

FIVE YEAR REVIEW

ENGLISH: LITERATURE, WRITING AND CULTURE PROGRAM
CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS

Submitted April 3, 2008

CERTIFICATIONS AND SIGNATURES

Jacquelyn Kilpatrick, Ph.D. Professor and Chair of English: Literature, Writing and Culture Program	Date
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Mary Adler, Ph.D. Associate Professor, English: Literature, Writing and Culture Program	Date
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Julia Balén, Ph.D. Associate Professor, English: Literature, Writing and Culture Program	Date
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Bob Mayberry, Ph.D. Associate Professor, English: Literature, Writing and Culture Program	Date
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Brad Monsma, Ph.D. Professor, English: Literature, Writing and Culture Program	Date
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Joan Peters, Ph.D. Associate Professor, English: Literature, Writing and Culture Program	Date
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Stephen LeFevre, Ph.D. Chair of Program Assessment Committee	Date
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External Reviewer <rank and university>	Date
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External Reviewer <rank and university>	Date
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Provost and Vice President of Academic Affairs California State University Channel Islands	Date
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Richard R. Rush, Ph.D. President, California State University Channel Islands	Date
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I. EXECUTIVE SUMMARY

This document represents a self-study by the English: Literature, Writing and Culture Program at California State University Channel Islands.

The program began in 2001 with one faculty member and no students. It now has six tenured/tenure track faculty, eleven lecturers (nine of whom are full time), one hundred and forty-nine majors, a full range of service and major classes, is set to begin a graduate program in 2009, and has graduated ninety-seven students with bachelors degrees in English as of May, 2007. The program offers three emphases, a Minor in English, and a certificate in Technical Writing.

The program regularly assesses its courses and the efficacy of the program as a whole, and changes are made to enhance the quality of education delivered to students. In addition, the faculty is very active in scholarship and provides excellent and extensive service to the university.

Needs of the program include additional faculty, offices for lecturers, and adequate classroom space.

II. PROGRAM HISTORY

In the summer of 2001, when the first faculty arrived at CSUCI, a preliminary master plan was in place, created by a Faculty Council made up of professors from across the CSU system. That master plan listed a degree in Languages and Cultures, with emphases in English, Art, Spanish, Psychology, and other Humanities and Social Science disciplines. The newly hired CSUCI faculty changed the master plan to eliminate the Language and Cultures degree, and English was one of the first formal degree programs to be approved at CSUCI in AY 2001-2002. At that point, there was one English faculty member, Jacquelyn Kilpatrick, who was responsible for developing the English curriculum for the first upper division students who arrived in fall of 2002. Lower division students would not arrive until fall of 2003. (Please see the Fall 2002 catalog in the Exhibits for this report.)

In the spring of 2002, the English: Literature, Writing and Culture Program requested permission from the CSU Chancellor's Office to begin a pilot program for Directed Self Placement (DSP), which would take the place of the CSU system-wide English Placement Test. Part of the DSP concept was the elimination of the remedial classes offered at other CSU campuses and the implementation of a Stretch Composition program, which takes students in cohorts across two semesters, with students receiving course credit each semester. This was a radical departure from the CSU norm, but CSUCI received permission from the Chancellor's Office to do a four year pilot, which was completed in AY 2006-2007.

In fall of 2002, a second professor, Renny Christopher, came to the program, and the two faculty members made revisions to the program and devised the first draft of the Master Degree in English, in addition to teaching classes to our first group of upper division students.

In AY 2003-2004, CSUCI began accepting lower division as well as upper division students. Mary Adler joined the English faculty and began teaching courses. Also, as part of CSUCI's application for subject matter approval in English, she created an emphasis in English Education designed to waive the California Subject Examination for Teachers. During the proposal process, she developed and incorporated several new courses and worked with other program faculty to examine and revise the program's assessment process. In response to CCTC feedback, she created a separate portfolio for English Education Emphasis students to fully meet the California Commission on Teacher Credentialing (CCTC) English standards for prospective teachers for the State of California. The program was approved on June 1, 2006. (The final, approved version can be found at <http://english.csuci.edu/program/cctcenglish.htm> .

In fall of 2003, Joan Peters joined the faculty, and Julia Balén joined the English program in January of 2004. In 2004-2005, Bob Mayberry, who was one of the main developers of Directed Self Placement at Grand Valley University in Michigan,

joined the program to teach and coordinate the composition program for English. He and Mary Adler worked together in the 2005-06 year to develop an outcomes-based program assessment program based upon the portfolio assessment plan already in place.

In AY 2005-2006, Brad Monsma joined the English: Literature, Writing and Culture Program as a professor of English with expertise in multicultural literature, environmental literature and interdisciplinary teaching. That year, Renny Christopher left the English: Literature, Writing and Culture Program to become Interim Associate Vice President for Faculty Affairs, a position made permanent in 2007-08. She continues to teach courses periodically for English. A search is planned for a replacement position, budget permitting.

The Masters Degree in English was approved by the CSUCI Academic Senate and administration in 2006-2007. It was scheduled to start in fall of 2008 but has been postponed until fall of 2009.

III. PROGRAM GOALS AND OUTCOMES

The major in English at California State University Channel Islands approaches the study of Literature, Writing and Criticism in an interdisciplinary context. Students develop a sound foundation in all three areas. They develop creative, analytical, and critical skills as well as the ability to explore, organize, and articulate ideas through writing. Literature and language are significant cultural phenomena that shape and are shaped by particular contexts; therefore, this program addresses the historical and cultural significance of the English language, literature written in English, and other literatures in translation.

Course work in the English: Literature, Writing and Culture program is completed in three areas. Foundation courses provide the tools for intellectual discussion of materials. Interdisciplinary courses provide connections with different ideas, approaches and ways of knowing. The required sequence provides in-depth investigation in a specialized field of Multicultural Literature, Writing or Education. In addition, the student may choose to pursue an emphasis in Creative Writing, Multicultural Literature, English Education Preparation, or a certificate in Technical Writing.

English majors keep a portfolio of work produced in each of their required courses and electives. The student works closely with his or her advisor in developing the portfolio, which is reviewed by the instructor as a prerequisite to the capstone course. At the end of the capstone, when all course requirements have been fulfilled for the major, there is a review of the final portfolio, and students complete an assessment survey of their experiences in the English: Literature, Writing and Culture.

The English: Literature, Writing and Culture Program's Mission Statement:

The CSUCI English: Literature, Writing and Culture Program cultivates the pleasures of Literature and Writing in an interdisciplinary, multicultural, international and civically engaged context. Our students apply these multiple perspectives to texts, issues, or problems; practice critical interpretation and analysis using relevant scholarship and theory; and write and speak effectively. Graduates are prepared for further study or professional paths and ready to take their places as well informed local and world citizens.

Our mission statement addresses the four primary thrusts of the University's mission statement—interdisciplinarity, multiculturalism, international perspectives and civic engagement—not only because those are the “pillars” of the university but also because they are fundamental to a well rounded English curriculum and at the core of the philosophy behind the CSUCI English: Literature, Writing and Culture Program.

Interdisciplinarity is key to understanding literature and for developing the skills to work with people from other disciplines and points of view. A multicultural perspective on literature--studying the literature of other cultures, or cultures within the US, gives students the ability to understand their fellow Americans and the cultures of the many lands that have influenced them. International perspectives are imperative for success, personal and professional, in the global economy and with

global human interactions. Civic engagement allows our students to put their education to work for themselves and for the communities, local and global, in which they live. Ultimately, our program is about critical thinking—making connections between thought and action, feeling and intellect.

The English: Literature, Writing and Culture Program's Outcomes:

English: Literature, Writing and Culture Program Graduates will be able to:

- Express themselves effectively in writing and speech, including appropriate use of English grammar and usage conventions;
- Examine texts, issues, or problems in the discipline from multiple perspectives (multicultural, interdisciplinary, international, experiential, theoretical and/or educational);
- Critically interpret and analyze original texts (written, visual, and electronic);
- Effectively use current scholarship in the field (literary analysis, linguistics studies, applied research, etc.);
- Demonstrate knowledge of a range of texts, representative of genres, periods, ethnicities and genders;
- Demonstrate an understanding of how the field of English relates/can relate to other disciplines;
- Reflect substantively on their growth over time, with an accurate perception of their performance in the program;

IV. COURSES AND PROGRAMS

Undergraduate Degree Program Curriculum

The initial curriculum for the Bachelors Degree in English at CSUCI was completed and submitted to the Chancellor's Office in November, 2001. (Please see the 2002-2003 catalog in the Exhibits section of this report.) In the six years since this curriculum was developed, the English: Literature, Writing and Culture Program has made many changes, though the overall description of the program remains much the same.

During the last five years, we have added seventeen courses to our curriculum. These include:

- ENGL 106: Composition and Rhetoric II—Service Learning
- ENGL 110: Themes in Multicultural Literature for Non-Majors
- ENGL 210: Themes in World Literature
- ENGL 230: The Art of Creating Journalism
- ENGL 311: Bilingual Literary Studies/Estudios Literarios Bilingues
- ENGL 320 Sociology of Popular Culture
- ENGL 325 Major Non-Western Authors
- ENGL 331: Narratives of the Working Class
- ENGL 332: Teaching Dramatic Literature
- ENGL 336: Multicultural Literature and Communication
- ENGL 338: Science and Conscience
- ENGL 412: Drama of Ancient Greece
- ENGL 430: Tradition and Transformation: Literature, History, and Cultural Change
- ENGL 433: Gay/Lesbian/Bisexual/Transgender Studies
- ENGL 444: Original Practice in Renaissance Drama
- ENGL 474: Approaches to English Grammar
- ENGL 478: Writing as Reflective Practice

Currently, the English curriculum is as follows:

Degree and Certificate Programs:

- Bachelor of Arts in English
- Bachelor of Arts in English with an emphasis in Creative Writing
- Bachelor of Arts in English with an emphasis in Multicultural Literature
- Bachelor of Arts In English with an emphasis in English Education Preparation, Pre-Credential
- Certificate in Technical Writing
- Minor in English

REQUIREMENTS FOR THE BACHELOR OF ARTS DEGREE IN ENGLISH (120 units)

Lower Division Requirements (12 units)

Students seeking the Bachelor of Arts in English must have fulfilled the lower division writing

requirement (at CSUCI ENGL 103 or ENGL 105). In addition, the following 12 units of literature survey courses (or the equivalent) are required in preparation for upper division studies:

- ENGL 120 American Literature I (3)
- ENGL 150 British and European Literature I (3)
- ENGL 220 American Literature II (3)
- ENGL 250 British and European Literature II (3)

UPPER DIVISION REQUIREMENTS (27 units)

(English majors may not use courses in this section to fulfill General Education requirements.)

- ENGL 310 Research Methods (3)
- ENGL 315 Introduction to Language Structure and Linguistics (3)
- ENGL 330 Interdisciplinary Writing (3)

Two of the following major authors courses (325, 326, and/or 327):

- ENGL 325 Major Non-Western Authors (3)
- ENGL 326 Major British and English Authors (3)
- ENGL 327 Major American Authors (3)

One of the following two courses:

- ENGL 332 Teaching Dramatic Literature (3)
- ENGL 410 Shakespeare's Plays (3)

- ENGL 349 Perspectives on Multicultural Literature (3)
- ENGL 420 Literary Theory (3)
- ENGL 499 Capstone Project/ Senior Seminar (3)

Required Sequence (6 units)

The sequence requirement allows students to explore an area of interest in more depth. Students choose one of the following sequences. (Note that ENGL 349 is a required course and can double-count for both the core requirement and as half of the required sequence, with three units total credit given; students who elect this sequence will take three additional elective units.)

Sequence A

- ENGL 349 Perspectives on Multicultural Literature (3)

Plus one of the following:

- ENGL 350 Native American Literature (3)
- ENGL 351 African/African American Literature (3)
- ENGL 352 Asian/Asian American Literature (3)
- ENGL 353 Chicana/o Hispanic/Hispanic American Literature (3)

or

Sequence B

- ENGL 260 Perspectives in Creative Writing (3)

Plus one of the following:

- ENGL 461 Fiction Writing (3)
- ENGL 462 Poetry Writing (3)
- ENGL 463 Writing for the Stage and Screen (3)
- ENGL 464 Creative Non-Fiction (3)

or

Sequence C

ENGL 475 Language in Social Context (3)

Plus one of the following:

ENGL 477 Adolescent Literature (3)

ENGL 478 Writing as Reflective Practice (3)

or

Sequence D

ENGL 482 Technical Writing (3)

Plus one of the following:

ENGL 483 Technical Visual Communication (3)

ENGL 484 Technical Writing for the Sciences (3)

The Technical Writing sequence for English majors requires ENGL 482 and one other course in Technical Writing. However, unless undertaken as part of the sequence requirement, ENGL 482 is not a prerequisite for 483 or 484.

Electives: (6 units)

ENGL 210 Themes in World Literature (3)

ENGL 260 Perspectives in Creative Writing (3)

ENGL 311 Bilingual Literary Studies/Estudios Literarios Bilingües (3)

ENGL 328 Mythology (3)

ENGL 331 Narratives of the Working Class (3)

ENGL 332 Teaching Dramatic Literature (3)

ENGL 333 Multicultural Drama in Performance/Production (3)

ENGL 334 Narratives of Southern California (3)

ENGL 335 American Ethnic Images in Novels, Film and Art (3)

ENGL 336 Multicultural Literature and Communication (3)

ENGL 337 Literature of the Environment (3)

ENGL 338 Science and Conscience (3)

ENGL 339 Psychology and Literature (3)

ENGL 340 Business and Economics in American Literature (3)

ENGL 350 Native American Literature (3)

ENGL 351 African/African American Literature (3)

ENGL 352 Asian/Asian American Literature (3)

ENGL 353 Chicana/o Hispanic/Hispanic American Literature (3)

ENGL 378 Contemporary Native American Authors: Telecourse (3)

ENGL 400 Contemporary Literature (3)

ENGL 412 Drama of Ancient Greece (3)

ENGL 430 Tradition and Transformation: Literature, History & Cultural Change (3)

ENGL 431 European Renaissance Literature and Art (3)

ENGL 432 Arts of the Harlem Renaissance (3)

ENGL 433 Gay/Lesbian/Bisexual/Transgender Studies (3)

ENGL 444 Original Practice in Renaissance Drama (3)

ENGL 456 Women's Fiction (3)

ENGL 461 Fiction Writing (3)

ENGL 462 Poetry Writing (3)

ENGL 463 Writing for the Stage and Screen (3)

ENGL 464 Creative Non-Fiction (3)

ENGL 474 Approaches To English Grammar (3)

ENGL 477 Adolescent Literature (3)

ENGL 478 Writing as Reflective Practice (3)

ENGL 482 Technical Writing (3)

- ENGL 483 Technical Visual Communication (3)
ENGL 484 Technical Writing for the Sciences (3)

REQUIRED SUPPORTING AND OTHER GE□ COURSES (69 units)

Electives (15)

American Institutions Requirement (6)

General Education (48)

EMPHASIS IN CREATIVE WRITING (12 units)

Students selecting this emphasis must choose Sequence B above plus nine units from the following:

- ENGL 461 Fiction Writing (3)
ENGL 462 Poetry Writing (3)
ENGL 463 Writing for the Stage and Screen (3)
ENGL 464 Creative Non-Fiction (3)

plus

- ENGL 465 Creative Writing Project (3)

EMPHASIS IN MULTICULTURAL LITERATURE (12 units)

The Multicultural Literature Emphasis gives the English major an opportunity to pursue his or her interests in studying the literature of various cultures and ethnic groups. The culmination of the emphasis is the Multicultural Literature project, which the student chooses in consultation with his or her advisor. The product of that course will be a completed work which addresses the literature (broadly defined as fiction, nonfiction, poetry, drama and film) in one of the following course areas. Students selecting this emphasis must choose Sequence A above plus nine units from the following:

- ENGL 350 Native American Literature (3)
ENGL 351 African/African American Literature (3)
ENGL 352 Asian/Asian American Literature (3)
ENGL 353 Chicana/o Hispanic/Hispanic American Literature (3)

plus

- ENGL 454 Multicultural Literature Project/Seminar (3)

EMPHASIS IN ENGLISH EDUCATION, PRECREDENTIAL (12 units)

Students selecting this emphasis must choose Sequence C above plus twelve units from the following:

- ENGL 210 Themes in World Literature
ENGL 474 Approaches to English Grammar (3)
ENGL 477 Adolescent Literature (3)
ENGL 478 Writing as Reflective Practice (3)
EDUC 330 Introduction to Secondary Schooling (3)

Plus the following support course:

COMM/EDUC 345: Media Literacy And Youth Culture (3)

Annual consultation with an advisor in English is required for students in this emphasis.

REQUIREMENTS FOR THE CERTIFICATE IN□ TECHNICAL WRITING (18 units)
(Open to All Students)

The certificate requires each of the following:

- ENGL 310 Research Methods (3)
ENGL 330 Interdisciplinary Writing (3)
ENGL 482 Technical Writing (3)
ENGL 483 Technical Visual Communication (3)

- ENGL 484 Technical Writing for the Sciences (3)
ENGL 485 Technical Writing Project/Seminar (3)

REQUIREMENTS FOR THE MINOR IN ENGLISH (24 units)

A minor in English requires a grade of C or better in each course.

Lower Division requirements (12 units)

- ENGL 120 American Literature I (3)
ENGL 150 British/European Literature I (3)
ENGL 220 American Literature II (3)
ENGL 250 British/European Literature II (3)

Upper Division Requirements (12 units)

- ENGL 310 Research Methods (3)
ENGL 330 Interdisciplinary Writing (3)

One of the following two courses:

- ENGL 332 Teaching Dramatic Literature (3)
ENGL 410 Shakespeare's Plays (3)

Plus one of the following English Electives:

- ENGL 260 Perspectives in Creative Writing (3)
ENGL 311 Bilingual Literary Studies/Estudios Literarios Bilingües (3)
ENGL 328 Mythology (3)
ENGL 331 Narratives of the Working Class (3)
ENGL 332 Teaching Dramatic Literature (3)
ENGL 333 Multicultural Drama in Performance and Production (3)
ENGL 334 Narratives of Southern California (3)
ENGL 335 American Ethnic Images in Novels, Film and Art (3)
ENGL 336 Multicultural Literature and Communication (3)
ENGL 337 Literature of the Environment (3)
ENGL 338 Science and Conscience (3)
ENGL 339 Psychology and Literature (3)
ENGL 340 Business and Economics in American Literature (3)
ENGL 349 Perspectives on Multicultural Literature (3)
ENGL 350 Native American Literature (3)
ENGL 351 African/African American Literature (3)
ENGL 352 Asian/Asian American Literature (3)
ENGL 353 Chicana/o Hispanic/Hispanic American Literature (3)
ENGL 378 Contemporary Native American Authors: Telecourse (3)
ENGL 400 Contemporary Literature (3)
ENGL 412 Drama of Ancient Greece (3)
ENGL 420 Literary Theory (3)
ENGL 430 Tradition and Transformation: Literature, History & Cultural Change (3)
ENGL 431 European Renaissance Literature and Art (3)
ENGL 432 Arts of the Harlem Renaissance (3)
ENGL 433 Gay/Lesbian/Bisexual/Transgender Studies (3)
ENGL 444 Original Practice in Renaissance Drama (3)
ENGL 456 Women's Fiction (3)
ENGL 461 Fiction Writing (3)
ENGL 462 Poetry Writing (3)
ENGL 463 Writing for the Stage and Screen (3)
ENGL 464 Creative Non-Fiction (3)

ENGL 474 Approaches To English Grammar (3)
ENGL 477 Adolescent Literature (3)
ENGL 478 Writing as Reflective Practice (3)
ENGL 482 Technical Writing (3)
ENGL 483 Technical Visual Communication (3)
ENGL 484 Technical Writing for the Sciences (3)

Rationale for the Curriculum

A BACHELOR OF ARTS IN ENGLISH is an essential degree program for a comprehensive university. The BA in English at CSUCI is designed to prepare students for further study and for pursuing a wide variety of careers.

- a. Lower division literature survey courses in American and in British and European Literature (12 units) give students a breadth of information on literature and culture across time and across genres. These courses are articulated with the community colleges to allow students to transfer seamlessly into the English: Literature, Writing and Culture Program at the beginning of their third year.
- b. The upper division English core (27 units) is designed to provide students with both depth and continued breadth in literature, solid foundations in theory and criticism, and experience in writing to learn. Students learn up to date research methods and modes of writing for various disciplines, and they practice writing within and across those disciplines. They receive an in-depth understanding of the structure of the English language, and in the Major Authors classes they have the opportunity to delve deeply into the work of selected authors. The authors studied vary by section, and students have the opportunity to take any of the three courses more than once, when different authors are selected. Many of our students will become secondary school teachers; therefore, we offer a choice between Shakespeare's Play in Performance and Production and a course that deals with teaching pedagogy as well, Teaching Dramatic Literature. Because we believe strongly in the value of multicultural perspectives, Multicultural Literature is a required course.

At the end of their course of study, students create an independent capstone project in a collaborative seminar with the professor and other students who are also working on independent projects. These projects, which vary in type and presentation, are presented to a general audience, largely students and faculty, at the end of the semester.

Students may choose between four possible required sequences in order to explore an area of interest further. These sequences include: Multicultural Literature, which extends the focus begun in the required Perspectives on Multicultural Literature course; Creative Writing, which begins with an genre overview (ENGL 260) and continues with a genre-specific class; a Secondary Education emphasis, which includes a course in second language acquisition of literacy practices and continues with a choice of Adolescent Literature or Writing as Reflective Practice; or students may choose a Technical Writing emphasis, which includes a general Technical Writing class followed by a choice of Technical Visual Communication or Technical Writing for the Sciences.

Additionally, students must choose six units from the list of thirty-seven possible English elective courses to fulfill their elective requirements. Many of those courses are upper division interdisciplinary courses, and others are specifically designed to address areas of particular interest or need. (Students in the English Education Emphasis have their electives prescribed as part of the subject matter program).

Emphases and Certificates

The BACHELOR OF ARTS IN ENGLISH WITH AN EMPHASIS IN MULTICULTURAL LITERATURE gives English majors an opportunity to pursue their interests in the literature of the cultures found within the United States and the areas in the world from which those cultures originally sprang. For instance, Asian/Asian American Literature provides students the opportunity to study Asian American authors as well as authors who wrote or are currently writing in Asia and to examine the ways in which the two intersect. Students may also take the World Authors course as part of their sequence, and the Special Topics course frequently addresses literature from outside the USA. The culmination of the emphasis is the Multicultural Project, which the student chooses in consultation with her or his advisor. Students seeking this emphasis must choose sequence A, Multicultural Literature, to fulfill their required sequence.

The BACHELOR OF ARTS IN ENGLISH WITH AN EMPHASIS IN CREATIVE WRITING gives the English major an opportunity to pursue his or her interests in creative writing of various forms. The product of that course is a completed work of publishable quality. Students seeking this emphasis must choose sequence B, Creative Writing, as their required sequence.

The BACHELOR OF ARTS IN ENGLISH WITH AN EMPHASIS IN ENGLISH EDUCATION PREPARATION, PRE-CREDENTIAL gives the English major an opportunity to gain the coursework and experience necessary to pursue a teaching credential in English at the secondary level. This program is approved as a substitute for the state subject examination and includes a portfolio requirement in lieu of the examination. Students selecting this emphasis must choose Sequence C, Secondary Education, as their required sequence.

The CERTIFICATE IN TECHNICAL WRITING is open to all CSUCI students. It provides an opportunity for students from various disciplines to pursue interests in Technical Writing, and the certificate will prove valuable in a variety of career choices. The culmination of the certificate is the Project/Seminar course, which may be an internship or a project the student chooses in consultation with his or her advisor.

The MINOR IN ENGLISH provides non-majors with the opportunity to explore literature and become more involved with the writing process. The English minor is an excellent addition to the baccalaureate degree for all majors. A minor in English requires a grade of C or better in each course.

Composition and Directed Self Placement

The COMPOSITION PROGRAM is an essential part of the English: Literature, Writing and Culture Program. As stated above, we received permission from the Chancellor's Office to do a four-year pilot that did not make use of the English Placement Test, did not include remedial courses, and allowed students to choose a Challenge Composition course or to opt into Stretch Composition. We received permission for the pilot in time for our first freshman class. We finished the pilot study in 2006 and received enthusiastic approval for continuing our DSP and Stretch programs. More than that, four other CSUs are now using DSP, and others are planning to convert; it will more than likely become a system-wide preference. That is thrilling to us,

because getting a system as large and entrenched as the CSU to change its approach to remediation and writing classes in general is truly astounding.

Our DSP and Stretch programs work well because of the approach we take with mentoring students in assessing their own writing and because of the way our composition courses are taught. First, the students *choose* between Challenge Composition or Stretch Composition. There are no embarrassing or punitive aspects to English placement at CSUCI, which makes a significant difference in the classroom climate. We have no “remedial” courses. Second, our composition teachers work as a team. They are all full time lecturers who teach only here, led by a tenure-track composition specialist, and they each receive one course release per semester to fulfill their duties as part of the Composition team. That includes working on syllabi together (though each teacher makes it his or her own) and working on heuristics for teaching and rubrics for the essays required for the classes. The essays are evaluated holistically by the team as a whole. Therefore, the teachers become coaches for their students, and the classroom dynamic changes for the better. (Please see the DSP Assessment in the “Assessment of Student Achievement of Learning Outcomes” section of this report and *DSP Assessment Results 03-05* and *DSP End of Pilot Report 7/07* in the Appendix.)

Curricular Participation in General Education

The English Program is a major contributor to General Education at CSUCI. Except for honors students with exemptions, all entering first year students take at least one of the four 100-level choices in the Composition Program. In addition, we offer eleven lower division GE courses and twenty-one upper division interdisciplinary GE courses, many of which are cross-listed and co-taught with professors from other disciplines.

Lower Division GE Courses:

- ENGL103: Stretch Composition
- ENGL105: Composition and Rhetoric I
- ENGL106: Composition and Rhetoric II—Service Learning
- ENGL107: Advanced Composition and Rhetoric
- ENGL110: Themes in Multicultural Literature for Non-Majors
- ENGL120: American Literature I
- ENGL150: British and European Literature I
- ENGL210: Themes in World Literature
- ENGL220: American Literature II
- ENGL230: The Art of Creating Journalism
- ENGL250: British and European Literature II

Upper Division GE Courses:

- ENGL330: Interdisciplinary Writing
- ENGL331: Narratives of the Working Class
- ENGL332: Teaching Dramatic Literature
- ENGL333: Multicultural Drama in Performance and Production
- ENGL334: Narratives of Southern California
- ENGL335: American Ethnic Images in Novels, Film and Art
- ENGL336: Multicultural Literature and Communication

ENGL337: Literature of the Environment
ENGL338: Science and Conscience
ENGL339: Psychology and Literature
ENGL340: Business and Economics in American Literature
ENGL 349: Perspectives on Multicultural Literature
ENGL350: Native American Literature
ENGL351: African/African American Literature
ENGL352: Asian/Asian American Literature
ENGL353: Chicana/o Hispanic/Hispanic American Literature
ENGL430: Tradition and Transformation:
Literature, History and Cultural Change
ENGL431: European Renaissance Literature and Art
ENGL432: Arts of the Harlem Renaissance
ENGL433: Gay/Lesbian/Bisexual/Transgender Studies
ENGL444: Original Practice in Renaissance Drama

Graduation Requirements

Undergraduate: In addition to fulfilling all the course requirements, students must submit a portfolio of their work at CSUCI. The portfolio is evaluated by a committee of three faculty members. Passing portfolios allow the student to enter capstone. If the committee determines that the student's work is not of sufficient quality to allow him or her to succeed in the capstone course, the committee will meet with the student and advise him or her about the best course of action to bring the work up to standard. Students who are enrolled in the capstone course pursue an independent project/paper with the guidance of the professor as well as their peers. Students are required to present their work at a public gathering held at the semester's end.

Graduate: For admission, students must have a baccalaureate in English from an accredited institution or permission of the program chair, have maintained a grade point average of 3.0 for the last 60 semester units (90 quarter units), and have a writing sample approved by the English Graduate Advisor. Non-native speakers of English should submit TOEFL scores (Test of English as a Foreign Language). Advancement to candidacy requires approval of a formal program of study by the Graduate Committee and completion of 12 units with a minimum grade point average of 3.0. The Masters Degree in English requires a significant thesis/project, which is completed in the final semester of coursework and is evaluated by the Graduate Committee.

Assessment of Student Achievement of Learning Outcomes

The English: Literature, Writing and Culture Program's Mission Statement and our Outcomes are designed to assure that our students are receiving the preparation necessary to achieve university and program goals as reflected in both mission statements. In order to assess the program's success in providing that preparation, we have designed three assessment strategies, each of which has been in existence from the beginning of the program or the beginning of the area being assessed. The three assessment tools are:

- the on-going assessment of the DSP and Stretch Composition program;
- the portfolio students keep during their time at CSUCI and submit prior to being admitted to the senior capstone class;
- and the post-graduation alumni survey.

DSP and Stretch Composition Assessment

Assessment of CSUCI's experimental Directed Self-Placement program in English involves three different kinds of assessment, each of which is on-going:

1. Comparison of student self-placement in the one-semester composition course, ENGL 105, to self-placement in the two-semester STRETCH course, ENGL 102-103;
2. Analysis of student success in the courses they elected based on results of holistic evaluation of student writing in ENGL 102-103 and 105
 - in-class essays administered during each semester, and
 - pass-fail rates for each course.
3. Surveys of student attitudes toward writing.

Harley Baker (Psychology and University Assessment Officer) has been gathering data from surveys on student attitudes toward writing, especially the confidence levels and self-image of students who self-select ENGL 102-103 versus those who choose ENGL 105, and using that data to analyze the differences in placement results of DSP as opposed to test-based placement (EPT). What follows is a summary of Baker's comparisons.

- DSP is sensitive to ethnicity and income but insensitive to gender and parent educational levels.
- Students' self-placements are consistent with their ratings of characteristics such as academic ability and writing ability.
- Students electing ENGL 102-103 tend to focus on a Surface Writing approach (greater concerns with surface "correctness" and conventionality), while those electing ENGL 105 prefer a Deep Writing approach (concerned as much with process as product).
- DSP and the EPT methods yield very different placement results, as evidenced in the number of students self-placing into ENGL 102-103 vs. ENGL 105 sections, and the number the EPT would have placed in those sections. (Please see the *DSP Assessment Results 03-05* and *DSP End of Pilot Report 7/07* in the Appendix.)

At the end of each semester, students in all composition classes submit portfolios of their written work to be scored by the team of composition faculty. The mean success rate in portfolios is 96%.

Conclusions

Whether measured by scores or self-reported surveys, students are very successful in their chosen composition classes. If students were selecting *inappropriate* composition classes, we would expect to see very low success rates. Instead, we see high rates of success across the board.

Students electing the ENGL 102-103 sequence are succeeding in both in-class and out-of-class work. Students electing the one semester ENGL 105 course are succeeding at less

dramatic rates. Overall, this data makes it clear that students are very successful at placing themselves in the appropriate composition section.

Interestingly, data from the CSU-required English Placement Test (which DSP replaces) identifies only 59% of incoming freshman at Channel Islands as “proficient” in English and therefore ready for college level writing. According to the cut-off score provided by the EPT, 41% of our first year students should take “remedial” English coursework before enrolling in composition. Without offering any remedial courses, the Channel Islands composition program has helped roughly 95% of first year students to succeed. The chief causes of that success are: student self-placement, small classes of 20 students, and moderate teaching loads for composition faculty, who therefore have time for individual consultations with those students needing extra help.

Portfolio Evaluation, Pre-Capstone

The Senior Capstone class is required for graduation with a Bachelors Degree in English. To obtain admittance to the class, students must submit an acceptable portfolio of work done at CSUCI.

Student portfolios are reviewed by the Capstone instructors to ensure that they meet preconditions and evaluation criteria for entry into Capstone. After the portfolio has been reviewed for entry into Capstone, it is reviewed a second time for program review purposes. This review may also turn up gaps in student work that suggest a particular focus or emphasis for their Capstone projects. After this review, portfolios are returned to the Capstone instructor, who contacts the student and informs him/her of the portfolio status.

Preconditions for entry into Capstone include the following:

- Students are entering their FINAL semester at CSUCI.
- 2.0 minimum overall GPA.
- The portfolio must be submitted on time (November 15 for spring; April 15 for fall) unless there are extenuating circumstances.
- A clean copy (ungraded, unmarked) is required after Spring 2008.
- The portfolio must include contact information (name, Dolphin email, telephone).

The Portfolio Assessment Guidelines

Student portfolios are reviewed by the Capstone instructors to ensure that they meet preconditions and evaluation criteria for entry into Capstone. After the portfolio has been reviewed for entry into Capstone, it is reviewed a second time for program review purposes. This review may also turn up gaps in student work that suggest a particular focus or emphasis for their Capstone projects. After this review, portfolios are returned to the Capstone instructor, who contacts the student and informs him/her of the portfolio status.

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- A clean copy (ungraded, unmarked) is required after Spring 2008.
- The portfolio must include contact information (name, Dolphin email, telephone).

Evaluation Criteria For Capstone Admission include the following:

- Five papers, showing variety in topics, including literature, writing, and research.
- At least one paper from an interdisciplinary GE course
- At least three papers from CSUCI English core upper division courses.
- Ungraded copies included only.
- Cover sheets included for each paper
- Papers are from courses whose grades average a B (or student has program approval)
- 2.0 minimum overall grade point average
- Substantive, accurate reflective statement showing growth over time (500-700 words).
- Effectiveness in written expression, including appropriate use of English grammar and usage conventions
- A list of courses taken for the major, or a transcript.

Program Review

Once portfolios are considered for the preconditions and individual evaluation criteria, they are examined a second time in the aggregate for program review purposes. Depending on the needs of the program, faculty may use portfolios as a tool to evaluate one or more program outcomes:

- Critical interpretation and analysis of original texts (written, visual, and/or electronic).
- Effective use of current scholarship (literary analysis, linguistics studies, applied research, theoretical approaches, etc.)
- An exploration of how disciplines relate/can relate
- Demonstrates knowledge of a range of texts, representative of genres, periods, ethnicities and genders
- Examines texts, issues, or problems in the discipline from multiple perspectives (multicultural, interdisciplinary, international, experiential, theoretical and/or educational)
- Reflects substantively on his or her growth over time, with an accurate perception of his/her performance in the program (in the reflective statement)
- Effective expression in writing, including appropriate use of English grammar and usage conventions

For program review purposes, the portfolios are evaluated by a team of at least three tenure track faculty members. The portfolio assessment guidelines have been placed in the appendix of this report.

Example

The following is a sample, from 2006, of the Pre-Capstone Portfolio Assessment Committee's evaluation of the assessment instrument. It includes suggestions for improvement, which were folded into the design for 2007.

English Portfolio Reading and Program Assessment

May 15, 2006

Present: Mary Adler, Bob Mayberry, Joan Peters, Brad Monsma

Data from scoring of 9 portfolios (one scored 3 times):

	# of 3s	# of 2s	# of 1s	mean
<i>Majority of papers demonstrate:</i>				
1. Multiple perspectives	2	15	2	2.0
2. Range of texts	3	16	0	2.2
<i>At least one paper demonstrates:</i>				
3. Analysis of original texts	4	15	0	2.2
4. Current scholarship	5	12	2	2.2
5. How disciplines relate	2	11	6	1.8
<i>Reflection statement demonstrates:</i>				
6. Substantive reflection	7	10	2	2.3
7. Effective writing	6	12	1	2.3

Very consistent scoring—not surprising on a 3-point scale—with only one aberrant question, the one we identified during the scoring as problematic, #5.

With the exception of that one question, note that no more than 2 low scores were given for any criteria. That means these portfolios met our expectations. Again excepting item #6, no more than one portfolio earned a low score in each category. In fact, if we toss out the strange score of 1 Bob gave for item #7 (and which he later withdrew), only one portfolio earned low scores on any criteria EXCEPT #5. Which means our program is succeeding with all its goals, except teaching students to explicitly relate different disciplines.

Narrative Report:

Each portfolio was read and scored twice according to the English Program Portfolio Assessment Guidelines. This rubric corresponds to English Program Learning Outcomes and allows the readers to score the portfolio's performance in each outcome. Third readings took place where one reader gave an outcome the lowest score, which according to the current guidelines would, beginning in Fall 07, prohibit the student from advancing to the capstone course. Hardcopies of the scoring sheets will be on file.

Reflection:

1. We recognized tension in the combined goals of student and program assessment. As a resolution we propose to score rubric numbers 1-5 for program assessment only. The capstone entrance requirement will be met by the Precondition Criteria and by evaluation of the reflective statement in the portfolio.

- a. By separating program assessment of learning outcomes from any consequences to students, we will enable ourselves to be rigorous and honest in assessing whether assignments, courses, and the English curriculum as a whole allow students to meet our Program Learning Outcomes. Changes to the portfolio guidelines will alert students to these changes.
 - b. By separating the program assessment from the capstone requirement, we leave open the possibility to do selective assessment of portfolios in the future as the program grows rather than reading all of the portfolios.
2. We agreed that in the future, portfolio readers will, for certain students, identify weakness that must be addressed as part of the student's capstone project. These needs will be communicated to students through the capstone directors.
3. We made numerous changes to the format of the portfolio and the guidelines as well as to the process by which students are made aware of the requirements and due dates.
4. We agreed that in the future, we will ask students to submit clean copies of papers rather than graded ones.
5. We agreed that in the future we will begin the portfolio reading session by "norming" or "socializing" among readers to internalize the scoring mechanism and clarify purposes for assessment. We selected portfolios to use for future norming and will seek permission from students for their use.
6. In the process of re-evaluating Program Learning Outcomes, we agreed to present the program faculty with the need for an outcome corresponding and supporting courses in creative and technical writing.

The Post-Graduation Assessment Survey

Graduating seniors in English are issued a letter from the program chair at the end of the each semester inviting them to complete a graduation assessment survey. The survey is web-based and password protected. When time permits, students are given opportunity during a Capstone class session to login to the website and begin the survey. The survey is designed to be saved if needed and returned to at a later time. Students are also sent a reminder letter to help facilitate completion. (Please see the *English Exit Survey Results* document in the Appendix.) The initial survey was designed in 2004 and has been revised several times after faculty reviewed the efficacy of the student feedback. It was most recently revised in March 2007. The English Program applied for and received permission from the Institutional Review Board on campus (IRB) to conduct this research on our students. The text of the survey is as follows:

CSUCI English Program Exit Interview

We'd like the opportunity, before you graduate, for you to give us feedback on the English program and your experiences in it. We will use survey results to help us learn about and further develop the English program so that it meets the needs of our students at CSUCI. We may also use information from these surveys for accreditation purposes or for the program review process. In all cases the information used will be anonymous.

We encourage you to read each question carefully and answer it completely. However, you do not have to answer any question if you do not wish to. *By completing this survey you consent to participate in this assessment of the English program.*

Please note: You will have the opportunity to elaborate on any multiple-choice answers below, at the end the end of the survey (Question 16).

1. How many units have you completed at CSUCI?
 - a. 30-60
 - b. 61-90
 - c. 90+

2. Which two-course required sequence did you do?
 - a. Sequence A, Multicultural (English 449-453)
 - b. Sequence B, Creative writing (English 460-464)
 - c. Sequence C, English Education (English 475-478)
 - d. Sequence D, Technical Writing (English 482-484)

3. Did you complete an optional emphasis or certificate?
 - a. no
 - b. yes, multicultural literature
 - c. yes, creative writing
 - d. yes, English education
 - e. yes, certificate in technical writing

4. What are your plans upon graduation?
 - a. graduate school
 - b. credential program
 - c. work
 - d. unsure
 - e. other (please explain)

5. How often were you able to take courses for the major in a logical sequence?
 - a. all or nearly all of the time
 - b. most of the time
 - c. some of the time
 - d. rarely

6. How often were resources available to enable you to perform the work required as an English major (library materials, computer labs and resources, Internet or other forms of electronic communication, and classroom equipment)?
 - a. all or nearly all of the time
 - b. most of the time
 - c. some of the time
 - d. rarely

7. Program requirements were:
 - a. very clear
 - b. somewhat clear
 - c. somewhat confusing

d. very confusing

8. Which courses required for the major do you feel were essential—that is, they increased your knowledge of the subject matter of English?

- a. Every course increased my knowledge
- b. Most courses did
- c. Some courses did
- d. Few courses did

8a. [If answered question 8 with b, c, or d, ask the following]: Which courses did you feel were not essential to the subject matter and did not add to your knowledge? Please be specific.

9. We'd like to get a sense of the kinds of knowledge and abilities you have gained in the English program. Please think about one paper or project that you take great pride in, and tell us what you learned from it.

10. Did the Capstone course “complete” your English program as intended? Why or why not?

11. Do you see connections between your English coursework and the university mission statement, which emphasizes integrative approaches?

- a. Usually
- b. Often
- c. Sometimes
- d. Rarely
- e. Huh?

13. Do you see connections between your English coursework and the university mission statement, which emphasizes experiential and service learning?

- a. Usually
- b. Often
- c. Sometimes
- d. Rarely
- e. Huh?

14. Do you see connections between your English coursework and the university mission statement, which emphasizes multicultural and international perspectives?

- a. Usually
- b. Often
- c. Sometimes
- d. Rarely
- e. Huh?

15. Are there any courses not offered by the program that you would suggest?

- a. yes (please describe)
- b. no

16. Please use the space below to explain any answers above or share any additional comments or suggestions relating to any aspect of your experience in the CSUCI English program.

Thank you for completing this exit survey. Each year, the English program will review the feedback that you and other graduating students have provided to us through this survey. May we

have permission to quote from your responses in materials prepared for use within the university or with the general public?

Thank you again—we appreciate your time.

We'd like to hear how you're doing. Please keep in touch with us through email or through our website at <http://english.csuci.edu>.

Use of Assessment Survey

Each year, when the assessment survey has been completed, the English: Literature, Writing and Culture Program faculty meet to discuss the results. In the past, the information gained through this survey has led to changes in scheduling as well as the restructuring of some classes.

Achieving Educational Outcomes

The English curriculum builds on a base created by the General Education requirements. The CSU as a whole requires a broad undergraduate experience in General Education, which at CSUCI includes the following 69 units:

- 48 units of General Education courses distributed across GE Categories A-E. 9 of the 48 units must be in upper-division, interdisciplinary GE courses,
- 6 units of American Institutions courses,
- 15 units of electives.

Course and Program Outcomes Alignment

Students achieve the outcomes specified in the English: Literature, Writing and Culture mission and rationale statements by successfully completing the required courses as delineated below. The English: Literature, Writing and Culture Curriculum is designed to specifically achieve the Educational Outcomes listed below in italics.

Students express themselves effectively in writing and speech, including appropriate use of English grammar and usage conventions.

All English classes require writing and re-writing as part of the base structure of the classes, and the writing process is discussed and engaged in each class. This begins with the lower division survey courses and is refined and emphasized in the required, upper division Research Methods and Interdisciplinary Writing courses.

In Research Methods, students learn to do in-depth research in a wide variety of current research modes. The course is team-taught by an English professor and a librarian in order to give students the best possible foundation in interdisciplinary research methods.

Introduction to Language Structure and Linguistics gives students an understanding of the basic structure of the English language. Many of our students come to us with little or no understanding of the language they use every day and are generally very pleased with the confidence they gain in this class. Approaches to English Grammar is an upper division elective chosen by many of our students (and required for the English Education emphasis).

In that class, students gain an advanced knowledge of the form and function the English language, including alternative ways to understand grammar in the context of real language tasks. Particular attention is paid to cultural and social assumptions about grammar and how they have shaped our attitudes toward language use.

Interdisciplinary Writing gives students a background that enables them to write in a variety of styles for a variety of audiences. The course requires individual and collaborative writing that integrates research from a variety of disciplines. Students work on projects that incorporate various forms of research, including electronic, and do both oral presentations and academic papers. Each section is based on a theme appropriate for interdisciplinary research and writing.

Students examine texts, issues, or problems in the discipline from multiple perspectives (multicultural, interdisciplinary, international, experiential, theoretical and/or educational).

multicultural

At the lower division level, we offer Themes in Multicultural Literature for Non-Majors, a course for students across all disciplines that is repeatable by topic, and Themes in World Literature, a survey of world literature that focuses on texts by non-western authors and is organized around one or more themes.

CSUCI English majors are required to choose at least two of three upper division courses in literature by selected authors: Major Non-Western Authors, Major British and European Authors and Major American Authors. Each of these courses is repeatable by author. In these courses, students read work by one or more authors and discuss the literature in terms of the culture and time in which it was written, with special attention paid to the intersections of ideas, philosophies and traditions. Many of these authors wrote or are writing in cultures very different from those of our students, and these classes give them an opportunity to experience new ideas—or old ones from new perspectives. Many of our upper division interdisciplinary courses are also multicultural in nature. These include:

- Bilingual Literary Studies/Estudios Literarios Bilingües, which explores the literatures of the Americas written in two languages.
- Mythology, a variable topics course that may include, classical Greek mythology, Eastern mythology, mythology of the Americas, Egyptian mythology and others;
- Multicultural Drama in Performance/Production;
- Narratives of Southern California;
- American Ethnic Images in Novels, Film and Art;
- Multicultural Literature and Communication;
- Contemporary Native American Authors (a telecourse done by one of the English faculty);
- Tradition and Transformation: Literature, History and Cultural Change, a variable topics class that addresses literature and culture from one or more nations or areas.

