, Park Place Mall, Atlanta, 1983.

"A Folklorist Looks at Southern Culture," Phi Alpha Theta (History honor society) and Women's Studies Group, GSU, 1983.


Coordinated, served as moderator of folk-potters roundtable, and spoke on "British Traditional Pottery and the Anglo-Southern Connection" for Georgia Folk Potters Day at the Atlanta Historical Soc., 1984.


"Possible British Influences on the Southern Stoneware Tradition," McKissick Museum, University of South Carolina, Columbia, 1986.
"Bluegrass, Hogmeat, and Face Jugs: Folk Culture of the American South and Old World Connections," Ulster Folk and Transport Museum, Holywood, Belfast, Northern Ireland, 1986.

Introduced Eliot Wigginton, founder of the Foxfire program, as the keynote speaker of the Conference on Written Composition, GSU, 1987.

"Georgia Folk Storytelling," in conjunction with a showing of the film Old Dry Fry, GSU, 1987.


"Oral Literature" class for Themes in Georgia Folklife Summer Teachers Institute, Fort Valley, Ga., 1989.

"Georgia Folk Pottery" slide presentation, panel discussion, and gallery tour, Georgia Clay exhibit, The Museum of Arts and Sciences, Macon, Ga., 1989.


"Southern Folk Culture" for a course on Georgia Studies at Emory University, Atlanta, 1990.

"The Stewpot Effect: Diversity of Southern Populations as Seen in Their Folk Culture," part of lecture series on Multiculturalism for GSU graduate psychology students, 1990.

"Quilts: America's Favorite Folk Art?" for the opening of the exhibit Patterns: A Celebration of Georgia's Quilting Traditions, Madison, Ga., 1990.

Keynote address, "Living Libraries: Some Upland Georgia Tradition-Bearers," at
dedication of the White County (Ga.) Helen Branch Library, 1991.


Gave pottery tour for docents of the Tullie Smith House, Atlanta History Center, 1991.

Keynote address, Meaders Pottery Centennial Celebration, Mossy Creek Campground, Cleveland, Ga., 1992.


"The Mystery of Southern People Pots: Where Do They Come From, What Do They Mean?" Atlanta History Center, as part of Pottery Day program, 1993.

Planned series of four Crafts Days educational programs (Pottery, Basketry, Woodworking, and Textiles) to support the exhibition Handed On: Folk Crafts in Southern Life at the Atlanta History Center, 1993-94.


"Collecting Folk Art," Antiques Study Group, Atlanta, 1996.

Shaping Traditions tours, Atlanta History Center Decorative Arts Guild, docents, and Folk Arts Fair, 1996.

"Puzzle Jugs and Naked Timbers: An American Folklorist in Britain and Germany," GSU English Dept., and Atlanta History Center staff, 1996.
"Folk Art in the Museum," Folklore Institute, Indiana University, Bloomington, Ind., 1996.

"North Georgia Jug Makers," Jasper/Pickens County (Georgia) Public Library, 1997.


Interviewed for feature on *Shaping Traditions* exhibition, Interact America, WTBS-TV (Turner Broadcasting), Atlanta, 1997.

On Georgia Folk Arts panel for Georgia Public Television show, "Georgia Arts Celebration," Atlanta, 1997.

"'Making This Jar I Had All Thoughts': Dave, Slave Potter-Poet," Folk Arts Fair, Atlanta History Center, 1997.

Tours of pottery section of *Shaping Traditions* exhibition for Ceramic Circle of Atlanta and teachers course, "Getting to Know Your Neighbors: Folklife and Community Studies in the Classroom," 1998.


Introduced and arranged for speaker Henry Glassie, College Professor of Folklore at Indiana University and past President of the American Folklore Society, "International Explorations in Folk Arts," GSU, 1999.

Moderated a panel of three Native American artists--potter and sculptor Bill Glass, poet Gladys Cardiff, and shell jewelry maker Knokovtee Scott--for Atlanta History
Center’s Southeastern Indian Festival in conjunction with opening of the exhibition *Native Lands: Indians and Georgia*, 1999.


“Meaders Family Pottery” (in conjunction with an auction that included a lot of Meaders pottery), Robert S. Brunk Auction Services, Asheville, N.C., 2001.


Furniture focus tour of Atlanta History Museum’s *Shaping Traditions* exhibition for Agnes Scott College Decorative Arts Alumni Club, 2002.


CONSULTANTSHIPS, BOARD MEMBERSHIPS, MANUSCRIPT EVALUATIONS, AND OTHER PROFESSIONAL ACTIVITIES


Local arrangements coordinator for annual American Folklore Society meeting, Atlanta, 1969. Member of American Folklore Society Search Committee for new Secretary-Treasurer, 1971.

Critique of Jan Brunvand's *Study of American Folklore*, the most widely adopted introductory text, for W. W. Norton & Co. with a view toward a second edition, 1973.
Advisor to Southeastern Regional Office of National Park Service to help compile a bibliography and discography of Southeastern folk music for use in their Interpretation Through Music program, 1974.

Chaired Folklore Section of South Atlantic Modern Language Association, 1974.


Advisor to Unicoi Park, Helen, Ga., for feasibility study on development of a mountain cultural center, 1975.

Consultant to Georgia Council for the Arts and Humanities for the exhibit, Missing Pieces: Georgia Folk Art 1770-1976, 1975-76.


Reviewed grant proposal to organize and catalogue the Foxfire folklore archives, for the U.S. General Services Administration National Historical Publications and Records Commission, 1977.


Crafts Program Advisory Panel member, Georgia Council for the Arts and Humanities, to select director and professional staff for published survey of Appalachian Georgia craftspeople, 1978.

Consultant for Folk Art Festival sponsored by Atlanta Department of Cultural Affairs, 1979.


Consultant to The History Group, Inc. and U.S. Dept. of Interior for historical survey of upper Savannah River area affected by the Richard Russell Dam (Elbert and Hart counties, Ga., and Abbeville and Anderson counties, S.C.), 1980.

Adjunct Faculty member, Graduate Institute of the Liberal Arts, Emory University, 1980-92.

Board of Directors, Georgia Folklore Society, 1980-84.

Judge for 1980 Governor's Project Competition Program under Georgia
Department of Community Affairs, to assess improvement projects of five medium-population towns (including on-site visits to Flovilla, Hazelhurst, and Pearson), 1980.


Advisor on Southern folktales to the Academy Theatre for the play, "Fiddler's Rock," 1981-82.

On-site evaluator of the Festival of Georgia Folklife, Atlanta, for Folk Arts Program, National Endowment for the Arts, 1992.

Interpreter/interviewer of Hewell family potters, Festival of Georgia Folklife, Atlanta, 1982.

Consultant to Smithsonian Institution's Office of Folklife Programs to help select works of contemporary southern folk potters for Smithsonian Institution Traveling Exhibition Services exhibit, *Raised in Clay*, 1982-83.

Consultant to The Foxfire Fund, Inc. as coordinator of a feature on contemporary southern folk potters for *Foxfire 8*, 1982-83.

Advisor to WAGA-TV, Atlanta (Channel 5) in production of a two-part special, "The People of Georgia," aired in 1983.


Consultant to D. Roth and Associates, an historical research firm contracted by MARTA to do an historical survey of Nancy Creek Primitive Baptist Church cemetery in Chamblee, Ga., 1983-84.

Folk Arts Advisory Panel, National Endowment for the Arts, 1984-87 (involved evaluating and making recommendations on grant applications and National Heritage Fellowship nominations at three- or four-day meetings in Washington, D.C. three times a year).

Conducted site visits for Folk Arts Program, National Endowment for the Arts: Charlotte, N.C. to evaluate the North Carolina Black Folk Heritage Tour; Memphis, Tenn. to evaluate the Center for Southern Folklore; and St. Simons Island, Ga. to evaluate the Georgia Sea Island Festival, all in 1985.
Folklife Advisory Committee of Georgia Endowment for the Humanities to help develop a State Folklorist position, 1985-86.


Critiqued manuscript by Mariella Harsfield on south Georgia folktales, "Tall Betsy and Dunce Baby," for University of Georgia Press, 1985.

Reviewed grant proposal on laboratory identification of Southern folk pottery for the National Science Foundation, Division of Geography and Regional Sciences, 1985.

Consultant to GSU Department of Educational Media in producing film dramatization of an Appalachian folktale, Old Dry Fry, supported by the Georgia Endowment for the Humanities, 1984-85.

Consultant to GSU Department of Educational Media in producing film dramatization of two African-American folktales from the Georgia coast, Gullah Tales, supported by the Georgia Endowment for the Humanities, 1985-86; the film received an Academy Award nomination in the Live Action Short category in 1989.

Advisor to Atlanta Historical Society in planning its Resurgens Gallery, 1985.

Consultant to WRFG-FM Radio, Atlanta, in developing the series "Word of Mouth" on the oral storytelling tradition, 1985.

Consultant to McKissick Museum, University of South Carolina, for its Alkaline-Glazed Stoneware research project funded by the National Endowment for the Humanities, 1984-86.

Consultant to Florida Folklife Programs at White Springs for an exhibit on Florida folk art, 1986-88.

Consultant to McKissick Museum, University of South Carolina, for planning and implementing the exhibit, Crossroads of Clay, on South Carolina's role in developing and spreading the southern tradition of alkaline-glazed stoneware, 1987-89.

Chaired the Georgia Folklife Council, which oversaw the state Folklife Program, 1987-90.

Critiqued manuscript by Bradford Rauschenberg on colonial Georgia potter Andrew Duché for University of Georgia Press, 1989.

Consultant to The Museum of Arts and Sciences, Macon, Ga., for the exhibit

Consultant to McKissick Museum, University of South Carolina, in producing a book manuscript on South Carolina folk pottery, "Great and Noble Jar," 1989.

Assisted Historic Bulloch Hall, Roswell, the Sandy Springs Historic Site, and the Telfair Academy of Arts and Sciences, Savannah, in identifying pottery in their collections, 1989-91.

Consultant to Madison-Morgan Cultural Center (Ga.) for the exhibit Patterns: A Celebration of Georgia's Quilting Traditions, 1989-90.

Critiqued manuscript on Southern speech for the journal Southern Folklore, 1990.

Evaluated book on Gullah folktale from the Georgia coast being considered for reprinting by University of Georgia Press, 1990.

Consultant to film maker John David Allen and IMAGE Film/Video Center for From My Grandmother's Grandmother Unto Me, dramatizing the lives of five generations of women in an Appalachian family (all portrayed by actress Clarinda Ross), 1989-90.


Advisor to the Georgia Quilt Project for its statewide quilt survey, 1990-91.

Assisted Asian Community Services of Decatur, Ga. in developing a grant proposal for traditional music training among the Hmong (Laotian) refugee group, 1991.

Advised Atlanta Historical Society in evaluating the Rolader log cabin on Moores Mill Road prior to its disassembly, removal, and storage, and in selecting appropriate artifacts to be donated from the Archibald Smith Plantation of Roswell, Ga., 1991.


Advisor to Georgia Council for the Arts in the transfer of the state Folklife Program and selecting a new state folklorist, 1991-92.

Evaluated book manuscript edited by William McCarthy, "Jack in Two Worlds:

Cultural Olympiad Advisory Council, Folk Arts/Southern Cultural Traditions Subcommittee, Atlanta, 1993-94.

Consultant to McKissick Museum, University of South Carolina, for NEH-sponsored research project on the Southern Crafts Revival, 1993-95.

Advisor to Atlanta Bureau of Cultural Affairs in applying for an NEA-Folk Arts grant to develop an exhibit on Southern folk art at the International Concourse of Hartsfield Atlanta International Airport, 1993.

Advisor to Wheeler Film/Tape of Cartersville, Ga., on production of a video on Georgia folk potter C. J. Meaders, 1992-93.


Advised The Museum of Arts and Sciences, Macon, Georgia, on a traveling version of the exhibition, Georgia Clay: Pottery in the Folk Tradition, funded by the Southern Arts Federation, and wrote the accompanying brochure, 1994.

Site visit and evaluation of McKissick Museum exhibit, New Ways for Old Jugs: Tradition and Innovation at the Jugtown Pottery," for NEA Folk Arts Program, 1994.


Advised the Georgia National Fair and Agricenter (Perry) on developing a new category of competition for folk art, 1995.


Advisory Committee for exhibit, *I Made This Jar: The Life and Works of the Enslaved African American Potter, Dave*, McKissick Museum, University of South Carolina, 1997-98.

Georgia Council for the Arts Folklife Advisory Panel, 1997-2000. Two meetings per year to review and make recommendations on grant and apprenticeship applications.


Advised Georgia Department of Labor on economic development plan for Hancock County that includes traditional crafts and a living history farm, 1999.


Selected as a judge for Brunswick, Georgia’s Stewbilee festival, tasting samples of 21
local Brunswick stews, 2003. Docent training for Atlanta History Museum’s
*Shaping Traditions* exhibition, 2003.

AWARDS AND HONORS Education Award from Atlanta Country Music Hall of Fame
for the article, "Fiddlers in the

Governor's Award in the Humanities (sponsored by the Georgia Endowment for the

Appointed Regents Professor, University System of Georgia, October 1, 2001.

Named Lexus Leader of the Arts for September, 2003, by Public Broadcasting Atlanta
(WABEFM Radio and WPBA Television).

GRANTS

National Endowment for the Arts Folk Arts Program for Meaders Pottery exhibit
($3,000), 1975.

Georgia State University Arts and Sciences Research Committee for Rolader Pottery site
excavation and photographic expenses ($900), 1977-78. Atlanta Historical
Society to subsidize color reproduction in *Brothers in Clay* ($2,500), 1983. Georgia State
University Foundation to help defray expenses of research trip to England to
explore possible British sources of American ceramic
and architectural traditions ($400), 1983. National
Endowment for the Arts Folk Arts Program for
*Tangible Traditions* exhibition at Atlanta Historical
Society ($29,900), 1983. Georgia State University
Research Grant to support travel for a continuing
TANYA CALDWELL  
Department of English 1304 Heritage Mist Ct Georgia State University  
Mableton, GA 30126 Atlanta, GA 30303-3083  (770) 739-2417  

tmcaldwell@gsu.edu  
CITIZENSHIP: New Zealand  
US STATUS: Permanent Residency  

FACULTY POSITION:  
2002-Associate Professor, Department of English, Georgia State University  
1996-2002 Assistant Professor, Department of English, Georgia State University  

EDUCATION:  
1992-96  Ph.D., University of Toronto, Department of English  
Major Area: Restoration and Eighteenth-Century Literature  
Minor Area: Renaissance Literature  
Supervisor: Brian Corman  
1991-92  M.A., Dalhousie University, Halifax, Nova Scotia (English Literature)  
Thesis: “'Facit Indignatio Versum': Dryden's Satires of Juvenal”  
1989-90 B.A. Hons (First Class), University of Canterbury, NZ (English Literature)  
1987-89 B.A., University of Canterbury (Classics and English Literature)  

HONORS:  
2002 Mellon Fellow (2 months), Henry E. Huntington Library, San Marino, CA 2000  
Distinguished Honors Professor Award, Georgia State University  
Outstanding Junior Faculty Award, Georgia State University 1998  
McMaster University Mills Library Research Fellowship (declined) 1997 Clark Library/American Society for Eighteenth-Century Studies Postdoctoral Fellowship  
1992  Canadian Commonwealth Scholarship Cunnaught Scholarship, University of Toronto (declined)  
Provost Seeley Junior Fellowship, Trinity College, University of Toronto  
1991  Killam Scholarship, Dalhousie University  
New Zealand Vice-Chancellors' Committee Scholarship (declined) 1990  
Winston Rhodes Prize for best pass in Honours English 1989  
John Tinline Prize for best pass in third-year English 1989  
University of Canterbury Senior Scholarship 1988  
Alabaster Scholarship in Classics 1987  
John Connal Scholarship in Classics 1986  
University Junior Scholarship Classics Scholarship, Victoria University of Wellington (declined)  

TEACHING EXPERIENCE:  
Undergraduate courses taught:  
Composition (112)  
Honors Composition (113/1103)  
Classics of Western Literature (201)
Survey of British Literature (2120)
Introduction to Literary Studies (2140)
Shakespeare/Shakespeare in the 17th & 18th Centuries (3280 A&B; team-taught)
British and American Drama, 1660-1840 (3266)
Restoration and Eighteenth-Century Drama (410)
Restoration and Early Eighteenth-Century Literature (443 & 3500)
The Age of Johnson (444)
Satire from Ancient Times (Topics) (4200E)

Graduate Courses taught:
Literature in the Reign of Charles II (8460)
Restoration and Eighteenth-Century Drama (641)
Restoration and Early Eighteenth-Century Literature (8420)

PUBLICATIONS: Book:


Work under consideration/in progress:
“Virgil Made English, 1650-1760.” Book manuscript in progress.

Works Edited:
Dryden, John, *All for Love* in *Broadview Anthology of Restoration and Early Eighteenth-Century Drama.* Peterborough, Ont; New York: Broadview

PAPERS PRESENTED:

“Virgil and the Epic Impulse, 1660-1685: The Decline of Classical Authority,”


ADMINISTRATIVE RESPONSIBILITIES AND POSITIONS:

Associate Graduate Director, 2003-Co-coordinator, British and American Joint Studies Exchange Program, 2002- Chair, PhD/MFA Exam Committee, English Department, 2002-03
Executive Committee, English Department, 2000-01, 1999-00, 1997-98
Graduate Admissions Committee, English Department, 2000-03 Events
and Awards Committee, English Department, 1999-2000, 1998-99
Research Enhancement Committee, English Department, 1998-99
Scheduling Committee, English Department, 1998-99 PhD/MFA Exam
Committee, English Department, 1998-99 New Appointments Committee,
English Department, 1997-98 Sophomore Committee, English
Department, 1996-97

LANGUAGES:
Proficiency in French and Latin Reading knowledge of Ancient Greek,
German, and Russian
CURRICULUM VITAE

Nancy Davidson Chase
861 North Superior Avenue Decatur, Georgia 30033 404-235-0240 cnancy830@aol.com

Associate Professor of English Department of English Georgia State University
Plaza Atlanta, Georgia 30303-3083 404-651-2900 engndc@langate.gsu.edu

EDUCATION PROFESSIONAL LICENSURE AND CERTIFICATION

Ph.D.  The Graduate Institute of the Liberal Arts, Emory University, Atlanta, Georgia, 1984.

Interdisciplinary Concentrations:  
Reading, Rhetoric, and Composition Theory and Pedagogy
Cognitive and Developmental Psychology 20th Century Critical Theory

MA  The Graduate Institute of the Liberal Arts, Emory University, Atlanta, Georgia, 1982.


Eckerd College (formerly Florida Presbyterian College), St. Petersburg, Florida, 1975.

BA

Certification, Myers-Briggs Type Indicator, The Association for Psychological Type, 1987.

PROFESSIONAL EXPERIENCE

Associate Professor of English, Department of English, Georgia State University, and Atlanta, Georgia, 1999-present.
Areas:  Rhetoric and Composition, American Literature, World Literature

Associate Professor with Joint Appointment, Department of Academic Foundations and Department of English, Georgia State University, Atlanta, Georgia, 1998-1999.
Associate Professor of Reading, Department of Academic Foundations (formerly Department of Learning Support Programs or Division of Developmental Studies), Georgia State University, Atlanta, Georgia, 1984-1998.

Assistant Director, Center for the Study of Adult Literacy, Georgia State University, Atlanta, Georgia, 1988-1991.

**CLINICAL AND TEACHING EXPERIENCE**

Clinical Associate, The Atlanta Area Child Guidance Clinic, Atlanta, Georgia, 1995-1999.
Helen W. Coale, LCSW, LMFT, Clinic Director and Supervisor

MSW (1 year) Intern, The Atlanta Area Child Guidance Clinic, Atlanta, Georgia, 1994-1995.
MSW (6 month) Intern, Winn Way Mental Health Center, Adult Unit, Dekalb County Mental Health, Decatur, Georgia, March-August, 1994.

Graduate Teaching Assistant, The Graduate Institute of the Liberal Arts, Emory University, Atlanta, Georgia, 1983.
Graduate Teaching Assistant, Division of Educational Studies, Emory University, Atlanta, Georgia, 1981-1984.

Teacher, Title I Reading Program, Renfroe Middle School, Decatur, Georgia, 1980-1981.
Graduate Teaching Assistant, Emory University Reading Center, Division of Educational Studies, Emory University,

**POSTDOCTORAL EDUCATION, TRAINING AND CONFERENCES**

“Pilgrimage to the Heart” Scriptural Study Retreat, Gurudev Siddha Peeth Ashram, Ganeshpuri, India, March 25 – April 12, 2000

“Using Writing to Learn in the Disciplines,” Writing Across the Curriculum Faculty Seminar, Georgia State University, Atlanta, Georgia, May 17-21, 1999.


Association for Psychological Type (MBTI) Training Program, Atlanta, Georgia, March 4-7, 1987. MBTI Certification, November 1987.

“Teaching Literature to Undergraduates: Reader-Response Criticism” National Council of Teachers of English, Summer Institute, Myrtle Beach, South Carolina, June 1-3, 1987.

BOOKS, MONOGRAPHS, TEXTBOOKS


JOURNAL ARTICLES, BOOK CHAPTERS, AND DOCUMENT PUBLICATIONS


**EDITORIAL ACTIVITIES**


**GRANTS AND FUNDED RESEARCH**


Chase, Nancy D., Joan G. Carson and Sandra U. Gibson, Co-Principal Investigators. “Literacy Audit of GSU Lower Division Courses: A Pilot Project.” Center for The Study of Adult Literacy and the Division of Developmental Studies, Georgia State University, September – December 1989.

**MANUSCRIPTS IN PROGRESS**


“Pleading, Promising, Praising, Professing: A Rhetoric of Helpfulness in Representations of Child-Parent Relationships”

“Parental Narcissism and Childhood Altruism: American Literary Representations of Modern and Postmodern Families”

**CONFERENCE PRESENTATIONS**

**National**

Invited discussant to paper symposium, “Advances in the Study of Developmental Psychopathology and Family Process: Revisiting the Concept of Boundary Dissolution.” Tampa, FLA: The Society for Research in Child Development Biennial Meeting, April 24-27, 2003. (Symposium organized by Patricia Kerig, Ph.D., Clinical Associate Professor, Department of Psychology, University of North Carolina at Chapel Hill).


“Adult Literacy Curriculum Research.” Atlanta, GA: Conference on Reading Research Sponsored by the Center for the Study of Reading, University of Illinois at Urbana-Champaign. May 4, 1990. (With Joanne Nurss).


Regional


“The Myers-Briggs Type Indicator and the Development of Reading-Writing Ability.” Southeast Regional Association for Psychological Type. Memphis, TN: APT, October, 1986. (With George Jensen, Marti...
Singer, and Joanne Liebman-Kline).


“The Long-Term Effects of Childhood Parentification History on Adults: Diagnosis and Treatment Recommendations” The Atlanta Area Child Guidance Clinic Clinical Workshop Series. Atlanta, GA: Atlanta Area Child Guidance Clinic, June, 1998.


“Workplace Literacy Research Issues.” Literacy in the Nineties Symposium, Center for the Study of Adult Literacy. Atlanta, GA: Georgia State University, April, 1990.


UNIVERSITY SERVICE

M.A. Examination Committee, Department of English, 1999-present
Lower Division Studies Committee, Department of English, 1999-present.
Chair, The University Undergraduate Council, Georgia State University, 1992-1993.

Committee on Admissions and Standards
Committee on Academic Programs and Continuing Education
Committee on Planning and Development

Georgia State University Task Force on Faculty Women’s Concerns, 1988-1989.
COMMUNITY SERVICE

Southeastern Regional Steering Committee, Leadership Support, The SYDA Foundation, 2002-2003
Steering Committee, The Siddha Yoga Meditation Center of Atlanta, The SYDA Foundation, 2001-2002

CONSULTING

Talbot County Schools, Talboton, GA, 1986.

PROFESSIONAL HONORS AND RECOGNITIONS


Teacher of the Year, Metro Atlanta College Developmental Reading Council, International Reading Association, 1992.


PROFESSIONAL ORGANIZATIONS

International Reading Association, 1984-1993
**TEACHING EXPERIENCE**

**Georgia State University** -2000-present

- **Narrative Techniques**: English 3160  
Upper-level story-writing techniques focused on elements of fiction.

- **Introduction to Creative Writing (Fiction)**: English 3150B  
Fundamentals of story-writing presented through analysis of published fiction and assigned writing. Focus on invention, writing processes, and elements of fiction.

- **Freshman Composition I**: English 1101  
Introduction to writing college essays. Focus on invention, construction, and critical thinking.

- **Freshman Composition II**: English 1102  
Second part of introductory course. Focus on argument and the research paper.

- **Writing Review for Regents’ Test**: RGTE 0199  
Remedial course for students who have not yet passed the essay portion of the Georgia Regents’ Test. Focus on planning, drafting, mechanics, and grammar.

Other service:

- **Tutor**: Center for Writing and Research  
One-on-one assistance for undergraduates seeking help with composition and grammar on a walk-in or weekly-appointment basis.

**Atlanta College of Art** -2003

- **Creative Writing**: 8W:151, Section 1  
Pre-college summer program introducing high school students to writing creatively.

**University of Iowa** -1999

- **Fiction Writing**: 8W:151, Section 1  
Correspondence course on the basics of fiction writing. Focus on description, plot, and scene.
BRIGITTE MARIE CLIFTON

Georgia State University, M.F.A. in Creative Writing: Fiction -

Thesis: "Halfway" - a novella & stories
Honors: Comprehensive exams received "High Pass," GPA: 4.0

Georgia State University, B.S. in Film & Video Production -1994
Areas of Concentration: Screenwriting, Film Editing, Film Production
Minor: Philosophy

Defense Information School, Military
Certification in Broadcast Journalism -1989
Areas of Concentration: Radio Journalism, Writing for Broadcast

OTHER EXPERIENCE

Freelance Writer -1998-2003
Markee Magazine - Film & video trade magazine
The Citizen - Hands-On-Atlanta volunteer newsletter
SoYouWanna.Com - How-to website
Back-To-One Magazine - Film & video trade magazine

Producer -1999
Turner South, Atlanta, GA - Regional cable television station

Coordinated projects, researched materials, and assisted skeletal staff for station launch.
TBS Superstation, Atlanta, GA - National cable television station

Creative services manager/ graphics producer for on-air promos:
managed projects and worked with producers and graphics houses to hire, budget, schedule, supervise sessions, and traffic materials and approvals for consistent graphic look of on-air promotions.

Associate Producer -1998-1999
SRA/McGraw-Hill, Atlanta, GA - Contracted to produce 22 educational short videos.
Researched & obtained stock footage, organized budget, managed pre-production, developed contacts and handled licensing, tracked
projects, cleared video rights & legal issues, researched educational material, and assisted producer in post-production.

In-House Producer -1996-1998
Creative Chaos, Atlanta, GA -High-end video post-production company.
Filled the following positions (usually simultaneously) while supervising a small staff:

BRIGITTE MARIE CLIFTON

Senior project manager/ operations manager/ scheduler/ assistant producer/ writer for promos, marketing, and website/ client relations/ invoicing/ media manager/ online editor.

Assistant Editor -1995-1996
Peachtree Post, Atlanta, GA -High-end video post-production operations.

Production Assistant -1993-1994
Atlanta Interfaith Broadcasters, Atlanta, GA -Interfaith cable television writing, production, & operations.


U.S. Army Reserves -Military radio & television writing, production, & operations.

BRIGITTE MARIE CLIFTON

RELATED SERVICE & PUBLICATIONS

Assistant Editor

Five Points -literary journal -2001-2003

“Ascension” – story fragment

GSU Review -journal -Fall 2000

Contributing Writer -various articles
Markee - film & video trade magazine - 1999-2003

Associate Producer - educational videos


AWARDS

Fiction finalist in Agnes Scott Writers’ Contest - “Slipping” - 2003

Regents’ Opportunity Scholarship - Georgia State University - 2001-2003

MEMBERS

HIPS
Associated Writing Programs
National Council of Teachers of English
Modern Language Association

ACTIVITIES

Organizer: “Writers’ Block” (graduate student reading series)
Volunteer: The Porch Press (community newspaper), Green Acres Riding Stables (non-profit), Hands-On-Atlanta (volunteer organization), Second Chance Animal Rescue (non-profit)
Brennan Collins  
Georgia State University Department of English University Plaza Atlanta, Georgia 30303-3083 (404) 651-2900 / (404) 514-9060 brennan@figdust.com

EDUCATION:

**Interdisciplinary Ph.D. in English and History (Expected Spring 2004)**  
Georgia State University, Atlanta, Georgia  
Exams in Contemporary American Literature and Southern History  
Dissertation: “‘Forsaking the Promised Land’: Raymond Andrews and the Black Southern Literary Perspective”  
Dissertation Committee: Carolyn Denard (director), Carol Marsh-Lockett, Tom McHaney

**Master of Arts in English (1998)**  
University of Georgia, Athens, Georgia  
Concentration in Early American Literature  
Thesis: “From White Rhetoric to White Noise: Ambivalence and Absurdity in *Clotel* and *Joaquin Murieta*”  
Thesis Committee: Barbara McCaskill (director), David Payne, Sandy Martin, Nelson Hilton

**Second Major in History, Minor in Religion (1998)**  
University of Georgia, Athens, Georgia

**Bachelor of Arts in English (1995)**  
University of Georgia, Athens, Georgia

TEACHING EXPERIENCE:

**Visiting Instructor**, Georgia State University (2002-Present)  
**Graduate Teaching Assistant**, Georgia State University (1998-2002)  
ENGL 3950 / AAS 3880: African American Literature  
ENGL 3130: Business Writing  
ENGL 2140: Introduction to Literary Studies  
ENGL 2130: Survey of American Literature  
ENGL 2110: World Literature  
ENGL 1102: Composition II: Argumentative Writing  
ENGL 1101: Composition I

**Graduate Teaching Assistant**, University of Georgia (1997-1998)  
ENGL 101: Argumentative Writing

PUBLICATIONS:

*Callaloo* (submitted Fall 2003)
“Signify This: Motherfucker in Raymond Andrews’s Baby Sweet’s”

*Figdust Literary Journal*, established and edited (1998-Present)
  * Featured writers: Coleman Barks, Tayari Jones, Bill Matthews, and Kevin Young
  * [www.figdust.com](http://www.figdust.com)

**RESEARCH AND TEACHING INTERESTS:**
American Literature (with focus on contemporary), African-American Literature, Southern Literature and History, Raymond Andrews

**ADMINISTRATIVE EXPERIENCE:**

*Associate Director of the Writing Center*, Georgia State University (2002-Present)
  * Webmaster and designer [www.gsu.edu/~wwwcwr](http://www.gsu.edu/~wwwcwr)
  * Developed database
  * Tutored students and trained tutors

*GTA Mentor*, Georgia State University, Department of English (2001-Present)
  * Participated in pilot program
  * Observed new GTA teaching
  * Provided advice on creating syllabi, managing the classroom, and grading

*Mentor Workshop Leader*, Georgia State University, Department of English (2001-Present)
  * Workshopping in the composition classroom
  * Teaching composition without a text
  * Studying for the comps

*Writing is the Subject*, Georgia State University, Department of English (2003)
  * Developed a composition course based on the creative writing workshop
  * Led a series of four workshops based on this model in Spring and Fall of 2003

*Academic Advisor*, Georgia State University, Department of English (2001-2002)
  * Advised undergraduate English majors on course selection and career planning
  * Recruited new and transfer students
  * Promoted interaction with advisors in other departments

*Tutor*, Georgia State University, Writing Center (1998-2002)

**EDITING EXPERIENCE / MANUSCRIPT RESEARCH:**

*Manuscript Collection Processor*, Benny Andrews Collection, Emory University (2001)

*Fact Checker*, Womanist Theory and Research, Vol. 2.1/2.2 (1996-97)

**GRANTS / AWARDS**
**Freshman Learning Community Grant**, Georgia State University (Fall 2001, Fall 2003)

**Founder's Bench by the Road Award**, Toni Morrison Society (Summer 2003)

**CONFERENCE PRESENTATIONS:**

South Atlantic Modern Language Association, Fall 2003, Atlanta
“Crossing Pedagogies: Composition, Performance, and Literature”

New Voices Graduate Conference, Fall 2003, Atlanta
Panel Chair: “Returning to Our Roots: Rhetoric and Social Discourse”

Georgia Literary Festival, Summer 2003, Madison
Guest Speaker on Raymond Andrews


New Voices National Graduate Conference, Fall 2002, Atlanta “The Ambiguous South: Double Displacement in Ralph Ellison’s *Invisible Man*”

American Literature Association, Spring 2001, Cambridge
“Signifyin’ on the Word: *Motherfucker* in Raymond Andrews' *Baby Sweet's*”

The Multicultural South, Fall 2000, Athens “The Ambiguous South: Double Displacement In Ralph Ellison's *Invisible Man*”

New Voices National Graduate Conference, Fall 2000, Atlanta “The Necessary South: Fiction, History, and Southern Communities in the Works of Toni Morrison”

Popular Culture Association, Spring 2000, New Orleans
“Signify This: *Motherfucker* in Raymond Andrews' *Baby Sweet's*”

American Literature Association, African American Literature, Fall 1997, San Jose “From White Rhetoric to White Noise: Ambivalence and Absurdity in *Clotel* and *Joaquin Murieta*”

American Literature Association, Spring 1997, Baltimore
"Lillian Smith: Redefining the Southern Experience"

**CONFERENCE PLANNING AND VOLUNTEERING:**

South Atlantic Modern Language Association
Fall 2003, Atlanta
Volunteer

Toni Morrison Society
Summer 2003, Washington, D.C.; Fall 2000, Lorain; Fall 1998, Atlanta
Assistant to Dr. Carolyn Denard

New Voices National Graduate Conference
Fall 2001 and Fall 2000, Atlanta
Conference planning committee

TECHNOLOGY:

Website Development
• Experience with Dreamweaver and Fireworks
• www.gsu.edu/~wwwcwr
• www.figdust.com

Database Development
• Experience with Microsoft Access
• Created databases for the Toni Morrison Society and GSU’s Writing Center

Document Design
• Experience with Adobe PageMaker and Microsoft Publisher
• Created brochures, conference schedules, and mailings for the Toni Morrison Society and GSU’s Writing Center

RESEARCH ASSISTANTSHIPS:
Under Professor Carolyn Denard (1999-2002) Researched and compiled extensive bibliography of primary and secondary sources on the works of Toni Morrison. Assistant to Dr. Denard for the Toni Morrison Society.


DISSERTATION:
“‘Forsaking the Promised Land’: Raymond Andrews and the Black Southern Literary Perspective” considers the lack of prominent African American Literature since Zora Neale Hurston that is based on a healthy rural southern folk. I argue that this lack is a consequence of the literary mandates of writers like Richard Wright, as well as the rise of the migration narrative as documented by Farah Jasmine Griffin. With the increasing focus on the South as a site of racial memory and healing, I argue that more critical attention needs to be given to the works of Raymond Andrews. Chapter One establishes the paucity of prominent contemporary African American Literature based in a healthy southern folk. Chapter Two argues that the works of Raymond Andrews bridge the gap between Hurston and the present. Chapter Three examines Andrews’ work in comparison to the migration narrative. Chapter Four demonstrates how Andrews’ work offers a new perspective on southern history. Chapter Five explores Andrews’ complex
vision of race relations. Chapter Six questions why there has been so little critical attention to Andrews.

SELECTED GRADUATE COURSEWORK:
Southern Women Writers
History of the English Language
American Realism & Naturalism
Bibliography and Research Methods
American Novel to 1900
Contemporary Literary Theory
20th Century American Poetry
Folklore
Post-Colonial Literature
African American Women’s History
Doctoral Seminar: Toni Morrison
Antebellum Southern History
Early American Literature
Modern Southern History

VOLUNTEER WORK

News Staff, WRFG 89.3 FM (2003)
• Edited news stories for broadcast
• Read and recorded news segments
• Some independent reporting

REFERENCES:
Professor Carolyn Denard, Georgia State University, (404) 373-4533
Professor Lynée Lewis Gaillet, Director of Lower-Division Studies, Georgia State University, (404) 651-2900
Professor Thomas McHaney, Georgia State University, (404) 651-2900
Professor Carol Marsh-Lockett, Georgia State University, (404) 651-2900
Professor Marti Singer, Georgia State University, (404) 651-2900
Professor Beth Burmester, Georgia State University, (404) 651-2900
STEPHEN B. DOBRANSKI

Curriculum Vitae

129 Martha Avenue NE Atlanta, Georgia 30317 (404) 377-0033
engsbdl@panther.gsu.edu

EDUCATION

University of Texas, Austin, 1991-96; Ph.D., 1996; English Literature dissertation, “The Labor of Book-Writing”; John Rumrich, director; Leah Marcus and Michael Winship, committee members

University of Texas, Austin, 1989-91; M.A., 1991; English Literature

Universität Heidelberg, 1988-89; Rotary International Fellowship

University of Virginia, 1984-88; B.A. with high honors, 1988; English Literature

APPOINTMENTS

Associate Professor, Department of English, Georgia State University, 2002-present

Assistant Professor, Department of English, Georgia State University, 1996-2002

PROFESSIONAL DEVELOPMENT

Books:


Articles:

“Pondering Satan’s Shield in Milton’s Paradise Lost.” English Literary Renaissance (forthcoming 2004).


**Electronic Texts:**


Conferences and Invited Papers:

“To the Renaissance Reader” South Atlantic Modern Language Association Convention, Atlanta, November 2003.


“Pondering Satan’s Shield” Seventh International Milton Symposium, Beaufort, South Carolina, June 2002.


“Milton’s ‘uncontrollable intent’” International Conference of the Society for Textual Scholarship, New York City, April 1995.

“Like a Virgin: Beatrice’s History in Much Ado about Nothing” Second Annual Gender Studies Conference, Austin, Texas, April 1995.


Works in Progress:


HONORS AND GRANTS

• Summer Research Award ($7,500), Georgia State University, 2003
• Nomination for Distinguished Honors Professor Award, 2003
• Summer Research Award ($7,500), Georgia State University, 2000
• Irene Samuel Memorial Award for Milton and Heresy—an award given annually by the Milton Society of America for a distinguished edition, bibliography, or edited collection related to Milton studies, 1999
• Summer Research Award ($7,500), Georgia State University, 1998
• Nomination for Outstanding Dissertation, University of Texas, 1996
• Nomination for The Hairston Prize for Teaching Excellence, University of Texas, 1995
• Teaching Excellence Award, University of Texas, 1993
• Outstanding Master's Report, University of Texas, 1991

TEACHING

Courses Taught:

1996-present Assistant and Associate Professor, Georgia State University

• Eng 8390  John Milton (graduate)
• Eng 8310  Seventeenth-Century Poetry and Prose (graduate)

• Eng 8000  Bibliography and Research Methods (graduate)
• Eng 4150h  John Milton (honors)
• Eng 4150  John Milton
• Eng 4140  Shakespeare's Later Works
• Eng 3410  Seventeenth-Century Literature
• Eng 435  Shakespeare’s Tragedies
• Eng 2120  Survey of English Literature
• Eng 2110  Survey of World Literature
• Eng 201  Survey of Western Literature
• Eng 1102  Composition II

1991-1996 Instructor, University of Texas

• E 376 Shakespeare’s History Plays (with John Velz)
• E 316 Masterworks of British Literature
• E 309 Writing about Film
• E 306 Rhetoric and Composition

Independent Studies:


Jennifer Vann Ready, “An Analysis of Christopher Marlowe’s Doctor Faustus,”
M.A. report, April 2003 (reader).


SERVICE

English Department:


Professional Organizations:

Bibliographical Society of America, 1996-1999
Malone Society, 1999-present
Milton Society of America, 1994-present (lifetime member)


Related Experience:

Volunteer, the Writing Center, Georgia State University, 1996-2002 Staff
member, the Computer Writing and Research Lab, University of Texas, 1994-1995 Volunteer, the Austin State School for the mentally disabled, 1990-1991 Editor, Spectator, the weekly entertainment supplement to The Cavalier Daily (circulation 14,000), 1987
Associate Editor, The Cavalier Daily (circulation 14,000), 1986-1987

LANGUAGES
fluent German
reading knowledge of Latin
Wayne Erickson Associate Professor of English

**Education**

University of New Mexico, Ph.D., English, 1982, medieval and Renaissance English

Dissertation nominated for the Arts and Sciences dissertation award.

Commendation by president and graduate faculty for M.A. thesis.

Southern Connecticut State University, B.A. cum laude, 1976.
Gettysburg College, 1969-70.

**Fields of Interest and Specialization**

Spenser, Renaissance literature, world literature, poetry, composition, genre study.

**Employment**

Associate Professor of English, Georgia State University, 1999-present.
Assistant Professor of English, Georgia State University, 1987-99 (tenure, 1994).
Instructor in English, Georgia State University, 1984-87.
Lecturer in English, University of New Mexico, 1982-84.
Teaching Assistant in English, University of New Mexico, 1977-82.
Editorial Assistant, Blake: An Illustrated Quarterly, 1979-81, editing, layout.
Tractor/trailer mechanic, Chemical Leaman Tank Lines, Branford, CT, 1971-77.
Professional Association

Modern Language Association
Renaissance Society of America
Sixteenth Century Society
South Atlantic MLA
Southeastern Renaissance Conference
Spenser Society

Publications

Book:


Articles/Reviews:


Article forthcoming:


Review forthcoming:


Papers and Presentations


Grants and Fellowships

Writing Across the Curriculum Grant, Summer, 2000.

Research grant from GSU Department of English to attend four week Institute at Penn State University, "The Figure of the Artist in an Age of Imperial Culture," Summer, 1998.

Research grants from GSU Department of English: Summer, 1998; Fall, 1997; Summer, 1997; Summer, 1992.


Travel grant from NEH and GSU Department of English to attend Spenser 400 Conference, 1990.

Fellowship from NEH and research grant from GSU Department of English to attend six-week NEH Institute on Spenser's Faerie Queene at Princeton University, 1989.

College and University Service

Student Life and Development Committee of the Faculty Senate, 1987-89.
Petitions Committee, College of Arts and Sciences, 1986-87, 1987-88 (Chair).

**Departmental Service**
Master's Exam Committee, 1994-present; chair, 2000-present.
Appeals Committee, chair, 1996-present.

Lower Division Committee, 2002-present, 1992-93, 1984-87.
Numerous presentations at Lower Division and GEA events, 1985-present.
Undergraduate Committee, 2000-01.
Ad hoc Graduate Curriculum Implementation Committee, 1998-99.
Scheduling Committee, 1995-6.
Ad hoc Travel Funds Committee, 1989-91.
Administered grading by three faculty members each of 50-60 CLEP essays per year,


**Teaching Experience, Georgia State University**
Undergraduate internship:
Directed internship for Andrea Price at Aurora Rising magazine, fall 1999.

M.A. Non-thesis option:

Directed essay by Tamara Gosta on John Milton, fall 2003


Reader for essay by Kerri Branham on Thomas Kyd, spring, 2002

Reader for essay by Laurie Johnson on Thomas Deloney, fall 2001.

Thesis and dissertation work:

Reader for M.A. Thesis on Fulke Greville, 1996.
Reader for M.A. Thesis on Thomas Hardy, 1993.

Classroom experience (current load--5 courses per academic year):

English 1101, 112—Composition
English 113—Honors Composition
English 201, 202—European Literature I and II
English 2110—World Literature
English 2110H—Honors World Literature
English 208—Short Story
English 211—Survey of English Literature I
English 312—Advanced Expository Writing
English 312H—Honors Advanced Expository Writing
English 313—Business Writing
English 3400—Renaissance Literature I

English 431—Renaissance Literature II
English 4120—Spenser
English 4120P—Spenser, pedagogical focus
English 4130—Shakespeare I
English 436—Shakespeare, Histories and Comedies
English 8300—Renaissance Literature I (graduate)
English 8310—Renaissance Literature II (graduate)
English 8330—Spenser (graduate)
English 8790S—Teaching Renaissance Literature (graduate)

**Honors for Teaching**

Nominated for College of Arts and Sciences Outstanding Teaching Award, 1997.

Nominated for Distinguished Honors Professor Award, 1993, 1990.

Outstanding Teacher Award from Alpha Lambda Delta and Phi Eta Sigma Honor Societies, 1991.
PROFESSIONAL EXPERIENCE

Spring 2000  Full Professor of English, Georgia State University

1989 -2000  Associate Professor of English, Georgia State University.

1985 -1989  Assistant Professor of English, Georgia State University.

1982 -1985  Instructor of English, Georgia State University, Atlanta, Georgia.

1977 -1982  Teaching Assistant, The Department of English, The Ohio State University, Columbus, Ohio.

Assistant to E. P. J Corbett, coordinator of National Endowment for the Humanities Summer Rhetoric Seminar, The Ohio State University.


1976 -1977  Full-time Composition Instructor, Department of English, Western Illinois University, Macomb, Illinois.

EDUCATION

1977 -1982  PhD in English Literature & Composition. The Ohio State University, Columbus, Ohio. Dissertation Title: Truth and Rhetoric in the Novels of Henry James.


1971 -1975  BA in English Literature & Spanish. Ohio Wesleyan University, Delaware, Ohio. Magna Cum Laude.
PUBLICATIONS

Books


Essays


-"The House of Mirth and Edith Wharton's 'Beyond!!'" with Kathleen Plate, Philological Quarterly 72:3 Summer, 1993: 253-275.


-Man's Fragile Tenure: Discontinuous Time and The Ethos of Temporality in Edward Bellamy's Short Fiction," Texas Studies in


Edited Collections

Co-Editor American Literary Voices 1820-1870, with Robert D. Sattelmeyer, 3 volumes, Twayne, forthcoming.


Reviews

Invited Review of The Whole Family: A Novel by Twelve Authors by William Dean Howells et al. and June Howard's Publishing the Whole Family. South Atlantic Review 68: 1 (Winter


Invited Review of Subject and Strategy: A Rhetoric Reader in College Composition and Communication, XXX (February, 1979), 86-87.

**Encyclopedia Entries**


Conference Presentations and Activities


Respondent, "Mark Twain's Shorter Writings," Mark Twain Circle of America Meeting, South Atlantic Modern Language Association, Atlanta, Georgia, November 1998.


"Sympathy not Empathy: The Intent of Narration in Huckleberry Finn, International Conference on Narrative Poetics, Columbus, Ohio, April, 1986.

Organizations


Ad Hoc Chair for SAR Award Committee, The South Atlantic Modern Language Association, Fall 2003.

Modern Language Association, American Literature Association, Henry James Society, Mark Twain Circle (SAMLA chair & Executive Committee), American Periodical Society, South Atlantic Modern Language Association, SAMLA Award Committee for Best SAMLA Essay (2000-2003), American Periodical Society, Toni Morrison Society. Referee for Texas Studies, South Central Review, PMLA, Universities of Georgia, Texas, and Kentucky Press. Invited Outside Member Editorial Board, Texas Studies, '93-'95; Outside evaluator for promotions to full professor, Rutgers University, and to Associate Professor, University of Miami.
Recognition at Georgia State University

Outstanding Teacher in Arts & Sciences, Spring, 1993, Georgia State University.

Sparks Award, Spring, 1989. (Alumni Award for “initiative, perseverance, ability to accomplish difficult tasks, while being an enjoyable person with whom to work.”)

Program Awards

First Prize “Degree Programs with an Integrated Study Abroad Component,” $10,000, Fall, 2002. By the Board of Regents of the University System of Georgia. Wrote grant and developed British/American Joint Studies Degree Program with the University of Northumbria in Newcastle, England.
RANK and TITLE

Associate Professor of Composition and Rhetoric
Director of Lower Division Studies

EDUCATION

1991 Ph.D. Texas Christian University (English)
1986 M.A. Mississippi State University (English)
1984 B.S. Mississippi State University (English Education)

FIELDS OF INTEREST AND SPECIALIZATION

Writing Program Administration
Eighteenth- and Nineteenth-Century Rhetorical Theory
History of Composition Theory and Practice
Contemporary Composition Studies

EMPLOYMENT

Director Lower Division Studies, Georgia State University, 1999-present.
Associate Professor, Georgia State University, 1999-present.
Assistant Professor, Georgia State University, 1992-1999.
Lecturer, Texas Christian University, 1991-92.
Research Assistant to Winifred B. Horner, Texas Christian University, 1990-91.
Lecturer, Tarrant County Junior College, 1987-91.
Teaching Assistant, Texas Christian University, 1989-90.
Instructor, Mississippi State University, 1986-87.
Tutor, Mississippi State University, 1985-87.
Teaching Assistant, Mississippi State University, 1984-86.

PROFESSIONAL DEVELOPMENT
Publications:

Edited Collection


Journal Articles


“Course Design: ENG 812.” *Composition Studies* 25.2 (Fall 1997): 82-95.

"Reception of Elizabeth Barrett Browning's *Aurora Leigh*: An Insight into the
Age's Turmoil over the Representation of Gender and Theories of Art."


"An Historical Perspective on Collaborative Learning." *The Journal of

"A Legacy of Basic Writing Instruction." *The Journal of Basic Writing* Fall
1993: 88

Chapters in Edited Collections

“Redefining the Terms of Faculty Work.” *A Delicate Balance.* Eds. Ray Wallace

“A Genesis of Writing Program Administration: George Jardine at the
University of Glasgow.” *More than One Hundred Years of Solitude: WPA
Series on Rhetoric. Series Eds. Catherine Hobbs and Patricia Sullivan. Parlor

“Writing Program Redesign and Community-Based Research: Ethnographic
Inquiry, Service Learning, and Civic Rhetoric.” *Protean Ground: Critical
Ethnography and the Postmodern Turn.* Eds. Stephen Brown and Sid Dobrin.

“Redefining ‘Advanced Composition’: The Sociocultural-Socioeconomic
Dimensions of Graduate Writing Instruction.” *Principles and Practices: New
Discourses for Advanced Writers.* Boynton/Cook Heinemann. Ed. Margaret
Strain. Forthcoming.

“Bridging Two Worlds: Writing Program Administration in the
‘Metropolitan University.’” *City Comp: Teaching Writing in Urban Spaces.*
Eds. Cynthia Ryan and Bruce McComiskey. State University of New York.
2003: 172-188.

“George Jardine’s Outlines of Philosophical Education: Prefiguring Twentieth-
Century Composition Theory and Practice.” *Scottish Rhetoric and Its
193-208.

"Reading." *Keywords in Composition.* Eds. Peter Vandenburg
and Paul Heilker. Portsmouth: Boynton/Cook Heinemann, 1996:
196-200.


Columns and Features:

Published Letters and Dialogues:

Review of Available Mean(s) edited by Joy Ritchie and Kate Ronald. South Atlantic
Review 67.3 (Summer 2002): 112-115.


Encyclopedia and Bibliographical Entries:


Contributing Bibliographer to *CCCC Bibliography of Composition and Rhetoric, 1996*: annotated articles and response essays from *College English*.

Teaching Guides and Supplements:


Conference Presentations and Participation:

“Public Literacy and Rhetorical Intervention: Composing the Civic Life.” (With Michelle Eble.) Conference on Composition and Communication. March, 2003. San
Antonio, TX.

November, 2003. Atlanta, GA.

Feminist Research Methodologies and the Teaching of First-Year Composition: The Rhetorical Tradition and Writing Program (Re)Design.” Fourth Biennial Feminism(s) and Rhetoric(s) Conference. October, 2003. Columbus, OH.


“Literacy and TA Training or What do Literature-Trained TAs Really Need to Know About Rhet/Comp to Teach First-Year Writing?” October, 2001. Western States Composition Conference, Tempe, AZ.


“Classical’ Civic Rhetoric in the Modern Composition Classroom.” March 2001, Emory University Rhetoric, Writing and Culture Colloquium, Atlanta, GA.

“Research Doesn’t Have to be Boring (for you or your students): Ethnography in the Composition Classroom.” February, 2001, Georgia Conference of Teachers of English, Savannah, GA.

“Alleviating Boredom in the Composition Classroom: A Hybrid Ethnographic Course Design.” November, 2000, South Atlantic Modern Language Association, Birmingham, AL.


“Bridging Two Worlds: Writing Program Administration in the Metropolitan University.” July, 2000, WPA Summer Conference, Charlotte, NC.


“Hoop Screams: Themes in Composition Courses--Basketball, Parody, and Nature.” Session Chair. April, 2000, Conference on College Composition and Communication, Minneapolis, MN.


"Argument Revisited, Argument Redefined": Negotiating Difference in the Postmodern Classroom." February, 1998, Georgia Council of Teachers of English, Savannah, GA.

"Citizenry and Science: Opening the Door for Educational Reform In Nineteenth-Century Rhetoric." October, 1997, Southwestern Conference on British Studies, Fort Worth, TX.


"Writing as System: An Historical ‘Ecological' Model." March, 1997, Conference on College Composition and Communication, Phoenix, AZ.


"Designing A Graduate Seminar in Academic Writing." March, 1996, Conference on College Composition and Communication, Milwaukee, WI.

"Peer Assessment and Collaborative Learning: A Practical Model." January, 1996, Georgia Write Now, Atlanta, GA.


"LITCOMP: A Case Study," February 1995, Georgia Council of Teachers of English, Savannah, GA.
"Addressing Issues of Race, Ethnicity, Language, Class, and Nationality in the Composition Classroom," February 1995, Southern Humanities Council, Jackson, MS.


"Improving the Powers of Taste: An Historical Case for Using Literature to Teach Composition," March 1994, Conference on College Composition and Communication, Nashville, TN.

"The Institutionalization of Current-Traditional Rhetoric in American Schools," February 1994, Georgia Council of Teachers of English, Atlanta, GA.

"Reception of Elizabeth Barrett Browning's *Aurora Leigh*: An Insight into the Age's Turmoil over the Representation of Gender and Theories of Art," November 1993, International Browning Conference, Waco, TX.


"Historical Solutions to Modern Writing Problems," Panel Chair, April 1993, Conference on College Composition and Communication, San Diego, CA.

"Forensic Rhetoric in the Works of John Grisham," October 1992, American Culture Association of the South, Augusta, GA.


"Discovering George Jardine," March 1991, Conference on College
Composition and Communication, Boston, MA.


"There Are Only So Many Plots: A Defense of Renata Adler's *Speedboat,*" 1990, Texas A&M Conference on Language and Literature, College Station, TX.

"A Linguistic Analysis of Technical Trade Institution Advertising," Southwest Popular Culture Association, Abilene, TX.


"Violence, Obsession, and Affirmed Life in Joyce Carol Oates's *You Must Remember This,*" 1989, Texas A&M Conference on Language and Literature, College Station, TX.

Colloquia and Workshops


“The Job Interview.” Professional Development Fair sponsored by Graduate English Association (September 26, 2003).


Invited Speaker. “New Directions in English Studies: The Expanding Field of Rhetoric and Composition.” September, 2000, New Voices 2000, Atlanta, GA.

**Editorial Board:**

*South Atlantic Review*
Manuscript Referee:

*College English*
*Composition Studies*
*Journal of Advanced Composition*
*Rhetorica*

State University of New York Press  
Research and Development Office, Sam Houston State University

Textbook Reviewer:

Prentice Hall  
MacGraw-Hill  
Bedford/St. Martin  
Addison Wesley  
Heinle/Thomson

Memberships:

- Association of Teachers of Advanced Composition
- Coalition of Women Scholars in the History of Rhetoric: Nominating Committee (2001) Secretary/Treasurer
- (2002-04) Conference on College Composition and Communication
- Council of Writing Program Administrators
- Georgia Council of Teachers of English
- International Society of the History of Rhetoric
- National Council of Teachers of English
- Rhetoric Society of America
- South Atlantic Modern Language Association

AWARDS AND HONORS

Nominated for Distinguished Honors Professor Award. Georgia State University. 1998.

Endorsed by Provost Ronald Henry for 1995 National Endowment for the Humanities Summer Stipend Award.


The Barnett Scholar, Texas Christian University (1990-91).
Lich Tyler Award (1991) for “the one Texas Christian University English graduate

student showing unusual promise as writer and teacher.”

University Fellowship (1988-89) Texas Christian University.

**GRANTS**


Georgia State University, Department of English, Travel Grant, 1999. ($1000.00).

Georgia State University, Department of English, Summer Research Award, 1999. ($7500.00).

Georgia State University, Department of English, Summer Research Award, 1997. ($7500.00).

American Council of Learned Societies. Grant for Travel to International Meetings Abroad, 1995. ($500.00).

Georgia State University, Department of English Summer Research Award, 1995. ($4500.00).


National Council of Teachers of English Grant to Scotland, Summer 1991. Travel funds and stipend awarded to assist Winifred Bryan Horner. Examined manuscript material for dissertation. ($2100.00).

**DISSERTATIONS DIRECTED**


MICHAEL GALCHINSKY

Director, Program in Jewish Studies
Associate Professor of English
Georgia State University
MSC 8R0322 33 Gilmer Street SE, Unit 8
Atlanta, Georgia 30303-3088
voice: (404) 651-0758
fax: (404) 651-1710
mgalchinsky@gsu.edu

EDUCATION

Ph.D. University of California, Berkeley, 1994
B. A. Northwestern University, 1987, with Highest Distinction

DISSERTATION

Title: "Romance, Reform, and the Women of Israel: Women's Contribution to the Jewish Enlightenment in England, 1830-1880"
Director: Catherine Gallagher

EMPLOYMENT

2001-present Director of Program in Jewish Studies and Associate Professor of English, Georgia State University, Atlanta, GA 1998-2001
Assistant Professor of English, Georgia State University 1994-1998 Assistant Professor of English, Millsaps College, Jackson, MS

BOOKS

Grace Aguilar: Selected Writings (Calgary, Canada: Broadview Press, 2003).


CHAPTERS


REFEREED ARTICLES


“Imagining a Torah for Victorian Women: Grace Aguilar’s The Women of Israel” [publ. in Hebrew as “l’damot torah bishvil nashim victorianiot: sifra shel Grace Aguilar hanashim shel yisrael”], Massekhet 2 (Jerusalem: Matan Women’s Institute of Torah Studies, forthcoming).

“On Poetry and Terror: Shakespeare on September 12,” South Atlantic Review (Fall, 2001); 159-162.


“Grace Aguilar’s Correspondence,” Jewish Culture and History (Summer, 1999): 88-111.


ENCYCLOPEDIA ARTICLES


REVIEWS AND REVIEW ESSAYS


Rev. (with Cindy Ash and Laura Moakler) of Michael McKeon, ed. Theory of


PRESENTATIONS


Workshop Presenter (with Jon Epstein) on Art Spiegelman, Maus, in the Conversations Among Partners in Learning, Third Conversation: Using
Multicultural Literature to Teach Critical Thinking, Georgia State University, Feb. 24, 2001.


"Program Introduction," presented at "Teaching with Technology: Setting a Faculty Technology Agenda," the Fall Faculty Conference at Millsaps College, Aug. 22, 1997. As chair of the committee that planned the conference, I served as master of ceremonies.

"Superman and Other Hidden American Jews," a slide presentation for the 1996 MLA Convention, American Jewish Literature session on "The Golem and Other Jewish Science Fiction." Also presented at Richmond International University, London, April 1, 1998; Gettysburg College Hillel, Oct. 5, 1997; and used by the Museum of the Jewish Diaspora, Tel Aviv, Israel in its permanent exhibit on Jews and American popular culture.


Respondent to John Cobb, "Is Religion One or Many?" Summers Lecture in Religious Studies, Millsaps College, April 16, 1996.


"Dickens's Hard Times," lecture/discussion sponsored by the Phi Beta Kappa speakers' series for three senior classes at Northwest Rankin High School in Rankin, MS, Jan. 25, 1996.


"Blake's 'firm perswasions': the Judaic and the Jew." Presented at the MLA Convention, 1990, session on "Romanticism and Anti-Semitism."

**SEMINARS, STUDENT WORKSHOPS, COMMUNITY OUTREACH**


“Pop Marranos: Superman and Other Hidden American Jews,” Yad Lunch and
Learn, Georgia State University, Feb. 20, 2003.


Guest speaker on Informal/Creative Approaches to Writing Assignments, Graduate Teaching Assistant Seminar, Georgia State University, 4 February 2002.


Guest speaker on “Kant vs. Mendelssohn: What is Enlightenment?” Professor Calvin Thomas’s seminar in the Foundations of Modern Critical Theory, Georgia State University, 29 August 2001.

“Educating Toward a Global Jewish Identity: The Dynamics of Cross-Cultural Jewish Contact,” a conference co-sponsored by the Hornstein Institute for Informal Jewish Education at Brandeis University and the Mifgashim Centre in Israel, Brandeis University, May 9, 2001. The conference was inspired, in part, by my essay, “Scattered Seeds: A Dialogue of Diasporas,” the book Insider/Outsider, which was distributed in the packets of all conference participants.


Guest speaker, Professor Miriam Peskowitz’s Seminar in Modern Jewish Historiography, Emory University, 21 October 1999.

Guest speaker, Professor David Rechter’s Seminar in Modern European Jewish History, Oxford University, 8 June 1998.

TEACHING INTERESTS

Modern Jewish Culture and History Nineteenth Century British Literature Jewish Women’s Culture and History Women's Literature Contemporary Ethnicities and Disparas Novel and Narrative Theory
TEACHING EXPERIENCE

Georgia State University: Introduction to Literary Studies, Spring, 2002; Fall, 1999 Senior Seminar, Spring, 2002 Women’s Literature II, Fall, 2001 The Uses of the Gothic (grad), Summer, 2001 Introduction to British Literature, Fall, 2001 Topics in Contemporary Theory: The Theory of Narrative (grad), Spring, 2001 English Fiction (Social Identity in the Novel), Spring, 2001 Victorian Poetry, Fall, 2000 Nineteenth Century British Novel (grad), Spring, 2000 and Spring, 1999 Composition I, Spring, 2000 and Fall, 2001 English Fiction (Fiction and Revolution), honors seminar, Fall, 1999 English Fiction (Africans, Scots, Gypsies, Indians, and Jews: The Novel and the Other), Spring, 1999 Survey of British Literature, Fall, 1998


Berkeley: Romanticism and the Birth of Women's Rights, Spring, 1994 Victorian Novels and the Moral Regulation of Men and Women, Fall, 1993 Mystery of Edwin Drood: was selected to teach at the Dickens Project's 13th annual Dickens Universe, University of California at Santa Cruz, Summer, 1993 Diversity in Contemporary American Literature, Fall, 1990 Introduction to Poetry, Spring, 1990 Introduction to Fiction, Fall, 1989 Earlier English Literature, Spring, 1989 Reading and Composition, Fall, 1988

HONORS AND AWARDS


U. C. Berkeley Humanities Graduate Research Grant for Research in London, 1991

PROFESSIONAL ACTIVITIES

Fellowships and Leaves:
Professional Leave, Georgia State University, Fall, 2002 Visiting Skirball Fellowship, Oxford Centre for Hebrew and Jewish Studies, Oxford University, Feb.-June, 1998.

Conferences and Lectures Coordinated:
Served as Program Coordinator.
"Teaching with Technology: Setting a Faculty Technology Agenda,"

**Professional Positions:**
Editorial Board, Routledge Encyclopedia of Contemporary Jewish Culture, 2001-.
International Editorial Board, Jewish Culture and History, 1998-.

**College Service:**
Georgia State:

*Committees:*

Studies in the Literary Imagination, 1999-2000
Master’s Examination Committee, 1998-99.
Phi Beta Kappa

**Dissertations, Theses, and Examinations**
Independent Study, Graduation with Distinction, Honors
David Yoo, 2002
Nancy Kojima, 2001
Melissa Cooker (grad), 2001
Jason Whitt, 2001
Stacy Oliver, 2000


Endorsements, Manuscript Reviews, Referrals
Outside reviewer for Marla Brettschneider and Dawn Rose, eds. “Meeting at the Well: Multicultural Reciprocity and Jewish Feminism” for Temple University Press, spring 1999.

Graduate School Activities:
Coordinator, English Graduate Association, 1989-90.
Coordinator, Mellon Foundation Committee, Summer, 1990.
Leader, Teacher Training Workshops, Spring, 1989-Spring, 1990.

AFFILIATIONS

Association for Jewish Studies, 1995 to present
Modern Language Association, 1989 to present
Southern Atlantic Modern Language Association, 1998 to present
South Central Modern Language Association, 1994-1998

LETTERS OF RECOMMENDATION

Professor Sander Gilman, Founding Director, Humanities Laboratory, University of Illinois at Chicago
Professor David Biale, Department of History, University of California, Davis
Professor Judith Page, Department of English and Center for Jewish Studies,

University of Florida, Gainesville
Professor Cynthia Scheinberg, Chair, Department of English, Mills College

LANGUAGES

Hebrew, German, and French
CURRICULUM VITAE
CHRISTINE GALLANT

EDUCATION

APPOINTMENTS
Georgia State University: Professor, 1995; Associate Professor, 1987; Assistant Professor, 1984.

PUBLICATIONS
Books
Completed book-manuscript: Keats and Romantic Celticism.

Book Chapter


Articles
"Tennyson's Use of the Nature-Goddess in 'The Hesperides,' 'Tithonus,' and 'Demeter and..."

**Reviews**


*Choice* (two in 1988, two in 1989).

Bibliographer (24 journals checked) and reviewer (8 reviews) for *The Romantic Movement: A Selective and Critical Bibliography*, 1989-1990.


**Conferences and presentations:** Association of Literary Scholars and Critics, "Hyperion and Keats's Crisis of Nerve," Atlanta, October 25, 2004.

National Conference on Race and Ethnicity in American Higher Education, Atlanta, June 2-7, 1994 (appointed by President Carl Patton to represent Georgia State University).


Georgia State University delegate (one of six) to University Center Symposium on "Communicating Values to Students," Peachtree City, Georgia, February 17-19, 1989.


**EXTERNAL GRANTS** Faculty Research Award from National Endowment for the Humanities, to finish writing *Keats and Romantic Celticism*, 2003.

National Endowment for the Humanities Summer Stipend, to begin writing *Shelley's Ambivalence*, 1981.
SERVICE

Professional

Community


University
African-American Male Initiative Committee (part of mandate from the Board of Regents to all University System institutions to enroll and graduate more African-American males), 2003-present.


Search Committee for Director of Affirmative Action Office, 1996.

University Senate: Member, 1988-1990, 1992-present.


Enrollment Management Committee (subcommittee of Senate Committee on Admissions


College

Departmental
INSTRUCTION: GEORGIA STATE UNIVERSITY

Senior Seminar: Romantic Liberation: Class, Gender, Nationality (undergraduate)
British Romantic Literature I and II (graduate and undergraduate)
Victorian Poetry (graduate)
Literary Criticism (graduate and undergraduate)
Special Topic: Blake’s Poetry (graduate)
Special Topic: Literature and Psychology (undergraduate)
World Literature: Ancient Egyptian Poetry to Achebe (undergraduate)
Western World Literature: Homer to Shakespeare (undergraduate)
Western World Literature: Pope to Sartre (undergraduate)
Survey of British Literature: Blake to Lessing (undergraduate)
Director: Ph. D. dissertations, Keats and Alchemy (1996-present), on Romantic


Reader: Ph. D. dissertations on Milton (2001), Ramus and Rhetoric (1999), Yeats (1997);

Audrey Goodman  
Assistant Professor of English  
Georgia State University  
agoodman@gsu.edu

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Department of English  
Georgia State University  
Atlanta, GA 30303-3083  
(404) 651-2900

Education

Ph.D., English Literature  
Columbia University, 1997

B.A., English Literature, magna cum laude  
Princeton University, 1988

Publications

Translating Southwestern Landscapes: The Making of an Anglo Literary Region  
University of Arizona Press, 2002


Reviews

Review of Native American Representations, ed. Gretchen M. Bataille  

Appointments

Assistant Professor in American Literature  
Department of English, Georgia State University, 1997-present

Instructor in Literature and Rhetoric  
Columbia University, 1992-96

Audrey Goodman Page 2

Fellowships and Honors
Thomas J. Lyon Award for Best Critical Book on Western American Literature Western Literature Association, 2003
Fellowship in American Modernism
Georgia O'Keeffe Museum Research Center, 2002-2003

John Topham and Susan Redd Butler Faculty Research Award Charles Redd Center for Western Studies, Brigham Young University, 1998
Summer Research Awards
Georgia State University, 1998 and 2002

President's Fellowship
Columbia University, 1992-1996

Mellon Summer Research Fellowship
Columbia University, 1994

Marjorie Hope Nicolson Fellowship
Columbia University, 1990-91

Invited Lectures
“Migration and Community in the Depression-Era West”
Georgia O’Keeffe Museum, Santa Fe, NM, April 2003

“Migration, Counter-Migration: Displaced America in the 1930s”
Università Ca’ Foscari di Venezia, Venice, Italy, May 2002

“Luci Tapahanso’s Navajo Poetics”
Università Ca’ Foscari di Venezia, Venice, Italy, May 2002

Conference Papers
"Photographic Afterlives"
Western Literature Association, Houston, TX, October 2003
“Documenting Depression-Era New Mexico”
Western Literature Association, Tuscon, AZ, October 2002

“From Nuevomexicana Autobiography to Latina Narrative: Rewriting Transnational Identities in the Greater Southwest”
South Atlantic Modern Language Association, Atlanta, GA, November 2001

Audrey Goodman Page 3
Conference Papers (continued)

“Mapping the Postmodern West”
Southern American Studies Association, Atlanta, GA, February 2001

“Slumming, Playing Indian, Going Native: Reframing the Photographic Portrait” Southwest Popular Culture Association, Albuquerque, NM, February 2000

“Postmodern and Postregional Convergences”
Modern Language Association, Chicago IL, December 1999


“Tasks of Southwest Translation” South Atlantic Modern Language Association, Atlanta, GA, November 1998

“Modes of Translation in the Anglo Southwest”
Western Literature Association, Banff, Alberta, Canada, October 1998

“Rediscovering Literary Landscapes”
J. B. Jackson and American Landscape Conference, Albuquerque, NM, October 1998

“Baskets, Stones, and Bones: Negotiating Landscape through Artifacts”
Great Lakes American Studies Association Conference, Miami, OH, March 1998

Teaching
American Literature 1945-Present
American Literature 1914-45
American Literature 1865-1914
American Literary Renaissance
Topics in Western Literature: Zane Grey and Willa Cather
Borderlands Literature
World Literature
Composition

Professional Memberships
Modern Language Association
American Studies Association
Western Literature Association
BAOTONG GU

EDUCATION

Purdue University, West Lafayette, Indiana Ph. D. in Rhetoric and Composition, December 2000 Concentration: Technical and Professional Writing Dissertation Title: From Turtle Shell to the Computer: A Rhetorical Perspective of the Impact of Culture on Writing Technology Committee: Patricia Sullivan, Chair; Johndan Johnson-Eilola; Janice Lauer; Tony Silva

Iowa State University, Ames, Iowa M. A. in Business and Technical Communication, August 1994

Shanghai International Studies University, Shanghai, PR China Graduate Certificate in Advanced Teacher Training Course, 1987

Suzhou University, Suzhou, Jiangsu Province, PR China B. A. in English Language and Literature, 1983

TEACHING EXPERIENCE

Georgia State University (Dept. of English), Atlanta, Georgia Assistant Professor 08/00-present
- English 3120 Electronic Writing and Publishing
- English 8115 Technical Writing
- English 8121 Electronic Writing and Publishing
- English 3110 Technical Writing
- English 4510/6510 Grant and Proposal Writing

Eastern Washington University, Cheney, Washington Assistant Professor 09/99-07/02
- English 568 Writing in Organizations
- English 409 Technical Editing
- English 407 Proposal Writing
- English 305 Professional Writing
- English 205 Introduction to Technical Writing

Purdue University (Department of English), West Lafayette, Indiana Graduate Instructor 08/94-06/99
- English 101 Freshman Composition I
- English 102 Freshman Composition II
- English 420 Business Writing
- English 421 Technical Writing

Iowa State University (Department of English), Ames, Iowa Writing Center Tutor 08/92-12/93
**Suzhou University** (Department of English), Suzhou, PR China  
Lecturer (one rank above assistant professor) 12/88-12/91  
Assistant Professor 08/83-11/88

**ADMINISTRATIVE EXPERIENCE**

**Eastern Washington University** (Department of English), Cheney, Washington  
Director/Co-Director of the BA and MA Programs in Technical Communication  
09/00-07/02  
- Advising about 40 undergraduate majors and about 10 graduate majors  
- Supervising most of the internships, required of all BA and MA students  
- Directing MA theses and serving on thesis committees  
- Redesigning the main courses in both programs  
- Redesigning the MA curriculum and streamlining the BA curriculum  
- Co-initiating the MA program’s merge with Rhetoric and Composition  
- Creating and maintaining a database for both programs  
- Supervising ENGL 205 teaching staff (12-14 sections per year)  
- Observing and evaluating staff teaching and writing recommendation letters  
- Developing assessment tool for both programs

**PUBLICATIONS**

**Edited Collections**

*From oracle bones to computers: A rhetorical history of writing technology development in China*, (in progress), under contract with Parlor Press.

**Other**


**CONFERENCE PRESENTATIONS**

Would you like some free writing service? Making grant writing matter.  

“Ideology behind some simple graphics? You gotta be kidding!”  


GRANTS
Faculty Research Grant, $7,500, Eastern Washington University, 2000-2001
Faculty Research Grant, $7,500, Eastern Washington University, 2001-2002

SERVICE National Service
Coordinator, ATTW Display Table at the Conference on College Composition and Communication. Chicago. March 21-23, 2002.
Session Chair, Conference on College Composition and Communication. Denver. March 14-17, 2001.

University Service
Georgia State University
“Incorporating Proposal Writing into Your Curriculum.” (Invited Lecture). Writing Across the Curriculum Workshop, Summer 2003

Eastern Washington University
Undergraduate Affairs Council, Eastern Washington University, 2000-2002
Research & Scholarship Committee, Eastern Washington University, 2000-2002
The Faculty Senate, Eastern Washington University, 2000-2002

Department Service
Georgia State University New Appointments Committee, Georgia State University, 2003-present Graduate Admissions Committee, Georgia State University, 2003-present Lower Division Committee, Georgia State University, 2002-2003
Eastern Washington University Chair, Brochure Committee, Eastern Washington University, 2000-2001
PROFESSIONAL MEMBERSHIPS

Association for Teachers of Technical Writing
National Council of Teachers of English
Conference on College Composition and Communication
Modern Language Association
BETH GYLYS

138 4th Avenue   Georgia State University Atlanta, GA 30317   Department of English (404) 228-9797   College of Arts and Sciences bgyls@cs.com
University Plaza   Atlanta, GA 30303-

3083 EDUCATION

PUBLICATIONS

Books

Chapbook

Journal Publications
"They Slowed the Speed of Light," Pierian Springs, August-October 2002.
"Who You Are," Caffeine Destiny, March 2002

www.pieriansprings.net

Journal Publications (cont.)
“After the Fact,” Portland Review.
“Knots,” South Coast Poetry Journal.

Anthology Publications
“The Trouble with Love Poems About Men,” “Marriage Song,”
Should Never Write a Dating Column” and “Autumn Again” On
the Banks of Lake Erie, forthcoming.
“Marriage Song,” The Paris Review Book of Heartbreak, Madness, Sex, Love,
Betrayal, Outsiders, Intoxication, War, Whimsy, Horrors, God, Death, Dinner,
Baseball, Travels, The Art of Writing, and Everything Else in the World Since
“Balloon Heart,” “Family Reunion—Aunt Vern's Two Cents,” and “Fat Chance”,


AWARDS and HONORS
• Summer Research Enhancement Grant, Georgia State University, Summer 2003.

AWARDS and HONORS (cont.)
• Residency, The Centre d’Art i. Natura, Farrera, Spain, Summer 2003.
• Summer Research Grant, Georgia State University, Summer 2001.
• Scholarship, Ropewalk Writers' Conference, Indiana, Summer 1998.
• Scholarship, Breadloaf Writers' Conference, Vermont, Summer 1997.
• Taft Fellowship, University of Cincinnati, 1996-97.
• University Research Fellowship, University of Cincinnati, Summer 1996.
• Graduate Teaching Assistantship, University of Cincinnati, 1993-96.
• Scholarship, Ropewalk Writers Conference, Summer 1994.
• Armstrong-Hunter Scholarship, University of Cincinnati, 1993-95.
• First Place, George Elliston Prize, University of Cincinnati, Spring 1994 & 1995.
• Second Place, George Elliston Prize, University of Cincinnati, Spring 1993.
• Elliston-Lanzit Fellowship, University of Cincinnati, 1992-93.
• Graduate Scholarship and Assistantship, Syracuse University, 1988-89.
• Creative Writing Fellowship, Syracuse University, 1987-88.

READINGS
• The Bowery Club, New York City, New York, October 2003.
• Penn State Dubois, Dubois, PA, March 2003.
• University of Pittsburgh Titusville. Titusville, PA, October 2002.
• Mercyhurst College. Erie, PA, October 2002.
• Callanwolde, Atlanta, GA, 13 September 2000.
• Barnes and Noble (Group reading from American Poetry: The Next Generation) Pittsburgh, PA,
  • April 2000.
• Penn State Dubois, Dubois, PA, April 2000.
• Penn State York, York, PA. March 2000.
• Fuel and Fuddle, Pittsburgh, PA, October 1999.
• Stuyvesant Book Store, Albany, NY, April 1999.
• Barnes and Noble, Pittsburgh, PA, April 1999.
First Annual Free Reading of the Erie University Consortium, April 1998.
The Medicine Show, NY, NY, June 1996.
York Street International Cafe, Newport, KY, January 1996.
Kaldi's, Cincinnati, OH, November 1994.
Arnold's, Cincinnati, OH, November 1992.

RADIO SHOW READINGS & INTERVIEWS

EMPLOYMENT: TEACHING
• Assistant Professor, Georgia State University. Teach graduate and undergraduate level poetry writing seminars, seminars in twentieth century American poetry and introductory level composition. Serve as active department member: advise students, direct independent studies at the graduate level, and participate on several committees including search committees and a departmental self-study committee. August 2000-present.
• Assistant Professor, Mercyhurst College. Taught introductory level survey courses in literature, introductory level composition, introductory to advanced courses in creative writing (both poetry and fiction), and upper level seminars in contemporary and twentieth century American poetry. Functioned as active department member: served on committees, advised students' senior projects, advised student-run creative writing magazine, and participated in college-related activities, Fall 1997-Spring 2000.
• Teaching Assistant, University of Cincinnati, 1993-1994.
• Full-time Instructor, Western New England College. Taught four sections of freshman composition each semester. Functioned as active member of English Department, 1989-91.
• Teaching Assistant, Syracuse University, 1988-89.

CONFERENCE PRESENTATIONS
"Selected Poems." College English Association Conference, Philadelphia, PA, April
1999.

SEMINARS & PROFESSIONAL PRESENTATIONS
“Learning to Read Poetry Theologically.” Central Presbyterian Church. Atlanta, GA, September 12, 2001

EDITORIAL & BUSINESS EXPERIENCE

EDITORIAL & BUSINESS EXPERIENCE (cont.)
Editorial Assistant American Drama, University of Cincinnati. Responsible for all stages of production of the journal: edited all accepted submissions and transported them into Aldus Pagemaker, proofread galleys, produced booklet for printer. Also performed administrative duties: updated subscriptions, assisted with mailings and correspondence, 1994–1996.
Intern Story Magazine, F&W Publications, Cincinnati. Fact-checked stories accepted for publication, edited texts, evaluated submissions, proofread galleys, read competing journals to look for solicitation possibilities, performed administrative duties, Fall 1993.
Free-lance Editor, Barbara A. Gylys, F.A. Davis Publishing. Field tested and edited medical terminology textbook and medical terminology computer program, 1992-93.
Editor, Dr. Emmett Barcalow, Western New England College, Massachusetts. Commented on and helped edit philosophy textbook, 1992.
Tutor, Benjamin Rush Recover Center, Syracuse, New York. Tutored young adolescents in all subject areas and helped prepare them for the state’s Regents Exam, Summer 1989.
Volunteer, Catholic Campus Ministry, University of Toledo, Ohio. Acted as administrative assistant in a demanding office atmosphere; edited theologian’s weekly reflections article; advised students in missionary and religious activities; helped plan and execute fund-raisers for the homeless and the under-privileged; organized student assistance to local hospitality kitchen, 1986-87.
COMMITTEE WORK
Department of English Self-Study Committee, Georgia State University. 2003-present.
Search Committee Member, Georgia State University, 2001-2002, 2003-present.
Curriculum Revision Committee, Georgia State University, 2002-present.
Awards and Appointments Committee, Georgia State University, 2001-2003.
Masters Exam Committee Member, Georgia State University, Fall 2000-2001.
Chair, Academic Focus Committee, Mercyhurst College, 1999-2000.
Co-chair, English Dept. Student/Faculty Relations Committee, Mercyhurst College, 1997-1998.
Student Representative, Curriculum Committee, University of Cincinnati, 1994-96.

Special Events Committee Member, University of Cincinnati, 1994-96.

REFERENCES
Don Bogen, Ph.D., University of Cincinnati (513) 221-2699
Edward Hirsch, Ph.D., Guggenheim Foundation (212) 662-9010
Marilyn Nelson, University of Connecticut
Dave Smith, Ph.D., Johns Hopkins University (410) 516-7563
Ellen Bryant Voigt, Warren Wilson (802) 563-2707
Margaret Mills Harper

Department of EnglishIGGER
Georgia State University
General Classroom Building
Atlanta, Georgia 30303
Tel +1 (404) 651–2900
Fax +1 (404) 651–1710
Email mharper@gsu.edu

PROFESSIONAL EXPERIENCE

2002–03: Senior Visiting Research Fellow, Queen’s University, Belfast 2000– :
Professor, Georgia State University, Atlanta, Georgia 1992–2000: Associate Professor,
Georgia State University, Atlanta, Georgia 1989–92: Assistant Professor, Georgia State
University, Atlanta, Georgia 1986–89: Assistant Professor, The Ohio State University at
Marion, Marion, Ohio 1986: Reading Instructor, Reading and Study Skills Center,
University of North Carolina 1985–86: Writing Instructor, Principals Executive Program,
Institute of Government,
Chapel Hill, North Carolina 1982–84: Managing Editor, Algonquin
Books of Chapel Hill, Chapel Hill, North Carolina 1980–82, 1984–85:
Teaching Assistant, Department of English, University of North
Carolina, Chapel Hill, North

Carolina DEGREES

Ph.D., English, The University of North Carolina at Chapel Hill, 1986
M.A., English, The University of North Carolina at Chapel
Hill, 1981
B.A. summa cum laude, majors in Classics and English, Florida State University,
1978

GRANTS

Senior Visiting Research Fellowship, Institute of Irish Studies, Queen’s
University, Belfast, 2002–03; Sabbatical Leave (Cork, Ireland), 2001–02;
Summer Research Grant, Department of English, Georgia State
University, 2001; Fellowship, National Endowment for the Humanities,
1997–98; Research Initiation Grant, Georgia State University, 1995;
Research Grant, Georgia State University, 1994; Research Grant, Georgia
State University, 1991; Faculty Development Research Grant, The Ohio
State University at Marion, 1988; Ohio Arts Council Grant for The
Cornfield Review, 1988; Marion Campus Small Research Grant, 1988;
Florida State University Foundation Research Funding, 1988; University
Small Grant, The Ohio State University, 1987; Marion Campus Small
Research Grant, 1988; Faculty Development Research Grant, The Ohio
State University at Marion, 1987

HONORS
Alpha Lambda Delta and Phi Eta Sigma Honor Societies Outstanding Teacher Award, 1991; Phi Kappa Phi Honor Society, 1978; Phi Beta Kappa Honor Society, 1978; Best Undergraduate Critical Essay, Florida State University Department of English, 1978; National Merit Scholarship, 1975

PUBLICATIONS

Monographs and Editions:


Edited Journal:

The Schoolroom in Contemporary Irish Literature and Culture, Studies in the Literary Imagination 30:2 (Fall 1997), co-edited with Rand Brandes.

In progress:


Essays:


Reviews:

The Collected Works of W. B. Yeats, Volume XII: John Sherman and Dhoya, ed. Richard
J. Finneran, and Volume VI: Prefaces and Introductions, ed. William H.
Yeats’s Worlds: Ireland, England and the Poetic Imagination, by David Pierce,
Aesthetic Autobiography: From Life to Art in Marcel Proust, James Joyce, Virginia
Woolf and Anaïs Nin, by Suzanne Nalbantian, James Joyce Literary Supplement
The Girl Image as Subtext in James Joyce’s “A Portrait of the Artist as a Young Man,”
Gender and History in Yeats’s Love Poetry, by Elizabeth Butler Cullingford, English
Yeats and Artistic Power, by Phillip L. Marcus, English Literature in Transition: 1880–
Yeats and English Renaissance Literature, by Wayne K. Chapman, South Carolina
Yeats and Postmodernism, ed. Leonard Orr, Christianity and Literature 42 (1993): 364–
5.
The Collected Works of W. B. Yeats, Volume XII: John Sherman and Dhoya, ed.
All Contraries Confounded: The Lyrical Fiction of Virginia Woolf, Djuna Barnes and
Swan and Shadow: Yeats’s Dialogue with History, by Thomas R. Whitaker,
Abortion, Choice, and Contemporary Fiction: The Armageddon of the Maternal Instinct,
Look Homeward: A Life of Thomas Wolfe, by David Herbert Donald, Southern Literary
Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern
Europe, ed. Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers,
Entries in Reference Works

Papers and Presentations:
“Occultism and Nationalism in the Literary Renaissance,” public lecture sponsored by Department of English, University of New Mexico, Albuquerque, New Mexico, 6 October 2003.
“Yeats the Medium,” lecture, Yeats International Summer School, Sligo, Ireland, 8 August 2002.
“Naomi Shihab Nye’s *Habibi*: Multicultural Literature and Critical Thinking,”


“Looking Homeward: The Local in Wolfe and Joyce,” Thomas Wolfe–The First 100 Years, Summer Seminar, Program in the Humanities and Human Values, University of North Carolina at Chapel Hill, 21 July 2000.

“Sailing to Byzantium or Cruising the Astral Plane,” American Conference for Irish Studies, Southern Region, Miami to Nassau, 5 February 2000.


“‘that other aquinas’: George Yeats and the Composition of A Vision,” Revisioning Yeats, conference held at the University of Wisconsin, Milwaukee, 4 October 1996.

“the interlooking and the underlacking of her twentynine shifts”; or, Intimate Relations: A Vision with Finnegans Wake,” Fifteenth International James Joyce Symposium, Zürich, Switzerland, 18 June 1996.

Joyce/Homer/Joyce, Chair of panel, Fifteenth International James Joyce Symposium, Zürich, Switzerland, 19 June 1996.


“Celestial Bodies: Erotic Cosmology According to George and W. B. Yeats,” American Conference for Irish Studies / Canadian Association for Irish Studies, Belfast, Northern Ireland, 26 June 1995.


“On Virginia Woolf’s A Room of One’s Own,” Women’s Studies Institute, Georgia State University, 9 March 1994.


“Making a World Between Sea and Sky: Medbh McGuckian’s On Ballycastle Beach,” American Conference for Irish Studies, Southern Region, Hickory, North
Carolina,


“Gender in Joyce,” panel at Twelfth International James Joyce Symposium, Monaco, 14 June 1990.

“Molly Bloom’s ‘spinning world’,” Twelfth International James Joyce Symposium, Monaco, 14 June 1990.


“Editing George Yeats?” South Atlantic Modern Language Association, Atlanta, Georgia, 10 November 1989.


“The Rise and Fall of the Hammered Dulcimer in the 19th- and 20th-Century South,” South Atlantic Modern Language Association, Atlanta, Georgia, 6
November 1981. TEACHING

**Georgia State University:**
Undergraduate Courses: Irish Literature, Feminist Literary Theory, Women’s Literature, Twenty-first-Century Poetry from the British Isles, Women’s Poetry, British Literature from 1700, World Literature to 1700, World Literature from 1700, Homer and Joyce (Honors Seminar), Introduction to Women’s Studies, Introduction to Research, Freshman Composition
Graduate Courses: Feminist Theory, Irish Literature, Twenty-first-Century Poetry in English, Twenty-first-Century Novel in English, Irish Poetry, Women’s Poetry, Joyce, Yeats, Critical Theory, The Other/Otherness in Contemporary Theory

**The Ohio State University:**
Undergraduate Courses: Freshman Composition; The English Bible; American Literature; Irish Literature; British Literature to 1800; Composition and Literature

**Other:**

SERVICE

**Professional Associations:**
Membership: American Association of University Professors, American Association of University Women, American Conference for Irish Studies, British Association for Irish Studies, Canadian Association for Irish Studies, International Association for the Study of Irish Literature, International James Joyce Foundation, Modern Language Association, National Women’s Studies Association, Phi Beta Kappa,
Phi Kappa Phi, Society for Textual Scholarship, South Atlantic Modern Language Association

Other positions held:
Assistant Director, Yeats International Summer School, Sligo, Ireland, 2003–
Executive Director, South Atlantic Modern Language Association, 1998–
Chair, Anglo-Irish Discussion Group, Modern Language Association, 1997
(Executive Committee 1994–98)
Chair, Irish Studies Section, South Atlantic Modern Language Association,
1996 (Executive Committee 1994–97)
Chair, Modern British Section, South Atlantic Modern Language Association,
1992 (Nominating Committee 1990–93)
Review Boards: The Thomas Wolfe Review; Nua: Studies in Contemporary Irish Writing
Referee: PMLA; Routledge; Yeats: An Annual; University of Michigan Press; Northern
Illinois University Press; Ohio State University Press; State University of New
York Press; Syracuse University Press; Twentieth-Century Literature; Yeats: An
Annual of Critical and Textual Studies; South Atlantic Review; Thomas Wolfe
Student Essay Prize (Thomas Wolfe Society)
Consultancy: National Library of
Ireland, 2002 LANGUAGES
Reading knowledge: Latin, Classical Greek, Old English
Limited spoken ability: French, Modern Irish,
Spanish OTHER INTERESTS
Irish and American traditional music (fiddle, guitar, voice) and dance
JAMES HIRSH
CURRICULUM VITAE

ADDRESSES, PHONE NUMBERS, E-MAIL, FAX

Department of English  jhirsh@gsu.edu  4889 Parliament Way
Georgia State University  Atlanta, Georgia 30338-5033
MSC 8R0322  770-804-1915
33 Gilmer Street SE, Unit 8
Atlanta, GA 30303-3088
phone 404-651-2900 fax 404651-1710

EDUCATION

M.A. in English, University of Washington, 1974.
B.A. cum laude in English, Cornell University, 1968.

ACADEMIC EMPLOYMENT

Professor, Department of English, Georgia State University, 2000-.
Associate Professor, Department of English, Georgia State University, 1990-2000.
Associate Professor, Department of English, University of Hawaii, 1984-90.
Assistant Professor, Department of English, University of Hawaii, 1980-84.

BOOKS


Essays by Jennifer Brady, Anne Lake Prescott, Robert C. Evans, George A.
E. Parfitt, Alexander Leggatt, James Hirsh, Kate D. Levin, Carol Marsh-Lockett, Frances Teague, Bruce Thomas Boehrer, and Ian Donaldson.


JOURNAL ISSUE

Essays by Andrew Gurr, Kent Cartwright, Phyllis Rackin, Juliet Dusinberre, Joel B. Altman, Harriett Hawkins, and James Hirsh. ONLINE ANTHOLOGY


ARTICLES


"Teaching King Lear through Dramatic Structure." Approaches to Teaching Shakespeare's King Lear. Ed.


CONFERENCE PAPERS AND PUBLIC LECTURES


"'Do not call them bastards': Coming to Terms with Adaptation." Annual Meeting of the Shakespeare Association of America, Minneapolis, 2002.


"Nay then I have an eye of you': Soliloquies, Apostrophes, and Addresses to Playgoers in Shakespearean Drama." Annual Meeting of the Shakespeare Association of America, Cleveland, 1998.


"Surprised by Cynicism: The Predicament of Playgoers at
Othello." Annual Meeting of the Shakespeare Association
of America, Boston, 1988. "Titus Andronicus and
Audience Response." Annual Meeting of the
"Individuality versus Community in Shakespeare's
Coriolanus." An American Library Association Lecture
sponsored by the National Endowment for the
Humanities, Honolulu, 1986. "Hamlet and the
Conventions of Shakespeare's Theater." Oregon
Shakespearean Festival, Ashland, 1986. "The Experience
"Order and Derangement in King Lear." Annual Meeting
of the Shakespeare Association of America, Ashland,
Meeting of the Shakespearean Association of America,
Minneapolis, 1982. "Shakespeare Today." Island Views,
"Parallelism in Coriolanus." Pacific Northwest

COURSES TAUGHT
Shakespearean Tragedy Shakespearean Comedy Shakespeare's Earlier Works Shakespeare's Later Works Shakespeare and Criticism Shakespeare's Dramatic Technique Shakespeare and Film Shakespeare and Restoration Adaptations of Shakespeare King Lear from Shakespeare's Time to the Present English Renaissance Drama English Drama to 1642 Modern Drama Poetry and Drama The Theory and Practice of Audience Response Criticism Classics of Literary Criticism Seventeenth-Century English Literature British Literature European Literature World Literature Short Story and Novel Advanced Expository Writing Composition
CURRENT PROFESSIONAL MEMBERSHIPS

American Comparative Literature Association American Society for Theatre Research
Medieval and Renaissance Drama Society Modern Language Association Shakespeare
Association of America South Atlantic Modern Language Association

SERVICE, GEORGIA STATE UNIVERSITY DEPARTMENT OF ENGLISH

Head, Renaissance Section
Chairperson or co-chairperson, English Department committees: Ad Hoc Graduate
Program Revision Ad Hoc Secondary Education Committee (co-chair)
M.A. Examination
Professional Education Committee (co-chair)
Promotion and Tenure Subcommittee

Member, English Department committees: Ad Hoc Appeals Committee Ad Hoc World
Literature Discussion Group CLEP Exam Grading Executive (elected) Georgia
State Literary Studies Graduate Graduate Admissions
New Appointments
Promotion and Tenure Subcommittee

Studies in the Literary Imagination
Undergraduate
Upper Division. Evaluator, senior portfolios Volunteer, Writing Center. Mentor,
individual teaching assistants. Evaluator, individual teaching assistants. Supervisor,
individual research assistants. Judge, Graduate English Association Writing Contest. Mock
interviewer for doctoral student entering job market. Member, Writing in Progress faculty
seminar. Member, World Literature Discussion Group.

MISCELLANEOUS GEORGIA STATE UNIVERSITY SERVICE

Member, GSU Committees Professional Education Faculty Secondary Education
Committee University Senate Library Committee Professional Education Council
College of Arts and Sciences Promotion and Tenure Committee. College of Arts
and Sciences Awards Committee
Associate, Center for Teaching and Learning.
Member, University Senate (elected by English Department faculty).
Consultant, Communications Department, drama productions.
Evaluator, Communications Department, student monologues.
Member, Graduate Faculty.
Participant, Campus Conversations Retreat, Lake Arrowhead.

AWARDS AND HONORS
Biographical entry in *Who's Who Among America's Teachers*.

1998 Georgia State University Distinguished Honors Professor Award for teaching excellence.


Georgia State University Department of Communication Award for "substantial contribution to the success of the Department," 1995.

Biographical entry in *Who's Who in the South and Southwest*.
Biographical entry in *Contemporary Authors: A Bio-Bibliographical Guide*.

Nomination by the University of Hawaii English Department for the UH Excellence in Research Award, 1983.

**SERVICE AS A MANUSCRIPT EVALUATOR OR CONSULTANT**

Addison Wesley Longman (book publisher)
American College Testing (ACT)
Atlanta Shakespeare Company (theatrical company)

*Biography: An Interdisciplinary Quarterly*
W. W. Norton & Co. (book publisher)
*Papers on Language and Literature*
PMLA
Prentice Hall-Pearson (book publisher)
*South Atlantic Review*
St. Martin's Press
*Studies in the Literary Imagination*
*Studies in the Novel*
Susquehanna University Press World Shakespeare Bibliography XanEdu online educational services, a division of Bell & Howell Yale University Press

**MISCELLANEOUS PROFESSIONAL ACTIVITIES**

South Atlantic Modern Language Association
   Textual and Bibliographical Studies Section
   Member, Executive Committee, 2002-present
   Chair, 2003
Secretary, 2002

Renaissance Discussion Circle
   Member, Executive Committee, 1999-present
   Chair, 2000
   Secretary, 1999

Guest Lecturer, Norcross High School, Gwinnett County, Georgia, 2003.

Shakespeare Association of America
   Member, Planning
   Committee, 1993

Guest Lecturer, Dunwoody High School, DeKalb County, Georgia, 1993.

Author, "A Commentary on The Tempest," an essay included in the souvenir program for the Georgia Shakespeare Festival season, 1993.

Dramaturg, Georgia State University Players' production of Hamlet, 1992-93.


Drama Reviewer, The Seattle Sun, 1978-79.

Volunteer instructor, City University of New York College Adapter Project, 1970.

Volunteer tutor, Herbert H. Lehman Manpower Center, New York City, 1968.
Mary E. Hocks

Department of English
Georgia State University
University Plaza
Atlanta, GA 30303-3083
404-463-9649
(voice) 404-651-1710
(fax) mhocks@gsu.edu

Education

1994 Ph.D., English (with distinction), University of Illinois at Urbana-Champaign
Primary Area: Computers and Composition Studies. Secondary Area: Critical Theory

1988 M.A., English, University of Illinois at Urbana-Champaign
1985 B.A., English (*magna cum laude*), Saint Mary’s College

Academic Positions

**Director, Writing Across the Curriculum and Associate Professor of English.**
Georgia State University, Atlanta, GA. 1998-present. Administration of Writing Across the Curriculum (WAC) Program includes designing faculty development workshops on writing theory and pedagogy and on electronic communication across the curriculum. Program includes incorporating WAC in freshman learning communities and departments, administering a Writing Consultants and graduate training program and developing models for writing research throughout the university. Departmental responsibilities include teaching and service in the undergraduate and graduate concentrations in professional writing and rhetoric and composition.

**Director, Comprehensive Writing Program and Assistant Professor of English.**
Administration of Writing Across the Curriculum Program and Writing Center included offering faculty development workshops, developing a writing intensive curriculum, and designing a computer writing classroom and campus writing center. Served as three-year Project Director for a $400,000 Mellon Foundation Grant in Multimedia Curriculum Development. Departmental responsibilities included
advising of majors and teaching advanced professional writing courses in the English Writing Minor.

Publications

Edited Collection

Articles and Chapters


*Winner of the 2003 Distinguished Book Award from Computers and Composition Press.


*Winner of the WPA best article award for 2001-2002


“Building a Writing Intensive Multimedia Curriculum.” With Daniele Bascelli. In

**Encyclopedia and Bibliographical Entries**


**Honors and Awards**

- Invited participant, the BETHA Institute on New Media and Writing Studies" to be hosted by The Ohio State University in 2004. Funded by the Battelle Endowment for Technology and Human Affairs.
- Women’s Studies Scholarship Award, University of Illinois, 1993.
- Luckman Undergraduate Distinguished Teaching Award, University of Illinois, 1992. Awarded $3,000 for university-wide endowed teaching award.
- Liberal Arts and Sciences College Award for Excellence in Undergraduate Teaching, University of Illinois, 1992.
- English Department Outstanding Teaching Assistant Award, University of Illinois, 1991.

**Grants**


Computer Software

Women of the World Talk Back. CD-ROM computer software application developed with Anne Balsamo, Ph.D. A multimedia documentary on feminist cultural politics created for the NGO Forum exhibits of the Fourth UN World Conference on Women in Beijing, China. Website online at http://www.gsu.edu/~engmeh/mmdoc.html.

Conference Presentations


“Visual Rhetoric in Electronic Environments.” Presentation for the Conference on College Composition and Communication, Minneapolis, MN. April 2000.


Women of the World Talk Back. (With Anne Balsamo.) Computer application exhibited at the NGO Forum of the Fourth United Nations World Conference on Women, Beijing,
China, August - September 1995.


Selected Workshops

“Writing To Learn/Learning to Write in the Disciplines.” Developed new faculty seminar for Writing Across the Curriculum at Georgia State University. May 21-25, 1999. Repeated each year to the present.

“Faculty Development Workshop on Writing Assessment.” Developed new summer faculty workshop on assessing writing for General Education at Georgia State University. June 16 - 21, 1999.


Teaching and Professional Experience

Georgia State University, 1998-present
Gender and Technology (graduate and undergraduate)
Technical Writing (graduate and undergraduate)
Women’s Studies M.A. Thesis Committees (3 completed)
Rhetoric and Composition PhD Dissertation Committees (1 completed, 2 in process)
Visual Rhetoric (undergraduate)
Beginning, Intermediate and Advanced Composition
Business Writing

Spelman College, 1994-1998
Honors Composition Investigation Argumentation
Science Writing
University of Illinois at Urbana-Champaign, Urbana, IL, 1985-1994
Technical Communication Instructor, Department of Chemical Engineering Composition and Literature Instructor, Mentor for new Instructors, Department of English Research Assistant, Center for Writing Studies Writing Tutor, Writers’ Workshop Technical Writer, National Center for Supercomputing Applications

Job Boss Software, Minneapolis, MN. 1988-89
Wrote and desktop-published user manuals for small manufacturing software company.

Professional Service

Academic Review

• Consulting Reviewer, College Composition and Communication, 2000-present.
• Content Reviewer, Pearson Educational Press, Longman Press, 2001-present.

National Service

• Local Planning Committee. College Composition and Communication Conference in Atlanta, GA.; Co-chair of Berlin Run Committee. Volunteered. 1998-99.
• The CCCC Committee on Computers in Composition and Communication. National Council of Teachers of English, College Division. Volunteered. 1995-present.

Georgia State University

University

• Chair, University Senate APACE Subcommittee on Writing Across the Curriculum, 1998-present.
• Quality in Undergraduate Education Project, 2003-present.
• Provost’s Advisory Committee for Academic Affairs, 2002-present.
• Undergraduate Studies Advisory Committee on Freshman Learning
Communities, 1998-present.
  • University Senate Subcommittee on Teaching and Learning with Technology Committee, 1998-present.

• Provost’s Advisory Committee on Standards-based Education, 1999-2000.
• University Senate APACE Subcommittee on Assessment, 1998-2000.

**English Department**
• Graduate Exams Committee, 2003-present.
• Lower Division Studies Committee, 1998-present.
• Graduate Admissions Committee, 2000-2002.
• New Appointments Committee, 2000-01.
• South Atlanta Modern Languages Association Special Session Chair, 2000-2001.

**Spelman College**
• Chair, World Wide Web Advisory Committee, 1995-98.
• Chair, Writing Program Advisory Committee, 1995-98.
• Academic Computing Committee, 1994-98.
• English Department Subcommittee on the Revised English Major, 1994-95.
• English Department Subcommittee on the English Writing Minor, 1994-98.

**Professional Affiliations**
Conference on College Composition and Communication National Council of Teachers of English The Assembly of Writing Program Administrators The Gay and Lesbian Caucus of the National Council of Teachers of English
VITA

John William Holman
544 Quillian Ave. Decatur, Georgia 30032 Tel: 404-378-6583 Fax: 404-378-2086 jholman@gsu.edu

EDUCATION

The University of Southern Mississippi, Hattiesburg, MS., Ph.D. (English/Creative Writing), 1983.


North Carolina Central University, Durham, NC, M.A. (English), 1977.


EMPLOYMENT


Colgate University, Colgate Professor of the Humanities, Department of English, Spring 2001. Courses Taught: Introduction to Fiction Writing; Contemporary Fiction.

Vermont College MFA in Writing, Faculty, Spring, 2001. Courses Taught: Worked with five fiction writing students in the low-residency writing program.

University of Florida, visiting writer, Fall 1994. Courses Taught: Graduate Fiction Workshop; Directed two MFA thesis projects.

Associated Writing Programs, Fiction Director, Summer Creative Writing Seminar for High School Teachers, Richmond, VA, 1994.