To assure that all English majors are exposed to literature from diverse cultures, we require they take Perspectives on Multicultural Literature, which gives a good overview of the multiple cultures and literatures within America. In addition, students may choose

Multicultural Literature as an emphasis, as noted above. Students choosing that emphasis take the Perspectives class plus the following:

- Native American Literature,
- African/African American Literature,
- Asian/Asian American Literature,
- Chicana/o Hispanic/Hispanic American Literature,
- and they produce a Multicultural Literature Project/Paper as their culminating class for the emphasis.

interdisciplinary

Most of our upper division courses take an interdisciplinary approach to one degree or another. For example, Shakespeare's Plays in Performance and Production, a required upper division course, is designed differently from other Shakespeare courses the students may have taken elsewhere. Students are taught to read the language as literature and also as stage directions—original practice performance text. They gain an understanding of time, place, history and culture as well as a greater understanding of literature and performance.

Interdisciplinary Writing, also a required course, crosses disciplines on multiple levels. The Art of Creating Journalism is a lower division elective course that is cross-listed with Art and integrates concepts from English, Journalism, Education and Art.

Our upper division, interdisciplinary courses include the following:

- Narratives of the Working Class, which crosses the disciplines of English, Economics, Sociology, History and Political Science;
- Teaching Dramatic Literature, which crosses the disciplines of English and Performing Arts;
- Multicultural Drama in Performance/Production. which crosses the disciplines of English and Performing Arts;
- Narratives of Southern California, which crosses the disciplines of English and History;
- American Ethnic Images in Novels, Film and Art, which crosses the disciplines of English, History and Art;
- Multicultural Literature and Communication, which crosses the disciplines of English, Education, and Communication;
- Literature of the Environment, which crosses the disciplines of English and the sciences, particularly Environmental Science and Resource Management;
- Science and Conscience, which crosses the disciplines of English and Physics;
- Psychology and Literature, which crosses the disciplines of English and Psychology;
- Business and Economics in American Literature, which crosses the disciplines of English, Business and Economics;
- Perspectives on Multicultural Literature, which deals with the literature, cultures, and socio/political history of various cultures.
- Drama of Ancient Greece which crosses the disciplines of English and Performing Arts;
- Tradition and Transformation, a variable topic course that is co-taught by English and History faculty;

- European Renaissance Literature and Art which crosses the disciplines of English and Art History;
- Arts of the Harlem Renaissance, which crosses the disciplines of English, Art and Performing Arts;
- Gay/Lesbian/Bisexual/Transgender Studies, which crosses the disciplines of English and Gender Studies;
- Original Practice in Renaissance Drama, which crosses the disciplines of English and Performing Arts;
- Language in Social Context, Writing as Reflective Practice, and Adolescent Literature, all of which cross the disciplines of English and Education;

international

Because we believe we have a duty to prepare our students to be good world citizens, the English faculty strive to place our classes in the context of a global environment. Some of our classes do that specifically, such as Sociology of Popular Culture, an English/Sociology cross-listed course, which emphasizes the impact of mass media on individual behavior, marketing and consumption and entertainments in the domestic and global marketplace, and Bilingual Literary Studies, which explores the literatures of the Americas written in both/either English/Spanish. Recognizing the importance of trans-national literatures on the field, we developed a new Major Authors course, Major Non-Western Authors; it has become a popular selection among our majors.

Two of our faculty members have led courses that were held in other countries. Jacquelyn Kilpatrick took a class to London, where students were exposed to the history, culture, theatre and art of England in general and London specifically. The students read both literature and history before going on the trip. Brad Monsma has led two interdisciplinary classes on the Jalisco Coast of Mexico, where students from various disciplines worked with volunteers and professionals from the US and Mexico in mangrove research and community service projects. Students learned research methods involved with ecohydrology, vegetation survey, bird survey, and fisheries as well as field journaling and environmental writing skills.

experiential

Experiential learning is provided in the English: Literature, Writing and Culture Program in multiple ways. We have one composition course, Composition and Rhetoric II—Service Learning that has experiential learning as its base. Children's Literature students go into public schools and read to children as part of their classwork. In addition, they are involved in the annual Children's Reading Celebration, which brings in people from the tri-county area. In Art of Creating Journalism, students are involved in the creation of a publication that includes writing, interviewing, research and layout. In Narratives of the Working Class, students have collected oral histories and compiled them for publication and archiving. Narrative of Southern California also includes compiling oral histories. As the culminating course for the Creative Writing emphasis, students produce *The Island Fox*, a literary publication. Technical Writing emphasis/certificate students do internships with outside companies as their culminating course. Capstone students also have the option of doing a project or internship off campus.

theoretical

Our students are involved in theory in each of their courses, and we have a required course, Literary Theory, that specifically addresses theory and criticism and their intersections with anthropology, philosophy, psychology, linguistics, political science and other disciplines. Students with a Bachelors degree in English from CSUCI therefore have a solid base in theory and criticism and their relevance to the world. We advise students to take Literary Theory in their junior year so that faculty in all upper division classes can continue to build on students' theoretical knowledge in their senior year.

educational

The School of Education at CSUCI offers a secondary education credential in English as well as elementary (multiple subjects) credentials. One of the five prerequisites for both programs, Language in Social Context, is housed in the English Program. Additionally, Liberal Studies majors take either Interdisciplinary Writing or Writing as Reflective Practice to satisfy their writing requirement and Introduction to Children's Literature for their literature course.

Students in the English Education emphasis take several courses emphasizing educational approaches, including Approaches to English Grammar, Teaching Dramatic Literature, Language in Social Context, Adolescent Literature, and Writing as Reflective Practice. Additionally, for their Capstone seminar these students take on a project of interest to the field of English Education and learn how to do qualitative fieldwork in secondary classrooms in an original pilot study. The CCTE Report is available for download at <http://english.csuci.edu/program/cctcenglish.htm>.

Students critically interpret and analyze original texts (written, visual, and electronic).

Interpretation and/or analysis is at the heart of literary study, and each of our literature and classes is based on this goal. The most obvious is written literature, whether composed by published authors under study or the students themselves, but visual communication is also addressed and includes film and other cultural studies that are primarily visual or oral. Because our students' lives are so immersed in electronic media, we are conscientious in presenting the study of electronically generated or presented texts as well as those that fit on the bookshelf. One choice of required sequences is Technical Writing, where students learn the intricacies of electronic publication.

Students effectively use current scholarship in the field (literary analysis, linguistics studies, applied research, etc.).

In each of our classes, students use the skills they have learned or are learning to critically analyze texts of various types. Required courses such as Language Structure and Linguistics, Research Methods, and Literary Theory assure that students have not only analytically studied texts but also studied how to analyze critically and with good foundational research. Literary theory helps students learn how to interpret literary theory and analysis and apply it to different texts from a range of perspectives.

Students demonstrate knowledge of a range of texts, representative of genres, periods, ethnicities and genders.

As noted above, our survey courses and major authors' courses are designed to provide an understanding of genre and the development of literature, incorporating both canonical authors and those who are more often marginalized in English programs. Our multicultural and interdisciplinary courses offer students the opportunity to explore the literature of various ethnicities and genders.

Students demonstrate an understanding of how the field of English relates/can relate to other discipline

As noted above, our interdisciplinary courses not only explore those relationships in a theoretical manner but also involve students in multiple ways of knowing and learning as a matter of process.

Students reflect substantively on their growth over time, with an accurate perception of their performance in the program

A central part of the students' portfolios is the self-assessment. That assessment is supported by evidence in the form of papers done while at CSUCI and articulated in an essay that addresses her or his growth. The self-assessment is discussed with the student as part of the entrance to the capstone course, where the student can work on any perceived areas of need. Our exit survey also gives the student and the program valuable insights. Writing courses, such as Introduction to Creative Writing and Writing as Reflective Practice, incorporate written reflection on performance as a necessary prerequisite to individual and academic growth.

Four, Five and Six Year Graduation Roadmaps

The following “roadmaps for graduation” were designed to assist in program planning and to assure students that they will be able to obtain their degrees in a specified length of time, depending on the number of units they are able to take during each semester. We have devised these for graduation in fours years, five years and six years.

4-YEAR GRADUATION ROAD MAP FOR BACHELOR OF ARTS IN ENGLISH: LITERATURE AND WRITING

FIRST YEAR (30 Units)

FALL (15 Units)

ENGL 105 Composition and Rhetoric I; GE Category A-2 (3)
ENGL 120 American Literature I; GE Category C-2 (3)
GE Category C-3a (3)
GE, Category E (3)
GE, Category D (3)

SPRING (15 Units)

ENGL 150 British & European Literature I (3)
GE, Category A-1 (3)
GE, Category B-3 (3)
GE Category C-1 (3)
Title V (3)

SECOND YEAR (30 Units)

FALL (15 Units)

ENGL 220 American Literature II (3)
GE Category A-3 (3)
GE Category B-2 (3)
Title V (3)
Elective (3)

SPRING (15 Units)

ENGL 250 British & European Literature II (3)
GE Category B-1 (3)
GE Category B-4 (3)
GE Category C-3b (3)
GE Category D (3)

THIRD YEAR (30 Units)

FALL (15 Units)

ENGL 310 Research Methods (3)
ENGL 330 Interdisciplinary Writing (3)
ENGL 326 Major British and European Authors (3)
or ENGL 326 Major Non-Western Authors (3)
or ENGL 327 Major American Authors (3)
ENGL 449 Perspectives on Multicultural Literature (3)
First Required Sequence Class:
ENGL 260 Perspectives on Creative Writing (3);
or ENGL 475 Language in Social Context (3);
or ENGL 482 Technical Writing (3)

SPRING (15 Units)

ENGL 315 Language Structure and Linguistics (3)
ENGL 327 Major American Authors (3)
or ENGL 326 Major Non-Western Authors (3)

or ENGL 326 Major British and European Authors (3)
Elective (3)
Elective in English (3)
GE Interdisciplinary (3)

FOURTH YEAR (30 Units)

FALL (15 Units)

ENGL 410 Shakespeare's Plays (3);
or ENGL 332 Teaching Dramatic Literature (3)
Second Required Sequence class:
ENGL 350 Native American Literature (3);
or ENGL 351 African/African American Literature (3);
or ENGL 352 Asian/ Asian American Literature (3);
or ENGL 353 Chicana/o Hispanic/Hispanic American Literature (3);
or ENGL 461 Fiction Writing (3);
or ENGL 462 Poetry Writing (3);
or ENGL 463 Writing for the Stage and Screen (3);
or ENGL 464 Creative Non-Fiction (3);
or ENGL 477 Adolescent Literature (3);
or ENGL 478 Writing as Reflective Practice (3);
or ENGL 483 Technical Visual Communication (3);
or ENGL 484 Technical Writing for the Sciences (3)
GE Category D (3)
GE Interdisciplinary (3)
English Elective (3)

SPRING (15 Units)

ENGL 430 Literary Theory (3)
ENGL 499 Capstone Project/Senior Seminar (3)
Elective (3)
Elective (3)
GE Interdisciplinary (3)

**5-YEAR GRADUATION ROAD MAP
FOR BACHELOR OF ARTS IN
ENGLISH: LITERATURE AND WRITING**

FIRST YEAR (24 Units)

FALL (12 Units)

ENGL 105 Composition and Rhetoric I; GE Category A-2 (3)
ENGL 120 American Literature I; GE Category C-2 (3)
GE Category C-3a (3)
GE Category E (3)

SPRING (12 Units)

ENGL 150 British & European Literature I (3)
GE, Category A-1 (3)
GE Category B-3 (3)
GE Category D (3)

SECOND YEAR (24 Units)

FALL (12 Units)

ENGL 220 American Literature II (3)
GE Category A-3 (3)
GE Category C-1 (3)
Title V (3)

SPRING (12 Units)

ENGL 250 British & European Literature II (3)
GE Category B-2 (3)
Title V (3)
Elective (3)

THIRD YEAR (24 Units)

FALL (12 Units)

GE Category B-1 (3)
GE Category B-4 (3)
GE Category C-3b (3)
Elective (3)

SPRING (12 Units)

ENGL 310 Research Methods (3)
ENGL 327 Major American Authors (3)
or ENGL 326 Major Non-Western Authors (3)
or ENGL 326 Major British and European Authors (3)
ENGL 330 Interdisciplinary Writing (3)
GE Category D (3)

FOURTH YEAR (24 Units)

FALL (12 Units)

ENGL 326 Major British and European Authors (3)
or ENGL 326 Major Non-Western Authors (3)
or ENGL 327 Major American Authors (3)
ENGL 449 Perspectives on Multicultural Literature (3)
First Required Sequence Class:
ENGL 260 Perspectives on Creative Writing (3);
or ENGL 475 Language in Social Context (3);
or ENGL 482 Technical Writing (3)
English Elective (3)

SPRING (12 Units)

ENGL 315 Language Structure and Linguistics (3)
Second Required Sequence class:

ENGL 350 Native American Literature (3);
or ENGL 351 African/African American Literature (3);
or ENGL 352 Asian/ Asian American Literature (3);
or ENGL 353 Chicana/o Hispanic/Hispanic American Literature (3);
or ENGL 461 Fiction Writing (3);
or ENGL 462 Poetry Writing (3);
or ENGL 463 Writing for the Stage and Screen (3);
or ENGL 464 Creative Non-Fiction (3);
or ENGL 477 Adolescent Literature (3);
or ENGL 478 Writing as Reflective Practice (3);
or ENGL 483 Technical Visual Communication (3);
or ENGL 484 Technical Writing for the Sciences (3)
English Elective (3)
GE Interdisciplinary (3)

FIFTH YEAR (24 Units)

FALL (12 Units)

ENGL 410 Shakespeare's Plays (3)
or ENGL 332 Teaching Dramatic Literature (3)
ENGL 430 Literary Theory (3)
GE Interdisciplinary and Category E (3)
Elective (3)
or ENGL 477 Adolescent Literature (3) (if Sequence C is chosen)

SPRING (12 Units)

ENGL 499 Capstone Project/Senior Seminar (3)
English Elective (3)
GE Interdisciplinary (3)
Elective (3)

**6-YEAR GRADUATION ROAD MAP
FOR BACHELOR OF ARTS IN
ENGLISH: LITERATURE AND WRITING**

FIRST YEAR (21 Units)

FALL (9 Units)

ENGL 105 Composition and Rhetoric I; GE Category A-2 (3)
ENGL 120 American Literature I; GE Category C-2 (3)
GE Category C-3a (3)

SPRING (12 Units)

ENGL 150 British & European Literature I (3)
GE, Category A-1 (3)
GE Category B-3 (3)
Elective (3)

SECOND YEAR (21 Units)

FALL (9 Units)

ENGL 220 American Literature II (3)
GE Category B-2 (3)
GE Category D (3)

SPRING (12 Units)

ENGL 250 British & European Literature II (3)
GE Category C-I (3)
Title V (3)
Elective (3)

THIRD YEAR (18 Units)

FALL (9 Units)

GE Category A-3 (3)
GE Category E (3)
Elective (3)

SPRING (9 Units)

ENGL 310 Research Methods (3)
Title V (3)
GE Category B-1 (3)

FOURTH YEAR (21 Units)

FALL (12 Units)

ENGL 330 Interdisciplinary Writing (3)
GE Category B-4 (3)
GE Category C-3b (3)
First Required Sequence Class:
ENGL 260 Perspectives on Creative Writing (3);
or ENGL 475 Language in Social Context (3);
or ENGL 482 Technical Writing (3)

SPRING (9 Units)

ENGL 327 Major American Authors (3)
or ENGL 326 Major Non-Western Authors (3)
or ENGL 326 Major British and European Authors (3)
ENGL 449 Perspectives on Multicultural Literature (3)
GE Category D (3)

FIFTH YEAR (21 Units)

FALL (12 Units)

ENGL 326 Major British and European Authors (3)

or ENGL 326 Major Non-Western Authors

or ENGL 327 Major American Authors (3)

ENGL 315 Language Structure and Linguistics (3)

Second Required Sequence class:

ENGL 350 Native American Literature (3);

or ENGL 351 African/African American Literature (3);

or ENGL 352 Asian/ Asian American Literature (3);

or ENGL 353 Chicana/o Hispanic/Hispanic American Literature (3);

or ENGL 461 Fiction Writing (3);

or ENGL 462 Poetry Writing (3);

or ENGL 463 Writing for the Stage and Screen (3);

or ENGL 464 Creative Non-Fiction (3);

or ENGL 477 Adolescent Literature (3);

or ENGL 478 Writing as Reflective Practice (3);

or ENGL 483 Technical Visual Communication (3);

or ENGL 484 Technical Writing for the Sciences (3)

GE Category D (3)

SPRING (9 Units)

GE Interdisciplinary (3)

ENGL 410 Shakespeare's Plays (3)

or ENGL 332 Teaching Dramatic Literature (3)

English Elective (3)

SIXTH YEAR (18 Units)

FALL (9 Units)

ENGL 430 Literary Theory (3)

GE Interdisciplinary (3)

Elective (3)

SPRING (9 Units)

ENGL 499 Capstone Project/Senior Seminar (3)

GE Interdisciplinary

English Elective

Graduate Program (Pending)

The MASTERS DEGREE IN ENGLISH was first proposed to the Faculty Senate in 2002, and was placed in 2005 on the University Master Plan for implementation in Fall 2008. However, due to considerations that have nothing to do with our specific proposal, implementation of the degree program has been delayed until 2009. The proposed degree program is as follows.

The Masters Degree in English at CSUCI has been designed to provide the necessary background for students preparing to further their post-baccalaureate education, for students who plan to teach at community colleges, and/or for secondary school teachers who wish to enhance their teaching. The program provides a core of knowledge plus specialized knowledge in Literature or in Composition and Rhetoric.

CATALOG DESCRIPTION:

The Masters Degree Program in English is structured with a set of core courses taken by all CSUCI English graduate students. Students choose one of two options to complete their study, the Literature Specialization or the Composition and Rhetoric Specialization. These differ in their course requirements and purposes. Both specializations prepare students for continued work toward a doctoral degree, for teaching at the community college level, and for advancement as a secondary teacher. The M.A. in English prepares students for careers in editing, writing, journalism, criticism, politics, public information, advertising, and a variety of options in the corporate world.

The English: Literature, Writing and Culture Program at CSUCI has several goals, the primary of which is meeting the philosophical, educational and cultural objectives of the program and university mission statements. Within this overarching goal, the program stresses interdisciplinarity and the multicultural, global perspectives which are the hallmark of Channel Islands programs. Students develop their abilities to think critically and creatively, and to use the methodology of the discipline to engage in the study of literature and writing. The M.A. in English will prepare students for further study and for entry into a variety of professional fields. A major goal of the program is to fill the need of students who wish to teach at the community college level as well as those who currently teach at those institutions and in secondary schools.

ENGLISH GRADUATE STUDENT LEARNING OBJECTIVES

LITERATURE SPECIALIZATION

Students will be able to:

- Produce well articulated written and oral literary discussion;
- Examine texts, issues or problems in the discipline from multiple perspectives (Multicultural, interdisciplinary, international, experiential, theoretical and/or educational);
- Critically interpret and analyze original texts (written, visual and electronic);
- Effectively use and evaluate current scholarship in the field (literary analysis, linguistics applied research, critical theory);

- Demonstrate a knowledge of literary genres, movements, and representative texts;
- Demonstrate an understanding of how the field of literary studies relates/ can relate to other disciplines;
- Reflect substantively on their growth and goals, with an accurate perception of their performance in the program;
- Gain appropriate preparation to pursue further study and/or a variety of professional paths.

ENGLISH GRADUATE STUDENT LEARNING OBJECTIVES

COMPOSITION AND RHETORIC SPECIALIZATION

Students will be able to:

- Express themselves effectively in writing and speech;
- Examine texts, issues or problems in the discipline from multiple perspectives (Multicultural, interdisciplinary, international, experiential, theoretical and/or educational);
- Effectively use and evaluate current scholarship in the field (linguistic studies, applied research, pedagogical theory);
- Demonstrate a knowledge of the history of the discipline;
- Demonstrate an understanding of how the field of composition/rhetoric relates to and is constructed by other disciplines;
- Reflect substantively on their growth and goals, with an accurate perception of their performance in the program;
- Gain appropriate preparation to pursue further study and/or a variety of professional paths.

Please see course descriptions in the appendix of this document. They can also be found online at <http://english.csuci.edu/courses/IIIa.htm>.

Total units required for the Degree: 36 Units

REQUIRED CORE COURSES: (12 units)

ENGL 601: Critical Theory Seminar (4)

ENGL 602: Seminar in Language Structure (4)

ENGL 603: Seminar in Contemporary World Literature (4)

REQUIRED COURSES IN LITERATURE SPECIALIZATION: (24 units)

ENGL 620: History of Literary Movements (4)

16 units of literature courses at the 600 level

ENGL 698: Thesis: Literature Specialization (4)

REQUIRED COURSES IN COMPOSITION AND RHETORIC SPECIALIZATION: (24 units)

ENGL 640: Seminar in Composition Theory and Practice (4)

ENGL 641: Seminar in Composition Methods for Non-traditional Students (4)

ENGL 699: Thesis: Composition and Rhetoric Specialization (4)

Electives: (choose 12 units from the following)

ENGL 646: Teaching Practicum (1-4)

ENGL 647: Seminar in Assessment Methods (4)

ENGL 648: Writing as Cultural Practice and Social Change (4)

ENGL 649: Rhetorical Analysis (4)
Plus one 600-level or approved 400-level English course

Admission and Candidacy Requirements

Admission to the MA program in English with classified status requires that the student have a baccalaureate in English from an accredited institution or permission of the program chair, have maintained a grade point average of 3.0 for the last 60 semester units (90 quarter units), and a writing sample approved by the English Graduate Committee. Non-native speakers of English should submit TOEFL scores (Test of English as a Foreign Language). Advancement to candidacy requires approval of a formal program of study by the Graduate Committee and completion of 12 units with a minimum grade point average of 3.0. The degree courses (36 total units) require no prerequisites external to the degree.

V. TEACHING

Opportunities

Starting a new university is a daunting job, but it is also incredibly rewarding. The first faculty were given the opportunity to build programs from the ground up, but every wave of faculty has had the opportunity to make significant changes, including designing and implementing courses, centers, minors and majors. Because our faculty is not yet a complete set, many have served on committees that have designed majors outside their own. While the university is no longer in “start-up” mode, it is changing and growing rapidly. Currently, we have two task forces dedicated to re-thinking and redesigning the basic structures for Academic Affairs, the Dean’s Structure Task Force, and the General Education Task Force.

While each tenured/tenure track member of the English faculty is involved in decision-making for the program, individual members with interests in specific areas have had the opportunity to oversee and suggest modifications to those areas. English has one Academic Advisor, usually the Chair, but we also have an advisor for Secondary Education students, Mary Adler, Creative Writing students, Joan Peters, and Multicultural Literature, Brad Monsma. These advisors keep watch on the emphases and the students taking those courses, and they have brought a number of proposals for change to the English faculty for consideration. For instance, Brad Monsma tracked the enrollment in our multicultural classes and suggested that changing those courses to lower division and making them General Education courses would boost enrollment for English and allow students from other majors the opportunity to take these valuable courses.

Interdisciplinary team teaching is another benefit available at CSUCI. Because the university values interdisciplinarity, it has consistently funded team teaching. English faculty have been able to design courses with faculty from other disciplines and then teach those courses together. The courses are remarkable experiences for the students, and the faculty involved learn enormous amounts about multiple fields, in addition to building strong alliances with colleagues across the university. An example of this is a course developed by Joan Peters and Nian-Sheng Huang, a Professor of History. They devised a course titled Tradition and Transformation: Literature, History and Cultural Change, a variable topics course. Their class centered on the literature, history and cultural changes in China, but the course could be taught by other faculty with a different culture as the central topic. Most of the students who take the class are English and History majors, but it is an upper division GE course and draws students from all majors.

It is also possible for our faculty to design international courses. Generally, these are UNIV392 courses, which draw students from all majors. In 2005, Jacquelyn Kilpatrick took the first group of CSUCI students to London, where they studied the culture and history, art and politics of England as part of a discovery of theatre in England. The course ran during the spring semester, and the trip to England occurred during the 10 days of spring break. Brad Monsma, with a professor from Environmental Studies, has twice taken an interdisciplinary group of students to Manzanillo, Mexico, where the students have worked with an international set of professionals and volunteers to preserve an ecologically and culturally important section of the Mexican coast.

Service Learning and community involvement are important elements at CSUCI, and the English faculty have some excellent opportunities for involvement. Examples of weaving service learning into our courses can be found in our Narratives of Southern California and our Narratives of the Working Class courses. In both of these courses, students have gone into the community to collect oral histories, which have been archived for future generations. One of our composition courses, Composition and Rhetoric II—Service Learning, has community service at the center of the coursework.

All lecturers are required to meet standards of excellence in teaching, though they are not required to serve on committees or do curriculum development. The exception to this is the team of composition lecturers. Our composition program is different than that found at most universities. Our students place themselves in either a “challenge” composition course, or in our Stretch Composition courses, which runs over two semesters with a cohort of students. The composition teachers work as a team to develop the assignments, work as coaches for their individual courses, and they meet as a team to holistically evaluate the assignments and the portfolios submitted at the end. Because of the meeting time required by this model, our Composition Lecturers are all year-contract (full-time) lecturers who receive 3 units of course release per semester. That means they teach four courses and receive compensation equivalent to a five-course teaching load. The result is a dedicated team of composition specialists who only teach at CSUCI and who feel they have an investment in the university as a whole. They have developed a program that has gained respect throughout the CSU and resulted in change for many of our sister campuses. The program has also garnered respect from the national audience, and our Composition Team are regularly asked to present workshops and panels at national conferences. For instance, in Spring of 2008, they presented a workshop at the CCCCs Conference in New Orleans. The English: Literature, Writing and Culture Program does not receive financial support from the university for lecturer travel, and the team members often have to pay part or all of their expenses to do this, which indicates their dedication and enthusiasm for the program.

Standards

The English: Literature, Writing and Culture Program Personnel Standards are clear about what is expected in the area of teaching, scholarship, and service. In addition to these, as noted in our By-Laws, faculty members are required to support the program's work in a collegial manner.

Teaching is of primary importance at CSUCI, and retention, tenure and promotion decisions depend on showing proficiency in that area. Student Evaluations of Teaching Excellence (SETEs) are given to all students in all English classes, and the results become part of the professor's personnel file.

In English, we use the following criteria to evaluate teaching. (The criteria below have been taken from the English: Literature, Writing and Culture Program Personnel Standards document, which can be found in its entirety in section VI of this report.)

- A. Appropriateness of instructional methods and materials may be demonstrated through course materials provided by the candidate, peer reviews, student evaluations, and the candidate's narrative on teaching.
- B. Peer Evaluation of Teaching may be demonstrated by written evaluation of course materials and classroom visitation by a member of the faculty of CSUCI. The English: Literature, Writing and Culture Program encourages faculty to seek out peer evaluations by faculty members within and outside the program.
- C. Documentation demonstrating candidate's consistent success in teaching includes student evaluations that consistently demonstrate recognition of the candidate's ability to successfully organize, present, and assess the content of the course, to communicate effectively, and to engage students in the concepts and issues under discussion. Other documentation may include teaching and advising awards, success of students in post-graduate endeavors, or other recognition and communication from students.
- D. Continual effort to improve teaching may be demonstrated by the teaching narrative, attendance at various professional development events and workshops, documented consultation with colleagues, involvement with the Faculty Development Office, or development of grants designed to improve teaching effectiveness.
- E. Participation in curriculum development and/or assessment of student learning may be demonstrated by the creation of new courses and/or the significant revision of existing courses, curricula, or programs; syllabi developed; development or use of assessment tools; or materials developed.

Evidence of Effectiveness

Student Evaluations

Student Evaluations of Teaching Effectiveness (SETEs) are required for each class. (The SETE Policy can be found on the Academic Senate website at <http://senate.csuci.edu/policies.htm>.) On a scale from 0 to 5 in the “overall” category, English faculty scores range consistently in the 4s, with some reaching 5.0, indicating a very high level of student satisfaction. SETE scores are one segment of the faculty member’s evaluation for retention, tenure and promotion and are one of the two primary indicators of proficiency for lecturers.

Because challenges in classes vary, faculty are encouraged to fill out a form that allows for description of challenges due to the room, the student make-up, technological problems, etc. This sheet is attached to the student responses before they are entered into the faculty member’s personnel file. Faculty receive the SETE results at the beginning of the following semester and are strongly encouraged to review the results and consider the possible causes for any results that are lower than expected. Lecturer faculty are reviewed each year, and their files are read by the Chair and the Lecturer Evaluation Committee, made up of three tenured English faculty. If SETE scores are uneven or low, the Chair and/or the Committee meet with the lecturer to mentor him or her in whatever ways are appropriate.

Peer Evaluations

Classroom visits by our peers are excellent tools for teaching improvement. The English faculty at all ranks are encouraged to invite peers from English and from other disciplines to visit their classes and provide constructive criticism. The program has developed a form that we use for this purpose in order to provide consistency of response, but it is usually attached to a narrative response as well. (An example of this form has been placed in the Appendix to this report.) The idea of the peer evaluations is to mentor one another, and that includes receiving valuable insights both as the one being evaluated and as the one doing the evaluation. Conversations following visits can produce stimulating ideas.

The Retention, Tenure and Promotion Committee (RTPC) places significant weight on peer reviews of teaching, as does the program Lecturer Evaluation Committee. At CSUCI, this is a very collegial enterprise.

Post-Graduation Survey

As noted earlier in this report, the post-graduation survey has given the English: Literature, Writing and Culture Program some valuable information regarding the efficacy of our program from the students’ point of view. Our latest exit surveys can be found in the appendix to this report.

VI. FACULTY

Characteristics of the Faculty

The tenured/tenure track faculty in the English: Literature, Writing and Culture Program at CSUCI includes the following members. Their full Curricula Vitae have been placed in the Appendix to this report.

DR. MARY ADLER is currently an Assistant Professor of English at California State University Channel Islands where she teaches undergraduate and credential courses in English education, writing, and literacy. She recently published *Building Literacy Through Classroom Discussion: Research-Based Strategies for Developing Critical Readers and Thoughtful Writers in Middle School* with co-author Eija Rougle, and is currently writing a book on the teaching of creative writing for Heinemann publishers. Dr. Adler holds secondary teaching credentials in English and History and is a National Writing Project fellow from the University at California, Los Angeles. (She is midway through her tenure and promotion application process, and we expect that as of June 2008 she will be a tenured Associate Professor.)

DR. JULIA BALÉN earned her Ph.D. in Comparative Cultural and Literary Studies from the University of Arizona, with a focus on embodiment and power relations, and has published numerous articles on topics ranging from feminist humor to activism and pedagogy. Her areas of specialization include twentieth-century world literature, feminist studies, activism and social change, sexuality and gender studies. In addition to teaching as an Associate Professor in the English: Literature, Writing and Culture Program, Dr. Balén is also the Director of the Center for Multicultural Engagement.

DR. JACQUELYN KILPATRICK has extensive experience teaching a broad range of literature, film and drama, with specialties in Renaissance drama-especially Shakespeare-and the drama of ancient Greece. Her major field of research and publication is Native American Literature and film. Her other interests include environmental issues and cultural renewal and preservation. She has also served as a Fulbright Senior Scholar in Spain, where she taught Native American Literature and Film at the Universidad de Compostela. She is the Chair of English, Performing Arts and Communication at CSUCI.

DR. BOB MAYBERRY is an Associate Professor of English. Although his Ph.D. is in Literature, and he does teach literature and writing courses, his work at CSUCI is mostly concerned with the composition program. He is the Director of Composition and leads the team that teaches those courses, directs the DSP process, and the CSU Chancellor's Office has chosen him to consult with other CSU campuses on the use of DSP and Stretch Composition Programs. He also has an MFA and is a prolific playwright. He originated and coordinates the university's Fall Festival of Plays.

A specialist in environmental and multicultural literatures, DR. BRAD MONSMA's teaching and writing emphasize interdisciplinary perspectives. He is the author of *The Sespe Wild: Southern California's Last Free River* as well as articles in journals and anthologies on environmental pedagogy, multicultural literary theory, California environmental and cultural history, and surfing. At CSU, Channel Islands he teaches a number of classes in

these areas and has co-lead field study classes to do mangrove research and community service on the Jalisco coast in Mexico.

DR. JOAN K. PETERS is the author of *When Mother's Work: Loving Our Children Without Sacrificing Our Selves, Not Your Mother's Life: Changing the Rules of Work, Love, and Family*, *Manny and Rose*, a novel, and an abridged edition of Robert Burton's *Anatomy of Melancholy*. She's taught English, Creative Writing, and Women's Studies at Middlebury College, The City University of New York, Rutgers University, and Sarah Lawrence College. At CSUCI, she especially loves teaching creative writing, Major British and European authors, and team-teaching interdisciplinary courses such as Narratives of Southern California and Contemporary Chinese History, Fiction, and Film.

Most of the Lecturers in the English: Literature, Writing and Culture Program work full time—a five course per semester load. That is intentional. Lecturers are valued members of the English faculty, and the fact that they have their total employment at CSUCI allows them to invest their energy and their professional enthusiasm to our program. The two lecturers who work part time do so by choice.

Temporary Faculty (Lecturers) include the following members. Their full Curricula Vitae have been placed in the Appendix to this report.

Janet Ball, Technical Writing Specialist (full time)

Julie Barmazel, Ph.D., Literature and Theory (part time)

Sean Carswell, Writing and Literature (full time)

Eric Johansen, Secondary Education (part time)

Shoichi Kamei, Ph.D. Linguistics and Grammar Specialist (full time)

Andrea Marzell, Creative Writing and Literature (full time)

Claudia Reder, Ph.D., Children's Literature Specialist (full time)

Composition Faculty Team (all work full time and have 1-3 year contracts):

Stacey Anderson, Ph.D.

Camilla Griggers, Ph.D.

John Guelcher, ABD

Clifton Justice, ABD

Christine Popok

Allocation of Effort

Programmatic Duties and Workload

Normal workload for tenured/tenure track faculty is 15 units per semester, with 3 of those units dedicated to university service. That leave 12 teaching units or 4 undergraduate classes per semester. Given the enormous service load in a new university, that is too much. In the English: Literature, Writing and Culture Program, we have distributed the assigned time units to make sure that a 4 class per semester load is the exception rather than the rule, as well as to see that all facets of administering our program are well covered, but it is difficult to do so in tight budget times.

Assigned time from the Administration:

- Currently, Jacquelyn Kilpatrick receives 6 units per semester to fulfill her duties as Chair of English, Performing Arts, and Communication.

- 3 units of credit come to the program each year for Advising.
- We were supposed to receive 3 units per semester for assessment duties, but that was removed due to budgetary constraints.
- Brad Monsma receives 6 units per year to direct the Center for Integrative Study.
- Julia Balén receives 6 units per year to direct the Center for Multicultural Engagement.
- Bob Mayberry receives 3 units per semester (limited time) from the Chancellor's Office to consult with other CSUs on DSP and composition.

Assigned time built into the base budget:

- Each of the five composition lecturers 3 units per semester for duties in the composition program beyond teaching.
- Bob Mayberry receives 3 units per semester to direct the composition program.

Assigned time from the English budget (no line items):

- Mary Adler receives 3 units per semester to direct the secondary education emphasis and to advise secondary education students.
- Joan Peters receives 3 units per year to direct the creative writing emphasis and the lecture series.

Workload Reports

for each available year of operation:

Fall 2005

Adler, Marion R	ASST	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2058
Adler, Marion R	ASST	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2058
Adler, Marion R	ASST	English Ed Adviser	3.00	31	2058
Adler, Marion R	ASST	LITERACY IN SECONDARY SCHOOLS	3.00	IFF	2058
Anderson, Stacey Stanfield	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Anderson, Stacey Stanfield	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Anderson, Stacey Stanfield	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Anderson, Stacey Stanfield	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Anderson, Stacey Stanfield	LECT	Composition Assigned Time	3.00	IAF	2058
Balen, Julia Therese	ASSC	AMERICAN LITERATURE II	3.00	IFF	2058
Balen, Julia Therese	ASSC	CONTEMPORARY LITERATURE	3.00	IFF	2058
Balen, Julia Therese	ASSC	MAJOR AMERICAN AUTHORS	3.00	IFF	2058
Ball, Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2058
Ball, Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2058
Ball, Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2058
Ball, Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2058
Ball, Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2058
Barmazel, Julie Lynn	LECT	BRITISH AND EUROPEAN LIT I	3.00	IFF	2058
Barmazel, Julie Lynn	LECT	BRITISH AND EUROPEAN LIT	3.00	IFF	2058
Barmazel, Julie Lynn	LECT	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2058
Barmazel, Julie Lynn	LECT	ENGL-ART-431	3.00	IFF	2058
Carswell, Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2058
Carswell, Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2058
Carswell, Sean Michael	LECT	CRITICAL THINKING INTERDISC	2.00	IFF	2058
Carswell, Sean Michael	LECT	ENGL-PHYS 338	3.00	IFF	2058
Carswell, Sean Michael	LECT	AMERICAN LITERATURE I	3.00	IFF	2058
Carswell, Sean Michael	LECT	UNIVERSITY LIFE	1.00	IFF	2058
Carswell, Sean Michael	LECT	UNIVERSITY LIFE	1.00	IFF	2058
Carswell, Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2058
Carswell, Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2058
Christopher, Renny	PROF	POETRY WRITING	3.00	IFF	2058
Christopher, Renny	PROF	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2058
Christopher, Renny	PROF	BUS-ECON-ENGL340 01	3.00	IFF	2058
Christopher, Renny	PROF	Special Assitant to the Provos	6.00	IAF	2058
Davis, Cynthia Caroline	LECT	BRITISH AND EUROPEAN LIT	3.00	IFF	2058
Davis, Cynthia Caroline	LECT	EUROPE RENAISSANCE LIT & ART	3.00	IFF	2058
Griggers, Camilla Benolirao	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Griggers, Camilla Benolirao	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Griggers, Camilla Benolirao	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2058
Griggers, Camilla Benolirao	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2058
Griggers, Camilla Benolirao	LECT	Composition Assigned Time	3.00	IAF	2058
Guelcher, John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Guelcher, John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Guelcher, John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Guelcher, John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Guelcher, John Henry	LECT	Composition Assigned Time	3.00	IAF	2058

Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	NON	2058
Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2058
Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2058
Kilpatrick,Neva Jacquelyn	PROF	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2058
Kilpatrick,Neva Jacquelyn	PROF	ENGLISH CHAIR	6.00	IAF	2058
Kilpatrick,Neva Jacquelyn	PROF	English Advisor	3.00	IAF	2058
Kilpatrick,Neva Jacquelyn	PROF	CIIS	3.00	IAF	2058
Klompfen,Kathleen J	LECT	Writing Center Coordinator	15.00	IAF	2058
Klompfen,Kathleen J	LECT	STRETCH COMPOSITION I	3.00	NON	2058
Marzell,Andrea	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2058
Marzell,Andrea	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2058
Marzell,Andrea	LECT	RESEARCH METHODS	3.00	IFF	2058
Marzell,Andrea	LECT	PERSPECT IN CREATIVE WRITING	3.00	IFF	2058
Marzell,Andrea	LECT	CREATIVE WRITING PROJECT	3.00	IFF	2058
Mayberry,Bob	ASSC	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2058
Mayberry,Bob	ASSC	NEW FACULTY RELEASE	3.00	IAF	2058
Mayberry,Bob	ASSC	STRETCH COMPOSITION I	3.00	IFF	2058
Mayberry,Bob	ASSC	STRETCH COMPOSITION I	3.00	IFF	2058
Mayberry,Bob	ASSC	ENGL-TH 333 01	3.00	IFF	2058
Monsma,Bradley J	PROF	LITERATURE OF THE ENVIRONMENT	3.00	IFF	2058
Monsma,Bradley J	PROF	PERSPECTIVES MULTICULTURAL LIT	3.00	IFF	2058
Monsma,Bradley J	PROF	AFRICAN/AFRICAN AMERICAN LIT	3.00	IFF	2058
Monsma,Bradley J	PROF	NEW FACULTY RELEASE	3.00	IAF	2058
Pages,Christina	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2058
Pages,Christina	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2058
Pages,Christina	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2058
Pages,Christina	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2058
Peters,Joan	ASSC	ENGL-HIST-334	3.00	IFF	2058
Peters,Joan	ASSC	Composition Coord.	3.00	IAF	2058
Popok,Christine	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Popok,Christine	LECT	STRETCH COMPOSITION I	3.00	IFF	2058
Popok,Christine	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2058
Popok,Christine	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2058
Popok,Christine	LECT	Composition Assigned Time	3.00	IAF	2058
Popok,Christine	LECT	APPLIED MANAGERIAL ACCOUNTING	3.00	IFF	2058
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2058
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2058
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2058
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2058
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2058

Spring 2006

Adalian Jr,Paul T	PROF	RESEARCH METHODS	3.00	IFF	2062
Adler,Marion R	ASST	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2062
Adler,Marion R	ASST	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2062
Adler,Marion R	ASST	WRITING IN THE DISCIPLINES	3.00	IFF	2062
Adler,Marion R	ASST	Faculty Development Grant	3.00	IAF	2062
Adler,Marion R	ASST	English Ed Advisor	3.00	IAF	2062

Adler, Marion R	ASST	Tenure Track	3.00	IAF	2062
Anderson, Stacey Stanfield	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Anderson, Stacey Stanfield	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Anderson, Stacey Stanfield	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Anderson, Stacey Stanfield	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Balen, Julia Therese	ASSC	LITERARY THEORY	3.00	IFF	2062
Balen, Julia Therese	ASSC	ENGL-GEND 433	3.00	IFF	2062
Balen, Julia Therese	ASSC	CONTEMPORARY NATIVE AMERICAN	3.00	IFF	2062
Balen, Julia Therese	ASSC	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2062
Balen, Julia Therese	ASSC	Tenure Track	3.00	IAF	2062
Ball, Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2062
Ball, Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2062
Ball, Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2062
Ball, Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2062
Ball, Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2062
Barmazel, Julie Lynn	LECT	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2062
Barmazel, Julie Lynn	LECT	BRITISH AND EUROPEAN LIT I	3.00	IFF	2062
Barmazel, Julie Lynn	LECT	MAJ BRITISH & EUROPEAN AUTHORS	3.00	IFF	2062
Carswell, Sean Michael	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2062
Carswell, Sean Michael	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2062
Carswell, Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2062
Carswell, Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2062
Carswell, Sean Michael	LECT	CRITICAL THINKING INTERDISC	2.00	IFF	2062
Carswell, Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2062
Carswell, Sean Michael	LECT	AMERICAN LITERATURE I	3.00	IFF	2062
Christopher, Renny	PROF	ECON-ENGL-HIST-SOC-POLS 331 01	3.00	IFF	2062
Christopher, Renny	PROF	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2062
Christopher, Renny	PROF	Provost	9.00	IAF	2062
Christopher, Renny	PROF	Tenure Track	3.00	IAF	2062
Griggers, Camilla Benolirao	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Griggers, Camilla Benolirao	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Griggers, Camilla Benolirao	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2062
Griggers, Camilla Benolirao	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2062
Guelcher, John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Guelcher, John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Guelcher, John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Guelcher, John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Johansen, Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2062
Johansen, Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2062
Johansen, Erik B	LECT	ACCESS TO LEARNING: ENGLISH	2.00	IFF	2062
Kamei, Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2062
Kamei, Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2062
Kamei, Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2062
Kamei, Shoichi Gregory	LECT	INDEPENDENT STUDY/SR RESEARCH	0.33	IFF	2062
Kilpatrick, Neva Jacquelyn	PROF	ENGL-TH 410	3.00	IFF	2062
Kilpatrick, Neva Jacquelyn	PROF	English Chair	6.00	IAF	2062
Kilpatrick, Neva Jacquelyn	PROF	CIIS	3.00	IAF	2062
Kilpatrick, Neva Jacquelyn	PROF	Tenure Track	3.00	IAF	2062
Klompfen, Kathleen J	LECT	STRETCH COMPOSITION II	3.00	IFF	2062