University of Houston, visiting writer, Fall 1993; gave fiction writing
workshops and tutorials for graduate fiction writing students.

University of South Florida, Associate Professor, 1988-1993. Tenured, 1992. Courses Taught: Fiction writing courses in the undergraduate creative writing major, including Form and Technique of Fiction, Fiction I (beginning), Fiction II (intermediate), and Fiction III (advanced), and Independent Study fiction writing courses for graduate and undergraduate students.

Winston-Salem State University, Assistant and Associate Professor, 1982-1988. Courses Taught: Creative Writing, World Literature, and Freshman Composition.

University of Southern Mississippi, Instructor, Summer, 1982. Courses Taught: Freshman Composition.


PUBLICATIONS

Books:


Chapters or Segments of Books and Anthologies:


“Cat-Like,” In Short: A Collection of Brief Creative Nonfiction, Judith Kitchen and Mary Paumier Jones, eds. W.W. Norton, 1996; includes the essay, pp. 157161.


**Short Fiction:**


"Immaterial," Forum (the magazine of the Florida Humanities Council), Fall/Winter 1993.


Poems:

"Right Here," The Sun, 1977.

Articles and Essays:


Work in Progress

A novel, tentatively titled Triangle Ray.

READINGS, PAPERS, SPEECHES, PANELS, WORKSHOPS


Writing workshop, Pace High School, Atlanta, GA, November 20, 2002.

Writing Workshop, Inman Middle School, Atlanta, GA, November 14, 2002.


Fiction Reading, Workshop, Manuscript critiques, and Panel discussion,
Meacham WritersWorkshop, University of Tennessee at Chattanooga, November 15-17, 2001.


Fiction Reading, Manuscript critiques, and Panel Discussion, Meacham Writers Conference, November 2000.

Panelist, “Fiction Writing,” South Fulton Public Library, Atlanta, GA, October 9, 1999
Fiction Reading, Workshop, A Visiting Writers, Appalachian State University, Boone, NC, September 30, 1999.

Fiction Workshop, Ralph Bunche Middle School, Atlanta, GA, April 22, 1999.
Fiction Reading, National Black Arts Festival, Auburn Avenue Research Library,
April 25, 1999.

Fiction Reading and Workshop, University of North Carolina at Wilmington, Wilmington, NC, March 1, 1999.
Fiction Reading, State University of New York, Stony Brook, Stony Brook, NY, February 17, 1999.
Fiction Reading, Georgia State University, Atlanta, GA, September 29, 1998.
Fiction Reading, Quail Ridge Bookstore, Raleigh, NC, September 17, 1998.
Creative Non-fiction Reading, The Old Black Dog bookstore, Athens, GA

John Holman
October 21, 1996.
Fiction Reading, Pace High School, Atlanta, GA, November 1996.
Fiction Reading, Lovett High School, Atlanta, GA, April 3, 1996.
Short Story Workshop, Lovett High School, Atlanta, GA, April 3-4, 1996.
Fiction Reading, Contemporary Southern Writers Conference, Kennesaw State College, Kennesaw, GA, April 18, 1996.
Short Story Workshop, Contemporary Southern Writers Conference, Kennesaw State College, Kennesaw, GA, April 19, 1996.
Fiction Reading Augusta College Reading Series, Sixth Annual Gathering of Writers, Augusta, GA, January 23, 1996.
Fiction Reading, African American Studies, Emory University, November 9, 1995.
Fiction Reading/lecture, Florida Humanities Council, Miami Dade Community College, Miami, FL, October 6, 1995.
Fiction Reading Associated Writing Programs Summer Seminar, Virginia Commonwealth University, Richmond, VA, July 10, 1995.


Fiction Reading, Georgia State University, Atlanta, GA, November 16, 1994.

Fiction Reading, the University of Florida, Gainesville, FL, October 7, 1994.

John Holman


"Writing Inside/Outside the Academy," panel discussion, Emory University Creative Writing Festival, Atlanta, GA, July 27, 1994.

Fiction Reading, Associated Writing Programs Summer Creative Writing Seminar, Virginia Commonwealth University, Richmond, VA, July 12, 1994.

Fiction Reading Center for Writers, University of Southern Mississippi, April 14, 1994.

"Recruitment and Retention of Minority Creative Writing Students," panel for the Associated Writing Programs annual convention, Tempe, AZ, April 9, 1994.


Fiction Reading, University of Houston, Houston, TX, October, 1993.


“Resurrecting the Black Male Voice,” panel, College Language Association,
Daytona Beach, FL April 2, 1993.
“Project on the History of Black Writing,” panel, College Language Association, Daytona Beach, FL April 2, 1993.


Fiction Reading, Spring Festival of Writers, Florida State University, Tallahassee, FL, April 4, 1992.

“Writing As Play,” panel discussion, Spring Festival of Writers, Florida State University, Tallahassee, FL April 4, 1992.

Fiction Reading, Black Emphasis Month feature, University of South Florida, February 19, 1992.


Fiction Reading, Reader's Series, the University of Florida, Gainesville, Fl, September 27, 1990.


"How To Make Something From Nothing," Lunch With A Genius, Lecture Series, GTE Polk Room of Tampa City Center, Tampa, FL, December 6, 1989.

"How To Make Something From Nothing," Lunch With A Genius, Lecture Series, Belleview Biltmore Hotel, Clearwater, FL, December 5,
1989.

Fiction Reading, NEH Summer Institute, the University of North Carolina at Chapel Hill, July 10, 1989.

"Fiction in the Southern Black Community," panel discussion, The Southern Novel and the Southern Community, NEH Summer Institute, the University of North Carolina at Chapel Hill, July 10, 1989.


HONORS AND AWARDS

Summer Research Grant, GEORGIA STATE UNIVERSITY, 1999.

Research Initiation Grant, GEORGIA STATE UNIVERSITY, 1997-98.

African American Faculty Research and Development Grant, GEORGIA STATE UNIVERSITY, 1997-98, 1993-94.

Whiting Writer's Award, Mrs. Giles Whiting Foundation, 1991.

Research and Creative Scholarship Grant, UNIVERSITY OF SOUTH FLORIDA, 1989.

Emerging Artists Grant, Winston-Salem Arts

North Carolina Cultural Arts Literary Competition,
1983.


PROFESSIONAL AFFILIATIONS

Associated Writing Programs

College Language Association

PEN American Center

The Writers Guild

PROFESSIONAL SERVICE

Ohio Arts Council (literary panelist), 1999.

Massachusetts Cultural Arts Council (literary panelist), 1997, 2002.

Florida Cultural Arts Council (alternate literary panelist), 1993, 97.
SHERI JOSEPH

951 Shadowridge Dr. SE
Atlanta, GA 30316
(404) 624-4650
sherijos@aol.com

University Plaza
Georgia State University
Atlanta, GA 30302
(404)651-2900
engslj@langate.gsu.edu

EDUCATION


PUBLICATIONS BOOK:


SHORT FICTION:


FICTION REPRINTED IN ANTHOLOGIES:

“The Waiting Room,” in After O’Connor: Stories from Contemporary Georgia, ed. Hugh Ruppersburg,


SCHOLARSHIP AND PEDAGOGY:


“Growing Orchids: Establishing Authenticity in Fiction by Teaching a Skill”: Pedagogy Handbook of the 1999 Associated Writing Programs Conference.

“Learning Technique Through Modeling Successful Stories”: Pedagogy Handbook of the 2001 Associated Writing Programs Conference

HONORS AND AWARDS

Research Initiation Grant, College of Arts and Sciences, Georgia State University, 2003-2004

Booksense 76 paperback summer reading selection, July 2003 (Bear Me Safely Over)

Walter E. Dakin Fellowship in fiction to the Sewanee Writers’ Conference, 2003

Booksense 76 new fiction selection, May 2002 (Bear Me Safely Over)

Tennessee Williams Scholarship in fiction to the Sewanee Writers’ Conference, 2001

Editor’s nomination for The Pushcart Prize: Best of the Small Presses XXVI, 2001 (“Wrestling at the Gates”)

Finalist for The National Magazine Award in Fiction, 1999 (“The Elixir”)


Finalist for The Bakeless Prize in Fiction, 1999 (“Bear Me Safely Over”)

Finalist for The James Jones First Novel Fellowship, 1999 (“Bear Me Safely Over”)

Finalist for The AWP/St. Martin’s Press Young Writers Award for the Novel, 1998 (“Watermarks”)

Finalist for The Heekin Foundation Fellowship for the Novel-in-Progress, 1998 (“Watermarks”)
PROFESSIONAL APPOINTMENTS AND SERVICE

Faculty and featured writer, Montevallo Literary Festival, Montevallo, AL, April 2-3, 2004.


Judge for Emory University undergraduate fiction writing contest, Spring 2003

PRESENT

Readings from original fiction:

“The Waiting Room”: with Mary Hood and Jim Grimsley in celebration of After O’Connor: Stories from Contemporary Georgia, Georgia Center for the Book, Decatur Library, November 24, 2003

Selection from Bear Me Safely Over, Outwrite Books, Night of 100 Authors, Atlanta Literary Festival, September 25, 2003

Selection from Bear Me Safely Over, Sewanee Writers’ Conference, Sewanee, TN, July 17, 2003

Selection from Bear Me Safely Over, Outwrite Books, Night of 100 Authors, Atlanta Literary Festival, September 27, 2002

Selection from Bear Me Safely Over, Zona Rosa, Atlanta, GA, September 12, 2002

Selection from Bear Me Safely Over, Harry W. Schwartz, Milwaukee, WI, June 13, 2002

Selection from Bear Me Safely Over, University Bookstore, Madison, WI, June 12, 2002

Selection from Bear Me Safely Over, Barnes and Noble, Savannah, GA, May 23, 2002

Selection from Bear Me Safely Over, Park Hall, University of Georgia, Athens, GA, May 21, 2002

Selection from Bear Me Safely Over, Chapter 11 Books, Atlanta, GA, May 20, 2002

Selection from Bear Me Safely Over, Davis-Kidd Booksellers, Memphis, TN, May 15, 2002

Selection from Bear Me Safely Over, Joseph-Beth Books, Cincinnati, OH, May 8, 2002

Selection from Bear Me Safely Over, Joseph-Beth Books, Lexington, KY, April 30, 2002

Selection from Bear Me Safely Over, D’s Bistro, Morehead, KY, April 23, 2002

Selection from Bear Me Safely Over, Beaucoups Books, New Orleans, LA, April 16, 2002

Selection from Bear Me Safely Over, Tulane University, April 15, 2002

Selection from Bear Me Safely Over: The Oxford Conference of the Book, Oxford, MS, April 14, 2002

Selection from Bear Me Safely Over, Sewanee Writers’ Conference, Sewanee, TN, July 19, 2001


“Rest Stop,” Kentucky Folk Art Center, Morehead, KY, November 16, 2000

“Saving Felicia,” Five Star

Conferences:


"From (Orphan) Child to Healthy Adult: Moving from Graduate School to Assistant Professor." Associated Writing Programs Conference, Chicago, IL, March 26, 2004

“The Use of Image in Creative Writing”: a session presented at the 1997 Georgia Scholastic Press Association convention, University of Georgia.

ACADEMIC EMPLOYMENT

Assistant Professor, Georgia State University, Fall 2002 to present

Assistant Professor, Morehead State University, Fall 2000 to Spring 2002.


Graduate Editorial Assistant, *The Georgia Review*, 1996-7. Screened all over-the-transom submissions of poetry and fiction; organized books for review; assisted in all aspects of the Review’s reading series; composed the Contributors’ Notes for each issue; assisted in the organization and management of the Review’s 50th Anniversary Celebration.

Teaching Assistant, UGA, Fall 1994-Winter 1996; Fall 1997; Instructor of record for numerous freshman composition courses. Also assisted Dr. Jim Kilgo and Julie Checkoway (Winter 1996; Spring 1997) with 300- and 400-level undergraduate creative writing seminars.

COURSES TAUGHT (Instructor of record)

At Georgia State University:

English 8030 Fiction Writing

English 8200 Contemporary Fiction

English 3150 Introduction to Fiction Writing

English 3180 Contemporary Fiction


EDITORIAL WORK


Prose editor for Broad River, an on-line literary journal, 1997-1999

Research and Editorial Assistant to Dr. Hugh Ruppersburg on the following books: Reading Faulkner: Light in August (University Press of Mississippi, 1994) Georgia Voices, volume 2 (University Of Georgia Press, 1994) Georgia Voices, volume 3 (University of Georgia Press, 1995)

ACADEMIC SERVICE

Department-Level Service
Member, MA exam committee, 2002-3. Exam proctor
Member, New Appointments committee, 2003-4.
Member, Research Enhancement committee, 2003-4
Member, Events, Awards, and News committee, 2003-4

Participation in Student Organizations and Events:

Faculty sponsor for creative writing graduate student reading series (Writers’ Block)
Panelist for GSA Academic Job Market roundtable: CV and cover letter preparation, October 12, 2002
Panelist for GSA panel on the MFA in Academia, April 4, 2003

Speakers Brought to Campus:


Thesis and dissertation advisees:

Brigitte Hourou, MFA: “Halfway”; completed August 2002
Jim Richards, Ph.D.: Untitled story collection, in progress
Samantha Winchester, MFA: “St. Christopher’s Children”; in progress

Undergraduate Graduation With Distinction Advisees:

Amber Schultz

Service on thesis or dissertation committees:

Greg Johnson, Ph.D., untitled story collection; in progress
Dan Marshall, MFA, “Ohio Boys”; in progress
Course and Program Development

Engl 8039  Thesis/Dissertation Workshop: Book Production, proposal submitted, approved as a Special Topics course for fall 2004
CURRICULUM VITAE
Mary Rose Kasraie 646 Tanglewood Trail, NW, Atlanta, GA 30327   (404) 303-9525   e-mail: mkas@mindspring.com

EDUCATION
PhD: Georgia State University, Atlanta, GA, 2001   Concentration: Colonial and Early American literature.  Dissertation Advisor: Reiner Smolinski


BA: West Virginia University, Morgantown, WVA  Double concentration: English and Biology.

Foreign Languages: French and Spanish

PROFESSIONAL EXPERIENCE Lecturer,
   Department of English, Georgia State University, Atlanta, Ga. August 2003 - present.

Visiting Lecturer, Department of English, Georgia State University, Atlanta, Ga. August 2001- August 2003.

Graduate Teaching Assistantship, Department of English, Georgia State University, Atlanta, GA. September 1997-March 1998.


Part-Time Instructor, English Department, Georgia State University, Atlanta, GA. September 1990-March 1992.
   - English composition, 111 and 112, as well as the sophomore introductory class to Western World Literature, as assigned; I also gave various guest lectures..


Graduate Assistant, English Department, Georgia State University, Atlanta, GA. September 1986-June 1988.
- Writing Center tutor and resource person for Grammar Hotline
- developed individualized tutorial programs concentrating on written development for both ESL and native English speaking students

**Graduate Assistant to Prof. William Sessions, English Department, Georgia State University, January 1987-March 1987**
- Assisted professor in the instruction and evaluation of students in the second freshman English composition class.

**Chair and Senior English Instructor, English Department, Rustam Abadian International School (college preparatory), Tehran, Iran. September 1976-November 1978.**
- As chair of the department, my responsibilities included curriculum planning and development, and coordination of the English program with the British overseas exam requirements.
- As a Senior English Instructor, I taught English language and literature classes for "O" and "A" level exams (British overseas standard) to grades 7-12 plus. The school was composed of 50% British Commonwealth passport holders and 50% other nationalities. I left the position due to the revolution in Iran.

- The position involved applying the principles of ESL instruction to selected students.

**DEPARTMENT SERVICE**
Mentor to new Graduate Teaching Assistants, September 2001-present
Presented overview of English Joint Enrollment Program to parents at Centennial High School, Roswell, GA; four presentations, Jan. 2002.

**AWARDS/GRANTS**
Georgia State University Dissertation Grant, 1997/1998

**PUBLICATIONS**

“‘Death wears an angel’s face’: Judith Sargent Murray and the Universalist Way


Review of Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson by Camille Paglia (New Haven: Yale UP, 1990), South Atlantic Review 58.4 (Nov. 1993)


CONFERENCE PRESENTATIONS

“Universalism and the new American woman.”


American Society for Eighteenth-Century Studies, Milwaukee, WI,


Catharine Maria Sedgwick Symposium, Stockbridge, MA, June 6-8, 1997. “Catharine Maria Sedgwick: Putting Her Spinsters and Widows into Perspective.”


The Georgia Council of Teachers of English and the Coastal Georgia Writing Project Sixth Annual Conference. Savannah, Georgia, February 17-18, 1995. "Reading, Writing, and Ideology: Using Literature in the Composition Classroom"

Conference on Christianity and Literature, Southeastern Regional Meeting. Central, South Carolina, April 6-8, 1995. "From Hanky-Panky to Murder: Gérard Genette's Narratology and C.R.A. Williams's Fall River: an Authentic Narrative"


PANEL MODERATOR

International Conference on Representations of Love and Hate. Atlanta, GA, October 22-24, 1993.—"Love in the Poetry of Spenser"

International Conference on the Hideous and the Sublime. Atlanta, GA, November 11-13, 1994.—"Terror and Dreams"

GUEST LECTURES

The Works of Judith Sargent Murray—her essays and The Traveller Return’d with reference to her letters and poetry. English 8855, graduate class in early American Literature. Three class periods in November of 2000. Georgia State University.


Jean Jacques Rousseau and his legacy. English 296, World Literature. Fall 1994, State University of West Georgia.

Aphra Behn and Anne Finch, Countess of Winchilsea. English 490, Women's Literature. Spring ’93, State University of West Georgia.
CHRISTOPHER KOCELA
Assistant Professor
Department of English Georgia State University Atlanta, GA
30303 (404) 651-2900 ext. 28
cokocela@gsu.edu
http://arachnid.gsu.edu/~wwweng/people/kocela.html

EDUCATION

Ph.D. (Dean’s Honour List), English, McGill University, 2002  Dissertation: *Fetishism as Historical Practice in Postmodern American Fiction*
Supervisors: Berkeley Kaite and Peter Ohlin

M.A., English and Creative Writing, University of Windsor, 1996
Creative Thesis: *Shifting Fictions*
Supervisor: Alistair MacLeod

B.A. (Hons.), English and Creative Writing, University of Windsor, 1994
Minor: Philosophy

APPOINTMENTS

Assistant Professor of English, Georgia State University, 2003-Present

Assistant Professor of English, Queen’s University at Kingston, 2002-03

Lecturer, McGill University, 2000-02

Teaching Assistant, McGill University, 1996-98

Teaching Assistant, University of Windsor, 1994-96

PUBLICATIONS


“A Myth Beyond the Phallus: Female Fetishism in Kathy Acker’s Late Novels.”
http://www.genders.org/g34/g34_kocela.html

http://tarlton.law.utexas.edu/lpop/etext/okla/kocela24.htm


PRESENTATIONS


presented by a graduate student.

“Female Fetishism in Pynchon’s V.” Session: Sexuality and Literature. Central New York Conference in Language and Literature, State University of New York at Cortland, October 1999.

INVITED LECTURES

Keynote Address, New Voices 2003: Contemporary Perspectives on Composition, Culture, Creative Writing, The Canon, and Beyond. Graduate English Association Annual Conference, Georgia State University, September 2003.

TEACHING EXPERIENCE

Courses Designed and Taught:

Georgia State University:
- American Literature, 1945 to Present (Upper Division), Fall 2003
- Studies in Popular Culture (Upper Division), Fall 2003
- Contemporary Literary Theory (Graduate), Spring 2004
- Introduction to Literary Studies (Lower Division), Spring 2004

Queen’s University at Kingston:
- Contemporary Literature (Lower Division), Fall 2002-Winter 2003

McGill University: Contemporary Culture and Theory: Postmodernism (Upper Division), Winter 2002 Post-1945 American Prose and Poetry (Lower Division), Summer 2001 Postmodern American Fiction (Upper Division), Summer 2000

Teaching Assistant Seminars:

McGill University: American Literature, Beginnings to 1865 (Lower Division), Fall 1998 Twentieth Century American Prose: Detective Fiction (Upper Division), Winter 1998 American Literature, 1865 to Present (Lower Division), Winter 1997 American Novel of the 1950s and 60s (Upper Division), Fall 1996

University of Windsor:
FELLOWSHIPS, AWARDS, AND DISTINCTIONS

Social Sciences and Humanities Research Council of Canada Postdoctoral Fellowship ($70,000), 2002-04 (renewal declined) Social Sciences and Humanities Research Council of Canada Doctoral Fellowship ($48,000), 1997-2000 Short listed, Horst Frenz Prize, American Comparative Literature Association, 2000 (Best paper presented by a graduate student at the ACLA Annual Conference) Alma Mater Student Travel Grant, McGill University, 1999-2000

McGill Major Fellowship, 1997 (declined)
Ontario Graduate Scholarship, 1996 (declined)
Frederick N. Andrews Doctoral Fellowship, Purdue University, 1996 (declined)
Thomas C. Rumble Graduate Fellowship, Wayne State University, 1996 (declined)

Special University Scholarship, University of Western Ontario, 1996 (declined)
McMaster University Graduate Tuition Scholarship, 1996 (declined)
University of Windsor Post-graduate Tuition Scholarship, 1994-95
University of Windsor Board of Governors Medal, 1994

(Highest standing in discipline) Edith Ellen Bowlby Award in Creative Writing, University of Windsor, 1994 (Most distinguished individual work, as determined by Creative Writing faculty) University of Windsor Entrance Scholarship, 1990-94

EDITORIAL EXPERIENCE

Assistant Fiction Editor, The Windsor Review, 1994-95

SERVICE

Georgia State University:
MA Exam Committee, Department of English, 2003-04

REFERENCES

Dr. Berkeley Kaite, Associate Professor, Department of English, McGill University 853 Sherbrooke St. West, Montreal, PQ, Canada H3A 2T6 (514) 398-6598

Dr. Peter Ohlin, Professor, Department of English, McGill University 853 Sherbrooke St. West, Montreal, PQ, Canada H3A 2T6 (514) 398-6575

Dr. Peter Gibian, Associate Professor, Department of English, McGill University 853 Sherbrooke St. West, Montreal, PQ, Canada H3A 2T6 (514) 398-6585

Dr. Asha Varadharajan, Associate Professor, Department of English, Queen’s University, Kingston, ON, Canada K7L 3N6 (416) 922-3554 Dr. Jerry Varsava, Professor, Department of Comparative Literature, University of Alberta 347 Arts Building, Edmonton, AB, Canada T6G 2E6

Dr. John Ditsky, Professor Emeritus, Department of English, University of Windsor 401 Sunset Ave., Windsor, ON, Canada N9B 3P4 (519) 253-4232 ext. 2288
Mary R. Lamb

Department of English 1251 Berkeley Road Georgia State University Avondale Estates, Georgia 30002 MSC 8R0322 (404) 286-0074 33 Gilmer Street SE, Unit 8 mlamb@mindspring.com Atlanta, Georgia 30303-3088 Phone: (404) 651-2900 Fax: (404) 651-1710 mlamb@gsu.edu

EDUCATION
Ph.D.  English, Texas Christian University, December 2001, with distinction Specialization: Rhetoric and Composition
M.A.  English, Georgia State University, Atlanta, Georgia, 1995.

Dissertation: The Rhetoric of Feminism: Reading and Writing Women’s Experience from Oprah to Composition Classrooms
Committee: Ann George (director), Richard Leo Enos, Rebecca Moore Howard, and Australia Tarver

Students are often more familiar with popular culture and its oral, visual claims mediated through associative, narrative modes than they are with argument and civic rhetoric. Oprah’s Book Club, aimed primarily at women, offers an important venue for studying prominent rhetorical modes and literacy practices in mass media for how these modes translate political issues into personal experience. Drawing on Steven Mailloux’s theory of cultural conversation, I argue that Winfrey’s book club stages cultural debates about gender roles and parenting, inviting readers to participate in these debates from an epistemological position associated with second wave feminine values. While her version of literacy is limited, her venue rhetorically stages consciousness-raising and encomia of women’s attributes. Thus, her club may be propaedeutic to feminism by producing viewers more receptive to social and political policy arguments. Subsequently, I argue for writing pedagogy relevant to our electronic age, which includes rhetorical reading strategies that help students analyze and produce personal, cultural, and civic rhetoric.

RESEARCH INTERESTS
twentieth-century rhetorical theory; rhetorical criticism, especially feminist and cultural; feminist rhetoric and composition; writing pedagogy

TEACHING INTERESTS
introductory, intermediate, and advanced writing; rhetorical theory; composition studies; writing pedagogy; feminist rhetoric and composition; rhetoric and literature

PUBLICATIONS

Reading Women: From Literary Figures to Cultural Icons. Ed. Janet Badia and Jennifer
Phegley.

Lamb, Mary R.  Rev. of Tuned In: Television and the Teaching of Writing, by Bronwyn T.

Lamb, Mary R.  “‘The Rhetoric of Gender’ as Advanced Writing.” Coming of Age: The
Advanced Writing Curriculum. Ed. Rebecca Moore Howard, Sandra Jamieson, Robert

Southern Women Playwrights: New Essays in Literary History, Criticism, and
Performance. Ed. Rob McDonald and Linda Rohrer Paige.  University of Alabama

Lamb, Mary R.  “Citation Functions: Unifying Feminist Communities.” In “The Citation
Functions: Literary Production and Reception.” By the (In)Citors. Kairos 3.1

**Article in Progress**
“Invitational Pedagogy and Plagiarism: Rhetorical Reading Strategies for Writers.”

**PAPERS PRESENTED**
“Beyond Plagiarism: Feminist Rhetorical Literacy Practices for Composition.” Accepted for
Conference on College Composition and Communication, San Antonio, TX, March 2004.

“Plagiarism, Reading, and Literacy in Feminist Rhetorical Pedagogy.” 4th Biennial
Feminism(s) and Rhetoric(s) Conference, Columbus, OH, October 2003.

“Visiting Voices from the Edge: Institutional Critique and Temporary Composition Labor
Force/Administration.” Conference of Writing Program Administrations, Grand Rapids,
July 2003.

“Mediating Experience in Feminist Composition Classrooms.” Conference on College
Composition and Communication, Chicago, March 2002.


“‘I Want to Go Home. Carl, I Want to Go Home’: Memory in Paula Vogel’s Plays.” The
American Culture Association in the South/Popular Culture Association in the South
Conference, Roanoke, Virginia, October 1999.

Chair, “Women’s Voices in Contemporary Fiction and Verse: Roberts, Sexton, Hadas.” The
American Culture Association in the South/Popular Culture Association in the South
Conference, Roanoke, Virginia, October 1999.

“Performing Ourselves: Who Are You? Who Am I?” in “Bungee Jumping from the Ivory
Tower to the Construction Site: How Much Should We Make Visible in the Classroom?"  
Conference on College Composition and Communication, Atlanta, March 1999.

“Passing as Teacher: Constructing Lesbian Feminist Pedagogy” in “Dilemmas of Disclosure: Constructing Teacher Identity in the Classroom.”  
Conference on College Composition and Communication, Chicago, April 1998.  
Chair of panel.  
ERIC Document 422 587.

The collaborative name for Paul Amore, Rebecca Moore Howard, Mary R. Lamb, Thomas Reedy, Amy Rupiper, Kurt Schick, and Patricia Tallakson.

“Creating and Unifying Feminist Communities.”  

“The Handmaid’s Tale and the Promise Keepers: Rhetoric, Fiction, and Theory.”  
South Central Women’s Studies Association Conference, Houston, Texas, March 1998.

“Epideictic Rhetorical Strategies in Zora Neale Hurston’s Their Eyes Were Watching God.”  
Association of American Women Writers of Color Conference, Ocean City, Maryland, November 1997.

The American Culture Association in the South/Popular Culture Association Conference, Columbia, South Carolina, October 1997.

“Women in Larsen and Hurston: Passing, Resisting, and Creating Themselves.”  

HONORS
Dissertation Fellowship, Texas Christian University, 1999-2000  
Pass with Distinction, Ph.D. exams, Texas Christian University, May 1998  
High Pass, M.A. exam, Georgia State University, November 1995

GRANTS
Freshman Learning Community Integrated Course Development Grant, Georgia State University, Summer 2003.

ACADEMIC EMPLOYMENT
Lecturer, Department of English, Georgia State University, 2002-present  
Visiting Instructor, Department of English, Georgia State University, 2000-2002  
Adjunct Instructor, Humanities Department, Georgia Perimeter College, 1999  
Graduate Assistant, Department of English, Texas Christian University, 1998-99  
Graduate Instructor, Department of English, Texas Christian University, 1996-98  
Instructor, Department of English, Gardner-Webb University, summer 1997  
Graduate Instructor, Department of English, Georgia State University, 1994-95  
Classroom Teacher, English, Georgia and World History, Decatur High School, 1995-96  
Classroom Teacher, English and Applied Communication, Henry County High School, 1989-92  
Classroom Teacher, English, Seneca Junior High School, 1987-89
RELATED EMPLOYMENT
E-structor, Smarthinking.com OWL, February 2002-
August 2002 Tutor (asynchronous and synchronous)
students in writing online.

COURSES TAUGHT
Introductory Composition (English 1101, Georgia State University).
(Instructor). Required course for all first-year students; my sections emphasized collaborative
drafting, peer review, one-on-one conferencing, and writing for various rhetorical situations.

Intermediate Composition (English 2803, Texas Christian University). (Graduate Instructor).
Required course for second-year students; emphasizes writing appropriate to an academic setting.

Intermediate Composition (English 1102, Georgia State University). (Instructor). Required
course for first-year students; emphasizes techniques of research, manuscript conventions, and
documentation requirements of academic discourse. My course introduces argumentation theory
and emphasizes writing from sources and reading as rhetorical invention. Papers develop the
same topic into several rhetorical arguments for various contexts.

English Composition II (English 1102, Georgia Perimeter College). (Instructor). Required
course emphasizing writing about literature; my course emphasized collaborative writing and
literature as part of the cultural conversation. Students learned to evaluate both the author’s
technique and the social, rhetorical work the text performs.

Advanced English Composition (Eng 1103, Georgia State University). Semester course
earning credit for 1101 and 1102. Emphasizes argumentation, techniques of research, manuscript
conventions, and documentation requirements of academic discourse. My section focused on
intellectual property, authorship, collaborative writing, and plagiarism.

Composition Theory (Eng 3100, Georgia State University). Introduces students to the history,
theories, and approaches that define the field of composition. It is designed for the English
major who wishes to prepare for teaching in secondary and college educational settings and for
those who wish to know more about composing theories and applications.

Argumentative Writing (Eng 3080, Georgia State University). Designed to improve students’
ability to analyze and construct written arguments. My course reads various theories on
argument, including Aristotle, stasis theory, Toulmin, Rogers, Foss and Griffin; practices
rhetorical strategies for argument; and focuses on sharpening our prose. We concentrated on
civic rhetoric and the media, and we participated in the Intercollegiate Electronic Democracy
Project.

American Literature after 1865 (English 332, Gardner-Webb University). Designed to
develop an appreciation of literary masterpieces of American literature. Using Paul Lauter’s
anthology, the course took a “cultural rhetorical” approach, which emphasizes the reception of
the work into its cultural conversation as well as our contemporary readings of the text.

Introduction to Fiction (English 1103, Texas Christian University). (Discussion Leader).
Designed to introduce students to the central elements of modern short stories and novels, to help
students learn to read closely, to develop and support ideas, and to effectively explain those ideas
to others in writing. The class fosters thinking about the theoretical assumptions we make in
approaching literary texts and what kind of cultural work they might perform—that is, how they
engage readers, each other, and larger, often political questions circulating in culture.
Introduction to Women’s Studies (WS 2003, Texas Christian University). (Discussion Leader). Required course for women’s studies minors; provides an historical overview of women’s situation in American society and different academic disciplines; teaches methods of creating and evaluating knowledge in various disciplines. I led discussion of Sut Jhally’s *Dream Worlds II: Desire, Sex, and Power in Music Video* and Frontline’s *Hillary’s Class* in order to illustrate methods for reading culture rhetorically for gender assumptions.

SELECTED GRADUATE COURSEWORK
History of Rhetoric Richard L. Enos  
Modern Rhetoric Jim Corder  
Rhetoric and Religion Richard L. Enos  
Composition Studies Gary Tate  
Theories of Authorship in the West Rebecca Moore Howard  
Kenneth Burke: Rhetoric, Poetics, and Culture Ann George  
Twentieth-Century American Rhetorical Literary Crit. Ann George  
Feminist Rhetoric and Composition Rebecca Moore Howard  
Feminist Theory Wendy Simonds  
Feminist Ethics Linda A. Bell  
Poststructuralist Vocabularies Neil Easterbrook  
Literature of Jim Crow South Carolyn Denard  
Harlem Renaissance Literature Australia Tarver  
Writers of Color of the Americas Australia Tarver  
Twentieth-Century American Women’s Fiction Australia Tarver

TEACHER TRAINING AND PROFESSIONAL SERVICE

Lower Division Studies, Georgia State University, Department of English, spring 2003-present

Professional Development Committee Member, Georgia State University, Department of English, fall 2002-spring 2003

Mentor for GTAs, Georgia State University, Department of English, 2001-present

Teaching Seminar Presentations, Georgia State University, Department of English  
December 4, 2003, “Preparing a Teaching Portfolio”  
November 5, 2003, “Plagiarism and Strategies for Writing from Sources.”  
September 26, 2003, “Professionalizing the Teaching Portfolio.”  
September 22, 2003, “Assignments for First Year Writing.”  
April 24, 2003, “Teaching the Regents’ Writing Test.”  
April 1, 2003, “Assessing and Responding to Student Writing.”  
February 17, 2003, “Strategies for Teaching Writing from Sources.”  
January 8, 2003, “Assignment Design for 1102.”  
November 8, 2002, “Professionalizing the Teaching Portfolio.”  
May 24, 2001, “Sequencing Writing Assignments.” Presented to Eng 8180, GTAs preparing to
teach

**Workshops Presented to GTAs**, Texas Christian University, Department of English
January 28, 1999, “How to Teach the Last Fifteen Minutes of Class.”
February 24, 1998, “Recognizing and Handling Sexual Harassment as a Pedagogical Issue.”

**Conference Planning Committee Member**, Texas Christian University, 1998-99
“Faces in Herstory,” Fifth Annual Women’s Symposium.

**Search Committee Member**, Texas Christian University, Department of English, 1998-99
Served as the graduate student member and participated in all facets of the search for a tenure-track assistant professor of eighteenth- and nineteenth-century American literature.

**Graduate Studies Committee Member**, Texas Christian University, Department of English, 1997-98
As the graduate student member of committee, discussed and voted on graduate program and curricular proposals, reviewed and voted on prospective student applications, planned and led graduate student meetings, and designed and produced a graduate directory.

**Tutor**, Georgia State University, Writing Center, 1995, 2000-2002


**Curriculum Developer**, Macon State College, Macon, Georgia, 1990-92 Field-tested and developed teaching materials for a pilot class, Applied Communications, a class being integrated into public high school curriculum, through a grant-funded project at Macon University. Applied Communications was funded and developed in association with the Agency for Instructional Technology (AIT) and a consortium of education agencies, including the Georgia Department of Education. Our pilot classes developed specific classroom materials based on cooperative learning principles to support the program, which was committed to integrating work-related communication skills into the curriculum.

**ADMINISTRATIVE EXPERIENCE**

**Associate Director of Lower Division Studies**, Department of English, Georgia State University, 2002-present
Co-administered the writing program and lower division studies. Special responsibility for:
• Organizing Graduate Teaching Assistant Orientation and leading sessions
• Scheduling and conducting GTA teaching observations and annual reviews; designing observation form
• Planning, scheduling, and leading Teaching Seminars
• Assessing and ranking GTAs, including Teaching Portfolio review
• Designing sample syllabi and assignments
• Textbook selection
• Designing assessment materials for first-year writing

Graduate Assistant to Chair, Department of English, Texas Christian University, 1998-99
Assisted the chair in a variety of tasks related to chairing the department, which had 4200 students per year, 160 majors, and offered 150 sections annually. Participated in curriculum planning and course scheduling. Special responsibility for:
• Corresponding with candidates for four job searches
• Organizing MLA interviews and campus visits for four job searches
• Developing a Human Subjects Research committee in the English department
• Publicizing and planning a grant-funded speakers’ series, “Literature and the Social Conscience;” drafting final report of grant
• Researching data for faculty proposing administrative changes, including course caps and faculty teaching loads
• Staffing courses and editing catalog revisions

Research Assistant, Georgia State University, Learning Support Programs, 1994-95
Planned and coordinated a conference for Atlanta Math Project teachers.

PROFESSIONAL AFFILIATIONS
Conference on College Composition and Communication
National Women’s Studies Association
Council of Writing Program Administrators
Modern Language Association

REFERENCES
Richard Leo Enos
Lillian Radford Chair of Rhetoric and Composition
Department of English
Texas Christian University
TCU Box 297270
Fort Worth, TX 76129
(817) 257-6244; R.Enos@tcu.edu

Ann George
Assistant Professor
Department of English
Texas Christian University
TCU Box 297270
Fort Worth, TX 76129
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Alan Shepard
Director
School of Literatures and Performance Studies
English
University of Guelph
Guelph ON N1G 2W1
(519) 824-4120, ext. 3882
National Council of Teachers of English
Rhetoric Society of America

Lynée Lewis Gaillet
Associate Professor and Director of Lower Division Studies
Department of English
Georgia State University
University Plaza
Atlanta, Georgia 30303-3083
(404) 651-2900; engllg@panther.gsu.edu

Rebecca Moore Howard
Associate Professor of Writing and Rhetoric
Program Director and
Credentials

My confidential dossier, containing letters of recommendation and my transcript, is available from TCU’s Career Development and Placement Office. To receive my dossier, contact me, and I will have the Placement Office mail it to you.
Employment and Education

Assistant Professor, Department of English, Georgia State University

M.A., English Language and Literature. Catholic University, Spring 1996.


Publications

Refereed Articles:


Reviews:


Forthcoming:


“The Pagan Past and Chaucer’s Christian Present.” Teaching Chaucer’s Troilus &

In Progress:


“Fame’s Place among the Visconti: The House of Fame and Lombardy, 1378.” Completing article for submission in Summer 2004.

Research Presentations:

Special Presentation:

Conference Presentations:

“Ricardian Mirabilia? Reading Craft and the City in the 1377 Coronation of Richard II” for the division of Middle English Language and Literature session “Literature and Other Disciplines,” Modern Language Association, San Diego, 2003.


Pedagogy Presentations:

“Planning and Developing Dissertation Research.” Informational Panel, Methods of Research graduate seminar, University of Delaware English Department, 1999.


Panelist and Organizer, “Graduate Student Life: Making it Work.” Center for Teaching Effectiveness Annual Teaching Assistant Training Seminar, 1998.

Panel Administration:

Chair, “Teaching Through Monty Python and the Holy Grail,” Teaching Arthurian Literature to Undergraduates conference, Kennesaw State University, Atlanta, Georgia, Spring 2003.

Chair, plenary session: “Contextualizing Chaucer.” Chaucer in Our Time: Teaching Chaucer to Undergraduates conference, Kennesaw State University, Atlanta, Georgia, Spring 2002.

Chair and Moderator, “Medieval Literature.” New Voices Graduate Student Conference, Atlanta, Georgia, Fall 2001.

Organizer and Chair, “The Sciences in Later Medieval Culture.” Special Session of the 34th International Congress on Medieval Studies, Kalamazoo, Michigan, 1999.

Teaching Experience:
Below are courses for which I assumed sole responsibility for development, textbook review, teaching, syllabus creation, and all assignments, examinations, and research and writing projects.

Georgia State University courses, unless marked “UD” for University of Delaware

- History of the English Language (English 8090) 2002, 2003
- The Reign of Femenye: Women in Premodern European Culture (English 8290) 2003
- History of the English Language (English 3220) 2004
- Middle English (English 8250) 2002
- Chaucer (English 4110) 2002, 2003, 2004
- Medieval English Literature (English 3300) 2002, 2003
- Chaucer (English 8150) 2003
- Composition I (English 1101) 2001
- Medieval Literature and Culture (English 321). UD 2001
- Honors Program: The Other Middle Ages. (English 110). UD 2000
- English Linguistics. (English 390). UD 2000
- Youth Culture in Literature: Hipsters, Swingers, Mods and Goths. (Honors 110) UD 1998
- British Literature I. As above (English 205). UD 1998, 1999

Honors and Awards:

- Honorarium, Visiting Scholars Program, Western Carolina University, $850, 2002.
- Research Grant: $7500, Department of English, Georgia State University, 2002.
- Special Travel Grant, $1000, Department of English, Georgia State University, 2001.
- University of Delaware Faculty Honors Committee Nominee for Exemplary Instructor, 2000-2001
- English Department Competitive Dissertation Writing Fellowship, Spring 1999
- Travel Grant Award, Delaware Commission on the Status of Women, Fall 1998
- English Department Competitive Pre-dissertation Research Fellowship, Spring 1998
- Morris Library Special Collections Department, Student Book Collection Award, 1998-1999
- Teaching Fellowships, University of Delaware English Department, 1996-2000

Academic Service:

- Panelist, informational presentation/q&a, for student teachers of Early British Literature, 2003
- Graduate Admissions Committee, Department of English, Georgia State University, 2003-04
- Organizer and Panelist, GSA Job-Search Seminar on Rhetoric of the CV & job
letter, 2002 Executive Committee, Department of English, Georgia State University, 2002-03 Ad-Hoc Curriculum Committee, Department of English, Georgia State University, 2002-04 Research Enhancement Committee, Department of English, Georgia State University, 2002-03 Master’s Degree Examination Committee, Department of English, Georgia State University, 2001-03 Reviewer for Speculum (Reviews Ed., M.J. Arn); Sixteenth Century Journal (Reviews Ed., G.G. Gibbs) Job Search Seminar Panelist, Graduate English Association, Georgia State University, 2001 Mock Interview Panelist, Graduate English Association, Georgia State University, 2001

Professional Organizations, Non-Teaching Employment:

Modern Language Association; Medieval Academy of America; New Chaucer Society; Society for Medieval Feminist Scholarship; Southeastern Medieval Association; Delaware Valley Medieval Association; John Gower Society; International Society for Intellectual History; William Morris Society; Southeastern Modern Language Association, Friends of Morris Library.

Editorial Assistant, University of Delaware Press, Editor Dr. Donald C. Mell, 2000-2001

Book cataloguer and conservator, Sewell-Belmont House Library restoration project, 1995
RANDY MALAMUD

Department of English
Georgia State University
Atlanta, GA  30303
404-654-5809   fax: 404-651-1710
rmalamud@gsu.edu
http://www.gsu.edu/~wwweng/people/malamud.html

EDUCATION


B.A. University of Pennsylvania, 1983. Degree awarded cum laude in English with honors in the major.

ACADEMIC APPOINTMENTS

2000-present  Professor of English, Georgia State University.
Member of Graduate Faculty and Women’s Studies Institute. Undergraduate courses include Modern British Literature, 1900-1945; Modern British Literature, 1945-present; Modern British Novels; Modern Poetry; Modern British Women’s Novels; Humor in Modern British Literature; Modern European Literature; War and Literature; The Short Story; Composition; Animals and Human Culture. Graduate seminars: Virginia Woolf; James Joyce; T. S. Eliot; Modern British Poetry; Modern British Novels; Literary Criticism; Ecofeminism; Periodization.

1995-2000  Associate Professor of English, Georgia State University.

1989-95  Assistant Professor of English, Georgia State University.

1984-89  Preceptor, Columbia University. Taught in literature and composition core curriculum, including Literary Humanities.
1988

Instructor, Barnard College. Taught Freshman English.
**SCHOLARSHIP**

**Books**

   **Reviews:** Choice October 2003. Marion Copeland, H-Net, March 2004:  


\textbf{Essays and book chapters}


**Book Reviews**


Other essays & miscellany


3. "In This Year’s Fashion Jungle, Beastly Patterns are the Sincerest Form of Fakery.” Chronicle of Higher Education 1 December 2000: B4 (”Deconstruct This”). Interview.


Collaborations with Britta Jaschinski


2. Five Points 8.3 (2004), text accompanying photographs.


Presentations


"The Still Point: 'A photograph that they have often looked upon.'” Twentieth-Century Literature Conference, University of Louisville, February, 1991.

"Joyce’s Suicide: Durkheimian sensibilities in Dubliners.” Twelfth International James Joyce Symposium, Monaco, June, 1990.


Chair, "Search for identity.” Contemporary Literature Conference, Kennesaw College, April, 1990.

EDITORIAL


Associate Editor, South Atlantic Review: 1995-present.
Member, Board of Editors, Society & Animals: 2000-present.

Guest Editor, Studies in the Literary Imagination 25.2 (Fall 1992). "Defining Modernism."

Manuscript reviewer, Twentieth Century Literature, 1996-2001; Society & Animals, 2001-.

SERVICE

Associate Chair, Department of English, 2002- . Acting Chair, 2004.

Vice-Chair of the Faculty, College of Arts and Sciences, 2001-04.

Executive Director, South Atlantic Modern Language Association, 2001-02.

Sparks Award for Meritorious Service, 1997.

Other activities include: Chair, Dean’s Evaluative Committee (1995); Secretary, College Executive Commitee (1993-95, 1998-2001); departmental Executive Committee (1991-93, 1994-95, 1999-2002); University Senate (1994-95, presidential appointment; 1996-97, elected); Senate Academic Program Review Committee (1995-97); Provost’s Strategic Initiative Academic Advisory Group (1995-96); Chair, Departmental ad hoc Promotion and Tenure Manual Revision Committee (1999, 2002); Chair, Departmental Promotion and Tenure Subcommittee (2000, 2002, 2003); Chair, Scheduling Committee (2002-04); Chair, Research Enhancement Committee (2002-04).

JOURNALISM EXPERIENCE


GRANTS

2001 Professional Leave (Spring semester) to support completion of work in progress.

1997 Summer Research Support ($5000) to develop Reading Zoos.

1994 Georgia State University Faculty Research Grant ($1450) to complete Where the Words are Valid.
1992 Two Georgia State University Faculty Research Grants ($3700) and Summer Research Support to travel to archival collection at King’s College, Cambridge and prepare manuscript on Eliot’s drama.

1991 Two Georgia State University Faculty Research Grants ($4300) and Summer Research Support to write two books on Eliot’s drama.
Laura Marshburn Clark 891 Chandler Road
Lawrenceville, Georgia 30045 (770) 265-2833
englam@langate.gsu.edu

EDUCATION:

Master of Arts in English (2002)
Georgia State University, Atlanta, Georgia
Concentration in Literature

Bachelor of Arts in English (2000)
Emmanuel College, Franklin Springs, Georgia

TEACHING EXPERIENCE:

Visiting Instructor
Department of English Georgia State University, Atlanta, Georgia, 2002-2004
• Courses taught: Joint Enrollment - Composition I Joint Enrollment - Composition II

Graduate Teaching Assistant
Department of English Georgia State University, Atlanta, Georgia, 2001-2002
• Courses taught:
Composition I
Composition II

Instructor of English
Atlantic Southern Bible College, Lilburn, Georgia, 2001-2002
• Courses taught:
Composition I

OTHER ACADEMIC EXPERIENCE:

Graduate Laboratory Assistant
Writing Center, Department of English Georgia State University, Atlanta, Georgia, 2000-2001
• Composition tutorials
• Worked with ESL students
• Administrative work
• Computer troubleshooting

L. Clark *Curriculum Vitae*

**LANGUAGES:**

Spanish, reading knowledge

**GRADUATE COURSEWORK:**

Bibliography and Research Methods
Contemporary Literary Theory
Composition Theory
Medieval Drama
Shakespeare
Renaissance Literature
Restoration Drama
18th Century British Fiction
20th Century British Poets
Faulkner

**REFERENCES:**

Professor Thomas L. McHaney, Director of Graduate Studies,
Georgia State University

Professor Paul J. Voss, Director of Undergraduate Studies,
Georgia State University

Professor Lynee Lewis Gailet, Director of Lower-Division Studies,
Georgia State University

Professor Patricia Graves, Writing Center Director,
Georgia State University
Professor Ed Bez, Academic Dean, Atlantic Southern Bible College

Dr. Roy Leffew, Chairman of Board of Regents, Atlantic Southern Bible College
Pearl Amelia McHaney engpam@langate.gsu.edu 805 Pinetree Drive, Decatur, Georgia 30030 (404) 378-2319 January 8, 2003

Current Position

Assistant Professor, English. Twentieth-century American literature and secondary English teacher preparation. Georgia State University, Atlanta, Georgia. 1999-present.

Responsibilities include Advisement of majors with Secondary English Concentration; Committee work on Departmental Self-Study Committee, Secondary English Committee, Research Enhancement Committee, Professional Education Faculty, and Secondary English/Language and Literacy Committee in the College of Education; Editor, *Eudora Welty Newsletter*.

Professional Development Publications

Books:


Editor:


Essays:


“Eudora Welty’s Early Journalism, or How did Welty Learn to Write like Welty?” South Atlantic Review 64.2 (Spring 1999): 113-127.


Reviews:


Textual Studies:


Bibliographies:


Professional Activities

National Endowment for the Humanities Summer Institute for Teachers:

Forthcoming Publications:


Lectures and Conference Participation:

“Bridging the Gap between High School and College: Thinking Critically about Reading.” Conversations among Partners in Learning, October 4, 2003, Georgia State University. Co-chair with Renée Schatteman.


“Alternatives to Lecturing in the English Classroom Abroad.” Teacher Training Initiative--English as a Foreign Language, Department of Applied Linguistic and ESL. December 3, 1999, Georgia State University.


Interview with Michael Kreyling by John Seigenthaler. For “A Word on Words”
program for public television, Nashville, Tennessee, October 9, 1999.


“Ethics in Today’s Profession of Teaching.” Kappa Delta Phi, Atlanta, Georgia, May 1, 1999.

“Welty’s ‘Where Is the Voice Coming from?’” Lecture-discussion with Tom McHaney for Anthony Timbakis, English 3150, Georgia State University, April 20, 1999.


“Welty's Early Journalism or How Did Welty Learn to Write Like Welty?” Mississippi Home Ties: A Eudora Welty Conference, Jackson, Mississippi, 9-13 April, 1996.

“Goal: To Read and to Write Effectively.” Georgia Independent Schools Association Annual Meeting, Athens, Georgia, 4 November 1996.

“Year of the Poem.” Georgia Independent Schools Association Annual Meeting, Athens, Georgia, 4 November 1996.

Co-director: “Race Relations in the Atlanta Communities: 1895 to 1995 and Beyond.” With other teachers from Grady, Lovett, Marietta, Douglas County high schools. September 1995-April 1996. 120 students, 5 events.

Co-director: Galloway Year of the Poem 1995-96. Center for Humanities, Galloway School, Atlanta, Georgia. Ten-months of programming for students, faculty, administrators, and community, ages 2-75.


Chair and Discussion Leader: “Simms and the Frontier II: Other Writings.” William Gilmore Simms and the American Frontier, University of Arkansas, Fayetteville, Arkansas, 15-17 April 1993.


“Love and Separateness.” Eudora Welty: Eye of the Storyteller, University of
Akron, Ohio, 18 September 1988.

**Proposals submitted:**

“Listening Critically to New Voices in Georgia’s Literature: Conversations with Carmen Deedy, Natasha Tretheway, Judith Ortiz Cofer, Shay Youngblood, and Tony Grooms.” “Crossroads of Culture,” American Studies Association Annual Conference, Atlanta, 11-14 November 2004. Funding support from a Georgia Council for the Humanities grant awarded to Renee Schatteman and matched by the English Department, GSU.

“deGrummond Children’s Literature Collection, University of Southern Mississippi, Travel Research.” English Department Research Travel Grant. Awarded Summer 2003.


“Welty’s Reception in the British Isles.” Accepted for “Eudora Welty Around the Globe: Inner and Outer Spaces.” November 2002, South Central Modern Language Association; declined due to conflicts in responsibilities.

“Collaborative Learning in the Literature Classroom.” Accepted for a discussion circle. November 2001, National Council For Teachers of English Annual Convention; did not accept invitation.

“Whose Afraid of *Oleanna*?” Accepted for “Drama in the Academy” panel. Session rejected for 2001, MLA.

“Literary Perspectives on Race and Rights in South Africa and the American South: Nadine Gordimer and Eudora Welty.” Accepted for “Southern Africa, North
America: Atlantic Crossings and Encounters” panel. Session rejected for 2001, MLA.

*Eudora Welty: Short Fiction*, Gale Masters Series, Bruccoli-Layman, Inc.
Contract signed, series cancelled.

*Twentieth-century Southern Women Writers*, Gale Master Series, Bruccoli-Layman, Inc.
Contract signed, series cancelled.

**Work in Progress:**


*Eudora Welty Newsletter*. Editor. Published bi-annually.

Conversations among Partners in Learning conference series.

Biannually.  2000-present. Make It New: Rereading Old
2001-present. “Race in the Eudora Welty’s Short Fiction.”  
Revision of conference paper for publication.  


Development of Center for Liberal Arts for College of Arts and Sciences, GSU. Ongoing. Reviewer of manuscripts for *Southern Quarterly* and *South Atlantic Review*. Ongoing. Direction of Graduate Work: Director for 2 Ph.D. candidates, 1 M. A. candidate; Advisor for 2 non-thesis M.A. candidates; 2”or 3” Reader for 6 Ph.D. candidates (2003-2004). 

**Professional Associations:**  
NCTE, GCATE, MLA, SAMLA, ASA, Society for the Study of Southern Literature, Southern Studies Forum, Eudora Welty Society Toni Morrison Society. SLATE representative for GCATE. ASA co-chair of site committee for 2004 annual meeting and member of the secondary education committee. 

**Teaching**  

**Courses taught:**  
2003: Engl 3275 Literature and Culture of the American South
Engl 3910  Children’s and Young Adult Literature
Engl 8100  Independent Research (5 students)
Engl 8860  Modern American Fiction 1900-1945

2002: Engl 3850  American Poetry
Engl 4200  Topics: Teaching American Literature in the Secondary English Classroom
Engl 4200  Topics: The Culture and Literature of the Harlem Renaissance
Engl 4330  Senior Seminar: Secondary English

Engl 8892  Major 20th-Century American Writers: Welty

2001: Engl 3870  American Fiction: Space in Modern and Postmodern American Novels
Engl 3910  Traditions of Children’s and Young Adults’ Literature
Engl 4200  Topics: The Culture and Literature of the Harlem Renaissance

2000: Engl 2130  Survey of American Literature
Engl 2140  Introduction to Literary Studies
Engl 4200  Topics: Teaching American Literature in the Secondary English Classroom
Engl 4300  Senior Seminar: Secondary English

1999: Engl 2140  Introduction to Literary Studies
Engl 3910  Traditions of Children’s and Young Adults’ Literature
Engl 4200/8100  Topics: Teaching American Literature in the Secondary English Classroom

Engl 8890S  American Literary Classics for Secondary English

Education

Ph.D.  English, Georgia State University, Atlanta, Georgia, August 1992. Marguerite Pettes Murphy Teaching Award, selection based upon students' achievements and faculty evaluation.

M.A.  English, Georgia State University, Atlanta, Georgia, 1984.

B.A.  English, French, Education, Hope College, Holland, Michigan, 1974. Magna Cum Laude. Egbert Winter Education Award, given to the graduate with the most promise in the teaching profession.


Previous Teaching Experience

1998-1999: Department of English, Georgia State University: Visiting Lecturer: Freshman English, Topics: Teaching American Literature in the Classroom
(undergraduate and graduate), Introduction to Literary Studies. Responsibilities included Advisement of majors with Secondary Education Concentration, Secondary Education Committee for the English Department and with Middle and Secondary Instructional Technology Department of the College of Education, and curriculum development with College of Education, Early Childhood.

1993-1998: The Galloway School, Atlanta, Georgia: Advanced Placement English, American Studies, American Literature, Senior Composition, British Literature, Electives including Creative Writing, Women in Literature, Myth and Fantasy, Reading Faulkner, Southern Literature, Public Speaking. Responsibilities included curriculum development and integration for the school and department, staff development for literature and composition, mentoring new teachers, Upper Learning Advisement, Co-chair of the Center for Humanities to organize school-wide and city-wide programs, and teaching standard 11th and 12th grade courses in composition and literature.

1985-93: Department of English, Georgia State University: Experience as Instructor, Graduate Teacher and Researcher. Responsibilities included teaching Freshman and Sophomore courses, researching and assisting in editorial capacities for various projects including The Writings of Henry D. Thoreau, and tutoring in the Writing Center.

Thomas L. McHaney  C.V., 2004
Kenneth M. England Professor of Southern Literature, GSU (1995-present)

805 Pinetree Dr Dept. Of English Decatur, Ga 30030
Georgia State University 404-378-2319
University Plaza
Atlanta, GA 30303-3083
e-mail <tmchaney@gsu.edu 404-651-2900

Education: Mississippi State University B.A., 1959 (Phil. & For. Lang.) University of
North Carolina-CH M.A., 1963 (German & English) University of South Carolina Ph.D.,
1968 (Comp. Lit. & Eng.)

Guest Positions: Senior Fulbright Lecturer, U of Bonn, West Germany 1976-1977
Visiting Professor, Concordia U, Montreal, Summer 1982 Visiting Professor, University
of Mississippi, Fall 1985 Visiting Professor, Emory University, Spring 1993

Awards: Woodrow Wilson Fellow 1960-61, UNC-Chapel Hill NDEA Fellow 1963-65,
USC Henry Bellamann Fiction Award 1970 Prairie Schooner Fiction Award 1973
Distinguished American Short Stories in Best American Short Stories volumes for 1965,
1971, 1972, 1976 Outstanding Faculty Member, A&S, GSU 1990 Tennessee Williams
Fellowship, full tuition grant, Sewanee Writers Conference, University of the South,
1990.

Teaching: 19th and 20th Century Southern Literature

Noteworthy University Service: Chair, Committee on Innovation, Arts & Sciences
Chair and member, A&S Promotion and Tenure Committee (5 terms: most recently
1997-2000) Director of Graduate Studies in English (3 terms; most recently 1995-
present) Establishing Director, Advanced/Creative Writing Program Chair, University
Graduate Board, 1990-1992 Chair, English Department Placement Committee (in
perpetuity) Co-chair, Dean Search Committee, Arts and Sciences, 2002

Selected Memberships:
Member: Faulkner Society, Welty Society, William Gilmore Simms Society, Toni
Morrison Society American Literature Section, Modern Language Association

2000, 2001 Guest co-editor (with Pearl McHaney) Special issue of South Atlantic
Board Memberships: Mississippi Quarterly, Faulkner Journal Managing editor, Eudora
Welty Newsletter, 1996-present

Miscellaneous: Co-organizer and Program Director of International Celebration of
Southern Literature, June 1996, an event of the Cultural Olympiad, bringing together four
international scholars and 20 contemporary southern writers, June 7-10, 1996. Advisory
Council of the Georgia Center for the Book (GCB), 1997-present. Advisory Board, Joel
Chandler Harris historical home, Wren’s Nest Chair, Ad Hoc Committee of the GCB for
All Georgia Reads 2004

Publications:
Books


Sole specific editor, and author of historical introductions and textual notes, for following volumes in the series:

Recent Books
William Faulkner’s Mosquitoes: A Facsimile and Transcription of the University Virginia Holograph Manuscript (Charlottesville: Bibliographical Society of the University of Virginia, 1997).
The Sound and the Fury [a critical study].


Century Fiction, September 1975, pp. 200-06.
"An Episode of the Civil War in The Unvanquished," The Faulkner Journal, II, 2
"Oversexing the Natural World: Faulkner's Mosquitoes and If I Forget Thee, Jerusalem


“A William Faulkner Encyclopedia,” essay-review, Mississippi Quarterly 54 (Fall 2001):

“The Sunday Morning Service and the Saturday Night Function: Eudora Welty’s “Powerhouse” [in press for published proceedings for the International Welty Conference held at the University of Haute Bretagne, Rennes, October 2003]


“Slapstick and Satire: Faulkner’s Short Story “Was” as Silent Comedy and Parody of the Film Version of Gone With the Wind” [in press for published proceedings of the International Conference on the American Short Story, August 2003, University of Oslo, Norway.

Short Stories:


"Distinguished story" in Best American Short Stories 1965.

"The Last of the Civil War Orphans," Per/Se (Stanford, CA), 2 (Summer 1967), 3-9.


"Distinctive American Short Story" in Best American Short Stories 1972.

"Something," Prairie Schooner, 46 (Spring 1972), 63-72.


"Distinctive American Short Story" in Best American Short Stories 1976.
"Still Life," The Chattahoochee Review, 10 (Special 10th anniversary issue, 1990), 102-10.

**Plays**

“The Last of the Civil War Orphans,” Atlanta New Play Project 1981. Produced and directed by Alliance Theater Company

“The Place Where They Cried,” a play for young audiences about the Cherokee Removal, commissioned by Alliance Theater Company, Atlanta, and directed by Barbara Lebow. Toured by Alliance Theater Company’s Umbrella Players in Georgia, S.C., N.C., and Bermuda, January to April 1983.


“The Man That Corrupted Hadleyburg,” adaptation of the story by Mark Twain, commissioned by DeKalb Community College as tribute to their retiring president, produced by Dunwoody Stage Door Players, 1985.

**Reviews:** More than fifty in Mississippi Quarterly, American Literary Realism, Modern Fiction Studies, South Atlantic Review, Southern Quarterly, Text, Review, Resource3s for American Literary Study, Southern Cultures, Atlanta Journal-Constitution, Community Review [Decatur, GA], and other journals and newspapers.

**Invited Lectures:** University of Mississippi, Mississippi State U, Appalachian State U, University of Southern Mississippi, Mississippi College School of Law, University of Akron, San Diego State University, University of South Carolina at Columbia, University of South Carolina at Aiken, South Carolina Committee for the Humanities Regional Motive Conference, Northern Ohio University, Sante Fe Community College (Florida), United States Military Academy at West Point, University of Arkansas, Washington and Jefferson College, Brewton-Parker College, West Georgia College, Atlanta History Center, University of Bonn (Germany), University of Strasbourg (France), University of Dijon (France), Haute Bretagne University (Rennes, France), University of Paris, University of Vienna, University of Venice, Chiba University (Japan), Konan Woman’s College (Japan), Kwansei Gakuin University (Japan), Concordia University (Montreal), Dixie Council of Writers and Artists Annual Meeting, Phi Delta Kappa Honor Society Annual National Conference, Mt. Holyoke College 150th Anniversary Program for Southern Alumnae, William Faulkner Foundation of France, , LaGrange College, Woodward Academy, University of Oslo, University of Venice Ca’ Foscari,.and about as many public and private secondary schools in the Atlanta metro area (including more than a decade of annual lectures on Faulkner, Modernism, or Southern Literature to AP English classes at Shiloh and Berkmar High Schools in Gwinnett County)

**Scholarly Papers:** Modern Language Association National Conference, South Atlantic


Thesis Direction: Directed 19 Ph.D. dissertations, 50 M.A. theses, and, during tenure as Director of Graduate Studies, served as third reader for all non-thesis M.A. essay projects. Four dissertations in progress as director. Served as second or third reader on roughly equal number of thesis and dissertation projects.
Professional Experience

1997 - Associate Professor, Georgia State University

1990 - 1997 Assistant Professor, Georgia State University, history and theory of rhetoric; electronic writing

1987 - 1990 Graduate Assistant, Rensselaer Polytechnic Institute

1985 - 1987 Teaching Assistant, University of British Columbia

Education

1987 - 1990 Ph.D., Communication and Rhetoric, Rensselaer Polytechnic Institute, Troy, NY.


1981 - 1985 B.A. (Hon.), English Literature, University of British Columbia, Vancouver, Canada.

Publications


"A brief history and technical overview of the current state of JAC Online, with a few observations about how the Internet is influencing (or failing to influence) scholarship: Or, who says you can't find JAC Online?." *Kairos* 7 10 (2002): http://english.ttu.edu/kairos/7.x/index.html


### Articles in Edited Collections


### Edited Collections


### Review Essays


### Reviews


**Encyclopedia Entries**

"Libanius." Classical Rhetorics and Rhetoricians. Greenwood Press, under contract (1800 words)

"Dio Chrysostom." Classical Rhetorics and Rhetoricians. Greenwood Press, under contract (1800 words)


**Editorial Work**

JAC Online, Online Editor, 2000 -

The Writing Instructor, Contributing Editor, 2000 -

**Presentations at Professional Meetings**


"Tune In, Blog On: The Relatively Recent Weblog Phenomenon and its Possibilities as Composition Pedagogy", Western States Rhetoric and Literacy Conference, Salt Lake City.

"Whatever Happened to Classical Rhetoric" Inventio, Waterloo Ontario.
"Into the Blogosphere" Computers and Writing, Purdue.
2002
"Writing into the Future: Composition, Information Design, and XML" Western States Composition Conference, Seattle.

"Efolios: Out of the File Cabinet into the Database" Computers and Writing, Normal, IL.
2001
"Going the Way of the Oldsmobile? From Readers to Users, Writers to Information Designers" Western States Composition Conference, Tempe.

1998
"Rhetoric of the Other and the Other Rhetoric" College Composition and Communication Conference, Chicago.

1997
"Mincing Words and Prancing Feet: or why Ancient Rhetoricians were afraid of Curling Irons." International Society for the History of Rhetoric, Saskatoon.

1996
"The Third Sophistic" SMLA


"Beyond Rhetorical Theory" College Composition and Communication Conference.

1995

1994
"Reconsidering Sophistic Rhetoric in Light of Skeptical Epistemology" College Composition and Communication Conference. "Literacy and the Promulgation of an Academic Habitus." Rhetoric Society of America.

1993


1990
"The Politics of Reading."

Penn. State Conference on Rhetoric and Composition.

"Interpretive Rhetoric." Rhetoric Society of America.

1989
"Retailing Riviere: Recalibrating the Rhetorical Canon." Conference for College Composition and Communication.


Websites

Instructor's Resources for Richard Lannon's Technical Communication
http://wps.ablongman.com/long_lannon_techcomm_9/0,5940,138547-,00.html.

A Step in the Right Direction (http://www.asird.org). Asird.org is a website for a home for women in transition, located in Atlanta. This site represents the collaborative effort of me, the board at ASIRD, and two graduate students in rhetoric and composition. It is an ongoing, community literacy project.

I oversee the development of the efolios project at http://rhetcomp.gsu.edu/portfolios.htm

JAC Online (http://jac.gsu.edu) This is the official website of JAC. The position of online editor was advertised nationally and, according to the board that approved my appointment, hotly competed for. My responsibilities include, creating, developing, and maintaining a large scale, interactive website, completing the electrification of past issues (from 1980 to 1997), creating hyperlinks among documents in the archive, and promoting the site. This website is currently unique in the field of composition and rhetoric, but it is leading an important scholarly trend of making significant scholarly publications available online. 11/02/1999 -

1.800.EC-PILLS. This is an relational database written in Microsoft Access Visual Basic for Applications. It is currently being used by Planned Parenthood of Georgia Reproductive Health Services to log and track their emergency contraception phone in service. I'm including it on my vita because creating it required my knowledge of rhetorical theory. (1999)
Other Professional Publications


Professional Organizations

Association of Teachers of Advanced Composition, ex officio-Editor of JAC Online

College Composition and Communication Association National Council Teachers of English
Mary K. Ramsey

Assistant Professor of English
Georgia State University
Atlanta, GA 30303-3083
(404) 651-2900
mkramsey@gsu.edu

Education

Ph.D. in Medieval Studies, Yale University, 1998. Dissertation:
“Englishing the Faith: Translation and Belief in Old
English Homilies.” Fred C. Robinson, director.
M.A. in English, University of Oklahoma, 1993.
M.Phil. in English, University of St. Andrews (Scotland), 1989.
B.A. in English, magna cum laude, Oklahoma Baptist University, 1984.

Publications

Books
*Composing a Distinctive Christianity: Old English Translations of Latin Religious Texts*
(in progress).

Journal Volumes


Essays and Articles
“‘Who do men say that I am’: Naming Christ in Old English Texts”
(article under consideration).

“Making the Good News Better: The Myth of Exact Translation in Vercelli I”
(article under consideration)

“Native Words, Alien Meanings: Reconciling Christian and Pagan in Old English Semantics” (article in progress).
Encyclopedia Entries


Book Reviews


Other Reviews


Selected Presentations


“The Medieval Church, or What Exactly Did They Believe Before the Reformation?” Lecture, School of Divinity, Gardner-Webb University, November 1995.


“‘Where ill-sackened oars are plied anew’: Imagination, Purgation, and Redemption in Dante’s Purgatorio,” Eleventh Annual Medieval Studies
Conference, Yale University, March 1993.

Honors and Awards
- Research Travel Grant, Georgia State University, 2002
- Summer Research Grant, Georgia State University, 2002.
- Summer Research Grant, Georgia State University, 2000.
- University Dissertation Fellowship, Yale University, 1996-97.
- University Fellowship, Yale University, 1992-96.

Courses Taught

<table>
<thead>
<tr>
<th>Graduate</th>
<th>Undergraduate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to Old English</td>
<td>Medieval Literature Survey</td>
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<tr>
<td>Beowulf</td>
<td>Middle English Literature</td>
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<td>History of the English Language</td>
<td>Bible as Literature</td>
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<td>Chaucer</td>
<td>Survey of British Literature</td>
</tr>
<tr>
<td>Bibliography and Research Methods</td>
<td>Survey of World Literature</td>
</tr>
<tr>
<td>Medieval Mystics</td>
<td>Introduction to Literary Genres</td>
</tr>
</tbody>
</table>

Teaching and Research Appointments

Assistant Professor of English, Georgia State University, 1998-present
Part-Time Acting Instructor, Department of English, Yale University, 1994-96
Adjunct Instructor, Department of English, Albertus Magnus College, 1994-97
Graduate Teaching Fellow, Department of English, Yale University, 1994
Lecturer, Department of English, University of Oklahoma, 1991-92
Adjunct Professor of Composition and Literature, OKC Community College, 1990-92

Service

Georgia State University
- Executive Committee, 2003 - present
- New Appointments Committee, 2000 - 2001
- Graduate Admissions Committee, 1999 - 2000
- Sophomore Curriculum Committee, 1998 - 1999

Greek, 4

Selected Professional Service
Editorial Board Member, *Year’s Work in Old English Studies*, 2003 - present.
AP Exam Rater, 2003 - present.

Website
*Sources in Medieval Studies*. <http://www.gsu.edu/medieval>.

Community Service

Professional Memberships
International Society of Anglo-Saxonists
Medieval Academy of America
Southeastern Medieval Association
Modern Language Association
South Atlantic Modern Language Association, Old English Section
Secretary, 2000
Chair, 2001
Executive Committee, 2002-present

Languages
Old English, Middle English, Old Norse, Latin, Modern German, Modern French

Recommendations
Professor Marie Borroff, Department of English, Yale University (Emeritus)
Professor Peter S. Hawkins, Director, Luce Program in Scripture and Literary Arts,
Boston University
Professor Nicholas Howe, Department of English, University of California, Berkeley
Professor Roy M. Liuzza, Department of English, University of Tennessee
Professor Fred C. Robinson, Department of English, Yale University (Emeritus)

Credentials
Complete dossier available upon request from Yale University Graduate School of Arts and Sciences, Dossier Service, P.O. Box 208236, Yale Station, New Haven, CT 065208236.
LeeAnne Marie Richardson

Department of English • University Plaza • Georgia State University • Atlanta, Georgia 30303 • 404-651-2900
557 Parker Avenue • Decatur, Georgia 30032 • 404-378-8458 • LMRICHARDSON@gsu.edu

Education

Indiana University Bloomington, Indiana
  _ Dissertation: “Engendering Empire: The New Imperialism and the New Woman in Fin de Siècle Fiction”

The University of Chicago Chicago, Illinois _ Thesis: "Vampirism and the Narrative Strategy of Jane Eyre"

Albion College Albion, Michigan _ Honors Thesis: “Middlemarch as Polyphonic Novel” _ Summa Cum Laude and Phi Beta Kappa

Fellowships and Awards

  _ GSU College of Arts and Sciences Research Initiation Grant (Summer 2002)
  _ GSU Department of English Travel Grant (Fall 2001)
  _ GSU Department of English Summer Research Enhancement Grant (2001)

Publications

Engendering Empire: New Woman and Colonial Adventure Fiction in Late-Victorian Britain, MS currently under review


**CONFERENCE TALKS**

North American Victorian Studies Association Inaugural Conference; October 2003; Bloomington, IN
- “International Copyright and the Culture Debate” University of London Institute of English Studies Conference on Women Poets and the *Fin de Siècle*; June 2002; London, UK
- “Women Poets and the Problem of Periodization” 18th and 19th Century British Women Writers Conference; March 2002; Madison, WI
- “Representing Women: The Society of Authors and the ‘Authoress’” 18th and 19th Century British Women Writers Conference; March 2001; Lawrence, KS
- “Gender and Genre in Dialog: Exploring the Boundaries of Imperial Ideology” Midwest Modern Language Association Annual Convention; November 2000; Kansas City, MO
- Panel Organizer and Respondent: “Nineteenth-Century Feminism and Imperialism” Midwest Victorian Studies Association Annual Meeting; March 2000; Champaign-Urbana, IL
- “Dreams of Scientific Truth: Rider Haggard’s Ethnographic Imagination” 18th and 19th Century British Women Writers Conference; September 1999; Albuquerque, NM
- “Divided Sympathies: Flora Annie Steel’s Imperialist/Feminist Heart” Midwest Modern Language Association Annual Convention; November 1999; Minneapolis, MN
- “Turned Away from Love’s Sight: Feminist Solidarity in Dollie Radford’s *The Ransom*” Midwest Modern Language Association Annual Convention; November 1998; St. Louis, MO
- “Naturally Radical: The Subversive Poetics of Dollie Radford”
  - “Usurping Land, Usurping Lives: The New Woman and the New Imperialism” Marquette University Women’s Studies Conference; March 1998; Milwaukee, WI
  - “Nature Poetry, Feminism, and Dollie Radford’s Poetic Legacy,” Midwest Conference on British Studies; October 1995; Ann Arbor, MI
  - “’The Fascination of the Abomination’: Haggard, Conrad, and Representations of Colonialism” South East Nineteenth Century Studies Association; April 1994; Lexington, KY

**PROFESSIONAL AFFILIATIONS**
Modern Language Association
North American Victorian Studies Association
18th and 19th Century British Women Writers Association
Midwest Victorian Studies Association

EMPLOYMENT

GEORGIA STATE UNIVERSITY, Atlanta, Georgia: ASSISTANT PROFESSOR; 2000

Core Courses Taught:
_ The Victorian Novel (at both the graduate and undergraduate levels)
_ Victorian Poetry (undergraduate level, Honors section)
_ Women and Literature II
_ Composition I

New Courses Developed:
_ Study of a Single Author: Oscar Wilde
_ English Literature in Transition, 1880-1920 (graduate course)
_ The Victorian Fin de Siècle (graduate course)
_ Victorian Feminism and Imperialism (Department of English Senior Seminar, for undergraduate majors)

Additional Activities:
_ Master’s Thesis supervision
_ Reading PhD exams and participating in their defense
_ Works in Progress Faculty Reading Group—organizer and participant
_ Participation in “Partners in Teaching and Learning” Series, as both attendee and break-out session leader

UNIVERSITY OF TOLEDO, Toledo, Ohio: VISITING ASS’T PROFESSOR; 1999-2000

Courses Taught:
_ Romantic Poetry (a section for both M.A. and undergraduate students);
_ Victorian Literature (a section for both M.A. and undergraduate students);
_ Composition I and II


Courses Taught:
_ Women in Literature
_ Literature in English, 1800-present (a survey of both British and American literature)

UNIVERSITY OF DETROIT MERCY, Detroit, Michigan: ADJUNCT INSTRUCTOR; 1997

Courses Taught:
_ Composition I
MARILYNN J. RICHTARIK
Department of English, Georgia State University
University Plaza
Atlanta, GA 30303-3083
tel. (404) 651-2900 fax (404) 651-1710

EDUCATION

OXFORD UNIVERSITY - M. Phil., 1990; D. Phil., English Literature, 1992
Major fields of concentration: English Literature, 1880-1960; Irish Studies
Dissertation: “Acting Between the Lines: The First Five Years of the Field Day Theatre Company”
Supervisor: John Kelly

HARVARD UNIVERSITY - A. B., summa cum laude, American History and Literature, 1988

ACADEMIC HONORS, AWARDS, AND GRANTS

NEH Fellowship (2003-04)
National Humanities Center Fellowship (1998-99)
ACLS Travel Grant (1995)
Green College (University of British Columbia) Research Scholarship (1994-95)
American Philosophical Society Research Grant (1993-94)
Killam Post-Doctoral Research Fellowship (1993-95)
Rhodes Scholarship (1988-91)
Phi Beta Kappa (elected 1987)

TEACHING AND PROFESSIONAL EXPERIENCE

Associate Professor. Department of English, Georgia State University, Atlanta, Georgia.
September 1995 to the present. To date have taught Irish literature (graduate and undergraduate), 20th-century
English novel (graduate and undergraduate), James Joyce (undergraduate), 20th-century English literature
(undergraduate), 20th-century English prose (graduate), contemporary English literature
(undergraduate),
European literature I and II (undergraduate), contemporary Irish drama (graduate), modern
drama (undergraduate), world literature (undergraduate), and composition II (undergraduate).

Fellow. National Humanities Center, Research Triangle Park, North Carolina. September

Post-Doctoral Research Fellow. Department of English, University of British Columbia,


TEACHING INTERESTS

Irish literature, 20th-century English literature, drama, world literature, American Studies.

PUBLICATIONS

BOOKS:


ESSAYS:

“A Resident Alien: Stewart Parker and the United States.” Forthcoming in the proceedings of the New England Regional Meeting of the American Conference for Irish Studies, to be edited by Sally Sommers Smith (12-page typescript).


“Stewart Parker at Queen’s University, Belfast.” The Irish Review 29 (Autumn 2002): 58-69.

“Stewart Parker’s Heavenly Bodies: Dion Boucicault, Show Business, and Ireland.” Modern Drama 43.3 (Fall 2000): 404-20.


OTHER:

Program note for the joint Tinderbox/Field Day Theatre Company production of Northern Star by Stewart Parker, Belfast Festival, Belfast, Northern Ireland, November 1998.


INVITED PRESENTATIONS

Chair of a panel on “Irish Coming of Age” at the annual convention of the Modern Language Association, San Diego, California, 29 December 2003.

Moderator of an “Atlanta Theater Roundtable Discussion” at the annual conference of the South Atlantic Modern Language Association, Atlanta, Georgia, 9 November 2001. Panelists included playwrights Valetta Anderson, Jim Grimsley, Tom Key, Kendra Myers, and Janece Shaffer.

“Religion and Politics in Northern Ireland” at the Center for Disease Control’s National Center for Environmental Health, Atlanta, Georgia, 23 March 2000.

Moderator of a special session on “Theatre in Atlanta” at the annual conference of the South Atlantic Modern Language Association, Atlanta, Georgia, 4 November 1999. Panelists included artistic directors Lisa Adler, Sean Daniels, Thomas Jones, Tom Key, and Vincent
Murphy.

Moderator of a pre-performance symposium on “Brian Friel and Irish Theater” at Lincoln Center, New York City, 9 July 1999.

“Stewart Parker, Belfast Playwright” at an NEH seminar on “Nationalism and a National Theatre: 100 Years of Irish Theatre” held at Indiana University, Bloomington, Indiana, 29 May 1999.


“Stewart Parker, Belfast Playwright” at the University of North Carolina, Chapel Hill, North Carolina, 24 March 1999.

“Religion and Politics in Northern Ireland” at a Weekend Seminar by the Program in the Humanities & Human Values at the University of North Carolina, Chapel Hill, North Carolina, 13 March 1999.

“Stewart Parker’s Northern Star” at Berry College, Rome, Georgia, 14 April 1997.
“Field Day’s Drama” at the University of Notre Dame, Notre Dame, Indiana, 19 March 1997.


CONFERENCE PAPERS

“Sam Thompson, Stewart Parker, and the Lineage of Northern Irish Drama” at the Southern Regional Meeting of the American Conference for Irish Studies, Chattanooga, Tennessee, 1 March 2003.

“Stewart Parker and the Troubled 1960s in the United States and Northern Ireland” at the Southern Regional Meeting of the American Conference for Irish Studies, Young Harris, Georgia, 22 February 2002.


“Stewart Parker’s Deadly Nightshade” at the annual meeting of the American Conference for Irish Studies, Limerick, Ireland, 29 June 2000.

“Kingdom Come: Parker’s Irish-Caribbean Stew” at the tenth anniversary meeting of the Southern Region of the American Conference for Irish Studies, Miami, Florida to Nassau, the Bahamas, 6 February 2000.
“‘They Misremember Everything’: Stewart Parker’s Northern Star” at the annual meeting of the International Association for the Study of Irish Literatures, Limerick, Ireland, 22 July 1998.

“Parker’s Heavenly Bodies” at the annual meeting of the American Conference for Irish Studies, Fort Lauderdale, Florida, 17 April 1998.


“Counterparts: James Joyce and Stewart Parker” at the annual meeting of the Canadian Association for Irish Studies, Charlottetown, Prince Edward Island, 14 June 1996.

“Stewart Parker’s Spokesong and the ‘Cycle’ of Irish History” at the annual meeting of the American Conference for Irish Studies, Carbondale, Illinois, 20 April 1996.


“A Comedy of Terrors: Stewart Parker’s Northern Star and Ireland’s Recurring Nightmare” at a special joint meeting of the American Conference for Irish Studies and the Canadian Association for Irish Studies, Belfast, Northern Ireland, 27 June 1995.


“Stewart Parker’s Secular Pentecost” at the Western Region meeting of the American Conference for Irish Studies, San José, California, 8 October 1994.

“The Field Day Theatre Company” at the annual meeting of the Canadian Association for Irish Studies, Mississauga, Ontario, Canada, 12 May 1994.

“‘Speaking in Different Languages’: First Reactions to Translations” at the annual meeting of the American Conference for Irish Studies, Omaha, Nebraska, 30 April 1994.

“‘The Town I Loved So Well’: Derry and the Foundation of Field Day” at the annual conference of the International Association for the Study of Anglo-Irish Literature, Dublin, Ireland, 14 July 1992.

ACADEMIC SERVICE

Georgia State University:

Events and Awards Committee, Department of English, 1995-96 (ad hoc), 1996-97, 1997-98, 2000-01 (chair), 2001-02 (chair), 2002-03 (chair). Arranged the visits of Elizabeth Butler Cullingford (who lectured on Yeats and popular culture), Joan Newmann (who gave a poetry reading), Seamus Deane (who lectured on the politics of Irish Gothic literature), Bernard
MacLaverty (who gave a reading from his short stories and novels and talked with students in two classes), Lucy McDiarmid (who lectured on the Hugh Lane controversy), Anthony Bradley (who lectured on Joseph Conrad and Roger Casement and spoke with a graduate class about the Cyclops episode of Ulysses), Weldon Thornton (who lectured on Joyce’s Ulysses), Susan Cannon Harris (who lectured on Sean O’Casey and the Abbey Theatre), Paul Fussell (who lectured on epidemics and culture and met informally with graduate students and faculty members), and Stephen Enniss (who lectured on the enduring importance of manuscripts). Helped with judging of the department’s student writing awards. As Chair, organized the department lecture series and student awards, supervised the graduation with distinction process, and oversaw the department newsletter. Although I was on leave in 2003-04, I set the program for that year’s lecture series and personally arranged for three of the six speakers.


Studies Committee, Department of English, 2001-02, 2002-03.

Sophomore Committee, Department of English, 1995-96.


Distinguished Honors Professor Selection Committee, 2000-01.

Community/Atlanta:

Arranged the visit of Irish-language poet Cathal Ó Searcaigh and singer/folklorist Lillis Ó Laoire to Atlanta. They performed two programs, one at the Margaret Mitchell House and the other at Borders Bookstore. Both events were free and open to the public, and sponsors included Georgia State University, the Georgia Humanities Council, the Margaret Mitchell House, and the W. B. Yeats Society (February 2000).

Arranged the visit of Irish historian Dáire Keogh to Atlanta. He lectured to the History and English departments at Georgia State University on “Sectarianism in the 1798 Rebellion” and to the local Irish community on “1798: Rebellion and Reaction” (April 1998).

Tutor, Project Read (Atlanta, Georgia), 1997-98. One-on-one literacy training.

**Professional Service:**

Member, Executive Committee of the MLA Anglo-Irish Discussion Group (1999-2004).

Reader, Canadian Journal of Irish Studies.

Reader, National Humanities Center.

Advisory Editor, New Hibernia Review.

Reader, Social Sciences and Humanities Research Council of Canada.

Reader, Twentieth-Century Literature.

Reader, Oxford University Press.

Reader, PMLA.

**Other Service:**


Rhodes Scholarship Selection Committee, District IV, 1997.


Arranged the visit of English playwright Sue Ashby to Green College, University of British Columbia, where she was Writer in Residence for two weeks in November 1995.

Performing Arts Committee, Green College, University of British Columbia. Directed a production of Stewart Parker’s radio play The Kamikaze Ground Staff Reunion Dinner (May 1994); acted in staged readings of Equus by Peter Shaffer (September 1994), Unravel by College resident Dominique Davies (February 1995), and The Belle of Amherst by William Luce (May 1995).

**MEMBERSHIPS**

American Conference for Irish Studies, International Association for the Study of Irish Literatures, Modern Language Association, Canadian Association for Irish Studies.
Co-founder, co-director, and active participant in the Georgia State University English Department’s Faculty Works in Progress (WIP) Group. Members meet every three or four weeks while classes are in session to critique each other’s scholarly writing (2000-present).
Curriculum Vitae
MATTHEW ROUDANÉ

Office
Department of English
Georgia State University
Atlanta, Georgia 30303-3083
Phone 404.651.2900
Fax 404.651.1710

Home
412 Sterling Street, N. E.
Atlanta, Georgia 30307
Phone 404.523.7886
E-mail mroudane@gsu.edu

Education
Ph. D. University of Oregon, 1982
M.A. University of Oregon, 1978
B.A. University of Oregon, 1975
Drake University, 1971-72

Fields of Interest
American Drama and Theater, Modern Drama, Modern American Literature, American Studies

Publications

Books


Books Edited


**Guest Editor for Special Issues of Journals**


**Articles, Book Chapters, Introductions, Interviews**


Book Reviews


Theater Reviews


Administrative Publication


Co-authored with Robert Entzminger (Rhodes College), Charles B. Harris (Illinois State University), Robert N. Hudspeth (University of Redlands), Robert C. McCubbin (College of William and Mary), and Paul F. Reichardt (Northern
Kentucky University).

Administrative Experience

Chair, Department of English, 2002-
Acting Chair, Department of English, 1996-97.
Associate Chair, Department of English, 1993-1996, 1997-2002

External Reviewer for the Commission of Higher Education, South Carolina, Spring 1998. (Our team visited all public universities in South Carolina, interviewed faculty and administrators, delivered oral reports to each English department, and wrote a detailed report about the strengths and weaknesses of each department that was published by the South Carolina’s Commission of Higher Education.)

Executive Deputy Director, South Atlantic Modern Language Association, 1995-97

Administrative Conferences Attended

American Association of Higher Education (AAHE), New Orleans, LA, January 23-26, 2000
The Association of Departments of English (ADE), Snowbird, UT, June 24-27, 1996.
The Association of Departments of English (ADE), Salishan, OR, June 21-23, 1997.


Editorships and Advisory Boards

South Atlantic Review, Editor, 1995-PMLA, Advisory Board Member, 1997-2000
The Arthur Miller Society, Advisory Board Member, 1996
Studies in the Literary Imagination, Co-editor, 1984-1993
Journal of Evolutionary Psychology, Associate Editor, 1984-1993
David Mamet Review, Film and Performance Review Editor, 1993-1995
Pirandello

Invited Keynote Lectures


Guest Lectures


“Trends in Recent American Drama: The Case of Sam Shepard,” University of Regensburg, Regensburg, Germany, May 14, 2002.

“Arthur Miller,” Universidad de Málaga, Spain, April 8, 2002

“American Drama since 1945,” Universidad Complutense de Madrid, Madrid, Spain, May 9, 2001.

“Miller’s Death of a Salesman,” Universidad de Málaga, Málaga, Spain, May 10, 2001.

“Eugene O’Neill’s A Moon for the Misbegotten,” Spotlight on the Humanities Series:


“Chairs’ Panel Discussion on the Job Market for English Ph.D.s,” University of South Carolina, October 11-12, 1996, Columbia, SC.

“On American Theater,” Southern Methodist University, September 16, 1996, Dallas, TX.


“Writers on Writing,” The Atlanta Book Society, January 17, 1991, Atlanta, GA.


“Albee’s The Zoo Story and The American Dream,” Modern Drama Symposium, Oxford College-Emory University, November 7, 1985.

Papers Read at Professional Conferences


“Below the Line: Southern Theatre as Literature,” 7 Stages Theatre, May 10-12, 1991, Atlanta, GA.


“Theater as Text: The Semiotics of Play Space in Modern American Drama,” Philological Association of the Pacific Coast, November 9-11, 1990, San Jose State University, San Jose, CA.

“From Realism to Nonrealism and Expressionism: Set and Setting in Virginia Woolf,” Philological Association of the Pacific Coast, November 12-14, 1988, Portland State University, Portland, OR.


“Minimizing the Actor/Audience Barrier in the Later Plays of Albee,” Philological Association of the Pacific Coast, November 7-9, 1986, University of California-Riverside, Riverside, CA.

“Thematic Unity in the Theater of Edward Albee,” Mississippi Philological Association, February 7-8, 1986, Long Beach, MS.

Other Professional Activities


Teaching Experience

Professor of English, Georgia State University, since 1993 Associate Professor of English, with tenure, Georgia State University, 1988-1993 Faculty Exchange, Associate Professor at Emory University, 1988 Assistant Professor of English, Georgia State
University, 1985-1987 Instructor of English, Georgia State University, 1982-1985
Graduate Teaching Fellow, University of Oregon, 1978-1982

**Direction of Individual Student Work**

Have directed or served as a reader on a number of theses and dissertations; have directed numerous Independent Research Projects for both undergraduates and graduate students.

**Honors and Grants**


**Committees**

Have served on numerous departmental committees, including chairing such committees as Scheduling, Promotion and Tenure, Research Enhancement, and New Faculty Appointments.

Have served on numerous college and university committees, including the University Senate, APACE, University Research Grants, and, during its inception, Writing Across the Curriculum.

**Dissertation**

“Existentialist Patterns in the Theater of Edward Albee” (1982), University of Oregon. Director: William J. Handy.

**Selected Reviews of My Books**


Professional Memberships


Languages

Spanish and French References available upon request Updated: Winter 2004
CURRICULUM VITAE

EDUCATION:

B.A. Indiana University, 1968; English (honors)

M.A. University of New Mexico, 1972; English

Ph.D. University of New Mexico, 1975; English
Dissertation: "Away from Concord: The Travel Writings of Henry Thoreau"

ACADEMIC AND ADMINISTRATIVE APPOINTMENTS: 1988-

Professor of English, Georgia State University; Vice Chair, 1992-1993; Chair, 1993

2003

1996-97 Visiting Professor, Johannes Gutenberg University, Mainz, Germany

1985-88 Professor of English, University of Missouri-Columbia; Associate Professor, 1981-85;

Assistant Professor, 1975-81; Director of Graduate Studies, 1982-85
1979-80 Visiting Fellow, Department of English, Princeton University; Editor, *The Writings of Henry D. Thoreau*, Princeton University

1973-75 Teaching Assistant and Lecturer, Department of English, University of New Mexico

**GRANTS AND FELLOWSHIPS:**


Sattelmeyer


**PUBLICATIONS:**

**I. BOOKS AND EDITIONS:**


II. ARTICLES AND CHAPTERS IN BOOKS:


III. REVIEWS, NOTES, etc.:


Review of Revising Mythologies: The Composition of Thoreau's Major Works, by Stephen Adams


**FORTHCOMING PUBLICATIONS/WORKS IN PROGRESS**

“Shanties of Chapters and Essays': Rewriting *Moby-Dick.*” 40. pp. Accepted for publication *ESQ*, 2004..


PUBLIC LECTURES AND PAPERS AT PROFESSIONAL MEETINGS:

“*Cape Cod: Towards a Transnational Historiography.*”


"Centennial Perspectives on Huckleberry Finn." MLA Special Session co-chair, 1984.

"Huck Finn at 100: Remarks on the State of Twain Scholarship." Mid-Continent American Studies Association annual meeting, 1984

"Thoreau's Cape Cod: Towards a Transcendental History." American Culture Association annual meeting, 1984.

"Interesting, But Tough: Huckleberry Finn and the Problem of Tradition." University of Missouri-Columbia Department of English Lecture Series, 1982.


"Thoreau's Aesthetic and the Building of Walden." Guest lecture, Universitaet des Saarlandes, West Germany, 1980.


"Discovering Lewis and Clark: Notes on the Western Landscape." Rocky Mountain MLA annual meeting, 1976.


"Thoreau's Transcendental Travels." Rocky Mountain MLA annual meeting, 1975.

PROFESSIONAL SOCIETIES:
EDITORIAL BOARDS AND APPOINTMENTS: 2002-Advisory Board, Five Points


1984-87 University of Missouri Press Editorial Committee (Chair, 1986-87)

1985-87 Missouri Review essays staff

OTHER PROFESSIONAL ACTIVITIES:

Member, Committee on Scholarly Editions (CSE), Modern Language Association, 1989-93
Specialist Reviewer for National Endowment for the Humanities
Developed and participated in international exchange and joint studies programs with Johannes Gutenberg University, Mainz, Germany; University Ca' Foscari, Venice, Italy; University of Northumbria-Newcastle, Newcastle, UK

SELECTED REVIEWS OF PUBLISHED WORK:


Journal 2: 1842-1848: TLS, June 14, 1985; Smithsonian (March 1985); Choice (February 1985); ALS 1984.

One Hundred Years of Huckleberry Finn: ALS 1985; Antioch Review (Summer 1985); Studies in the Novel (1986); Phi Beta Kappa Key Reporter (Summer 1986); MFS 32 (Summer 1986); WAL 21 (1986); AL 57 (December 1985); Georgia Review 39 (1985); Harper's (January 1986); American Scholar 54 (Autumn 1985); NCF 40 (September 1985); ALA Booklist (July 1985).
Thoreau's Reading: Thoreau Society Bulletin (Fall 1988); American Literature (October

Journal 3: 1848-1851: 19th-Century Prose (Spring 1993); TLS (August 30, 1991); New Republic (July 6, 1992).


TEACHING EXPERIENCE: GEORGIA STATE UNIVERSITY

English 1102 Composition
English 2310 American literature survey
English 8830 American Romanticism
English 8800 American Poetry
English 8840 Realism & Naturalism
English 482/682 Colonial and Early National American Literature
English 3810 American Romanticism
English 3820 Realism and Naturalism
English 3880 American Nonfiction Prose
English 2100 European Literature
English 8890 Graduate Seminars: Mark Twain; Domestic Fiction; Transcendentalism; Herman Melville; Whitman and Dickinson
English 901 Doctoral Seminar—Textual and Genetic Criticism
RENEE THERESE SCHATTEMAN
802 Dancing Fox Road Decatur, GA 30032 404-378-7162

EDUCATION


DISSERTATION


Dissertation Director: Stephen Clingman, English

PUBLICATIONS


FORTHCOMING PUBLICATIONS


AWARDS AND GRANTS


Summer Research Award. English Department, Georgia State University. $7,5000. Summer 2003.

Travel support. Funding from College of Arts and Sciences (Dean’s Office) and English Department’s Indirect Funds from the 2002 NEH Summer Institute. Travel to Johannesburg, Pretoria, and Cape Town for research purposes. $4,500. Jan. 31-Feb. 9, 2003.


GSU College of Arts and Sciences Travel Grant. Travel to the Center for the Liberal Arts at the University of Virginia. Charlottesville, VA. $500.00. March 26-29, 2001.

Summer Research Award. English Department, Georgia State University. $7,5000. Summer 2000.

Excellence in Teaching Certificate. Awarded by the Division of Continuing Education at the University of Massachusetts for excellence in teaching “Society and Literature.” May 1997.


CONFERENCE AND WORKSHOP PAPERS


• “Bridging the Gap between Schools and Colleges: Thinking Critically about Reading and Writing.” Co-directed the eighth conference of the Conversations among Partners in Learning series at GSU, Atlanta (October 4, 2003)

• “The Words Under the Words: Naomi Shihab Nye’s Selected Poems and Habibi” presented at the Conversations among Partners in Learning series at GSU, Atlanta (March 15, 2003)

• “Thinking Critically about Multiethnic Literature.” Co-directed the seventh conference of the Conversations among Partners in Learning series at GSU, Atlanta (March 15, 2003)


• “Literary Perspectives on Race and Rights in the American South and South Africa: A 2002 NEH Summer Institute.” Chaired and presented with Pearl McHaney at the National Council for Teachers of English National Convention, Atlanta (November 2126, 2002)

• “Collaboration: A Constructivist Approach to Developing Critical Thinking in Individuals and Communities.” Made opening remarks and co-directed the sixth conference of the Conversations among Partners in Learning series at GSU, Atlanta (October 5, 2002)


• “The News from Poetry: Inspiring Critical Thinking.” Co-directed the fifth conference of the Conversations among Partners in Learning series at GSU, Atlanta (February 9, 2002)

• “The Play’s the Thing’: Using Performance to Teach Drama” presented at the Georgia Read-Write Now! Conference at GSU, Atlanta (January 25, 2002)

• “Teaching African Literature in the Undergraduate English Curriculum” presented in a training workshop for graduate teaching assistants, Georgia State University (November 15, 2001)


• “Ethical Dilemmas and the Use of Deception in African American Slave Narratives” presented at the International Conference on Slave Narratives, Wilberforce University (October 11, 2001)

• “Teaching Grammar: Achieving the Standard of Critical Thinking.” Co-directed the fourth conference in the Conversations among Partners in Learning series GSU, Atlanta
• “Bringing History and Culture into the Study of African Literature.” The African Literature Association’s Workshop for Secondary School Teachers on Teaching African Literature, University of Kansas (April 8, 2001)

• “African Women Writers in the Core Curriculum.” African Literature Association Conference, University of Kansas (April 6, 2001)

• “The Adventures of Redefining the Research Paper: Transforming the Drudgery of Research into Critical Thinking” presented with Dr. Pearl McHaney at the Georgia Council of the Teachers of English Conference, Savannah (February 16, 2001)

• “Using Multicultural Literature to Teach Critical Thinking.” Co-directed the third conference of the Conversations among Partners in Learning series at GSU, Atlanta (February 24, 2001)


• “Using Research and the Research Paper to Teach Critical Reading and Writing.” Co-directed the second conference in the Conversations among Partners in Learning series at GSU, Atlanta (October 28, 2000).

• “Sindiwe Magona: Rewriting Apartheid through the Perspective of the African Woman” presented at the African Literature Association Conference, University of Kansas (April 2000)

• “Using Literature to Teach Critical Reading and Writing.” Co-directed the first conference in the Conversations among Partners in Learning series at Georgia State’s English Department (February 19, 2000)

• “Using Multicultural Literature to Teach Critical Reading and Writing” presented with Dr. Pearl McHaney at the Georgia Write-Now Conference, Georgia State University (February 2000)

• “Caryl Phillips and the Dark History of Slavery” presented at the Midwest Modern Language Association Conference, St. Louis (November 1998)


• “Caryl Phillips and the Personal Implications of A State of Independence” presented at the African Literature Association 22nd Annual Conference, University of New York at Stony Brook (March 1996)


• “The World is a Mortar and We is the Plantains Below the Pestle”: Earl Lovelace, Manlio Argueta, Chenjerai Hove” presented at the African Literature Association 21st Annual Conference, Ohio State University (March 1995)

• “Sell-out or Patriot: Moral Options Offered in Ngugi’s Novels” presented at the Ngugi Conference, Penn State University (April 1994)

• “Fanon and Beyond: Tsitsi Dangarembga and the Nervous Condition of the Colonized Woman” presented at the African Literature Association 20th Annual Conference, Rutgers University (March 1994)

TEACHING EXPERIENCE

- English Department. Assistant Professor, Post-colonial Literature and Teacher Education. Georgia State University (1999-present)

American Ethnic Literature for the Secondary Classroom (Fall 2003)
A special topics course that examines literature by contemporary American writers of various ethnic backgrounds and from multiple genres. The course also explores the best method for presenting these writings to students in the secondary setting.

Twentieth Century British Poetry (Fall 2002 and Fall 2003)
An upper-level English course that examines works by twentieth century poets from England, Ireland and the former British colonies. The course instruction teaches students about the formalistic elements of poetry so that they can explore the relationship between content and form. They engage in various ways of responding to poetry on both an intellectual and an affective level and consider the historical and cultural factors that have shaped the production and reception of poetry from these regions.

Survey of African Literature (Summer 2002)
A special topics course that examines literature from west, east, north, and southern Africa to explore the ways that different writers have responded to their circumstances and their history, through a variety of genres. Topics covered in class discussion include literature and oral sensibility, language and audience, the Negritude Movement, African nationalism, Pan-Africanism, Eurocentricism, feminism and gender approaches, Marxism, and postcolonialism.

Topics in Twentieth Century British Literature: The African Novel in English (Spring 2002)
A graduate seminar that charts the development of the African novel by exploring the way that writers from the continent have adopted this imported genre to address African themes. Literature includes novels from west, east, and southern Africa. Students will also study the theoretical debates concerning postcolonial writing in Africa such as the interaction between orality and literacy, the debate over universality and local particularity, and the possibilities and implications of an African aesthetic.

African Women Writers (Spring 2001 and Fall 2001)
A perspectives course on comparative culture intended to make students aware of the wide array of common themes in African literature by women as well as the particular regional concerns that influence writing coming from west, north, east, and southern Africa.

Senior Seminar for Students in the Secondary English Concentration (Spring 2001)
A course intended to prepare prospective English teachers by having them study a set of literary texts in the framework of application to the secondary school classroom, learn about the profession via national and regional professional organizations, and complete a major project that links research, analysis, writing, and pedagogical strategies.
Teaching Postcolonial and Multicultural Literature in the Secondary Classroom (Fall 2000 and Summer 2001)
A graduate seminar designed to introduce prospective English teachers to contemporary literature from postcolonial countries around the world and from multiethnic communities in the United States with the aim of teaching them how to translate this content into the middle or secondary classroom. The literary works are explored from a pedagogical approach that combines elements of reader-response theory with cultural criticism to offer students strategies they can use to engage middle/high school students in a deeper understanding of other cultures and of themselves.

Postcolonial Literature (Fall 2000)
An upper-level English course intended to introduce students to postcolonial literature and theory. Course texts are from Africa, the Caribbean, Asia, and the Pacific, and the central themes include representation and resistance, nationalism, hybridity, language, education, and production and consumption.

Introduction to World Literature (Spring 2000)
A core-curriculum course taken by both English and non-English majors which is intended to familiarize students with literature from a variety of world cultures and from four major time periods (beginnings to 100 A.D.; 100-1500; 1500-1800; 1800-present). Students read works such as The Epic of Gilgamesh, Medea, The Ramayana, The Aeneid, The Inferno, The Tale of Genji, Candide, Hedda Gabler, and Things Fall Apart to recognize common ties between cultures at the same time that they discover differences.

Introduction to Literary Studies for English Majors with a Secondary Education Concentration (Spring 2000) A course intended to introduce students to the broad range of elements that make up the study of literature--including literary terms, literary theories, and genre distinctions--and to teach them how critical stances and various vocabularies can better inform the reading process. Since the course includes a focus on pedagogy, it also emphasizes the implications of literary studies for the middle or high school curriculum. The works studied are texts that are commonly studied in the secondary classroom.