Marzell,Andrea	LECT	AMERICAN LITERATURE II	3.00	IFF	2062
Marzell,Andrea	LECT	RESEARCH METHODS	3.00	IFF	2062
Marzell,Andrea	LECT	PERSPECT IN CREATIVE WRITIING	3.00	IFF	2062
Marzell,Andrea	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2062
Marzell,Andrea	LECT	CREATIVE WRITING PROJECT	3.00	IFF	2062
Mayberry,Bob	ASSC	ENG-THTRE 333	3.00	IFF	2062
Mayberry,Bob	ASSC	WRITING FOR STAGE & SCREEN	3.00	IFF	2062
Mayberry,Bob	ASSC	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2062
Mayberry,Bob	ASSC	Composition Coord.	3.00	IAF	2062
Mayberry,Bob	ASSC	Tenure Track	3.00	IAF	2062
Mayberry,Bob	ASSC	Assessment	3.00	IAF	2062
Monsma,Bradley J	PROF	MAJOR AMERICAN AUTHORS	3.00	IFF	2062
Monsma,Bradley J	PROF	PERSPECTIVES MULTICULTURAL LIT	3.00	IFF	2062
Monsma,Bradley J	PROF	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2062
Monsma,Bradley J	PROF	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2062
Monsma,Bradley J	PROF	TENURE TRACK	3.00	IAF	2062
Monsma,Bradley J	PROF	FACULTY DEV MINI GRANT	3.00	IAF	2062
Monsma,Bradley J	PROF	Assessment	3.00	IAF	2062
Pages,Christina	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2062
Pages,Christina	LECT	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2062
Pages,Christina	LECT	WOMEN'S FICTION	3.00	IFF	2062
Pages,Christina	LECT	BRITISH AND EUROPEAN LIT II	3.00	IFF	2062
Peters,Joan	ASSC	CONTEMPORARY LITERATURE	3.00	IFF	2062
Peters,Joan	ASSC	MYTHOLOGY	3.00	IFF	2062
Peters,Joan	ASSC	CREATIVE NON-FICTION	3.00	IFF	2062
Peters,Joan	ASSC	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2062
Peters,Joan	ASSC	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2062
Peters,Joan	ASSC	Tenure track	3.00	IAF	2062
Popok,Christine	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Popok,Christine	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Popok,Christine	LECT	STRETCH COMPOSITION II	3.00	IFF	2062
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2062
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2062
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2062
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2062
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2062

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Adler,Marion R	ASST	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2068
Adler,Marion R	ASST	TEACHING WRITING AND LIT	3.00	IFF	2068
Adler,Marion R	ASST	WRITING AS REFLECTIVE PRACTICE	3.00	IFF	2068
Adler,Marion R	ASST	Secondary Ed	3.00	IFF	2068
Anderson,Stacey Stanfield	LECT	Assigned Time	3.00	IFF	2068
Anderson,Stacey Stanfield	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Anderson,Stacey Stanfield	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC II	1.00	IFF	2068
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC II	1.00	IFF	2068
Anderson,Stacey Stanfield	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Balen,Julia Therese	ASSC	MAJOR AMERICAN AUTHORS	3.00	IFF	2068

Balen,Julia Therese	ASSC	MJR NON-WEST AUTHORS	3.00	IFF	2068
Balen,Julia Therese	ASSC	ENGL-PAMU-ART-432	3.00	IFF	2068
Balen,Julia Therese	ASSC	Provost	6.00	IFF	2068
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2068
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2068
Ball,Janet Denise	LECT	TECHNICAL WRITING	3.00	IFF	2068
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2068
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2068
Barmazel,Julie Lynn	LECT	LITERARY THEORY	3.00	IFF	2068
Carswell,Sean Michael	LECT	BRITISH AND EUROPEAN LIT I	3.00	IFF	2068
Carswell,Sean Michael	LECT	AMERICAN LITERATURE II	3.00	IFF	2068
Carswell,Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2068
Carswell,Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2068
Carswell,Sean Michael	LECT	CRITICAL THINKING INTERDISC	2.00	IFF	2068
Carswell,Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2068
Carswell,Sean Michael	LECT	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2068
Carswell,Sean Michael	LECT	PHYS-ENGL 338	2.00	IFF	2068
Griggers,Camilla Benolirao	LECT	Assigned Time	3.00	IFF	2068
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Griggers,Camilla Benolirao	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2068
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Guelcher,John Henry	LECT	Assigned Time	3.00	IFF	2068
Guelcher,John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Guelcher,John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Guelcher,John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Guelcher,John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2068
Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2068
Justice,Clifton Randy	LECT	Assigned Time	3.00	IFF	2068
Justice,Clifton Randy	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Justice,Clifton Randy	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Justice,Clifton Randy	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Justice,Clifton Randy	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2068
Kamei,Shoichi Gregory	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2068
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2068
Kamei,Shoichi Gregory	LECT	APPROACHES TO ENGLISH GRAMMAR	3.00	IFF	2068
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2068
Kilpatrick,Neva Jacquelyn	PROF	ENGL-PATH-410	3.00	IFF	2068
Kilpatrick,Neva Jacquelyn	PROF	Chair	6.00	IFF	2068
Kilpatrick,Neva Jacquelyn	PROF	Advising	3.00	IFF	2068
Klompier,Kathleen J	LECT	Writing Center Coordinator	15.00	IAF	2068
Klompier,Kathleen J	LECT	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2068
Marzell,Andrea	LECT	RESEARCH METHODS	3.00	IFF	2068
Marzell,Andrea	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2068
Marzell,Andrea	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2068
Marzell,Andrea	LECT	PERSPECT IN CREATIVE WRITING	3.00	IFF	2068
Marzell,Andrea	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2068

Mayberry,Bob	ASSC	MULTICULUTRAL LIT NON-MJRS	3.00	IFF	2068
Mayberry,Bob	ASSC	CAPSTONE PROJECT	3.00	IFF	2068
Mayberry,Bob	ASSC	ENGL-PATH 333-01	3.00	IFF	2068
Mayberry,Bob	ASSC	Comp Coordinator	3.00	IFF	2068
Monsma,Bradley J	PROF	LITERATURE OF THE ENVIRONMENT	3.00	IFF	2068
Monsma,Bradley J	PROF	PERSPECTIVES MULTICULTURAL LIT	3.00	IFF	2068
Monsma,Bradley J	PROF	HISPANIC/HISPANIC AMERICAN LIT	3.00	IFF	2068
Monsma,Bradley J	PROF	INDEPENDENT STUDY/SR RESEARCH	0.33	IFF	2068
Monsma,Bradley J	PROF	CIS from Provost	3.00	IFF	2068
Pages,Christina	LECT	AMERICAN LITERATURE I	3.00	IFF	2068
Pages,Christina	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2068
Pages,Christina	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2068
Peters,Joan	ASSC	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2068
Peters,Joan	ASSC	FICTION WRITING	3.00	IFF	2068
Peters,Joan	ASSC	ENGL-HIST 334	3.00	IFF	2068
Peters,Joan	ASSC	Coordinator	3.00	IFF	2068
Popok,Christine	LECT	MANAGERIAL ACCOUNTING	3.00	IFF	2068
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2068
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2068
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2068
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2068
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2068
Slaughter,Adele Frances	LECT	Assigned Time	3.00	IFF	2068
Slaughter,Adele Frances	LECT	STRETCH COMPOSITION I	3.00	IFF	2068
Slaughter,Adele Frances	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2068
Slaughter,Adele Frances	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2068
Slaughter,Adele Frances	LECT	STRETCH COMPOSITION I	3.00	IFF	2068

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Adler,Marion R	ASST	ADOLESCENT LITERATURE	3.00	IFF	2072
Adler,Marion R	ASST	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2072
Adler,Marion R	ASST	LITERACY IN SECONDARY SCHOOLS	3.00	IFF	2072
Adler,Marion R	ASST	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2072
Anderson,Stacey Stanfield	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Anderson,Stacey Stanfield	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2072
Anderson,Stacey Stanfield	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Balen,Julia Therese	ASSC	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2072
Balen,Julia Therese	ASSC	LITERARY THEORY	3.00	IFF	2072
Balen,Julia Therese	ASSC	ENGL-GEND 433	3.00	IFF	2072
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2072
Ball,Janet Denise	LECT	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2072
Ball,Janet Denise	LECT	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2072
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	NON	2072
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2072
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2072
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2072

Barmazel,Julie Lynn	LECT	BRITISH AND EUROPEAN LIT II	3.00	IFF	2072
Barmazel,Julie Lynn	LECT	MAJ BRITISH & EUROPEAN AUTHORS	3.00	IFF	2072
Benton,Melinda Popham	LECT	CREATIVE NON-FICTION	3.00	IFF	2072
Carswell,Sean Michael	LECT	AMERICAN LITERATURE II	3.00	IFF	2072
Carswell,Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2072
Carswell,Sean Michael	LECT	CRITICAL THINKING INTERDISC	1.00	IFF	2072
Carswell,Sean Michael	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2072
Carswell,Sean Michael	LECT	MJR NON-WEST AUTHORS	3.00	IFF	2072
Carswell,Sean Michael	LECT	AMERICAN LITERATURE II	3.00	IFF	2072
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Griggers,Camilla Benolirao	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2072
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Guelcher,John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Guelcher,John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Guelcher,John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Guelcher,John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Hoffmann,Debra A	ASST	RESEARCH METHODS	3.00	IFF	2072
Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2072
Johansen,Erik B	LECT	ACCESS TO LEARNING: ENGLISH	2.00	IFF	2072
Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2072
Justice,Clifton Randy	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Justice,Clifton Randy	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Justice,Clifton Randy	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Justice,Clifton Randy	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2072
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2072
Kamei,Shoichi Gregory	LECT	APPROACHES TO ENGLISH GRAMMAR	3.00	IFF	2072
Kamei,Shoichi Gregory	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2072
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2072
Kilpatrick,Neva Jacquelyn	PROF	CHAIR	6.00	IFF	2072
Kilpatrick,Neva Jacquelyn	PROF	ENGL-PATH 410	3.00	IFF	2072
Marzell,Andrea	LECT	AMERICAN LITERATURE I	3.00	IFF	2072
Marzell,Andrea	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2072
Marzell,Andrea	LECT	PERSPECT IN CREATIVE WRITING	3.00	IFF	2072
Marzell,Andrea	LECT	CREATIVE WRITING PROJECT	3.00	IFF	2072
Marzell,Andrea	LECT	RESEARCH METHODS	3.00	IFF	2072
Mayberry,Bob	ASSC	WRITING IN THE DISCIPLINES	3.00	IFF	2072
Mayberry,Bob	ASSC	WRITING IN THE DISCIPLINES	3.00	IFF	2072
Mayberry,Bob	ASSC	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2072
Mayberry,Bob	ASSC	WRITING IN THE DISCIPLINES	3.00	IFF	2072
Monsma,Bradley J	PROF	PERSPECTIVES MULTICULTURAL LIT	3.00	IFF	2072
Monsma,Bradley J	PROF	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2072
Monsma,Bradley J	PROF	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2072
Monsma,Bradley J	PROF	INTERNATIONAL EXPERIENCE	0.00	IFF	2072
Pages,Christina	LECT	BRITISH AND EUROPEAN LIT I	3.00	IFF	2072
Pages,Christina	LECT	POETRY WRITING	3.00	IFF	2072
Pages,Christina	LECT	BRITISH AND EUROPEAN LIT II	3.00	IFF	2072
Pages,Christina	LECT	INDEPENDENT STUDY/SR RESEARCH	1.00	IFF	2072

Peters,Joan	ASSC	MYTHOLOGY	3.00	IFF	2072
Peters,Joan	ASSC	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2072
Peters,Joan	ASSC	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2072
Peters,Joan	ASSC	ASIAN/ASIAN AMERICAN LIT	3.00	IFF	2072
Popok,Christine	LECT	MANAGERIAL ACCOUNTING	3.00	IFF	2072
Popok,Christine	LECT	MANAGERIAL ACCOUNTING	3.00	IFF	2072
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2072
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2072
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2072
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2072
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2072
Slaughter,Adele Frances	LECT	STRETCH COMPOSITION II	3.00	IFF	2072
Slaughter,Adele Frances	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2072
Slaughter,Adele Frances	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2072
Slaughter,Adele Frances	LECT	STRETCH COMPOSITION II	3.00	IFF	2072

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Adler,Marion R	ASST	SEC ED ADVISOR	3.00	IFF	2078
Adler,Marion R	ASST	INDEPENDENT STUDY/SR RESEARCH	0.66	IFF	2078
Adler,Marion R	ASST	STUDENT TEACHING MIDDLE SCHOOL	1.32	IFF	2078
Adler,Marion R	ASST	WRITING AS REFLECTIVE PRACTICE	3.00	IFF	2078
Adler,Marion R	ASST	TEACHING ENGLISH IN MIDDLE SCH	3.00	IFF	2078
Anderson,Stacey Stanfield	LECT	Composition	3.00	IFF	2078
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2078
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC II	1.30	IFF	2078
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC II	1.30	IFF	2078
Anderson,Stacey Stanfield	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2078
Anderson,Stacey Stanfield	LECT	STRETCH COMPOSITION I	3.00	NON	2078
Anderson,Stacey Stanfield	LECT	STRETCH COMPOSITION I	3.00	NON	2078
Balen,Julia Therese	ASSC	CMLE	6.00	IFF	2078
Balen,Julia Therese	ASSC	MAJOR AMERICAN AUTHORS	3.00	IFF	2078
Balen,Julia Therese	ASSC	MJR NON-WEST AUTHORS	3.00	IFF	2078
Balen,Julia Therese	ASSC	PERSPECTIVES MULTICULTURAL LIT	3.00	IFF	2078
Ball,Janet Denise	LECT	INDEPENDENT STUDY/SR RESEARCH	0.66	IFF	2078
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2078
Ball,Janet Denise	LECT	TECHNICAL WRITING	3.00	IFF	2078
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2078
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2078
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2078
Barmazel,Julie Lynn	LECT	AMERICAN LITERATURE II	3.00	IFF	2078
Barmazel,Julie Lynn	LECT	LITERARY THEORY	3.00	IFF	2078
Benton,Melinda Popham	LECT	FICTION WRITING	3.00	IFF	2078
Carswell,Sean Michael	LECT	AMERICAN LITERATURE I	3.00	IFF	2078
Carswell,Sean Michael	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2078
Carswell,Sean Michael	LECT	MULTICULUTRAL LIT NON-MJRS	3.00	IFF	2078
Carswell,Sean Michael	LECT	BRITISH AND EUROPEAN LIT II	3.00	IFF	2078
Carswell,Sean Michael	LECT	PHYS-ENGL 338	3.00	IFF	2078

Griggers,Camilla Benolirao	LECT	COMPOSITION	3.00	IFF	2078
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Guelcher,John Henry	LECT	COMP RELEASE	3.00	IFF	2078
Guelcher,John Henry	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2078
Guelcher,John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Guelcher,John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Guelcher,John Henry	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Hoffmann,Debra A	ASST	RESEARCH METHODS	3.00	IFF	2078
Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2078
Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2078
Justice,Clifton Randy	LECT	COMP RELEASE	3.00	IFF	2078
Justice,Clifton Randy	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2078
Justice,Clifton Randy	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Justice,Clifton Randy	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Justice,Clifton Randy	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2078
Kamei,Shoichi Gregory	LECT	APPROACHES TO ENGLISH GRAMMAR	3.00	IFF	2078
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2078
Kamei,Shoichi Gregory	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2078
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2078
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2078
Klompier,Kathleen J	LECT	Writing Center Coordinator	15.00	IAF	2078
Klompier,Kathleen J	LECT	INDEPENDENT STUDY/SR RESEARCH	2.64	IFF	2078
Marzell,Andrea	LECT	AMERICAN LITERATURE I	3.00	IFF	2078
Marzell,Andrea	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2078
Marzell,Andrea	LECT	WRITING IN THE DISCIPLINES	3.00	IFF	2078
Marzell,Andrea	LECT	RESEARCH METHODS	3.00	IFF	2078
Marzell,Andrea	LECT	PERSPECT IN CREATIVE WRITING	3.00	IFF	2078
Mayberry,Bob	ASSC	COMP COORDINATOR	3.00	IFF	2078
Mayberry,Bob	ASSC	Course Release Chanc. Office	3.00	IFF	2078
Mayberry,Bob	ASSC	STRETCH COMPOSITION I	3.00	IFF	2078
Mayberry,Bob	ASSC	WRITING IN THE DISCIPLINES	3.00	IFF	2078
Monsma,Bradley J	PROF	ENGL CHAIR	6.00	IFF	2078
Monsma,Bradley J	PROF	CIS from provost	3.00	IFF	2078
Monsma,Bradley J	PROF	LITERATURE OF THE ENVIRONMENT	3.00	IFF	2078
Pages,Christina	LECT	AMERICAN LITERATURE I	3.00	IFF	2078
Pages,Christina	LECT	BRITISH AND EUROPEAN LIT I	3.00	IFF	2078
Peters,Joan	ASSC	BRITISH AND EUROPEAN LIT I	3.00	IFF	2078
Peters,Joan	ASSC	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2078
Peters,Joan	ASSC	MAJ BRITISH & EUROPEAN AUTHORS	3.00	IFF	2078
Peters,Joan	ASSC	CREATIVE WRITING PROJECT	3.00	IFF	2078
Peters,Joan	ASSC	ENGL-HIST 334	3.00	IFF	2078
Popok,Christine	LECT	COMP RELEASE	3.00	IFF	2078
Popok,Christine	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Popok,Christine	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Popok,Christine	LECT	STRETCH COMPOSITION I	3.00	IFF	2078
Popok,Christine	LECT	STRETCH COMPOSITION I	3.00	IFF	2078

Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2078
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2078
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2078
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2078
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2078
Singer, Raymond	LECT	WRITING FOR STAGE & SCREEN	3.00	IFF	2078

Spring 2008

Adalian Jr,Paul T	PROF	BUS-ECON-EDUC-LIB344	2.00	IFF	2082
Adler,Marion R	ASST	ADVISING	3.00	IFF	2082
Adler,Marion R	ASST	FACULTY DEV GRANT	3.00	IFF	2082
Adler,Marion R	ASST	ADOLESCENT LITERATURE	3.00	IFF	2082
Adler,Marion R	ASST	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2082
Adler,Marion R	ASST	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2082
Anderson,Stacey Stanfield	LECT	COMPOSTION	3.00	IFF	2082
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2082
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC II	2.00	IFF	2082
Anderson,Stacey Stanfield	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC II	1.30	IFF	2082
Anderson,Stacey Stanfield	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2082
Balen,Julia Therese	ASSC	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2082
Balen,Julia Therese	ASSC	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2082
Balen,Julia Therese	ASSC	ENGL-GEND 433	3.00	IFF	2082
Ball,Janet Denise	LECT	INDEPENDENT STUDY/SR RESEARCH	1.33	IFF	2082
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2082
Ball,Janet Denise	LECT	INDEPENDENT STUDY/SR RESEARCH	1.00	IFF	2082
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2082
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2082
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2082
Ball,Janet Denise	LECT	TECHNICAL VISUAL COMMUNICATION	3.00	IFF	2082
Barmazel,Julie Lynn	LECT	LITERARY THEORY	3.00	IFF	2082
Carswell,Sean Michael	LECT	BRITISH AND EUROPEAN LIT II	3.00	IFF	2082
Carswell,Sean Michael	LECT	AMERICAN LITERATURE I	3.00	IFF	2082
Carswell,Sean Michael	LECT	BRITISH AND EUROPEAN LIT I	3.00	IFF	2082
Carswell,Sean Michael	LECT	MJR NON-WEST AUTHORS	3.00	IFF	2082
Carswell,Sean Michael	LECT	MULTICULUTRAL LIT NON-MJRS	3.00	IFF	2082
Christopher,Renny	PROF	POETRY WRITING	3.00	IFF	2082
Griggers,Camilla Benolirao	LECT	COMPOSITION	3.00	IFF	2082
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Griggers,Camilla Benolirao	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Guelcher,John Henry	LECT	COMPOSITION	3.00	IFF	2082
Guelcher,John Henry	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2082
Guelcher,John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Guelcher,John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Guelcher,John Henry	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Hoffmann,Debra A	ASST	RESEARCH METHODS	3.00	IFF	2082

Johansen,Erik B	LECT	ACCESS TO LEARNING: ENGLISH	2.00	IFF	2082
Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2082
Johansen,Erik B	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2082
Johansen,Erik B	LECT	CAPSTONE PROJECT	0.33	IFF	2082
Justice,Clifton Randy	LECT	COMPOSITION	3.00	IFF	2082
Justice,Clifton Randy	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2082
Justice,Clifton Randy	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Justice,Clifton Randy	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Justice,Clifton Randy	LECT	COMPOSITION AND RHETORIC I	3.00	IFF	2082
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2082
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2082
Kamei,Shoichi Gregory	LECT	APPROACHES TO ENGLISH GRAMMAR	3.00	IFF	2082
Kamei,Shoichi Gregory	LECT	INTRO TO LANGUAGE, STRUCTURE	3.00	IFF	2082
Kamei,Shoichi Gregory	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2082
Kilpatrick,Neva Jacquelyn	PROF	CHAIR	6.00	IFF	2082
Kilpatrick,Neva Jacquelyn	PROF	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2082
Kilpatrick,Neva Jacquelyn	PROF	ENGL-PATH 410	3.00	IFF	2082
Klompjen,Kathleen J	LECT	Writing Center	15.00	IAF	2082
Marzell,Andrea	LECT	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2082
Marzell,Andrea	LECT	AMERICAN LITERATURE II	3.00	IFF	2082
Marzell,Andrea	LECT	AMERICAN LITERATURE II	3.00	IFF	2082
Marzell,Andrea	LECT	RESEARCH METHODS	3.00	IFF	2082
Marzell,Andrea	LECT	PERSPECT IN CREATIVE WRITING	3.00	IFF	2082
Marzell,Andrea	LECT	INTERDISCIPLINARY WRITING	3.00	IFF	2082
Mayberry,Bob	ASSC	COMP COORDINATOR	3.00	IFF	2082
Mayberry,Bob	ASSC	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2082
Mayberry,Bob	ASSC	INTERDISCIPLINARY WRITING	3.00	IFF	2082
Mayberry,Bob	ASSC	STRETCH COMPOSITION II	3.00	IFF	2082
Mayberry,Bob	ASSC	INTERDISCIPLINARY WRITING	3.00	IFF	2082
Monsma,Bradley J	PROF	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2082
Monsma,Bradley J	PROF	MAJOR AMERICAN AUTHORS	3.00	IFF	2082
Monsma,Bradley J	PROF	PERSPECTIVES MULTICULTURAL LIT	3.00	IFF	2082
Monsma,Bradley J	PROF	INTERNATIONAL EXPERIENCE	3.00	IFF	2082
Peters,Joan	ASSC	CAPSTONE PROJECT/SR SEMINAR	3.00	IFF	2082
Peters,Joan	ASSC	INDEPENDENT STUDY/SR RESEARCH	0.00	IFF	2082
Peters,Joan	ASSC	MYTHOLOGY	3.00	IFF	2082
Peters,Joan	ASSC	CREATIVE NON-FICTION	3.00	IFF	2082
Peters,Joan	ASSC	CREATIVE WRITING PROJECT	3.00	IFF	2082
Popok,Christine	LECT	COMPOSITION	3.00	IFF	2082
Popok,Christine	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Popok,Christine	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Popok,Christine	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Popok,Christine	LECT	STRETCH COMPOSITION II	3.00	IFF	2082
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2082
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2082
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2082
Reder,Claudia March	LECT	LANGUAGE IN SOCIAL CONTEXT	3.00	IFF	2082
Reder,Claudia March	LECT	INTRODUCTION TO CHILDREN'S LIT	3.00	IFF	2082

Recognition of Faculty Achievement

Library Recognition Event

Each year, the Library hosts a Faculty Appreciation Event, at which faculty are recognized for their achievements. Posters of faculty work published during the past year line the walls, food is served, and everyone has a great time.

Faculty Achievement Book

Each year, a Faculty Achievements booklet is published. It includes all talks, papers, publications, and awards earned by faculty during the past year. It has become a very good public relations item as well as acknowledging valuable faculty work. Examples have been placed in the Exhibits section of this report.

Annual Reports

Since 2004-2005, each program has been required to submit an annual report to the Office of the Dean. The following are the English reports for 2004-2005, 2005-2006, and 2006-2007. The report for 2007-2008 has not yet been compiled.

2004-2005 ANNUAL REPORT FOR ENGLISH

The English: Literature, Writing and Culture Program and/or faculty hosted the following speakers for campus-wide talks:

- Anchee Min: Novelist, Memoirist, Survivor of China's Cultural Revolution
- Chris Eyre, director of *Smoke Signals*
- Judy Shepard of the Matthew Shepard Foundation
- Dancing on the Edge of the Roof: An Evening with Author Sheila Williams
- Michelle Tea, Novelist and Memoir Writer Reading and Discussing her work
- Dancing on the Edge of the Roof: An Evening with Author Sheila Williams
- English faculty contributed their private funds for an English scholarship (of \$500.) and two awards of merit (each with glass trophies). We had an end-of-year celebration for all English majors, at which the awards were presented.
- The composition program created and published *Island Voices*, a collection of student essays that will be sold in the bookstore.
- English students, under the direction of Andrea Marzell, produced the second annual publication of *The Wave*, a collection of creative writing by CSUCI students.
- English students, under the direction of Andrea Marzell, also produced the first publication of *The Island Fox*, a collection of prose and poetry by CSUCI community members.
- The English: Literature, Writing and Culture Program sponsored and produced the first annual Festival of Short Plays. Students, faculty and staff submitted one-act plays inspired by the poetry of a California poet. The best eight plays were given dramatic readings over two nights of presentation. It was a smashing success.

- Jacquelyn Kilpatrick took a class of CSUCI students to London. It was the first international experience class to travel abroad.
 - Claudia Reder worked with the library staff to produce the second annual Children's Reading Celebration.
 - Jacquelyn Kilpatrick took a group of 53 students (of various majors) to the Theatricum Botanicum to see *A Midsummer Night's Dream*.
 - The composition program produced and taped a short documentary on the process of holistic grading.
 - Faculty Scholarship:
 - Jacquelyn Kilpatrick
 - 1 new book published, 3 chapters in text. 1 invited talk
 - Renny Christopher
 - 3 chapters in anthologies, 2 entries in the Dictionary of Literary Biography, 4 poems published, 2 poetry readings, 2 conference presentations, guest editor of *minnesota review*, referred 2 journal articles, work cited in 3 publications.
 - Joan Peters
 - 2 peer reviewed articles, one conference presentation, 2 public lectures (one at the prestigious Aspen Institute), completed a book proposal
 - Mary Adler
 - presented at 2 conferences this year, had 2 paid consulting jobs, finished a book manuscript for publication in 2006
 - Julia Balén
 - 3 Conference presentations, on the planning committee for one conference, 1 reviewed article accepted, 1 poem accepted for publication
 - Bob Mayberry
 - one play produced, one co-authored play given a staged reading, and 3 conference presentations
 - Janet Ball
 - 2 conferences
 - Christina Pages
 - 1 play produced, organized two student poetry readings, reader at the Ojai Poetry Festival, 4 poetry readings, collection of poetry forthcoming in November, 2005
 - Christine Popok
 - 2 conference presentations
-

2005-2006 ANNUAL REPORT FOR ENGLISH

- At the CCTC May/June Commission meeting, our English subject matter preparation program was approved. Our students in the English Education Emphasis will now receive the waiver for the CSET examination.
- CSUCI English students formed a chapter of Sigma Tau Delta, the International English Honor Society. The chapter name is Apha Nu

Eta. Student members contributed to the Children's Reading Celebration, volunteered as readers and performers at various elementary schools in the area, volunteered at local Boys and Girls Clubs, and are in the process of collecting books for US troops and veterans.

- English faculty once more contributed private funds for an English scholarship and an award of merit. We had an end-of-year celebration for all English majors, at which time the awards were presented.
- In September, we held an English: Literature, Writing and Culture Program Symposium—time for faculty and students to chat informally, followed by a question/answer panel of faculty.
- The composition program created and published *Island Voices*, a collection of student essays sold in the bookstore.
- English students, under the direction of Andrea Marzell and Joan Peters, also produced *The Island Fox*, a collection of prose and poetry by CSUCI community members.
- The DSP and Stretch Composition programs received very positive comments from the WASC team and the Chancellor's Office team on degree completion. These programs are being instituted at other CSU campuses who have witnessed our successful programs. Bob Mayberry has acted as consulted to two of those campuses.
- The English: Literature, Writing and Culture Program has now sponsored and produced two annual Festivals of Short Plays—plays by students, faculty and staff.
- Claudia Reder worked with the library staff to produce the third annual Children's Reading Celebration.
- Joan Peters received tenure and promotion to Associate Professor.
- The English: Literature, Writing and Culture Program and/or faculty hosted the following speakers for campus-wide talks:
 - o Luis Rodriguez, prize winning author
 - o Chris Crutcher, prize winning author of adolescent literature
 - o Joan Silber, prize winning author
 - o Sam Dastor, actor and Shakespearean sonnet expert

Faculty Scholarship—combined:

- 23 conference presentations
- 5 original plays produced
- Completed multiple consulting jobs of various types
- Gave 4 public lectures
- Gave 5 poetry readings,
- Gave a half hour radio interview—broadcast internationally as part of the Environmental Directions Radio Series
- Published 5 peer reviewed articles,
- Published 4 poems
- Published 3 chapters in anthologies,
- Refereed 4 journal articles
- Refereed 6 manuscripts for publishers

- Served as guest editor of nationally recognized literary journal
- CI's version of DSP & Stretch Composition now being adopted by other CSUs
- Led the development of two degree programs that are not English
- 3 completed book proposals out for review and 1 under contract
- 2 new books were published.

ENGLISH: LITERATURE, WRITING AND CULTURE PROGRAM ANNUAL REPORT 06/07

Accomplishments for 06/07

Students

- Monica Zapeda was a nominee to the CSU Research Competition (May 4-5, 2007), where she presented the results of her capstone research in English. Her title was "English Language Learners' Transference of Writing from Spanish to English."
- Four students (that we know of—there may be more) were accepted into Ph.D. programs, and others have been accepted into masters' programs.
- Three students were awarded Technical Writing internships at Intel or IBM. One of those has since been hired by the company at a very good rate of pay.
- Tamara Davis won a scholarship from the City of Oxnard.
- Three English majors participated in a Multicultural Conference.

Program

- The Annual Spring English Symposium—March, 2007. An editor from Sage Publications, Rolfe Janke, and Dr. Rush spoke to our students about careers for English majors.
- Co-sponsored the public lecture by Michael Pollan, which was arranged by Joan Peters.
- Open classroom event: Julie Tumamait in ENG/HIST 334: Narratives of Southern California.
- Sponsored a talk by Michelle Serros, author of *Chicana Falsa* and other novels.
Michael McCarthy lectured on story-telling in ENGL 210.
- Co-sponsored with Center for Integrative Studies an interdisciplinary poetry reading by Maria Melendez and Paul Willis. Melendez also spoke to students in ENGL 337.
- Co-sponsored public panel of religious clerics on Religion and Homosexuality in conjunction with ENGL/GEND 433.

Donations Received

The English faculty once more donated \$500 plus trophies (\$230) from our private funds for the annual English Faculty Scholarship and Awards of Merit. These were awarded in April.

Grants

- Mary Adler was awarded a national Endowment for the Humanities Grant: “John Steinbeck: Voice of a Region, Voice for America.” The grant of \$118,729.00 runs October 1, 2006 through December 31, 2007. (Co-authored with Susan Shillinglaw.)
- Bob Mayberry—Information Literacy Grant, co-authored with Amy Wallace.
- Joan Peters—mini-grant to work on an article for *Women’s Studies*.

Faculty

_____ 3 _____ (number) of published articles

- Bob Mayberry:
 - “Commuting for Love,” (co-author), *Inside Higher Ed*, 6 April 2007
<<http://www.insidehighered.com/workplace/2007/04/05/love>>
 - “New Books on Handling the Paper Load: When Research Contradicts Practice,” *Composition Studies* 34.1, Spring 2006, 109-117.
 - "Correspondence," *ADE Bulletin*, No. 138-139, 2005-2006, 15-17.
- Joan Peters:
 - "Women’s work: Dismantling the Maternal Wall," submitted to *Women's Studies: An Interdisciplinary Journal* (May 20, 2007)

_____ 3 _____ (number) of paper presentations

- Mary Adler:
 - National Council of Teachers of English, Nashville, TN, 11/06. Roundtable Speaker: Teaching the Novel: Approaches to Teaching *Night*.
- Bob Mayberry:
 - “DSP and STRETCH Programs: A More Efficient Pathway to Graduation than the EPT,” CSU Campus Practices for Student Success Conference, LAX, Oct 2006
 - "New Directions in Assessment & Placement ,” (co-presenter), English Council, Burlingame, CA, April 2007
- Julia Balen:
 - Rocky Mountain Modern Languages Association
 - Cultural Studies Association
 - National Women’s Studies Association

_____ 1 _____ (number) of exhibitions/creative works

- Bob Mayberry was primarily responsible for the Annual Fall Festival of Plays. Other English faculty participated in what has become a very popular event for students, faculty and the community.
-

Faculty awards or recognition

- Mary Adler was awarded a National Endowment for the Humanities Grant: “John Steinbeck: Voice of a Region, Voice for America.” The grant of \$118,729.00 runs October 1, 2006 through December 31, 2007. (Co-authored with Susan Shillinglaw.)
- Mary Adler—Spirit of Excellence Award, Division of Student Affairs, CSU Channel Islands, June 9, 2006.
- Julia Balén: Women’s Recognition Award 2007

Objectives 07/08

- Beginning the Five Year Review process
- Planning the MA in English
- Hiring faculty (necessary for the MA)
- Reflecting and Revising the Capstone courses
- Working as a team to articulate interdisciplinary and multicultural approaches to teaching and in writing assignments.

Faculty Development

Each tenured/tenure track faculty member and many of our lecturers have received a mini-grant at one time or the other. These grants are usually used to “buy out” faculty time, thereby reducing the teaching load and allowing time for research. For instance, Mary Adler and Julia Balén both received mini-grants to work on their books, and Jacquelyn Kilpatrick and Joan Peters each received one for course development. Lecturer Camilla Griggers received one to make a DVD on the holistic grading practices developed by the composition team, and Lecturer Clifton Justice received one to attend the CCCC Conference in Spring of 2008.

Bob Mayberry and Mary Adler started a Faculty Writing Retreat three years ago. During the retreat, faculty from diverse disciplines write on their own during the day and share, if they want, in the evening. It has been very successful, and this year the new Faculty Development Director, Ed Nuefer, took responsibility for most of the planning and the financing of the retreat.

Faculty Development has also provided a wealth of information for faculty, and this semester, it has provided seminars and other workshops for faculty that have been quite successful. It is interesting that English faculty seem to be the most likely people to show up for such things. More information about Faculty Development at CSUCI can be found at http://facultydevelopment.csuci.edu/CSU_faculty_development.htm.

Recruitment

Tenure track faculty hiring is done a little differently at CSUCI. Instead of each department advertising, interviewing and recommending for hiring faculty, our university interviews *en mass*. We interview as a total faculty rather than as individual, discipline specific entities, although discipline expertise is, of course, one of the major requirements.

Because funding is tight, programs first make an argument for why they need a new hire. We are still far behind the total number of faculty needed for our rate of student enrollment increase, so virtually every program asks at least one new faculty member, but we all understand that the budget cannot stand hiring for each.

After some negotiation between the programs, dean and provost, announcements of vacancies are posted for those programs that have been granted faculty slots. Discipline Search Committees (DSCs) are then formed. On those committees, faculty from a variety of disciplines are found. For instance, when English advertised for a faculty position in 07-08, the DSC was comprised of three English faculty, one Spanish faculty and one Communication faculty.

The DSCs review the applications, do phone interviews, and then recommend candidates to bring to campus. The Office of Faculty Affairs invites the candidates to campus, generally about sixty per year, twenty at a time over three weeks. During the month (usually February), a group of twenty candidates arrives each of the first three Thursdays, when they have interviews with the President, Provost and Dean.

On Friday, they interview with the faculty. That interview includes a breakfast meeting with all faculty and all the candidates—a time to get an overview of who and where everyone is. During the day, each candidate is scheduled for a teaching demonstration, an interview with the DSC, time in the hospitality room to meet with faculty he or she hasn't yet met, a campus tour, and an interdisciplinary session. During the interdisciplinary session, five candidates from various disciplines are given a prompt instructing them to work together to devise an interdisciplinary course. Current faculty observe while they are doing this. Although we are getting large enough that it is becoming a bit cumbersome, this has been a very good procedure for us so far. It allows all faculty to have some say in who will become a colleague, and it gives us all more information about other fields.

The English: Literature, Writing and Culture Program has been fortunate in our hiring. Unlike some programs, we did have one faculty member hired during the first year, when programs were planned and developed. We now have six tenured faculty members. One of our faculty has been promoted to Associate Vice President of Faculty Affairs and has therefore left the program, although she still teaches poetry for us.

Because of the vacancy her promotion created in the English: Literature, Writing and Culture Program, we were slotted to hire another faculty member for Fall of 2009. Unfortunately, the CSU budget crisis occurred just as we were bringing candidates to campus, and although we interviewed some stellar candidates, we were not able to hire one. This has been a source of great frustration and disappointment to the English faculty.

Lecturers are hired through an online application process followed by interviews by the Lecturer Evaluation Committee. All hiring complies with the policies and procedures outlined in the CFA Contract, which is available in the Exhibits for this report and is available online at <http://www.calfac.org/contract.html>.

Retention, Tenure and Promotion (RTP)

Retention, tenure and promotion decisions are governed by two policies. The first is the University RTP policy, which provides policies for all faculty members. It is reproduced below, and is available on the policies page of the CSUCI Academic Senate website at <http://senate.csuci.edu/policies.htm>. The second is the Program Personnel Standards. English was the first program at CSUCI to write its standards, and they have been used as a template for subsequent Program Personnel Standards (PPS).

University RTP Document

CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS UNIVERSITY RETENTION, TENURE, & PROMOTION POLICY AND PROCEDURES

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A. RETENTION, TENURE, AND PROMOTION AND THE UNIVERSITY'S MISSION

California State University Channel Islands (CSUCI) is committed to providing high quality, student-centered instructional programs to all constituencies. Excellent faculty members, dedicated to continued intellectual and professional growth, are essential to fulfilling our commitment. All elements and standards of faculty performance evaluation recognize and reflect the University's Mission, including:

- placing students at the center of the educational experience;
- providing undergraduate and graduate education that facilitates learning within and across disciplines through integrative approaches;
- emphasizing experiential and service learning;
- and graduating students with multicultural and international perspectives.

B. APPLICATION OF THIS DOCUMENT:

1. This document establishes policies and procedures that govern retention, promotion, and granting of tenure for probationary faculty, and the promotion of tenured faculty (RTP).
2. This RTP Policy (and its associated appendices) applies to each faculty hired after the original adoption of this document in the 2003-04 Academic Year. Faculty members within the retention, tenure or promotion cycle at the time of this document's adoption may elect to continue under the RTP Policy in force at the time of their hire. Following a personnel action carried out under the old policy (Tenure or Promotion or both), the faculty member will be subject to the current policy. If a faculty member receives tenure or promotion or both under the "old" RTP Policy (SP 01-44) and more than 6 years has passed since this last personnel action, they must submit their request for promotion under this RTP Policy (SP06-11). If less than six years have passed since their last personnel action (tenure or promotion or both), faculty members may remain under the 'old' RTP Policy and submit their request and materials according to the 'old' RTP Policy (SP 01-44).
3. The policies in this document apply to teaching, counseling, and library faculty.
4. At California State University Channel Islands, all phases of the RTP process support faculty growth and development as well as serve as the formal means of evaluation. To further growth and development, it is important both to the

University and to the faculty member that each faculty member establishes a plan to meet program and University standards, as reflected in this document, for RTP.

5. The policies and procedures of this document are subject to Board of Trustees policies; the California Administrative Code, Title 5; California Education Code; the Unit 3 Collective Bargaining Agreement (CBA); and other applicable State and Federal laws.
6. Throughout this document, the word shall indicates mandatory action; the word may indicates permissive action.

C. GENERAL STANDARDS FOR RETENTION, TENURE, AND PROMOTION

1. Each faculty member is expected to make suitable contributions in the three areas of: teaching and/or professional activities; scholarship and creative activities; and service. Retention, tenure, and promotion (RTP) require that levels of achievement be demonstrated in these three areas of performance. For the purpose of review, these levels shall be described with a five point scale, with five being the highest.

5 = Significantly Exceeds Standards of Achievement

4 = Exceeds Standards of Achievement

3 = Meets Standards of Achievement

2 = Does Not Meet All Standards of Achievement

1 = Does Not Meet Minimum Standards of Achievement

D. RESEARCH, SCHOLARSHIP, AND CREATIVE ACTIVITIES [ADAPTED FROM GENERAL PROGRAM PERSONNEL STANDARDS]

The University values and supports the development of a range of research, scholarship and creative activities, including the following kinds of scholarship:

- A **scholarship of discovery**: pursuing knowledge, covering all aspects of research and disciplinary discovery.
- A **scholarship of integration**: bringing knowledge and discovery into larger patterns and contexts and working in and across disciplines.
- A **scholarship of teaching and learning**: investigating and assessing teaching methods and practices and their impact on student learning outcomes.
- A **scholarship of engagement**: using research and knowledge to engage in problems that affect individuals, institutions, and society.

E. UNIVERSITY RTP COMMITTEE

The University RTP Committee shall include representation by faculty from each of the major disciplinary areas within the University (i.e. Arts and Humanities, Math and Sciences, Behavioral and Social Sciences, Business and Economics, Library and Counseling, Education, and one At-Large member).

F. PROGRAM PERSONNEL COMMITTEES (SEE ALSO SECTION X BELOW, RESPONSIBILITIES OF THE PROGRAM PERSONNEL COMMITTEE)

The Program Personnel Committee shall be constituted as follows:¹

- a. Every Program Personnel Standards document shall specify whether the PPC will be formed for the program as a whole or for individual faculty members under review.
- b. Members of the program area faculty elect a three or five member PPC from a list of tenured faculty members compiled by program faculty, including the faculty member under review. The list may include faculty from the discipline and/or from related disciplines, and may include tenured faculty from comparable institutions.
- c. Some academic programs may have faculty to be evaluated for retention, tenure or promotion but have insufficient numbers of faculty within their disciplines to constitute a PPC. In these cases, the faculty member to be reviewed consults with his or her chair and other faculty from the discipline. This group then determines the list of possible PPC members for the faculty member's review. Inclusion in this list requires acceptance by the nominated tenured faculty members (from across the university and possibly from tenured faculty members from other, similar institutions). The PPC is then constituted by vote of the faculty member under review, his or her chair, and other members of the program faculty.
- d. Faculty members with joint appointments or whose work is interdisciplinary (in more than one program area) will choose a program area whose approved PPS will be used in evaluation or, if no approved PPS is appropriate, can use the General Program Standards (GPS). The faculty member will have representation on the PPC from other appropriate program area(s).

G. APPOINTMENT

This document addresses review processes for tenure-track probationary faculty as well as tenured faculty seeking promotion. Reviews of part-time and full-time lecturers are addressed in other documents. Appointments of tenure-track faculty are of two kinds:

¹ CBA 15.35

The probationary and tenured faculty unit employees of the department or equivalent unit shall elect a peer review committee of tenured, full-time faculty unit employees for the purpose of reviewing and recommending faculty unit employees who are being considered for retention, award of tenure, and promotion. Probationary and tenured faculty unit employees shall elect tenured, full-time faculty unit employees to serve on higher level peer review committee(s). When there are insufficient eligible members to serve on the peer committee, the department shall elect members from a related academic discipline(s).

1. Probationary

Normally, a probationary (tenure track) faculty member is given a two-year initial appointment.

All probationary faculty must be reviewed each year until tenured.

A review for reappointment, tenure, and/or promotion is a performance review. Any other review is a periodic review.

Probationary faculty members with two year initial appointment shall have a periodic review in their first year of probation (or second year of probation if it is the first year of service at Channel Islands) and performance reviews before they are re-appointed to second, third, fourth, fifth, and sixth probationary years or are granted tenure. A performance review is also required for promotion.

Appointment to probationary status implies that a faculty member will eventually be granted tenure if his or her performance demonstrates levels of achievement as described in this document and those of his or her approved Program Personnel Standards.²

Tenure-track faculty are considered probationary faculty until they are awarded tenure or terminated. Probationary faculty employment may be terminated by decision of the President at the end of their first year, if hired with an initial one year contract, or at the end of the second probationary year without further employment at the University. Faculty who receive a termination notice during their third to sixth probationary year shall have a final, additional year of employment, called a terminal year.

2. Tenured

Tenured faculty members are subject to performance reviews when they apply for promotion.

H. RANKS

Probationary and tenured teaching faculty members are appointed as Assistant Professor, Associate Professor, or Professor. Probationary and tenured library faculty are appointed as Senior Assistant Librarian, Associate Librarian, or Librarian, equivalent to the ranks of Assistant Professor, Associate Professor, and Professor, respectively. Probationary and tenured counselor faculty are appointed as Student Services Professional-Academically Related (SSP-AR) levels one, two, or three, equivalent to the ranks of Assistant Professor, Associate Professor, and Professor, respectively.

I. SERVICE CREDIT: CREDIT FOR PRIOR EXPERIENCE

² “The normal period of probation shall be a total of six years of full time probationary service and credited service, if any. Any deviation from the normal six year probationary period shall be the decision of the President following his/her consideration of recommendations from the department or equivalent unit and appropriate administrators.” (CBA 13.3)

1. At the time of initial appointment, the President, upon recommendation by the personnel committee of the affected program or equivalent unit, Dean and Provost/Vice President of Academic Affairs (or appropriate administrator for librarians and counselors), may grant to a probationary faculty member up to two years of service credit for probation. Service credit shall be based on previous full-time service at a postsecondary education institution or comparable experience.
2. The initial appointment contract of a faculty member who is granted service credit shall specify the amount of service credit and shall indicate the effects on the RTP process of the granting of such credit.
3. Accomplishments during service credit years shall never be sufficient in and of themselves for the granting of promotion and/or tenure.
4. A faculty member may include accomplishments prior to CSUCI in his or her portfolio for tenure and promotion evaluation.
5. Service credit may count toward time in rank.