New Voices in Secondary Education (Fall 1999) An upper-level undergraduate course designed to introduce English majors with a secondary education concentration to contemporary literature from postcolonial countries around the world and from multiethnic communities in the United States with the aim of teaching them how to translate this content into the middle or secondary classroom. The literary works are explored from a pedagogical approach that combines elements of reader-response theory with cultural criticism to offer students strategies they can use to engage middle/high school students in a deeper understanding of other cultures and of themselves.

Survey of British Literature (Fall 1999) A historical survey of British literature from Beowulf to Caryl Phillips's recently published The Nature of Blood. Issues examined in the course include language change, periodization, canon formation, national identity, and the interrelationships between literature and other elements of culture. The selected texts also generated discussion of the manner in which race and othering are featured in the British imagination.
• **English Department, University of Massachusetts Amherst (1993-present)**

**Society and Literature: The Complexities of Identity** (Spring 1998)
Is identity a self-determined construct, or is it inevitably shaped by external influences? This general-education course explores issues of selfhood at the intersection of the personal and the social, giving particular emphasis to literature in which identity politics are complicated by racial oppression, sexual bias, colonialism or neocolonialism.

**Basic Writing** (Fall 1997)
An entry-level course which provides additional individual attention for those needing intensive work in writing, including many ESL students. Taught in a computer-networked classroom and emphasizes the use of writing prompts.

**Man and Woman in Literature: Gendered Responses to Slavery and Colonialism** (Spring 1997)
What differences exist in the ways in which men and women grow up, seek identity, mature, love, marry, and relate in families, races, and societies? And how do men and women react to oppressive forces that hinder their natural development? This general-education course investigates the role that society plays in determining gender differences by studying works from different historical periods and cultural contexts, giving special attention to literature about slavery or colonialism.

**English Composition** (1993-1998)
A course which satisfies the University writing requirement and emphasizes student writing as the primary text. Encourages students to become more reflective of the writing process:

- prewriting, drafting, peer editing, revising, and publication. Includes monthly student-teacher conferences.

**World Literature in English: The Colonial/Postcolonial Subject** (Spring 1993)
Can the colonial/postcolonial subject discover a selfhood and a history freed from the defining influences of the colonial power? This general-education course examines literary texts from postcolonial countries of Africa, South Asia, the Caribbean and the Pacific to explore the effects of western military powers, educational systems and religious institutions on the colonized population. Materials containing cultural and historical information also included to emphasize analytical and comparative skills on cross-cultural issues.

• **Honors Program, University of Massachusetts Amherst (1994)**

**The American Family** (Spring 1994) An interdisciplinary Honors course which examines the role of the family in American culture primarily through literary works from various ethnic groups and questions the political and psychological implications of media representations of the American family. Literature study supplemented with materials and speakers from film studies, sociology, family history and ethnic studies

• **Education Department, University of Massachusetts Amherst (1998)**
The Work of the Middle/High School Teacher, graduate level, teaching assistant (Fall 1998) The introductory course in the Secondary Teacher Education Program intended to introduce prospective teachers to the complexities of the work of teachers. The assistantship involved responding to class papers and contributing to class discussions by drawing on personal experiences as a classroom teacher.

Microteaching Facilitator (Fall 1998) The pre-practicum component of the Secondary Education Program which provides future teachers with an opportunity to begin teaching students in a simulated classroom or in a school of their choosing. Responsibilities included responding to weekly journal entries, facilitating the lab teaching, and conducting monthly meetings for on-site teachers.

Student Teacher Supervisor (Spring and Fall 1998) The practicum experience of the Secondary Education Program which requires student teachers to complete 135 hours of classroom instruction. Supervision involved observing student teachers in English departments at both the middle school and the high school levels to judge the effectiveness of their teaching and to promote their growth and improvement. Also, facilitated discussions between the student teacher and the cooperating teacher.

Principles and Methods of Teaching Middle and High School English, graduate level, teaching assistant (Spring 1998) The subject matter course of the Secondary Education Program which introduces students to the multiple areas that constitute English instruction: language, writing, and literature. This course provides theoretical and practical instruction on the work of lesson planning (daily and unit) and prepares students to meet the state standards for certification. Responded to student papers, contributed to classroom instruction, and lead two classes on a transactional approach to the teaching of multicultural literature.

• Additional teaching opportunities

Step Forward, The Elms College, Chicopee, MA (Summers 1996 - 1998) Taught units on World Literature, World Mythology, and Coming of Age Literature to 6th, 7th, and 8th grade girls as part of a program to provide supplemental instruction to students in the Springfield area.


Makwatsine Secondary School, Chitsungo, Zimbabwe (1984-1986) Taught English language to all four forms and literature to Form Four. Emphasis given to preparation for “O” level examinations. Initiated correspondences with American students, created a school newspaper, and started a school library.
PROFESSIONAL SERVICE

English Department Self-Study Committee, member (Fall 2003-present)

English Department Secondary English Committee, member (1999-present)

English Department Secondary English Committee, chair (2001-present)

English Department’s Executive Committee, member (Fall 2002)

English Department’s New Appointments Committee, member (Fall 2002)

GSU’s Professional Education Committee, member (1999-present)

GSU’s Professional Education Faculty, member (1999-present)

PEC’s Content Knowledge Committee (Fall 2002-present)

PEC’s Induction Year Committee, member (2001-2002)

Undergraduate Studies Committee for Women’s Studies Institute, member (2001-present)


Board of Directors for the Volunteer Missionary Movement, President (2001-2003)

PROFESSIONAL MEMBERSHIPS

Modern Language Association African Literature Association National Council of Teachers of English
Paul H. Schmidt

Curriculum Vitae

Appointments:

1994-
Associate Professor of English
Georgia State University
Atlanta, Georgia 30303

1987-1993
Assistant Professor of English
Georgia State University

1985-1987
Instructor of English
University of Wisconsin-Stout
Menomonie, Wisconsin 53414

Education:

1985: Ph.D. University of Minnesota
1978: B.A. summa cum laude, University of Wisconsin

Works in Progress:

Working Title:
*Doubt and Self-Reconstruction in Victorian Autobiography:*
*Strategies of Self-presentation and Problems of Self-unity in the Autobiographies of*
*Newman, Gosse, Tennyson, Meredith.*

Working Title:
*No-Popery: Protestant Patriotism, Anti-Catholicism and National Identity in the Newman-Kingsley Controversy*

Working Title
Crash Test: A Novel

Editorship:


Articles:


"Anti-Catholicism in the Early Reception of Newman's *Apologia pro vita sua,*" submitted to *Victorian Periodicals Review.*

Articles “Lytton Strachey,” “Edmund Gosse,” and “Religion and Literature” *Continuum Encyclopedia of British Literature,* New York: Continuum, 2003: (Gosse 411-12; Strachey 956-7; Religion and Literature 818-821.


Reviews:

Review of Cleanth Brooks and Roert Penn Warren: A Literary Correspondence. *Southern Quarterly* 38.4 (Summer 2000).


Presentations:

“’Root them out like vermin’: Anti-monastic Sentiment in the Kingsley Newman controversy.” 95th Medieval Congress (Kalamazoo MI): April 2003.

“`The Early reception of Newman’s *Apologia,*” Research Society for Victorian


"Addiction and Emma Bovary" at the Midwest Modern Language Association in Minneapolis (November 1989).

"The Outsider in Dickens' Hard Times" at the International Conference on the Outsider in Literature and the Visual Arts in Atlanta (October 1988).

Chair of the session "Truth in Biography and Autobiography" at the Midwest Modern Language Association in St. Louis (November 1988).

"Truth or Consequences: Reading Autobiography" at the Philosophy Forum, Georgia State University (November 1988).


Professional Activities:
Associate Editor, Georgia State Literary Studies Series (1991-3).

Member of Editorial Board for *Dionysos: Journal of Literature and Addiction*.

Member of Modern Language Association, Midwest Modern Language Association,

**Honors:**

Distinguished Honors Professor for 1989, Georgia State University Nominated for Outstanding Junior Faculty Award, 1989-90, Georgia State University University of Minnesota Dissertation Fellowship, 1984 Summer Research Grant, Georgia State University: Department of English, Summer

**Teaching Experience: Georgia State University**

**Thesis Work: (Completed)**

Reader MA (1990 Adams)  
Director MA (1990 Coburn) Newman  
Reader PhD (1991 Barnett)  
Director Honors (1991 Posusta) Austen  
Reader MFA (1991 Sussman)  
Director MA (1991 Powers) Carlyle  
Reader MA (1992 Carter)  
Director MA (1992 Donaldson) Meredith  
Director MA (1992 Baker) Meredith  
Director MA (1992 Carbone)  


In Progress

Director PhD (2003 Babush) Wilde
Reader for PhD (2003 Stockton)
Director for Ph.D. (Cara Cassell Espected 2003)

Classroom Experience:

English 1101
English 2110
English 2120
English 111, 112
English 201, 202,
English 201, Honors
Honors 226 (Autobiography Colloquium)
English 113, Honors Composition
English 312
English 360, Victorian Literature
English 360 Honors
English 4300 Senior Seminar
English 416, English Novel II
English 800, English 8000, Bibliography
English 3230, 8060, Literary Criticism
English 8630, Victorian Prose
English 3610, English 8600 Victorian Poetry

Emory University

Visiting Professor of Victorian Literature
(Spring, 1991)

Committee Experience: Georgia State University

Departmental

Co-Advisor to British-American Joint Studies Program (Beginning Fall 2002)
Chair of New Appointments (1997-)
Director of Undergraduate Studies (1997-2000, 2002-)
Undergraduate Committee (2000-)
Director of Freshman Composition (1993-1995)
Executive Committee (1993-2000, 2002-)
Promotion and Tenure sub-Committee (1998)
Lower Division Committee (1987-90)
Faculty Advisor (1988-)
Moderator for Lambda Iota Tau (1987-90)
English Department Executive Committee (1988-90)
Editor: English Department Newsletter (1989-93)
Merit Pay Committee (1991, 1997)

Summer Stipend ad hoc Committee (1991)
Masters Examination Committee (1992)
Graduate Faculty (1992-)
Section Head of Nineteenth Century Section (1992-7)
Special Committee on Semester Conversion (1996-8) (Grad and Undergrad)

Extra-Departmental
CURRICULUM VITAE
Marti Singer, Ph.D. Department of English Georgia State University Atlanta, GA
30303 (404) 651-2900

EDUCATION

Ph.D. Curriculum and Instruction, English Education Georgia State University,
Atlanta, GA August, 1984
M.A.T. English (T-5 Certification) Georgia State University, Atlanta, GA
June, 1976
B.A. English (T-4 Certification)
University of Iowa, Iowa
City, Iowa June, 1971

PROFESSIONAL EXPERIENCE

1983 to Present Associate Professor, English/Composition Department of English
Georgia State University, Atlanta, GA Tenured
• Courses taught - (Undergraduate) Composition; Composition theory and Practice; American Literature; (Graduate) Rhetoric/Composition Theory; Seminars in Teaching Post-secondary Education; American Literature
• Administration Coordinator for Composition, Department of Learning Support Programs (1986 to 1997)
Director, Comprehensive Learning Center, Learning Support Programs (1997 to 2000)
Director of Training for Writing Consultants, Writing Across the Curriculum (1999 to present) Director, Center for Writing and Research, English Department (June, 2002 to 2003)

1980-1983 Graduate Research/Teaching Assistant, Composition Unit Division of Developmental Studies, Georgia State University, Atlanta, Ga.
1976-1979 English Teacher Jonesboro Senior High, Jonesboro, Ga. Teacher of the Year, 1979 1975-1976 Student Assistant, Tutor, English Department Georgia State University, Atlanta, GA
1973-1974  English Teacher                              Forest Park Senior High, Forest Park, GA
1971-1973  English Teacher                              North Linn Community High School, Coggin, IA

PROFESSIONAL WRITING

Publications


Olson, J. R. & Singer, M. (Fall, 1993). Developing Partnerships: Reading/Writing and Teaching/Research. PERSPECTIVES ON PRACTICE IN DEVELOPMENTAL EDUCATION, Research and Teaching in Developmental Education Monograph Series.


PRESENTATIONS

National


Integrity: Working Toward Change. Consilience IV on Psychological Type, The Outer Banks, NC: May 4-6, 2002.


From the Trenches: The Politics, History and Practice of Graduate Student Writing Consultants. Writing, Teaching, and Learning in New contexts: Writing Across the Curriculum Conference, Bloomington, IN: June 1, 2001. (with Robin Breault and Jennifer Wing)


Preparing Future Faculty: An Assessment Model that Determines the Needs of Your


A Rhetoric of Response: Teaching students to let go of the view of themselves as the Alone writer. College Composition and Communication Conference, Milwaukee, WI: March 1996.


The Voices of Student Learners in Portfolio Assessment. New Directions in Portfolio Assessment, the Fourth Miami University Conference on the Teaching of Writing, Miami University of Ohio, Oxford, OH: October 1-4, 1992 (with James R. Olson).

Partnerships in Writing: A Simulation Workshop. Sixteenth Annual Conference of the National


Stages, Patterns, or Chaos: the Development of Writing Abilities. Penn State Conference on Rhetoric and Composition. State College, PA: July 24-27, 1986 (with
George Jensen and Gwendolyn Etter-Lewis).

Reading and Writing: Some Similarities and Disparities. Idea Exchange:
Conference of the College Reading Association. Pittsburgh, PA: October 10-14,
1985 (with Nancy Chase).

Type and the Evaluation of Writing. National Conference for the Association of
Psychological Type. Chicago, IL: June 24-27, 1985 (with John Di Tiberio et al).

Enhancing Writing/Thinking Skills. Consortium of four colleges and universities
funded by FIPSE, researching cognitive development. Beaver College, Philadelphia,

Affective Activities to Stimulate Motivation and Creativity. National Conference on
Humanistic Education. Georgia State University, Atlanta, GA: October, 1976 (with Ena
Gross).

Regional

Type and the Tutorial Experience. Southeast Writing Centers Association Conference.
Atlanta, GA: October 21-23, 1993 (with Barry Maid & Jane Smith).

Tropes and Composition. Conference for the Southeast Region of the Association for
Psychological Type. Atlanta, GA: October 13-15, 1988 (with Chip Sills and Frances
Grossman-Zeigler).

The MBTI and Development of Reading and Writing Ability. Conference for the
Southeast Region of the Association for Psychological Type. Memphis, TN: October

State


Needs Assessment for Quality Instruction. Conference for the Center for Excellence in
teaching and Learning, Kennesaw State University: April, 1999.

Preparing Future Faculty: Needs Assessment for Quality Instruction. Conference for
the Center for Excellence in Teaching and Learning, Kennesaw State University: April,
1997.

Teachers' Assumptions About Composing: What We Teach vs What We Do. Georgia
Write Now Conference on Written Composition, Georgia State University, Atlanta,
GA: January 27, 1995 (with Constance Chapman).

Revisiting Assumptions about Composing Processes. 23rd Annual Conference on Teaching the English Language Arts (GCTE), Athens, GA: July 8, 1994 (with Constance Chapman).

Alternative Assessments to Improve the Study Attitudes, Learning Strategies, and Motivation of At-Risk College Students: 1990 GCIRA Mini-Grant Research Award. Fifteenth Annual Spring Conference, Georgia Council of International Reading Association. Atlanta, GA: March 5-7, 1992 (with James R. Olson and Maria Valeri-Gold).

Creating a Network for High School and College Teachers of Composition. Georgia, Write Now: Conference on Written Composition, Georgia State University. Atlanta, GA: January 5, 1989).

Literacy as Empowerment. Georgia, Write Now: Conference on Written Composition, Georgia State University, Atlanta, GA: January 5, 1989 (with Sheryl Gowen and Frances Grossman-Zeigler).


Responding to the Crises: Handling Intimacy and Trauma in Students' Free Writing and Journals. Conference on the English Language Arts, Georgia Council of Teachers of Writing. Athens, GA: July 25, 1981 (with Carol Bartlett).

CERTIFICATION

Qualification for administration and interpretation of the Myers-Briggs Type Indicator. Association for Psychological Type Qualifying Program, November, 1987.
SERVICE AND CONSULTING

Service to the Profession

Regents’ Test Coordinator. University System of Georgia. 2002 to present.


President, Association for Psychological Type. July 1, 1997- July 1, 1998.

President-elect, Association for Psychological Type. July 1, 1996- July 1, 1997.

Reviewer for conference programs on education. Association for Psychological Type Conference


Education Interest Area Consultant. Association for Psychological Type: July, 1995-1996.

Reviewer for Conference Programs on Education. Association for Psychological Type


President of the Southeast Region of the Association of
Psychological Type: June, 1989-September, 1992.
Conference Coordinator for Southeast Regional Conference of the Association of Psychological Type, May 24-26, 1990.


President-elect for the Southeast Region of the Association for Psychological Type, 1988-1989.
Chapter Coordinator, Atlanta Chapter, Southeast Region of the Association for Psychological Type, 1987-1989.


Chair of Hospitality Committee and member of Program Committee. Conference for the Southeast Region of the Association for Psychological Type. Atlanta, GA: October, 1988.

On-site Coordinator. Association for Psychological Type workshop presenting the Murphy-Meisgeier Type Instrument for Children, Atlanta, GA: November 14, 1987.

Hospitality and Registration Committee Member, National Conference on College Composition and Communication, Atlanta, Ga. March, 1987.


Chair. The Role of Free Writing in the Writing Process. Georgia Write Now: Conference on Written Composition, Georgia State University. Atlanta, GA:


Service to the Department of English

University Senator, 2002 to present

Program Review Committee, 2003 to present.

Promotion and Tenure Committee, 2003 to present.

Lower Division Committee, 1999 to present

Graduate Admissions Committee, 2001 to 2002.

Writing Across the Curriculum, 1998 to present.

Regents’ Test Preparation Coordinator, 1998 to present.

Secondary Education Committee, 1999 to 2000.

Service to the Department of Academic Foundations (Learning Support Programs)


Faculty Affairs Committee, 1984-1986; 1991 to 1999.


University System of Georgia Regents' Exam rater, 1983-present.

Alternate Regents= Test Coordinator and Rater (ESL Regents= Exam), 1996 to present.


Service to the Community

SAT Preparation Course. North Metro Campus, Georgia State University, Atlanta, GA:


Consultations
Psychological Type, Communication, and Team Building. MCI/Worldcom, Kansas City, MO, June, 1999.

Type and Self-Awareness, Type and Careers, Type and Writing, Type and Team-building, Type and Leadership, Type and Relationships: Six mini-course Workshops for Integrated Learning Corporation, Singapore, February, 1998.


Communication Styles for Managers of Community Centers. Association for Florida Community Health Centers, Fort Myers, FL: December 5-6, 1990.

Communication Styles and Team Building for Managers: a workshop utilizing the
Myers-Briggs
Type Indicator and the Team Effectiveness Profile. United States Public Health Service.

The MBTI as a Tool for Understanding Management Styles and Communication.

The Myers-Briggs Type Indicator: what it means for you as a writer. The Bridge Summer Enrichment Program, Georgia State University, Atlanta, GA: August 10, 1990.

An Introduction to the Myers-Briggs Type Indicator: a seminar for college students.
In-Roads Atlanta, Inc. Atlanta, GA: December 29, 1989.


Composition: Theory and Practice. Presentation to graduate class on Theoretical Foundations of Language, Literature, and Composition, Georgia State University, Atlanta, GA: March 7, 1989.

College Composition. Study Skills Circus, Georgia State University, Atlanta, GA: September 22, 1987.

Appreciating Individual Differences in the Workplace. Atlanta Chapter of The Association for Psychological Type. Emory University, Atlanta, GA: May 6, 1986.

The Influences of Psychological Type on Composing Processes of High School Students. In-service presentation to the English Faculty at Harper High School. Atlanta, GA: April 17, 1986. (with George Jensen).


Enhancing Organization and Writing Skills. Special Services Workshop, Georgia State University, Atlanta, GA: October, 1984.

College Writing. Study Skills Circus, Georgia State University, Atlanta, GA: September, 1984.

PROFESSIONAL MEMBERSHIPS

National Council of Teachers of English/College section Modern Language Association Association for Psychological Type
CURRICULUM VITÆ
Reiner Smolinski, Ph.D. Professor of English

Business Address: Home Address:
Department of English 1304 Heritage Mist Court
Georgia State University Mableton, GA 30126
Atlanta, GA 30303-3083 FAX 404-651-1710 (770) 739-2417
(404) 651-2900 E-mail: rsmolinski@gsu.edu and rsmolinski@msn.com

Appointments
Professor of English (since 2003) Director of Undergraduate
Studies (1996-1998) Associate Professor of English (promotion
and tenure Sept. 1992) Member of Graduate Faculty (since January
1990) Assistant Professor of English (1987-1992) Temporary
Assistant Professor (1986-1987)

Education Ph. D. 1987 (Summa Cum Laude) Pennsylvania State University Major:
American Literature; Minor: American Studies
M. A. 1981 (Summa Cum Laude) Oklahoma State University
Major: American Literature; Minor: American Studies

Graduate Studies in American Studies Johannes Gutenberg-Universität, Mainz,
Germany (1977-79) University of Maryland, College Park (1976-77)

Undergraduate Studies Johannes Gutenberg-Universität, Mainz, Germany (1973-76)
(Business Administration, English, American Studies)

PUBLICATIONS:

Books:

Chapters in Books:
[1] “‘The Way to Lost Zion’: The Cotton-Williams Debate on the Separation of
Church and State in Millenarian Perspective,” Millennial Thought in America:
Historical and Intellectual Contexts, 1630-1860. Eds. Bernd Engler, Joerg
Fichte, et al. (Universität Tübingen, Germany). Trier (Germany): WVT
Wissenschaftlicher Verlag Trier, 2002. 61-96.
R. Smolinski


Reprints:


Articles:


Journal:


Book Reviews:


R. Smolinski

**Reviews of Manuscripts Submissions:**

**Work in Progress:**

[2] (working title): “Authority and Interpretation: Cotton Mather’s “Biblia Americana” (1693-1728). This book-length study examines Mather’s hermeneutical response to the epistemological, philological, and historical challenges to the bible as text (a 5-year project).


Conference Papers:


R. Smolinski

5


**Speaker.** Newton and Religion, Andrew Clark Memorial Library, Center for Seventeenth- and Eighteenth-Century Studies (February 1996).


R. Smolinski


**Respondent:**


Chair:


R. Smolinski 7

Lectures:


Connections." Ringvorlesung (WS 1992/93) Interdisziplinärer Arbeitskreis Nordamerikastudien, Johannes Gutenberg-Universität Mainz, Germany

(December 5, 1992).


Editorial Boards: Board member of Early American Literature (since 2000)
General Editor: Cotton Mather’s Biblia Americana, 10 vols.
(Massachusetts Historical Society)

SERVICE and COMMITTEES
University-wide:

R. Smolinski

College of A & S:
Member of Curriculum Revision Committee (2000-2002)
Chair: Awards Committee (1998-1999)
Member of Awards Committee (1997-1998)

Department of English: Director of Undergraduate Studies (1996-1998)
Member of Graduate Committee, Ph.D. Examination Committee, MA. Exam Committee, Upper Division Committee, American Literature Committee, By-Laws Committee, Curriculum Revision Committee, Ad-Hoc Promotion and Tenure Committee, New Appointments Committee, Executive Committee, Scheduling Committee, Sophomore Committee, Grade-Appeals Committee
Chair: GSU-Mainz and GSU-Potsdam Student Exchange Committee,

Other Relevant Expereince: Collegiate Press, Member of the Editorial Advisory Board,

Alta Loma, CA (1991-1995)

HONORS and ACTIVITIES
* 2003 GSU Summer Research Grant ($7,500.00)
* 2002-2003 Kate B. and Hall J. Peterson Fellowship, The American Antiquarian Society, Worcester, MA ($2,000.00)
* 2002-2003 Mayers Fellowship, The Huntington Library, San Marino, CA ($4,000.00)
* 2002 (Fall Semester) Research Sabbatical (at full pay)
* 2000-2001 W.B.H. Dowse Fellow, Massachusetts Historical Society, Boston ($1,500.00)
* 2001 GSU Summer Research Grant ($7,500.00)
* 1998-1999 DAAD Deutscher Akademischer Austauschdienst, Visiting Professor of American Literatur, Institut für Anglistik und Amerikanistik, Universität Potsdam, Potsdam/Berlin, Germany (c. $80,000)

R. Smolinski

* 1997 and 1996 Annual Appreciation Award from GSU Student Government Association’s Unbound Committee and GSU Disability Services
* 1995 GSU Research Initiation Grant ($5,000.00) and Research Sabbatical
* 1995 Nominated Outstanding Faculty Member, College of A&S, GSU
* 1993 “Honorable Mention” (Frank S. and Elizabeth D. Brewer Prize), The American Society of Church History: Threefold Paradise of Cotton Mather.
* 1992-1993, Visiting Professor of American Studies, Johannes Gutenberg Universität, Mainz, Germany (2 semesters)
* 1991 Outstanding Junior Faculty Award, College of Arts & Sciences, GSU.
* 1989 Walter Muir Whitehill Prize in Colonial American History, The Colonial Society of Massachusetts, Boston ($1,000.00) and sponsored publication of the article in The New England Quarterly (Sept. 1990).

* 1990 Nominated Outstanding Junior Faculty Member Georgia State University
* Dec. 1988 Guest-lecturer, Wroclaw University, Wroclaw, Poland
* 1985 Ben Euwema Memorial Scholarship (Dissertation Research)
Pennsylvania State University

Professional Memberships


INSTRUCTION:

Undergraduate: Georgia State University: English 111. Composition I English 112 Composition II English 201 Western Literature English 2110 World Literature English 2140 Introduction to Literary Studies English 208 Short Story English 280 Major American Writers

R. Smolinski


(Hauptseminar) Early American Literature, American Renaissance
*Universität Potsdam*: (1998-1999)
(Hauptseminar) African American Literature, Literature & Film, Early American Literature. Ph.D.
Dissertation Director: 4
dissertations
Mary Rose Kasraie,
“An Approved Edition of the Unpublished Letters of Judith Sargent Murray” (Spring 2001)
Cecile DeRocher, “The Life and Letters of Elizabeth Hawthorne” (Summer 2001)
Paul M. Wise, “Cotton Mather’s Salem Witchcraft and Wonders of the Invisible World” (in progress)
Elisabeth Everson, “Quaker Missionary Dorothy Ripley” (in progress)
James Palmer, “Trauma Theory and the Barbary Captivity Narrative” (in progress)


R. Smolinski


Honors Thesis (Reader): Dan Scheltema (Fall 1996)

Directed Readings:

**English 8100:** Merit Kaschig (Summer 2001): Major Critical Approaches to EAL
Anna Paige Rogers (Spring 2000): Major Critical Approaches to EAL
Rebecca Harrison (Fall 1999): Major Critical Approaches to EAL
Jeffrey Rumiano (Winter 1998): Major Critical Approaches to EAL
Jeffrey Rumiano (Summer 1997): Edgar Allan Poe

**R. Smolinski**

James Palmer (Summer 1997): Cotton Mather
Cecile DeRocher (Spring 1997): Major Critical Approaches to EAL
Anna Paige Rogers (Spring 1997): Cotton Mather
Sophia Panaghis (Spring 1997): Major Critical Approaches to EAL
James E. Carter (Spring 1995): Puritan Rhetoric
Paul M. Wise (Fall 1995)

**English 699:** Carolyn Samoden (Fall 1996): Protestant Work Ethic in American Lit.
Elizabeth J. Wester (Summer 1992): Editing Alexander Crummell’s ‘Farewell Sermon’

Independent Studies:


Reviewed seminar papers for presentation at academic conferences: Mary Rose Kasraie, Elizabeth J. West, Cecile deRocher, Caffilene Allen, Michael Duvall, Steven Uhl, Jeffrey Rumiano, Paul Wise, Merit Kaschig, and many, many more whom I don’t remember.
Curriculum Vitae
Malinda Snow Associate Professor of English Georgia State University Atlanta, GA 30303

EDUCATION  Ph.D. (English) Duke University, 1974
            M.A. (English) Duke University, 1967
            B.A. (English) Agnes Scott College, 1966

HONORS Phi Beta Kappa Lambda Iota Tau

EMPLOYMENT  1983-present, Associate Professor of English, Georgia State University
            1973-83, Assistant Professor of English, Georgia State University
            1969-73, Graduate Tutor, Duke University 1967-69, Instructor in English, The University of North Carolina at Wilmington

COURSES TAUGHT

UNDERGRADUATE  Composition I and II Advanced Composition (Honors) Advanced Composition/Logic (Honors; team taught) Intermediate Expository Writing Introduction to Literature Major British Writers Introduction to Fiction Introduction to Poetry The Short Story Western Literature I and II (including Honors Sections) World Literature Neo-Classical Literature The Age of Johnson Honors Readings in Eighteenth-century Literature and Culture (team taught) Eighteenth-Century English Novel Milton Practical Grammar Expository Writing (including Honors sections) Technical Writing (including Honors sections) Business Writing Argumentative Writing Studies in a Single Author: Austen Satire Women’s Literature I Internship

GRADUATE  Expository Writing Argumentative Writing Rhetoric: History and Application Technical Writing Teaching Composition Internship in Teaching Composition Eighteenth-Century Literature I and II Eighteenth-Century English Novel English Poetry, 1740-98 Women’s Poetry, 1660-1800

MEMBERSHIPS
The Modern Language Association  The South Atlantic Modern Language
Association  The American Society for Eighteenth-Century Studies  The
Southeastern American Society for Eighteenth-Century Studies and various other
regional ASECS affiliates

SERVICE AT GEORGIA STATE

Standing Committees, English Freshman Committee Library Committee Awards
Committee Sophomore Committee, Chair, 1978-79, 1994-96 New Appointments
Committee, Co-Chair, 1983-86 Creative/Advanced Writing Committee
Chancellor's Assessment Program Examination Committee
Undergraduate Committee, Chair, 1987-96
Honors/Awards Committee, Chair, 1983-85
Planning Committee
Promotion & Tenure Committee
MA Exam Committee
PhD/MAT Exam Committee
Scheduling Committee (Chair 1996-97)
Advisory Council
Executive Committee

Ad Hoc Committees, English Various committees to hear student grade appeals and
faculty salary appeals Catalogue Committee Committee on Student Evaluations
Search Committee for Selection of Departmental Chair, 1984 (Chair) Bylaws
Committee (Chair) Committee to Establish Murphy Award (Chair) Committee on
Definition of Graduate Faculty Committee on Departmental Goals Committee on
Merit Raises Self-Study Committee Committee to Revise P&T Manual
Curriculum Revision Committee
etc.

Department of English, miscellaneous service Faculty Moderator, Gamma Theta
Chapter, Lambda Iota Tau, 1974-78 Coordinator of annual colloquium for
composition faculty, 1975-82 Editor and Co-Editor, Departmental Newsletter,
1976 Assistant Director, Lower-Division Studies, 1978-79 Co-Coordinator of
Composition Teachers' Discussion Circle, 1978-84; Coordinator, 1990-93 Vice-
chair of the department, 1984-86 Director of Undergraduate Studies, 1987-96
Interim Associate Chair of department, 1996-97

College of Arts and Sciences Secretary of the Faculty, 1976-77 Petitions Committee,
Chair, 1978-79, 1991-92 Graduate Petitions Committee Bylaws Committee,
Chair, 1982-83, 1986-87, 1991-92 Curriculum Committee, Chair, 1996-97
Faculty Advisory Council on the BIS Degree Ad hoc Committee to Plan Center
for Communications
Ad hoc Committee on Workloads
Ad hoc Search Committee for Dean of Arts & Sciences
Ad hoc Assessment Committee
Ad hoc Committee on the Core Curriculum Semester Conversion

University
Member, University Senate, 1982-86, 1990-92, 1996-98 Senate Faculty
Affairs Committee, Chair, 1983-86 Senate Executive Committee, 1983-86 Senate
Nominations Committee Senate Library Advisory Committee Senate APACE
Committee Senate Planning & Development Committee Senate Joint
Subcommittee on Off-Campus Centers, Chair, 1991-92 Undergraduate
Subcommittee, Educational Program Committee Professional Education Faculty
Curriculum Committee, Chair, 2001-02 University Self-study 1987; chair,
subcommittee on instruction Member, Professional Education Faculty, 1992- PEF
Curriculum Committee, Chair, 2001- PEF Council, Chair-elect 2003-04
Layreader, Episcopal College Ministry AAUP Committee on University Policy
AAUP Executive Committee Secretary, Georgia State Chapter, AAUP, 1981-82,
1994-98 President, Georgia State Chapter, AAUP, 1982-83 Chair, University
Center in Georgia English Group, 1979-80

PUBLICATIONS

Editions

Studies in the Literary Imagination: Daniel Defoe: the Making of his Prose
Fiction, 15, no. 2 (1982).

Articles and Reviews


"The Origins of Defoe's First-Person Narrative Technique: An Overlooked Aspect

"The Gray Parody in Brave New World," Papers on Language and Literature, 13

"The Writer-Audience Dialectic in the Composition Class." Freshman English Resource

"The Humane and the Excellent," rev. of Excellence in University Teaching: New Essays,

Rev. of E.M. Forster and his World, by Francis King, and of William Golding: Some
Critical Considerations, ed. Jack I. Biles and Robert C. Evans, Modern Fiction Studies,


Rev. of Between Men: English Literature and Male Homosocial Desire (Gender and Culture Series). The Eighteenth Century: A Current Bibliography, n.s. 11 (1985).


“Habits of Empire and Domination in Eliza Fenwick’s Secresy,” Eighteenth-Century Fiction, 14 (2002): 159-76.


PAPERS READ

"'Thinking Justly in One Track': Women and Rhetoric" South Atlantic Modern Language Association, Atlanta, November 6, 1980.


"The Perception of Ambiguity in Our First Reading of a Novel" Florida State University Comparative Literature Conference on Literature and Film, Tallahassee, January 28, 1982.


“Anxieties of Empire and Domination in Eliza Fenwick’s *Secresy.*” SAMLA, Atlanta,

November 6, 1998. OFFICES HELD IN PROFESSIONAL ASSOCIATIONS

Secretary, SAMLA Women's Caucus Workshop I, 1982-83

Chair, SAMLA Women's Caucus Workshop I, 1983-84

Chair, Nominating Committee, SAMLA Women's Caucus Workshop, I, 1986-7

sept 2003
January 13, 2004
CURRICULUM VITAE

LEON STOKESBURY  Associate
Professor of English Georgia State
University Atlanta, Georgia 30303 (404)-
651-2900

Date of Birth: December 5, 1945

EDUCATION

B.A. English, Lamar University, 1968
M.A. English, University of Arkansas, 1972
M.F.A. Creative Writing, University of Arkansas, 1972
Ph.D. English, Florida State University, 1984

ACADEMIC EMPLOYMENT

Instructor, Creative Writing and Composition, Lamar University Visiting Poet-in-
Residence, Creative Writing and Literature, North Texas State University Visiting Poet-
in-Residence, Creative Writing and Literature, Hollins College Visiting Poet-in-
Residence, Creative Writing and Literature, University of Southwestern Louisiana
Assistant Professor, Creative Writing and Literature, McNeese State University Assistant
Professor, Director of Creative Writing, Georgia State University Associate Professor,
Director of Creative Writing, Georgia State University

COURSES TAUGHT

Poetry Workshop, graduate and undergraduate  Form and Theory of Poetry, graduate and
undergraduate Contemporary Poetry, graduate and undergraduate Contemporary
Southern Poetry, graduate and undergraduate Creative Writing, fiction and poetry,
undergraduate Graduate seminars in metaphor, contemporary poetry Survey of British
Literature, I and II Survey of World Literature, I and II Survey of American Literature, I
and II Undergraduate courses in poetry, drama, and short stories Composition

ACADEMIC SERVICE AND ACTIVITIES

Faculty advisor to the Lamar University Film Committee,
1972-75  Member of the faculty and consultant in poetry at
the Eastern Washington State University
Chairman, Georgia State University Department of English
Speakers and Events Committee,
Academic Advisor, GSU Review, Fall 1988-1996
Director, Georgia State University Department of English

Summer Writers Conference, 1974

Preliminary judge for the 1979 Associated Writing Programs Poetry Competition
Semi-finalist judge for the 1980 Associated Writing Programs Poetry Competition
Contributing editor and regular reviewer for Swallow's Tale magazine, 1983-85

Contributing editor and regular reviewer for The Pacific Review, 1984-86
1987-89

Director, Georgia State University Poetry Series, 1988-90

Director, Georgia Poetry Circuit, 1988-89

AWARDS AND HONORS
Phi Kappa Phi, 1968
Selected as Distinguished Georgia Poet of the Year 1992-93, Georgia Poetry Circuit, $2,000 Honorarium
Elected as member of the Advisory Board for a three year term in International Quarterly
First Prize for Southern Poetry Review's National Collegiate Poetry Contest, 1970

First Prize for Eleanor Foundation Poetry Contest, 1970

First Prize for Baulkum Fulkerson Poetry Competition, 1970

Poetry Scholarship to Breadloaf Writers Conference, Summer 1970

First Prize for John Gould Fletcher Poetry Competition, 1972

Co-Winner of the First Annual Associated Writing Programs Poetry Competition, 1975
First Place Academy of American Poets Prize, University of Arkansas, 1980

Three full University Fellowships at Florida State University, 1981-84

Winner of the 1985 Porter Fund Award for Literary Excellence
Elected to membership in the Texas Institute of Letters, 1988

Awarded the Robert Frost Fellowship in Poetry to the Breadloaf Writers Conference, 1990

$4,000 Individual Artist Grant from Georgia Council for the Arts, 1990
Final Judge for Charlotte Poetry Review's Annual Poetry Book Contest
Elected as member of the Editorial Advisory Board of Collegiate Press.
Autumn Rhythm: New and Selected Poems selected as one of ten semifinalists for the 1997 National Book Award.
Member of the faculty for the Catskills Summer Poetry Conference at Hartwick College, July

1998 Recipient of The Poet’s Prize for Autumn Rhythm: New and Selected Poems, as the best
1998 Recipient of $20,000.00 National Endowment for the Arts Individual Artist Fellowship in

Creative Writing: Poetry for 1999. The only Individual Artist Fellowship awarded to a Georgia resident for 1999 from the National Endowment for the Arts.

POETRY READINGS AND LECTURES


PUBLICATIONS

BOOKS


The Drifting Away of All We Once Held Essential (limited edition). Denton, Texas:
Trilobite

The Light the Dead See: Selected Poems of Frank Stanford (as editor). Fayetteville, Arkansas:
University of Arkansas Press, 1991
The Made Thing: An Anthology of Contemporary American Poetry. Fayetteville, Arkansas:


POEMS IN ANTHOLOGIES AND TEXTBOOKS


17.


"The Lamar Tech Football Team Has Won Its Game." Texas in Poetry: a 150 Year Anthology.


"What it Feels Like to Live in This Country To Me." Eating the Menu. Ed. Bruce Taylor.

Dubuque, Iowa: Kendall-Hunt, 1974. 70.

POEMS IN PERIODICALS


“The Composition of ‘The Eve of St. Agnes’ Followed in Mid-April by ‘La
Belle


"Jaques Lured By Audrey." Chattahoochee Review (Summer 1990): 64.


"The Lover Remembreth Such as He Sometime Enjoyed and Showeth How He Would Like to Enjoy Her Again." The Back Door 12 (1978): 60.


"Morning Song." Quarterly West 9 (1979): 123.


"The Old Man Sits and Skins the Pear." Kentucky Poetry Review (Summer 1990): 17.


"Semi-Sentimental Thank You Note Sent Over a Long Distance." Quarterly West 9


"This Other." Quarterly West 11 (1980).


REVIEWS/ARTICLES


"As If the Axeman's Sorrows Were His Own." The Pacific Review 1 (1986): 113.

“As If the Axeman’s Sorrows Were His Own.” The Sewanee Review Spring 2002.


"Living on the Surface by Miller Williams." The Atlanta Journal-Constitution, February 25,
1990.


Calvin Thomas  
Associate Professor of English  
Georgia State University  
Atlanta, Georgia 30303-3083  
(404) 651-2900  
cthomas@gsu.edu

EDUCATION

Ph.D., Modern Studies, Department of English and Comparative Literature, University of Wisconsin-Milwaukee, 1990.

M.F.A., Creative Writing, Department of English, Louisiana State University, 1987.


SPECIALIZATIONS

Critical Theory, Gender Studies, Psychoanalysis, Modern and Postmodern Literature and Culture

EMPLOYMENT

Associate Professor of English, Georgia State University, Fall 2001-present.

Assistant Professor of English, Georgia State University, 1998-2001.

Associate Professor of English, The University of Northern Iowa, 1996-1998.

Assistant Professor of English, The University of Northern Iowa, 1993-1996.

Emerson Distinguished Faculty Fellow in Modern Letters, Syracuse University, 1990-1993.

PUBLICATIONS Books:


**Essays in Books:**


**Essays in Journals:**


Reviews:

Of Thomas DePiero, White Men Aren’t, forthcoming, Men and Masculinities.


Of Philip M. Weinstein, What Else But Love?: The Ordeal of Race in Faulkner and Morrison (Columbia University Press, 1998), Mississippi Quarterly: The Journal of


**Fiction and Poetry:**

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**PRESENTATIONS AND CONFERENCE PARTICIPATION**


“Moments of Productive Bafflement: or, Defamiliarizing Graduate Studies in English,” invited keynote, New Directions in Scholarship Conference, Georgia State University, Atlanta GA, September 21, 2002.
“Representations of Male Bodies in Contemporary American Visual Culture,”

“Cleanth Brooks and the Absolution of Irony,” Universita’ Ca’ Foscari di Venezia,

“Who Loves/What Killed the Real/Judy?: Why ‘there is no sexual relation’ in
Vertigo,” Southwest Popular Culture Association Convention, Albuquerque NM,
February 14, 2002.

“Racing Forms and the Exhibition(ist) (Mis)Match: Second Thoughts on the Anxiety of
Production,” Invited Plenary Speaker, Conference on “Men’s Bodies,” University of

“Re-enfleshing the Bright Boys” Special Session on “Masculinity Studies and Feminist
Theory,” Modern Language Association Convention, Washington, D.C., December
2000.

“How Male Bodies Matter to Feminist Theory,” Invited Keynote Speaker, Conference on
“Posting the Male: Representations of Masculinity in the Twentieth Century,” Research
Centre for Literature and Cultural History, Liverpool John Moores University, UK,
August 26, 2000.

“The Myth of the Heterosexual: or, Is Straight Self-Understanding Possible?” Invited
Panelist, Panel on “The Sociology of the Superordinate: Whiteness, Masculinity,
Heterosexuality,” 95th Annual Meeting of the American Sociological Association

“Previews of Coming Repulsions,” Respondent, Special Session on “The Male
Body in American Literature,” SA MLA Convention, Atlanta, GA, November
5, 1999.

“Who Loves the Real/Judy?: Why ‘there is no sexual relation’ in Vertigo,” Hitchcock
Centenary Conference, Tisch School of the Arts, Department of Cinema Studies, New
York University, October 17, 1999.

Invited Discussant, Emory University Psychoanalytic Institute Film Series (Midnight
Cowboy), Emory University, Atlanta GA, January 22, 1999.

“Collapsing Oedipus: The Ethics and Erotics of Failed Subjectivity,” Association
for the Psychoanalysis of Culture and Society’s Fourth Annual Convention on
Psychoanalysis and Social Change, Emory University, Atlanta GA, November 7,
1998.

“Modernism, Postmodernism, Abjection, the Body,” Session Organizer and Chair, Section on British Literature after 1900, Midwest Modern Language Association Convention, Minneapolis, November 1996.

Moderator, “Modernism and Minimalism” panel, Fourth International Conference on the Short Story in English,” University of Iowa, June 1996.


“Male Feminism and Straight Queer Theory,” Invited Lecture, Current Research on Women Forum Series, Graduate Program in Women's Studies, University of Northern Iowa, May 1, 1995.

“'Yes, but they were all bad': True Lies, Knowledgeable Eurocentrism, and the Project of Modernity,” Kansas State University Cultural Studies Symposium on “Western Humanities, Pedagogy, and the Public Sphere,” March 9, 1995.


“Autobiocartography,” Session on “Autobiography as Travel, Travel as Autobiography” (Chair), Division on Twentieth Century American Literature, Modern Language Association Convention, Washington, December 28, 1989.


“The Bodily in Hegel is What Dialectics Never Touched,” Seminar on “Gender-Dialectic-Narrative: Issues in Theory, Film, and Literature” (Respondent), Fourteenth Annual Conference of the International Association for Philosophy and Literature, Emory University, May 6, 1989.


COURSES DESIGNED AND TAUGHT

At Georgia State University:
Bataille (Grad), Spring 04 Modern British Novel (Undergrad), Fall 03 Foucault (Grad),
Summer 03 Psychoanalysis and Cinema: Lacan, _i_ek, Hitchcock, Lynch (Undergrad),
Summer 03 Derrida and Deconstruction (Grad), Summer 02 Beckett and the Death of the
Author (Undergraduate), Summer 02 Foundations of Modern Critical Theory (Grad), Fall
01, Fall 02, Fall 03 Psychoanalysis, Literature, Culture: Freud, Lacan, Kristeva (Grad),
Summer 01 Hitchcock, Lacan, Feminism, Queer Theory (Undergraduate, Honors), Spring
01 Feminist Literary Theory (Undergraduate, with Dr. Margaret Mills Harper), Spring 01
Feminist Literary Theory (Grad, with Dr. Margaret Mills Harper), Fall 00 Nietzsche and
Postmodernism (Grad), Summer 00 Teaching Literary Theory (Grad), Summer 00, 01
Contemporary Literary Theory (Grad), Spring 99, 00, 01, 02, 03 History of Literary
Criticism I (Undergrad), Spring 00 History of Literary Criticism II (Undergrad), Spring
99, Fall 00 Studies in Popular Culture (Honors), Spring 99, Fall 99, Fall 01 Literary
Criticism (Grad), Fall 98, Fall 99 Introduction to Literary Studies (Lower Division)
Spring 02

At the University of Northern Iowa:

Modern Drama, Spring 98 Literary
Criticism, Fall 97 Nietzsche and
Literary Theory, Spring 1997
Contemporary Literary Theory (Grad),
Fall 1996 Literature and Psychoanalytic
Theory, Spring 96 Studies in Film:
Focus on Hitchcock, Fall 95 Feminist
Literary Theory and Practice (Grad),
Spring 95 Topics in Literary Criticism:
From Critical Theory to Cultural
Studies (Grad), Fall 94 Contemporary
Literature: Postmodern Practices
(Grad), Spring 94 The Modern British
Novel, Fall 93, Spring 95 Sections of
Humanities II, Major American Writers,
Introduction to Literature, Critical
Writing About Literature, and
Introduction to College Writing

At Syracuse University:

Studies in Psychological Theories of Representation: Semiotics, Narrative, and the Law
of the Father: James Joyce, Spring 93 Studies in Cultural Theories of Representation:
Abjection and the Errancy of the Letter: Writing, Race, and Gender in Kristeva, Faulkner,
and Morrison, Fall 1992 Interpretation of Fiction: Fictions of Postmodernity, Summer 92
Interpretation of Fiction: Fictions of Modernity, Spring 92 Studies in Sexualities:
Pornography and the Politics of Pleasure, Fall 91 Feminist Theory and Men: Problems
and Possibilities, Fall 91 Studies in the Theory of Forms: Writing (After) the Death of the
Author: Beckett, Summer 91 Twentieth Century American Literature and Culture: Versions of American (Post-) Modernity, Spring 91 Studies in Gender: Modernism and the Margins of Masculinity, Fall 1990

FELLOWSHIPS, GRANTS, HONORS, AWARDS

Summer Research Grant, GSU, 1999
Emerson Distinguished Faculty Fellowship in Modern Letters, Syracuse University, 1990-93.
Uihlein Graduate Fellowship, Center for Twentieth Century Studies, UWM, 1987-90.
Graduate School Summer Fellowship, UWM, 1989.
Frederick J. Hoffman Award, Best Graduate Student Essay, 1988.
Alumni Federation Graduate Fellowship, LSU, 1984-87

ADMINISTRATION

Director of Graduate Studies, GSU, 2003-
Associate Director of Graduate Studies, GSU, 2002-03.

ACADEMIC SERVICE

At Georgia State:

Ad-Hoc Committee for Graduate Program Revision, 03-
Graduate Council, 02-
Tenure and Promotion Committee, 02-.
Faculty Recruitment Committee, 1998-03.
MA Exam Committee, 98-00.
Awards Committee, 99-00.
Graduate Admissions, Fall 1998-99.
Co-Facilitator, Graduate Student Seminar with Homi K. Bhabha, September 25, 1998.
At UNI:

Coordinator, Meryl Norton Hearst Lecture Series (Gloria Naylor, Michael Bérubé, Holly Hughes), Spring 1998.
Co-Coordinator, with Catherine MacGillivray, Hélène Cixous Reading Group (in preparation for Cixous' Renninger Lecture, September 28, 1996).
Elected Seat, Graduate Council, 1997-98.
Elected Seat, University Faculty Senate, 1996-98.
Chair, Faculty Search Committee, 1996.
Humanities Self-Study Committee, 1994-95.
Humanities Curriculum Revision Committee, 1994-95.
Graduate Recruitment Committee, 1994-95.
Faculty Search Committee, 1993-95.
Graduate Committee, Syracuse University, 1991-92.

OTHER PROFESSIONAL ACTIVITIES


INTERVIEWS

“Sex Wars,” KWWL, NBC Television affiliate, Cedar Falls, October 12, 1997
MEMBERSHIPS

MLA SMLA Association for the Psychoanalysis of Culture and Society

REFERENCES

Ihab Hassan Vilas Research Professor (ret) Department of English The University of Wisconsin-Milwaukee Milwaukee WI 53201 (414) 229-5913

Gregory S. Jay Department of English The University of Wisconsin-Milwaukee Milwaukee WI 53201 (414) 229-5913 gjay@uwm.edu

Jane Gallop Distinguished Professor Department of English The University of Wisconsin-Milwaukee Milwaukee WI 53201 (414) 229-5913 jg@csd.uwm.edu Kathleen Woodward Department of English University of Washington Seattle WA 98195 kw1@u.washington.edu

Herbert Blau Lockwood Professor of Humanities University of Washington Seattle WA 98195 h.blau@u.washington.edu

Jerome Klinkowitz Professor Department of English University of Northern Iowa Cedar Falls IA 50614 (319) 273-2821

Jeffrey C. Copeland Head Department of English University of Northern Iowa Cedar Falls IA 50614 (319) 273-2821 copeland@uni.edu

James Lubker Dean College of Humanities and Fine Arts University of Northern Iowa Cedar Falls IA 50614 lubker@uni.edu
CURRICULUM VITAE
Paul J. Voss
Associate Professor of English
Department of English Georgia State University University PlazaAtlanta, GA 30303 Phone: 404 651 2900 Fax: 404 651 1710 E-mail: engpjv@gsu.edu

EDUCATION

Ph.D. English University of California, Riverside (1995)
M.A. English San Diego State University (1991)
B.A. English College of St. Thomas, St. Paul MN (1986)
B.A. Philosophy College of St. Thomas, St. Paul MN (1986)

Work Experience

Associate Professor of English 2001-current Director of
Undergraduate Studies 1999-2002 Assistant Professor of English
1995-2001

PUBLICATIONS

BOOK


ARTICLES

"Dost Thou Think Shakespeare was Catholic?" Our Sunday Visitor 91 (2 February 2003): 14.

"Assurances of Faith: How Catholic Was Shakespeare? How Catholic Were His Plays?" Crisis


**EDITIONS**

*Shakespeare’s Sonnets*. An Online anthology of texts, source material, scholarship, and criticism. The Xanedu Shakespeare LitPack [www.xanedu.com](http://www.xanedu.com). Xanedu is a division of Bell & Howell.


Funded by an NEH grant, the *Index* aims at a complete listing of all verse printed in England during the reign of Elizabeth I (currently numbering over 35,000 poems) by first line, number of lines, author, and subjects.