J. TENURE

1. Tenure establishes the right to continued permanent employment except when such employment is voluntarily terminated or is terminated by the University pursuant to the Collective Bargaining Agreement (CBA) or law.
2. Faculty shall normally be considered for tenure during the sixth probationary year, regardless of the rank at which they were appointed.
3. A probationary faculty member may apply for tenure during her or his first year at CSU Channel Islands. Probationary faculty may be granted tenure at any time after their first year of appointment. A request for tenure that occurs in any year except the sixth probationary year shall be considered a request for early tenure.
4. The President may award tenure to any individual, including one whose appointment and assignment is in an administrative position, at the time of appointment. Other appointments with tenure shall be awarded only after an evaluation from the Program Personnel Committee (PPC), the appropriate program chair (if applicable), the Division Chair (if any), the appropriate Dean (or appropriate administrator for librarians and counselors), the Retention, Tenure and Promotion Committee (RTP), and the Provost/ Vice President for Academic Affairs (VPAA) or appropriate administrator for librarians and counselors.

K. PROMOTION

1. A faculty member may be considered for early promotion after completing at least one year of service in rank at CSUCI. A probationary faculty member shall normally be considered for promotion at the same time that he or she is considered for tenure.
A tenured faculty member shall normally be considered for promotion during

his/her fifth year in rank, with promotion effective at the beginning of the sixth year. Promotion consideration prior to having completed five years in rank shall be defined as "early."

2. This provision shall not apply if a tenured faculty member requests in writing that he or she not be considered.

L. PROFESSIONAL DEVELOPMENT PLAN

The Professional Development Plan (PDP) is the faculty member's agenda for achieving the professional growth necessary to qualify for retention, tenure and promotion. The plan, which is required and shall be prepared, reviewed, and approved by the end of the faculty member's first year of appointment, except for a faculty member hired as a tenured full professor, shall describe the activities and intended outcomes that the faculty member expects to achieve during the period of review for tenure and/or promotion eventually to full professor. While more focus and specificity will be given to planning for the first two years, the plan will address the entire period of review.

1. The purpose of the Professional Development Plan is to give a faculty member at CSU Channel Islands the opportunity to address with some concreteness and specificity how, given her or his background, experience, and interests, s/he would meet the university's and program's (or programs') requirements for tenure and/or promotion, and to receive feedback from the program and Dean (or appropriate administrator for librarians and counselors) on the plan. It is intended to be a constructive learning process and not a formal agreement or contract. PDP narratives for teaching (professional activities for non-teaching librarians and counselors), scholarly and creative activities, and service shall not exceed 500 words each. These narratives shall describe the faculty member's professional goals, areas of interest, resources required and accomplishments s/he expects to achieve in each of the three areas evaluated in order to meet the program standards for tenure and/or promotion.

Review

The PDP will be reviewed by the PPC, the program chair (if not on the PPC), and the Dean (or appropriate administrator for librarians and counselors), each of whom will provide written feedback on a timetable to be determined by the Division of Academic Affairs [the Division of Student Affairs for counselors], but prior to the end of the faculty member's first full year of service.

The PDP shall be included with the self-assessment narratives in the faculty member's portfolio that is submitted for retention review during the second year in the tenure track position.

- a. In the event the PPC, Program Chair, or the Dean (or appropriate administrator for librarians and counselors) does not approve the PDP, the faculty member shall revise it and resubmit it within two weeks.
- b. After re-submittal, if the PPC, Program Chair, or the Dean (or appropriate administrator for librarians and counselors) makes further suggestions for modifications, the faculty member may, within two weeks, submit a revised

PDP.

No subsequent revision of the Professional Development Plan is necessary. It is expected that faculty over the course of time may move into areas different than anticipated in this first year plan, but any changes should be addressed in the narratives describing faculty members' actual work required as part of the Portfolio

Faculty members who were hired under the original campus RTP policy may switch to this policy without including a Professional Development Plan in their initial portfolios.

M. Program Personnel Standards

For all RTP actions, performance shall meet established University and Program Personnel Standards (PPS) for a positive decision to be made. Program Personnel Standards, developed by program faculty, must be approved by a University RTP Committee elected by the CSUCI faculty as a whole and the Provost/ Vice President for Academic Affairs (Vice President for Student Affairs for counselors). Each program's PPS will become effective upon approval by the elected University Retention, Tenure and Promotion (RTP) Committee and the Provost/VPAA. PPS documents will be reviewed by the RTP Committee and the Provost/VPAA (VPSA for counselors) on a rotating, five year basis, unless otherwise requested by Program Personnel Committees or the President.

Guidelines for the development of Program Personnel Standards (PPS) are included as an appendix to this document.

In the event a faculty member under review is not within a program area that currently has a PPS, the General Personnel Standards (GPS) shall serve as the guide for preparation and evaluation of the candidate's portfolio. It is strongly suggested that a candidate in that situation obtain advice from the Faculty Development Office, a faculty mentor, and/or his or her chair while completing the portfolio.

If the PPS changes, the faculty member under review may choose to be evaluated by the new PPS or the one in effect at the time the faculty member's initial appointment to a tenure track position at CSU Channel Islands.

N. Period of review

- A. for reappointment, the period of review is the period since the last submission of the portfolio for reappointment.
- B. for reappointment in the 3rd probationary year (or fourth for faculty hired with two years of prior service credit) the period of review is the entire probationary period, including years for which service credit is granted.
- C. for tenure, the period of review is the entire probationary period, including years

for which service credit is granted.

D. for promotion, the period of review is the time spent in rank, including accomplishments during time spent at that rank at other four-year or graduate-degree granting institutions.

E. for tenure and/or promotion, a faculty member may include accomplishments prior to the period of review as part of the portfolio.

O. Portfolio

A. The Portfolio is the functional equivalent of the Working Personnel Action File. It is a record that shall contain evidence of performance for the years under review, as well as various required forms. The portfolio is compiled by the faculty member to be evaluated. It is the responsibility of the faculty member to be sure the portfolio is current and complete before it is submitted to the PPC. Evaluations, recommendations, and rebuttals, if any, are added at the various levels of review. The portfolio is the basis for RTP evaluations, recommendations, and actions. The portfolio shall be in two parts—the main body and an appendix.

The main body of the portfolio shall include the following items in the following order:

1. reserved sections for signature pages
2. checklist signed by the faculty member (see appendix A)
3. a table of contents of the portfolio;
4. a table of contents of the appendix;
5. a copy of the approved Program Personnel Standards (PPS) or General Personnel Standards (GPS);
6. a current and all previous Professional Development Plans (PDP) approved for the faculty member.
7. the faculty member's current curriculum vitae that covers his or her entire academic and professional employment history;
8. a narrative that shall contain a concise self-assessment of accomplishments in the areas of performance in teaching (professional activities for non-teaching librarians and counselors) to the applicable university standards as stated in this document and program standards as stated in the PPS (not to exceed 1000 words);
9. teaching assignments for period under review—list of classes with briefly described relevant information, including new preparations, etc.;
10. for teaching faculty, evidence of teaching effectiveness may include evidence of assessment of teaching practices and

students' learning outcomes;

11. for teaching faculty, a minimum of one peer review of classroom teaching from each probationary year;
12. for teaching faculty, statistical summaries of student evaluations;
13. a narrative that shall contain a concise self-assessment of accomplishments in the areas of performance in Scholarly and Creative Activities to the applicable university standards as stated in this document and program standards as stated in the PPS (not to exceed 1000 words);
14. a narrative that shall contain a concise self-assessment of accomplishments in the areas of performance in Service to the applicable university standards as stated in this document and program standards as stated in the PPS (not to exceed 1000 words).

The appendix of the portfolio shall include the following items:

- I. a copy of the table of contents of the appendix;
 - II. supporting materials directly relevant to the presentation in the portfolio and limited to the period under review. These may include items such as: copies of books, articles, essays, electronic materials, creative work, and others. Any or all of these may be presented in an electronic format;
 - III. for teaching faculty, copies of syllabi for all courses taught during the period under review;
 - IV. for teaching faculty, the narrative portions of the student evaluations for all student-evaluated courses for the period under review shall be available in the WPAF (copies do not need to be put in the Portfolio); no additional student evaluations may be included in the Portfolio;
 - V. Documentation of performance as required by the applicable personnel standards.
- a) Material may be added to the portfolio until the date it is due to be submitted, at which time the Portfolio shall be declared complete. Based on the CSUCI approved Portfolio Checklists, the faculty member's chair determines that the portfolio is complete before sending it to the PPC.
 - b) If material that documents a substantial change in the status of an activity documented in the portfolio becomes available after the portfolio is declared complete, this material may be added with permission from the PPC.
 - c) Before consideration at subsequent levels of review, material added to the portfolio shall be returned for review, evaluation, and comment to the level at which it was initially evaluated.

B. Portfolio for 1st and 2nd year Probationary Faculty in their 1st year of appointment at CSU Channel Islands

For a periodic or reappointment review of 1st and 2nd year probationary faculty in their first year of service at CSUCI, the Portfolio will only include:

1. a copy of the approved Program Personnel Standards or General Personnel Standards
2. a current curriculum vitae
3. one peer review of classroom teaching from the semester
4. copies of syllabi for courses taught during the semester

C. Portfolio for Faculty without an approved Professional Development Plan

If a faculty member does not have an approved Professional Development Plan (Third year probationary faculty in their first year of service at CSU Channel Islands, faculty members in their first year at CSU Channel Islands going up for tenure or promotion) s/he can choose one of two alternatives:

- a. The faculty member will submit a proposed Professional Development Plan as part of the Portfolio for their performance review. In addition to making a recommendation with respect to reappointment, tenure or promotion as part of the performance review, the Program Personnel Committee, the Program Chair (if not on the Committee), and the Dean (or appropriate administrator for librarians and counselors) will review and approve the proposed Professional Development Plan.
- b. Working with his or her Program Chair and the Associate Vice President for Faculty Affairs to create a schedule, the faculty member will prepare and have reviewed and approved (by a Program Personnel Committee, the Program Chair (if not on the committee) and the Dean (or appropriate administrator for librarians and counselors), a Professional Development Plan for inclusion in their Portfolio for the required performance review.

P. REVIEW PROCESS AND LEVELS

The review of the portfolio takes place at various levels in the following order, with a letter of evaluation generated at each review level.

1. checklist approved by program chair (see appendix A);
2. the program personnel committee (PPC), which consists of three or five tenured faculty members;
3. the program chair (if not on the Program Personnel Committee)
4. the division chair [if any];

5. the Dean (or appropriate administrator for library and counselor faculty);
6. The University RTP Committee shall review all tenure and promotion files. The University RTP Committee shall review retention files only if one or more of the following conditions apply:
 - a) In the faculty member's third probationary year unless the faculty member was hired with one or two years service credit, in which case the faculty member's fourth probationary year.
 - b. requested by the President
 - c. lack of agreement (retention vs. non-retention) among prior levels
 - d. all prior recommendations for retention negative
 - e. requested by faculty member under review or prior review level
 - f. no applicable program standards (PPS) are available
7. for tenure or promotion decisions—the Provost/ Vice President for Academic Affairs (VPAA) [Vice President for Student Affairs (VPSA) for counselor faculty],
8. the Provost/ Vice President for Academic Affairs (VPAA) [Vice President for Student Affairs (VPSA) for counselor faculty], shall review retention files only if one or more of the following conditions apply:
 - g. requested by the President
 - h. requested by faculty member under review
 - i. requested by University RTP Committee
9. For retention, tenure and promotion decisions—the President shall review and consider the performance review recommendations and relevant material and make a final decision. (CBA 13.10)

Q. ELIGIBILITY TO PARTICIPATE IN THE PERSONNEL PROCESS

1. A chair may serve on either the PPC or write an evaluation as chair, but he or she cannot serve in both capacities on any individual review. A chair may serve in one of the above capacities and still serve on the University RTP Committee, but he or she shall be recused during voting on portfolios he or she has already evaluated at a previous level.
2. In instances where the probationary faculty member's chair is outside the faculty member's discipline, the probationary faculty member may elect to select either a chair from another program or request that the Dean (or appropriate administrator for librarians and counselors) assume the chair's administrative responsibilities. The Dean (or appropriate administrator for librarians and counselors) shall write a review only at the dean's level, not as chair.
3. A faculty member, including the program chair, shall not serve in the personnel evaluation process if he or she is untenured or during any period in which he or

she is the subject of a personnel review involving his or her own promotion.

4. In promotion considerations, peer review committee members shall have a higher rank or classification than those being considered for promotion.

R. REQUIREMENTS FOR RETENTION

1. The goal of the RTP process is to assist faculty in developing productive careers and therefore qualify for tenure after their probationary employment. To be retained during the probationary period, a faculty member is required to demonstrate progress toward tenure such that a positive tenure decision is likely.
2. The decision to retain a probationary faculty member is an affirmation that satisfactory progress is being made toward tenure according to the faculty member's Program Personnel Standards and approved Personal Development Plan.
3. As indicated in the faculty member's Program Personnel Standards (or the General Personnel Standards if no discipline PPS is available), probationary faculty members are required to show appropriate accomplishments, growth, and promise in each of the three areas of assessment. Moreover, when weaknesses have been identified in earlier review cycles, a probationary faculty member is expected to address these weaknesses explicitly and show appropriate improvement.
4. Retention requires that the faculty member receive at least two "3—Meets Standards of Achievement" evaluations, one of which is in teaching (Professional Activities for non-teaching librarians and counselors).

S. REQUIREMENTS FOR TENURE

1. The granting of tenure is the most significant personnel action that the University takes, because it represents an affirmation that the probationary faculty member will be an asset to the University over his or her entire career. Therefore, a positive tenure decision requires that the probationary faculty member has displayed accomplishments, growth, and future potential that meet the expectations stated in this document and Program Personnel Standards.
2. Tenure requires that performance in two areas be rated at "4—Exceeds Standards of Achievement"—for teaching faculty, one of these must be in the category of Teaching (professional activities for non-teaching librarians and counselors); for non-teaching faculty [librarians, counselors], one of these must be in category one of the PPS—and one category rated at least at "3—Meets Standards of Achievement" as stated in this document and Program Personnel Standards.
3. Early tenure requires that all expectations for the entire probationary period have been met and that performance in two areas be rated at "4—Exceeds Standards of Achievement"—for teaching faculty, one of these must be in the category of Teaching (professional activities for non-teaching librarians and counselors); for

non-teaching faculty (librarians, counselors), one of these must be in category one of the PPS—and one category at least “3—Meets Standards of Achievement” as stated in this document and Program Personnel Standards.

4. The decision to grant tenure shall be based solely on an evaluation of the faculty member's performance as documented by the evidence contained in the portfolio.

T. REQUIREMENTS FOR PROMOTION

1. Promotion to Associate Professor and to Professor (or their equivalents) require that Performance in two areas be rated as “4—Exceeds Standards of Achievement”—for teaching faculty, one of these must be in the category of Teaching (professional activities for non-teaching librarians and counselors); for non-teaching faculty [librarians, counselors and coaches], one of these must be in category one of the PPS—and one category must be rated as at least “3—Meets Standards of Achievement” as stated in approved Program Personnel Standards for the appropriate rank.
2. Because the professoriate entails continual growth and reassessment, the University expects that tenured faculty will continue to strive for excellence in all three areas of performance, and that successful faculty members will display accomplishments, growth, and future potential throughout their careers. Therefore, the decision to grant promotion to the rank of professor shall be based on a record that indicates sustained vitality and commitment to the standards described in this document and in Program Personnel Standards.

U. PROCEDURES FOR RTP EVALUATIONS, RECOMMENDATIONS, AND DECISIONS

1. GENERAL PRINCIPLES
 - a) At all levels of review, those responsible for evaluating faculty and recommending actions shall evaluate each portfolio (which is the functional equivalent of the Working Personnel Action File) with clear and specific reference to the applicable personnel standards. The applicable personnel standards shall be the approved Program Personnel Standards (or, in the absence of such standards, the General Personnel Standards Document). Recommendations at each level of review, and the decision, shall be supported by written evaluations.
 - b) Retention, tenure, and promotion of a faculty member shall always be determined on the basis of competence and professional performance and not on the basis of beliefs, or any basis that constitutes an infringement of academic freedom.
 - c) The University RTP Committee is authorized to interpret both this document and Program Personnel Standards in cases of dispute.
 - d) A request for an external review of materials submitted by a faculty

member may be initiated at any level of review by any party to the review. The request must be approved by the President with the concurrence of the faculty member.”³

- e) With an appointment during regular business hours, the faculty member and another person of the faculty member’s choosing may inspect the faculty member’s portfolio, except when the portfolio is under review.
- f) Service in the personnel evaluation process is part of the normal and reasonable duties of tenured faculty. Lobbying or harassing of such persons in the performance of these duties constitutes unprofessional conduct.

V. RESPONSIBILITIES OF FACULTY MEMBERS

1. The University shall provide each probationary faculty member with a copy of this document at the time of initial appointment to probationary status. It is the responsibility of all faculty members to familiarize themselves with this University RTP Policy. Faculty members are encouraged to seek the aid of their department chairs, the Faculty Development Office, and/or their PPCs in understanding the University's personnel policies and in preparing their portfolios. CSUCI recognizes the responsibility of tenured faculty to act as mentors for faculty members who have not yet achieved tenure and encourages probationary faculty to seek out mentoring from tenured faculty in their own or other disciplines.

W. RESPONSIBILITIES OF PROGRAM CHAIRS

- A. Chairs' responsibilities are as follows:
 - a) The program chair shall ensure that probationary faculty members have received all documents relating to Program Personnel Standards (PPS) and Retention, Tenure and Promotion Policy and Procedures.
 - b) The program chair shall consult with each faculty member for whom a personnel recommendation will be made to assure that the annual updating of the Portfolio has been initiated and that the compilation is proceeding according to the requirements of this document. Such consultation should be documented.
 - c) The program chair shall assess whether the faculty member has included all the required elements in the Portfolio, and, where necessary, to counsel the faculty member concerning the contents of the Portfolio.
 - d) The program chair shall forward the Portfolio to the program personnel committee (PPC).

³ “A request for an external review of materials submitted by a faculty unit employee may be initiated at any level of review by any party to the review. Such a request shall document (1) the special circumstances which necessitate an outside reviewer and (2) the nature of the materials needing the evaluation of an external reviewer. The request must be approved by the President with the concurrence of the faculty unit employee.” (CBA 15.12d)

- e) The program chair shall receive the evaluation report and recommendation of the PPC.
 - f) The program chair shall provide the faculty member with a copy of the PPC recommendation.
- B. At this time, the program chair shall ask the faculty member whether he or she wishes to add a response or rebuttal to the PPC recommendation to the Portfolio. If the faculty member does so wish, the Portfolio shall be held by the chair for seven (7) days while the faculty member does so. A copy of the response or rebuttal shall be forwarded to the chair of the PPC. Whether or not the faculty member chooses to add a response or rebuttal to the file, the chair shall require the faculty member to signify the option chosen by signing a signature form. Such a signature in no way indicates the faculty member's approval of the evaluations or recommendations, but only that these have been read and he or she has received a copy of the PPC recommendation.
- C. If so stated in the Program Personnel Standards, the chair shall then evaluate the performance of the faculty member based upon the Portfolio. The chair shall add to the portfolio a signed evaluation and, when the current program chair is newly appointed, by the previous chair—in which case new chair shall make the final recommendation. The chair shall provide a copy of the recommendation to the faculty member and inform the faculty member of his or her option to respond to or rebut the recommendation of the chair within seven (7) days. The chair shall require the faculty member to signify the option chosen by signing a signature form. Such a signature in no way indicates the faculty member's approval of the evaluations or recommendations, but only that these have been read and he or she has received a copy of the Chair's recommendation.
- D. To transmit the Portfolio and the recommendations to the Dean (or appropriate administrator for librarians and counselors).

X. RESPONSIBILITIES OF THE PROGRAM PERSONNEL COMMITTEE

1. To review and evaluate in writing the portfolio of each faculty member to be considered for retention, tenure, or promotion. In this evaluation, the PPC shall comment upon the candidate's qualifications under each category of evaluation. The evaluation report shall incorporate a discussion of all points of view held by members of the committee.
2. To formulate a recommendation which shall state in writing the reasons for the recommendation. The recommendation and evaluation report shall be approved by a simple majority vote of the PPC and signed by all members of the PPC. The vote tabulation shall be recorded on the recommendation form.
3. To sign the recommendation form in alphabetical order. The order of the signatures shall not indicate the way individual members voted.
4. To return the entire file, including the evaluation and recommendation, to the program chair, if the program chair is to do an evaluation, as stated in the PPS. If the program chair is not to do an evaluation (for instance, if the chair is a member

of the PPC), the PPC will forward the file to the Dean (or appropriate administrator for librarians and counselors).

Y. RESPONSIBILITIES OF DIVISION CHAIR (IF ANY)

1. To assume responsibilities of the program chair when the program chair is ineligible to participate in the evaluation process. The division chair, however, shall recommend only as division chair and not in lieu of the program chair.
2. To make a recommendation in each case, including a written statement giving the reasons for the recommendation.
3. To provide copies of the recommendation to the faculty member.
4. To inform the faculty member of his or her right to response or rebuttal within seven (7) days, and of his or her obligation to indicate the option chosen on the signature form. If the faculty member wishes to respond or rebut, the portfolio shall be held by the division chair for seven (7) days.
5. To forward the portfolio to the Dean (or appropriate administrator for librarians and counselors).

Z. RESPONSIBILITIES OF DEAN (OR APPROPRIATE ADMINISTRATOR FOR LIBRARIANS AND COUNSELORS)

1. To assume the responsibilities of the division chair (if any) when the division chair is ineligible to participate in the evaluation process. The Dean (or appropriate administrator for librarians and counselors), however, shall recommend only as dean and not in lieu of the division chair.
2. To assume responsibilities of the program chair when the program chair is ineligible to participate in the evaluation process or there is no division chair. The Dean (or appropriate administrator for librarians and counselors), however, shall recommend only as Dean and not in lieu of the program chair.
3. To make a recommendation in each case, including a written statement giving the reasons for the recommendation.
4. To provide copies of the recommendation to the faculty member.
5. To inform the faculty member of his or her right to response or rebuttal within seven (7) days, and of his or her obligation to indicate the option chosen on the signature form. If the faculty member wishes to respond or rebut, the Portfolio shall be held by the Dean (or appropriate administrator for librarians and counselors) for seven (7) days.
6. To forward the portfolio to the University RTP Committee.

AA. RESPONSIBILITIES OF THE UNIVERSITY RTP COMMITTEE

1. To review and comment on proposed Program Personnel Standards, or revisions thereto, and recommend approval, disapproval, or amendments to the Provost/Vice President for Academic Affairs (VPSA for counselors).
2. To evaluate and make recommendations regarding tenure and promotion actions.
3. To provide copies of the University RTP Committee's recommendations for delivery to the faculty member.
4. To inform the faculty member of his or her right to response or rebuttal to the recommendation within seven (7) days and his or her obligation to indicate the

- option chosen on the signature form.
5. To forward the Portfolio to the Provost/ Vice President for Academic Affairs (or appropriate administrator for library and/or counselor faculty).

BB. RESPONSIBILITIES OF THE PROVOST/VICE PRESIDENT FOR ACADEMIC AFFAIRS (OR APPROPRIATE ADMINISTRATOR FOR LIBRARY AND COUNSELOR FACULTY)

1. To review each tenure or promotion portfolio and recommend action to the President.
2. To provide copies of his/her recommendation and the basis for it to the faculty member.
3. To inform the faculty member of his or her right to response or rebuttal within seven (7) days, and of his or her obligation to indicate the option chosen on the signature form. If the faculty member wishes to respond or rebut, the portfolio shall be held by the Provost (or appropriate administrator for librarians and counselors) for seven (7) days.
4. To forward the Portfolio to the President.

CC. RESPONSIBILITIES OF THE PRESIDENT

1. To confer with the University RTP Committee, if the president is considering a personnel action provided for in this document which is contrary to a majority vote of the University RTP Committee.
2. To notify faculty in writing of the final decision in accordance with published deadlines. Copies of such notices shall be given to the faculty member, the Provost/VPAA, and to The Office of Faculty Affairs for placement in the Portfolio.

DD. CONFIDENTIALITY

1. California Law (Civil Code, Section 1798) provides that no personal records of state employees may be disclosed to others except under certain specified conditions. It is the explicit object of this legislation to protect the privacy of employees. Anyone participating knowingly in unauthorized disclosures of information from personnel records is subject to both civil and criminal penalties. The fact that an employee has himself or herself disclosed an item or information to others is not listed by the State as one of the specific conditions justifying the release of the file to others.
2. Every effort shall be made by everyone connected with this personnel process to safeguard the contents of portfolios and access to them.

Appendix A

*California State University
Channel Islands Checklist for Faculty
Tenured/Tenure-Track Portfolio (except for faculty in their first or second probationary year in
their first year of service at CSU Channel Islands)*

The Portfolio is the basis for RTP evaluations, recommendations, and actions. Period of review (See Section N.A-E):

1. Normally, for reappointment, the period of review is the period since appointment or the last reappointment, whichever is later.
2. for reappointment in the 3rd probationary year (or fourth for faculty hired with two years of prior service credit) the period of review is the entire probationary period, including years for which service credit is granted.
3. for tenure, the period of review is the entire probationary period, including years for which service credit is granted.
4. for promotion, the period of review is the time spent in rank, including time spent at that rank at other four year institutions.
5. for tenure and/or promotion, a faculty member may include accomplishments prior to the period of review as part of the portfolio.

The following materials are required in the Portfolio as specified in Section O.A.1-14:

GENERAL

	Evaluation and Recommendation forms (leave empty, provided by the reviewers)
	Checklist
	Table of Contents of the Portfolio, initialed and dated by the faculty member
	Table of Contents of the Appendix to the Portfolio, initialed and dated
	A copy of approved PPS or GPS
	Approved Professional Development Plan
	Curriculum Vitae - Covering the entire academic and professional employment history

TEACHING

	Narrative Summary: Self assessment of accomplishments in teaching performance (limited to 1000 words)
	List of teaching assignments for each class, each semester, for entire period under review
	Peer Evaluations: a minimum of one peer review of classroom teaching for each probationary year
	Statistical Summaries of Student Evaluations Evidence of Assessment of Teaching

PROFESSIONAL ACTIVITIES (For Librarians and Counselors only)

	Narrative Summary: Self assessment of accomplishments in professional activities (limited to 1000 words)
	List of primary professional activities for entire period under review
	Peer Evaluations: a minimum of one peer evaluation
	Optional: Statistical Summaries of Student Evaluations for credit courses, workshops, library sessions, etc.

SCHOLARLY/CREATIVE ACTIVITIES

	Narrative Summary: Self assessment of accomplishments in Scholarly and Creative Activities (limited to 1000 words)
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PROFESSIONAL, UNIVERSITY AND COMMUNITY SERVICE

	Narrative Summary: Self assessment of accomplishments in Professional, University and Community Service (limited to 1000 words)
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APPENDIX

An appendix containing supporting materials that are directly relevant to the presentation in the Portfolio as specified in O.A.I-!V.

	Table of Contents of the Appendix
	Supporting materials as specified in O.A.II
	For faculty with teaching assignments, copies of syllabi for all courses for the period of review.
	Documentation of performance as specified in O.A.V

Appendix B

CALIFORNIA STATE UNIVERSITY PROGRAM PERSONNEL STANDARDS GUIDELINES

This document shall provide guidelines for development of Program Personnel Standards (PPS) for each program area. In the event a faculty member under review is not within a program area that currently has a PPS, the General Personnel Standards (GPS) shall serve as the guide for preparation and evaluation of the candidate's portfolio. It is strongly suggested that a candidate in that situation obtain advice from the Faculty Development Office, a faculty mentor, and/or his or her chair while completing the portfolio.

The following are not listed in order of relative importance.

A. APPROVAL AND REVIEW

1. Each program's PPS will become effective upon approval by the elected University Retention, Tenure and Promotion (RTP) Committee and the Provost/VPAA (VPSA for counselors). PPS documents will be reviewed by the RTP Committee and the Provost/VPAA (VPSA for counselors) on a rotating, five year basis, unless otherwise requested by Program Personnel Committee or the President.
2. Programs developing Personnel Standards shall make their PPS documents reflect the changing nature of CSUCI, a start-up university.

B. TEACHING/PRIMARY RESPONSIBILITIES

1. Each program shall state in its standards the appropriate indicators of contributions to student learning consistent with the CSUCI University Retention, Tenure and Promotion Policy and Procedures document. Such standards shall address peer evaluation of pedagogical approach and methods, student responses to instruction, ongoing professional development as a teacher, and other such evidence as the program deems important.
2. If the candidate teaches classroom courses, peer review includes written reports of classroom visitations by colleagues that shall address clarity of presentation, communication with students, student interaction, effective use of classroom time, and appropriateness of presentation methods. Reviews shall take into consideration the level and objectives of the courses.
3. Letters of evaluation by external evaluators may be included.
4. Faculty may contribute to student learning by such activities as development of new courses, innovative approaches to teaching and fostering student learning, supervision of student research or performance, delivering workshops for students, and other similar activities.

C. SCHOLARLY AND CREATIVE ACTIVITIES

1. Each program shall state in its standards those scholarly and creative activities that are appropriate indicators of professional growth for its faculty.
2. Documentation of scholarly and creative work is required and placed in the appendix to the portfolio. This documentation shall include:

- i. a complete citation, in the style customary to the faculty member's discipline, to each of his or her scholarly and creative works;
- ii. a copy of each scholarly or creative work completed during the faculty member's period of review;
- iii. and copies of letters of acceptance for those completed works that are "in press" or otherwise in the process of publication.
- iv. For works presented in a medium other than print, the copy may be in a form suitable for evaluation as appropriate to the discipline (e.g. photographs, audiotape, video tape, CD-ROM, computer disks, etc. Candidates are encouraged to place as much information as possible on CD).
- v. Work that has been accepted for publication or presentation after a peer-review or juried process shall be distinguished from work that was not subject to a peer review or juried process.
- vi. Documentation of the peer review or juried process may be required by any level of review.
- vii. Documentation also should be provided for scholarly and creative work in progress. This documentation may include copies of intramural and extramural grant proposals, grant award letters, abstracts of papers presented at professional meetings, papers currently being reviewed for publication, copies of manuscripts in preparation, being a discussant of presented papers; etc. Care should be taken to distinguish work in progress from that already completed.
- b. For retention performance reviews, supporting material shall be limited to the period since the last full performance review. For full performance reviews where promotion or tenure are to be considered, case materials shall be submitted for the entire period under review.
- c. Scholarly or creative works are considered to have been completed when they have been accepted for publication or presentation without further revision.
- d. Faculty may further demonstrate their contributions with evidence of professional recognition of their contributions to the discipline. Evidence may include book or article prizes; non-refereed invited papers, exhibits, and performances; comments and replies; book reviews of the candidate's work; and citations of the faculty member's published work.

D. PROFESSIONAL, UNIVERSITY, AND COMMUNITY SERVICE

1. Maintaining and improving the quality of the learning environment, the profession, University, and community are dependent upon active participation of faculty in various organizations and governance tasks. All faculty are expected to take a continuous and active role in addressing the needs of the profession, University, and community through good citizenship and through application of their professional expertise.
2. Each program shall state in its standards those professional, University, and community service activities that are appropriate indicators of service contribution for its faculty.
3. Documentation shall include lists and evidence of all activities with an assessment of their relevance and significance. Such assessment should include, when appropriate, peer and/or external evaluation.

4. All faculty shall contribute to faculty governance and participate in professional or academic organizations. Contributions may include serving as a member or leader of program, division, or University committees; organizing conference sessions; serving on organization boards or committees; being a discussant of presented papers; and participating in other related activities. Evaluation shall assess the quality and significance of service. Candidates should be encouraged to obtain letters from committee chairs.
5. Faculty may demonstrate further service contributions by engaging in such activities as:
 - a. serving on system-wide committees,
 - b. serving the faculty bargaining unit,
 - c. serving the community through application of knowledge in the discipline,
 - d. sponsoring student organizations,
 - e. participating in educational equity and outreach efforts,
 - f. being interviewed by the media,
 - g. or authoring publications pertinent to the University's objectives.

California State University Channel Islands

English Program Personnel Standards

April 1, 2008

INTRODUCTION

The educational quality of the English Program depends on the quality of its faculty, whose members support the program, university, profession, and community through their teaching, research and creative work, service. The English Program supports the work of its faculty with regard to the central aspects of the University mission: integrative and interdisciplinary studies, civic engagement, and international and multicultural perspectives. The program recognizes that the field of English is increasingly interdisciplinary; therefore, our program standards particularly recognize interdisciplinary scholarship and creative activities, teaching, and service as intrinsically legitimate and desirable for its faculty.

This document seeks to set clear and attainable standards for its faculty to maintain a high quality program and to guide faculty through the retention, tenure, and promotion process. It relates the general principles, guidelines, and criteria for three purposes:

1. To establish the personnel performance standards to maintain a high quality faculty and program;
2. To guide individual faculty members to pursue a successful career that includes retention, tenure, and promotion through the academic ranks;
3. To assist the English Program Personnel Committee, the program chair, university Retention, Tenure, and Promotion Committee(s), and other appropriate offices in reviewing the professional accomplishments of our Program Faculty

This document shall be revised every five years. At the request of the University President, or by a simple majority vote of the English full-time tenure-track faculty, this document may be revised before the five years are completed. This document shall go into effect when approved by the University RTP Committee and the Provost/VPAA.

THE PROGRAM PERSONNEL COMMITTEE (PPC)

Separate English Program PPCs are formed for each faculty member under review.

- A. PPCs will consist of 3 OR 5 tenured faculty members holding the rank of Associate Professor or Professor who will be elected in the first month of the fall semester each year. Whether the PPC has 3 or 5 members is the choice of the faculty member under review.
- B. The individual faculty member under review will recommend to the program the members of his or her PPC based upon the list of those eligible to serve and in consultation with the program chair.
- C. PPC members shall have a higher rank or classification than the person under review.

- D. The majority of PPC members must be English faculty. (Should the English program have fewer than three full-time, tenured faculty members available to serve, a list of tenured faculty from across the university shall be generated by the English full-time, tenure-track faculty, who will (after the candidate has forwarded her/his recommendations) vote, by simple majority vote, for as many members as necessary to constitute the English PPC. The list may include faculty from related disciplines, and when agreed upon by the English full-time, tenure-track faculty, one committee member may be from another, comparable university.)
- E. A simple majority of the tenure track English faculty will elect the members of each PPC in consultation with the recommendations from faculty members under review.
- F. The program chair will either serve on the PPC if elected or write an evaluation as chair that includes each of the three areas of professional activity and a general summary of overall performance. Should the chair be elected to the University RTP Committee, the chair, in consultation with the candidate and the PPC, will decide to serve either at the program level or on the University RTP Committee.
- G. The longest-tenured English Faculty PPC member will convene the first PPC meeting.
- H. Between review cycles the faculty member under review may choose to change the composition of his or her PPC by nominating a different committee to be elected. Following PPC elections, the program chair will notify all affected faculty members of any changes to the composition of PPCs and place a notice to that effect in the faculty member's personnel file.

The English PPC has the responsibility to:

- 1. Consult with the chair and the faculty member under review as the faculty member develops a Professional Development Plan (PDP).
- 2. Provide feedback on the adequacy of the PDP within the faculty member's first semester of service.
- 3. Mentor the faculty member during the initial stages and throughout the RTP process.
- 4. Review each portfolio on schedule.
- 5. Provide a written evaluation of each of the three areas of professional activity and a general summary of the overall performance of a faculty member.

PROFESSIONAL DEVELOPMENT PLAN

The Professional Development Plan (PDP) is the faculty member's agenda for achieving the professional growth necessary to qualify for retention, tenure and promotion. The PPC is responsible for providing the candidate with ongoing feedback during the development of an acceptable PDP.

- 2. The initial plan shall be prepared by the faculty member, then reviewed and approved (by the English PPC and the Dean of Faculty) by the end of the faculty member's first year of appointment.

3. The PDP shall describe the activities and intended outcomes that the faculty member expects to achieve during the evaluation period. These outcomes must be sufficient in quantity and quality to ensure a successful application for tenure and/or promotion.
4. PDP narratives for teaching, scholarly and creative activities, and service shall not exceed 500 words each. Interdisciplinary, multicultural, community engagement, and international activities shall be included in the appropriate narrative(s).
5. The PDP will be reviewed by the PPC and the dean, each of whom will provide written feedback on a timetable to be determined by the Office of Faculty Affairs but prior to the end of the faculty member's first full year of service.
 - a. In the event the PPC or the dean does not approve the PDP, the faculty member shall revise it and resubmit it within two weeks.
 - b. If the PPC or the dean makes suggestions for modifications, the faculty member may, within two weeks, submit a revised PDP.

THE PORTFOLIO AND REVIEW

The faculty member requesting retention, tenure, or promotion shall prepare all necessary documents (the portfolio) in accordance with the published schedule, according to the format requirements and standards specified in the university RTP Policy (SP 06-11). The portfolio presents evidence for how the faculty member meets the standards set forth in the Program Personnel Standards. The faculty member has the right to submit a written response to the PPC's and/or the chair's review(s) during the review process.

1. It is the responsibility of the faculty member to be certain the portfolio is current and complete before it is submitted to the PPC. Evaluations, recommendations, and rebuttals, if any, are added at the various levels of review.
2. If material that documents a substantial change in the status of an activity documented in the portfolio becomes available after the portfolio is declared complete, this material may be added according to guidelines set forth by the Office of Faculty Affairs.
3. When weaknesses have been identified in earlier review cycles, a probationary faculty member is expected to address these weaknesses explicitly and show appropriate improvement.

Faculty members are evaluated in the following areas, and the portfolio should address each area in whatever format currently approved by Faculty Affairs.

A. TEACHING

Evaluation of English faculty members for retention, tenure and/or promotion shall be based on the following criteria in the area of Teaching (#6 is optional, all others are required).

- F. Appropriateness of instructional methods and materials may be demonstrated through course materials provided by the candidate, peer reviews, student evaluations, and the candidate's narrative on teaching. Candidates are encouraged to include evidence of interdisciplinary teaching methods where applicable.
 1. Methods are appropriate to the respective course content and objectives.

2. Materials selected are appropriate for the topic and reflect current issues and scholarship in the field.
 3. Syllabi include outcomes, course requirements, class schedule, assignments and grading policies.
- G. Peer Evaluation of Teaching may be demonstrated by written evaluation of course materials and classroom visitation by a member of the faculty of CSUCI. The English Program encourages faculty to seek out peer evaluations by faculty members within and outside the program.
1. At least one peer evaluation must be conducted by a tenured English faculty member.
 2. Evaluators from within the English program shall use the appropriate, approved English program teaching evaluation sheet for peer evaluations.
 3. Evaluations by faculty from other disciplines may be written either on the English program's evaluation sheet or in the form of a letter of evaluation.
- H. Documentation demonstrating candidate's consistent success in teaching
1. Student evaluations consistently demonstrate recognition of the candidate's ability to successfully organize, present, and assess the content of the course, to communicate effectively, and to engage students in the concepts and issues under discussion.
 2. Situations that affect student evaluations should be addressed by the candidate in the teaching narrative.
 3. Other documentation may include teaching and advising awards, success of students in post-graduate endeavors, or other recognition and communication from students.
- I. Participation in curriculum development and/or assessment of student learning may be demonstrated by the creation of new courses and/or the significant revision of existing courses, curricula, or programs; syllabi developed; development or use of assessment tools; or materials developed.
1. Courses developed further English program emphases and/or the university mission (e.g., they take an interdisciplinary, multicultural, service-learning, student-centered, and/or international focus).
 2. Curriculum developed or modified by the candidate uses, when appropriate, technology to enhance the effectiveness of course activities and materials, to provide different perspectives on the curriculum, and/or to improve communication among course participants.
- J. Continual effort to improve teaching may be demonstrated by the teaching narrative, attendance at various professional development events and workshops, documented consultation with colleagues, involvement with the Faculty Development Office, development of grants designed to improve teaching effectiveness, or participation in teaching-related mission-centered activities.
1. Candidate participates in activities designed to improve the quality of his or her teaching at CSUCI.
 2. Candidate works with colleagues in formal and informal ways to find ways of increasing teaching effectiveness.
- K. Active involvement in promoting students' future academic success—optional—may be demonstrated by letters/emails from students and peers; evidence of supervision,

advising, and/or mentoring of students; examples of student presentations at scholarly conferences, student productions, extended research, or publications.

B. SCHOLARLY AND CREATIVE ACTIVITIES

The definition of scholarly and creative activities is necessarily imprecise. Inasmuch as the term is used here alongside “teaching” and “service,” however, it intends something that goes beyond the general research that is essential to all good teaching and to the many forms of quality service. The program affirms the intrinsic value and relevance of interdisciplinary scholarship and creative activities, which should be evaluated as having equal weight to traditionally literary work.

The following criteria aim to clarify what constitutes scholarly and creative activities for the purposes of promotion and tenure. Such criteria and sources are not all-inclusive.

1. The standards for scholarly and creative activities that are appropriate indicators of professional growth for English Program faculty include publications in any of the following:
 - a. literary criticism
 - b. creative writing
 - c. pedagogical studies
 - d. interdisciplinary studies and work in related fields
 - e. disseminated applied research.
2. In addition to interdisciplinarity, internationalism, service learning and multiculturalism are strongly encouraged in each of the above areas.
3. Scholarly and creative activities shall be evaluated in terms of consistent progress towards new and ongoing goals as reflected in the PDP.
4. For tenure and/or promotion, faculty shall have published in peer-reviewed or recognized publications. Faculty in English at CSUCI and elsewhere typically publish in a broad range of academic and creative outlets across many disciplines. This increases the responsibility of the candidate to begin the RTP process with a coherent and sufficiently ambitious PDP, to demonstrate progress according to that plan (for example, a full-length book published by a respected publishing house, or a series of peer-reviewed articles and/or creative works published in appropriate, recognized venues), and to articulate and provide evidence for the value and significance of particular publications and the overall achievement. Ways candidates can demonstrate the impact of their work include the following:
 - a. statistics on the selectivity of a journal, periodical, or publishing house
 - b. statistics on the dissemination of the candidate’s published work
 - c. description of the importance of a journal, periodical, edited collection, or other outlet for scholarship or creative work
 - d. narratives of particular peer review processes
 - e. published reviews
 - f. the number of libraries that purchase or hold a work
 - g. references in the scholarship and creativity of others
 - h. written testimony of outside scholars or other experts
5. Other evidence of scholarly or creative growth may include but is not limited to:

- a. Presentations and performances
- b. readings
- c. grants
- d. awards
- e. documented professional recognition

C. UNIVERSITY, PROFESSIONAL, AND COMMUNITY SERVICE

Maintaining and improving the quality of the learning environment, University, profession, and community are dependent upon active participation of faculty in various organizations and governance tasks.

Faculty service activities include services performed for the Program, the Division of Academic Affairs, the Academic Senate, campus divisions, student organizations, the university, the CSU system, professional organizations at local/regional/national/international levels, interdisciplinary planning with or across programs, and the community.

The quality of a faculty member's service should demonstrate leadership or participation roles, the degree of initiation or consistency of commitment to a task or tasks, different levels and a variety of ranges of services, positive feedback from colleagues and others, and tangible products or concrete accomplishments.

It is not necessary to participate in all of these forms of service. Rather, as with research and teaching, it is necessary to demonstrate a consistent effort to be of service to the English Program, students, the University, their profession, and /or their community through a *combination* of service activities. Participation in the following are considered service activity:

1. Service, in professional organizations at local/regional/national/international levels including elective or appointive positions, service on editorial boards, and so forth
2. Service as a peer reviewer for scholarly journals, book proposals, book manuscripts, teaching materials and so forth
3. Academic program activities, work projects, governance or offices, committee or subcommittee activities
4. Campus division activities, work projects, task forces, governance or offices, committees or subcommittee activities
5. Faculty Senate activities, work projects, governance or offices, committees or subcommittee activities
6. University or CSU system-wide activities, work projects, task forces, governance or offices, committees or subcommittee activities
7. Participation or advisory roles in student organizations
8. Community (broadly defined) initiatives/organizations, work projects, speaking engagements, boards of community groups or not-for-profit organizations, task forces, offices, committees or subcommittee activities, that are consistent with the faculty's area of professional expertise

SEVERABILITY

English Program Personnel Standards are guided by RTP and other university policies. Where any discrepancy occurs between this and other university policies, university policies will be observed. If such a discrepancy occurs, all other policies contained herein will remain in force.

APPENDIX A

Examples of INTEGRATIVE AND INTERDISCIPLINARY ACTIVITIES

Other forms of interdisciplinary activities are also possible. All evidence of integrative and interdisciplinary activities should be addressed in the narrative portions of the candidate's portfolio.

- a. Examples of Interdisciplinarity in Teaching:
 - i. Co-teaching an interdisciplinary course
 - ii. Developing an interdisciplinary course with one or more faculty members from other disciplines
 - iii. Revising a course to include substantial interdisciplinary perspectives and/or methods
- b. Examples of Interdisciplinarity in Scholarly and Creative Activities:
 - i. Working on a research or creative project with an interdisciplinary campus group recognized and/or supported by the Center for Integrative and Interdisciplinary Studies. A resulting publication or performance may be a monograph, a group paper, a solo or group performance or presentation, or evidence of ongoing work in the group.
 - ii. Working on a research or creative project with a researcher/artist (or group of researchers/artists) from allied fields and outside CSUCI. A resulting publication or performance may be a monograph, a group paper, a solo or group performance or presentation, or evidence of ongoing work in the group.
- c. Examples of Interdisciplinarity in Professional, University and Community Service
 - i. Holding a joint appointment in English and one other discipline.
 - ii. Serving as an active member of the Advisory Committee for the Center for Integrative and Interdisciplinary Studies
 - iii. Serving as facilitator/organizer for an interdisciplinary research group at CSUCI
 - iv. Coordinating an interdisciplinary group for professional, university or community service
 - v. Serving on a committee or other group in the extended community that addresses an idea or problem through interdisciplinary coordination.

VII. STUDENTS

Enrollment

The English: Literature, Writing and Culture Program has a total FTES of 298, the highest in the university. Like most departments of English, our “service” courses give us the opportunity to serve most of the incoming first-year students. In addition, our general education courses, particularly the ones that are upper division and interdisciplinary, are very popular. Additional information about the student make-up of courses can be found in the *Induced Workload Matrix* document in the Exhibits for this report.

We currently have 149 students majoring in English, and we have graduated 97 as of May 2007.

2002-2003	1
2003-2004	8
2004-2005	25
2005-2006	24
2006-2007	39

A table of demographics of the majors has been placed in the appendix of this report.

Recruitment and Attrition

Overall student recruitment is a function of the Division of Student Affairs at CSUCI, though the Office of the Dean of Enrollment Services. In Academic Affairs, the Advising Office actively recruits students in the tri-county area. In addition, the English faculty regularly, particularly Mary Adler, regularly interact with students from local high schools and community colleges.

Attrition in the English: Literature, Writing and Culture major is relatively low. When students leave our program, it is usually due to circumstances beyond their control. Perhaps the small size of our classes (which we have firmly insisted on retaining), and the availability of our faculty share the majority of the responsibility for that low number. Our composition program has contributed greatly to the retention of students across disciplines, as shown in the *DSP Assessment Report* found in the Appendix to this report.

Student Participation in the Program

ΣΤΔ—ANE

English majors have the opportunity of joining the international English honor society, Sigma Tau Delta. CSUCI’s chapter of the society is Alpha Nu Eta. In spring of 2007 and 2008, three members of ANE attended the national conference of Sigma Tau Delta, bringing back information and enthusiasm they shared with their fellow members. The constitution of ANE has been placed in the Appendix of this report.

VII. RESOURCES AND SUPPORT SERVICES

The Library

The English: Literature, Writing and Culture Program and the Library partner in a number of ways to meet the goals for information literacy included in general education and major coursework. All English 105 and 102/103 course come in for one to three library sessions, which introduce students to topic development, general print and electronic resources, basic information seeking skills, evaluation for need and relevance, and the notion of revising search strategies. All English 310 (co-taught by a librarian) and 330 students come in for at least one library session that introduces them to English specific of discipline specific resources as well as expands on information seeking skills, evaluation for need and relevance and the notion of revising search strategies. All English 499 students come in for library instruction for their capstone projects, which includes topic development, information seeking for specific and often interdisciplinary resources in all formats, evaluation, and other advanced techniques.

In addition, the English: Literature, Writing and Culture Program and the Library secured funding through a CSU Information Competency Initiative Grant to assess student information literacy. The grant is \$14,400 over two years and has already provided a nice authentic alternative to using the standardized ETS ICT test to assess student information literacy. The grant is currently in its second year, and half of the English 105 and 102/103 courses are now using a special annotated bibliography assignment to reinforce and assess the following outcomes: the information literate student compares new knowledge with prior knowledge to determine the value added, contradictions, and other unique characteristics of information; the information literate student accesses needed information effectively and efficiently; and the information literate student evaluates information and its sources critically.

Collections

The Library has worked with English faculty and students to meet their research and scholarship needs through building the collections in the library. Since the inception of the library on campus all opportunities have been taken to build the collection of materials through adding important electronic book collections. The following collections have been purchased so that access to them has been guaranteed in perpetuity:

- ACLS Humanities E-book
- Early English Books Online
- The Heineman African Writers Series.

These are all full text databases that contain fully published books in a variety of areas. In addition, the library has subscribed to several individual products of Alexander Street Press which provide full text access to such products as

- North American Immigrant Letters,
- Diaries and Oral Histories,
- and Latino Literature.

The Library has also made every attempt to work with students so that they have access to materials they need for their studies. On at least one occasion the library specifically built a collection of materials for a student where none existed before. One graduating senior

chose to write her Capstone Project on Indo-African authors, and though the library did not own any titles by such authors, the library worked with the student to acquire books by several Indo-African authors for the collection.

The library also subscribes to several databases that are used heavily by English faculty and students in their work and research.

MLA Bibliography, LION Literature Online, and the Literature Research Center all provide materials in the fields of English and literature that support the English: Literature, Writing and Culture Program.

The University Writing Center

The English faculty has worked diligently to promote a Writing Center at CSUCI, but we made the decision to keep the center outside of English in order to support the idea that writing is a university requirement and a university obligation. The Writing Center director usually teaches one of the composition courses within the English: Literature, Writing and Culture Program and is involved with the holistic grading and other elements of the program. She is therefore very much in touch with what is going on with our first year writers.

We would like to have a Writing Across the Curriculum Director as well as a Writing Center Director, and we do hope that will come in a few years. For right now, we have a Writing Center Director who works with a shared administrative assistant and student tutors. The director is doing a splendid job, but we all hope she gets more support in the future. The center has a website at <http://www.csuci.edu/writingcenter/index.htm>, from which the following information was taken.

In addition to the coordinator, the staff is made up of undergraduate tutors, sophomores to seniors, who have been recommended by faculty. Student tutors are mainly English majors, but we currently have Science and Art majors and encourage strong writers in other disciplines to apply.

Writing Center tutors can sit down with students and brainstorm for ideas, think through a tentative organization, and be a sounding board for ideas. An early trip to the Center may help students avoid wedding themselves to a draft that does not respond fully or directly to an instructor's written assignment. Later in the process, tutors can look over a draft and comment on places where coherence or clarity suffers. Tutors can also help students become more effective editors of their own papers and will work with them on correctness.

However, if students need substantial instruction regarding language basics, they should not expect one or two trips to the writing center will enable them to turn in an "A" paper. Tutors are trained to be mindful of the University's definition of academic dishonesty as often involving "an attempt by a student to show possession of a level of knowledge or skill that he/she does not possess" (CSUCI 2005-2006 Catalog 70). Tutors will err on the side of doing too little rather than risk misrepresenting students' work. Students can NOT drop off papers for tutors to proofread for them, nor can they sit back with arms crossed and wait for the tutor to work on their paper as if they had dropped it off.

There are several ways you can encourage strong writing. Most important is to tell all your students that you and colleagues in your discipline value clear writing. If you speak to the class as a whole, then recommendations that individual students visit the center will be part of a continuing promotion of writing to learn. Here are some other methods of encouraging students:

- * Include a statement about the writing center in your syllabus. Feel free to copy the following paragraph and paste it into your syllabus:

The University Writing Center offers free one-to-one writing help to students at any stage of their writing process. Our goal is to work together with students to encourage effective independent learning. All CSUCI students are welcome to visit the Center Monday through Thursday 9:00 to 7:00 and Friday 9:00 to 2:00 or call 437-8409 for an appointment. We are located in Bell Tower 1512, next to the Java Hut.

- * Request an in-class visit from a writing center tutor. Tutors will make a five-minute presentation introducing the center and leave information with your students. Contact kathleen.klompier@csuci.edu to arrange a visit.

- * Work with the coordinator and a designated individual tutor early in the term. Depending on demand, a tutor can be assigned to a particular class so he/she can become familiar with the students, the assignments, and perhaps assist in group work. Our tutors are all undergraduates and can not conduct lessons or grade papers, but they are available to support collaborative learning. If you would like a tutor to be present in class, please contact kathleen.klompier@csuci.edu

- * Request workshops for students on specific topics. If you perceive several students need reinforcement of a particular skill, you can urge groups of your students to arrange for sessions on special topics (e.g., writing summaries, MLA form, punctuation basics, paragraph conventions). The Writing Center has space for small group tutorials.

Feel free to make specific comments and requests on the Instructor/Tutor dialog form (in pdf form soon). Students should present these forms at the beginning of a tutoring session and fill them out with their tutors at the session's end. Keep in mind that a limited amount of material can be covered in a 30-minute tutoring session.

While students are encouraged to bring along their assignment sheets (or access them on Blackboard), faculty are welcome to send their assignments and/or scoring guides to the Writing Center Coordinator so tutors are familiar with them before the students come in.

We are committed to serving writers from across the curriculum and welcome student tutors from various majors. All tutors are required to have recommendations from two CSUCI faculty members. If the student takes your advice and applies to work at the center, expect a request for a recommendation -- see the form on http://www.csuci.edu/academics/faculty/facultyaffairs/documents/Tutor_Recommendation_form.doc.

The Advising Center

Over the past five years, Academic Advising has worked closely with the English discipline faculty and the chair to meet the advising needs of students with English declared majors. The following list illustrates some of the collaborative efforts between Academic Advising and the English Department:

- Academic Advising has created English major and minor forms that have been utilized by Professional Academic Advisors, Faculty Program Advisors and CSUCI students.
 - Advising forms for all English majors and emphasis options have been created and disseminated to students by Academic Advising on a yearly basis.
 - All advising forms have been reviewed by English faculty for accuracy.
- The Articulation Officer, under the umbrella of advising, serves as a liaison to English faculty. The Articulation Officer has worked closely with English faculty to ensure that English lower division preparation is clearly disseminated to community college articulation officers, as well as the ASSIST.ORG program utilized by community college prospective English students. Through the efforts of the English Chair and the Articulation Officer, each year, new articulation agreements have been created and updated through ASSIST.ORG.
- Advising organized a yearly program review for professional advisors and faculty from all majors offered at CSUCI. These reviews included an overview of each major, highlighting modifications to major and minor curriculum. These reviews by English faculty and the Chair have increased understanding of major and minor curricula between English advisors and the Professional Academic Advisors in the Advising Center.
- Advising Workshops for Transfer students – Advising facilitates new student workshops each semester for newly admitted transfer students.
 - Advising collaborates with the English: Literature, Writing and Culture Program Chair to arrange faculty representation for an English: Literature, Writing and Culture Program overview in conjunction with the general workshop facilitated by a professional advisor
 - During the summer months, when faculty members have not been available for some transfer workshops, professional advisors have represented English faculty for program review to students. The willingness of English faculty to empower professional advisors with this responsibility, displays a strong comfort level with the professionalism and English curriculum knowledge of professional academic advisors.
- Advising collaboration for newly admitted first year students –
 - In addition to the major and minor curriculum forms mentioned above, advising in collaboration with the English chair created first year course suggestions for English majors. This advising form outlines a first and second semester roadmap for English majors.
 - In collaboration with the Chair and the Director of English Composition, Advising has assisted with the production of the Directed Self Placement Brochure. Each year the brochure has been funded through advising and has been distributed to newly admitted freshman. In addition, a page was devoted in the Island Compass (utilized in advising workshops) to assist students in the Directed

Self Placement decision. Advisors have been strong advocates for the Directed Self Placement and have assisted students to build their first schedule around the DSP selection.

- On-going advisement collaboration with English: Literature, Writing and Culture Program Faculty Advisors:
 - Advising serves as the liaison for English Faculty advisors. Each academic year, Advising confirms the appointment of English faculty advisors. Faculty Advisors are contacted to confirm office location, phone number and advising availability. This information is posted in the Advising Center display case outside of the Center. In addition, through one-on-one appointments, advisors encourage English students to establish mentoring relationships with faculty advisors.
 - Throughout the year, academic advisors have collaborated with English: Literature, Writing and Culture Program advisors to resolve individual advising concerns and issues. Professional advisors and program faculty advisors have been able to resolve curriculum related issues by utilizing individual course substitutions and blanket substitutions.

Student Disabilities Services

Disability Resource Programs (DRP) is responsible for providing the foundation and structure necessary for an accessible education for students with disabilities and the University community, as well as serving as a liaison between these components. The programs provide academic accommodations based on disability-related needs under sections 504 and 508 of the Rehabilitation Act of 1973, the Americans with Disabilities Act (ADA) of 1990, and CSU policies. DRP works with faculty on the following:

- Orientation to Disability Resource Programs,
- ADA and Office of Civil Rights consultation pertaining to classroom accommodations,
- Disability-related classroom accommodations,
- Test proctoring services, and
- Addressing academic concerns as related to the student's disability.

The Syllabus Disability Statement is a statement placed on course syllabi indicating a faculty member's willingness to provide reasonable accommodations to a student with a disability normalizes the accommodation process. The following is an example of a disability statement that is used on most English: Literature, Writing and Culture Program course syllabi:

If you are a student with a documented disability who will require accommodations in this course, please register with Disability Resource Programs located in the Educational Access Center, BT 1541, or call (805) 437-3331 for assistance with developing a plan to address your academic needs. Faculty, students and Disability Resource Programs will work together regarding classroom accommodations.

Faculty Disability Related Links

<http://www.washington.edu/doit/Faculty/>

<http://www.washington.edu/doit/Brochures/Academics/teachers.html>

<http://www.calstate.edu/accessibility/resources/>

Disability Resource Programs include:

- Disability Counseling Resources:

- Disability management counseling
- Self-advocacy skills
- Retention strategies
- Multiple discipline and integrative approaches with Personal Counseling Services, Student Health Services, Career Development Services, Enrollment Services, Housing and Residential Education and Academic Advising.
- Faculty Notification Letters
- New and transfer student orientation
- Documentation evaluation and determination of accommodations
- Alternative and extended test services
- Scribes for examinations
- Note-taker services
- Equipment loan (audio taped lectures)

Alternative Media and Assistive Technology Resources:

- Electronic text conversion (e-text)
- Large print conversion
- Braille translation software
- Braille embosser
- Audio conversion
- Alternative exam format
- Student computer lab
- CCTV
- Screen reading software

Deaf and Hard of Hearing Resources:

- Sign language interpreting arrangement
- Computer aided real-time translation (CART) arrangement
- Note-taking services

Physical Facilities and Equipment

Information Technology Services

- The CSU Channel Islands Technology Center houses four computer labs. Additional computer labs are located in the library and in various locations on campus. Help desk staff are available to assist students and faculty with technical support.
- A public drop-in computer lab for students provides commonly used software, including the latest word processing, spreadsheet, data analysis, and networking/Internet connectivity tools.
- Instructional Computing Labs
 - Rooms TC 1952 and TC 1972 consist of Windows based computers and are utilized for instructional use. Room TC 1964 consists of Mac OS X based computers and is utilized for instructional use.
 - Blackboard is a Web-based course management system used in many English: Literature, Writing and Culture Program courses. Blackboard based courses can be accessed 24/7 on the internet at <http://csuci.blackboard.com>.
- Faculty Computers and Printers
 - Faculty computers are replaced every three years. Some English faculty have PCs, and others have Macs. Both platforms are supported by the IT department.
 - Printers are replaced (with program funds) when needed.

Facilities

- Presently, there are only two classrooms on campus with the requisite software licenses and computer facilities: TC 1972 (20 computers), and TC 1952 (24 computers). Both of the currently available computer labs used for Technical Visual Communication (TC 1972 and TC 1952) are fully booked, and as enrollments rise, it will be difficult to add additional sections of this required Business course unless additional lab space is made available. The five sections of this course now offered in the fall and four to five in the spring are typically fully enrolled, and there are wait-listed students that cannot be accommodated. The new library has additional computer labs available, so this problem may be mitigated in the near future.
- For the most part, our facilities adequately accommodate our current student enrollment. However, courses that have a performance aspect, such as Shakespeare, Multicultural Drama and Drama of Ancient Greece, need spaces with room for movement.
- Offices for tenured/tenure track faculty are quite nice. We have no complaints.
- Office for lecturers are not as nice. We currently have three English lecturers sharing space with five other lecturers. Fulltime lecturers are stacked three in a room, making it difficult to consult with students.
- The support coordinator's office is sufficient at present, but she will need more room for student assistants in the future. Her office is badly located; she is often drawn away from her duties to give directions, fix the copy machine, etc.
- Storage is limited to a cabinet in the copy room.

- We need more storage. The support coordinator has boxes stacked in her office most the time.

What we need:

- More unobstructed, malleable classrooms for 30 students
- Seminar rooms for graduate classes of 15 students
- Performance spaces for playwriting courses and workshops, etc.
- More computer writing labs for a variety of courses, particularly those with a technical writing component
- Performance spaces for poetry readings, Fall Festival of Plays, etc.
- Additional space for student assistants
- If the enrollments of freshman grow as projected, we will need more office space for lecturers. In addition to office space, the 5 year plan for Composition calls for a space to store composition-related materials, chiefly portfolios and team scoring materials. At present, the Associate Dean is sharing with us one of the closets in Bell Tower West, but we will fill that space in another year. John Guelcher and Bob Mayberry are planning for the longitudinal study and will need to keep past portfolios in storage for at least the 4 years students are at CSUCI. As the program grows, that means we'll need more space to store those.
- We request a space be set aside as a composition workroom/storage space, so that the comp program has a reliable place for weekly meetings, to store our materials, to work on our CI publications, and to hold team scoring sessions. As we grow, it will become more and more difficult to find and reserve appropriate spaces for team scoring—especially since we need to reserve rooms all day long and sometimes for 2-3 days at a stretch.
- In 2009, The English: Literature, Writing and Culture Program will begin offering the Masters degree. At that time, we will need additional faculty and seminar rooms for graduate courses.

Financial Support

Budget

The English: Literature, Writing and Culture Program's annual budget has grown each year, and though we would like to have a larger budget in order to hire more faculty, add courses and services, and better support faculty teaching and scholarship, thus far we have been able to manage on the totals provided.

Budget requests are prepared by the Chair of the program, with input from the other faculty members. The budget is presented to the Academic Resources Committee, which then makes recommendations to the Dean of Faculty. The Dean weighs the requests of all programs and consults with the Chairs before recommending a total budget to the Provost. The Provost meets with the President's Cabinet, where further modifications are made. Those modifications generally mean less money, so the budgets make their way down the chain again, and programs are asked to modify requests if necessary and possible. Given the current budget crisis for the CSU as a whole, we have had to cut our budgets to the absolute minimum and then some.

For 2007-2008, the total budget for the English: Literature, Writing and Culture Program was \$1,798,470.12. Of that, \$1,275,934.00 was for faculty salaries, and \$477,172.32 was for faculty benefits packages. When our grants and contracts are folded in, that leaves \$110,651.80 for operating expenses. The budget spreadsheet has been placed in the Appendix of this report.

Travel

Each tenured/tenure track faculty member at CSUCI receives \$1200 per year for research/conference travel and fees. The funds are placed in the English budget by the Division of Academic Affairs.

Lecturers do not receive travel funds because their contracts do not require them to do research, scholarship or to attend conferences. However, our lecturers are also scholars and active in their fields, and the program does everything possible to support them in the endeavor. While we cannot provide amounts like those received by tenure track faculty, the program does pay for as much travel and conference expense as possible. Savings in other areas of the budget are used to do so.

Assigned Time

Chair

As noted elsewhere in this report, the Office of the Dean provides 6 units of assigned time per semester for the Chair of the Program. (The Chair of English: Literature, Writing and Culture is also the Chair of Performing Arts and the Chair of Communication, but she receives a total of 6 units per semester for managing all three programs.)

Composition Faculty

As noted elsewhere in this report, the Office of the Dean provides 3 units of assigned time per semester for each of the members of the composition faculty team. The Composition Director also receives 3 units per semester.

Advising

The Office of the Dean provides 3 units of assigned time per semester for Program Advising and 3 units per semester for Secondary Education Advising. The program provides 3 units per year for coordination of the Creative Writing emphasis and the lecture series.

Other

Faculty mini-grants and other types of grants or special projects frequently provide assigned time for faculty.

Instructional Support

The program's administrative assistant and student assistant provide clerical and other support for the Chair and other faculty in the program. The administrative assistants in Academic Affairs are supervised by the Associate Dean of Faculty, and their salaries are paid through the Office of the Dean. They receive extensive training in budget management, PeopleSoft usage, and other CSUCI-specific tasks. They are invaluable.

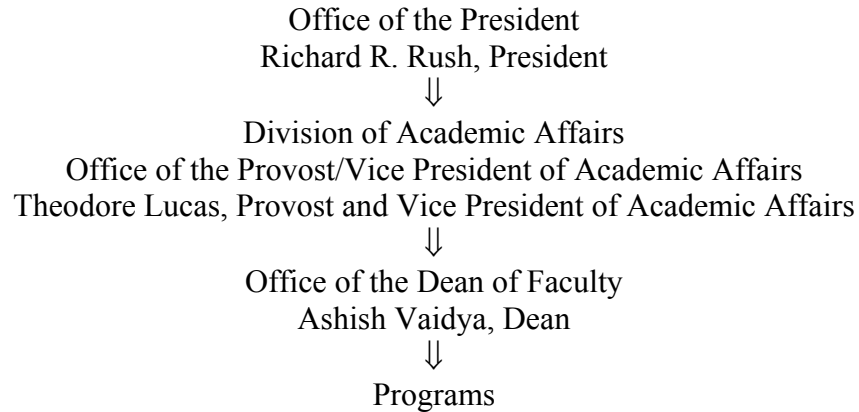
The Library is an incredible asset for Academic Affairs. The Library staff and faculty provide services far beyond the norm for students and for faculty, and they do it quickly and with a smile. We have the best Library people I have ever seen or even heard about. They don't charge us for their help, either.

The IT Department is not generally as easy to deal with, except for the technician assigned to Academic Affairs, Hai Le. He generally arrives to help within 10 minutes of a phone call, which amazes all of us. The other parts of IT tend to be more rigid, and there is a small amount of friction caused by faculty desires and needs coming in conflict with what IT will "approve." That is not as much a problem in this program as others.

IX. OPERATIONS

Program Governance

The English: Literature, Writing and Culture Program is situated in the Division of Academic Affairs of the University. At present, we do not belong to a college or division such as Arts and Sciences or Humanities. The direct chain of command is as follows.



The program is governed by the policies and procedures approved by the Academic Senate and by the By-Laws of the English: Literature, Writing and Culture Program.

The chair is responsible for management of the program, but all English faculty have a share of responsibility, as delineated in the program's by-laws. A list of Chair responsibilities is attached as an appendix to the by-laws, which follow.

**BY-LAWS OF THE ENGLISH: LITERATURE, WRITING AND CULTURE PROGRAM
CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS
MARCH 5, 2008**

ARTICLE 1: Name

The name of the unit shall be the English: Literature, Writing and Culture Program of California State University Channel Islands (hereafter referred to as “the Program.”)

ARTICLE 2: Mission Statement

The CSUCI English: Literature, Writing and Culture Program cultivates the pleasures of Literature and Writing in an interdisciplinary, multicultural, international and civically engaged context. Our students apply these multiple perspectives to texts, issues, or problems; practice critical interpretation and analysis using relevant scholarship and theory; and write and speak effectively. Graduates are prepared for further study or professional paths and ready to take their places as well informed local and world citizens.

ARTICLE 3: Program Outcomes

CSUCI English: Literature, Writing and Culture Program graduates will be able to:

- Apply multiple perspectives to texts, issues, or problems, both within the discipline of English and in relation to other fields of study.
- Demonstrate knowledge of a variety of texts through interpretation and analysis that effectively uses current scholarship.
- Write and speak effectively with appropriate use of English grammar and conventions in technical, literary and creative contexts.
- Demonstrate their preparation for further study or various professional paths based upon an accurate perception of their performance and growth through reflection over time.

ARTICLE 4: Faculty Membership and Duties

- A. All tenured and probationary faculty hired within the Program of English are voting members of the Program.
- B. Voting members shall attend Program meetings.
- C. Lecturers teaching English courses are non-voting members and are invited to attend all English: Literature, Writing and Culture Program meetings.
- D. FERP faculty shall be non-voting members and invited to attend all English: Literature, Writing and Culture Program meetings.
- E. Tenure track faculty members are expected to participate in at least one Academic Senate or University committee or task force.
- F. Tenure track faculty members are expected to participate in English: Literature, Writing and Culture Program committees or individual assignments. Examples include serving on the Program Lecturer Evaluation Committee, serving on a sub-group working on the Five Year Review, or serving as the Sigma Tau Delta advisor. In addition, tenured faculty are expected to perform peer evaluations, if possible, when requested by the Chair.

- G. Assigned time for advising and some other assignments comes from the Office of the Dean of Faculty. The Chair shall be responsible for requesting assigned time as needed and for assigning faculty as advisors or other duties with assigned time.
- H. Each faculty member (tenure track and lecturer) shall obtain student evaluations for each class taught.

ARTICLE 5: Program Officers

- A. The elected officers of the Program consist of a Chair and a Vice Chair chosen from the membership. Each officer may be re-elected, but not for more than three (3) five-year consecutive terms.
- B. Election of Officers and Terms of Office
 - 1. Terms of Office for the Chair and Vice Chair of the English: Literature, Writing and Culture Program are for three consecutive years.
 - 2. Election of the Chair: From among its membership, the Program shall elect a Chair, who is then recommended by the faculty to the Dean of the Faculty.
 - 3. The Chair shall take office on July 1st and serve until the successor assumes office.
- C. Election of the Vice Chair: The Vice Chair shall be elected in the same manner as the Chair and shall serve the same term of office as the Chair.
 - 1. In case the office of Chair becomes vacant, the Vice Chair shall assume the duties of the Chair. The new Chair shall remain in office until the expiration of the former Chair's term. At that time, a new election shall be held.
- D. If the office of Vice Chair becomes vacant during the term of office, the Program shall fill the office as soon as possible in the manner prescribed above.
 - 1. The new Vice Chair shall remain in office until the expiration of the former Vice Chair's term. At that time, a new election shall be held.
- E. Evaluation of Chair and Vice-Chair:
 - 1. Evaluations shall be undertaken in the spring semester of each odd-numbered year.
 - 2. Evaluations shall be in written form.
 - 3. Evaluations will be delivered by the faculty coordinator to the Dean of the Faculty.
- F. Election Procedures for Chair and Vice-Chair
 - 1. At the end of the Chair and Vice-Chairs' terms, nomination and election for offices of the Program shall be conducted during the last Program meeting of the academic year.
 - 2. Nominations shall be submitted verbally, and the nominee shall state whether or not he/she is willing to serve.
 - 3. The nominee shall be elected by a majority of the votes cast by secret ballot. Where no nominee receives a majority of the votes cast, a subsequent ballot shall be prepared. The two nominees who receive the highest numbers of votes on the previous ballot shall appear on the next ballot. If there is more than one nominee with the highest number of votes, the winner will be selected by lot.

4. Members shall vote for no more than one (1) nominee for each position on the first and any subsequent ballot.

G. Duties

1. The Chair is responsible for presiding over meetings of the Program and, when necessary, for selecting and referring proposals to appropriate program committees. The Chair shall transmit all official actions of the Program to the Dean of the Faculty or other appropriate administrative officer.
2. The Vice Chair will assume all of the responsibilities of the Chair in the absence of the Chair.
3. For a list of Chair duties, see Appendix A of these bylaws.

ARTICLE 6. MEETINGS

A. Meeting Days

1. The Program shall meet at least once every two months during the academic year.

B. Quorum

1. A quorum shall consist of a simple majority of the voting members of the Program for regularly scheduled meetings and a simple majority for special meetings of the Program.

C. Special Meetings

1. Special meetings may be called by the Chair of the Program. A special meeting may also be called by Program Members; this will require approval of 50% of the voting membership of the Program.

D. Cancellation of Regularly Scheduled Meeting

1. The Chair may cancel regularly scheduled meetings.

E. Policies and Resolutions

1. Procedures for introducing legislative measures or advisory resolutions to the Program
 - a. Proposed new measures and resolutions shall be presented to the Chair of the Program for placement on the agenda.
 - b. Unless referred to an appropriate committee, the original drafts of these measures and resolutions will be reproduced and attached to the agenda of the Program meeting during which they are scheduled for action.
 - c. All votes on motions to approve policies and resolutions shall be by a show of hands unless the Program Chair or one of the members requests a secret ballot. Hand counts and ballot counts shall be done by the Program's Faculty Coordinator.
 - d. All elections and other votes shall be by simple majority.

F. Recording of Discussion and Motions

1. The Program's Faculty Coordinator shall keep minutes for each meeting of the Program. Every motion which has been made at the meeting shall be contained in the minutes and the disposition of each one of them shall be made clear. Any counting of votes made at the meeting shall be recorded in the minutes.

G. Procedural Rules

1. Rules on Discussion and Debate

- a. Generally, Program meetings will take the form of discussions led by the Program Chair and will be of a less formal nature than that of Academic Senate meetings.
- b. The Chair may determine that a more formal procedure is necessary for specific discussions and call for formal discussion procedures. In those instances, the following shall apply:
 1. Members of the Program must be recognized by the Chair prior to beginning to speak.
 2. Discussion requires a motion be made by one of the members. The member who made a motion has the right to speak to the motion first.
 3. A member may speak only twice to the same motion on the same day.
 4. Each member may speak no more than ten minutes on any single motion. Any unused time is forfeited and cannot be applied to a subsequent debate by this same member or yielded to another member.
 5. Debate of a motion must be relevant to the motion. The Chair shall determine whether debate has deviated from the motion being considered.
 6. The Chair shall keep a speaker's list. If the Chair wishes to speak to the issue, he/she must place his/her name on the list.
- c. Respectful collegiality is expected of all tenure-track and temporary members of the Program of English.
- d. All elections shall be by simple majority rule.

ARTICLE 7. Committees

- A. The Program shall have the power to create *ad hoc* committees for specific assignments that cannot be handled adequately by the Program at large or by the Chair. *Ad hoc* committees and all subcommittees shall cease to exist upon completion of their specific assignments or at the end of the academic year unless specifically authorized by the Program to continue beyond that date.
- B. The Program Personnel Committee shall be constituted as follows:
 6. A three member English: Literature, Writing and Culture Program Personnel Committee (PPC) shall be elected in the first month of the fall semester of each year. Members of the English PPC shall be from the tenured faculty.
 7. For joint-appointment faculty, at least one PPC member shall be from the discipline of joint appointment.
 8. Members of the English PPC shall be elected by a simple majority vote of the full-time, tenure-track English: Literature, Writing and Culture Program faculty.
 9. In promotion considerations, English PPC members shall have a higher rank or classification than those being considered for promotion.
 10. If the English: Literature, Writing and Culture Program has less than three available full-time, tenured faculty members, a list of tenured faculty from

across the university shall be generated by the English full-time, tenure-track faculty, who will then vote, by simple majority vote, for as many members as necessary to constitute each English PPC. The English faculty on the PPC will remain the same in all PPCs during a given cycle, but outside members of the committees may differ for each faculty member applying for retention, tenure or promotion.

- a. The list of outside members may include faculty from related disciplines, and when agreed upon by the English full-time, tenure-track faculty, one committee member may be from another, comparable university.
 - b. Nominations by the faculty member under review will be given primary consideration.
11. The chair will serve on the PPC and not write a letter from the chair as part of the review sequence. If the Chair is a current member of the University Retention, Tenure and Promotion (RTP) Committee, he or she may recuse himself or herself from the PPC in order to retain voting rights on the RTP Committee.
12. The English: Literature, Writing and Culture Program's Program Personnel Standards may be revised.
 - a. Revisions may be suggested by any tenure track English: Literature, Writing and Culture Program faculty member.
 - b. Revisions shall be made by a simple majority vote.
- C. Temporary Faculty Evaluation Committee:
 1. The Temporary Faculty Evaluation Committee shall be made up of three tenured faculty members, including the Program Chair.
 2. The Temporary Faculty Evaluation Committee shall meet each semester to review the peer evaluations and the student evaluations for each non-contingent lecturer.
 3. The Chair shall write the review of the each lecturer's performance, which will be reviewed by the other members of the committee. All three committee members will sign the letters.

ARTICLE 8. Process for Curriculum Changes and New Course Adoption

Changes to the English: Literature, Writing and Culture Program Curriculum shall be adopted according to the following procedures:

- A. Any voting member of the English: Literature, Writing and Culture Program may suggest an amendment to the English: Literature, Writing and Culture Program's curriculum. The member shall request that the Chair place the amendment on the agenda for a regular or a special meeting of the Program.
- B. After discussion and modifications, if any, to the amendment, the voting members of the Program will decide by simple majority.
- C. Responsibility for initial preparation of the course proposal, course modification, or program change forms will rest with the faculty member(s) best suited for the charge.
- D. The Chair will assist in the preparation of the forms and take responsibility for seeing it through the Curriculum Committee and, if necessary, the General Education Committee.

ARTICLE 8. Criteria for English: Literature, Writing and Culture Program Honors

Students receiving English: Literature, Writing and Culture Program Honors shall be determined as follows:

- A. Any English: Literature, Writing and Culture Program faculty member may nominate a student for English Honors.
- B. Criteria for selection
 1. Evidence of
 - a. leadership
 - b. service to program
 2. writing excellence as evidenced in the student's portfolio
 3. improvement, growth and/or potential for ongoing success
 4. activities that exemplify the university mission
 5. analytic thinking
 6. creative thinking and problem solving
 7. broad participation (class, program, university)
 8. potential for advanced work in English after graduation
- C. Honors students will be chosen by simple majority vote by the English: Literature, Writing and Culture Program. This vote shall be held at the English: Literature, Writing and Culture Program meeting in late March or early April.

ARTICLE 9. Amendment of Bylaws

These bylaws may be amended by a two-thirds majority vote of the English: Literature, Writing and Culture Program's voting members.

APPENDIX A: Duties of the Chair

Duties of the Chair include the following:

- attend Chairs' / Coordinators' meetings
- liaise between program faculty and the Dean of faculty
- represent program needs to the Dean/Administration
- oversee program dedicated facilities (labs, studios, space)
- supervise staff associated with program
- communicate with advising, records, and recruitment
- represent the program to the local community
- prepare budget
- administer program budget, oversee expenditure of funds
- authorize program equipment purchases
- approve travel/ procard expenses
- manage facilities, labs, studios
- manage technical staff (beyond clerical)
- schedule classes
- schedule facilities, labs, studios
- oversee full-time/ part-time faculty hiring search, posting of position descriptions, ensuring adequate

pools

- oversee tenure-track hiring, including position descriptions and oversight of search/ hiring process
- full-time/ part-time faculty evaluation
- tenure-track faculty evaluation (new RTP document)
- provide orientation to full-time/ part-time faculty
- oversee development of program policies
- ensure safety of program facilities and OSHA compliance
- lead program review
- schedule and lead program faculty meetings
- oversee curriculum modification
- oversee catalog preparation/ proof
- course schedule preparation oversight/ final proof
- articulation approvals
- course substitutions, degree audit approvals, exceptions
- coordinating the program advising process
- updating program advertising/ promotional materials
- preparation of workload reports
- approve and disseminate program handbooks, if any
- assist faculty in understanding and following RTP/ evaluation processes
- oversee grievance process in sexual harassment complaints
- oversee grievance process in student complaints
- oversee grievance process in staff complaints
- ensure program representation at student orientation events
- mediate conflicts between students, staff, and faculty
- oversee program responsibilities and establish program committees, as needed
- hold regular program meetings
- encourage faculty to communicate ideas for improving the program
- oversee efforts to meet enrollment and SFR targets
- work with Dean's office to plan for new facilities
- develop and implement procedures for use, maintenance and repair of equipment
- uphold expectations and standards for instruction and for curriculum integrity
- promote student awards and professional organizations and clubs
- promote effective advising of students (advising of

students)

- resolution of administrative and academic difficulties students may encounter
- act on student petitions for waiver of or exception to program or degree requirements
- exercise leadership in appointment of staff personnel and student assistants
- conduct staff performance reviews
- encourage and support staff training and development
- foster collaborative and productive relationships among faculty, staff, and students
- Other duties as assigned by the Dean, Provost or Presidents of the University.

Collective Bargaining

As a campus of the California State University System, the CSUCI faculty is represented by the California Faculty Association (CFA), which is the bargaining entity for both temporary and tenured/tenure track faculty members. Faculty may choose to join the union or not, but they are required to financially support, to a lesser degree, the union and they receive most of the benefits offered by the union even if they do not choose to join. The CFA Union Contract has been placed in the Exhibits attached to this report. It can also be found online at http://www.calstate.edu/laborrel/contracts_html/cfa_contract/cfatoc.shtml.

Relations to Other Units

Curricular Participation in Mission-Based Centers

The four mission-based centers are: the Center for Integrative Study, the Center for International Affairs, the Center for Multicultural Engagement, and the Center for Service Learning.

As noted above, the English: Literature, Writing and Culture Program is very involved with interdisciplinary education. Our courses range from Science and Conscience, which is cross listed with Physics, to Business and Economics and the American Novel, which is cross listed with Business and Economics to Literature of the Environment. English majors are required to take multicultural literature, and many pursue an emphasis in multicultural literature. Our composition program includes a course with service learning built in as a major component of the study, as does the internship in technical writing, and other courses require students to become involved with their communities in one way or another. The first class to travel internationally was led by Jacquelyn Kilpatrick of the English: Literature, Writing and Culture Program. In these ways, the missions of the centers are at the heart of the English: Literature, Writing and Culture Program's mission. It is no coincidence that three members of the English faculty serve or have served as Center Directors.

English is a rather interdisciplinary field of study, and each of our tenured and tenure track faculty members is deeply involved in specialties that cross disciplines.

- Mary Adler is a Secondary Education specialist as well as a Literature and Writing teacher. She has taken primary responsibility for development and implementation of the Secondary Education Emphasis.
- Julia Balén is involved with gender studies and is also the Director of the Center for Multicultural Engagement.
- Jacquelyn Kilpatrick is a specialist in Native American Studies and literature, particularly Renaissance Drama, and she was the first Director of the Center for Integrative Studies.
- Bob Mayberry's Ph.D. is in literature, but he is a composition specialist and also has an MFA in Playwriting; he is therefore very involved with the performing arts and developed the Fall Festival of Plays for CSUCI students, staff and faculty.
- Brad Monsma is deeply involved with environmental study and literature of the environment, and he is the current Director of the Center for Integrative Study. He has twice co-led an interdisciplinary group of students on a class in Manzanilla, Mexico, where students work with EarthWatch professionals in a variety of projects.

- Joan Peters is a Creative Writing specialist and coordinates our lecture series, which has included guest lectures by authors as diverse as science writer Michael Pollan (*Botany of Desire* and others) and Giaconda Belli (*The Country Under My Skin* and others).

Extended Education

Because CSUCI is a new university and is therefore growing faster than other universities, we are adding programs each year. However, like most public universities, CSUCI is stretched for funding. In order to offer graduate programs that cannot yet be funded “state-side” the Office of Extended Education offers MBA, MA Education (for principals), MS Math, MS Computer Science, MS Biotechnology, and a BS in Information Technology. These have been developed and are staffed by regular CSUCI faculty, and are paid for mostly by the students’ tuition. In some cases, Extended Education has have been able to offer the degrees below our cost through finding outside funding sources.

Because the English Masters Degree program will be offered through the regular curriculum, we do not have as much interaction with Extended Education as some other majors. However, we have offered a few courses in the summer to accommodate the needs of our Secondary Education students, and those have been through Extended Education. In addition, students who are going to the university under Open Enrollment, an Extended Education program, are often enrolled in our regular courses. More about CSUCI’s Extended Education can be found at <http://www.csuci.edu/exed/dean.htm>.

Student Affairs

The Division of Student Affairs (DSA) includes the areas of Enrollment Services and Student Life.

- The Enrollment Center includes Admissions and Recruitment, Financial Aid, and Records and Registration.
- The Admissions office accepts and processes admission applications for both undergraduate and post-baccalaureate programs. Eligibility for admission to CSUCI is governed by Title 5 of the California Code of Regulations.
- The Records and Registration office maintains timely and accurate records on enrollment, and the academic progress and accomplishments of its students, while maintaining the privacy and security of those records.
- Registration activities for new and continuing students, including eligibility for registration and assignment of registration appointments, are managed by the Records and Registration office. Students enroll in classes on the web through myCSUCI.
- Verification of degree completion requirements is a function of the Records and Registration office.
- The Educational Opportunity Program (EOP) is designed to improve access and retention of low income and educationally disadvantaged students by providing active and targeted support aimed at increasing academic accomplishment and individual empowerment.
- The Judicial Affairs office develops, disseminates, interprets, and enforces campus regulations; protects the relevant legal rights of students; addresses

student behavioral problems in an effective and educational manner; facilitates and encourages respect for campus governance; and provides learning experiences for students who participate in the operations of the judicial system. Faculty who have disruptive students in the classroom can report the student to Judicial Affairs for disciplinary action or assistance.

X. CONCLUSIONS

Areas of Concern

The greatest threat to the program is the current budget crisis. We are a new university and we need to grow, which is difficult to do when we do not have even enough funding to deliver the same programs as last year.

Our masters degree was postponed one year due to new regulations from our accrediting body, WASC. That might ultimately be a good thing, because we did not get the faculty member we searched for this year. However, if next year's search is cancelled or is again fruitless, we will be understaffed to begin offering the masters program. Note: this year's search was fruitless because the university did not have the funding to hire as many as we had expected to be able to hire. We did have excellent candidates. Please see the charts depicting the need for English faculty in the Appendix of this report. (*English Need for Faculty*)

We have facilities issues that will take a very long time to cure. Our classrooms are barely adequate, and we do not have enough of them. Tenured/tenure track faculty have very nice offices, but we do not have adequate space for lecturers, and we do not have enough storage space. The new library will help enormously in providing space for the composition classes with computers and technologically sophisticated equipment. However, most of our literature and other writing classes will still be in less than optimal classrooms.

The Writing Center is still without a tenure track Director, and funding is minimal at best. As we continue to grow, it will become more and more necessary to have a Writing Center that serves the whole university—faculty and staff as well as students—instead of simply a tutorial center. Although no technically within the English program, we are affected by the absence of serious support for a WC.

Strengths

The greatest asset the English: Literature, Writing and Culture Program has is its faculty. Each of them is well respected in his or her field and is involved in ongoing scholarship and research. They each work exceptionally hard, taking on more duties than they need to assume—even given the nature of a new university. As a group, they work very well together and support one another whenever support is needed, which creates a very collegial atmosphere. They care enormously above the welfare of our students and work very hard to assure that they get a quality education in a caring environment.

We have a very good relationship with the administration of the university. From the president on down, collegiality is high, and even when decisions are made that we do not particularly like,

we know that the intent is for the greater good. As a whole, our administrators are well respected by the faculty and staff.

Our structure, policies and procedures are still under construction. That creates some ambiguity, but it also allows changes to occur more easily, so we can assess and modify the program on an ongoing basis.

The new library will help with our facilities issues. The writing labs have laptop computers in smart classrooms.

On the whole, it is difficult to complain very much about our work here. We all work extremely hard, and there is always more to do than time to do it, but the benefits greatly outweigh the negatives. The program is healthy and growing, and we each take great pride in what we have accomplished—and will accomplish—here.

XI. APPENDICES

DSP Assessment Results- 03-06

DSP Assessment 2003-2006 **Bob Mayberry, Composition director, CSUCI**

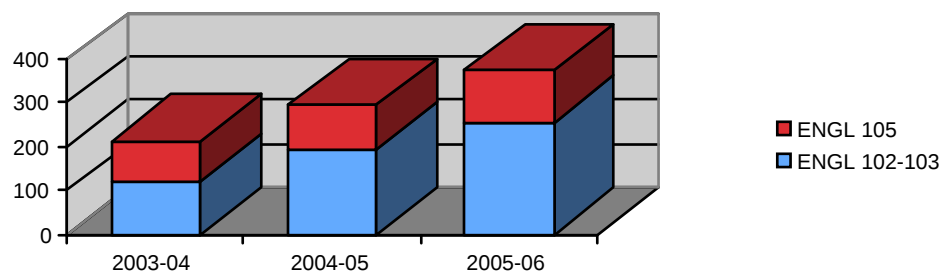
Assessment of CSUCI's experimental Directed Self-Placement program in English involves three different kinds of assessment, each of which is on-going:

- Comparison of student self-placement in the one-semester composition course, ENGL 105, to self-placement in the two-semester STRETCH course, ENGL 102-103;
- Analysis of student success in the courses they elected based on results of holistic evaluation of student writing in ENGL 102-103 and 105; and
- Surveys of student attitudes toward writing.

#1: Self-placement in Composition Courses

	<u>ENGL 102-103</u>	<u>ENGL 105</u>	<u>Total</u>
2003-04	121 (.57)	91 (.43)	212
2004-05	194 (.66)	100 (.34)	294
2005-06	255 (.71)	107 (.29)	362

**Since registration for spring sections of 105 doesn't begin until late fall semester, these are estimates.*



Two patterns are apparent in this data: first, that between three-fifths and two-thirds of students self-select the year-long STRETCH composition classes; and second, that the percentage of students choosing the STRETCH sequence has increased steadily since 2003.