**BOOK REVIEWS**


*A Guide to English Illustrated Books 1536-1603*, by Ruth Samson Luborsky and Elizabeth Morley Ingram,


*Shakespeare’s Mystery Play: The Opening of the Globe Theatre 1599*, by Steve Sohmer, *Sixteenth*
Century Journal 31 (Spring 2000): 293-95.

The Life of St. Thomas More, by Peter Ackroyd, FCS Quarterly 22 (Summer 1999): 40-42.


ACADEMIC PAPERS AND PRESENTATIONS

"The Literary Imagination from Plato to John Paul II," Prince of Liechtenstein Fellowship, Kalwang, Austria, 13 June 2002.

"Is That A Catholic Book You're Reading?" Renaissance Society of America, Phoenix AZ, 12
April 2002.
"Using the Sonnets to Teach Critical Thinking," Conversations at GSU, Atlanta GA, 9 February 2002.

"Shakespeare's Radical Catholicism," Ave Maria University, Ypsilanti MI, 14 March 2001.


"Bibliographic and Linguistic Codes in Printed Plays," Shakespeare Association of America, Montreal Canada, 8 April 2000.


"Polixenes as New Historicist: The Winter's Tale and Spiritual Catharsis," Western Regional Conference on Christianity and Literature, Santa Clara University, 6 May 1995.


"Teaching Shakespeare to Undergraduates," Utah State University, 10 January 1995.


COURSES TAUGHT


HONORS, AWARDS, and ACTIVITIES
GSU Summer Research Grant (2000)
Archive Travel Grant (2000)
FLC Initiative Grant (1999, 2000)
Nominated for Outstanding Faculty Member (1999)
Nominated for GSU Outstanding Junior Faculty (1998)
GSU Summer Research Grant (1998)
Nominated for GSU Distinguished Honors Professor (1997)
NEH/Dr. Larry Korn Research Grant (1995, 1996)
ALSC Travel Award (1995, 1996)
Collegium Summer Institute Fellowship (1995)
UCR Graduate Fellowship (1995)
Kathryn Whitten Scholars Award (1990-1991)

PROFESSIONAL ORGANIZATIONS

Shakespeare Association of America Association of Literary Scholars and Critics Fellowship of Catholic Scholars John Donne Society Milton Society Marlowe Society of America Huntington Library Reader British Library Reader Faith & Reason Institute
Elizabeth J. West
Department of English
University Plaza
Georgia State University
Atlanta, Georgia 30303-3083
(404) 651-2900
engejw@langate.gsu.edu

EDUCATION
Ph.D., English, Emory University, Atlanta, GA., May 1997
MA, English, Georgia State University, Atlanta, GA., August 1993


DISSERTATION
"Writing the Black Woman: Post-Civil War Constructions of African American Womanhood in the Writings of Alexander Crummell." The dissertation compiles, edits, and provides critical commentary on Crummell's writings concerning women and women's issues. Included are three unpublished essays, as well as three essays available only in rare book collections. Dissertation Director: Dr. Trudier Harris.

AWARDS/HONORS
ROOTS 2003 NEH Summer Seminar Participant (6/2-7/11) Virginia Foundation for the Humanities and University of Virginia) American Association of University Women Postdoctoral Research Leave Fellowship, 2002-2003 GSU Summer Research Grant, 2002 Elected 2002-2004 Member, MLA Delegate Assembly Visiting Assistant Professor, Emory University, 1997-1998 Mellon Summer Seminar Fellowship, Emory University, 1995 Ph.D. Oral Exam Passed with Distinction, Emory University, April 1995 Graduate English Department Fellowship, Emory University, Fall 1994-Spring 1997 Summer Research Grant, Emory University, English Department, 1994

WORK EXPERIENCE
Assistant Professor of English, Georgia State University, August 2001-present
Assistant Professor of English, Morehouse College, August 2000 – August 2001 Assistant Professor of English, Texas A&M University, 1998-2000 Visiting Assistant Professor of English, Emory University, 1997-1998 Instructor of

TEACHING and RESEARCH INTERESTS
Issues of Race, Gender, and Spirituality in Nineteenth- and Early Twentieth-Century American Literature; Early African American Women’s Literature; African Diasporic Women Writers of North America and the Caribbean; Modernism

WORKS IN PROGRESS

PUBLICATIONS


“Cooper and Crummell: Gendered Visions of African American Womanhood,” presented at Second Biennial Feminism(s) and Rhetoric(s) Conference. Minneapolis, Minn. October 1999.
“African American Literature and the Dynamic of Intraracial Identity,” delivered at the May 1999 conference, Intercultural Development Across The Border: An Intercultural Exchange Between The U.S. and Mexico, Mexico City,
Mexico.
"Race and the Conversion Narrative in Our Nig," delivered at the 56th Annual Convention of the College Language Association. April 1996.

TEACHING (COURSES TAUGHT)
Women’s Literature LBAR 381
(Texas A&M Interdisciplinary Special Topics Course), Spring 2000 American Literature I--Honors and General Sections African American Lit--Honors and General Sections African American Women Writers English 676 (Topic: Gender Constructions in pre-1900 American Fiction) English 285 (Problems Course focusing on Spirituality and Black Women Writers of the Harlem Renaissance) World Literature Freshman Composition

TEACHING (SPECIAL TOPICS COURSES) English 645 (Women in Literature: Caribbean Women’s Writing: Memory, Place and Community), Approved for Spring 2001 Texas A&M LBAR 381 “Identity, Spirituality, and the Discourse of un-Christianity in Black Women’s Fiction” English 676 (Topic: Gender Constructions in pre-1900 American Fiction)

TEACHING AWARDS
Fall 2001 Granted Graduate Research Assistant, Georgia State University Fall
1999: Texas A&M Univ. Women’s Studies Curriculum Development Grant
Spring 1999: Texas A&M Univ. LBAR 381 Course Development Grant

SERVICE
2003 MLA Delegate Committee/Special Delegate—Ethnic Studies
Member Search Committee for 20th Century African Americanist
Member Departmental Self-Review Committee Member M.A.
Exams Committee Member Ph.D./MFA Exams Committee
Member Research Enhancement Committee MLA Delegate
Committee/Special Delegate—Ethnic Studies Served on orals and
dissertation committees for Ph.D. candidates (GSU, Texas A&M)
2002 MLA Delegate Committee/Special Delegate—Ethnic Studies Served on
orals and dissertation committees for Ph.D. candidates (GSU, Texas A&M)
2001 Member of English Dept. MFA./Ph.D. Exams Committees
Reviewed Essay for upcoming special issue on Toni Morrison in Mosaic
1999-2000 Serving on graduate orals and dissertation committees Faculty
Mentor to Graduate Assistant Teachers CLA Committee Member
on Historically White Colleges and Universities
Fall 1998 Participated in Texas A&M’s November Liberal Arts Brown Bag
Lunch Series with the focus of “enhanc[ing] prospects of recruiting
a diverse faculty.” October English Language and Literature
Society Panel on African American Literature--Presentation on Harriet E. Wilson’s
Our Nig Reviewed essay on Charles Chesnutt for South Central Review

MEMBERSHIPS
Modern Language Association, Society for the Study of the Multi-Ethnic
Literature of the United States (MELUS) College Language Association South
Atlantic Modern Language Association Founding Member George Moses Horton
Society Founding Member Charles Chesnutt Society Founding Member Toni
Morrison Society

RECOMMENDATIONS
Professor Trudier Harris, English Department, University of North Carolina at
Chapel Hill Professor Frances Smith Foster, English Department, Emory University
Professor Amy Lang, Graduate Institute of the Liberal Arts, Emory University
Professor Reiner Smolinski, English Department, Georgia State University
Professor J. Lawrence Mitchell, English Department Chair, Texas A&M University
CREDENTIALS

Complete dossier available from:
The Career Center
Emory University
1784 North Decatur Road
Atlanta, GA 30322
Mary Brown Zeigler, Ph.D.
Associate Professor of English Curriculum Vita, 1/01/04

Georgia State University    3344 River Road Atlanta, Georgia 30303 Decatur, Georgia
30034 (404) 651-2900 (404) 243-1031 (404) 651-1710 FAX engmez@langate.gsu.edu

ACADEMIC DEGREES
Ph.D. 1983, The University of Georgia, Athens,
    GA. Major field: English
    Linguistics Minor fields: English
    Literature to 1550

American Literature to 1900

DISSERTATION
The Lexicon of Richard Malcolm Johnston's Middle Georgia Dialect.

University, Atlanta, GA. B.A., 1970, English, South Carolina State College,
Orangeburg, SC.

EXPERIENCE
1993- Now : Associate Professor of English, Georgia State University, Atlanta, GA
    Engl 3190 Language Analysis for Teachers of English Engl 3200 Introduction
    to Language.Sp ’96 – Developed and
    reintroduced into the English curriculum
    Engl 3210 Advanced Grammar Engl 3220 History of the English
    Language (Undergrad/g Engl 8230 American English, Smr 93– Designed
    and
    Engl 3955 Language in the African American
    Community, F ’98,’00. Designed and
devolved this socio- historical
    language variation course
    Engl 8080 Modern Grammar
    Engl 8100 Directed Studies: Language Variation and
    Change; Postcolonial Contexts of African
    American English, Comparative Discourse
    for Teachers of English (Sp 02)

1986-1993:  Associate Professor of English Kennesaw State College (now University),
Kennesaw, GA Eng 410 History of the English Language Eng 310,
Advanced Grammar
    Eng 210, ENG 222, ENG 475, ENG 795,
Contemporary English Grammar and Usage
American Literature after the Civil War,
Modern American Literature,
Directed Study: African American Literature

1985-1986: Writing and Communications
Advisor/Consultant Pre-medical Program,
Morris Brown College.

1983-1986: Assistant Professor of English
Morris Brown College, Atlanta, GA
ENG 311, Modern English Grammar
ENG 301, Survey of American Literature: to 1900, ENG 401, History of the English Language ENG 412, Seminar for English Majors

1986-1990: Tutor and Writing Consultant, Educational Communications Services, Ellenwood, Decatur.

1978-1979: Graduate Teaching Assistant, English
Department The University of Georgia, Athens.


ADMINISTRATIVE EXPERIENCE
1983-1985: Chair, The Department of English Morris Brown College, Atlanta, GA

PROFESSIONAL and ACADEMIC ASSOCIATION MEMBERSHIPS

RESEARCH

PUBLICATIONS Book and Edited Journal
Editor, Postcolonial Contexts of African American English, Special Issue, Journal of Commonwealth and Postcolonial Studies. 4.1 (Fall 1996).

Video/Film

Articles and Book Chapters

**Oral Text Productions**

11/18/03: 8:30-12:00, “The Struggle for Co-Existence between Standard American English and African American English” Social Studies Department, Alonzo Crimm High School, Atlanta, GA.
1/15-17/03 9-10:40AM. “Writing the Autobiographical Essay.” The PSAT Higher Achievers. Cedar Grove Middle School, Decatur, GA.

10/1/01 Ain Nothin Like the Real Thing: The Many Faces of Grammar in the Classroom.” Grammar Conversations, Georgia State University, Atlanta.

6/23/99 What Ebonics Is Not: Demystifying the Myths about Ebonics. The Urban Atlanta Coalition Compact (UACC), Conley Hills Elementary School, East Point, Georgia.


6/98, Sociolinguistic Perspectives on Language Variation in the Classroom: Language Theory

* “Oral text” is the term I have coined to refer to workshop-type sessions, productions ranging from two hours to two days in length, in which the content explores by theory and empirical research, the linguistic environment of the participants. The oral text presents research based on the current language environment, and guides participants through activities which lead to an understanding of their language. This mode is designed for audiences who want to know and need to know about linguistics but are not equipped to maneuver the technical metalanguage as presented by existing written texts.


5/28/97, “Language and Dialect Awareness: African American Voices in Oral and Written Texts,” Clark Atlanta University, Atlanta, GA.


10/95, Coordinator and lecturer, "Approaches to African American Vernacular English in the Classroom," Rainbow Park School, Decatur, GA; Mrs. E. Brooks, Principal.

9/19-20/95, African American Language Variation, "Re-Visioning Vernacular Speech Choices: Language Theory and Pedagogical Practices." Georgia Southern University, Statesboro, GA.

**On-Going Research**
1. Grammaticalization of verb forms in American English
2. The Sociolinguistic Influence of Pronunciation and Grammar on the Education of Urban Atlanta Students.
3. The Sociohistorical and Linguistic Structure of the African American Shout
4. Bridging the application gap between linguistic theory and language pedagogy: written and visual text productions.

**Work in Progress**
1. Language Attitudes in Southern American speech Grammaticalization of “BE FIXIN(G) TO.”
2. Etymological history of Lorenzo Dow Turner’s “shout”

**PRESENTATIONS Invited Lectures**
4/22-23/02 “Lexical Proof of Language Attitudes in Lower South and the Mid-South,” Department of English and Linguistics, University of Memphis, Memphis, TN.

12/18/01 Keynote Speaker, Narrative Technique in Nora DeLoach’s *Mama Stalks the Past* and her other *Mama* mysteries. Discussion Leader, Book Club Conference. William Brown-Wesley Chapel Branch, Dekalb County Library System, Decatur, GA.
"National Black Arts Festival, Summer Teachers Institute, Tri-Cities High School, East Point, GA

8/29/00 Heritage Lecture: Exploring the African American tradition of SHOUTING in Praisesong for the Widow by Paule Marshall and works by other authors. William Brown-Wesley Chapel Branch, Dekalb County Library System, Decatur, GA.

6/20/00 "In the Land of Goshen: The Birth of African American Language" Black Arts Festival, Summer Teachers Institute, Southside High School, Atlanta, GA.

4/20/00 "The Life and Times of 'Fixin(g) To'", Linguistics Lecture Series. University of Georgia, Athens, GA.


2/9/00 "Baby Mama Drama: Why They Trippin about Ebonics" Georgia Perimeter College, Dunwoody Campus.


10/10/97, "Who de Baby Daddy?: Creole Origins of Gullah and Ebonics." Black Heritage Folk Life Festival, Auburn Avenue Research Library, Atlanta

5/14/97 "Well, Hush My Mouth: Confessions of an Ex-Ebonics Speaker." African and African American Studies Lecture Series, Georgia Southern University, Statesboro.


Conference Papers

11/15/03 "I'm fitna go again: The Morphologization of fixin(g) to." SECOL at SAMLA,
Atlanta, GA Nov 14-16.
4/25/03 “Blowin’ the Cover on fitna: Fixinto and fitna as Morphosyntactic Markers of Ethnic Identity,” CLA Convention, Howard University (host), Washington, DC.

Marriott (conference site), Washington, DC.


11/9/01 “Language Attitudes and Regional Linguistic Profiling” with Iyabo Osiapem, UGA SECOL at SAML, Atlanta, Nov 8-11, 2001


3/15/00 "Off the Chain: Freedom Shouts in Paule Marshall and Toni Morrison " Contemporary Literature Conference. Kennesaw State University, Kennesaw, GA.


4/19/97 “African American Vernacular English in the Diaspora: a Postcolonial View” Session organizer and chair. College Language Association convention, Atlanta, GA.

Conference on Linguistics (SECOL), Charlotte, NC.

2/14/97  "Talk did the Talk and Walk did the Walk: Epenthetic /d/ and Reduplicated "-ed',"


11/5/95  "The Self-Conscious Past: Correcting the Hypercorrection, -t.-d Deletion." South Atlantic Modern Language Association (SAMLA) Convention, Atlanta, GA.


4/15/94  "Naming Names: Onomastic Repetition in Gloria Naylor's Maternal Metaphors," College Language Association Convention, Durham, NC.


11/93  "Listen Up! Listen In: A Query on `Listen to' as a Phrasal Verb." Linguistics session, SAMLA Convention, Atlanta, GA.


5/8/92  "When God Was Also Woman: Folklore and Feminism in Gloria Naylor's Mama Day. A lecture/workshop. Multicultural Studies in English/The English Hour, Kennesaw State C.


10/19/90  "Back to the Future: The Psychohistorical Journey of the Female Hero in the Works of Gloria Naylor and Octavia Butler" The Middle Atlantic Writers Association Convention, Baltimore, Maryland.

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4/27/90  "A Dream as Strong as Steel: The Evolution of a Metaphor in the Poetry of Langston Hughes." The Second Annual Contemporary Literature Conference, Atlanta, GA.

4/15/88  "Popeye Meets Sindbad: Pop-Culture Heroes in Western World Literature," College English Association Convention, New Orleans, LA.

4/1/88  "That Silver Mirror God in Your Soul: Feminism in Gloria Naylor's Linden Hills" the College Language Association, Greensboro, NC.


11/84  "Place-Names of 19th Century Middle Georgia," American Dialect Society, SAMLA Convention, Atlanta.

OTHER SCHOLARLY ACTIVITIES

6/98  Book Discussion Leader, Cold Mountain by Charles Frazier. Wesley Chapel Branch Library, Dekalb County Library System, Wesley Chapel Road, Decatur


10/29/96, Book Club Lecture and Discussion: Gal by Ruthie Bolton, Wesley Chapel Branch Library, Dekalb County Library System, Wesley Chapel Road, Decatur.
2/16/96, American Dialect Society delegate, President's Inauguration, Morehouse College.

4/13/95, Coordinator and moderator, panel "African American Contextuality in a Postcolonial America" Fourth Annual Commonwealth and Postcolonial Studies Conference, Statesboro, GA.


Discussion Leader, Gloria Naylor's *Linden Hills*, Book Club. 2/91 "Eye to I: Mythic Realism in Langston Hughes's Poetry," The English Hour, Kennesaw State College.


GRANTS AND FELLOWSHIPS

2003: 7/7-8/5: West African Origins of “Shout.” $1,000 Travel Grant. Ghana, West Africa. 2000: 7/3-9,

Computerized Text-Marking in Linguistic Analysis. Travel Grant. Linguistic Institute, Ohio State University. 1996:

English Department Summer Research Grant. Zeigler 11


1995, "Sociolinguistic Characteristics in the Speech of Early Learners: Writing and Revisioning." African American Faculty Research and Development Faculty Grant, Provost Office, GSU. Granted research time, equipment, travel, and supplies.


1994, Fall Quarter, African American Faculty Research and Development Grant. The Sociolinguistic Characteristics of Vernacular Speech Choices: Pedagogical Perspectives." The develop the design of an instructional module for the study of vernacular speech and to design and conduct a school-community workshop to implement the study. Proposal submitted Spring 1994.

HONORS AND SPECIAL RECOGNITIONS
1988: Nominated for Distinguished Teaching Award, Kennesaw College.
Zeigler 12

1980-83: Dana Faculty Development Fellowship, Pre-doctoral Studies. The United Negro College Fund
1979-82: Pre-Doctoral Fellow, Faculty Development in Georgia Fellowship, The Institute of Higher Education, The University of Georgia.

1/12/03
Zeigler 13
Appendix P: Summary Data on Student/Faculty Ratios and Credit Hour Generation

Please see Tables G-1 (student/faculty ratios) and B-4 (credit hour generation).
Appendix Q: Pullen Library Report

ENGLISH DEPARTMENT REVIEW
LIBRARY RESOURCES

Summary: Strengths and Weaknesses of the University Library Collection and Services

Strengths of the Literature, Language, Rhetoric, and Creative Writing Collections: The English Department offers a choice of five concentrations for the B.A. in English: literary studies; rhetoric and composition; creative writing; Secondary English; and British and American Cultures, a joint studies/exchange program offered with the University of Northumbria-Newcastle in the UK. On the graduate level, the Department offers the M.A., the M.F.A. in poetry or fiction, and the Ph.D. with concentrations in literary studies, rhetoric and composition, and creative writing.

The GSU Library supports these programs in English by providing access to 31 databases, 410 core journals, and over 122,000 monographs in the language and literature collections (P call number areas). In order to determine the strengths of these diverse collections, the bibliographies listed below were checked.

Outcomes from Bibliographies Checked

Choice: In the literature and language sections of the “Outstanding Titles” lists in Choice the GSU Library had 95% (62 of 65 items) of the 2001-2002 list and 84% (58 of 67 items) of the 2002/2003 list.
The CCCC Bibliography of Composition and Rhetoric. Carbondale: Southern Illinois University Press, 1995. The GSU Library has 75% (170 of 227) of the journals listed.
Harnar, James. Literary Research Guide. New York: Modern Language Association, 2002. The GSU Library had 90% (314 of 350 items) in the English, Irish, Scottish, and Welsh literature and language section (pg.145-364) and 94% (45 of 48) of the journals in these sections. The GSU Library had 97% (234 of 241 items) in the American literature section (pg. 365-499) and 96% (26 out of 27) of the journals listed.
www.rhetcomp.com print journal list: The GSU Library has 71% (15 of 21) of the print journals listed.
Summary of Strengths and Weaknesses:

The English and American literature sections checked in Harner show that the literature collections are strong, and the Choice lists checked show the library has bought the majority of core recommended titles in this area. The GSU Library also had the majority of the journals listed in Harner. Several large microform collections also support these programs including the Evans microfiche (early American literature), Wright American Fiction (19th century), and American Periodicals Collection (major 19th century periodicals). Recently purchased databases include all parts of *Godey’s Lady’s Book* (1830-1880), a full-text database for 19th Century research; the *JSTOR III* database collection providing archival electronic access to journals in the Humanities and Social Sciences; *Black Thought and Culture* providing full-text resources for the study of African-American literature in the 19th and 20th centuries; and *World Shakespeare Bibliography*. The rhetoric, composition, and creative writing collections are supported by the core English resources (monographs in the P’s and journals) as well as by resources in the education collections. The GSU Library has over 30 core journals that target rhetoric, composition, reading, writing, or teaching English. The collection of literary reviews is adequate to support the creative writing program, but should be strengthened, while the collection of “little magazines” is weak. The literature, rhetoric, and creative writing programs are supported by the major databases such as *MLA Bibliography*, *Education Abstracts*, and *Linguistics & Language Behavior Abstracts*. Major works of fiction are received automatically through the GSU Library’s approval plan. Library collections for major canonical writers are strong, but poetry and non-fiction monographs are ordered selectively, so the library’s collection of emerging writers represents mainly award-winning writers.

The GSU Library has gaps in the journal collections that support the creative writing and rhetoric programs since these are relatively newer programs and funds for new subscriptions in the three years have been limited. Although the GSU Library owns the core journals needed for all three areas—literature, rhetoric, and creative writing—new journals have not been purchased, so the library is not keeping up with new journals in these areas. English faculty have submitted requests for journals in rhetoric, Jewish Studies, and World literature. The GSU Library has not been able to purchase new digital databases due to the high cost of these databases. Some examples of new digital databases that GSU faculty asked the library to purchase are *EEBO* (Early English Books), *Middle English Compendium*, and the *18th Century* (Gale). Many of the research resources needed by students and faculty in the English Department for the 21st century are online full-text or full-image resources that require continuing subscriptions. The purchase of other databases has been limited, while the cuts in GALILEO databases such as *Education Abstracts* (picked up by GSU in 2003) have required the GSU Library to reallocate already scarce resources. The library will need to subscribe to *American Humanities Index*, a database that indexes creative writing, since it was available in GALILEO only as a trial database. The purchase of monographs in the last fiscal year declined due to overall library budget cuts. The GSU Library received 28% of English Literature (PR) and 18% of American Literature (PS) published in 2003/2004, so many works of literary criticism and emerging literary authors’ works were not purchased in the last fiscal year. Additional money in FY2005 for the GSU Library’s Approval Plan will increase the number of titles purchased for these collections. Research may be limited by the lack of full-text digital resources such as EEBO, but the GSU Library continues to offer the core of traditional database, monograph, reference, and journal
resources to support these programs. The GSU Library also provides students and faculty in the English Department access to resources through Interlibrary Loan, the GIL Universal Catalog, and GIL Express.

### Relevant Library Statistics

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Statistic</th>
<th>Comments/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resources</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of journal titles supporting program</td>
<td>410</td>
<td>This information came from the Serials Review of 2002.</td>
</tr>
<tr>
<td>Number of related journal titles added in last three fiscal years</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Number of related journal titles cancelled in last three fiscal years</td>
<td>70</td>
<td>This information came from the Serials Review of 2002.</td>
</tr>
<tr>
<td>Number of related databases added in last three years</td>
<td>3</td>
<td>Black Thought &amp; Culture; ITER; and World Shakespeare Bibliography.</td>
</tr>
<tr>
<td>Number of related databases cancelled in last three years</td>
<td>2</td>
<td>Humanities Index (dropped by GALILEO); American Humanities Index (dropped by GSU, but picked up by GALILEO July 2003. Will be dropped by GALILEO 12/2004).</td>
</tr>
<tr>
<td>Number or monograph titles supporting program</td>
<td>122,793</td>
<td></td>
</tr>
<tr>
<td>Number of monograph titles in key call number ranges added in last two years (01/2002-01/2004)</td>
<td>6898</td>
<td>P- 7,785; PE-5,009; PN-23,947; PR-37,359; PS-29,627; PZ-19,066.</td>
</tr>
<tr>
<td>Percentage of available universe of related monograph titles purchased through approval plan during previous fiscal year (FY03)</td>
<td></td>
<td>P- 739; PE- 340; PN- 1524; PR- 1493; PS- 1595; PZ- 634</td>
</tr>
<tr>
<td>45% of P</td>
<td></td>
<td>P- Philology &amp; Linguistics</td>
</tr>
<tr>
<td>27% of PE</td>
<td></td>
<td>PE- English Language</td>
</tr>
<tr>
<td>24% of PN</td>
<td></td>
<td>PN- Literary History &amp; Collections</td>
</tr>
<tr>
<td>28% of PR</td>
<td></td>
<td>PR- English Literature</td>
</tr>
<tr>
<td>18% of PS</td>
<td></td>
<td>PS- American Literature</td>
</tr>
<tr>
<td>Note: PZ is not included since LC no longer uses this call number for fiction and Yankee Book Peddlar does not include juvenile literature in the Approval Profile. Z is not included</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Note: PZ is not included since LC no longer uses this call number for fiction and Yankee Book Peddlar does not include juvenile literature in the Approval Profile. Z is not included</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
since YBP does not break down individual call numbers to the level of Z4-8.

FY03 (July 2002-June 2003)

Majority of classes are English 1101 & 1102.

Information for FY03 (July 2002-June 2003)

Electronic Resources

Students and faculty in the Department of English rely heavily on journals, major reference works and databases to conduct research and complete assignments. The following section provides an overview of some of the major electronic resources available for English research.

<table>
<thead>
<tr>
<th>Database</th>
<th>Usage Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accessible Archives- Godey’s Lady’s Book (1830-1880)</td>
<td>Note: The Library has now purchased all available parts. Statistics were not available.</td>
</tr>
<tr>
<td>Biography &amp; Genealogy Master Index</td>
<td>1361 searches 1/2003-8/10/2004</td>
</tr>
<tr>
<td>Biography Index</td>
<td>535 searches 1/2003-7/2004</td>
</tr>
<tr>
<td>Black Thought and Culture</td>
<td>697 searches 1/2004-6/2004</td>
</tr>
<tr>
<td>Contemporary Authors</td>
<td>839 searches 1/2003-8/10/2004</td>
</tr>
<tr>
<td>Dictionary of Old English</td>
<td>848 searches 2003-2004</td>
</tr>
<tr>
<td>English Short Title Catalog (ESTC)</td>
<td>592 searches 1/2003-7/2004</td>
</tr>
<tr>
<td>ITER: Gateway to the Middle Ages and Renaissance</td>
<td>No statistics available.</td>
</tr>
<tr>
<td>JSTOR</td>
<td>Note: The library has purchased the latest update, JSTOR III. 113582 searches 1/2003-8/2004</td>
</tr>
<tr>
<td>PCI (Periodicals Content Index)</td>
<td>1113 searches 1/2004-8/2004</td>
</tr>
<tr>
<td>Project Muse</td>
<td>6301 searches 1/2003-12/2003</td>
</tr>
<tr>
<td>Women Writers Project</td>
<td>357 searches 1/2003-8/2004</td>
</tr>
<tr>
<td>Database</td>
<td>Usage Statistics</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td><strong>GALILEO Databases</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Database</strong></td>
<td><strong>Usage Statistics</strong></td>
</tr>
<tr>
<td>Academic Search Premier</td>
<td>626135 searches 1/2003-8/2004</td>
</tr>
<tr>
<td>American Humanities Index</td>
<td>3125 searches 7/2003-8/2004</td>
</tr>
<tr>
<td>Note: This database will be dropped after 12/31/04</td>
<td></td>
</tr>
<tr>
<td>Annual Bibliography of English Language and Literature</td>
<td>984 searches 1/2003- 8/2004</td>
</tr>
<tr>
<td>Archives USA</td>
<td>664 searches 1/2003- 8/2004</td>
</tr>
<tr>
<td>Bible In English</td>
<td>176 searches 1/2003- 8/2004</td>
</tr>
<tr>
<td>ERIC</td>
<td>29315 searches 7/2003-6/2004</td>
</tr>
<tr>
<td>MLA Bibliography</td>
<td>367694 searches 1/2003-8/2004</td>
</tr>
<tr>
<td>WorldCat</td>
<td>14568 searches 1/2003- 8/2004</td>
</tr>
</tbody>
</table>
Appendix R: Self-Study Procedures

The following are the procedures used by the APR Committee for compiling and interpreting data for the English Department Self-Study Report.

1. Self-Study Committee receives OIR survey data, while writing an online survey questionnaire for English faculty, interviewing each faculty individually, writing up the interviews, returning them to interviewee for revision, and abstracting recommendations from the interviews.

2. Committee compiles the interviewees' recommendations into an aggregate list and organizes them by template-area (faculty, students, curriculum, technology, etc.).

3. APR chair reads all responses to given questions on the online survey (i.e. all #1s, all #2s, etc.), and compare them to the recommendations list from the interview write-ups, making additions to the list as necessary.

4. Committee adds recommendations to the list from other sources, including:
   a. Peer Institution Data
   b. OIR Surveys of Faculty, Current Students, and Alumni
   c. Technology Inventory Assessment
   d. Xerox Corp. repair list
   e. Learning Outcomes Assessment inventory
   f. Writing Lab info
   g. Writing Intensive Courses
   h. Advisement
   i. Graduate Faculty
   j. Miscellaneous

5. All committee members read all online responses and interview write-ups.

6. Once the recommendations list is complete, committee condenses and prioritizes by template area: a list of nearly 600 aggregate recommendations results.

7. Committee organizes recommendations into more focused goals and objectives.

8. In spring, department faculty meet as a whole to discuss individual goals and objectives on the following dates: Feb. 18, March 3, March 30, April 7, April 14, April 21.

9. After receiving faculty feedback, committee revises the goals and objectives.

10. Over the summer, committee compiles Self-Study report, delivers to department Executive Committee and full faculty on September 3.

11. Executive Committee receives faculty responses, makes final changes, and endorses the report by Oct. 11.

Appendix S: English Technology Inventory

Report by Greg George, English Department Technology Coordinator

What we have:

Computers:
177 computers ranging from new to obsolete. According to IS&T, the standard PC at this moment should be a Pentium 4, 733 MHz, 256 MB of RAM and 20 GB Hard Drive. In my experience, a Pentium II, 400MHz, 256 MB of RAM and 10 GB Hard Drive is functional. With new software coming out, these machines will soon be problematic, but for now, they are okay.

A quick look at the numbers shows that we have only 26 computers, not including CS-303, that meet the university’s minimum requirements. Currently, we have 44 faculty, 14 staff, and 7 VI/L, and 104 GTAs. An emphasis should be placed on upgrading, at the very least, the faculty and staff machines. In reality, even with a trickle down approach to resources, the GTA machines will need to be upgraded before a trickle of university compliant machines begins to flow from professors and staff to GTAs.

The department could initiate a computer purchase policy, which would earmark a certain amount of money each year for the purchase of computers. At this time, 32 faculty and staff machines are below the min. requirements. If we plan on a 5 year rotation, then the department needs to purchase between 11 and 12 machines a year. The average cost for a new machine is between 1200.00 and 1500.00. According to these numbers, the department would need to commit 15,000 to 20,000 dollars a year to purchase new machines.

The break down follows:

- **24 Compaq Desk Pros**
  400 MHz Pentium II processor
  10 GB Hard Drive
  RAM ranges from 256 to 334MB

- **2 Apple Desktop**
  1 G3 processor
  1 G4 processor

- **3 Apple G3 Powerbook laptops**

- **6 Dell Latitude Laptops**
  4 Pentium III (speed ranges from 500 to 850 MHz), RAM ranges from 128 to 256 MB, Hard Drives range from 10 GB to 30 GB
  1 Pentium 4 2 GHz, 334 MB of RAM, 40 GB Hard Drive

- **78 Dell OptiPlex GX1 Desktops**
  36 Pentium III 450 MHz, RAM ranges from 256 to 334 MB, 10 GB Hard Drive
  30 Pentium II 400 MHz, RAM ranges from 128 to 256 MB, 10 GB Hard Drive
Drive
12 Pentium 233-333 MHz, 128 MB of RAM, 2 GB Hard Drive

- **2 OptiPlex GX110**
  Pentium III 800 MHz, 128 MB of RAM, 15 GB Hard Drives

- **1 OptiPlex GX150**
  Pentium 4 1 GHz, 128 MB of RAM, 40 GB Hard Drive

- **6 OptiPlex GX200**
  Pentium III 667 MHz, 128 MB of RAM, 15 GB Hard Drive

- **41 Dell OptiPlex GX260**
  28 Pentium 4 2.4 GHz, 1 GB of RAM, 80 GB Hard Drive for Classroom
  2 Pentium 4 2.6 GHz, ??? of RAM, 80 GB Hard Drive for Center for Writing
  11 Pentium 42 2.0 GHz, 256 MB of RAM, 40 GB Hard Drive

- **6 Dell OptiPlex GX400**
  5 Pentium 4 2 GHz 40 GB Hard Drive
  1 Pentium 4 1.8 GHz 20 GB Hard Drive

- **8 various models of Dell**
  Pentium I and II (range from 233 to 333 MHz), 128 MB or less of RAM, 2 GB Hard Drive

**Monitors:**
All new machines come with LCD screens. The CRT screens will eventually trickle out of the department.

- 18 17” LCD Flat Panel monitors
- 28 17” LCD Flat Panel monitors for the classroom
- The rest are 17” or larger CRT monitors

**Printers and Copiers:**
The network printing seems to be in order. An ideal situation would include a 2nd workhorse printer for the department. Spooling print jobs can go to the next available printer. The large Xerox copier is currently configured to accept print jobs from local machines. This access is only given to specific staff members, who print extremely large jobs during the school year. This option could change and the Xerox could become the 2nd workhorse printer.

An added feature to the copier is the ability to scan pages on the copy machine and send them to individual workstations in multiple formats (word documents, pdf, tiff, or jpeg files). You can also send them as emails, so if your class has a listserv, you can scan and send class materials to student email accounts without printing anything locally. Unfortunately, this feature is very expensive. I received a quote from Xerox for this feature, and it came out to $178.51/month. Might be something to include in your projected needs, and the price will probably come down. Of course, color copying should be placed on the ultimate wish list, though color toner is expensive.

**Networked:**
1 HP laserjet 8150 network printer for Workroom
1 Okipage 10 laser network printer for Letterhead
1 HP laserjet 8000 network printer for the classroom
1 HP 4000 laserjet network printer for admin staff in GCB 905
1 HP 1300 laserjet network printer for WAC
1 Okipage 24 laser network printer for Chairs Suite
1 Okipage 10 laser network printer for Center for Writing and Research
1 HP Laser network printer for Urban Life 1026

**Color Laser:**
Xerox Phaser 8200

**Office:**
4 Okipage 10 laser printers
1 HP laserjet 2100 printer
2 Brother HL-1440 laser printers
4 HP DJ 500 inkjet
6 HP DJ 670c inkjet
1 HP DJ 690c
1 HP DJ 712c inkjet
1 HP DJ 820cxi inkjet
3 HP DJ 940c inkjet
2 HP DJ 932c inkjet
2 HP DJ 5550c inkjet
1 HP 6p laser
1 HP 4m laser
2 HP 6mp laser

**Copiers:**
Xerox Document Center 470ST
Canon ImageRUNNER 330s for Chairs Suite
Canon ImageRUNNER 2200 for Center for Writing and Research (purchased by WAC)

**Scanners:**
1 Epson Expression 1600
1 HP Scanjets
1 Microtek Visioneer 7600

**Webservers:**
The machines for these servers are Dell OptiPlex GX1 Pentium II 400MHz with 256 of RAM and 10 GB Hard Drives. rhetcomp has a second 80 GB Hard Drive to hold their e-portfolios. We run Linux RedHat 8 os with Apache web server software.

In the near future these servers will need to be upgraded for full functionality. As databases grow (like the portfolio system), the machines will be taxed beyond their means. True servers are not necessary, but more robust machines. My recommendation would be a dual processor
system with 1 to 2 GB of RAM. These machines are not that expensive. They will run $1200.00 to $1500.00 per server.

- rhetcomp.gsu.edu for rhetoric and composition students and their e-portfolio system
- english.gsu.edu for departmental use
- jac.gsu.edu for the Journal of Advanced Composition
- wac.gsu.edu is in the works
Appendix T: Department Publications Report

Report prepared by the Department Publications staff: Heather Medlock, Editorial and Production Manager of Studies in the Literary Imagination; Megan Sexton, Managing Editor of Five Points; Lori Howard, Business Manager I for South Atlantic Review; Pearl McHaney, Editor of The Eudora Welty Newsletter; George Pullman, Editor of The Journal of Advanced Composition online archive. Compiled by Heather Medlock.

Overview

The Department of English currently houses and fully or partially funds 5 academic periodical publications. These publications—the Eudora Welty Newsletter, Five Points, the Journal of Advanced Composition electronic archive, the South Atlantic Review, and Studies in the Literary Imagination—garner international recognition for the department and for the college, provide an accessible publishing outlet for faculty, offer undergraduate and graduate students myriad educational opportunities in the publishing field as well as useful career experience, and serve as a recruitment tool for the department. (As a testament to their value as a career benefit, 3 of the department’s current editors are alumni of its graduate programs. Other alumni have procured excellent jobs in the publishing field as a result of their experiences with the department’s publications.) While often fairly inconspicuous within the department, its publications constitute a vibrant network of opportunities for education and scholarship. These opportunities intersect most notably with the scholarly writing and publishing curricula for both undergraduates and graduates (current course offerings include ENGL 3120, Electronic Writing and Publishing; ENGL 3140, Editing; ENGL 8120, Writing for Academic Publication; ENGL 8121, Electronic Writing and Publishing; and ENGL 9012, Scholarly Publication). There is also an internship course (ENGL 4500), designated as a writing course, that undergraduates interested in publishing or editing may fulfill by working in one of the department’s publication offices. In order to do so, students are required to pass ENGL 3140 prior to beginning the internship. Courses in business writing, technical writing, technical editing, and argumentative or expository writing also are recommended. Following the internship, during which he or she also must attend at least 3 editing conferences, the student submits a journal (kept throughout the semester) and a final report based on the field experience. The graduate equivalent of an internship would be working for a publication as a Graduate Research (or Lab) Assistant. Editors are often invited to serve as guest lecturers in editing classes, which further benefits students.

In addition to the 5 larger publications, the department produces the majority of its own informational and PR publications, including graduate and undergraduate newsletters, graduate and undergraduate handbooks, annual Lecture Series posters and fliers, and registration and promotional materials for the Conversations among Partners in Learning series, the New Readings of Significant Texts series, the Secondary English Concentration program, and the Center for Writing and Research. (The department also houses an entirely student-run review of student writing, the GSU Review. We have not included it in our assessment below because the department provides only office space for the Review, which is totally funded by the Student Government Association. However, the Review provides valuable publishing experience for
students—3 to 4 GLAs per year, whose stipends are paid by the SGA—as well as a venue for their writing.)

**Eudora Welty Newsletter**
The *Eudora Welty Newsletter* is the only scholarly publication devoted exclusively to the Pulitzer Prize-winning writer Eudora Welty. Published biannually since 1977 and housed at GSU for the past 7 years, the *EWN* includes bibliographic references to and adaptations of Welty’s works, news, checklists of scholarship, textual analyses, discussions of variations of Welty’s works, and typescripts of awards ceremonies and speeches by and about Eudora Welty. Its current subscriber count is approximately 300.

**2003–04 Staff:**
Editor: Pearl A. McHaney (Assistant Professor)
Managing Editor: Thomas L. McHaney (Professor)
Assistant Editor: Cindy Michaels (GRA; MA candidate)
Production Manager/Business Manager: Heather Medlock (f-t staff member; English alum, MA 2001)

**Five Points: A Journal of Literature and Art**
Since the publication of its inaugural issue in 1996, *Five Points* has become one of the country’s most prestigious literary magazines. Published 3 times a year, each issue features art, interviews, poetry, fiction, and essays by nationally and internationally acclaimed authors.

Over the past 3 years, *Five Points* has averaged over 1000 individual subscribers and institutional subscribers. The current total distribution of each single issue of *Five Points* is 2000 copies; this total represents subscribers as well as single copies for sale in nationally and internationally located bookstores. Website: [www.webdelsol.com/Five_Points](http://www.webdelsol.com/Five_Points)

**2003–04 Staff:**
Editor: David Bottoms (Professor; Associate Dean for Fine Arts)
Associate Editor: Megan Sexton (staff/adjunct faculty/English alum, PhD 1998)
Assistant Editor: Leigh Kirkland (Visiting Lecturer, rotating)

**Journal of Advanced Composition Online**
The *Journal of Advanced Composition Online* is an electronic archive of the scholarly journal *JAC*, which is a peer-reviewed journal that publishes theoretical articles on a variety of topics related to rhetoric, writing, multiple literacies, and the politics of education. The electronic archive spans the publication from its beginning in 1980 through 1997 (the print journal is published at the University of South Florida).

**2003–04 Staff:**
Web designer: George Pullman (Associate Professor)

**SAMLA/SAR**
The *South Atlantic Review*, formerly the *South Atlantic Bulletin*, was established in 1935 as the official quarterly publication of the South Atlantic Modern Language Association (SAMLA).
The *SAR* publishes scholarly essays and book reviews concerned with the study of language and literature and intended for academic and general readership. SAMLA also publishes an annual newsletter, the SAMLA News, which contains calls for papers for the annual SAMLA conference as well as news of the association. This information is also distributed electronically as the SAMLA E-News.

2003–04 Staff:
Managing Editor, *SAR*/Conference Planner, SAMLA/Business Manager, *SAR* & SAMLA/Web designer: Lori Howard (f-t staff; PhD candidate in English; English alum, MA 1997)
Executive Director, SAMLA: Margaret Mills Harper (Professor)
Editor, *SAR*: Matthew Roudané (Professor; Chair of English)
Associate Editor, *SAR*: Randy Malamud (Professor; Associate Chair of English)
Associate Editor, *SAR*: Hugo Mendez-Ramirez (Professor, Modern/Classical Languages)
English Language Book Review Editor, *SAR*: Calvin Thomas (Associate Professor; Director of Graduate Studies in English)

*Studies in the Literary Imagination*
*Studies in the Literary Imagination* is a biannual special topics journal that publishes scholarly essays related to literature. The journal’s special-topics nature makes it a unique venue for focused collections of in-depth textual and cultural studies and critical literary analyses. Over the past 3 years, an average of approximately 1100 individuals, libraries, and other educational institutions worldwide per year has subscribed to the journal, which the department founded in 1968.

2003–04 Staff:
Editorial & Production Manager/Business Manager/Web designer: Heather Medlock (f-t staff member; English alum, MA 2001)
Managing Editor: Murray Brown (Associate Professor)

**National Prominence**

*Eudora Welty Newsletter*
The editors of the *Eudora Welty Newsletter* were instrumental in bringing an archive of Welty first editions and valuable secondary materials given by John Bayne, a collector of Southern literary works, to Georgia State’s rare books collection. The Bayne Collection, valued at over $27,000, will be showcased in April 2004 with a reception to inaugurate its exhibition in Special Collections. As experts on Welty and her works, the *EWN*’s editors also have been featured in the media, including an interview on National Public Radio, interviews in the national press following Welty’s death, and an interview by John Siegenthaler for a Welty-focused episode of the PBS show *A Word on Words*.

*Five Points*
The National Arts Club of New York City has hosted “A Celebration of Five Points” on multiple occasions with featured readings by nationally acclaimed authors, including Philip Levine, Gerald Stern, Sharon Olds, and others. *Five Points* contributors have performed readings at the South Atlantic Modern Language Association Convention (Atlanta and Birmingham), and
contributor Billy Collins read from his work on 60 Minutes II. Five Points has won numerous awards, including multiple Pushcart Prizes as well as both the Best New Journal and Best New Design categories in the Council of Editors of Literary Journals’ annual contest. Works first published in Five Points have been selected to appear in a variety of nationally known publications, including Best American Short Stories, Best American Poetry, Pushcart Best of the Small Presses, New Stories from the South, the Utne Reader, Harper’s, Poetry Daily, and Poetry 180. Five Points editor David Bottoms is the state poet laureate of Georgia, and its contributors include recipients of the Pulitzer Prize, the National Book Award, Guggenheim Fellowships, and other prestigious honors. Recent authors include Billy Collins, Philip Levine, Ha Jin, Richard Bausch, Ann Beattie, Edward Hirsch, W. S. Merwin, and Joyce Carol Oates. Five Points is distributed in bookstores nationally and internationally, with upward of 2000 copies of each of 3 issues per year being circulated to individual bookstore customers, paid and unpaid subscribers, and educational institutions. Five Points has been reviewed and discussed in several local and national forums, including Poets & Writers, the Library Journal, the Literary Magazine Review, the Small Magazine Review, the Atlanta Journal Constitution, Atlanta Magazine, Creative Loafing, Georgia Trend, Metropolitan, The Source, The Insider, and the Women’s Review of Books. Five Points is indexed in the MLA Directory of Periodicals, the American Humanities Index, and the Index of American Periodical Verse.

Recent praise for Five Points from acclaimed authors includes:

“In Five Points I have found some of the best writing being done in the U.S. today, without fear or favor. The standard is excellence—nothing else.” – Louis Simpson, Pulitzer-Prize winning author

“Already a literary force! No magazine in America is publishing better writing than Five Points.” – Richard Bausch, internationally acclaimed author

“A refreshing combinations of the old and the new. The best literary magazine I’ve read in ages!” – Philip Levine, National Book Award and Pulitzer Prize winning author

“I’m a Five Points man!” – Billy Collins, former Poet Laureate of the United States

**JAC**

The JAC print journal received the 2000 Council of Editors of Learned Journal’s Phoenix Award for Significant Editorial Achievement. It is a member of the Council of Editors of Learned Journals and is indexed in the MLA International Bibliography, Linguistics and Language Behavior Abstracts, and the American Humanities Index.

**SAMLA/SAR**

Formed in 1928, the South Atlantic Modern Language Association is the regional professional association for professors, students, and independent scholars in English and modern languages. Housed in the GSU English Department since 1994, SAMLA is dedicated to the advancement of teaching and to literary and linguistic scholarship in the modern languages. The SAMLA region technically covers 10 southeastern states and the District of Columbia, but its membership includes academics from across the country and around the world. SAMLA’s most recent annual convention was attended by approximately 700 (550 and 800 in the previous 2 yrs; this number
fluctuates depending largely on which city sponsors the conference) members from South America, the UK and continental Europe, and Africa. SAMLA’s journal, the *South Atlantic Review* (SAR), has a subscriber base of approximately 2,000 individuals and libraries around the world. The SAR is indexed in the MLA Directory of Periodicals as well as many other print- and web-based indexes and databases.

*Studies in the Literary Imagination*

*Studies in the Literary Imagination* has been reviewed in journals worldwide, including *Études Anglaises, AUMLA: Journal of the Australasian Universities Language and Literature Association, and Deus Loci: The Lawrence Durrell Journal*. Its approximately 1200 subscribers include universities and individuals in 29 countries. Articles originally published in SLI have been reprinted in numerous literary anthologies and other scholarly texts. SLI is indexed/abstracted in Abstracts in English Studies, Academic Abstracts, Academic Search Premier, American Humanities Index, Arts and Humanities Citation Index, Film Literature Index, Humanities Index, IBR, IBZ, and MLA International Bibliography.

**Community Outreach**

*Eudora Welty Newsletter*

The *Eudora Welty Newsletter* has served as an affiliate with the fiction readings at the Margaret Mitchell House, worked with the Georgia Center for the Book on activities that promote reading and literacy in Georgia, and conferred with the Georgia Committee of the National Museum of Women in the Arts. The EWN’s editors have procured for GSU’s special collections library a valuable archive of Eudora Welty’s first edition works and other papers, which will attract outside scholars to GSU. The newsletter has published 2 special supplements to date and has 2 others planned, including indexes to Welty’s *One Writer’s Beginnings* and *The Eye of the Story: Selected Essays and Reviews* and to Michael Kreyling’s *Author and Agent*, a narrative of Welty’s relationship with her agent Diarmuid Russell created from their exchanged letters. None of these volumes was indexed when published.

**Praise for the EWN:**

“The new *Eudora Welty Newsletter* just arrived—another impressive work chock full of delightful stories, reports, quotations, lists, photographs, and illustrations. I have already read ‘Welty and Italy’ and have looked through the whole newsletter. My next selection will be ‘En Route to A Curtain of Green’ …, but it will not be easy to delay the Red Devil Lye piece—what fun it promises to be! Thank you so much for your outstanding work on the newsletter.” – Ann Abadie, Associate Director of the Center for the Study of Southern Culture, University of Mississippi


“The Newsletter as I told Pearl in Jackson is just stunning.” – Noel Polk, official bibliographer of Eudora Welty’s work; international Faulkner and Welty scholar
“I look forward to your newsletter and I am always astounded by the impact that Miss Welty has had around the world!” – Judith Coughey, California subscriber

“The sparkling winter issue [1999] of the Eudora Welty newsletter achieves a high shine. Congratulations on the stimulating contents and the appealing format. This issue shares information and wonderful photographs that readers needed.” – Hunter Cole, marketing director of the University Press of Mississippi

“The winter 2000 edition of the Eudora Welty Newsletter is very fine. It has so distracted me that I cannot attend to my ordinary duties.” – Hunter Cole, marketing director of the University Press of Mississippi

Five Points

Five Points furnishes an archive of correspondence and previously unpublished manuscript drafts of poems, stories, and essays by major contemporary authors to Pullen Library’s Special Collections. It also sponsors the annual James Dickey Prize for Poetry and the annual Paul Bowles Prize for Poetry and has been selected for 2 consecutive years as a media sponsor for The Academy of American Poets’ National Poetry Month. Five Points has sponsored the following public events: “Poetry on the Peaks,” in conjunction with the United Nations, a reading on top of Stone Mountain with local High School Students; “Earl Grey the Southern Way,” a literary tea and reading at the Buckhead Ritz-Carlton, sponsored by Borders Books; “Publishing at the End of the Century,” a symposium for GSU students and the general public featuring nationally renowned editors; “Selling Your First Book,” a symposium for GSU students and the general public featuring nationally known literary agents and publishers; lectures in conjunction with the College of Arts and Sciences Dean’s Lecture series; and readings on the GSU campus by Louis Simpson, Jane Hirschfield, Kim Addonizio, Nuala Ni Dhomnaill, George Garrett, Frederick Busch, and Joseph Parisi. The editors of Five Points participated in the Georgia Public Radio broadcast of Poetry Magazine’s letters, which was broadcast live from Atlanta’s Callanwolde Arts Center. Readings by Five Points contributors Ann Beattie, Barbara Hamby, and David Kirby were taped at the Georgian Terrace and broadcast on The Spoken Word, a Georgia Public Radio program. In April of 2004, The Margaret Mitchell House will host “An Evening with Five Points Editors and Authors.” Five Points also has an active Advisory Board composed of Community Leaders in the Atlanta and New York communities. In February 2004, Five Points sponsored and hosted the National Endowment for the Arts for a “Grantwriting Workshop for the Arts” in the Rialto Theater. The event featured a presentation by NEA officials for the Atlanta and Georgia arts communities. The event was held in conjunction with Congressman John Lewis and his office. The event took place at the Rialto Theater and resulted in record-breaking attendance for NEA workshops.