Since 2003, the single biggest change made in the orientation process, when students select their composition course, was to have a composition faculty member explain the choices and describe the courses for students. Armed with more detailed information about the expectations and assignments in the two courses, even more students selected the STRETCH option.

While changes in *how* orientation sessions were conducted in 2004 and 2005 may account for the increase in students selecting the STRETCH sequence, the fact remains that in both years a large majority of students *elected* to enroll in a year-long writing course. Their voluntary selection created a positive atmosphere in the 102-103 classes, in contrast to the resistance typical in programs where students are *placed* by standardized tests in one course or another.

#2: Student Success in Composition Courses

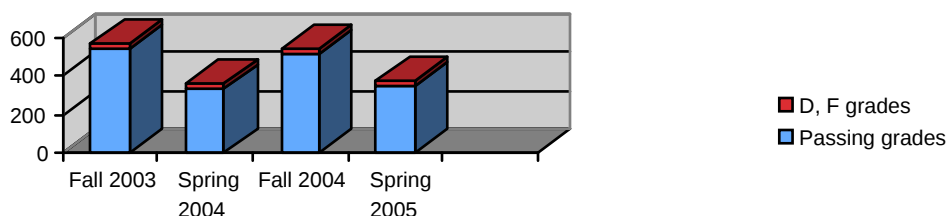
We have two ways to measure student success and the appropriateness of their directed self-placement decisions:

- in-class essays administered during each semester, and
- pass-fail rates for each course.

In-class Essay Scores

Three times each semester in 2003-2004, and twice each semester since, students wrote one-hour essays in class. The essays were scored by two members of the composition faculty, three in cases where scores diverge. The numbers of students receiving passing scores as well as those earning scores that would translate to grades of D or F appear below. Two years and 1,847 essays later, our students have a mean success rate of 95%.

Success Rate, In-Class Essays

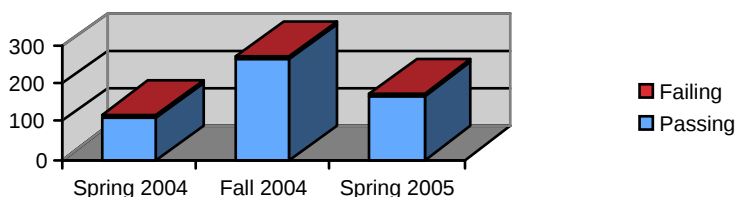


	Fall 2003	Spring 2004	Fall 2004	Spring 2005	Totals
Passing grades	550	333	520	350	1753
D, F grades	24	27	21	22	94
Passing rate	96%	92%	96%	94%	95%

Portfolio Pass-Fail Rates

At the end of each semester, students in all composition classes submit portfolios of their written work to be scored by the team of composition faculty. The mean success rate in portfolios is 96%. Below are the number of students who submitted portfolios and the number of portfolios that did not meet the minimum requirements (we didn't begin collecting this data until spring 2004):

Success Rate, Portfolios



	Spring 2004	Fall 2004	Spring 2005
Portfolios passing	114	269	166
Portfolios failing	5	9	7

#3: Student Attitudes Toward Writing

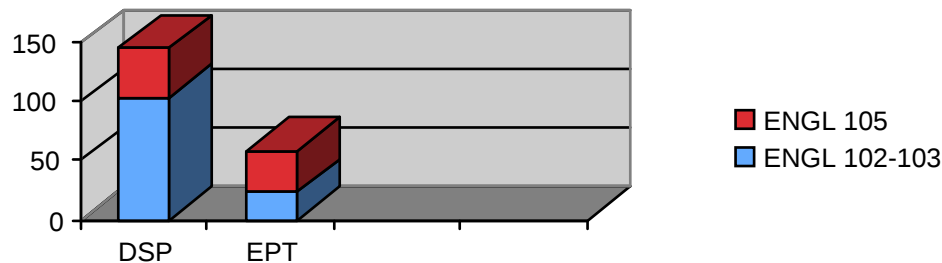
For two years, Harley Baker (Psychology) has been gathering data from surveys on student attitudes toward writing, especially the confidence levels and self-image of students who self-select ENGL 102-103 versus those who choose ENGL 105, and using that data to analyze the differences in placement results of DSP as opposed to test-based placement (EPT). What follows is a summary of Baker's comparisons, as of spring 2005.

- DSP is sensitive to ethnicity and income but insensitive to gender and parent educational levels.
- Students' self-placements are consistent with their ratings of characteristics such as academic ability and writing ability.
- Students electing ENGL 102-103 tend to focus on a Surface Writing approach (greater concerns with surface "correctness" and conventionality), while those electing ENGL 105 prefer a Deep Writing approach (concerned as much with process as product).

- And DSP and the EPT methods yield very different placement results, as evidenced in this chart comparing the number of students self-placing into ENGL 102-103 vs. ENGL 105 sections, and the number the EPT would have placed in those sections. (Data on student EPT scores was not available for all students when this table was created.)

	EPT-Based Placement In STRETCH sections	EPT-Based Placement In STANDARD sections
DSP Placement:		
In STRETCH	103 (71%)	24 (41%)
In STANDARD	42 (29%)	34 (59%)
Total	145	58

Placement: DSP vs. EPT



Conclusions

Whether measured by scores or self-reported surveys, students are very successful in their chosen composition classes. If students were selecting *inappropriate* composition classes, we would expect to see very low success rates. Instead, we see high rates of success across the board.

Students electing the ENGL 102-103 sequence are succeeding on both in-class and out-of-class work. Students electing the one semester ENGL 105 course are succeeding at less dramatic rates. Overall, this data makes it clear that students are very successful at placing themselves in the appropriate composition section.

Interestingly, data from the CSU-required English Placement Test (which DSP replaces) identifies only 59% of incoming freshman at Channel Islands as “proficient” in English and therefore ready for college level writing. According to the cut-off score provided by the EPT, 41% of our first year students should take “remedial” English coursework before enrolling in composition. Without offering any remedial courses, the Channel Islands composition program has helped roughly 95% of first year students to succeed. The chief causes of that success are: student self-placement, small classes of 20 students, and moderate teaching loads for composition faculty, who therefore have time for individual consultations with those students needing extra help.

DIRECTED SELF-PLACEMENT

CSU Channel Islands' Placement Process for First-Year Writing

Bob Mayberry • 4 Year Assessment • Summer 2007

After four years of continuous assessment of the experimental Directed Self-Placement program at CSUCI, we can report with confidence that DSP is an effective placement tool for first-year writing which provides a more efficient pathway to graduation than does the English Placement Test. The data included in this report verify this claim. The benefits of DSP extend from incoming students to faculty to the institution itself. For the many reasons articulated below, we request the Chancellor's Office formally approve DSP as a permanent means of placement in first-year writing on the Channel Islands campus.

"The English department is here to help you find the right class. They don't care whether it's 102-103 or 105, just as long as it is the right fit. So listen to what they have to say."
—Hayley Redburn

"Being able to choose my own level of English has made my first year easier and more worthwhile, since I had time to adjust from high school writing to college writing."
—Vanessa Sherman

"If you're a FastPass worker, take ENGL 105. If you like to have more time for papers, 102-103 would fit you best."
—Aden Gomez

"Stretch composition 102-103 was a great choice because you can learn at your own speed. You have the time to really focus on developing your writing style rather than just busting out a bunch of papers in a semester and praying for a good grade."
—Rachel Luciani

Refer to the Schedule of Classes for a complete list of ENGL 102-103 and ENGL 105 classes.

California State University Channel Islands
One University Drive
Camarillo, CA 93012

**Choosing the
First Year Writing Course
that
Fits You**

**Directed
Self-Placement**

Instead of using the English Placement Exam (EPT) to decide which first year writing course you should take, the faculty at CSU Channel Islands believes you can make a more informed choice. This booklet offers information and suggestions to help you choose the course that fits you.



DSP brochure (first and last pages) mailed to all in-coming first-year students, Summer 2007

How do students make their decisions?

Each summer, potential first-year students are sent a brochure, like the one pictured on the first page, outlining the DSP program, their options, and the different writing courses offered by the English composition program. The brochure, and its accompanying letter, prepare students to make an informed decision during orientation, at which time composition faculty answer student questions and trained advisors assist in the enrollment process. The brochure describes in detail the students' three options: the two-semester STRETCH option (ENGL 102-103), the intensive one-semester course (ENGL 105), and the service-learning course (ENGL 106) for students eager to do volunteer work with community organizations.

Heuristics for each course help students determine which course is right for them. For example, the following statements describe the kinds of students who will likely find the service learning course (ENGL 106) an appropriate choice:

You're a good candidate for ENGL 106 if:

1. you are a strong reader and writer;
2. you work well with others;
3. you want to volunteer your time;
4. you know how to use peer feedback to revise your writing;
5. you possess solid library and research skills;
6. you're confident about the conventions of grammar, punctuation and spelling;
7. you're ready to work at a fast pace.

In addition, a set of descriptors helps students decide if they are better prepared for the intensive one-semester course (ENGL 105) or if they should elect the two-semester STRETCH sequence (ENGL 102-103):

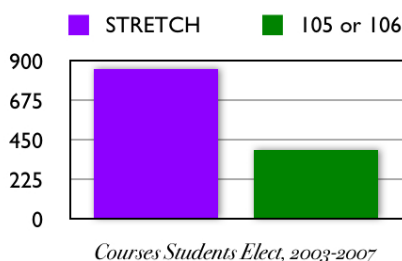
Stretch 102-103	ENGL 105 or 106
I'm an average reader and writer.	I'm a strong reader and writer.
I prefer beginning with personal and narrative writing.	I'm ready to begin with a documented research paper.
I want to learn more about revising.	I know how to use feedback to revise.
I am not very confident giving advice to other writers.	I feel comfortable giving feedback to other writers.
I'd prefer a steady pace with time to work on my writing skills.	I want the challenge of a quicker pace.
I could use help using the library to do research.	I have solid library and research skills.

Finally, general information about the composition program and advice from former students (see p.1) is included. The brochure and letter are mailed to students prior to the on-campus orientation sessions, during which a member of the composition faculty gives a brief presentation on DSP and answers questions. By the time students are asked to select their fall courses, they are well informed of their options and well prepared to make a choice appropriate to their needs and experiences.

What choices do they make?

Students choose from three “paths” to fulfill the first-year writing requirement: STRETCH 102-103, ENGL 105 or ENGL 106. Each requires the same final portfolio of papers, and all portfolios are graded by the same team of composition faculty, to assure that students in all classes are meeting the same final objectives. The primary differences among the courses lie in how each arrives at that goal: e.g., STRETCH 102-103 builds on student success with writing narratives while slowly introducing research and argumentation over two semesters, while ENGL 105 assumes students are ready to begin immediately with research and argumentation. Writing assignments for ENGL 106 depend on the needs of the community partners and, therefore, varies markedly from year to year.

Prior to admitting the first freshman class in fall of 2003, those of us involved with scheduling classes had assumed that students would overwhelmingly elect a one-semester course over a two-semester sequence. But we were wrong. By a ratio of roughly 2 to 1, students elected the STRETCH sequence over ENGL 105 (106 was not offered until fall of 2006), and that ratio has persisted for the years since, with 68% electing STRETCH 102-103 and 32% electing an intense one-semester course, 105 or 106. (Complete numbers for all graphs are available in Appendix 2.)



For the first two years of the DSP program, Professor Harley Baker (Psychology, CSUCI) surveyed student attitudes toward writing. His research provides some clues about why students make the choices they do. Baker found that the course students elected to enroll in was consistent with how they rated themselves in academic ability and writing ability: the more confident they were of their writing and academic skills, the more likely to enroll in the intensive one-semester course, ENGL 105. Baker also discovered that students who chose ENGL 102-103 tended to focus on a Surface Writing approach (greater concerns with surface “correctness” and

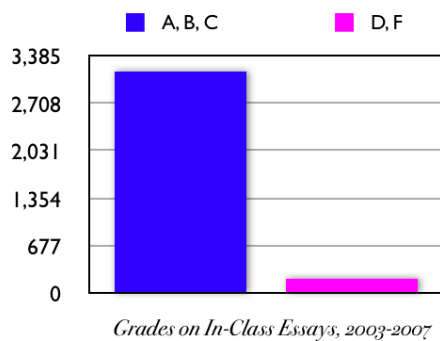
conventionality), while those who chose ENGL 105 preferred a Deep Writing approach (concerned as much with process as product).

Anecdotal evidence from composition teachers supports Baker's conclusions. More time is spent in the STRETCH sequence helping students develop effective writing processes that will serve them throughout college and their careers. ENGL 105 teachers assume students already possess such habits.

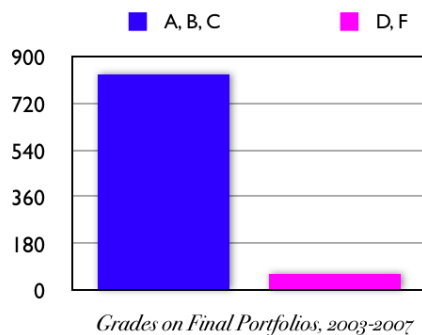
How wisely do they choose?

Assessing student success in their chosen classes is another way of determining the appropriateness of their choices. If students fail in classes they've elected, then they aren't making the most appropriate choices for themselves. If they succeed, we can conclude that not only are they making wise decisions, but that the DSP program is serving them well. For this reason, faculty in the CSUCI composition program have assessed student writing success in their classes every semester in two ways: first, by assigning in-class, timed essays during the semester, and second, by requiring of every student an end-of-semester portfolio of out-of-class writing. Both kinds of writing, in and out of class, are holistically evaluated by the composition faculty team using a set of scoring criteria (see Appendix 1) based on national models (see bibliography) and adapted for our program.

To put the following data in context, understand that in-class essays and portfolios are blind scored, that is, faculty don't know who wrote the papers: student names are replaced with ID numbers. Furthermore, to avoid any inappropriate influence or temptation to reward students who work hard, faculty do not score their own students' writing. These scores reflect only the quality of writing students produce.



Slightly more than 93% of student in-class essays – 3161 of the 3385 scored since the first freshman class enrolled at CSUCI – have met or exceeded the criteria for satisfactory college writing. The results for out-of-class papers are nearly identical: 92.9% of the students' final portfolios (834 of 897) earned passing grades:



It's worth noting that the English Placement Test predicts that roughly 50% of the entering freshman class at CSUCI should be placed in *remedial* English. To take one year as an example, in 1994, 51% of freshman entering CSUCI failed to meet the cut-off score on the EPT. In the absence of a DSP program, those students would have been labeled "remedial" and compelled to take an additional semester or year of English prior to attempting ENGL 102 or 105. Yet the vast majority of those students passed composition on the first try, without remediation. (The precise numbers who drop out during the semester are elusive but seem to hover around 10 percent. In 2006-2007, 38 of 391 (.097) students enrolling in first-year writing failed to submit a final portfolio. Whether those students withdrew because they couldn't handle the academic challenge, or for a myriad of other reasons, cannot be determined.)

What contributes to such high rates of success?

- **Self-determination** – When students choose which class to take, rather than having a course imposed on them by an arbitrary test score, they are motivated to succeed.
- **Small classes** – A broad collection of educational organizations and composition researchers attest to the value of small classes in supporting developing writers (NCTE, CCCC, Bracey, McKeachie). Teachers have more time to provide the individual attention necessary to help novice writers gain the confidence and experiences to succeed in college. Composition classes at Channel Islands have a maximum of 20 students, consistent with the upper limit recommended by both NCTE and CCCC.
- **Full-time teachers** – The entire composition faculty at CSUCI are full-time lecturers or professors with appropriate training and experience in teaching writing. Part-timers and graduate assistants often have other teaching jobs and are understandably reluctant to commit the time necessary to make a program like ours work. Consistent with professional guidelines (NCTE, CCCC), our faculty teach four classes each semester. In addition, they hold individual conferences with students, publish a quarterly newsletter and an annual collection of model student essays, participate in team scoring sessions both during and at the end of each term (in week-long portfolio

lio evaluations), and meet twice a month to discuss how to improve the curricula and writing assignments. Such commitment is only possible with full-time faculty.

- **Writing Center support** – The Writing Center and composition program have developed a close working relationship: the Writing Center director joins the composition faculty during holistic scoring and portfolio evaluations; Writing Center tutors meet periodically with composition faculty to discuss mutual interests and share best practices; and most sections of first-year writing have a peer tutor assigned to meet individually with students needing extra assistance.

What other benefits derive from DSP?

- Student attitudes towards required writing courses improve noticeably when they elect which courses to take and when they are liberated from the stigma of “remedial” designations. CSUCI faculty remark on these changes every year. Students seem more motivated under DSP than under any other method of placement.
- Faculty attitudes towards students and towards teaching a required first year course improve as well. Faculty new to DSP are particularly likely to notice and comment on how much more pleasurable teaching becomes. Not having to face students who resent being placed in a particular class can be quite liberating for composition teachers.
- Increases in faculty enthusiasm for teaching have been shown to have a direct positive impact on student performance – what’s called the “Pygmalion Effect” (Rosenthal & Jacobsen). DSP makes the most of that benefit.
- Increased faculty enthusiasm means a higher level of commitment to the program, which, in turn, increases the likelihood of the program succeeding. A sort of self-generating cycle of benefits is created: improved student attitudes means improved faculty attitudes which means increased commitment to the program which yields better student performances which improves student attitudes and so on.

What’s next for DSP?

No stronger case could be made for a placement process. DSP benefits students, faculty and academic programs. So what needs to be done next?

1. DSP needs to be formalized at Channel Islands. The campus was given permission to use DSP experimentally for four years, so the time has come to remove the experimental status and grant DSP permanent status.
2. Assessment of DSP should continue to be as comprehensive in the future as it has been for the past four years.

3. And that means, composition faculty—who are responsible for assessment—must continue to be full-time lecturers or tenure-track appointments with release time for assessment and other activities that support the program and serve students.
4. And to assure that the current benefits to students from DSP are not compromised as the program grows, class size must remain at a maximum of 20 students.
5. Finally, a longitudinal study of student writing across and beyond the four-year undergraduate curriculum should be launched using current data as a baseline.

Appendix 1: Scoring rubric arranged by criteria

Response to topic or prompt

- 6—Addresses topic clearly and responds effectively throughout.
- 5—Addresses topic clearly, but may respond to some aspects more effectively than others.
- 4—Addresses topic, slights some aspects.
- 3—Distorts significant aspects of the topic, neglects others.
- 2—Demonstrates confusion about the prompt.
- 1—Does not comprehend prompt or respond meaningfully.

Quality and clarity of thought

- 6—Explores issues raised in paper thoughtfully and in depth.
- 5—Explores issues, though not as thoughtfully or deeply as it might.
- 4—Occasionally simplistic or repetitive.
- 3—Repeatedly simplistic in its thinking, occasionally confused.
- 2—Often fails to communicate its ideas.
- 1—Illlogical or incoherent.

Organization, development, support

- 6—Tightly focused, coherently organized, richly developed with supporting ideas, examples, and details.
- 5—Clearly focused and organized, supported by appropriate ideas, examples, and details.
- 4—Adequately focused and organized, with some support.
- 3—Loosely focused and organized, with marginally supported generalizations.
- 2—Unfocused, poorly organized and developed, with inappropriate or simplistic support.
- 1—Unfocused, disorganized, undeveloped, and lacking any support.

Research

- 6—Extensive use of relevant outside sources which are integrated seamlessly where appropriate and strengthen the entire paper.
- 5—Relevant outside sources are integrated appropriately and add to effectiveness of paper.
- 4—Outside sources are used appropriately more often than not and add to effectiveness of paper more often than they detract from it.
- 3—Outside sources distract from the message more than they add to it.
- 2—Outside sources inadequate, do not add to effectiveness of paper.
- 1—Lack of outside sources weakens paper significantly.

Control of language and sentence structure

- 6—Effective, fluent style with sentence variety and precise word choice throughout.
- 5—Effective style with some sentence variety and frequently precise word choice.
- 4—Clear style with limited sentence variety and generally precise word choice.
- 3—Sometimes clear and precise, sometimes confusing. Little sentence variety, often imprecise word choice.
- 2—Sentence and word choice problems occasionally interfere with comprehension.
- 1—Sentence and word choice problems make comprehension difficult if not impossible.

Grammar, usage and mechanics

- 6—Mastery of writing conventions, effortless and pleasurable to read.
- 5—Generally free from lapses in convention, no interference with comprehension.
- 4—Few lapses in convention that interfere with comprehension; generally demonstrates control.
- 3—Sometimes clear and precise, sometimes confusing. Little sentence variety, often imprecise word choice.
- 2—Frequent lapses in convention interfering with comprehension.
- 1—Serious and persistent lapses in convention making comprehension difficult if not impossible.

Appendix 2: Data for graphs

Self-placement in first-year writing:

	2003-04	2004-05	2005-06	2006-07	Totals
102-103	121 (.57)	194 (.66)	255 (.68)	288 (.74)	858 (.68)
105	91 (.43)	100 (.34)	107 (.29)	103 (.26)	401 (.32)
Totals	212	294	362	391	1259

Grades on in-class essays:

	2003-04	2004-05	2005-06	2006-07	Totals
ABC	883	870	831	577	3161
DF	51	43	74	56	224
% Passing	.95	.95	.92	.91	.93

Grades on final portfolios:

	2004	2005	2006	2007	Totals
ABC	114	166	240	314	834
DF	5	7	12	39	63
% Passing	.96	.96	.95	.89	.93

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English Exit Survey Results

Units Completed	3 (61-90), & 2 (30-60)
Sequence	3 English Education English 475-478 1 Technical Writing English 482-484 1 Creative Writing English 460-464
Optional emphasis or Certificate	3 No 1 Yes Certificate in Tech Writing 1 Yes English Education
Plans Upon Graduation	3 unsure 2 credential program
Courses In Logical Sequence	4 some of the time 1 most of the time
Resource Availability	3 most of the time, 2 all or nearly all of the time
Program Requirements	2 very clear 3 somewhat clear
Required Courses Increased Knowledge	1 Most courses did 4 every course increased my knowledge
Opportunities To Integrate	2 usually 2 often 1 sometimes
Opportunities Experiential	3 usually 2 often
Opportunities Multicultural Awareness	3 usually 2 often
Opportunities International Perspectives	2 usually 2 often 1 sometimes
Any Courses Not Offered	2 No 3 Yes
Courses Not Offered-Description	Grant Writing, Conflict Resolution Another co-taught History/Literature course More theory classes
Comments:	Poor seating in classrooms Enjoyed interdisciplinary courses Private school education at public school cost.

Masters Degree Course Descriptions

CATALOG DESCRIPTIONS FOR REQUIRED COURSES:

- ENGL 601: Critical Theory Seminar (4)
Investigation of the development and current state of various schools of theory. Application to literary, scholarly, student and institutional texts. Prerequisite: admission to the Masters Degree in English program.
- ENGL 602: Seminar in Language Structure (4)
Study of the structure of English from a linguistic perspective, with application to stylistics and literary form. Prerequisite: admission to the Masters Degree in English program.
- ENGL 603: Seminar in Contemporary World Literature (4)
Introduction to representative works by a range of contemporary authors from around the world. Using selected novels, short stories, and poems published over the past fifty years, students will examine the interplay of literature, politics, and cultures. Prerequisite: admission to the Masters Degree in English program.
- ENGL 620: History of Literary Movements (4)
Study of major literary movements in relation to their social, historical, and philosophical contexts. Prerequisite: admission to the Masters Degree in English program.
- ENGL 640: Seminar in Composition Theory and Practice (4)
Introduction to the many theories of composition, their various applications to the classroom and the ways in which practice shapes theory. Prerequisite: admission to the Masters Degree in English program.
- ENGL 641: Seminar in Composition Methods for Non-traditional Students (4)
Preparation of students to teach composition to students of various backgrounds and needs. Prerequisite: admission to the Masters Degree in English program.
- ENGL 698: Thesis: Literature Specialization (4)
The thesis is the culminating, directed research project in which the student will produce a substantial study of an author, a major literary work, a literary form or movement. Evidence of scholarly research, creative thinking, good analytic writing, and mastery of a significant topic is necessary for successful completion. Prerequisites: completion of all required M.A. core courses and History of Literary Movements (ENGL 620). Can be taken concurrently with electives. Advancement to candidacy requires approval of a formal program of study by the English Graduate Committee and completion of 12 units with a minimum grade point average of 3.0.
- ENGL 699: Thesis: Composition and Rhetoric Specialization (4)
The culminating project of the MA program is an opportunity for students to contribute to the on-going disciplinary conversation and reflect on how discourse in composition and rhetoric has transformed their teaching and/or scholarship. Prerequisites: completion of all required composition/rhetoric courses. Can be taken concurrently with electives. Advancement to candidacy requires approval of a formal program of study by the English Graduate Committee and completion of 12 units with a minimum grade point average of 3.0.

ELECTIVE COURSE CATALOG DESCRIPTIONS:

- ENGL 646: Teaching Practicum (1-4)
Practice in teaching composition under the supervision of mentors; students will assist in composition classes, observe their mentors, discuss class planning, and

finally teach several class periods in succession. Students will also be involved in assessment/team grading, course design, textbook selection, and peer evaluation. Prerequisites: ENGL 540: Seminar in Composition Theory and Practice and admission to the Masters Degree in English program.

ENGL 647: Seminar in Assessment Methods (4)

Investigation of various forms of assessment (including primary trait and holistic scoring, surveys, self-assessment, student-generated criteria) and practice in developing appropriate methods for classrooms and programs. Students will participate in the composition program's team grading sessions. Prerequisites: Seminar in Composition Theory and Practice and admission to the Masters Degree in English program.

ENGL 648: English 648: Writing as Cultural Practice and Social Change(4)

An exploration of the power of writing to develop social and cultural identity as well as to engender conflict. Students will take a critical literacy perspective to think through the implications of a democratic approach to writing instruction. Prerequisite: admission to the Masters Degree in English program.

ENGL 649: Workshop in Rhetorical Analysis (4)

Drawing upon theories of rhetoric, students will take a rhetorical approach to understanding texts, including literary, scholarly, student, and institutional (syllabi, assignments, official documents, etc.). Prerequisite: admission to the Masters Degree in English program.

ENGL 661: Seminar in Author(s) (4)

In-depth reading and discussion of the work produced by one or more authors. Prerequisite: admission to the Masters Degree in English program.

ENGL 662: Seminar in the Novel (4)

Focused study of the novel from its epistolary beginnings, through its modernist and post modernist transformations, to its contemporary forms. Prerequisite: admission to the Masters Degree in English program.

ENGL 663: Seminar in Nonfiction (4)

An examination of major prose forms from literarily significant classics to contemporary essays, memoirs, reflections, and biography. Prerequisite: admission to the Masters Degree in English program.

ENGL 664: Seminar in Drama/Dramatic Literature (4)

In-depth reading and discussion of selected works of dramatic literature, including but not limited to stage plays. Attendance at performances and/or films may be required. Prerequisite: admission to the Masters Degree in English program.

ENGL 665: Seminar in Poetry (4)

Analysis of poetics. May focus on particular periods or genres of poetry. Prerequisite: admission to the Masters Degree in English program.

ENGL 666: Seminar in the Short Story (4)

In-depth reading and discussion of selected short stories. Students will also write short stories and share them with the class. Prerequisite: admission to the Masters Degree in English program.

ENGL 667: Seminar in Genre Literatures (4)

Focus on a particular genre of literature such as Science Fiction or Detective Fiction. Emphasis on cultural context as well as textual analysis. Variable topics. Prerequisite: admission to the Masters Degree in English program.

ENGL 668: Seminar in Literature and Culture (4)

Study of literature in its relation to culture, focusing on literature as a cultural institution, related to the construction of individual identity and the dissemination

and critique of values. Prerequisite: admission to the Masters Degree in English program.

ENGL 669: Graduate Tutor Training Workshop (4)

Application of learning theories and writing processes to the tutorial conference. Required of students hired as tutor/consultants in Writing Center. Prerequisite: admission to the Masters Degree in English program.

ENGL 680: Independent Study (1-4)

Independent exploration of a topic or the work of an author. The student will work with a member of the English faculty in devising and executing the study and any papers or projects necessary. Prerequisites: permission of instructor and admission to the Masters Degree in English program.

Peer Evaluation Form

CSUCI English Program
Peer Review of Teaching – Classroom Visit

Professor:

Date:

Class:

Day/Time:

Note:

1 = unsatisfactory

2 = satisfactory

3 = exceptional

N/A = not applicable to this class or session

Structure and Goals:	1	2	3	N/A*
Was fully prepared for class				
Effectively organized the class session				
Used class time effectively				
Provided purposes for activities				
Creatively dealt with the unexpected				

Comments: _____

Teaching Techniques:	1	2	3	N/A
Asked or encouraged questions to further thinking about the subject and left time to respond				
Empowered students to discuss and solve problems on their own				
Acted effectively as a discussion leader				
Encouraged students to ask questions and express their opinions, and left time to respond				
Gave clear and understandable responses to students' questions				
Seemed genuinely concerned in the students' learning				

Was able to involve everyone in class				
Listened carefully to student questions and comments				
Held students' attention				
Modeled learning behaviors and/or modes of intellectual discourse				

Comments: _____

Subject Matter and Instruction:	1	2	3	N/A
Related topics of the course to each other				
Seemed enthusiastic about teaching the material				
Made effective use of technology, props, visual aids and illustrations, when appropriate				
Demonstrated command of the subject matter				
Methods were appropriate to the respective course content and objectives.				
Materials selected were appropriate for the topic and reflect current issues/scholarship in the field.				
Syllabus includes outcomes, course requirements, class schedule, assignments and grading policies.				

Comments: _____

Overall Comments:

Evaluator: _____ Date _____

Please Check One:

T/TT Faculty

☐

Lecturer Faculty

☐

_____ Program Chair/Director

Review

Purpose: This review is to assess the performance of the Chair of the Program of _____ with respect to the duties and responsibilities outlined in "Chairs/Directors Roles and Responsibilities" document.

Instructions: Please circle the number that indicates your perception of the Chair's effectiveness for each of the following items.

5 = Excellent

4 = Good

3 = Satisfactory

2 = Fair

1 = Poor

DK = Don't Know/No Basis for Judgment

Information from this questionnaire is anonymous. Please submit this sheet and written comments to _____ by _____.

ACADEMIC PROGRAMS	E	G	S	F	P	
1. Assumes the leadership in the development and direction of quality academic programs.	5	4	3	2	1	DK
2. Works with the program faculty in academic program planning and review, and curriculum development and revision.	5	4	3	2	1	DK
3. Prepares the class schedule in consultation with program faculty or appropriate department committee.	5	4	3	2	1	DK
STUDENTS	E	G	S	F	P	
4. Supervises, advises, provides information, signs documents and petitions, and otherwise facilitates resolution of administrative difficulties students may encounter.	5	4	3	2	1	DK
5. Promotes program activities (competitions, awards, professional organizations, clubs) and recruits potential majors/minors.	5	4	3	2	1	DK
6. Is available to receive students' comments and suggestions about courses, instructors, and programs.	5	4	3	2	1	DK
7. Attempts to resolve complaints, differences, or grievances between students and faculty.	5	4	3	2	1	DK

FACULTY	E	G	S	F	P	
8. Encourages collegial and full participation of all members of the program in recognition that governance of the program is a joint and cooperative endeavor.	5	4	3	2	1	DK
FACULTY (continued)	E	G	S	F	P	
9. Participates in the faculty personnel processes of hiring, retention, tenure, and promotion with the tenured members of the department and other faculty matters within existing Trustee policy, the Collective Bargaining Agreement, and University and college policies.	5	4	3	2	1	DK
10. Makes an independent recommendation regarding hiring, retention, tenure, and promotion after reviewing recommendations from the department's elected H RTP committees.	5	4	3	2	1	DK
11. Performs the evaluation and recommends the appointment or subsequent appointment of temporary faculty either after receiving program peer review committee recommendation or upon delegation by voting members of the program in accordance with Academic Senate policy and the Collective Bargaining Agreement.	5	4	3	2	1	DK
12. Provides leadership at the program level in the implementation of the University's affirmative action policy.	5	4	3	2	1	DK
13. Promotes the professional development of the faculty.	5	4	3	2	1	DK
14. Establishes, after consultation with the faculty appropriate program committees.	5	4	3	2	1	DK
ADMINISTRATIVE RESPONSIBILITIES	E	G	S	F	P	
15. Conveys pertinent information to, from and within the program.	5	4	3	2	1	DK
16. Presents issues that have potential impact on the program to faculty and staff.	5	4	3	2	1	DK
17. Invites and responds to comments and suggestions of faculty and staff.	5	4	3	2	1	DK
18. Represents the program within the college, university, community, and profession.	5	4	3	2	1	DK
19. Works with the dean of faculty on management of resources, including the establishment of enrollment targets, allocation of faculty positions, and all budget matters.	5	4	3	2	1	DK
20. Organizes and supervises program expenditures.	5	4	3	2	1	DK

21. Monitors program compliance with university regulations and meets deadlines.	5	4	3	2	1	DK
22. Works well with and oversees program support staff.	5	4	3	2	1	DK
OVERALL PERFORMANCE RATING	E	G	S	F	P	
	5	4	3	2	1	DK

Based on the 22 criteria listed on pages 1 and 2, what are the observable strengths of the Chair of the _____ Program? Please cite specific examples of the Chair's performance.

Based on the 22 criteria listed on pages 1 and 2, in what ways do you think this Chair could improve his performance? Please cite specific examples.

**** Separate signed written comments are also invited****

Please place them in a sealed envelope and direct them to _____ (Chair of the Review Committee)

Portfolio Review Form

PRECONDITION CRITERIA (FOR ALL STUDENT PORTFOLIOS)

- _____ Five graded papers from a variety of areas in the English Program, including literature, writing, an interdisciplinary course, and research.
- _____ At least one paper is drawn from an interdisciplinary GE course.
- _____ At least three papers are from CSUCI English core upper division courses.
- _____ A minimum of 3.0 grade point average of the five papers; 2.0 minimum overall GPA
- _____ Thoughtful reflective statement of 500-700 words

PORTFOLIO ASSESSMENT

FALL 05-SPRING 07: SCORED FOR PROGRAM REVIEW ONLY
BEGINNING FALL 07: SCORED FOR CAPSTONE ENTRANCE REQUIREMENT

- 3 Exceptional evidence in support
- 2 Adequate evidence in support
- 1 Little to no evidence in support

Across a majority of papers in the portfolio, the student

	1. Examines texts, issues, or problems in the discipline from multiple perspectives (multicultural, interdisciplinary, international, experiential, theoretical and/or educational)
	2. Demonstrates knowledge of a range of texts, representative of genres, periods, ethnicities and genders

Each of the following must be demonstrated by at least one paper in the portfolio:

	3. Critically interpretation and analysis of original texts (written, visual, and/or electronic)
	4. Effective use of current scholarship (literary analysis, linguistics studies, applied research, etc.)
	5. An understanding of how disciplines relate/can relate

In the reflective statement, the student

	6. Reflects substantively on his or her growth over time, with an accurate perception of his/her performance in the program
	7. Expresses him/herself effectively in writing

To pass, a student must receive at least a 2 in every category

Evaluated by:

- 1. _____ 2. _____
- 3. _____

Comments:

Portfolio Instructions

What is the portfolio requirement?

English majors will keep a portfolio of work produced from their required courses and electives. You may consult your advisor for assistance in developing the portfolio, which will be reviewed by the Capstone professor *as a prerequisite to admission into Capstone*. At the end of the Capstone, when all course requirements have been fulfilled for the major, there will be a review of the final portfolio.

Why does CSUCI require me to submit a portfolio?

- It is a means of assessing the overall knowledge and skills you have gained during your program of study in the English major, in lieu of an examination.
- It indicates gaps in your coursework that can be filled through the Capstone project.
- It is a valuable record you may find useful for employment and graduate school applications.
- It will help the English program assess the quality of its curriculum.

How do I have my portfolio evaluated so that I can register for Capstone?

You must make an appointment with the Capstone professor (Normally, we will have two Capstone courses, one for English: Literature and Writing and one for English Education). During your appointment, the Capstone professor will review your portfolio and assess your readiness for Capstone. If your portfolio is acceptable, you will receive a registration number for Capstone.

What does an acceptable CSUCI portfolio include?

1. Five substantial graded papers, drawn from a variety of courses in the English program, including literature, writing, a GE upper division interdisciplinary course, and research.
 - At least one paper must be drawn from a relevant interdisciplinary GE course.
 - At least three papers must be from CSUCI English core upper division courses.
 - The overall grade point average of the five papers must be a minimum of 3.0 (Please submit graded versions).
 - Your overall grade point average must be at least 2.0.
2. A list of courses taken for the major, or a transcript.
3. A thoughtful reflective statement of 300-500 words, in which you evaluate your academic development during the time you have been an English major. Consider the following questions and provide examples that illustrate your development:
 - How has my knowledge changed since I started the English major?
 - How has my writing ability developed over time in the program? Examples?
 - What gaps in my knowledge would I like to pursue during my Capstone experience?

What happens if the portfolio is not accepted?

If your portfolio is within range of the acceptable criteria, you will be admitted to Capstone and you will use that semester to gather the remaining material you need to complete your portfolio (you may include the Capstone paper). If your portfolio is not within range of the criteria, you will receive a clear outline of the steps you need to take in order to qualify for the Capstone course.

Portfolio Review Summary—May, 2007
May 7, 2007

English Portfolio Review Summary

Participants: Mary Adler, Joan Peters, Brad Monsma

Method

First we assembled the papers from the portfolios according to the learning outcomes students identified each paper as meeting on the portfolio cover sheet:

- _____ 1. Critical interpretation and analysis of original texts (written, visual, and/or electronic).
- _____ 2. Effective use of current scholarship (literary analysis, linguistics studies, applied research, theoretical approaches, etc.)
- _____ 3. An exploration of how disciplines relate/can relate

We decided to focus on the third category having to do with interdisciplinarity because the current papers do not yet reflect the recent emphasis of ENGL 330 Writing in the Disciplines on integrative thinking and writing rather than moving successively through the disciplines.

Each of the readers read and took notes on the seven papers submitted to meet this outcome.

Discussion Summary

Two of the seven sample papers that students identified as meeting #3 could be characterized as consciously articulating a sense of how disciplines relate. Of the others, three were papers that focused on a single, non-English discipline without integrating any other perspective.

Recommendations

1. We recommend increasing the number of integrative assignments in English courses.
2. We recommend increasing the dialogue about integrative learning within courses so that students can become more conscious of integrative approaches.
3. We recommend that we continue the practice of placing the best examples of student work on the English website, labeling those that demonstrate integrative work.
4. We recommend that we choose one approach for each paper.
5. We recommend that interdisciplinary papers must show an articulated dual or multi disciplinary approach, as in, "using history and gender studies to examine the Edith Wharton's novels."
 - a. Note from Mary Adler regarding the English Education portfolios:

The situation I'm finding with the English Ed portfolios is that students are having trouble producing papers that do certain kinds of analyses. For example, in lit classes, they seem to have plenty of papers that focus on interpretation of character or theme, but few that look specifically at literary, structural or stylistic techniques. I don't want to presume to say what's important for students to do in our lit classes—that's not my goal, and others know better than I--but I do want to make sure that students aren't asked to produce papers if we're not giving them opportunities to do them. If we discuss it and decide that it's not an important skill (or it's too basic to focus on at this level), then I'll try to find something else to substitute.

English Program Learning Outcomes Assessment Project 2005-2006

English Program Learning Outcomes Assessment Project 2005-2006

The major in English at California State University Channel Islands approaches the study of Literature, Writing and Criticism in an interdisciplinary context. Students develop a sound foundation in all three areas. They develop analytical and critical skills as well as the ability to explore, organize, and articulate ideas through writing. Literature and language are significant cultural phenomena that shape and are shaped by particular contexts; therefore, this program addresses the historical and cultural significance of the English language, literature written in English, and other literatures in translation.

Course work in the English: Literature and Writing program is completed in three areas. Foundation courses provide the tools for intellectual discussion of materials. Interdisciplinary courses provide connections with different ideas, approaches and ways of knowing. The required sequence provides in-depth investigation in a specialized field of Multicultural Literature, Writing or Education. In addition, the student may choose to pursue an emphasis in Creative Writing, Multicultural Literature, English Education Preparation, or a certificate in Technical Writing.

English majors keep a portfolio of work produced in each of their required courses and electives. The students work closely with their advisors in developing the portfolio, which is reviewed by the capstone instructor to verify that requirements have been fulfilled for the major, and there is a review of the final portfolio by a committee of at least three English professors.

In addition, the end of the students' senior year, they are asked to complete a survey on the educational experience received at CSUCI. Because the return rate for these surveys has been relatively low, it was decided that surveys this year will be taken during regular class time. Students will be taken to the library wireless classroom, where they will be able to complete the survey anonymously.

The disciplinary, interdisciplinary, multicultural, international and service learning aspects of the English program provide students with an excellent opportunity to achieve the CSUCI goals for graduates as listed below.

CSUCI graduates will possess an education of sufficient breadth and depth to appreciate and interpret the natural, social and aesthetic worlds and to address the highly complex issues facing societies. Graduates will be able to:

- *Identify and describe the modern world and issues facing societies from multiple perspectives including those within and across disciplines, cultures and nations (when appropriate).*
- *Analyze issues, and develop and convey to others solutions to problems using the methodologies, tools and techniques of an academic discipline.*

English Program Goals and Student Learning Outcomes

	8. Students will examine texts, issues, or problems in the discipline from multiple perspectives (multicultural, interdisciplinary, international, experiential, theoretical and/or educational)
	9. Students will demonstrate knowledge of a range of texts, representative of genres, periods, ethnicities and genders

Each of the following must be demonstrated by at least one paper in the student's assessment portfolio:

10. Critical interpretation and analysis of original texts (written, visual, and/or electronic)

11. Effective use of current scholarship (literary analysis, linguistics studies, applied research, etc.)
12. An understanding of how disciplines relate/can relate.

For the 2005-2006AY, the program selected a lynchpin learning goal to assess:

- a. Students will examine texts, issues, or problems in the discipline from multiple perspectives (multicultural, interdisciplinary, international, experiential, theoretical and/or educational).

DATA, ANALYSIS, CONCLUSIONS AND IMPLICATIONS FOR PROGRAM MODIFICATION

Below are the rubrics, data and other results and conclusions we have come to regarding the English program at CSUCI.

PORTFOLIO ASSESSMENT

PRECONDITION CRITERIA (FOR ALL STUDENT PORTFOLIOS)

- _____ Five graded papers from a variety of areas in the English Program, including literature, writing, an interdisciplinary course, and research.
- _____ At least one paper is drawn from an interdisciplinary GE course.
- _____ At least three papers are from CSUCI English core upper division courses.
- _____ A minimum of 3.0 grade point average of the five papers; 2.0 minimum overall GPA
- _____ Thoughtful reflective statement of 500-700 words

PORTFOLIO ASSESSMENT

FALL 05-SPRING 07: SCORED FOR PROGRAM REVIEW ONLY BEGINNING FALL 07: SCORED FOR CAPSTONE ENTRANCE REQUIREMENT

- 3 Exceptional evidence in support
- 2 Adequate evidence in support
- 1 Little to no evidence in support

Across a majority of papers in the portfolio, the student

	Examines texts, issues, or problems in the discipline from multiple perspectives (multicultural, interdisciplinary, international, experiential, theoretical and/or educational)
	Demonstrates knowledge of a range of texts, representative of genres, periods, ethnicities and genders

Each of the following must be demonstrated by at least one paper in the portfolio:

	Critically interpretation and analysis of original texts (written, visual, and/or electronic)
	Effective use of current scholarship (literary analysis, linguistics studies, applied research, etc.)
	An understanding of how disciplines relate/can relate

In the reflective statement, the student

	Reflects substantively on his or her growth over time, with an accurate perception of his/her performance in the program
	Expresses him/herself effectively in writing

To pass, a student must receive at least a 2 in every category

Evaluated by:

1. _____ 2. _____

3. _____

Comments:

English Portfolio Reading and Program Assessment

May 15, 2006

Present: Mary Adler, Bob Mayberry, Joan Peters, Brad Monsma

Data from scoring of 9 portfolios (one scored 3 times):

	# of 3s	# of 2s	# of 1s	mean
<i>Majority of papers demonstrate:</i>				
1. Multiple perspectives	2	15	2	2.0
2. Range of texts	3	16	0	2.2
<i>At least one paper demonstrates:</i>				
3. Analysis of original texts	4	15	0	2.2
4. Current scholarship	5	12	2	2.2
5. How disciplines relate	2	11	6	1.8
<i>Reflection statement demonstrates:</i>				
6. Substantive reflection	7	10	2	2.3
7. Effective writing	6	12	1	2.3

Very consistent scoring—not surprising on a 3-point scale—with only one aberrant question, the one we identified during the scoring as problematic, #5.

With the exception of that one question, note that no more than 2 low scores were given for any criteria. That means these portfolios met our expectations. Again excepting item #6, no more than one portfolio earned a low score in each category. In fact, if we toss out the strange score of 1 Bob gave for item #7 (and which he later withdrew), only one portfolio (Bevilacqua's) earned low scores on any criteria EXCEPT #5. Which means our program is succeeding with all its goals, except teaching students to explicitly relate different disciplines.

Narrative Report:

Each portfolio was read and scored twice according to the English Program Portfolio Assessment Guidelines. This rubric corresponds to English Program Learning Outcomes and allows the readers to score the portfolio's performance in each outcome. Third readings took place where one reader gave an outcome the lowest score, which according to the current guidelines would, beginning in Fall 07, prohibit the student from advancing to the capstone course. Hardcopies of the scoring sheets will be on file.

Reflection:

7. We recognized tension in the combined goals of student and program assessment. As a resolution we propose to score rubric numbers 1-5 for program assessment only. The capstone entrance requirement will be met by the Precondition Criteria and by evaluation of the reflective statement in the portfolio.
 - a. By separating program assessment of learning outcomes from any consequences to students, we will enable ourselves to be rigorous and honest in assessing whether assignments, courses, and the English curriculum as a whole allow students to meet our Program Learning Outcomes. Changes to the portfolio guidelines will alert students to these changes.
 - b. By separating the program assessment from the capstone requirement, we leave open the possibility to do selective assessment of portfolios in the future as the program grows rather than reading all of the portfolios.
 8. We agreed that in the future, portfolio readers will, for certain students, identify weakness that must be addressed as part of the student's capstone project. These needs will be communicated to students through the capstone directors.
 9. We made numerous changes to the format of the portfolio and the guidelines as well as to the process by which students are made aware of the requirements and due dates.
 10. We agreed that in the future, we will ask students to submit clean copies of papers rather than graded ones.
 11. We agreed that in the future we will begin the portfolio reading session by "norming" or "socializing" among readers to internalize the scoring mechanism and clarify purposes for assessment. We selected portfolios to use for future norming and will seek permission from students for their use.
 12. In the process of re-evaluating Program Learning Outcomes, we agreed to present the program faculty with the need for an outcome corresponding and supporting courses in creative and technical writing.
-

DSP ASSESSMENT

Assessment of CSUCI's experimental Directed Self-Placement program in English involves three different kinds of evaluation:

4. Comparison of student self-placement in the one-semester composition course, ENGL 105, to self-placement in the two-semester STRETCH course, ENGL 102-103;
5. Analysis of student success in the courses they elected based on results of holistic evaluation of student writing in ENGL 102-103 and 105; and
6. Surveys of student attitudes toward writing.

Each of these assessments is on-going. The data is inclusive through fall of 2004.

#1: Self-placement in Composition Courses

	<u>ENGL 102-103</u>	<u>ENGL 105</u>	<u>Total</u>
Fall 2003	121 (.62)	73 (.38)	194
Fall 2004	194 (.71)	79 (.29)	273

Two patterns are apparent in this data: first, that between two-thirds and three-quarters of students self-select the year-long STRETCH composition classes; and second, that nearly 10% more students chose the STRETCH sequence of classes in 2004 than did so in 2003.

From 2003 to 2004, the single biggest change made in the orientation process, where students select their composition course, was to have a composition faculty member explain the choices and describe the courses for students. Armed with more detailed information about the expectations and assignments in the two courses, even more students selected the STRETCH option.

While changes in *how* orientation sessions were conducted in 2004 as opposed to 2003 may account for the increase in students selecting the STRETCH sequence, the fact remains that in both years a large majority of students saw themselves as needing or wanting a year-long writing course.

#2: Student Success in Composition Courses

We have two ways to measure student success and the appropriateness of their directed self-placement decisions:

- in-class essays administered during each semester, and
- pass-fail rates for each course.

In-class Essay Scores

Three times each semester in 2003-2004, and twice each semester since, students wrote one-hour essays in class. They are each scored by at least two members of the composition faculty, three in cases where the scores diverge. Here are the numbers of students receiving scores that would translate to grades of D or F:

<u>Fall 2003</u>	<u>essays scored</u>	<u>Ds or Fs</u>	<u>success rate</u>
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ENGL 102:

1 st essay	121	4	.97
2d essay	120	0	1.0
3d essay	117	1	.99

ENGL 105:

1 st essay	73	5	.93
2d essay	73	12	.84
3d essay	70	2	.97

Spring 2004

ENGL 103:			
1 st essay	105	10	.97
2d essay	104	6	1.0
3d essay	104	4	.99
ENGL 105:			
1 st essay	18	7	.61
2d essay	14	0	1.0
3d essay	15	0	.97

Mean Success Rate .95

Pass-Fail Rates

At the end of each semester, students in ENGL 102, 103 and 105 submit portfolios of their written work to be scored by the team of composition faculty. Here are the data we've collected for the last two semesters:

<u>Spring 2004</u>	<u>portfolios scored</u>	<u># failing</u>	<u>success rate</u>
ENGL 103:	104	3	.97
ENGL 105:	15	2	.87

<u>Fall 2004</u>			
ENGL 102:	201	8	.96
ENGL 105:	77	1	.99

Mean Success Rate .96

Whether measured by student scores on in-class essays or their final portfolios, students are very successful in their chosen composition classes. If students were placing themselves in an inappropriate composition class, we would expect to see very low success rates, especially on the first in-class essays. That is only the case in one composition section during spring of 2004. But the sample is too small (18) to provide a useful comparison or to permit any conclusions.

Students electing the ENGL 102-103 sequence are succeeding at a very high rate, both on in-class and out-of-class work. Students electing the one semester ENGL 105 course are succeeding as well, but at less dramatic rates. Overall, this data makes it clear that students are very successful at placing themselves in the appropriate composition section.

Interestingly, data from the CSU-required English Placement Test (which DSP replaces) identifies only 54.5% of incoming freshman at Channel Islands as "proficient" in English. According to the cut-off score used by the Chancellor's Office, nearly 46% of our first year students should take "remedial" English coursework before enrolling in composition. Without offering any remedial courses, the Channel Islands composition program has helped 95-96% of first year students to succeed at composition. The chief causes of that success are: student self-placement, small classes (maximum of 20 students), and moderate teaching loads for composition faculty.

DSP UPDATE 2006

DIRECTED SELF-PLACEMENT

At other CSU campuses, freshmen are placed in a first-year writing course based on their scores on the English Placement Test (EPT). CSUCI students *choose* which class is appropriate for them. During orientation each summer, staff and faculty inform students about the composition program and differences between ENGL 102-103 and ENGL 105 classes, so students can make an informed choice that fits their confidence and skills as writers. ENGL 102-103 *stretches* writing instruction over two semesters and provides students with more support and assistance in developing their academic writing skills. ENGL 105 is a one semester class for students prepared to begin doing research and writing academic papers.

1. Courses Freshmen Elect

	ENGL 102-103		ENGL 105		Totals
2003-04	121	.57	91	.43	212
2004-05	194	.66	100	.34	294
2005-06	255	.68	107	.29	362
Totals	570	.66	298	.34	868

2. Student Success: In-Class Essays

	Fall 03	Spring 04	Fall 04	Spring 05	Fall 05	Spring 06	Totals
A, B, C grades	550	333	520	350	553	278	2584
D, F grades	24	27	21	22	61	13	168
Success rate	96%	92%	96%	94%	90%	96%	94%

3. Student Success: Out-of-Class Portfolios

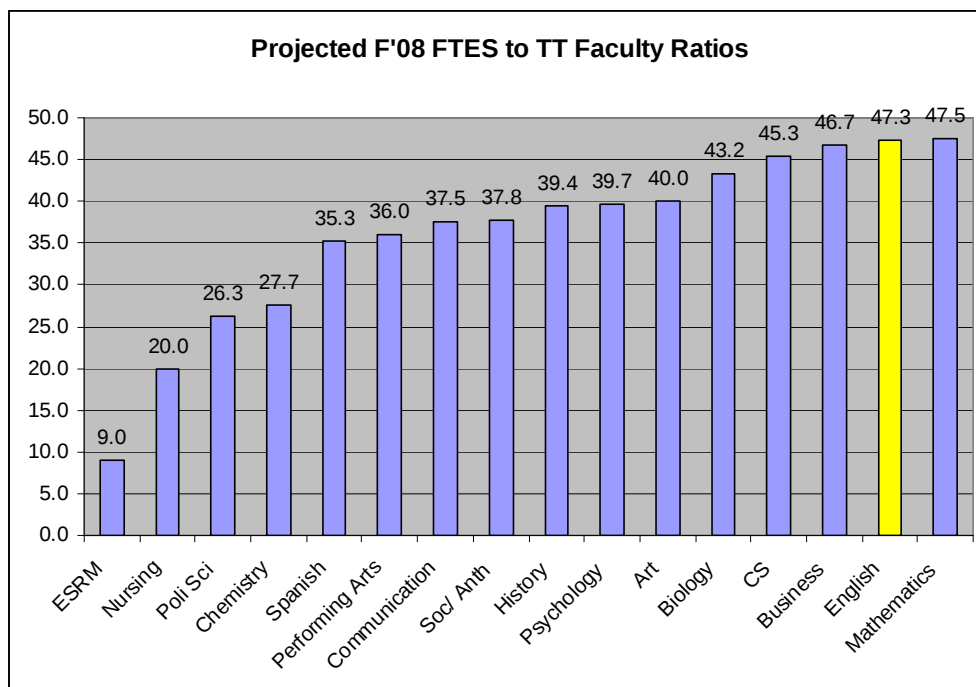
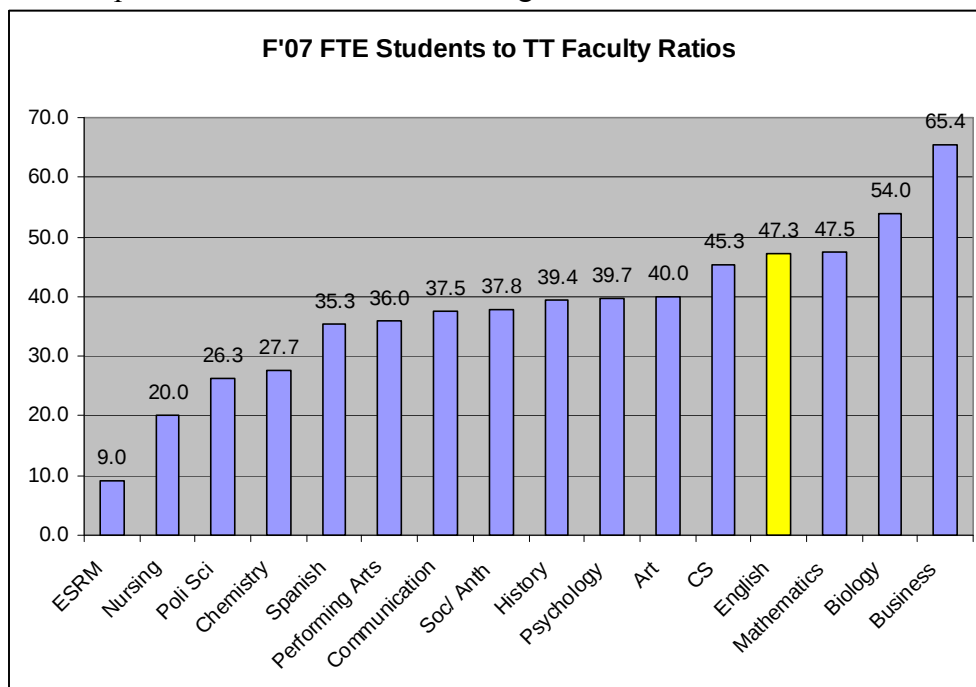
	Spring 2004	Spring 2005	Spring 2006	Totals
A, B, C grades	114	166	240	520
D, F grades	5	7	12	24
Success rate	96%	96%	95%	96%

4. Conclusions

- DSP is a better method of placing students in composition than is the EPT.
- STRETCH classes increase likelihood that students with limited writing experience or lack of confidence will succeed.
- Students are more motivated when they decide which composition class to take.

English Tenure Track Faculty Needs

FTES are from F'07 census reports provided by the Dean's Office during S'08. Numbers of TT faculty are taken (for F'07) from the CSUCI website; for F'08 they're adjusted for faculty-to-admin conversions and new hires. The assumption is that FTES will remain the same (as they're intended to.) In 2009, English needs will increase to an even higher level than is shown here due to the implementation of the Masters Degree in 2009.



English Graduate Demographics

CSUCI Graduates to Date: Spring 03 through Spring 07
By Degree/Major

ENGLISH																	
Degrees/Majors	Fa 02	Sp 03	Su 03	Fa 03	Sp 04	Su 04	Fa 04	Sp 05	Su 05	Fa 05	Sp 06	Su 06	Fa 06	Sp 07	Su 07	Total	
Bachelors																	
English	0	0	0	1	7	1	6	16	3	14	9	1	11	13	15	97	
	0	0	0	1	7	1	6	16	3	14	9	1	11	13	15	82	
Gender																	
Female	0	0	0	1	7	1	5	11	2	10	9	1	9	8	11	75	
Male	0	0	0	0	0	0	1	5	1	4	0	0	2	5	4	22	
Total Graduates	0	0	0	1	7	1	6	16	3	14	9	1	11	13	15	97	
Race/Ethnicity																	
Native American	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	
African American	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	
Asian	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	2	
Hispanic	0	0	0	1	0	0	0	2	0	1	1	0	2	3	4	14	
White	0	0	0	0	3	1	4	10	3	8	6	1	6	8	8	58	
Unknown	0	0	0	0	4	0	2	2	0	5	2	0	2	2	2	21	
Total Graduates	0	0	0	1	7	1	6	16	3	14	9	1	11	13	15	97	
Co of Residence																	
Alameda	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Contra Costa	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	
Fresno	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Imperial	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Inyo	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Kings	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Los Angeles	0	0	0	0	0	0	0	2	0	0	1	0	1	1	3	8	
Madera	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Mono	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Monterey	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Napa	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Orange	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	
Riverside	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	
Sacramento	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	
San Bernardino	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
San Diego	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	2	
San Francisco	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
San Joaquin	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	
San Luis Obispo	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Santa Barbara	0	0	0	1	0	0	2	2	0	0	0	0	1	0	1	7	
Santa Clara	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Santa Cruz	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	
Siskiyou	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Sonoma	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Stanislaus	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Tehama	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Trinity	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	
Ventura	0	0	0	0	7	0	3	10	3	13	8	1	9	9	9	72	
Yolo	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Outside of CA	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	
Total Graduates	0	0	0	1	7	1	6	16	3	14	9	1	11	13	15	97	
Transfer Institution Type																	
CA Community Colleges	0	0	0	1	7	1	6	14	3	14	8	1	10	10	13	88	
CSU	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	
UC	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	
CA Independents	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	2	
Non-CA Institutions	0	0	0	0	0	0	0	0	0	0	0	0	1	2	0	3	
Total Graduates	0	0	0	1	7	1	6	16	3	14	9	1	11	13	13	95	
Transfers to CSUCI																	
Moorpark College	0	0	0	0	3	0	1	2	3	4	2	1	5	2	2	25	
Oxnard College	0	0	0	0	0	0	0	2	0	2	1	0	0	3	0	8	
SB City College	0	0	0	1	1	0	2	2	0	0	0	0	1	0	1	8	
Ventura College	0	0	0	0	2	1	2	5	0	6	4	0	3	2	5	30	
Total Graduates	0	0	0	1	6	1	5	11	3	12	7	1	9	7	8	71	

CONSTITUTION

ALPHA NU ETA CHAPTER OF SIGMA TAU DELTA, INTERNATIONAL ENGLISH HONOR SOCIETY, INC.

Adopted October, 2005

ARTICLE I INCORPORATION

Section I. Name. The name of the organization shall be Alpha Nu Eta. (the "Chapter").

Section II. Incorporation. The Chapter shall be a wholly not-for-profit corporation, organized under the laws of the State of Illinois.

Section III. Mission and Purposes. The purposes of the Chapter shall be literary and educational. The Chapter shall strive to:

- A. confer distinction for high achievement in English language and literature in undergraduate, graduate, and professional studies;
- B. provide cultural stimulation on college campuses and promote interest in literature and the English language in the surrounding communities;
- C. foster all aspects of the discipline of English, including literature, language and writing;
- D. promote exemplary character and good fellowship among its members;
- E. exhibit high standards of academic excellence; and
- F. serve society by fostering literacy.

Section IV. Affiliations. The Chapter shall maintain membership in the Association of College Honor Societies (ACHS).

ARTICLE II EXECUTIVE COMMITTEE AND CHAPTER MEETINGS

Section I. Purpose and Composition. The management of the Chapter shall be vested in the Executive Committee. The Executive Committee shall consist of the Officers (Article III), and the Advisors.

Section II. Chapter Meetings.

- A. Regular Meetings. The Chapter shall meet at least once each academic year at a time and place selected by the President of the Chapter in consultation with the Executive Committee.

B. Special Meetings. A special meeting may be called by the President at his/her discretion. A special meeting must be called by the President upon written request of a majority of the current members of the Chapter. No later than two weeks after receiving such a request, the President shall notify the Chapter of the date of the special meeting, which shall be held within one month of the notification date. At the direction of the President, the Vice President shall forward notice of the special meeting to each Chapter member no later than one week prior to such called meeting, specifying the subject(s) to be considered.

C. Quorum and Majority Vote. A simple majority of the current members of the Chapter shall constitute a quorum. Even in the absence of a quorum, motions may be made; but any such motion(s) shall then be submitted to a vote of record and, if passed by a majority of the members of the Chapter, shall be considered binding.

ARTICLE III OFFICERS (EXECUTIVE COMMITTEE)

Section I. Number and Titles. The officers shall be five in number: President, Vice President/President-Elect, Secretary, Treasurer, and Historian. Together they shall form the Executive Committee of the Chapter (the "Executive Committee").

Section II. Election of Officers. Vice president/President-Elect, Secretary, Treasurer, Historian shall be elected by the Chapter Members present. Each Chapter Member present shall have one vote. A slate of candidates who meet the qualifications shall be presented by the Nominating Committee.

Section III. Term of Office. Executive Committee members shall assume their duties upon election. All Officers are to serve a term of one academic year.

Section IV. Vacancy.

A. President. In the event that the President, for any reason, is unable to serve, the Vice President/President-Elect shall serve as President.

B. Vice President/President-Elect. In the event that the Vice President/President-Elect, for any reason, is unable to serve, the Executive Committee shall call a special election within thirty days to fill the position.

C. Secretary. In the event that the Secretary, for any reason, is unable to serve, the Executive Committee shall call a special election within thirty days to fill the position.

D. Treasurer. In the event that the Treasurer, for any reason, is unable to serve, the Executive Committee shall call a special election within thirty days to fill the position.

E. Historian. In the event that the Historian, for any reason, is unable to serve, his/her office shall remain vacant until the next Chapter meeting, regular or special.

Section V. Powers and Duties

A. The Executive Committee. The Executive Committee shall have all executive powers of the Chapter.

B. Duties of Individual Officers. In addition to the duties of the Executive Committee, each officer shall have the following duties:

1. *The President* shall preside at all meetings of the Executive Committee and of the Chapter. He/she shall appoint the Standing Committees and such committees as he/she deems desirable or necessary. Such committees shall serve as he/she deems appropriate and such committees shall report to the Executive Committee. The President shall be an *ex officio* member of all committees (except the Executive Committee and the Nominating Committee).
2. *The Vice President/President-Elect* shall preside in the absence of the President and shall assume duties at the request of the President.
3. *The Secretary* shall have primary responsibility for accurate minutes of the Chapter meetings.
4. *The Treasurer* shall have primary responsibility for the financial policy of the Chapter and for submitting an annual report to the Executive Committee. At each International Convention the Treasurer shall submit to the membership a report of Society finances.
5. *The Historian* shall maintain the archives and the written continuing history of the Chapter and shall bring to the attention of the Board such relevant matters as seem appropriate.

ARTICLE IV STANDING COMMITTEES

Section I. Number. The Society may have the following Standing Committees:

- A. Nominating,
- B. Strategic Planning,
- C. Finance,
- D. Handbook,
- E. Scholarship and Awards,
- F. Chapter Development,
- G. Alumni,
- H. Convention,
- I. Publications,
- J. Electronic Communications, and
- K. Outstanding Chapter Award.

Section II. Membership. The President shall appoint the chair and the members of the Standing Committees.

A. To ensure appropriate representation, each Standing Committee shall be constituted as follows:

1. at least one Officer;
2. at least one non-Officer Alpha Nu Eta member; and

B. The President shall be an *ex officio* member of all Standing Committees, except the Nominating Committee (Article III, Section V.B.1).

Section III. Powers and Duties. The Standing Committees shall report monthly to the Board regarding the fulfillment of the charges given them by the President.

ARTICLE V MEMBERSHIP

Section I. Minimum Academic Qualifications for Chapter Membership. A candidate for membership shall have a minimum of two college courses in English language or literature beyond the usual requirements in freshman English. The candidate shall have a minimum of a B or equivalent average in English, shall rank at least in the highest thirty-five percent of his/her class in general scholarship, and shall have completed at least three semesters or five quarters of college course work.

Section II. Categories of Chapter Membership. There shall be two categories of chapter membership: active and associate. Within the chapter, each chapter shall be responsible for assigning its members to the appropriate categories.

A. Active Membership.

1. *Prerequisites.* Active membership shall be limited to

- a. currently enrolled students, graduate or undergraduate, who have the requisite academic background (Section I, this Article) and who are majoring or minoring, or the equivalent, in the discipline of English and
- b. faculty sponsor(s) of a chapter. A sponsor shall be a faculty member in the sponsoring institution.

2. *Rights*

- a. Active members may vote and hold local or international office.
- b. Active members may contribute to *The Rectangle*.

B. Associate Membership.

1. *Prerequisites.* Associate membership is open to

- a. currently enrolled students, graduate or undergraduate, who have the requisite academic background (Section I, this Article), but who are not majoring or minoring in the discipline of English;
- b. non-sponsoring faculty members who have a degree in English (or its equivalent);
- c. alumni who have the requisite background (Section I, this Article).

2. *Rights and Restrictions.*

a. Associate members may vote, but may not hold local or international office.

b. Associate members may contribute to *The Rectangle*.

Section III. Certificate of Membership. The Executive Director shall, upon receipt of international induction fees and a completed membership form, issue to newly inducted members a) a certificate attesting to membership in the Society and b) other materials as directed by the Board.

Section IV. Chapter Fees.

A. International Induction Fee. The one-time international induction fee entitles each chapter member to receive *The Rectangle* and *Newsletter* for one year and to purchase and wear the pin. The fee must be paid prior to induction and confers life membership in the Society. The amount of the international induction fee shall be determined by the Board.

B. Local Fees. Each chapter may establish and adjust its own local fees.

Section V. Induction of Members. Several induction rituals are provided in the official *Chapter Handbook*. Local chapters may alter the ritual; however, any alteration should remain true to the spirit and content of the traditional induction ceremony.

ARTICLE VI FINANCIAL POLICIES

Section I. Funds and Investments.

A. Deposits and Withdrawals of Funds. Upon receipt of any funds from any source in the name of the Chapter, the Treasurer shall immediately direct said funds into an appropriate Chapter account.

1. Savings and Checking Accounts. Savings and checking accounts shall be maintained in federally-insured financial institutions which shall have a capital surplus and undivided profits of not less than \$100,000.00. The amount in any one account shall not exceed the federally-guaranteed limit of insurance.

2. Amount of Checks. The Executive Committee shall determine check-signing policies.

Section II. Operating Expenses.

A. The Budget shall be used as a basis for the financial operations of the Chapter during the stated period.

B. The Treasurer, with advice from the Advisor, shall recommend the annual budget to the Executive Committee, which shall have final approval.

C. The Treasurer, along with the President, shall be responsible for execution of the approved Budget and shall report to the Executive Committee.

Section III. Financial Safeguards. Financial safeguards shall include the auditing of accounts, the bonding of Chapter members whose duties include financial responsibility, and the avoidance of conflicts of interest.

A. Conflict of Interest. No Chapter member shall conduct or contract business with the Chapter.

D. Indemnification.

1. Chapter members, or any person who may have served at Chapter request or by its election, shall be indemnified for expenses actually and necessarily incurred by them in connection with the defense or settlement of any action, suit, or proceeding in which they, or any of them, are made parties or a party by reason of being or having been Chapter members, or being or having been in the service of the Chapter by request, except in relation to matters as to which any such person shall be adjudged in such action, suit or proceeding to be liable for willful misconduct in performance of duty and to such matters as shall be settled by agreement predicated on existence of such liability.

2. The indemnification provided hereby shall not be deemed exclusive of any other rights to which anyone seeking indemnification may be entitled under any Bylaw, agreement, vote of members or disinterested Chapter members or otherwise, both as to action in his/her official capacity and as to action in another capacity while holding such office.

ARTICLE VII AMENDMENTS AND ADDITIONS

Section I. Constitution.

A. Introduction. Any Member may initiate a proposed amendment or addition to the Constitution by presenting the proposed amendment or addition to one or more Executive Committee members who shall, in turn, present the proposed change or addition to the Executive Committee. In order to be presented to the membership at large, the proposed amendment or addition must be approved by a three-fourths majority of the Executive Committee within twelve months.

B. Ratification. Balloting is to take place during a meeting of the Executive Committee. A copy of the proposed amendment(s) or addition(s) to be voted upon shall be given to the Executive Committee members. A simple majority of those voting is required for approval of the amendment(s) or addition(s).

C. Bylaws. Bylaws may be amended by a majority vote of the members of the Executive Committee.

BYLAWS

BYLAW I OFFICIAL MOTTO AND SYMBOLS

Section I. Official Motto. The official motto of the Chapter, as with its parent Society, identified by its initials, is Sincerity, Truth, Design.

Section II. Official Symbols and Insignia

A. Colors. The official colors shall be cardinal and black.

B. Flower. The official flower shall be the red rose.

C. Seal. The official seal shall be a circle surrounded by a corrugated border. Just within the circumference shall appear the motto--Sincerity, Truth, Design--and the birth date of the Society, 1924. In the center there shall be a crossed pen and torch with the Greek letters ΣΤΔ and a five-point star in the quadrants.

D. Pin. The official membership pin shall be a simple shield with the Greek letters ΣΤΔ superimposed.

BYLAW II PARLIAMENTARY AUTHORITY

Unless otherwise specified, *Robert's Rules of Order* shall govern.

BYLAW III CORPORATION POLICIES

Section I. Purpose. The corporation is organized exclusively for educational purposes within the meaning of section 501(c)(3) of the Internal Revenue Code, and in accordance with the mission and purposes set forth in Article I, Section III, of the Sigma Tau Delta Constitution.

Section II. Inurement of Income. No part of the net earnings of the corporation shall inure to the benefit of, or be distributable to, its members, its Officers, or other private persons except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered.

Section III. Legislative or Political Activities. No substantial part of the activities of the corporation shall be the carrying on of propaganda or otherwise attempting to influence legislation, and the corporation shall not participate or intervene in (including the publishing or distribution of statements) any political campaign on behalf of any candidate for public office.

Section IV. Operational Limitations. Notwithstanding any other provisions of these articles, the corporation shall not carry on any other activities not permitted to be carried on

A. by a corporation exempt from Federal Income tax under section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provision of any future United States Internal Revenue Law) or

B. by a corporation, contributions to which are deductible under section 170(c)(2) of the Internal Revenue Code of 1986 (or the corresponding provision of any future United States Internal Revenue Law).

Section V. Dissolution: Upon the dissolution of the Chapter, the Officers shall, after paying or making provisions for the payment of all liabilities of the corporation, dispose of all the assets of the Chapter exclusively for the purposes of the Chapter in such manner, or to such organization or organizations organized and operated exclusively for charitable, educational, religious, or scientific purposes as shall at the time qualify as an exempt organization or organizations under section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provision of any future United States Internal Revenue Law) as the Chapter shall determine. Any such assets not so disposed of shall be disposed of by the Court of Common Pleas of the county in which the principal office of the Chapter is then located, exclusively for the purposes or to such organization or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes.

BYLAW IV REMOVAL OF CHAPTER OFFICER(S)

Any elected officer of a chapter may be removed for cause. Sufficient cause for removal includes, but is not limited to: violation of the Chapter Bylaws or of the Society Constitution; violation of a rule, practice, or procedure adopted by the Chapter; any conduct deemed prejudicial to the best interests of the Chapter; irresponsible behavior; flagrant violation of school rules or civic laws. The matter of removal shall be handled entirely on the local chapter level; the national Board of Directors shall at no time and in no way be involved in the process or be held responsible for the outcome. Prior to a vote on the matter of removal of an elected officer, the local Campus Activities Office, or its equivalent, should be consulted concerning due process—which shall determine the specific procedures to be followed at the respective school and which shall supercede any alternative procedures described below. Only if no such local office, or its equivalent, exists, shall the following procedures be followed:

The Chapter Executive Committee, with the Chapter sponsor(s), shall hold a formal hearing. At least twenty-one (21) days prior to the hearing, the Chapter sponsor(s) shall send by registered mail to the last recorded address of the officer a statement of the charges and notice of the time and place of the hearing at which the charges will be considered. The officer must have the opportunity to respond to the charges in writing and/or in person. The Chapter Executive Committee, with the Chapter sponsor(s), may or may not recommend removal from office, on the basis of a 3/4ths majority vote. If there is a 3/4ths majority vote, the petition shall be brought before the general membership at its next scheduled general or special meeting. The officer in question may be in attendance to plead his/her case and may opt to resign his/her position prior to the vote. A 2/3rds majority vote of the members present shall determine if the officer is to be removed. Regardless which procedure is followed (that prescribed by the local campus or that

suggested as a substitute, if the local campus has no set procedure), any resultant action, and any appeals (if the Campus Activities Office permits them), shall be dealt with entirely on the local campus level.

Form 1
English (730)

Budget Process 2007-08
Temporary Faculty Budget Projection

English (730)	Fall 2007 Projection					Spring 2008 Projection				
	Sections	WTUs	FTEF	FTEs	SFR	Sections	WTUs	FTEF	FTEs	SFR
Total to teach	74	207.00	14.93	288.00	19.97	74	207.00	14.93	288.00	19.97
Faculty # (Tenure Track)	7	84.00					84.00			
Program assigned time/cost		16.50	\$ 25,300				16.50	\$ 25,300		
Net WTUs		67.50					67.50			
Annual Lecturers # (Full Time)	8	120.00					120.00			
Program assigned time/cost			\$ -					\$ -		
Net WTUs		120.00					120.00			
Temporary Faculty (FT/PT Conditional)										
Net WTUs		19.50					19.50			
Total		207.00	\$ 25,300				207.00	\$ 25,300		

Fall 2006 Budget Temporary Faculty (FT/PT Conditional)	Budgeted WTUs	Pgm Avg Rate *	06-07 Net Budget
	22.35	1,667	37,255
FALL 2007 REQUEST Temporary Faculty (FT/PT Conditional)	Net WTUs	University Avg Rate*	Request
	(2.85)	1,547	(4,407)

Spring 2007 Budget Temporary Faculty (FT/PT Conditional)	Budgeted WTUs	Pgm Avg Rate *	06-07 Net Budget
	13.91	1,667	23,180
SPRING 2008 REQUEST Temporary Faculty (FT/PT Conditional)	Net WTUs	University Avg Rate*	Request
	5.59	1,547	8,655

Description: Based on the FTEs projected for each program area, fill in the non-shaded areas -- number of sections and WTUs projected for each semester, FTEs projection, and program assigned time. The estimated budget need for temporary faculty will compute. (All yellow cells will compute.)

* Rate for 2006-07 is based on actual Fall 2006 program average. The rate for 2007-08 is the current university average (1,564).

11/1/06
4/2/08

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Budget Call: 11/01/06
Submission: 4/2/08

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English (730)
2006-07 Position Budget (BV3)

Dept. English (730)

Fund	Job Code	Job Code Description	Name	Account	Position Budget
GD901	2360	Faculty (Tenure Track)	Adler, M	601100	74,352
GD901	2360	Faculty (Tenure Track)	Balen, J	601100	74,352
GD901	2360	Faculty (Tenure Track)	Open (Christopher, R)	601100	85,617
GD901	2360	Faculty (Tenure Track)	Mayberry, B	601100	78,672
GD901	2360	Faculty (Tenure Track)	Monsma, B	601100	85,392
GD901	2360	Faculty (Tenure Track)	Peters, J	601100	79,932
					478,317
GD901	2481	Dept Chair - 12 month	Kilpatrick, N J	601101	106,800
GD901	2358	Lecturer (FT)	Anderson, S	601807	57,300
GD901	2358	Lecturer (FT)	Ball, J	601807	50,700
GD901	2358	Lecturer (FT)	Griggers, C	601807	58,300
GD901	2358	Lecturer (FT)	Guelcher, J	601807	51,852
GD901	2358	Lecturer (FT)	Marzell, A	601807	51,852
GD901	2358	Lecturer (FT)	Popok, C	601807	58,452
GD901	2358	Lecturer (FT)	Reder, C	601807	51,852
GD901	2358	Lecturer (FT)	Slaughter, A	601807	58,000
					438,308
GD901				601810	60,435
				Position Budget	1,083,860
				Benefits	373,932
					1,457,792

11/1/06
4/2/08

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2006 Fall PT Faculty Avg Per Unit Rate
(without TA's)

English (730)

Class Subj	Cat #	Sec	Description	WTU	FTEF	Instructor Name	Dept	Dept Name	Type	per unit
1228 ENGL	420	01	LITERARY THEORY	3.00	0.20	Barnazel, Julie Lynn	730	English	PT	\$1,812
1244 ENGL	475	03	LANGUAGE IN SOCIAL CONTEXT	3.00	0.20	Johansen, Erik B	730	English	PT	\$1,378
1246 ENGL	475	05	LANGUAGE IN SOCIAL CONTEXT	3.00	0.20	Johansen, Erik B	730	English	PT	\$1,378
1924 ENGL	120	03	AMERICAN LITERATURE I	3.00	0.20	Pages, Christina	730	English	PT	\$1,812
1216 ENGL	330	04	WRITING IN THE DISCIPLINES	3.00	0.20	Pages, Christina	730	English	PT	\$1,812
1916 ENGL	330	05	WRITING IN THE DISCIPLINES	3.00	0.20	Pages, Christina	730	English	PT	\$1,812
				18.00	1.20		730 Total			\$10,004

University Average Per Unit Rate

2006 Fall PT Faculty Avg Per Unit Rate
(without TA's)

English (730)

PT total	Avg Per Unit Rate
\$5,435	
\$4,135	
\$4,135	
\$5,436	
\$5,436	
\$5,436	
\$30,013	\$ 1,667
	\$ 1,547

Curricula Vitae of Tenured/Tenure Track Faculty

Mary Adler

Mary Adler, Ph.D.

249 Smugglers Cove; Camarillo, CA 93012
(805)437-8486 office; (805)482-5057 home; (805)437-8864 fax
mary.adler@csuci.edu

EDUCATION

UNIVERSITY AT ALBANY, STATE UNIVERSITY OF NEW YORK, MAY 2002

Ph.D. in Curriculum and Instruction, Specialization in Language and Education

Dissertation: The Role of Play in Writing Development: A Study of Four High School Creative Writing Classes

Advisor: Arthur N. Applebee

UNIVERSITY AT ALBANY, STATE UNIVERSITY OF NEW YORK, MAY 2001

M.A. in English, Writing Option

Thesis: The Magic Motion Machine: Disturbing Equilibrium. A Fiction Collection

Chair: Judith Johnson

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE, 1992

Secondary Teaching Credential in English, Supplemental in History

UNIVERSITY OF CALIFORNIA, LOS ANGELES, 1989

B.A. with highest honors in History

Thesis: The Status of Women Faculty Members in the Social Sciences at the University of California, Los Angeles, 1963-1988.

Chair: Norris Hundley

PROFESSIONAL EXPERIENCE

CALIFORNIA STATE UNIVERSITY, CHANNEL ISLANDS, Fall 2003-Present.

Assistant Professor of English.

Courses taught:

- Methods of Teaching English—A study of essential content and methods in teaching expository and creative writing and literature.
- Writing as Reflective Practice—A course that incorporates research in the writing process with practice in writing in diverse genres and metacognitive reflection on the process.
- Literacy in Secondary Schools—Developing methods and techniques for reading, writing, language and literacy across the secondary curriculum, including math, science, and English.
- Adolescent Literature—Analysis and evaluation of diverse young adult texts. Students engage in literary discussions to consider texts from multiple perspectives.
- Media Literacy and Youth Culture—A team taught, interdisciplinary course that examines the relationship between mass communication, mass media, and youth culture
- Language and Social Context—Emphasis on literacy development for English Only and English Language Learners, K-12
- English Education Capstone--A senior seminar course in which students conduct and analyze original research in area schools and produce a lengthy written report on their findings.

Courses developed and/or proposed

- Writing as Reflective Practice
- Media Literacy and Youth Culture
- Themes in World Literature
- The Art of Educational Journalism (with an interdisciplinary team)
- Introduction to Secondary Schooling (co-developed with secondary education program)
- Approaches to English Grammar

Service

- Faculty advisor to The Nautical, CSU Channel Islands' inaugural yearbook.
- Developer and advisor for the English Education Emphasis, an undergraduate program for prospective single subject English teachers wishing to achieve California subject matter preparation prior to entering a credential program.
- Workshop facilitator in Ventura County, Early Assessment Program (EAP), 2004-06.
- Co-developed program assessment and implementation plans for English, 2004-05.
- Served on diverse committees including Curriculum, WASC, Senate Executive, Faculty Development Advisory (Chair, 2005-06; Co-chair, 2006-07), Student Affairs Liaison, Committee on Centers and Institutes (Chair, 2004-05), Liberal Studies Advisory, and Physical Master Planning.
- Developed and facilitated interdisciplinary Faculty Writing Group, 2003 and 2004; facilitated first Faculty Writing Retreat, Winter 2005; attended second Faculty Writing Retreat, 2006.

UNIVERSITY AT ALBANY, STATE UNIVERSITY OF NEW YORK, 2001-May 2003

Lead Facilitator of Instructional and Professional Development for the Partnership for Literacy, Center on English Learning and Achievement (CELA).

- Co-developed and implemented intensive summer institutes introducing secondary teachers to practical and conceptual activities using research-based methodology designed to improve students' achievement in English. Provided ongoing instructional development over two years through biweekly group teacher meetings, supplemented with individual classroom observations and feedback. Developed and administered WebCT online Partnership discussion forum.
- Hired graduate student researchers and developed training program for the research component of the project. Provided coordination and support to manage data collection across 12 sites in Albany, NY, coordinating with sites in Wisconsin. Developed human subjects materials.

Project Directors: Arthur Applebee & Judith Langer

UNIVERSITY AT ALBANY, STATE UNIVERSITY OF NEW YORK, 1996-99

Research Assistant for the Center on English Learning and Achievement (CELA).

- Worked as part of a research team to develop a framework for the study of interdisciplinary instruction. Implemented research project in secondary schools in California and New York. Conducted qualitative field research over two years as the principal researcher for four sites. Analyzed data of individual cases and, with the research team, participated in cross-site data analysis.

Project Director: Arthur N. Applebee

THE RENSSELAERVILLE INSTITUTE, NY, 2000-2002

Instructor, Minds On Writing Workshops for grades 6-8.

UNIVERSITY AT ALBANY, STATE UNIVERSITY OF NEW YORK, 1999-2000

National Writing Project coach and facilitator, Goals 2000 grant

- Developed model lessons and provided ongoing individual and group instruction, including on-site observation and feedback, for inner city elementary school teachers. Focused on improving writing instruction and students' literacy achievement.

CAPITAL REGION TEACHER CENTER, 1998-9

Consultant. Coached teachers enrolled in a "Teaching literacy" project focusing on action research.

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE, Summer 1996

Composition Instructor, Summer Academic Enrichment Program.

Course: Composition: Writing for Creativity and Effectiveness.

UNIVERSITY OF CALIFORNIA, LOS ANGELES, Teacher-Researcher Project, 1994-5
Project Fellow

UNIVERSITY OF CALIFORNIA, LOS ANGELES, Invitational Writing Project, 1993
Project Fellow

JOHN A. SUTTER MIDDLE SCHOOL, Los Angeles Unified School District, 1992-1996

Teacher. *Courses*: English 8, English 8 honors, World History, English as a Second Language. Senior Class Sponsor. Graduation Committee Chair. Master Teacher. *Principal*: Dr. Carolyn Baker

PIERCE COLLEGE, LOS ANGELES VALLEY COLLEGE, CALIFORNIA STATE UNIVERSITY, NORTHRIDGE, 1990-3

Tutor for Special Services and the learning disabled

LEARNING TREE UNIVERSITY, Chatsworth, 1991-92

Adult ESL Instructor

PUBLICATIONS

Applebee, A., Adler, M., & S. Flihan. (forthcoming, Winter 2007-8). Interdisciplinary Curricula in Middle and High School Classrooms: Case Studies of Approaches to Curriculum and Instruction. *American Educational Research Journal*.

Adler, M. (forthcoming). Playing with Fiction: Developing Adolescent Writers and Selves. *Journal of Teaching Writing*.

- Adler, M. & E. Rougle (2005). *Building Literacy Through Classroom Discussion: Research-Based Strategies for Developing Critical Readers and Thoughtful Writers in Middle School*. New York: Scholastic Press.
- Adler, M., Rougle, E., Kaiser, E., & S. Caughlan (2003). Closing the gap between concept and practice: Toward more dialogic discussion in the language arts classroom. *Journal of Adolescent and Adult Literacy*, 47(4), 312-322.
- Adler, M. (2001, Fall). Learning the writer's craft through literature. *Statement: The Journal of the Colorado Language Arts Society*, 37(1), 72-74.
- Adler, M., & Flihan, S. (1997). The interdisciplinary continuum: Reconciling theory, research and practice (Research report No. 10004/2.36). Albany, NY: National Research Center on English Learning & Achievement, University at Albany.
- Adler, M. (1996). About Teaching: *Just Teach Me, Mrs. K. English Journal*, v. 85(4).
- Adler, M. (1992). "Solar Husk," *Northridge Review*, Fall 1992.
- Adler, M. (1991-2). *Blood and Ink Magazine* (Editor).

GRANTS AND AWARDS

- CSU Channel Islands Faculty Development Grant. Research in English Education and Composition. Spring 2008.
- National Endowment for the Humanities Grant: "John Steinbeck: Voice of a Region, Voice for America." 10/1/06 – 12/31/07. \$118, 729. (co-authored with Susan Shillinglaw).
- Spirit of Excellence Award, CSUCI Division of Student Affairs, June 9, 2006.
- National Education Association Learning & Leadership Grant, October 2004 (co-authored with D. Jones). \$5000.
- Martin V. Smith Faculty Innovation & Excellence Grant: "Book Project: Building a Discussion-Centered Classroom," Fall 2004.
- CSUCI Faculty Development Grants, Spring 2003 & Spring 2004
- Presidential Distinguished Dissertation Award, May 2002
- Graduate Student Organization (GSO) Grants, SUNY Albany, 1999-2000
- Nominated for Best New Voices in Fiction Award, SUNY English Department, 1999
- Outstanding Student Teacher Award, California State University, Northridge, 1993

RESEARCH AND FIELD PRESENTATIONS

- National Council of Teachers of English. New York, NY November, 2007.
Roundtable Speaker: Eight American Poets: Teaching Langston Hughes
- Early Assessment Program (EAP), Expository Reading and Writing Course. Santa Barbara, Ventura, Oxnard, and Conejo Valley School Districts. 2005-present (Ongoing).

(Co-Presenter). National Council of Teachers of English, Nashville, TN, November 2006.
*Roundtable Speaker: Teaching the Novel: Approaches to Teaching *Night*.* (presented in absentia).

Summit Invited Speaker/Facilitator (with E. Rougle). Los Angeles Unified School District Spring Meeting; Rancho Mirage, CA. May 18-20, 2006.
Topic: Dialogic-Based Approach to Student and Adult Learning.

(Co-Presenter). American Educational Research Association. San Francisco, CA. April, 2006.
Topic: Facilitating Teacher Change (Panel on The Partnership for Literacy).

Keynote Address: Ventura County Reading Association, Camarillo, CA, February 2006.
Topic: Cultivating Readers and Writers Through Classroom Discussion

National Council of Teachers of English, Pittsburgh, PA, 2005.
*Roundtable Speaker: Eight American Novels: Teaching *Of Mice and Men**

(Co-Presenter). National Council of Teachers of English, Pittsburgh, PA, 2005.
Topic: Developing Significant Conversations in Middle School

(Co-Presenter). California Association of Teachers of English, Santa Clara, CA, 2005.
Topic: Leading by Getting Out of the Way: Facilitating Discussion in your Classroom

(Co-presenter). National Council of Teachers of English, Indianapolis, IN, 2004.
Topic: Partners in Learning: Developing Significant Conversations Across Texts
Topic: Improving Learning and Achievement in the English Language Arts: Current Research from the National Research Center on English Learning and Achievement.

(Co-presenter). National Council of Teachers of English, San Francisco, CA, 2003.
Topic: Partners in Learning: Developing Curriculum Through Rich Literary Discussion of Parallel Texts (Roundtable)

(Co-presenter). National Council of Teachers of English, Atlanta, GA, 2002
Topic: Re-visioning Professional Development through Collaborative Partnerships

National Council of Teachers of English, Baltimore, MD, 2001.
Topic: The Role of English in the Teaching of Historical Fiction

(Co-presenter). New York State Council of Teachers of English, Albany, NY, 2000.
Topic: Critical Thinking through Creative Writing

National Council of Teachers of English, Denver, CO., 1999.
Topic: The Role of Language Play in Writing Development.