JAC

JAC online provides scholars with greater access to the journal’s contents by offering online search capabilities for all articles published between 1980 and 2000 (issues are published online 3 years following their initial print publication).

SAMLA/SAR
SAMLA reaches the larger community through its annual convention, which includes readings and events open to the public, its website (www.samla.org), and its publications (the SAR and the SAMLA News).

**Studies in the Literary Imagination**
Individual essays and entire volumes of *Studies in the Literary Imagination* have been used as required texts in universities across the country, and articles published in *SLI* frequently are excerpted in reference books and reprinted in scholarly monographs, educational textbooks, and other anthologies. Some recent examples include *Red Seminars: Radical Excursions into Educational Theory, Cultural Politics, and Pedagogy* (Hampton Press, 2004); *Mexican Masculinities* (*Cultural Studies of the Americas Series*, vol. 11; University of Minnesota Press, 2003); *Mikhail Bakhtin*, 4-vol. set in *The Masters of Sociological Theory* Series (Sage Publications, 2002); *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames (The Theory and Interpretation of Narrative)* (Ohio State University Press, 2002). *SLI*’s articles also are available through various online subscription-based educational resources. The GSU Literary Studies Series, featuring original focused volumes on specialized scholarly topics, developed out of *Studies in the Literary Imagination*. AMS Press published the series, for which popular back issues were carefully expanded to include revised essays, additional commissioned essays, a thorough new introduction, and a comprehensive bibliography. Twelve volumes, which resulted in at least 2,800 copies sold, were published before the series was halted due to difficulties in negotiating the publishing contract. *SLI* offers subscription information and submission guidelines through its website.

Praise for *SLI*:
“Many thanks indeed for your kindness in sending me a copy of *Questions of Literary Property in Eighteenth-Century England* [spring 2001]. This is a terrific collection. Indeed, I think it is the best issue of *SLI* I have ever seen (including the one I contributed to, an eon ago). Lots of meaty stuff, and paths neither over-trodden nor numbingly obscure.” – Dr. Robert D. Hume, Evan Pugh Professor of English Literature, The Pennsylvania State University/Guggenheim Fellow

“The issue [fall 2000] turned out beautifully. Thank you for your absolutely splendid work!”
–Dr. David Venturo, contributor/Associate Professor, The College of New Jersey

“I was thrilled to receive the copies of our volume [spring 2001] … and want to thank you again profusely for all of your meticulous work in producing this volume. It’s attractively printed, I think, and should be of great interest to both the ASECS [American Society for Eighteenth-Century Studies] and SHARP [The Society for the History of Authorship, Reading & Publishing] people.” – Dr. John Dussinger, consulting editor/Emeritus Faculty, University of Illinois, Urbana-Champaign

**Student Involvement & Employment**

The department’s publications provide tremendous opportunities for students to learn empirically about many aspects of publishing through working for one semester or longer in one of the publication offices. By working as interns, both graduate and undergraduate students gain firsthand experience with varying styles of writing, from poetry to literary theory, and have the
chance to synthesize this experience in a structured environment while earning course credit. The publication offices also employ student assistants to assist with administrative and other day-to-day business functions.

**Eudora Welty Newsletter**
The *EWN* employs 1 Graduate Research Assistant per semester. The GRA works as an associate editor and is responsible for subscriptions; web site updates; research; responding to inquiries; writing news, notes, and articles; and distributing the newsletter. The editors encourage Georgia State English graduate students to research, write, and publish in the *Newsletter*. In the past 14 issues, 12 graduate students have contributed 32 articles/essays, all of which were taken through many revisions. The *EWN* is now one of the most active venues in the department for giving graduate students hands-on experience with the editing of a scholarly journal and with publishable research and writing in several areas, including biography, textual studies, source studies and text annotation, cultural studies, literary history, and critical analysis.

**Five Points**
*Five Points* employs 3 GRAs to read a total of 1497 unsolicited manuscripts per year, provide weekly logs for the return of manuscripts, and proofread 3 issues per year. Two undergraduate University Scholars perform a variety of tasks such as database management, handling mail, proofreading, and inputting text. Graduate and undergraduate students have the opportunity to complete internships for course credit throughout the academic year with *Five Points*—students may engage in service-learning in order to receive internship credit. Students perform a variety of functions, including manuscript evaluation, web site maintenance, proofreading, transcribing interviews, and assisting with production and design tasks. Interns are required to write a final paper at the end of the semester detailing how the internship experience helped to advance their career goals. The *Five Points* office would be able to provide work for 2 additional GRAs per year.

Recent feedback from students working with *Five Points*:
“I’m proud to list my volunteer work at Five Points on my c.v. because I now know firsthand that the people who work there have made it what it is: one of the best literary journals in the country and a boon to Georgia State University.” – Liz Robbins

“I find that working for Five Points has benefited my graduate school experience by enabling me to see the inner workings of the marketplace I am beginning to discover from the other end.” – Laura Carter

“In short, through my work with Five Points, I was able to better determine what makes a good story, a skill that proved valuable when writing my own stories for classes and my thesis, and which now helps me to teach my own students.” – Brigitte Clifton

Recent inquiry from a member of the Atlanta community:
“*Five Points* is an amazing publication, and I am particularly proud that such a high quality and prestigious magazine is published in my homeland.”
– Megan Mills, a student at Swarthmore College interested in learning how to work at *Five Points*. 
The GSU Review employs between 3 and 4 GLAs per year (paid out of SGA funds).

The JAC archive employed 3 GLAs per year to help proofread the archive’s contents during its initial 2-year setup period.

In its 10 years at Georgia State, SAMLA’s journal office has been staffed by GRAs, University Scholars, international exchange students, and student volunteers. All GSU students are welcome to volunteer to work on the journal, website, or conference. Currently, SAMLA employs 3 GRAs and 1 or 2 undergraduate University Scholars per semester. Approximately 30 students volunteered at the most recent annual convention, in exchange for which their conference registration fees were waived. SAMLA’s student employees maintain the membership database, proofread articles and conference publications, facilitate the process of peer-reviewing potential SAR articles, contribute to website development, and work on mailings and other projects. Each GRA has an annual appointment to SAMLA; undergraduate University Scholars work 8 hours per week/30 weeks per year at a rate of pay determined by the Dean’s Office. The SAMLA/SAR office would be able to provide work for 2 additional GRAs per year.

Students employed during the current academic year (2003–04):
Claire Summers, GRA (1/2 appt)/PhD: manages article-refereeing process for SAR
Josephine Yu, GRA, MFA: proofreading & typesetting issues of SAR
Jan Saathoff, German exchange student (GRA): SAMLA/database, admin
Nancy Carrero: University Scholar, undergrad English major: SAMLA/database, admin.

One University Scholar or 1 undergraduate intern works in the Studies in the Literary Imagination/departmental publications office on alternate semesters. University Scholars assist in managing day-to-day business such as making bank deposits, filing, database entry, and correspondence. Interns have the opportunity to read drafts of articles and make editorial suggestions, which the editor reviews and discusses. They also research quotations to check for accuracy, perform other editorial tasks, and write reports following the internship as part of their requirements for receiving course credit. The SLI/ancillary pubs office would be able to provide work for 2 additional GRAs.

Faculty Involvement

Pearl McHaney, assistant professor, has served as editor of the EWN since 1997, prior to being hired by GSU. Tom McHaney, professor, has worked as managing editor since 1997. Neither receives any compensation in time or funds. It is difficult to calculate the number of hours, since supervision of assistants, tutoring of researchers, and other work on the Newsletter seems to go on all the time. A fair estimate of the amount of time per year for the editor is the equivalent of 1 course. The editor researches, encourages contributors, responds to submissions and parcels them out to other readers, designs the content of each issue, suggests illustrations, provides further
avenues of development, edits, checks for accuracy, requests permissions, and often even carries the printed copies home to stuff them into envelopes. The managing editor reads submissions, proofreads, and helps to raise extra funds for the Newsletter’s production. These positions bring other responsibilities, such as invitations to meet with the executive committee of the national Welty Society and to give papers at international, national, and regional conferences. The EWN welcomes other faculty to contribute, and frequently commissions ventures by scholars whose outside interests make them excellent possibilities for contributions to Welty studies. For example, a faculty member in the department recently contributed 2 outstanding essays to issues of the Newsletter that received much notice and recognition by other scholars.

Five Points
Five Points employs 1 faculty member, David Bottoms—also the college’s Dean of Fine Arts—as Editor. Megan Sexton (adjunct assistant professor) serves as Associate Editor. Dr. Sexton also teaches in the department and will teach the undergraduate editing class in Spring 2005. Currently, a visiting lecturer serves as assistant editor. The latter position carries a two-course reduction from the lecturer’s required 4/4 teaching load and is, at present, a rotating position. Five Points has featured work by the following Georgia State University faculty members: Margaret Mills Harper, Pearl McHaney, John McWilliams emeritus (art department), Paula Eubanks (art department), Randy Malamud (pending), Virginia Spencer Carr, emeritus (pending).

JAC
Between 2000 and 2002, George Pullman scanned the journals, designed the web interface, created the style sheets, and posted the archive.

Four English faculty and 1 faculty member from the Department of Modern and Classical languages serve as the executive director of SAMLA and editors of the SAR (Margaret Mills Harper, Executive Director, SAMLA; Matthew Roudané, Editor, SAR; Randy Malamud, Associate Editor, SAR; Hugo Mendez-Ramirez, Associate Editor, SAR; Calvin Thomas, English Language Book Review Editor, SAR). The SAR has published articles and/or book reviews by dozens of Georgia State University faculty members in its 75-year history.

Studies in the Literary Imagination
Associate Professor Murray Brown serves as managing editor of Studies in the Literary Imagination. Many faculty in the department have acted as contributing editors for their own issues of SLI, and an even greater number has written articles published the journal. Being a contributing editor of SLI provides a faculty member with the occasion to gather the most contemporary scholarship in his or her chosen field and publish what essentially is a scholarly monograph. Faculty also have the option of serving on the journal’s editorial board to fulfill one of their committee requirements.

General Strengths & Weaknesses
As a whole, the department’s publications are strong in that they offer both students and faculty a variety of excellent opportunities for educational and professional enrichment. They hold to a high standard of scholarship and production, bolstering the department’s profile. General
weaknesses stem from the fact that a few people perform many different tasks, including editorial, production, accounting, web development, marketing, and other functions. As a result, the web sites are at varying levels of design sophistication and usability. Limited storage and office space also decrease effectiveness. Furthermore, the publications are generally not well recognized or valued within the department, which means that faculty and students miss out on the significant opportunities for publication and experience they afford. Each publication’s more individualized strengths and weaknesses are detailed below.

Eudora Welty Newsletter
The Eudora Welty Newsletter’s strengths include its unique place within the realm of Welty studies and its consistent ability to achieve high standards of scholarship and production at low cost. Subscription payments cover the newsletter’s production and mailing, a generous donor pays for reproductions and permissions, and the department pays for staffing and technology. While the EWN’s editors have accomplished significant achievements during their tenure and have maximized their limited resources, the EWN could become an even stronger publication if given the opportunity to expand into a full-fledged journal. The editors entered the EWN several years ago in CELJ’s Phoenix Award competition for significantly improved or resurrected journals. The newsletter received very favorable comments, although, because of being a “newsletter,” it was not eligible to compete for the award. It was suggested that the editors entertain the idea of making the publication more of a journal in content by soliciting or accepting longer critical articles as well as its standard short essays, news, notes, and biographical and textual pieces. In the past several years, the editors have made great progress toward achieving this goal by raising funds from a local benefactor to help finance larger issues of the EWN. They also now have a submissions guide and are poised to recommend to the editorial advisory board (which includes distinguished writer Reynolds Price and the family-authorized Welty biographer Suzanne Marrs, as well as leading scholars in the field) that they begin to move forward in making the newsletter a full-fledged peer-reviewed journal.

Five Points
Five Points serves as a major recruiting tool for new students at the undergraduate and graduate levels. It enhances the university’s national and local profile and functions as a unique opportunity for fundraising development, especially among GSU’s alumni population. As of this writing, Five Points has raised funds to endow the Paul Bowles Prize for Fiction and is currently receiving donations toward its General Enrichment Fund; Five Points currently has 3 GSU Foundation accounts for a total of $43,266.43 in funds from individual donors and matching gifts. We are in the process of organizing donor cultivation events this spring.

SAMLA/SAR
With a 75-year history including the past 10 years in the GSU College of Arts & Sciences, SAMLA is a venerable institution, well known and respected in the region and beyond. New faculty take advantage of the department’s connection to the conference and the SAR, and often get involved as conference session chairs and panelists. SAMLA also offers students valuable desktop publishing, conference-planning, and web-development experience. On the other hand, SAMLA’s publications are hindered by a lack of web resources and by restricted network space. With only 1 staff member responsible for conference planning, producing the journal and newsletter, and managing the website, it is very difficult to keep the website current. Presently,
only the table of contents for each issue and some book reviews are available online. Ideally, the entire SAR would be published online. Like the other department publications, SAMLA uses space on the College of Arts and Sciences’ network. At times when the network is overloaded, it becomes very difficult to save current work to the network, which slows the production of each issue as it is being prepared to go to press.

Studies in the Literary Imagination

Studies in the Literary Imagination is a long-standing and highly respected scholarly journal of literature that strives continually to improve the quality of its articles and design. However, the Lecture Series and the Literary Studies Series formerly sponsored by the journal, as well as the department’s alumni newsletter, have lapsed due to prohibitive costs and lack of faculty involvement. Because the editor’s time is split among managing the business aspects of SLI and the EWN, maintaining the SLI web site, and producing SLI, the EWN, and the department’s ancillary publications, she lacks the resources to initiate and maintain larger projects.

Technology Infrastructure

All the publications use Department of English computers and College of Arts and Sciences network space (except for JAC online, which has its own server). They also receive technical support from the departmental technology coordinator. Each of the 4 print publications has its own web site, with web maintenance performed by individual editors in each office. Resources unique to each publication are listed below.

The Eudora Welty Newsletter currently has an external email address, a website, 2 computers, and a printer.

The Five Points office has 3 computers, a scanner, a fax machine, 1 laser printer, and 1 ink jet printer. The web site currently is housed on a webring and linked to the department’s site.

The JAC archive resides on a linux server furnished by the English department, which was set up and is maintained by the department’s computer support person. The department also provided a scanner.

SAMLA and the SAR have a web site, 3 computers, a fax/copy machine, and 1 printer.

In addition to 1 laser printer, the SLI office houses a color printer that the departmental publications coordinator/SLI editor uses primarily for the department’s informational and PR publications. SLI also has a web site, scanner, and 1 computer.

Goals and Objectives

The English department’s general goals for its publications include the following:

- To make each print journal available electronically within a moving wall of 3 years from its current print issue. Pending further investigation, this goal might alter to moving toward complete electronic publication of the SAR and SLI within the next 10 years.
Despite initial setup costs related to converting to an entirely electronic medium, the costs of maintaining such a system would be significantly fewer than those required to publish and distribute a print journal, especially given recent rising trends in postage, paper, and printing costs

- To consolidate and maximize resources in order to eliminate redundant effort as well as to take full advantage of combined purchase power in obtaining printing bids, bringing lecturers and readers to campus, and buying multi-site office and publishing software
- To increase our capacity to give the ever-growing number of graduate students within the department opportunities to gain experience in editing, production, and other professional writing- and publishing-related functions

Achieving these goals would result in better-functioning websites, better organization, a reduction in total operating costs, and, hopefully, higher circulation numbers. Perhaps most importantly would be that each journal would be in control of its back inventory—we no longer would need to rely on other entities (such as EBSCO, Jstor, Project Muse, etc.) to distribute our publications electronically but would be able to do so in house. Electronic subscription-based services, such as the above, pay the publisher a royalty usually between 10% and 15% of what they charge for access to the information. There is demonstrated demand for electronic access to complete journal issues and individual articles; becoming capable of meeting this need internally would return to each publication’s managers the right to control access and set appropriate prices for such access.

We do not think that publications in the Georgia State English Department necessarily have to compete for external funding but that their excellence and variety may be a key to garnering more support than has previously been available.

In order to achieve our goals, we have the following objectives:

- To consolidate and increase storage space in order to house journal inventory (inventory is currently scattered throughout the department: stored in editors’ offices, the Troy Moore Library, supply closets, and in the chair’s and associate chair’s office closets)
- To consolidate and increase office space for student assistants, GRAs, interns, and web support/administrative personnel
- To purchase a dedicated server for all journals utilizing a 100 Mbps port instead of the current 10 Mbps port as well as a backup system for the server and for network storage
- To provide 6 additional GRA/LA positions among the publications offices (Five Points: 2 more [for a total of 5]; SAMLA/SAR: 1 or 2 more [for a total of 4 or 5]; Studies in the Literary Imagination: 2 more [for a total of 2])
- To earmark funding for each publication to purchase new computers every 3 years as well as office and publishing software that is current to within 2 versions of the newest software available
- To hire an additional 20-hour-per-week staff position to focus on administrative business for departmental publications (such as subscription database upkeep, check deposits, handling mailings and correspondence, making copies, etc.), which would allow for standardizing certain tasks not suited to student labor, give student interns and research assistants more time to focus on writing and learning about publishing, and would free
the editors to better adhere to production schedules, devote more time to promoting the journals, and to arrange for additional lecturers/readers

- To hire a 20-hour-per-week web support person for departmental publications, which would strengthen the web sites’ consistency and reinforce the department’s and college’s branding, ensure that sites were updated in a timely fashion, and allow for more sophisticated functions on each site, including posting electronic archives of past issues and collecting online subscriptions payments
- To earmark funding to cover steadily inflating production (printing/postage/paper) costs

**Individual Goals and Objectives**

**Eudora Welty Newsletter**: Within the next year, our primary goal is to post the Newsletter electronically via secure access. Within the next 2 years, we will begin researching the possibility of becoming a journal.

**Five Points**

*Five Points* would benefit from expanding to a quarterly publication schedule. Most of the top-tier literary magazines in the nation produced by top research institutions follow the quarterly model, including *The Yale Review* and *The Georgia Review*.

1. To publish quarterly within the next 2 years.

**Benefits Associated with Shifting to Quarterly Schedule for Five Points:**

- Increased Prestige: In order for *Five Points* to truly compete with the nation’s most respected literary magazines such as *The Georgia Review, The Southern Review, The Paris Review,* and *The Yale Review,* it must move to a quarterly production schedule. Only quarterlies are eligible for respected prizes and honors such as the National Magazine Award as well as the Magazine Association of Georgia Award.
- Increased Visibility on the Newsstand: *Five Points'* average time in retail bookstores may jump from 2 months to 4 months depending on individual bookstores by adding 1 more issue per year to its production schedule. Quarterlies also tend to benefit from higher subscription renewal rates due to more frequent contact with readers.
- Increased Circulation Potential: National magazine distributors generally prefer to deal with quarterlies as opposed to magazines that publish fewer than 4 times per year. Most likely, they will increase their draws for quarterlies, which ultimately will lead to a boost in single-copy sales for *Five Points*.
- Decreased Postage Cost: As a quarterly, *Five Points* will qualify for the periodical rate of postage. With this classification of mailing, issues will get to the subscribers faster, and we’ll save a significant amount on preparation and postage expenses.
- Increased Funding Potential: By serving 1 more issue per year to subscribers we will be able to increase our subscription price—these additional revenues will help us offset the added operational costs associated with going quarterly.
- Increased Fundraising Incentive: As our needs grow and our prestige increases, we have the opportunity to further the interest of our current donors and to cultivate new donors for the *Five Points* General Endowment Fund. The *Five Points* Advisory Board is also very supportive of the move to a quarterly schedule—they understand that our
fundraising efforts would need to increase accordingly, and they intend to assist us in these efforts.

The conversion to a quarterly production schedule will cost approximately $16,533 extra per year as outlined below:

<table>
<thead>
<tr>
<th>Service Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printing 1 additional issue per volume (page count: 175)</td>
<td>$9968</td>
</tr>
<tr>
<td>Mailing Services, Postage, and Freight Charges</td>
<td>$2965</td>
</tr>
<tr>
<td>Contributors’ Fees for on additional issue</td>
<td>$3575</td>
</tr>
<tr>
<td>Register Copyright</td>
<td>$25</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$16,533</strong>*</td>
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</table>

(*This figure reflects operational cost increases only. Salary increases and added stipends are not included.)

2. To continue fundraising efforts for our long-term endowment fund as well as to continue to raise funds to contribute towards short-term objectives such as: producing and publishing anthology commemorating the tenth anniversary of Five Points.

Additional Resources Needed to Produce a 10th Anniversary Anthology:
Printing Cost: Estimated: $2500

Benefits of Producing a 10th Anniversary Anthology:
We will have the opportunity to distribute the anthology as a book—which means it would have an unlimited duration in bookstores. This would give us the opportunity to expose a wider audience to the magazine and gain subscribers. The anthology would be very useful as a marketing tool to gain new subscribers. In addition, it would garner added prestige and increased exposure: Within the course of a magazine’s history, it is beneficial to produce such a comprehensive view of the life of the journal. Examples of other magazines with similar anthologies include: Paris Review, Kenyon Review, American Poetry Review, Poetry, Zoetrope, and Oxford American.

SAR/SAMLA:
SAMLA’s main goals over the next 3 years are to make as much as possible available electronically and to increase membership. Our objectives include the following:

- overhauling the web site to allow SAMLA members to do as much as possible online, including accessing back issues of the SAR, paying for subscriptions, viewing conference papers, and registering for conferences
- reaching out to the rhetoric and composition community in order to broaden and increase its predominantly literature-based membership
- reinstating the career-development component of the annual conference to offer regional post-doctoral and tenure-track opportunities

In order to achieve these goals, we anticipate needing at least an additional half-time administrative support person and 1 to 2 additional GRAs per year as well as a devoted web technician (to be shared among the other publications).
**Studies in the Literary Imagination:**
Over the next 3 years, the editors of SLI will begin to assess the feasibility of reinstating the Literary Series (expanding an issue for publication as a monograph). Our more immediate goals include revamping our web site so that back issues of SLI will be made accessible electronically and subscribers can renew their subscriptions online. We also will continue to improve the number and quality of images printed in the journal, for the printing of which it might be advantageous to establish a dedicated GSU Foundation fund.

**Financial**

**Eudora Welty Newsletter**
The *Eudora Welty Newsletter* pays for the printing and mailing of its 2 annual newsletters with subscription revenue, per year in subscription payments, royalties, permissions fees, and donations. Its yearly operating costs include printing, postage, permissions fees, equipment, and supplies. The department pays for 1 GRA per year; a private annual donation of $1000 goes toward paying permission fees and the additional costs associated with printing color reproductions in the newsletter.
Total average revenues per year: $2936
Total average expenditures per year: $1500
Year-end surplus money is spent by the *EWN* and/or the department for any additional needed equipment and supplies.

**Five Points**
Funding to cover *Five Points*’ operating costs comes from the combination of the Department of English, subscription payments, advertising sales, and contest fees. The Department funds 3 graduate student assistantships for the fall and spring semesters.
Total average revenues per year: $14,176.22
Total average expenditures per year: $38,546
Total Foundation Accounts: $43,266.43

**SAMLA/SAR**


<table>
<thead>
<tr>
<th>Membership Type</th>
<th>FY2003</th>
<th>FY2002</th>
<th>FY2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular</td>
<td>24,735.00</td>
<td>29,725.00</td>
<td>$28,810.00</td>
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<tr>
<td>Associate</td>
<td>6295.00</td>
<td>5,540.00</td>
<td>5,847.25</td>
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<tr>
<td>(Student/Adjunct/Retired)</td>
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<td></td>
<td></td>
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<tr>
<td>Joint</td>
<td>1320.00</td>
<td>2,400.00</td>
<td>2,700.00</td>
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<tr>
<td>Institutional</td>
<td>2170.00</td>
<td>595.00</td>
<td>2,700.00</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>34,520.00</strong></td>
<td><strong>38,260.00</strong></td>
<td><strong>$40,057.25</strong></td>
</tr>
</tbody>
</table>

**Studies in the Literary Imagination**
Funding to cover *Studies in the Literary Imagination*’s operating costs comes from subscription payments, royalties, and permissions fees. The department provides 1 student assistant during alternate semesters, and the SLI office has had 1 undergraduate intern since the internship option became available. The department also pays most of the editor’s salary; the dean's office pays the difference. SLI pays for 1 of the department’s student assistants per year and is self-supporting for its other expenses, including office equipment, supplies, software, publishing 2 journals per year, and paying permissions fees, postage, advertisements, and so on. SLI currently does not receive any funding from enrichment funds or private donors.

**Total average revenues per year (3-yr avg.):** $18,447  
**Total average expenditures per year (3-yr avg.):** $17,666  
Any year-end surplus money is spent by SLI and/or the department on any remaining needed equipment and supplies.
Appendix U: Lower Division Studies Report

To: Self-Study Committee
   English Department Faculty

From: Lynée Lewis Gailet, Chair
   Lower Division Committee

Re: Description of the Lower Division Program at Georgia State University with Supporting Documentation

Date: April 3, 2004

Unlike Writing Across the Curriculum or the Center for Writing and Research, the English department’s Lower Division Studies program does not have a separate budget, mission statement, or objectives outside the realm of the English department. However, the implications of this division for the department and the university are vast. This program/division determines not only the curriculum for the large number of sections of key courses in the gen ed requirements for lower division students across the disciplines, but also influences hiring needs and tenure (lecturers and instructors), graduate student recruitment and retention, graduate student education and training, and staff issues within the department. This document is not a report of all aspects of Lower Division Studies in the same vein as the WAC or WC reports, but rather a description of our program prompted by comments the self-study interviews generated.

Lower Division Studies in its present form did not exist at Georgia State University at the time of the last self-study report. In the past ten years, the then freshman composition program has expanded to include a broader interest in the curriculum and assessment of lower division courses and the preparation of teachers of those courses. We have a collaborative model of Writing Program Administration, which includes a Director, Associate Director, Graduate Student Assistant, the Lower Division Committee members, and the TAs themselves--who determine/facilitate the mentoring sessions, lead the mentoring program, and observe one another in the classroom. Our program now follows national models of WPA administration, curriculum development, and teacher training/preparation. Our Lower Division program has been featured and described at local, regional, and national conferences and in major rhet/comp journals and publications addressing urban teaching, writing program administration, the hiring of lecturers, first-year writing curriculum, TA preparation, and critical pedagogy.
Program Features:

- English 1101 and 1102 are based on national guidelines published in the “WPA Outcomes Statement for First-Year Composition” (see attached). The learning outcomes and objectives for these specific courses are appended to this report.

- The Teacher Preparation Program introduces our TAs to composition theory and pedagogy. In the required English 8180 course, new TAs develop syllabi, review textbooks, study issues defining first-year composition, engage in norming/grading sessions, write and edit assignments for their students, and craft a teaching philosophy (see attached sample syllabus for the 8180 course).

- All Teaching Assistants are observed once a year and meet with a member of the Lower Division Committee every spring for the equivalent of faculty “annual review.” These meetings are designed to give TAs an opportunity to discuss their teaching (along with progress toward the degree and professional development issues) with a faculty member.

- All Teaching Assistants submit a teaching portfolio mid-spring semester. The included materials cover the previous calendar year. (See the attached description of contents).

- New Teaching Assistants participate in a mentoring program for the first semester of their employment. (See attached description of program).

- All Teaching Assistants are required to participate in a three-day fall orientation.

- All Teaching Assistants attend teaching workshops and sessions each semester. Experienced TAs and faculty lead these sessions. TAs interested in leading workshops submit an abstract to the Lower Division Committee for approval and scheduling. (See attached description and calendar of past sessions).

Budget Needs:

Our current program has made great strides since its inception over five years ago, but is still in the growth stages. Marti Singer and Mary Lamb (incoming administrators) have excellent ideas for revising the structure of our mentoring program to better facilitate meetings, mentoring, and the (often) overwhelming demands placed on the members of the Lower Division Committee. We need to accommodate the growing size of our program, and additional funds are necessary to do so. I designed (and revise annually with great assistance from library personnel) a custom publication to generate revenue to help meet the LD operational budget needs and support TA travel and professional development, but the revenue from this project is not enough to sustain additional changes to the program.

One area demanding immediate attention is placement for students in first-year writing courses. Bob Sattelmeyer pitched an excellent placement plan to higher administration several years ago. While endorsed as a sound idea, the plan was rejected because of budgetary concerns. Bob's
plan included an essay writing "test" administered at INCEPT summer sessions and graded by TAs (similar to regent's grading) and breakout sessions taught by first-year graduate students (those who were completing 18 hours as required by SACS before teaching). Other ways to go might be to use the SAT essay portion for placement. Marti Singer and Mary Lamb should guide decisions regarding placement. Then the budget could be established.

We also need to request technology funds to support our first-year writing courses. All comp courses (particularly comp II) require students to evaluate online-sources, participate in online-conversations and tutorials, and produce computer-generated drafts and final products—but we do not provide classroom resources for doing so. Currently, none of our comp classes are scheduled in the computer room--303 is reserved for professional and technical writing courses. However, Dan Mills' plan for getting some of those courses to meet occasionally in 303 has been successful on a small scale. (See the attached sample syllabus for teaching 1102 [electronic research methods] designed by Dan Mills and adopted by other TAs with Dan's guidance). All teachers should address technology in their classes--most already do but without actually having the technology available in class. Students are left to their own resources regarding access. Technology funds must be integrated with other university technology needs. We are moving towards wireless classrooms in the university--that set-up is better than adding another separate room designated for composition instruction.

We must also request funds to hire 11 additional lecturers, as stipulated in Goal 8 of the Self-Study. These additional lines will reduce the work load requirements for TAs, help sustain curriculum changes, and strengthen the integrity of lower division courses.

Attachments:

- program statistics
- a list of task performed by the Director and Associate Director of Lower Division Studies
- a list of presentations/publications addressing first-year composition, administration and teacher preparation at GSU
- a sample syllabus for English 8180, the required course for all GSU teaching assistants
- teaching portfolio description
- learning outcomes for ENGL 1101, 1102, and 1103
- a description of the GTA mentoring program
- “WPA Outcomes Statement for First-Year Composition”
- sample 1101 syllabus
- sample 1102 syllabus (electronic research methods)
- teaching seminar information
Program Statistics

Number of courses taught:

Summer 2003:
1101--11 sections (one 1101i for international students)
1102--12 sections

Fall 2003:
1101--102 sections (two 1101i sections)
1102--40 sections
1103--3 sections

Spring 2004:
1101--25 sections (two are reserved for non-native speakers)
1102--100 sections (11 are joint-enrollment in high schools, 2 are reserved for non-native speakers)

Number of Teaching Assistants spring 2004: 93
Number of Lecturers: 3 (one position is a ¾ appointment)
Number of Instructors: 6 (two positions are ½ appointments)

The by-laws stipulate the make up of Lower Division Committee: At least four full-time faculty members including the Chair of Lower Division Studies, Director of the Writing Center, one graduate teaching assistant, and one non-tenure track instructor. The graduate teaching assistant and non-tenure track instructor shall be appointed by the department chair in consultation with the committee chair.

Director of Lower Division Job Description:

Responsibilities include:

- Arbitrating student complaints
- 1101 and 1102 CLEP review and arbitration
- Reviewing Lower Division transfer credit requests
- Plagiarism arbitration
- Advising and training teaching assistants
- Writing TA recommendations
- Developing curriculum
- Selecting textbooks/meeting with publishing representatives
- Assessing lower division classes
- Staffing
- Revising Pullen Supplement
Assessing TA teaching portfolios
Compiling materials for the GTA ranking
Creating both TA and course assessment documents
Chairing the Lower Division Committee
Observing and meeting with Teaching Assistants
Composing written TA evaluations
Conducting spring annual reviews
Reviewing spring teaching portfolio
Advising first-year students (and their parents) and Teaching Assistants
Serving on the department’s Executive Committee
Serving on the department’s scheduling Committee
Hiring Visiting Instructors and Lecturers
Serving on the campus-wide Center for Teaching and Learning on the Preparation of Graduate Students to Teach in Higher Education committee
Associate Director Lower Division Studies Job Description

The associate director co-administers, with the Director of Lower Division Studies, all aspects of lower division studies in the English department. Responsibilities include:

- Designing curriculum for lower division writing courses (RGT 099, Eng 1101, 1102, and 1103), including writing syllabi and selecting texts
- Designing curriculum for lower division literature courses, including writing syllabi and selecting texts
- Designing effective teaching practices for lower division studies, including most recently writing from sources and handling plagiarism, effective class discussion, class management, and response and evaluation. (These are disseminated at orientation and teaching seminars; we hope to include them on a web site eventually).
- Writing teaching materials for GTAs teaching lower division courses for dissemination at seminars, orientation, and the web site
- Scheduling and conducting GTA teaching observations fall semester, including revising teaching observation form
- Serving on Lower Division Studies Committee
- Mentoring teachers in lower division studies, including writing recommendation letters
- Planning and leading Teaching Seminars
- Writing thank you letters to those doing teaching observations and leading teaching seminars
- Scheduling and conducting GTA annual reviews spring semester
- Ranking GTAs for summer teaching appointments and teaching awards
- Designing and evaluating GTA teaching portfolios
- Assessing lower division studies, including writing and assessing learning outcomes for courses and designing assessment strategies
- Planning and leading GTA orientation
- Revising and updating the GTA Handbook for Teaching Writing
Gaillet’s presentations and publications incorporating profiles of the GSU first-year writing program OR examining issues related to first-year writing instruction and TA preparation at GSU:


“‘Public Literacy and Rhetorical Intervention: Composing the Civic Life.’” (With Michelle Eble.) Conference on Composition and Communication. March, 2004. San Antonio, TX.


Feminist Research Methodologies and the Teaching of First-Year Composition: The Rhetorical Tradition and Writing Program (Re)Design.” Fourth Biennial Feminism(s) and Rhetoric(s) Conference. October, 2003. Columbus, OH.


“Literacy and TA Training or What do Literature-Trained TAs Really Need to Know About Rhet/Comp to Teach First-Year Writing?” October, 2001. Western States Composition Conference, Tempe, AZ.
“‘Classical’ Civic Rhetoric in the Modern Composition Classroom.” March 2001, Emory University Rhetoric, Writing and Culture Colloquium, Atlanta, GA.

“Research Doesn’t Have to be Boring (for you or your students): Ethnography in the Composition Classroom.” February, 2001, Georgia Conference of Teachers of English, Savannah, GA.

“Alleviating Boredom in the Composition Classroom: A Hybrid Ethnographic Course Design.” November, 2000, South Atlantic Modern Language Association, Birmingham, AL.

“Bridging Two Worlds: Writing Program Administration in the Metropolitan University.” July, 2000, WPA Summer Conference, Charlotte, NC.


Gaillet referees manuscripts concerning first-year writing for the following journals:

- *College English*
- *Composition Studies*
- *Journal of Advanced Composition*
- *Rhetorica*
- *Writing Program Administrator*

Gaillet reviews textbooks for:

- Prentice Hall
- MacGraw-Hill
- Bedford/St. Martin
- Addison Wesley
- Heinle/Thomson
Sample Syllabus for 8180—the REQUIRED course for all GTAs in our department:

Dr. Lynée Lewis Gaillet
ENGLISH 8180: TEACHING COMPOSITION
Fall 2003, MW 12-1:15, GCB 711
Contact Information: (404) 651-2900; lgaillet@gsu.edu
Office Hours for 8180: MW, 10-12 and by appt. other days/times

OBJECTIVES:
1. To trace the history of the development of writing instruction in American secondary schools and colleges (assessed by exam questions).
2. To demonstrate familiarity with the theoretical and pedagogical issues which currently face/define the field of composition studies (reading journals/tests/presentations/exams).
3. To recognize the major figures, publications, and journals of the field (assessed through journal entries/exams/presentations).
4. To articulate your own philosophy of composition instruction (final written document).
5. To devise a method for integrating current theory and practice in your classroom (final project).

COURSE OVERVIEW:
Designed as an introduction to the relatively new field of "composition studies," English 8180 explores such issues as: bibliographical resources and research problems in composition studies; the interdisciplinary nature of this field; the major texts and professional journals; influential authors, teachers, leaders in the field; the history of writing instruction; the relationships between composition studies and literature/rhetoric/literary theory; writing across the curriculum; basic writing; computers and composition; pedagogical matters; and social, political, and cultural issues which shape the field.

EVALUATION:
Book Review (15%)
I encourage you to review a book relevant to either your seminar presentation or final project. Target this review for a particular journal in the field and follow the format appropriate for that journal. Include a review of reviews. I will gladly offer suggestions once you’ve picked a topic of interest. Plan to briefly review the book for the class (5 minutes). You must have your book approved.

Seminar Report (15%)
You will report on an assigned/selected topic. I will assist you with bibliographical information. You will be responsible for introducing the topic to the class and initiating discussion. Prepare a 1-2 page handout (including bibliography and key quotations) for each seminar participant. See the list below for topic suggestions; I am also open to other suggestions from you.

Annotated Bibliography (15%)
The bibliography should concern your final paper topic. As you annotate each work, comment on the significance of each entry for your own study. Include with the bibliography a one-page description of your final project.

Concepts Exercises and Journal (25%)
To be assigned and discussed in class. Will include observing 1101 and 1102 classes (see pages 25-26 of Concepts).
Final Project (30%): Two options, you may choose either a theoretical or pedagogical approach.

*Theoretical "Controversy" Paper*

This paper asks you to select and analyze a cluster of articles, usually 5-7, concerning/debating a controversial issue. The paper should critically review the debate, including summarizing various positions and their disagreements, analyzing surface vs. underlying differences, and contextualizing the controversy within broader debates and significant problems of the field. Your purpose in doing so is not to develop an independent position in detail, but to set the stage for doing so in future writing. The paper should be structured to move from this analysis to a concluding commentary that positions you for future inquiry: for example, offering a judgment, posing a set of new or unresolved question, proposing a plan for further investigation. Attach to this paper a Statement of Teaching in which you articulate and explain what you believe about teaching writing as a whole, drawing on your experiences as a teacher and a student, class readings and discussions, your own research, and your own sense of your future specialization within English Studies.

*OR*

*Pedagogical Project*

This project will differ a bit from the standard grad class assignment. For this project:

* Pick a text for a course you have not yet taught but plan to teach at GSU (1101, 1102, 3130)
* Create a syllabus based on that text, including assignments, policies, evaluation, etc.
* Create and actually write/complete yourself select assignments you plan to give and attach those exercises
* Include a Statement of Teaching in which you articulate and explain what you believe about teaching writing as a whole, drawing on your experiences as a teacher and a student, class readings and discussions, your own research, and your own sense of your future specialization within English Studies.

**REQUIRED TEXTS:**

**POSSIBLE SEMINAR TOPICS (in random order):**
- Audience
- Style
- Basic Writing
- Computers and Composition
- Classroom
- International Students
- Response
- Grammar
- Voice
- Portfolio Assessment
- Civic Rhetoric and Public Literacy
- WPA Guidelines for First-Year Writing
- Composition
- Etc……

**CALENDAR:**
August
25-27  Orientation and Introduction to the Field

September 1  Labor Day Holiday
3  Tate, Chapters 1, 2, 3
8  Concepts Chapter one
10  Tate, Chapter 4
15  Concepts, Chapters 2 and 3
17  Observation
22  Concepts, Chapter 4
24  Concepts, Chapter 5
29  Concepts, Chapter 6

October 1  Concepts, Chapter 7
6  Peer-Edit/Discuss Book Reviews
8  Observation; Final Drafts Due
13  Concepts, Chapter 8
15  Tate, Chapter 5
20  Tate, Chapter 6
22  Observation
27  Tate, Chapter 7
29  Tate, Chapter 8

November 3  Tate, Chapter 9
5  Tate, Chapter 10
10  Tate, Chapter 11
12  Concepts, Chapter 9
17  Annotated Bibliographies/Project Descriptions Due
19  Observation
24  Concepts, Chapter 10
26  Thanksgiving Holiday

December 1  Tate, Chapter 12
3  Concepts Chapter 11
8  Peer-edit final projects
10  Final Projects Due

THIS COURSE SYLLABUS PROVIDES A GENERAL PLAN FOR THE COURSE; DEVIATIONS WILL BE NECESSARY.
Teaching Portfolios

Due Date: Monday, February 16, 2004

The English department has been working on program assessment in part to prepare for SACS accreditation review. In the past, you've done portfolios mainly for professional development and ranking for teaching positions and awards. This year, however, we're also using teaching portfolios to assess our program. Thus, the requirements have changed. Below, please find an outline of what to include, followed by a description of each item. Please know that portfolios are works in progress, and we realize this is the first semester we've asked for so much material. Don't panic if you're just beginning to teach; portfolios vary, and yours will evolve over time as you gain teaching experience. We very much appreciate your efforts and professional commitment. Please let us know if you have comments or concerns.

Outline:
1. Teaching Philosophy
2. Course Reflections

For each semester you taught during 2003 (Spring 2003, Summer 2003, and Fall 2003) include:
3. Syllabus for each different course, including course outline.
4. Learning Outcome Grid, completed with all supporting materials
5. Course Evaluations
6. Observation Form

Description:
1. Teaching Philosophy. Include a philosophy of teaching. Most of these are not more than 2 pages long. Discuss your goals and philosophy (theory) of teaching. Your philosophy should show your awareness of major concepts and trends in your field (i.e. rhetorical, process, feminist, collaborative pedagogy; authorship, reader-response, cultural studies, etc.) but avoid academic jargon and overly inflated prose. What unique contribution do you bring to the classroom?

2. Course Reflection. Write a reflective essay about the courses you've taught this year. Discuss what you think worked with particular classes and what you will try next time you teach the courses. Here you may also explain details you've included in the Learning Outcomes Grid.

For each semester you taught, include the following items. Please place all materials from each semester together. If you didn't teach a semester or are missing some items, just leave them out.

3. Syllabus. Include the ones used for courses taught this year, including course outlines.

4. Learning Outcome Grid. Use the attached form for 1101 and/or 1102; choose 2-3 learning outcomes for each different course you taught this year and explain the activities or assignments that you used to teach them. Attach sample student work that demonstrates the outcome. Explain briefly how you measured the outcome (you may include a grading rubric or use the sample rubric attached here, which refers to our published course grading standards). Finally, estimate the percentage of students who met the outcome. For example, you can explain that 5/23 earned
an A, 8/23 a B, 3/23 were not proficient, etc.

5. **Course Evaluation.** Include the GoSolar summary of course evaluations for each different course you taught this year.

6. **Observation Form.** Include a copy of the written comments of your observer. You may include any explanatory material that you wish.
   Please arrange materials in the order described. Use a manila folder to hold materials. **Turn these in to Heather Russel on or before Monday, Feb. 16, 2004.** For more information, contact Lynée Gaillet, Mary Lamb, or Marti Singer.
Learning Outcomes for First-Year Writing Courses

Engl 1101. English Composition I. (3)
Description: This course is designed to increase the student's ability to construct written prose of various kinds. It focuses on methods of organization, analysis, research skills, and the production of short argumentative and expository essays; readings consider issues of contemporary social and cultural concern. A passing grade is C.
By the end of this course, students will be able to:
- engage in writing as a process, including various invention heuristics (brainstorming, for example), gathering evidence, considering audience, drafting, revising, editing, and proofreading
- engage in the collaborative, social aspects of writing, and use writing as a tool for learning
- use language to explore and analyze contemporary multicultural, global, and international questions
- demonstrate how to use writing aids, such as handbooks, dictionaries, online aids, and tutors
- gather, summarize, synthesize, and explain information from various sources
- use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- critique their own and others' work in written and oral formats
- produce coherent, organized, readable prose for a variety of rhetorical situations
- reflect on what contributed to their writing process and evaluate their own work

Engl 1102. English Composition II. (3)
Prerequisite: grade of C or higher in Engl 1101. This course is designed to develop writing skills beyond the levels of proficiency required by English 1101. It stresses critical reading and writing and incorporates several research methods; readings will be drawn from a wide variety of texts. A passing grade is C.
In addition to the skills acquired in Engl 1101, by the end of the course, students will be able to:
- analyze, evaluate, document, and draw inferences from various sources
- identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation
- use argumentative strategies and genres in order to engage various audiences
- integrate others' ideas with their own
- use grammatical, stylistic, and mechanical formats and conventions appropriate to rhetorical situations and audience constraints
produce well reasoned, argumentative essays demonstrating rhetorical engagement

reflect on what contributed to their writing process and evaluate their own work

Engl 1103. Advanced English Composition. (3)
Prerequisite: admission by permission of department. A passing grade is C. This course is designed to help students develop sophisticated written texts. It emphasizes critical reading, analysis, and writing while incorporating advanced research methods. In addition, because it replaces English 1101 and 1102, it incorporates the primary goals of each of those courses but also emphasizes more intensive analysis.

By the end of this course, students will be able to:

- engage in writing as a process, including various invention heuristics, gathering evidence, considering audience, drafting, revising, editing, and proofreading
- demonstrate the collaborative, social aspects of writing, including the ability to use writing as a tool for learning
- analyze, evaluate, document, and draw inferences from various sources
- identify, select, and analyze appropriate research methods, questions, and evidence for a specific rhetorical situation
- use grammatical, stylistic, and mechanical formats and conventions appropriate to various audiences and disciplines
- integrate others' ideas with their own produce well reasoned, argumentative essays demonstrating rhetorical engagement
- produce well reasoned, argumentative essays demonstrating rhetorical engagement
- reflect on what contributed to their writing process and evaluate their own work
GTA Mentoring Program

Responsibilities for Mentors and for GTAs who are teaching for the first time in Spring 2004:

1. The Mentor and the GTA will meet on a regular basis for a brief session about once a week (in person, by phone, through email—your choice).

2. The Mentor will observe at least two (2) of the GTA's classes during the semester, and the GTA will observe at least two (2) of the Mentor's classes. (The Mentor and the GTA should observe each other's classes early on in the semester, at least once before the first progress report is due.) In addition, the GTA will observe at least two (2) classes taught by other instructors. (Please check with me before you observe a class taught by someone other than your mentor.)

3. The Mentor will complete an evaluation form on the GTA's teaching at the end of the semester. (Please turn in the completed evaluation forms to Mary Lamb.)

4. The GTA will keep an informal teaching journal in which s/he will reflect upon his/her teaching (this will help to prepare the GTA for the teaching portfolio, especially the teaching philosophy and the personal assessment).
   - In the journal, every week, you should write about your teaching experience (what worked and what didn't and why, what you would like to do in class but didn't have the time and why, what you will never do again and why, etc.) and could try to formulate your teaching philosophy as you go.

5. Both the GTA and Mentor will write two (2) informal progress reports (1-2 pages) during the semester.
   - For the Mentor: The progress reports should document the mentoring relationship, offer ways to improve the program, as well as comment on the teaching of the GTA.
   - For the GTA: The progress reports should document the mentoring relationship, outline the strengths/weaknesses of the program, and, most importantly, evaluate your teaching (what worked and what didn't; what will you do differently; what do you need to work on; what are your strengths).

The first progress report is due by Wednesday, March 3, 2004.
The second is due by Wednesday, May 12, 2004.

You can email me your progress reports at engnah@langate.gsu.edu or leave them in my box.

6. The GTA will attend at least six (6) teaching seminars during the spring semester.

For any problems regarding the mentoring relationship, please see me as soon as possible. You can email me at the above address or catch me in my offices (927 or 941).
WPA Outcomes Statement for First-Year Composition

The Council of Writing Program Administrators created the following outcomes in order to articulate a general curricular framework for first-year composition. In an effort to sequence English 1101 and English 1102 here at Georgia State University, please make note of the following outcomes of first-year composition and what students need to know, do, and understand after completing the 30 week sequence.

**Rhetorical Knowledge**

By the end of first-year composition, students should

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations
- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

Faculty in all programs and departments can build on this preparation by helping students learn

- The main features of writing in their fields
- The main uses of writing in their fields
- The expectations of readers in their fields

**Critical Thinking, Reading, and Writing**

By the end of first-year composition, students should

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

Faculty in all programs and departments can build on this preparation by helping students learn

- The uses of writing as a critical thinking tool
- The interactions among critical thinking, critical reading, and writing
- The relationships among language, knowledge, and power in their fields
Processes

By the end of first-year composition, students should

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proof-reading
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' work
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

Faculty in all programs and departments can build on this preparation by helping students learn

- To build final results in stages
- To review work-in-progress in collaborative peer groups for purposes other than editing
- To save extensive editing for later parts of the writing process
- To apply the technologies commonly used to research and communicate within their fields

Knowledge of Conventions

By the end of first-year composition, students should

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling

Faculty in all programs and departments can build on this preparation by helping students learn

- The conventions of usage, specialized vocabulary, format, and documentation in their fields
- Strategies through which better control of conventions can be achieved
Sample 1101 Syllabus

English 1101 (CRN #)
Fall 2003
Georgia State University
Instructor
Day  Time  Place

Contact Information
Office: Location
Phone:  ###; (Dept. of English: 404-651-2900)
Office Hours: Day, Time; or by appointment
Email: Address

Course Description
This course is designed to increase your ability to construct written prose for academic rhetorical situations. We will assume that all writing is motivated (or rhetorical)—it grows out of the writer’s desire to change a particular social situation. You will become sensitive to writing for various purposes in all arenas—academic, economic, cultural, social, and interpersonal. Subsequently, you will learn to produce writing that addresses particular aims. A passing grade is “C.” This course earns 3 credit hours and is a prerequisite for English 1102.

Required Texts and Materials
A ring-binder notebook; photocopying costs for printing multiple copies of drafts of papers

Recommended Texts
a college dictionary and thesaurus

Course Work
1. Reading Responses, Quizzes, and Short Writing Assignments 20%
   These include in-class and out-of-class writing assignments that practice skills we discuss in class, respond to assigned readings, and serve as invention strategies for papers.

2. Classwork, Peer Review, Required Revisions 10%
   These include exercises, oral presentations, group collaboration, drafts of papers, and your written and oral feedback of others’ papers.

3. Papers 60%
   These include out-of-class essays that follow MLA format. Topics and specific assignments will be provided in class, but all essays will assume a rhetorical situation;
drafts are due a couple of days before the final paper is due; specific dates will be announced.

Paper 1 (3-5 pages long)  Due Sept. 18  15%
An essay that reflects on our readings and an experience you’ve had with education.

Paper 2 (3-5 pages long)  Due Oct. 16  15%
An essay that reports information.

Paper 3 (3-5 pages long)  Due Nov. 6  15%
An essay that interprets information that you gathered for paper 2.

Paper 4 (3-5 pages long)  Due Dec. 11  15%
An essay that evaluates information.

4. A final in-class essay that summarizes what you learned this semester.  10%

I use the university’s grading scale: 90-100=A; 80-89=B; 70-79=C; 60-69=D; below 60=F.

Course Policies
1. Late work: Late work is bad for both of us; it reinforces poor time management strategies and makes it impossible for me to give sustained, careful feedback of your work. Furthermore, if you turn in work late, I may not be able to return it in time for my feedback to help you on the next assignment. In addition, much of the class activities we do simply cannot be “made up” since they focus on your active engagement with others’ ideas. Bearing this in mind, you may turn in work one class period late for a two-letter-grade deduction if you have an emergency. Otherwise, email a classmate for assignments you missed when you were out and come to class prepared to submit the work that is due that day.

2. Submitting papers: This course emphasizes the development of your ideas in various stages of the writing process. We will work on your drafts in class before papers are due; paperclip a copy of these rough drafts to your final papers when you submit them for a grade. Final papers, drafts for peer review, and all out-of-class writing should be typed on a word processor, double-spaced with standard margins and font, and follow MLA guidelines. Computers are available in the Writing Center (976 GCB), the Learning Lab in 120 Kell Hall, and the Computer Lab in 106 Library South. Papers are due at the beginning of class on the date due; I do not accept emailed or faxed papers for final submission without prior discussion. Always keep a copy of any paper you submit so you can re-submit if a paper is lost (hasn’t happened in my fourteen years teaching, but it’s a good habit to develop for future classes). All essays must be completed to pass the course.

3. Academic Misconduct: The Department of English expects its students to adhere to the university’s code of student conduct, especially as it pertains to academic conduct. (For the university’s policies on academic misconduct, see in the student catalog, “Academic Honesty,” pp. 54-55 or http://www.gsu.edu/~wwwreg/LK_4.html#Academic Honesty).

4. Grading: Grades reflect my best and fairest judgment of the overall quality of your paper, taking into account how well it fulfills the assignment and its purpose; how focused and organized it is; how effectively it uses evidence; how effectively it communicates with its
audience; to what extent it engages its reader’s imagination and understanding; how easily it can be read and comprehended (reading ease is affected by factors such as unity and coherence, grammatical correctness, and the physical appearance of the manuscript).

• **Letter grades**: To earn a grade of “average” (a “C”), your essay must fulfill all the requirements of the assignment, present an organized, fairly well-supported argument that reflects awareness of the terms of our discussion. If I have difficulty discerning the presence of an argument, or if careless style or lack of organization significantly impede my ability to discern your argument (even if the argument itself is good), your grade will be lower than a “C.” A well-presented, well-reasoned, and insightful argument, with few grammatical or stylistic errors, will earn a “B” while an argument of exceptional excellence in its reasoning, handling of evidence, and presentation will earn an “A.” An “A” paper examines the issue at hand in all its complexity and presents an effective argument through careful organization as well as stylistic appeal.

• **Revision**: Revision is an integral part of the writing process and an essential part of improving one’s writing. To that end, multiple drafts of papers that show substantial revision are required. However, once a paper has been graded, it may not be revised for an improved grade. Although class participation and collaboration improve your writing and are habits I hope you will develop, they are not the intended products of the class. As such, your grade reflects your final written product rather than your effort. You will, however, receive class work grades on how effectively you engage in peer review.

5. **Office Hours/Contact Information**: One of the most valuable ways to improve your writing is through sustained, personal attention to your work. I offer this attention during office hours—TBA—or by appointment. In addition, you may email me to discuss specific questions you have about your writing.

**Attendance and Participation**

Writing is a skill that requires practice through revisions, tutoring, and collaboration. Talking about ideas with others—including class discussions—improves your writing as it helps hone, clarify, and create knowledge. Since we are working together to improve our own and others’ writing, you should expect to participate; this is not a lecture class. For these reasons, your attendance in the course is crucial for your success (see “Class Attendance” in the catalog). Students who miss more than 15% of class, or more than ## classes, will fail the course. In addition, missing frequently will lower your grade since you cannot participate in class activities and earn credit for classwork. Being late or leaving early repeatedly will earn you absences. You should be present for most of the class to receive credit for the class day. Present or not, students are responsible for everything that goes on in class. Call a classmate to find out what you missed and come prepared; we’ll exchange email addresses. Students participating in university activities may arrange for make-up work prior to being away from class by submitting a memo from the appropriate university official stating the upcoming absence and arranging to submit assignments ahead of time.

**Center for Writing and Research (976 GCB; 404-651-2906; www.gsu.edu/~wwwcwr)**

I encourage students to seek additional personal instruction and tutoring at the Center for Writing, located on the ninth floor of the General Classroom Building (976). The staff can assist you with all stages of the writing process, from invention to arrangement to revising. They will
not, however, edit your papers or correct all your grammatical mistakes for you. If you seek help
with a specific grammatical quandary or troublesome stylistic tendency, they can show you
strategies for overcoming these problems. The service is free; you may drop-in and wait for a
tutor or sign up for a regular appointment. N.B.: You, not your tutor, is ultimately responsible
for the quality and content of the papers you submit.

**Accommodations for Students with Special Needs**
Students who need accommodations are asked to arrange a meeting during office hours or at
another mutually convenient time during the first week of classes, or as soon as possible of
accommodations are needed immediately. Bring a copy of your Student Accommodation Form
to the meeting. If you do not have an Accommodation Form but need accommodation, make an
appointment with the Office of Disability Services (Suite 230, New Student Center, extension 3-
9044) to arrange for accommodations.

**Schedule of Readings and Assignments**
*Please Note:* Reading and writing assignments are due at the beginning of class on the day for
which they are listed. I will provide detailed daily assignments and may make changes to the
syllabus to meet the class’s educational goals more effectively. Please keep abreast of these
changes by recording all revisions below. If you miss class, you are still responsible for any
changes I announce in class, so consult a peer for what you missed.

*Writing to Understand Experience*

**Week 1**
Aug. 25-29
Class introduction and syllabus discussion
Motives Introd.: Writing for Your Life; HH Planning and Drafting

**Week 2**
Sept. 1-5
Motives Ch. 1: Writing to Understand Experience
Schiel; Njeri; Naylor
Paper 1 Assignment and Brainstorming

**Week 3**
Sept. 8-12
Sept. 1: Labor Day Holiday
Dillard, “Living Like Weasals;” HH: Paragraphs: Details and Development
In class drafting Paper 1

**Week 4**
Sept. 15-19
Draft Paper 1 Due; HH: Revising and Editing Essays; Quotation Marks and Direct
Discourse
Paper 1 Due; In-Class Essay 1 and Peer Review

*Writing to Report Information*

**Week 5**
Sept. 22-26
Motives Ch. 2: Writing to Report Information
Stark; Rogers; HH: Paragraphs: Unity and Coherence
HH: Finding Information; Library Stuff
Paper 2 Assignment and Topic Focus

Week 6

**Sept. 29-Oct. 3**
- Return Paper 1; discuss/record writing issues
- Schlosser; Egan
- HH: Integrating Sources

Week 7

**Oct. 6-10**
- HH: MLA-Style Documentation
- Paper 2 Draft Due: Peer Review

Week 8

**Oct. 13-17**
- Paper 2 Draft Due: Peer Review; HH: The Comma
- Paper 2 Due; In Class Essay 2

Oct. 17: **Midpoint (Last day to withdraw with a possible “W” except for hardship)**

*Writing to Interpret Information*

Week 9

**Oct. 20-24**
- Motives Ch. 3: Writing to Interpret Information
- Kristof; Return In Class Essay 2
- Paper 3 Assignment and Topic Focus

Week 10

**Oct. 27-31**
- Return Paper 2; discuss/record writing issues
- HH: Writing Under Pressure; Regents’ Info. and Tips
- **ADD Date:** Regents’ Test

Week 11

**Nov. 3-7**
- Dershowitz; HH Exactness and Conciseness

Week 12

**Nov. 10-14**
- T: Paper 3 Draft Due: Peer Review
- Th: Paper 3 Due

*Writing to Evaluate*

Week 13

**Nov. 17-21**
- Motives Ch. 4: Writing to Evaluate Something
- Consumer Reports; Moskowitz
- Paper 4 Assignment and Development

Week 14

**Nov. 24-28**
- Return Paper 3; discuss/record writing issues

**Nov. 25-29: Thanksgiving Holiday**

Week 15

**Dec. 1-5**
Rowe; Paper 4 focus and development; gather info.
Paper 4 Draft Due: Peer Review

**Week 16**  
**Dec. 8-12**
Paper 4 Draft Due: Peer Review
**Last Day of Class; Bring SASE; Paper 4 Due; In-Class Essay**

**Exams:**  
**Dec. 13-19**
Monday, Dec. 29: Grades Due to Registrar by Noon
Sample 1102 Syllabus

English Composition II and Electronic Research Methods
Fall 2003

Instructor: 
Office: 
Office Hours: 
Email: 
Department Phone: 404-651-2900 
Course Web Address: 

Required Texts

Course Description
This course has two components. First, this course is a continuation of 1101 and thus will focus on honing writing skills beyond the levels achieved in 1101. We will stress critical reading skills and attempt to incorporate them into a further development of effective argumentative writing.

Second, this course will teach electronic research methodology and will also teach how to incorporate both electronic and print research into well-structured argumentative essays.

Course Objectives
After completing this course, the student should:
- Be familiar with the electronic databases available through Galileo 
- Be familiar with electronic research tools available through the Internet 
- Be able to effectively incorporate both electronic research and print research into argumentative essays 
- Critically assess a wide variety of texts and analyze them rhetorically

Assignments

Essays (4) (60%)
There will be four out of class essays, each of which will be in response to handouts that will be distributed in class. Three of the essays will be 3-4 pages, and the final essay, which we will work on throughout the semester, will be 6-7 pages.

Galileo Database Presentation (15%)
You will give a 15-minute presentation on one of the databases available through Galileo in which will tell us how the database is structured, what it can be used for, and provide a demonstration of how it works. More details to follow.
Annotated Bibliography (15%)
You will compile an annotated bibliography of at least three electronic sources and three print sources to be used in the writing of your final 6-7 page paper.

Attendance and Participation (10%)
Over the course of the fifteen week semester we will meet seven times in 303 Classroom South to address the electronic component of this class. You are required to attend five of these meetings. Consider it like a lab session of a science class, especially in that you will be unable to make up anything you miss in these “lab” sessions.

Special Note
Experience with computers is not necessary for successful completion of this course, but you do need to secure your GSU network username and password as soon as you can. These are the username and password you would use for your GSU email account. To learn your username and password, you can go to the first floor of both Library South and Library North and set up your account there.

An email account is also a requirement for this course. You can use your own personal account or you can use the free account you get through Georgia State. Either way, please be prepared to check it at least once a week.

Accommodations for Students with Special Needs
Students who need accommodations are asked to arrange a meeting during office hours or at another mutually convenient time during the first week of classes, or as soon as possible if accommodations are needed immediately. Bring a copy of your Student Accommodations Form to the meeting. If you do not have an Accommodations Form but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, Extension 3-9044) to make arrangements.

Policies

Attendance: You may miss up to two of the Lab sessions, and you may miss up to two regular class sessions. Missing more than these limits may adversely affect your final grade.

Late Work: Late work will be penalized a letter grade.

Peer Edit Workshops: On days set aside for peer edit workshops, you must bring three copies of your essay to class. This will count toward your attendance and participation grade.

Essay Formatting: All out-of-class assignments must be typed with one-inch margins and in 12 point Times New Roman font.

Email: I try to respond to my email as quickly as possible but there are times when a message might sit for a day or two. Please note: I do not accept assignments by email.
Course Website: Please visit the course website often. Updates on assignments will be posted there, as will in class exercises.

Lab Schedule

Lab 1  Introduction to Galileo; on-campus and off campus access.
Lab 2  Database Presentations
Lab 3  Database Presentation
Lab 4  Humanities Databases and Business & Economics Databases; treasure Hunt
Lab 5  Social Sciences; treasure hunt; remaining databases of students’ choice

“Treasure hunt” results count toward your attendance and participation grade and cannot be made up.

Class Schedule

Week 1
Tuesday August 26  Introduction, Syllabus, Academic Honesty
Thursday August 28  Diagnostic Essay

Week 2
Tuesday September 2  Discuss Diagnostic Essay Issues
Assign Essay 1, Essay 4, Annotated Bibliography
AIC Introduction: xiii-xviii;
AIC Chapter 6: pp. 327-342

Thursday September 4  Usage and grammar review
20 Most Common Student Mistakes
AIC Chapter 6: pp. 343-398

Week 3
Tuesday September 9  AIC Chapter 5: pp. 221-235
Thursday September 11  LAB 1 – Meet in CS 303

Week 4
Tuesday September 16  Essay 1 Drafts due to exchange for peer review
Introduction to Rhetoric
AIC Chapter 1: pp. 1-16; 43-54

Thursday September 18  Peer workshop Essay 1

Week 5
Tuesday September 23  ESSAY 1 DUE; Assign Essay 2
AIC Chapter 2 (Ethos): pp. 67-72; 84-93

Thursday September 25  AIC Chapter 3 (Pathos): pp. 109-112; 121-128
**Week 6**  
Tuesday September 30 Return Essay 1; workshop errors from Essay 1  
Thursday October 2 **LAB 2 – Meet in CS 303**

**Week 7**  
Tuesday October 7 Essay 2 Drafts due to exchange papers for peer review  
*AIC* Chapter 4 (Logos): pp. 139-163; 182-193  
Thursday October 9 Peer workshop Essay 2

**Week 8**  
Tuesday October 14 **ESSAY 2 DUE**; Assign Essay 3  
Thursday October 16 Return Essay 2; workshop errors from Essay 2  
Friday October 17 **SEMESTER MIDPOINT – LAST DAY TO WITHDRAW AND RECEIVE “W”**

**Week 9**  
Tuesday October 21 **LAB 3 – Meet in CS 303**  
Thursday October 23 *AIC* Chapter 7: pp. 445-455; 471-482

**Week 10**  
Tuesday October 28 Essay 3 Drafts due to exchange for peer review  
*AIC* Chapter 8: pp. 499-506  
Thursday October 30 Peer workshop Essay 3

**Week 11**  
Tuesday November 4 **ESSAY 3 DUE**  
*AIC* Chapter 9: pp. 555-562  
Thursday November 6 **LAB 4 – Meet in CS 303**

**Week 12**  
Tuesday November 11 Conferences; Return Essay 3  
Thursday November 13 Conferences; Return Essay 3

**Week 13**  
Tuesday November 18 **Annotated Bibliography Due**  
Essay 4 Drafts due to exchange for peer review  
*AIC* Chapter 10: pp. 619-626; 656-673  
Thursday November 20 Peer workshop Essay 4

**Week 14**  
Tuesday November 25 **Thanksgiving Holiday**  
Thursday November 27 **Thanksgiving Holiday**

**Week 15**  
Tuesday December 2 Essay 4 Due; Return Annotated Bibliographies
Thursday December 4  

_AIC_ Chapter 11: pp. 711-724

LAB 5 – Meet in CS 303

**Week 16**

Tuesday December 9  

Return Essay 4

Peer workshop Essay 4 for revision

Thursday December 11  

Last day of class; Final Essay due with revisions
Teaching Seminars (Blurb from the GEA website. The specific sessions offered each month are listed on the links below. At the beginning of each week, all teaching assistants receive weekly e-mail reminders of the sessions offered that week.)

We are planning the Teaching Seminar schedule for Spring Semester 2004. If you would like to suggest a topic in literature or composition, please contact Dr. Lynée Gaillet via e-mail at <engllg@langate.gsu.edu> as soon as possible. We would very much like you share your teaching insights by leading seminars. This is a great way to enhance the program and, of course, your c.v. If you would be interested in leading a Teaching Seminar, please write a proposal and submit it to Dr. Gaillet's box. If you turn in proposals later, we'll try to fit them in the schedule below. In your proposal, please include the following:

- Your name, position, and courses taught
- The title of your presentation
- A 250-500-word description of your presentation; include your format (lecture, group discussion, workshop, etc.)
- Sample handouts or description of handouts, additional resources, etc.
- Days and times you're available

Thanks so much; we look forward to hearing your ideas!

**Remember, new instructors must attend at least six seminars and returning instructors must attend at lest four seminars per semester.**

Unless otherwise noted, all seminars will be held in the Troy Moore Library (939 GCB).

- **Teaching Seminars Fall 2003** - 30 sessions offered in addition to fall 3-day workshop
- **Teaching Seminars Spring 2003** - 33 sessions offered
- **Teaching Seminars Fall 2002** - 24 sessions offered in addition to 3-day workshop

Current sessions (spring 2004):

**Teaching Seminars Spring 2004**

Wednesday, January 21 at 3:00

Katherine Hyon will host the first of four seminars on Teaching Engl 3150B Intro to Creative Writing--Fiction. Getting Started. This seminar should provide a brief overview of the class as well as expectations for both instructors and students. We will discuss the function of 3150B as a foundational course designed to acquaint students with basic vocabulary and technique in writing fiction. Emphasis will be placed on beginning strategies and, therefore, "traditional" approaches to writing fiction. Also, we will discuss designing syllabi and choosing textbooks. I will bring in my own syllabus and text while also asking other instructors to be ready to discuss and show their own materials as well. This will be helpful for both those who are currently teaching the class as well as those who will be teaching it in the future.

Please note that this series of seminars is restricted to creative writing students who have taught, are teaching, or are expected to teach Engl 3150.
Friday, January 23 at 10:00
Dr. Mary Lamb will host the much-anticipated seminar on Building a Teaching Portfolio and Writing a Teaching Philosophy. A very informative seminar that will help you not only with your professional development but also with your teaching requirement (Teaching Portfolios are due February 16 to Heather Russel).

Wednesday, January 28 at 12:00 (904-GCB)
Melissa McLeod will host "The Untold Story of Composition Assignments: What Doesn't Work"
Most of us have good material on how to construct assignments. Why, then, do assignments sometimes flop? In this teaching seminar, we'll examine this question by looking at and discussing assignments that fail on some level. Please bring to this seminar assignments that went well and others that didn't.

Barbara Gardner will host "So They Want to Write About Drugs?: The Freshman Research Essay" Tuesday,
February 3 at 1:00 (Troy Moore Library):
Although in this seminar I will use an essay from the 1101 Motives for Writing textbook as the subject of discussion of a somewhat innovative method of teaching the 1101 research project, this method is suggested in many other textbooks--including a number for 1102--Everything's an Argument, Perspectives on Argument, Reading Literature and Writing Argument and others. This past semester I used one essay as a starting point for a multi-step, class research project culminating in a persuasive essay. The method I used reflects the move in composition pedagogy from using essays as models to using them as evidence and invention. Generally, I was very pleased with the method and the results and would enjoy sharing them with my colleagues.

Tuesday, February 10 at 12:15 (Troy Moore)
"The Role of the Writing Center in Composition Teaching"
Dr. Beth Burmester, Director of the Center for Writing and Research; Brennan Collins, Assoc. Director, and GLAs who are tutors this semester will discuss how teachers of English 1101 and 1102 (and other core courses) can work with the Center to help improve their students' writing, and what to tell students about using the Center. We will talk about tutoring philosophies and policies, and the most logistical aspects of tutoring, as well as answer questions from participants.

Thursday, February 12 at 1:00 (904-GCB)
Dr. Mary Lamb will host a seminar entitled "Alternatives to Lecture: Class Discussion and Writing Activities for Comp." The title is pretty explanatory! Once again, here is another great opportunity to expand your teaching repertoire of activities and approaches.

Tuesday, February 17 at 1:00 (Troy Moore)
Nancy Kojima will host a seminar on Visual Argumentation in Engl 1102.
I would like to present activities and teaching methods focusing on visual arguments. As a group activity, we will deconstruct a magazine advertisement analyzing not only what is said, but also what is not said * and why it is not said. Using our ad deconstruction as a starting point, we will examine the roles pathos, ethos, and logos play in visual arguments and ways
that we can facilitate these discoveries in students. Then I'd like to look to other forms of visual argument. I will have available sample handouts showing:

- Variations in the presentation of statistical information
- Ways that editorial cartoons employ pathos, ethos, and logos
- How "presentation" of a text relates to a visual argument
- Works of art that create an "argument"

I have my own methods of presenting these materials, but as a group we can brainstorm for alternative modes of presentation and how course objectives can be achieved for Engl 1102 through these exercises.

Wednesday, February 18 at 12:00 (Troy Moore)
Pete Rorabaugh will present a session on Turnitin, a website designed to catch plagiarists and to highlight changes in multiple drafts.

Tuesday, February 24 at 12:30 (Troy Moore)
Dr. Malinda Snow will present a seminar on Teaching Grammar. She will present different approaches, assignments, and exercises to include this crucial aspect of writing.

Wednesday, February 25 at 3:00 (Troy Moore)
Katherine Hyon will host the second part of her series on Teaching 3150B. This seminar will discuss writing assignments and reading assignments. We will discuss the pros and cons of a series of short writing assignments vs. a longer semester-long work and the advantages and drawbacks of using a combination of the two. Also, discussion on what we are looking for in our assessment of these assignments and our criteria for “good” beginning fiction writing. The reading assignment portion of this seminar will focus on the dilemma of trying to get students to read works of fiction as writers – that is, to read for technique and craft rather than for meaning – and also the dilemma of assessing a student’s ability to read this way.

Monday, March 1 at 3:00 (Troy Moore)
"Purpose Through Mood"
Carol Mattord will discuss her class lecture on the relationship between purpose and mood. She will show the slides she uses in class as part of her lecture, as well as examples of student writing completed with this method. This seminar is intended for those teaching or are going to teach Engl. 1102 and 1103 and would like another method for teaching purpose, and for those instructors interested in looking at writing with purpose through grammar.

Thursday, March 4 at 12:15 (Troy Moore)
Dr. Beth Burmester will host "Using Films to Teach Writing: Grammar and Editing."
We’ll look at popular films to see how grammar and editing are represented, literally and metaphorically, and discuss how the clips can help teachers show students how to become more aware of usage, mechanics, grammatical structures, and style in their own writing. Films include: The Sure Thing, Higher Learning, Soap Dish, and Educating Rita

Wednesday, March 17 at 3:00 (Troy Moore)
Katherine Hyon will present the third session of Teaching Engl 3150B.
This week, The Introductory Workshop. This seminar shall focus on using the workshop in the beginning creative writing class, trying to get students to respond constructively and critically to the work of others, and how to deal with clashing personalities and issues of authority in the workshop.

Saturday, March 20 8:30-1:00 (4th floor University Center)  
Ninth Conversation: "Critical Approaches to Drama in the Classroom"  
Participation in the Conversation counts as one required session. You must register before March 15 to attend the Conversation. For more information on the schedule and on registration, go to <http://www.gsu.edu/~wwweng/services/program.html>.

Tuesday, March 23 at 2:00 (Troy Moore)  
Dr. Paul Schmidt will host a seminar entitled "Designing Syllabi for Survey Courses." In addition to discussing syllabi, a general Q&A about survey courses will follow.

Wednesday, March 24 at 10:00 (House Ballroom--GSU Student Center)  
The 6th Annual Teaching and Learning EXPO will host: "Pastry and Pedagogy: The Instructional Innovation and Instructional Effectiveness Presentations."  
Share a cup of coffee and Danish with your colleagues as you enjoy the final presentations for GSU's premiere teaching awards by four teams of our best teachers. Finalists for this year's Instructional Innovation Award and the new Instructional Effectiveness Award will demonstrate their unique approaches for promoting student learning.  
The event is free. For more information on the EXPO, go to <http://www.gsu.edu/~wwwtle/index.html>.
To be credited for this event, register online or bring something back from the presentation.

Tuesday, March 30 at 12:20 (Troy Moore)  
Dr. Mary Lamb will present "Writing Activities for Composition." We all know that students ought to be writing in writing classes, not listening to lectures about writing. But other than drafting, what in-class writing activities can we do with students? Come find out what your colleagues do. Your ticket in to this seminar is to bring one in-class writing activity that you've successfully used in the past. We'll share these, then I'll compile the list to have on file in the writing center and our web site. Bring writing assignments--both in and out of class, formal and informal--to share. If your copying allotment can't absorb it, bring about 25 copies to share. In any case, just be ready to share the idea and answer any questions people have.

Wednesday, March 31 at 12:00 (904-GCB)  
Dr. Beth Burmester will host "Making the Most of Student/Teacher Conferences and One-on-One Teaching."  
Description: Many teachers schedule "conferences" with students to discuss their progress and/or focus individually on a student's writing. How can you make these usually brief sessions effective teaching moments that will translate into student improvement? How can you make "office hours" more productive? In this seminar we'll explore how to structure and conduct conferences and strategies for one-on-one teaching models. We'll also look at selected film clips of teacher/student conferences in Oleanna, Higher Learning, and
Educating Rita, and analyze how they succeed or fail.

"Betrayed by Adults: Teaching Jane Austen's Persuasion" will count toward your seminar requirement.
Dr. Snow's presentation will take place Wednesday, March 31, at 7:00 in the Troy Moore Library. The lecture is part of the New Readings of Significant Texts Series.

On Tuesday, April 6 at 12 noon in the Troy Moore Library, The Center for Writing and Research is sponsoring a staged reading and discussion of Donald Margulies' play "Collected Stories," addressing how to respond to student texts, teacher/student relationships, and the teaching of creative writing. It is the first event in a planned on-going series to be devoted to analyzing representations of writing, writers, and teaching writing in popular culture and the public sphere.
This teaching seminar and dramatic event will be facilitated by Dr. Beth Burmester, Director of the Center, and Brennan Collins, Assoc. Director, and Visiting Instructor. The reading will be directed by Paul Calvert, and stars Angela Hall-Godsey (both English GTAs). Please join us and the tutoring staff of the Center for what will most certainly be an evocative performance, with discussion and questions interspersed between scenes.

Wednesday, April 21 at 3:00 (Troy Moore Library)
Katherine Hyon will present the fourth installment of Teaching Engl 3150B. This week: Portfolio Assessment and Grading. This discussion shall focus on the assessment of portfolios and revision: what constitutes a “good” revision vs. a “bad” revision and how to assign grades accordingly

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Dan Vollaro
**Classroom Dynamics**
4:00

Brennan Collins
**Writing Is the Subject**
12:00

Dan Mills
**Teaching Composition in the Computer Classroom**
3:00
303-CS

Dr. Mike Duvall
**Teaching Engl 2130**
2:30
911-GCB

Dr. Mary Lamb
**Assignme**

Brennan Collins
**Writing Is**

Dr. Marti Singer
**Assessing**
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<td>Dr. Beth Burmester Using Films to Teach Writing: The Composing Process 3:00</td>
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<td>Conversations: Bridging the Gap Between Schools and Colleges 8:30-1:00</td>
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<td>Laura Carter &amp; Dan Marshall The Psychology of the Creative Writing</td>
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|     | Rachel Wall Assigning Workplace Proposals in 1101-1102 3:00 |     | Dr. Beth Burmester Using Films to Teach Writing: Peer Workshops 12:00 | 17    |
| 19  | 20  | 21  | 22  | 23    |
|     | Rex Batson Teaching British Literature (Engl 2120) 12:00 904-GCB |     | Brennan Collins Writing Is the Subject 12:00 | 24    |
| 26  | 27  | 28  | 29  | 30    |
|     |     | Dr. Mike Duvall Teaching Engl 2130 2:30 |     | 31    |
|     |     |     |     | Marc Pietrzykowski Conversation on Teaching and Class 12:00 |

**November 2003**

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**January 2003**

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**Spring 2003**

- **Mary Lamb**
  - Designing Writing Assignments for Engl 1102
  - 11:00

- **Rex Batson**
  - Rhetorical Approach to Engl 1102
  - 1:00
  - (904 GCB)

- **Jennifer Wunder**
  - Setting up and Using Internet Forums
  - 12:15
  - (904 GCB)
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Dr. Holman
Teaching introduction to creative writing
(3150)
4:00 904-GCB

Rebecca Klein
Teaching grammar 11:15

Liz Tasker
Overview of the GSU Compositon Instructor Survival Guide web site
12:00 210-CS (You must bring an assignment and actively participate in order to be credited with this seminar)
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Appendix V: Report on the Crisis
of Scholarly Publishing and Tenure in the Humanities

Scott Lightsey
Wednesday, April 28, 2004

The Publishing and Tenure “Crisis” as Chronic Disease

As part of a departmental self-study, I was asked by Dr. Michael Galchinsky, of the Department of English and Director of the Jewish Studies Program, to attend a series of panels and workshops on the “crisis” in scholarly publishing at the meeting of the Modern Language Association in San Diego in 2003. I produced a brief overview of the sessions, from which arose some internal considerations about how ongoing issues in the related fields of publishing and library acquisitions are affecting faculty at institutions like our own.

Before briefly outlining the problem, I’d like to suggest that we rethink the term “crisis.” The history of this “crisis” goes back to the 1980s, and yet its long development suggests a chronic—rather than crisis—condition for academic publishing. To call it a chronic condition also invokes the systemic nature of the problem, as well as a systemic approach to treatment, for addressing symptoms only masks the progress of the disease.

All would agree that academic publishing is vital to tenure and promotion because it is the locus of new developments in scholarship, vetted by peers. It used to be the case that university subsidies to presses guaranteed a separation of the academic and commercial book markets, fostering an environment in which merit was judged independently of sales potential. It has become abundantly clear, however, that the publishing environment through which today’s senior scholars achieved professional approbation is long gone.

The sad refrain of this discussion is, “the past is another country.”

- In English, the critical monograph is dying as print runs drop from 1500 to >500.
- History and Philosophy, though flagging less quickly, suffer these market conditions.
- Foreign Lang & Lit & Classics publications are suffering most of all, with runs >200.

University faculties—and particularly the rising numbers of junior faculty—are caught between two inexorable forces: on the one hand, depressed publishing opportunity, and on the other, the need to publish early and often to meet publishing requirements for tenure and promotion that have risen dramatically since the 1970s.

The problem began in the Presses:

- Institutional subsidies to university presses have declined radically since the 1970s.
- Library budgets also began to decline during this period.

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The library market for books has been in decline since the 1980s, to +/- 200.
1960 to 2000, over a 50% increase in the number of presses, (60 to 96)
1960 to 2000, these presses doubled their number of academic titles (avg. 41 to avg. 88)
Overall, there are 120 organizations in the American Association of University Presses.
However, the population of faculty at research institutions has grown dramatically during the same period.
The proportion of faculty seeking to publish books has risen to near 100% of those seeking tenure-track positions in research institutions.

From the perspective of the presses, there are too many books for too few customers. Income doesn’t cover costs, and subsidies have dried up. This casts publishers on the tides of market volatility, increasingly forcing them to make decisions based on potential return.

Risk assessment by the presses favors sure sales, thus favoring:
- Proven writer/sellers (i.e. non-first-time authors) and
- Non-academic books (adoptable textbooks, local history, popular subjects, etc.).

The net effect of these pressures has pushed publishers toward increasing reliance on the adoptable course-textbook and the popular retail market. Typical of American Association of University Presses members is the U. California Press, which once sold mostly academic titles, but today makes up 75% of its sales in textbooks and retail, with only 18% of sales [i.e. monographs] to libraries. Libraries have always accounted for the lion’s share” of monograph sales. As university support for libraries has dwindled, press runs have declined steadily to match falling sales to libraries. This downward spiral suggests that the problem is steadily worsening, and 2nd and 3rd tier venues already have been drastically compromised for smaller fields such as foreign language and literature.

Libraries:
Library Expenditures also are driving the decline of humanities publishing:
- In the 1980s, average library expenditures averaged 56% for journals and 44% for books.
- By the late 1990s, 72% was allocated for journals, while only 27% went to books.
- From the mid-80s to the mid-90s, the average unit cost of serials rose more than twice as fast as the cost of books:
  - 169% cost increase for serials
  - 62% cost increase for books
- In the same period, library expenditures for serials rose disproportionately:

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2 Lynne Withey, “Remarks” in *Crisis and Opportunities: The Futures of Scholarly Publishing*, American Council of Learned Societies, ACLS Occasional Paper No.57. Withey is the Director of the University of California Press.


4 Ibid., 174.
Library serial budgets rose at near the rate of serial expenditure increase, to 142%
Library book-buying budgets increased only 30%

- Allocation within serial purchasing also changed.\(^5\)
  - Sciences journal costs rose appx. 50% from 1998-2002.
  - Humanities journal costs rose appx. 30% from 1998-2002.

- Average Costs of journals by subject area, in 1999.\(^7\)
  - Arts & Humanities: $156.50
  - Social Sciences: $465.65
  - Science: $867.01

Together, these forces have minimized the purchase of humanities books and serials by research libraries. We could be accused of hype for noting that an institutional subscription to the journal *Brian Research* costs $16,334, while the venerable *Chaucer Review* costs less than $300.00; but however you look at them, the numbers show that this disproportionate expenditure on sciences journals is pushing humanities books and serials out of library budgets at unprecedented levels.

**The Academy:**
“For the scholarly press director today, *monograph* […] describes virtually every book written by junior professors in the humanities seeking tenure…” but “scholarly presses can scarcely afford to bankroll themselves with academic monographs, which may well represent a significant contribution to their fields but which possess little sales potential…”\(^8\)

Journal publication is not the answer:
- The monograph or book remains by consensus the benchmark intellectual attainment.
- Assemblies of articles are not felt to be the equivalent of books.
- Journals are making the shift to electronic format only slightly faster than books.
- Humanities journals are subject to the same market forces as humanities books, and therefore do not provide a viable alternative publishing venue of any substance.


http://www.libraryjournal.com/article/CA206383?display=searchResults&stt=001&text=periodicals%2Bprice%2Bs
urvey

http://www.libraryjournal.com/article/CA206383?display=searchResults&stt=001&text=periodicals%2Bprice%2Bs
urvey

The most frequently-cited answer to the chronic condition of scholarly publishing is electronic, or E-publication. The estimated horizon for viable electronic publication is 8-15 years.\(^9\)

Whether or not evaluation committees formally require a book for T&P, the available data suggest that over the last 30 years, the incidence of faculty having one or more books completed at the time of a successful bid for tenure has increased radically, in some cases by over 80%.\(^{10}\)

So to begin the discussion, how can scholars—particularly those seeking to publish first books, but all are subject to this problem—expect to deal with the overall increase in publishing requirements that must be met to achieve tenure and promotion?

**Consensus Offset:**

A further barrier to publication by junior faculty members is the subvention: many are being asked to provide substantial subventions to aid publication of their books. Increasing numbers of elite universities (e.g. U. Michigan, Cornell U., Emory U.) are providing faculty with “start up” support in the form of subvention and time-buying, or outright subventions. The numbers range from $5000 to $7500.00, with many participants favoring larger subsidies to reflect universities’ massive outlays for start up infrastructure in the sciences.\(^{11}\)

Ideas for reform seems to coalesce around two main areas of potential support:

- **Subvention Support:** average recommendations for support range from $5000 to $20,000.
  - Inexpensive in comparison to the sciences’ startup costs
  - Works as a subsidy for presses
  - Subsidy pools?
  - Revenue equity?

- **time buying:**
  - relief for untenured faculty who are expected to produce books for T&P.

- **Humanities Centers:**

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\(^{10}\) Available institutional surveys like that conducted in the humanities at UIUC show that 90% of faculty tenured after 2000 have a book, while fewer than 65% tenured before 1980 had published a book at the time of tenure. See Table 3: “Any book completed when considered for tenure” in Leigh Estabrook, “The Book as the Gold Standard for Tenure and Promotion in the Humanities Disciplines” <http://lrc.lis.uiuc.edu/reports/cic/CICBook.html>

\(^{11}\) Cathy Davidson, Vice Provost for Interdisciplinary Studies and Director, John Hope Franklin Humanities Institute at Duke University, challenges administrators who tout a “corporatizing” model of the university to do real-costs analyses of the external-funds-driven (i.e. sciences) parts of the universities, to see if indeed the sciences produce more real revenue than the course-hour-revenue-generating “book publishing fields” (i.e. humanities). She suggests that universities reward the humanities’ revenue-generating “heavy lifting” with book subsidies. ACLS 31-32.
Cost-effective venue for improving national ranking of universities
Institutional “branding” opportunity, raising public profile
Provide revenue and public profile as locations for externally-funded seminars conducted through endowed organizations such as NEH.

The Publishing and Tenure Crisis:
MLA Convention, San Diego, CA, December 2003

Compiled by Scott Lightsey

Overview:

These panels and the ensuing discussions suggest that the field of academic publishing has entered a distinct interim phase. Publishers are no longer able to publish as many first books as before, yet the idealized future of electronic publishing has not yet been realized. This interim of depressed publishing opportunity will be of an unknown duration, but was forecast at a minimum of 8-15 years.

New faculty are thus caught between two inexorable forces: on the one hand, the waning opportunities to publish caused by market forces upon publishers, and on the other hand, the increased pressure from their institutions to publish early and often. This situation is exacerbated by the sheer numbers of new faculty seeking to publish. Most participants agreed that something must be done at the institutional level to assist new faculty with this problem.

It was also noted that journals are under similar financial stress and are making the shift to electronic publishing only slightly faster than book publishers. Journal publication as a substitute for tenure-book requirement in thus a potentially misleading answer to the problem.

Proposed solutions can be divided into three main areas:

1. “Save the publishers” through increased institutional and personal buying.
2. Electronic publishing as the eventual solution, on a horizon of 10+ years.
3. Startup funding for new faculty for first books and release time.

The 3rd option was the universally agreed-upon solution in both short- and long-term analyses, by both publishers and scholars.

It also should be noted that elite institutions make tenure and promotion judgments on a flexible, individual basis, taking into account the young scholar’s range of thought and ongoing interests. Statistics indicate that only 2nd and 3rd tier institutions make rigid calculations, often in the mistaken belief that 1st tier institutions do so.
Notes on individual sessions:

Session 191: The Publishing and Tenure Crises
A forum arranged by the MLA Publications Committee
Presiding: Debra Ann Castillo, Cornell University

Judith Ryan, Harvard University, “Publishing and Purchasing: the Great Paradigm Shift”
Greenblatt’s letter to the MLA redux, with a slant toward approaching science publishing as a source of redistributable funding for publishers. Urged lit-crit buyers to buy more lit-crit. Subvention help for young scholars is the only short-term solution.

The “tenure-book conundrum” as a numbers problem for publishers: $20-25k to publish a book (10k production, 15k in editorial time, assessment, peer review, physical handling, reader and review copies, avg. of 25% in book returns, etc.). Did a close study of six books. Each recouped 10-15k over 5 years, for an average 50% loss to the publisher. Despite the success of limited-venue e-publishing experiments like Gutenberg-E, electronic publishing will only re-incur current cost-levels due to alternate infrastructural costs. The solution is subventions, but the current most-progressive universities are offering $5-7k, characterized as a “bandaid” for the long term due to the failure of these subventions to cover publishers’ projected losses.

Domna [sic] C. Stanton, graduate Center, City University of New York, “Working Through the Crisis: Future Possibilities”
Universities must resolve to protect young scholars. Smaller fields and non-modern English studies generally are not working out: publishing levels are steadily decreasing. Publishing runs are down from 1500 to 350, 100 in foreign language studies and pre-modern literature. History and philosophy are the only major departures from this downward trend. Advocates (see online REED program) startup funding for young faculty of at least $20k, part for subvention, part for time. Universities that can’t offer subventions should not require publication. Lots of conclusions on the responsibility of senior faculty to protect younger colleagues.
Session 345: Modes of Scholarly Communication
Presiding: David Greene Nicholls, MLA


Prognostications on the future of electronic publishing in the form of an extended advertisement for his own grant-funded program called “9s” [nines]. No useful info on the numbers or current practicalities.


The problem is the money, not the format. The monograph must be supported, for there is no intellectual equivalent. Publishers are in jeopardy, but so are journals, so why shift the tenure requirement to them? Proposes a “tax” on all institutions as a sort of universal subvention for all publishers. Proposes subventions for young scholars. Urges that institutions not change tenure requirements for financial reasons.


We can’t really make a solid argument for one method of evaluation over the other (book vs. article), but we can make peer-review comments available to tenure committees. [this suggestion was vigorously opposed on legal and ethical grounds, and at great length].

Online Resources:

Pullen Library “Issues in Scholarly Communication”
www.library.gsu.edu/scholarlycomm

Create Change, sponsored by the Association of Research Libraries, the Association of College and Research Libraries, and SPARC (Scholarly Publishing and Academic Resources Coalition).
www.createchange.org

American Research Libraries
http://www.arl.org/scomm/index.html
http://www.arl.org/scomm/resources.html

American Association of University Presses
http://aaupnet.org/

library journal tables
http://www.libraryjournal.com/index.asp?layout=article&articleid=CA209908#t5

Rawbrick.net’s compilation of blog comment:
http://www.rawbrick.net/article/626/publishing-crisis-scholars-perspective
Bibliography:

Discursive Sources:


Cronin, Blaise and Kathryn La Barre. “Mickey Mouse and Milton: Book Publishing in the Humanities.” Pre-print of an article for *Learned Publishing*, available through this autodownloader as a Word doc: http://ella.slis.indiana.edu/~klabarre/Humanities.doc


http://econwpa.wustl.edu/dataftp/mic/papers/9605/9605001.html


http://culturemachine.tees.ac.uk/frm_fl.htm


http://www.arl.org/scomm/epub/papers/humphreys.html


http://www.press.umich.edu/jep/04-01/odlyzko.html

Parks, Robert P. The Faustian Grip of Academic Publishing.  

http://chronicle.com/prm/weekly/v49/i40/40b00701.htm


http://www.evolutionary-ecology.com/citizen/reclaiming.html


http://www.press.umich.edu/jep/06-02/sweeney.html
http://www.arl.org/scomm/epub/papers/thatcher.html


**Data & Tables:**


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http://www.libraryjournal.com/article/CA206383&display=searchResults&stt=001&text=periodicals%2Bprice%2Bs urvey
Nov. 14, 2003

Rita Hunter-Williams from Xerox Corp. provided a list of dates in 2003 that service calls were required to repair the English Department photocopier. The photocopier went down 14 times in 12 months. The average service call was 55 minutes. So for several hours each month (including the scheduling of the service call, the time waiting for the repair person, and the repair itself), the 50 faculty and 104 GTAs served by the machine were unable to copy class materials. Clearly, a department supporting this many teachers and writers needs a second workhorse copier.

Here are the dates in 2003 when Xerox made service calls to the English Department photocopier:

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4/29
6/5
6/6
8/18
8/27
8/28
10/13
10/23
11/3
11/4
Appendix X: Graduate Program Survey of Recent Alumni

Submitted by Calvin Thomas, Graduate Program Director

The English department does not currently have an annual procedure in place for keeping track of the employment outcomes of our graduate student alumni. As the table below demonstrates, we were nonetheless able to get good information about PhDs through faculty who knew their whereabouts. We also have good data on M.A. students who entered our Ph.D. program, and MAs and MFAs who are employed as Visiting Instructors. The largest number of graduates that we have not yet tracked are M.A. students who did not enter our PhD program.

Beginning in fall, 2004, we plan to undertake an annual survey of graduate student alumni, using addresses from the Office of Alumni.

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Appendix Y: Internship/Service Learning Programs at Peer Institutions

Rutgers University
Arizona State University
Temple University
University of Pittsburgh
Wayne State University
University of Illinois at Chicago

Report by Melissa McLeod, Self-Study Committee Graduate Research Assistant

Overall: All of the peer institutions, with the notable exception of Temple University, have internship programs and internship coordinators. Internship coordinators appear to be a faculty member, although some are staff positions. Service learning programs, strictly speaking, are rarer. Where they do exist, they tend to function outside the express domain of the English department. Generally, it seems that the more developed internship programs are, the less visible service learning programs are in the departments, or they do not exist at all.

Rutgers: Rutgers University has a highly developed internship program, which is housed in their Business and Technical Writing Program. The program has a coordinator, who runs the internship program and teaches one other class per semester. The internship program has a strong web presence, with specific instruction on how to set up an internship, the requirements, necessary forms in pdf files, and contact information.

Rutgers English department has no service learning program.

Arizona State University: The structure of ASU’s internship program appears to have less supervision than that at Rutgers; its approach is more hands-off. ASU has an internship “instructor,” who coordinates, but students find a professor or a “university administrator” to direct and assess the internship vis-à-vis student writing.

ASU has an extensive service learning program. Many disciplines are represented in the program such as the sciences, mathematics, sociology, foreign languages, as well as English. According to the well-developed webpage maintained by the Service Learning Program, the program “links academic courses with credit-bearing internships that involve teaching and tutoring academically ‘at-risk’ children.” Then program, then, is fairly narrowly defined in its mission.

Temple University: If Temple has an official internship program in the English Department, it is not accessible from the webpage. Temple’s English department webpage does, however, make very visible a long-term, on-going project called New City Writing. This umbrella organization houses several separate, but related, projects: Writing Centers in public schools run and staffed by university students (The Philadelphia Writing Centers Project), creative writing outlets for urban communities (New City Press), and an adult literacy program (Open Doors Project). Their mission states that New City Writing
is dedicated to the cultural, educational and economic revitalization of urban neighborhoods. New City is grounded in the belief that writing is an implicit organizing tool that can produce social change. [...] To that end, NCW fosters participatory and collaborative writing that brings together writers from across urban environments to re-envision the promise of community.

Student involvement in NCW ranges from undergraduate to doctoral candidates. While it’s not clear whether student participation is every linked coursework, it does seem like a service learning program, even though the program is never referred to as such. New City Writing is supported by Temple’s English Department, the College of Liberal Arts, and the University Writing Program.

University of Pittsburgh: Internships are available in each concentration: literature, writing, composition, film studies, and children’s literature. Each concentration, though, coordinates its own internship programs. The concentrations appear to be very separate and not integrated as a department. The internship programs seem very active and competitive, particularly those offered by the Public and Professional Writing program, which confers certificates in professional writing.

The English department at Pitt does not have a service learning component but the university does, and the English Department is active within it. The Amizade Global Service Learning and Volunteer Programs are a combination internship, study abroad program, and Peace Corps duty. As the website notes, “Literature courses have included […] ‘Literature and the Contemporary’ with travel to/service in Northern Ireland.”

Wayne State University: Wayne State’s English department has an internship practicum in which “students work 18-20 hours per week as writers, editors or researchers in publishing firms and in public information and research divisions of other businesses and community organizations; students meet once per week in classroom sessions on analytical, literary and other scholarly texts related to their workplace experience.” Information on internship coordinators are unavailable through the site.

Wayne State maintains an English Language Institute that services the large number of international students at the university. According to their website, the ELI “works actively with the Wayne State International Services Office and various community organizations and WSU student organizations to coordinate services for Wayne State’s international community.” While the English department’s involvement in this institute is not explicit, it appears to be an appropriate avenue for some English students in a service learning capacity. (Many of the links on Wayne State website do not work, and many of the links on the English page are under construction because the department is in the process of undergraduate and graduate curricula overhaul. Therefore, some information is inaccessible through the site.)

University of Illinois at Chicago: UIC’s English Department has the “Writing Internship Program.” The program has an internship coordinator under the department’s Office of Undergraduate Studies. According to the departmental website, the Writing Internship Program “offers internships in fields such as journalism, public relations, advertising, publishing,
corporate communications, technical writing, information technology, and broadcasting.” The internships are competitive and two introductory English courses are prerequisites to internships. UIC has no service learning component.
Appendix Z. Subscriptions for Library Acquisition

Compiled by Stephen Dobranski. Listed first are two standing requests that were received two years ago; the other requests then follow alphabetically.

1. Title: Middle English Compendium
   http://ets.umdl.umich.edu/m/mec/
   Format: electronic database
   Publisher: University of Michigan Press
   Est. cost: $750/year

2. Title: Early English Books Online
   http://eebo.chadwyck.com/
   Format: electronic database
   Publisher: ProQuest and Chadwyck-Healey
   Est. cost: ? (Phone: 770-416-8244, Fax: 770-416-7424)

3. Title: Auto/Biography Studies
   (Pullen owns only the years 1993-1998)
   Format: print
   Publisher: University of North Carolina at Chapel Hill
   ISSN: 0898-9575
   Est. cost: $40/year (2 issues)

4. Title: Eighteenth-Century Fiction
   English prose works from 1700-1780
   Format: electronic database
   Publisher: Chadwyck-Healey
   Est. cost: ? (Phone: 770-416-8244, Fax: 770-416-7424)

5. Title: Éire-Ireland; A Journal of Irish Studies
   (Pullen owns only the years 1965-1973, 1975-1988)
   Format: print
6.
Title: The Irish Review
Format: print
Publisher: Cork University Press
ISSN: 0790-7850
Est. cost: $30/year (2 issues)

7.
Title: James Joyce Broadsheet
Format: print
Publisher: Leeds University
ISSN: 0143-6333
Est. cost: $20/year

8.
Title: Nineteenth-Century Fiction
Prose fiction from the period 1786 to 1900
Format: electronic database
Publisher: Chadwyck-Healey
Est. cost: ? (Phone: 770-416-8244, Fax: 770-416-7424)

9.
Title: Yeats Annual (London)
(not the same as Yeats: An Annual of Critical and Textual Studies)
Format: print
Publisher: Palgrave Macmillan
ISSN: 0278-7687
Est. cost: ? (Phone: [44] 1256 29242, Fax: [44] 1256 479476)
Appendix AA: Faculty Awards, Grants, Prizes, and Chairs

Our faculty have garnered numerous national awards, external grants, prizes, and endowed chairs for their research and teaching:

- David Bottoms was awarded a Guggenheim Fellowship for poetry (1999-2000), was named Poet Laureate of George (2000), and received the Frederick Bock Prize from *Poetry* magazine (2002). He currently holds the department’s Amos Chair in Distinguished Letters.
- John Burrison holds a Regents Professorship.
- Tanya Caldwell was given both the university’s Distinguished Honors Professor Award and its Outstanding Junior Faculty Award in the same year (2000).
- Pam Durban won a National Endowment for the Arts Fellowship (1998-99) to support work on her novel in progress.
- Wayne Erickson was honored by the College of Arts & Sciences with its Outstanding Teacher Award (2004).
- When Janet Gabler-Hover was Director of our British/American Joint Studies Exchange Program (with Northumbria University) in Fall of 2000, we were granted the "Best Practices in International Exchange Program Award for Interdisciplinary Programs" by the Georgia State Board of Regents.
- Christine Gallant won a National Endowment for the Humanities fellowship for her book on Keats and the Celtic Revival (2003).
- Audrey Goodman won a grant to support a year’s leave (2002-03) and a fellowship in American Modernism at the Georgia O'Keeffe Museum Research Center, working on a project entitled “Patterns of Migration in Depression-Era New Mexico” (2003). Goodman’s book, *Translating Southwestern Landscapes*, was awarded the 2003 Thomas J. Lyon Award for Best Critical Book on Western American Literature by the Western Literature Association.
- Beth Gyllys won a MacDowell Residency in poetry (2001), a Residency at The Centre d’Art i Natura in Farrera, Spain (2003); and The Journal Award for a book manuscript, Ohio State University Press (2004).
- Margaret Mills Harper was awarded a National Endowment for the Humanities fellowship (1997-98) and Senior Visiting Research Fellowship, Queen's University, Belfast (2002-2003) for research in progress: “The Wisdom of Two: The Spiritual and Literary Collaboration of George and W. B. Yeats.”
- Scott Lightsey won a Research Grant from the British Academy's Neil Ker Memorial Fund for the study of Western medieval manuscripts, for summer research at the Bibliotheque Nationale, Paris, (2003).
• Carol Marsh-Lockett, won a full-year’s support grant from the Womanist Scholars Program of the Interdenominational Theological Seminary (2003) for work on her book project, *The Church in the African-American Female Literary Imagination*.

• Pearl McHaney and Renée Schatteman were selected to co-direct a National Endowment for the Humanities Summer Institute for Schoolteachers ("Literary Perspectives on Race and Rights in the American South and in South Africa: Eudora Welty, Alice Walker, Nadine Gordimer, and Sindiwe Magona," 2003, $123,266 grant).

• Thomas McHaney holds the Kenneth M. England Chair of Southern Literature.

• LeeAnne Richardson was selected to participate in "Five Major Odes," a National Humanities Center Summer Institute in Literary Studies in Research Triangle Park, NC (2004).

• Marilynn Richtarik won a National Humanities Center grant, (1998-99), and a National Endowment for the Humanities grant (2003-04) to support work on a biography called *Stewart Parker: The Conjurer's Art*.

• Matthew Roudané won a Fulbright scholarship to teach twentieth-century American theater at the Universidad Complutense de Madrid (2004-2005).

• Robert Sattelmeyer won a National Endowment for the Humanities grant that enabled him to complete volumes 3, 4, 5, 6, and 8 of his edition of Henry D. Thoreau's (1989-1999) for publication, and begin preparing volume 7. He holds a Regents Professorship.

• Reiner Smolinski won a Kate B. and Hall J. Petersen Fellowship, The American Antiquarian Society, Worcester, Ma (Fall 2002); a Mayers Fellowship, The Huntington Library, San Marino, CA (Summer 2002); and a W.B.H. Dowse Fellowship in Colonial American History, The Massachusetts Historical Society, Boston (2000-2001), all to support his work as General Editor of Cotton Mather's unpublished commentary "Biblia Americana" (1690s-1728), in 10 vols., to be published by the Massachusetts Historical Society/University of Virginia Press; and a German DAAD Visiting Professorship to support a one-year appointment at Potsdam University (1998-99).

• Elizabeth West won an American Association of University Women Research Fellowship to support a year’s leave (2002-03) for her research project, "The Dialectic Spiritual Self: Redemption and Conversion Discourses and the Pre-Colonial African Spirit in African American Women's Narratives."