Education and Language Forum, Albany, NY, 1999.

Topic: Gaining Access: Practical and Ethical Issues

New York State English Council, Albany, NY, 1997.

Topic: Recent Research into Interdisciplinary Education.

English Language Development Conference, Los Angeles, CA, 1994.

Topic: Surviving the Television Age: An Independent Reading-Response Program.

UCLA Chancellor's Conference on Composition and Literature, Los Angeles, CA, 1993.

Topic: Scaffolding the Poem: Building on Student Experience.

Southland Council of Teachers of English Panel Discussant, Los Angeles, CA, 1993.

Topic: Surviving the First Year of Teaching.

OTHER PROFESSIONAL ACTIVITIES

Reviewer, American Educational Research Association (AERA) Proposals for Annual Conference, Section K, Teacher Education and Development. 2002.

Reviewer, Qualitative Research Conference Proposals, Albany, NY, 2001

Consultant, New York State Department of Education, Curriculum and Assessment. English Regents Development, 1998-99.

Julia Balén

Julia Balén
Assistant Professor

English
California State University Channel Islands
One University Drive, BTW 1112
Camarillo, CA 93012

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Program Office (805) 437-3272
FAX (805) 437-8864
julia.balen@csuci.edu

EDUCATION:	Ph.D., Comparative Cultural & Lit. Studies, The University of Arizona, 1993 Dissertation: Embodied Subjectivities: Power, Gender, Language MA, English Literature, The University of Arizona, 1988 BA, <i>cum laude</i> , Creative Writing & English; Minor in Music, The University of Arizona, 1984	
EMPLOYMENT:		
Faculty	Associate Professor, English, CSU Channel Islands, Assistant Professor, English, CSU Channel Islands, Faculty Director of Center for Multicultural Engagement Visiting Professor, Women's Studies, University of Arizona	Jun 2007- present Jan 2004- 2006-Present Jan 2004-
Admin/Faculty	Associate Director, Women's Studies, The University of Arizona	1995-2004
Research	Arizona Board of Regents Commission on the Status of Women, The University of Arizona	1991-93
Teaching	Senior Lecturer, The University of Arizona, Faculty Mentor, Prescott College, Tucson, AZ, Adjunct Faculty, Pima Community College, Graduate Associate/Assistant, The University of Arizona,	1993-96 1992-95 1993 1984-93
Consulting	Group process, facilitation, conflict resolution Workshops on "Roberta's Rules: Practical Meeting Practices"	1978-ongoing 1999-ongoing

PUBLICATIONS:

- Articles & Chapters:** "Practicing What We Teach" in *Women's Studies for the Future: Foundations, Interrogations, Politics*, ed. Elizabeth Lapovsky Kennedy and Agatha Beins (Rutgers University Press, 2005)
- "In Memoriam: **Error! Contact not defined.**," a review of Wittig's literary accomplishments in *The Women's Review of Books*, January 2004, Vol. XXI, No. 4.
- "Practicing Difference Differently: Cyborg Consciousness in Political Action," *Exclusions in Feminist Thought*, ed. Mary Brewer, Sussex Academic Press, Sept. 2002.

“Motherly Voices: Dancing Through a Field of Children,” in *Doing Feminism: Teaching & Research in the Academy*, eds. Mary Anderson, et al (Lansing, Michigan: Michigan University Press, 1997).

“La Ronde: of Children and Mothers” in *The Intimate Critique: Autobiographical Literary Criticism*, eds. Diane Freedman, Olivia Frey, and Frances Zauhar (Durham, North Carolina: Duke University Press, 1993).

“Duras’ Laughing Cure for Lacan’s Hysterical Lack” in *In Language and in Love, Marguerite Duras: The Unspeakable*, ed. Mechthild Cranston (Washington, D.C.: Scripta Humanistica, 1992) 100-118.

“Truth Tramples Chastity, Modesty, and Purity, or the Tongue in Virginia’s Cheek” in *Ticklish Proceedings*, ed. Kayann Short (Boulder, CO: Colorado University Publications, 1991) 1-7.

“Constitutionally (W)hole: A Psycho-Sexual Meditation” in *Engender: A Magazine of Popular Interpretation*, Jan 1990, 1:1, 8-10.

Electronic:

“Remembering Wittig” and “In Memoriam: Monique Wittig” in “The Resurrection Issue” of *TRIVIA: Voices of Feminism*, a feminist literary journal, February 2007, Issue 5.

“GALA Choruses Is Formed,” in *GLBT History*, an EBSCO database, eds. Lillian Faderman, et al (Salem Press, Fall 2005). Print format forthcoming.

“The Formation of Anna Crusis Feminist Chorus,” in *GLBT History*, an EBSCO database, eds. Lillian Faderman, et al (Salem Press, Fall 2005). Print format forthcoming.

“San Francisco Gay Men’s Chorus 1981 U.S. Tour,” in *GLBT History*, an EBSCO database, eds. Lillian Faderman, et al (Salem Press, Fall 2005). Print format forthcoming.

Poetry:

“Remembering Wittig” in “The Resurrection Issue” of *TRIVIA: Voices of Feminism*, a feminist literary journal, February 2007, Issue 5.

“Remembering Wittig” in *Frontiers: A Journal of Women’s Studies*, vol 6:2, 2005.

Book Reviews:

“The Genius of Colette” a review of Julia Kristeva’s *Colette* in *The Women’s Review of Books*, November 2004, Vol XXII, No 2.

WORKS IN

PROGRESS:

Roberta's Rules: A Guide to More Productive, Creative, and Effective Meeting Practices began through development of workshops. Book is complete and I am in negotiations/revisions process with University of Ohio Press.

"Erotics, Agency, and Social Movement: Performing Sexuality through Musicality in GALA Choruses" submitted to *Women and Music: A Journal of Gender and Culture*, October 2006

"Contextualizing Theories/Working Practices: Engaging the Women's Studies Classroom as Feminist Think Tank" co-composing with students based on Fall 2001 Activisms and Organizations class.

Annulling Gender, will be a collection of essays that explore this goal most central to the work of Monique Wittig. I am co-editing this work with Dominique Bourque of the University of Ottawa.

PRESENTATIONS:

Roundtable panelist: "Theories of Conflict and Conflict Resolution in Feminist and Anti-Racist Organizational Settings" at the National Women's Studies Association, Cincinnati, Ohio, June 19-22, 2008.

Workshop Leader: "Being Better Allies: Ethical Personal and Institutional Practices Across Differences" at the National Women's Studies Association, Cincinnati, Ohio, June 19-22, 2008.

Workshop leader, "Ethical Personal and Institutional Practices Across Differences," National Women's Studies Association, St. Charles, IL, June 2007.

Moderator with three CSUCI students, "Defying the Definers: Identity, Resistance, and Literature in Reading Lolita in Tehran," National Women's Studies Association, St. Charles, IL, June 2007.

Panelist, "Women's Studies for the Future: Institutions and Interdisciplinarity," Cultural Studies Association, Portland, OR, April 2007

Presenter, "Annulling Gender: Wittig's Wicked Humor in the Battle Against Either/Or" in Monique Wittig's Legacy session at the Rocky Mountain Modern Languages Association 16th Annual Convention, Tucson, AZ, October 2006.

Invited speaker, "Correlation between Discrimination/Oppression and Sexual Violence" for the Ventura County Coalition to End Family Violence's staff training, September, 9, 2006.

Invited presenter, "Allies in Conflict: Practicing Difference Productively," National Women's Studies Association, Oakland, CA, June 2006.

Presenter, Women's Studies and Working-Class Studies, Intersections Panel, National Women's Studies Association, Oakland, CA, June 2006.

Presenter, "Freedom and Justice Studies: Queer(y)ing Identity Studies for the Future," CSU Queer Studies Conference, Chico, CA, April 2006.

Co-presenter with Jacquelyn Kilpatrick and Simone Aloisio, "Challenges in Developing an Interdisciplinary University" at The Association for General and Liberal Studies and the Association for Integrative Studies joint conference in Fairfax, VA, October 2005.

Presenter, "Women & Literature: Assuming the Position" at Women in Culture and Society Conference, CSUCI, October 2005.

Presenter, "Conflicts in NWSA," National Women's Studies Association, Orlando, FL, June 2005

Conference organizer and discussant, "Academic Freedom Under Attack," CSU Queer Studies Conference, Fresno State University, April 2005.

Presenter, CSUCI Faculty presentation on *Roberta's Rules*, November 2004

Presenter/Organizer, "Labor Practices in Women's Studies," National Women's Studies Association Administrators Conference, Milwaukee, June 2004.

Presenter, "Re/producing by Ear: Wittig's Materialist Feminism," Cultural Studies Association, Boston, May 2004

Workshop co-facilitator, CSU Queer Studies Conference, Humboldt State University, April 2004.

Panel Chair, "Annulling Gender: The Legacy of Monique Wittig," Modern Languages Association Conference, San Diego, Dec, 2003.

Workshop organizer and presenter, "University/Community College Collaborations," National Women's Studies Association Administrators Conference, New Orleans, June 2003.

Panel organizer and presenter, "Expanding our Scope: University/High School Collaborations." National Women's Studies Association Conference, New Orleans, June 2003.

Panel Organizer, Chair & Respondent, "Music Cultures and Social Change Movements," American Studies Association, Houston, Nov. 2002.

Panel Organizer, Chair & Respondent, "Contextualizing Theories/Working Practices: Women's Studies Classroom as Feminist Think Tank," National Women's Studies Association Conference, Las Vegas, June 2002.

Panel Organizer, Chair & Respondent, "Women's Studies Classroom as Feminist Think Tank," AZ Women's Studies Conference, Tempe, March 2002.

Presenter, "Technologies of Queerness: Plying the Intersection of Musicality and Sexuality in GALA Choruses," Modern Languages Association, New Orleans, 2001.

Presenter, "Strategic Musicking: Producing Queer Civic Voices through GALA Choruses International" American Studies Association, Washington, D.C., 2001.

Invited presenter, "Research on GALA Choruses," Gay and Lesbian Association of Choruses International Leadership Conference, Portland, OR, September 2001.

Presenter "Practicing What We Teach: Assessing the Institutional Tensions and Contradictions of Women's Studies," NWSA, Minneapolis, June 2001.

Presenter-workshop "Practicing What We Teach," Program Administrators Pre-conference meeting, NWSA, Minneapolis, June 2001.

Presenter/facilitator, "Liberatory Reflections: Assessing the Institutional Tensions and Contradictions of Women's Studies" session at The Future of Women's Studies: Foundations, Interrogations, Politics Conference at the University of Arizona, October 2000.

Invited speaker, "Feminist Meeting Practices," Program Administrators Pre-conference meeting, NWSA, Boston, June 2000.

Presenter, NWSA, "Singing for our Lives: Performing Community in GALA Choruses," Boston, June 2000

Presenter-workshop "Roberta's Rules: Practical Meeting Practices" NWSA Boston, June 2000.

Guest speaker, "White Privilege and Gender Inequities in our Schools," Tucson Unified School District Staff Development workshop, March 2000.

Invited panelist, "Interdisciplinarity," Comparative Cultural & Literary Studies Colloquium, Tucson, AZ, Oct. 1999.

Presenter, NWSA, "Dealing with Diversity in the Classroom," Albuquerque, NM, June 1999.

Presenter, Working Class Academics Conference, “Performing Class: A Cost/Benefits Analysis for Working Class Academics,” Little Rock, AR, May 1999.

Invited panelist/speaker, “The Female Body in Performance,” UA Presents Symposium on Tucson Museum of Art, April, 1999.

Keynote Speaker, “Dealing with Diversity,” Residence Assistant Training, Tucson, Aug, 1998.

Organizer/Chair/Presenter, “The Future of Women’s Studies Graduate Programs,” NWSA, Oswego, NY, June 1998.

Presenter, “The UA -ISM (N.) Project Experience,” -ISM (N.) Project Faculty Institute, May 1998.

Chair, “Women’s Bodies, Women’s Knowledge,” Bodies of Knowledge Conference, Arizona Women’s Studies Council, Phoenix, March 1998.

Presenter, “An Appeal to Your Senses: The Role of Embodiment in the Search for Justice,” Southern Humanities Council 51st Annual Conference—Justice, Montgomery, AL, March 1998.

Moderator, Expanding Your Horizons Conference, WISE, Tucson, AZ, Mar. 1998.

Panelist, “The -ISM Project,” Comparative Cultural & Literary Studies Conference, Tucson, Feb 1998.

Invited Panelist, “Reading Race in the Classroom,” Rhetoric & Composition Conference, Tucson, Feb, 1998.

Invited Speaker, “Race Matters” Honors Seminar, Oct 1997.

Presenter/Participant, “The -ISM Project,” 1997 Ford Foundation Campus Diversity Initiative Conference, University of Florida, Miami, Oct. 1997.

Moderator, 4-S Conference, Tucson, Oct 1997.

Presenter, “Affirmative Actions: Connecting the Women’s Studies Classroom with the Boardroom,” NWSA, St. Louis, MO, June 1997.

Participant, SIROW Summer Institute on Global Feminism and Pedagogy, Tucson, June 1997.

Participant, -ISM (N.) Project Faculty Institute, May 1997.

Invited Speaker, "The Examined Life," Honors Colloquium, UA Apr 1997.

Moderator, Expanding Your Horizons Conference, WISE, Tucson, AZ, Mar. 1997.

Presenter, "From Theory to Practice: Connecting the Classroom with the Boardroom," New Mexico Women's Studies Conference, University of New Mexico, Albuquerque, NM, Mar. 1997.

Invited Speaker, "Bodies of Difference: Building Liberatory Alliances," African-American History Month Speaker Series, The University of Arizona, Tucson, AZ, Feb. 1997.

Invited Panelist, "Beyond the Classroom: Engaging Students in Community Affairs," The Next Twenty-Five Years: Women's Studies Program Administration Conference, Arizona State University, Tempe, AZ, Feb. 1997.

Participant, 1996 Ford Foundation Campus Diversity Initiative Conference, North Seattle Community College, Seattle, WA, Nov. 1996.

Guest Speaker, "Feminist Mothering," Women & Power class, Teen Age Parent Program, Tucson Unified School District, Tucson, AZ, Oct. 1996.

Invited Speaker, "On Having & Being A Body: Negotiations of Gender, Race & Power," Honors Center Colloquium Series, The University of Arizona, Tucson, AZ, Oct. 1996.

Organizer & facilitator, Arizona Women's Studies Pedagogy Conference, Tucson, March 1996.

Presenter/Facilitator, "Sex & Power in the Classroom" & "Dealing With Difference," Diversity Training Workshops: Graduate Teaching Assistant Training, The University of Arizona, Tucson, AZ, Aug. 1995.

Presenter, "Pronoun-cing Lesbian Power: Wittig's War on Gender-Marking," NE Modern Languages Association Conference, Boston, MA, April 1995.

Presenter/Facilitator, "Sex & Power in the Classroom" & "Dealing With Difference," Diversity Training Workshops: Graduate Teaching Assistant Training, The University of Arizona, Tucson, AZ, Aug. 1994-95.

Guest Speaker, "Sexualities," Comparative Cultural & Literary Studies Graduate Seminar, Nov. 1993.

Presenter, "Embodiment and the Rhetoric of Power," New Directions in Critical Theories, Tucson, AZ Apr. 1993.

Presenter, "Power Blind: Identity Problems in Feminist Theory and Practice," New Mexico Women's Studies Conference, University of New Mexico, Albuquerque, NM, March 1993.

Guest Speaker, Margaret Atwood's *The Handmaid's Tale*, Honors Program Colloquium: *The Spirit of Inquiry*, Apr. 1993.

Presenter, "Knowing the Difference We Make: Developing the Habits of Affirmative Actions," Bowling Green Women's Studies Conference, Bowling Green State University, Kentucky, September 1992.

Presenter, "*Le Corps Lesbien* of Woolf's Humor," Second Annual Virginia Woolf Conference, Southern Connecticut State University, New Haven, CT, June 1992.

Presenter, "Where is my Body Proper? Body, Cultural (Con)texts, Feminist Theory," Cultural Studies and Pedagogy II: Dancing Through the Mine Field of the Twenty-First Century Panel, sponsored by the Society for Critical Exchange, Modern Languages Association Convention, San Francisco, CA, December 1991.

Presenter, "Where is my Body Proper?" New Directions in Critical Theories, Tucson, AZ, April 1991.

Presenter, "Collaborative Writing and Scholarship," Invited as Panel Participant, Round Table in Writing-across-the-department Colloquium, The University of Arizona Department of English, February 1991.

Presenter, "*La Ronde*: of Children and Mothers," Re-Visioning the Curriculum: Feminist Perspectives, Michigan State University Women's Studies Conference, East Lansing, MI, April 1990.

Presenter, "Truth Tramples Chastity, Modesty, and Purity or the Tongue in Virginia's Cheek," Tickled Pink: Women and Humor, University of Colorado at Boulder, March 1990.

Presenter, "Duras' Laughing Cure for Lacan's Lack," Panel: Psychoanalytic Readings: Duras, Woolf, Sarraute, Genet, Eighteenth Annual Twentieth-Century Literature Conference, University of Louisville, KY, February 1990.

Presenter, "The Ghostly Gaze in Duras' *The Malady Of Death*," Graduate Student Colloquium on Languages and Literatures, The University of Arizona, April 1989.

Presenter, "Dynamics of Fear and Power in the Persecution of 'Witches,'" Medieval Assoc. of the Midwest, Cleveland State University, Columbus, OH, Oct. 1987.

HONORS&AWARDS:

University of Arizona \$75,000 Departmental Teaching Award	Spring 2003
Mortar Board Honored Faculty Member	Spring 2003
Nominee, Graduate & Professional Student Council Teaching Award	Fall 2002
Nominee, Creative Teaching Award	Fall 2001
Grad. & Prof. Students Council Outstanding Service, Graduate Advising Award	April 1998
ASUA Teacher of the Month	April 1996
Graduate Academic Achievement Scholarship	1991-92
Johnnie Raye Harper Memorial Teaching Award Finalist	1985

GRANTS:

-ISM(N.) Curriculum and Faculty Development Project, \$22,000.00	1997-98
Ford Campus Diversity Initiative, \$1000.00	1996

TEACHING:

Courses taught include:

CSUCI ENGLISH: 220 American Literature
325 Major Non-Western Authors
327 Major American Authors
349 Perspectives in Multicultural Literature
378 Contemporary Native American Literature
400 Contemporary Literature
420 Literary Theory
499 Capstone

CROSSLISTED INTERDISCIPLINARY:

335 American Ethnic Images in Film, Art, and Literature
432 Arts of the Harlem Renaissance
433 Intro to Lesbian, Gay, Bisexual, Transgender Studies

UA COMPARATIVE CULTURAL & LITERARY STUDIES:

Dissertation, Marsha Waggoner

WOMEN'S STUDIES:

MA theses committees, member and director
498H: *Crossing Boundaries: Diversity & Representation* (a year-long, grant-funded, team-taught course that integrated cultural theories of social justice, video production, and experiential learning),
498 Honors theses
4/596a Women's Activisms & Organizations
539 History of Feminist Theories,
593 Graduate Colloquium,
293-593 Internships.

305 Feminist Theories,
 205 Feminist Literary Theories,
 200 Women & Western Culture;
 HUMANITIES 250 C: Goethe to Baldwin
 FRENCH 101: Beginning French
 ENGLISH: 300-400 level--Creative Writing, Business and Technical Writing,
 100 level--Honors Composition, Freshman Composition

SERVICE:

Citizenship

Intramural

Dept.

CSUCI

English Discipline Search Committee	2004-5
Performing Arts Discipline Search Committee	2005-6
Education: Discipline Search Committee which one???	2005-6

UA

Adjunct Lecturer Search, Chair	2000-2003
Appointed Personnel Academic Review Committee, member	1997-2003
Women's Studies Endowed Speaker Series, Chair—Patricia Williams	1996
Speaker's Funding, Chair	1995-97
Advisory (Executive) Committee	1995-2003
Undergraduate Committee, Chair	1995-2003
Graduate Committee, Chair	1995-2002

College

CSUCI

English Composition Discipline Search Committee	2007-2008
Chicana/o Studies Discipline Search Committee	2006-2008
Communication Discipline Search Committee	2005-2006
Performing Arts Discipline Search Committee	2005-2006
Education DSC, Multiple Subject Multi-cult. Multilingual Literacy	2004-2005

UA

Social and Behavioral Sciences Outcomes Assessment Committee	1999-2000
Social and Behavioral Sciences Advisors Committee	1996-2003
Executive Committee Member, Comparative Cultural & Lit. Studies	1992-93
Comparative Cultural & Literary Studies Faculty member	1995-2003
Department of English Summer Session Self-Study Committee	1989
English Graduate Union Director's Advisory Committee	1987

University

CSUCI

Faculty Senate

Committee on Committees (Chair 07-08)	2006-2008
Committee on Centers and Institutes	2006-2008
SETE Task Force	2004-present
Senate Task Force on a Representative Senate	2004-2007
General Education Task Force	2008-

Academic Affairs Structure Task Force	2004-05
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WASC	Spring 2004-2007
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President's Commission on Human Relations, Diversity, & Equity	2005-present
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	Commission's LGBT subcommittee	2004-present
	SAFE on Campus trainer every semester	2004-present
	Planning & Advisory Committees:	
	Center on Integrative & Interdisciplinary Studies	Spring 2004-present
	Hank Lacayo Community and Labor Studies Institute	Spring 2004-2005
	Center for Multicultural Engagement	2004-present
	Director	2006-
	Chicana/o Studies Planning Committee, Co-chair	2004-2007
	Freedom and Justice Studies Planning	2004-present
UA	Faculty Aces	1999-2003
	University Safe Zone Member	1999-2003
	Associated Women Faculty member	1995-2003
	OUTreach	1997-2003
	Rigoberta Menchu Planning Committee	1998
	Lesbian, Gay, Bisexual, Transgender Studies Executive Committee	1992-2003
Extramural		
CA	Facilitation consultant for E-3 Consulting	2004-present
AZ	Executive Women's Council Liaison	2000-2003
	Consultant for Amazon Foundation's	
	"Feminism, Spirituality & Social Justice Project" 2000	
	Interview, KXCI Broad Perspectives Radio on WS anniversaries	2000
	Arizona Women's Studies Directors' Conference	Oct. 1995
National	NWSA Program Administrators Caucus Planning Committee	1998
	Diversity Initiatives, AACU discussion participant	1997-2003
Outreach		
Campus		
CSUCI	Oxfam Hunger Banquet moderator	October 2006
	Mission-based awards juror	Spring 2006
	Gay/Straight Alliance, faculty advisor	2005-present
	Multi-cultural Women's & Gender Student Center, faculty support	2004-present
UA	Pride Alliance (BGALA), faculty support/forum facilitator	1997-2003
	Women's Resource Center, faculty support/internships	1996-2003
	Office of Cultural Affairs, advisor/liaison	1995-2003
Local/State		
CA	Camarillo Rotary Club Presenter, Bracero Project	March 26, 2008
	Westlake Village Rotary Club Presenter, Roberta's Rules	March 4, 2008
	CSU Student Research Competition, Moderator	2006
	Ventura County Rainbow Alliance, liaison	2004-present
	Women's Issues Network, liaison	2004-present
	Southern California Women for Understanding, liaison	2004-present

AZ	Desert Voices, consultant	2002-present
	Tucson GLBT Commission Education Subcommittee	1999-2001
	Tucson/Pima County Women's Commission, consultant	1998-2003
	Southern Arizona Women's Fund, consultant, Tucson, AZ	Jan. 1997
	Web of Women, invited member, Tucson, AZ	1995-97
	League of Women Voters Focus Groups, invited facilitator	Jan. 1996
	NOW, member, liaison	1995-2003
	Women's Studies Advisory Council, alternate liaison	1995
National	National Women's Studies Assoc. Conflict Resolution Committee,	
	Advisor	2005-present
	Member	2003-2005
	NWSA Program Administrators Committee	1998-99
	Institute for Public Media Arts -ISM (N.) Project Faculty Advisor	1998-2003

N. Jacquelyn Kilpatrick

NEVA JACQUELYN KILPATRICK
313 Anacapa Island Dr.
Camarillo, CA 93012
805-384-4803, 805-479-9720
j.kilpatrick@csuci.edu

EDUCATION

- Ph.D., Literature, University of California Santa Cruz, 1996.
Dissertation Topic: "Trajectories of Representation:
Native Americans and Film"
- M.A., English and American Literature, CSU Fresno, 1981.
Thesis Topic: "Isolation in Hawthorne's Fiction"
Thesis Topic: "Shakespearean Allusion in Virginia Woolf's *Mrs. Dalloway*"
- B.A., English, California State University Fresno, 1979.

PROFESSIONAL EXPERIENCE

- Professor of English
Chair of English, Performing Arts and Communication
California State University Channel Islands
1 University Dr., Camarillo, CA,
July 2001-Present

One of the twelve founding faculty who developed policies and procedures for the university as well as creating curricula for degree programs. In 2001-2002 developed the English: Literature, Writing and Culture Program, an interdisciplinary curriculum that has as its base a solid foundation in literature, writing and critical studies. Emphases include Creative Writing, Secondary Education, and Multi-Cultural Literature. A certificate in Technical Writing and a minor in English are also part of the program. Planned, developed and implemented the undergraduate degree program in Performing Arts, which began admitting students in Fall of 2006.

2001-2002: Service included serving as Chair of the General Education Committee; Liberal Studies Curriculum Development Committee; Environmental Science and Resource Management Curriculum Development Committee; Constitution and By-laws Committee; Website/Catalog/PR Committee; chair of the Elections Committee; member of the Foreign Language Taskforce; chair of the Print, Media and Guest Relations sub-committee for the Presidential Inauguration. Wrote the English major, including obtaining Chancellor's Office approval for a composition program using Directed Self Placement.

2002-2003: Service included serving as Chair of Humanities and Social Sciences; Vice

President of the Faculty Senate; Faculty Affairs Committee; General Education Committee. Courses taught: Major English Authors/Christopher Marlowe; Shakespeare's Plays in Performance and Production.

2003-2004: Service included serving as Chair of English; Instructionally Related Activities Board; Committee on Internationalization; WASC Development Committee; Master Plan Taskforce; Faculty Affairs Committee; University Retention, Tenure and Promotion Committee; Faculty Senate Executive Board; chaired the development committee for the Center for Integrative Study. Participated in the CSU International Faculty Partnership Seminar 2003 (Paris). Courses taught: Contemporary Native American Authors; Shakespeare's Plays.

2004-2005: Service includes serving as Chair of English; Director of the Center for Integrative Study; Faculty representative on the Instructionally Related Activities Board; Committee on Internationalization; Center for International Affairs Board; WASC Accreditation Committee; Master Plan Taskforce; Retention, Tenure and Promotion Committee. Courses taught: Shakespeare's Plays; Led CSUCI's first International Studies course on the drama and history of London, which included taking a group of thirteen students to London.

2005-2006: Service includes serving as Chair of English; Director of the Center for Integrative Study; Faculty Senate Executive Committee; University Physical Master Planning Committee; WASC Accreditation Committee. Served on numerous search committees for faculty and administrators. As of July 2006: Chair of English, Communication, Spanish and Performing Arts. Courses taught: Major English Authors/Christopher Marlowe; Shakespeare's Plays. Taught Shakespeare's Plays in Performance and Production.

2006-2007: Service includes serving as Chair of English, Chair of Performing Arts (inaugural year for the program) and Chair of Communication; Faculty Senate Executive Committee; WASC Accreditation Committee; Faculty Affairs Committee; General Education Assessment Committee; Center for Integrative Studies Advisory Committee; Center for International Affairs Advisory Committee; Dean's Advisory Taskforce; University Retention, Tenure and Promotion Committee; Faculty Search Oversight Committee; Program Review and Assessment Committee. Served on numerous search committees for faculty and administrators. Taught Shakespeare's Plays in Performance and Production.

2007-2008: On sabbatical during fall semester. Spring semester: Service includes serving as Chair of English, Performing Arts and Communication; Faculty Senate Executive Committee; Center for Integrative Studies Advisory Committee; Center for International Affairs Advisory Committee; Dean's Advisory Taskforce; Faculty Search Oversight Committee; Program Review and Assessment Committee. Serve on numerous search committees for faculty and administrators. Teaching Shakespeare's Plays in Performance and Production.

- University Professor, Governors State University – University Park, IL, 1995-2001

Undergraduate and graduate teaching areas included American Literature, Native American Literature, Integrative Studies, English Literature, Shakespeare in Performance. Service to the University: Director of Integrative Studies, 1995-2001.

Coordinator of Writing for the English Department, 1995-2000. Interim Director of Writing Across the Curriculum, 1998-1999. Committee memberships included: Faculty Senate, Faculty Senate Executive Committee, Academic Program Review Committee, University Assessment Committee, Grading Policy Committee, Writing Across the Curriculum Committee, and Student Communications Media Board. Faculty Advisor for the Drama Club.

Curriculum Development: Responsible for producing the proposal for the Integrative Studies undergraduate degree program in 1996 and served as Program Director. Developed the Technical Writing Minor for the English: Literature, Writing and Culture Program. Developed four Native American Literature courses, which serve as the core of the Native American Studies minor. Developed the Teaching Dramatic Literature certificate program for high school teachers.

Professor for a telecourse on Contemporary Native American Authors. Twenty-two hour course with twelve note-worthy authors and poets. Available to community colleges and universities worldwide.

- Fulbright Senior Scholar – Spain, 2000.

Taught doctoral level courses in American Films from the Margins at Universidade de Vigo, American Literature and Native American Literature at Universidade de Santiago de Compostela and Universidade de La Coruña in the Province of Galicia, Spain.

- Lecturer in English, Santa Clara University – Santa Clara, CA, 1987-95.

Full time appointment. Courses taught include English Literature, Native American Literature (cross-listed with Ethnic Studies), Special Topics in Shakespeare (cross-listed with Theater), Composition and Rhetoric, Fiction Writing, and Poetry Writing. Served on Composition Committee, Faculty Recruitment Committee, Ethnic Studies Committee and worked extensively with the Theater Department.

- Lecturer in English, University of California Santa Cruz, 1989-94.

Half time appointment. Courses taught include Composition and Rhetoric, Technical Writing for Computer Engineers, College Eight Core Course (Environmental Issues), Merrill College Core Course (Diversity Issues), Fiction Writing and Intermediate Poetry Writing.

- Editor and Writer, Monterey Life Publications – Monterey, CA 1985-1987.
- Owner and Creative Director, Ozier and Associates Advertising – Fresno, CA 1980-1985.

PUBLICATIONS

- BOOKS:

Louis Owens: Literary Reflections on His Life and Work. Norman: University of Oklahoma Press, 2005.

Celluloid Indians: Native Americans and Film. Lincoln: University of Nebraska Press, 1999. (Second edition currently under contract.)

Contemporary Native American Authors. Teleclass Study Guide. Dubuque: Kendall Hunt, 1998.

- BOOK CHAPTERS:

"American Indians and Film in the Classroom." *Teaching Ethnic Diversity with Film*, ed. Carole Gerster. New York: McFarland and Co., 2006.

"*The Last of the Mohicans*: Adaptation and Transmutation of the National." *Literature and Film: A Reader*, Eds. Robert Stam and Alessandra Raengo. Malden, MA: Blackwell Publishing, 2005.

"Native Americans in Film." *Columbia Companion to American History on Film*. New York: Columbia University Press, 2004. Ed. Peter C. Rollins.

"Film and Video: Tools for Teaching about Native Americans Across the Curriculum." *Film and Video in the High School Classroom*. Ed. Carole Gerster. Minneapolis: University of Minnesota Press, forthcoming 2006.

"*Heartburn* the Novel, *Heartburn* the Film, *Heartburn* the Result." In *Vision/Re-Vision: Adapting Contemporary Fiction by Women to Film*, edited by Barbara Tapa-Lupac. Bowling Green State University Press/Popular Press, 1996.

- ESSAYS:

"Taking Back the Bones: Louis Owens' 'Post'-colonial Theory and Fiction." *Atlantic Literary Review*. Vol. I, No. 1. August, 2000. (Refereed)

"Hollywood Indians" and "Iron Eyes Cody," *Encyclopedia of the Great Plains*, published by University of Nebraska Press, 2000.

"Seriously Funny Native American Authors." *Humanities Review*, vol. 20, No. 1. Fall, 1999. (Refereed)

"Shiva," "The Pet," "En Route" and "Lattie," (poetry) *the pond: a literary magazine*. Governors State University, 1999. (Refereed)

"Kenneth Branagh's *Henry V*." *Creative Screenwriting: Journal of Professional*

Screenwriters. March-April, 1998. (Refereed)

Production editor, *Third World in Perspective*, "Women in Beijing" issue, Chicago: Third World Foundation. March, 1997.

"Disney's 'Politically Correct' Pocahontas." *Cineaste*. Vol. XXI, No. 4. January, 1996.

"D'Arcy McNickle's *Wind from an Enemy Sky*," "Gerald Vizenor's *Bearheart*, and "Gerald Vizenor's *Griever: An American Monkey King in China*." *Cyclopedia of Literary Characters*, 2nd edition. Pasadena: Salem Press, 1996.

"Louise Erdrich," "Erdrich's *Beet Queen*," "Erdrich's *Love Medicine*" and "Erdrich's 'Where I Ought to Be.'" *Issues and Identities in Literature*. Pasadena: Salem Press, 1996.

- INVITED TALKS:

Guest Speaker. "Women in Film." Women in Culture and Society: An Interdisciplinary Symposium. CSUCI and Studio Channel Islands Art Center. October, 2005

Guest Speaker. "Cinematic Chimeras: Native Women in Hollywood Films." Stetson University Diversity Lecture Series. October 12, 2003.

Guest Speaker. "Images of Indians." STARZ Encore documentary for television. Nationally televised. August, 2003.

Host for documentary "Wiping the Tears of Seven Generations." National television. June, 2002.

Guest Speaker. National Endowment for the Humanities Summer Institute, "Picturing American Diversity: Cinematic Representations," at the University of Wisconsin River Falls, July, 2001.

"Narrative Structure in Native American Fiction." University of La Coruña, Spain, June, 2000.

"Imagined Americans: Culture and the Media." University of La Coruña, Ferrol, Spain. May, 2000.

"Forget Tarzan – Watch Out for Jane." Plenary Talk, Conferencia Feminario: Teorias da Diferencia (Conference on Feminism in Galicia, Spain). Vigo, Spain, May, 2000.

"*Medicine River* and the Native Aesthetic." University of Aveiro, Aveiro, Portugal. April, 2000.

"The Comic Trickster in American Literature." University of Santiago de Compostela, Santiago de Compostela, Spain, April, 2000.

"Imag(in)ed Indians." University of California Santa Cruz. January 12, 2000.

"The Cinematic Native." Invited Lecture. DuPage College. 1999.

"Native Americans and the Filmmaking Machine." Newberry Library, D'Arcy McNickle Center. Chicago, IL, 1999.

Panel Member at the First Nations 6th Annual Native American Film and Video Festival. "The Power of Image: Native Filmmakers, Educators and Artists." Chicago Cultural Center. Chicago, IL, 1999.

"Humor in Native American Fiction." Address to Community College Humanities Association National Conference. Chicago, IL, 1999.

"Historicizing the 'Other' Presence in Mainstream Films." Colloquia Series. University of Colorado at Colorado Springs, CO, 1999.

"The President's Initiative on Race and the Question of Native Sovereignty." Humboldt State University. Arcata, CA, 1998.

"Cinematic Chimeras: Hollywood's American Indian Women." University of Oklahoma. Norman, OK, 1998.

- CONFERENCE PAPERS:

"Original Practice," Workshop Leader. Blackfriars Conference, Staunton, Virginia, October, 2005.

"Creating an Interdisciplinary University." Association for Integrative Studies. Fairfax, VA, October 2005.

"War Films and Native Images." Society for Cinema Studies. Minneapolis, MN, 2003.

"The Indian in the Funhouse Mirror." Society of Literature and Science. Norman, OK, 1999.

"Slow Waltzing and Fancy Dancing: Encounters with the Other in New Mexico." Community College Humanities Association. Chicago, IL, 1998.

"Crossreading at the Crossroads: Privileging an Ethnic American Audience." Third World Conference. Chicago, IL, 1997.

"Leading the Quiet Revolution: Integrative Learning for the 21st Century." Michigan English Association. Lansing, MI, 1997.

"Privileging the Other: Teaching Native American Literature in the University." Michigan English Association. Lansing, MI, 1996.

"Native American Authors as Subversive Tricksters." Third World Conference. Chicago, IL, 1996.

"The Search for Identity in Louis Owens' *The Sharpest Sight*." American Language Association. San Diego, CA, 1994.

"Using Stephen Jay Gould's 'Sex Drugs, Disasters and the Extinction of Dinosaurs' to Teach Composition and Rhetoric." Society for Literature and Science. Boston, MA, 1993.

"Grades: An In appropriate Response to First Year Writing." CCCC Conference. San Diego, CA, 1993.

- BOOK REVIEWS:

The Indian Chief as Tragic Hero, by Gordon M. Sayre. For *The Journal of American History* December, 2006.

The National Uncanny: Indian Ghosts and American Subjects, by Renee L. Bergland. For *The Journal of American History*, November 2000.

Also: 36 manuscript reviews for university and mainstream presses.

CURRENT RESEARCH PROJECTS

- Contracted to edit *Richard III* for the New Kittredge Shakespeare, due fall of 2008.
- Currently polishing final revisions on a novel.

PROFESSIONAL AWARDS AND ACTIVITIES

- National Endowment for the Humanities Fellowship. Summer Institute in London at the Old Globe Theatre. Research subject: "Shakespeare's Playhouses: Inside and Out." Summer, 2004.
- Fulbright Senior Scholar Award. Spain, January-July, 2000. Taught American Cinema, American Literature and Native American Literature at the Universities of Vigo, Santiago de Compostela, and La Coruña.
- National Endowment for the Humanities Fellowship. Summer Institute in Mexico City and New Mexico, 1998. Research subject: "Center and Periphery," a study of the interaction between indigenous and colonial cultures in Mexico and New Mexico in the 16th and 17th centuries.
- Faculty Advisor of the Year Award. Governors State University, 2001.
- Faculty Excellence Award. Governors State University, 1998-1999.

- Students' Choice Award. Governors State University, 1997-1998.
- Students' Choice Award. Governors State University, 1998-1999.
- Faculty Development Grant. Alumni Association of Governors State University, 1997-1998.
- Inter-institutional Faculty Development Institute. Web Course Design and Implementation. University of Illinois at Urbana-Champaign. May, 1998.
- Manuscript Review for University of Oklahoma Press, University of Nebraska Press, Knopf Publishing, Prentice Hall, and Harper-Collins Press.
- Book reviewer for *The Journal of American History*.

PROFESSIONAL MEMBERSHIPS

American Literature Association
 American Studies Association
 Association for Studies in American Indian Literature
 Fulbright Association
 Association for Integrative Studies
 Mensa International
 Modern Language Association
 National Council of Teachers of English
 Screen Writers' Guild West
 Shakespeare Society of America
 Society for Cinema Studies
 Society for Literature and Science
 Society of Midland Authors (invited membership)
 Western Literature Association

COMMUNITY ACTIVITIES

- Board of Directors Member, Rubicon Theatre Company (regional professional theatre company).
- Board of Directors Member, Teatro de las Americas (bilingual community theatre company – performances in Spanish with English surtitles)
- Board of Directors Member, University Glen Board. The University Glen Board oversees the operations of the housing community at CSUCI.
- Community Advisory Board Member, Ojai Shakespeare Festival.
- Board of Directors Member. Ventura County Arts Council.
- Red Path Theater. Emeritus Member, Board of Directors. Red Path is a Native American Theater Company based in Chicago, Illinois.

- Shakespeare Santa Cruz. Emeritus Member, Board of Directors. SSC is a professional Shakespeare festival associated with the University of California.

REFERENCES

Available Upon Request

CREDENTIALS

- California Community College Instructor's Credential, Life Term. Subject Areas: Language Arts and Literature.
- California Community College Supervisor's Credential, Life Term.

Bob Mayberry

Bob Mayberry

Associate Professor of English
Cal State Channel Islands
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230 Frenchy's Cove #52
Camarillo, CA 93012
805.383.2268

Education

MFA	Theatre, U of Iowa, 1985
PhD	English, U of Rhode Island, 1979
MA	English, U of Utah, 1975
BA	English, U of Nevada, Reno, 1971

Experience

2005-	Assoc. Prof., English, CSUCI
2003-	Composition director, CSUCI
2000-03	Assoc. Prof., Writing, Grand Valley State U.
1999-2001	Composition director, Grand Valley State U.
1996-2000	Asst. Prof., English, Grand Valley State U.
1993-96	Asst. Prof., English, U of Alaska Southeast
1988-93	Lecturer, English, UNLV
1989-90	Acting director of composition, UNLV
1988-89	Assistant director of composition, UNLV
1986-87	Lecturer, English, UC Irvine
1985-87	Adjunct, English, Pepperdine Univ.
1983-85	Instructor, English & Theatre, U of Iowa
1980-83	Director of writing, Texas Christian Univ.
1979-80	Asst. director of composition, U of Oklahoma

Publications

Book:

Theatre of Discord: Dissonance in Beckett, Albee & Pinter, Fairleigh Dickinson, 1989

Articles:

"Commuting for Love," (co-author), *Inside Higher Ed*, 6 April 2007

<<http://www.insidehighered.com/workplace/2007/04/05/love>>

"New Books on Handling the Paper Load: When Research Contradicts Practice,"
Composition Studies 34.1, Spring 2006, 109-117.

"Correspondence," *ADE Bulletin*, No. 138-139, 2005-2006, 15-17.

"Web Savant: Why do you think they call it *savant*?" *Syllabus*, August 2001, 48.

- "Educator's Review," *Syllabus*, Sept 2000, 61-62.
- "Grammar: A Symposium," *Dialogue* 5, spring 1999, 84-107.
- "A Runaway Pancake and Tom Sawyer: Pleasures of Teaching the Text," *The Personal Narrative: Writing Ourselves as Teachers and Scholars*, ed. Gil Haroian-Guerin, Calendar Islands, 1999, 116-126.
- "Creating Dialogue: What the English Curriculum Doesn't Teach," (co-author), *Sharing Pedagogies*, ed. John Tassoni & Gail Tayko, Boynton/Cook, fall, 1997, 49-66.
- "Writing & Teaching Collaboratively," (co-author), *Insights* 3, Grand Valley State U., 1997
- "Midsemester Evaluations," *Insights* 1, Grand Valley State U., 1996
- "Opening Doors," *Composition Studies*, 23, spring 1995, 78-93.
- "The Third Hand: Teaching Writing in a Computer Lab," *UNSCS News*, August 1990
- "Artful Brevity" (battles in Henry IV, pt.1), *Fightmaster*, 1988
- "A Dialog on Nonviolence" (co-author), *Desert Voices*, 1988
- "Writing Redux," *Freshman English News*, winter 1981
- "A Theatre of Discord: Some Plays of Beckett, Albee & Pinter," *Kansas Quarterly*, fall 1980, 7-16.
- "Sterile Wedding: The Comic Structure of O'Neill's *Hughie*," *Massachusetts Studies in English*, 7, #3, 10-19.
- "Dissonance in a Chinese Box: Edward Albee's *Box* and *Quotations from Chairman Mao Tse-tung*," in *Edward Albee: Planned Wilderness*, Living Author Series #3, Pan American Univ., 1980, 70-85.

Plays:

- "A Single Numberless Death," *New International Plays for Young Audiences: Plays of Cultural Conflict* (anthology), ed. Roger Ellis, Meriwether Pub., 2002
- "The Catechism of Patty Reed" and "Written in Water," (monologs), *Audition Monologs for Student Actors II: Selections from Contemporary Plays*, ed. Roger Ellis, Meriweather Publ., 2001
- "Why men carve figureheads on the bows of ships," (excerpt), *Milkwood*, issue 2, 2001
- "A Single Numberless Death," (selected scenes), *Grand Valley Review* 22, fall 2000, 45-58.
- "Assigination," *Grand Valley Review* 18, fall 1998, 55-63.
- "Cristofina Sets Sail for the New World," *The Third Coast Magazine*, May-July 1998 (serialized)
- "Desert Fishin'," *The Third Coast Magazine*, April 1998
- "The Catechism of Patty Reed," *Lucky 13* (anthology), U of Nevada, 1995, 107-120.

Fiction:

"What he did not do," *Grand Haven Tribune*, 15 March 2001
"Harvey Head Bangers," *Grand Haven Tribune*, March 2000
"Passing Thru," *Inside Passages*, 1995
"Montana Brittle," *Expressionists*, 1986
"Drowning," *Perspective*, 1978
"Zeno's Paradox," *Pulp*, 1976

Poetry:

"Getting Through" and "leftovers," *Kingfisher*, 1995
"Eloquence of Tears," *Explorations*, 1994
"Borrowed Time," *Quicksilver*, 1989
"Nevada," *Expressionists*, 1988
"Cartographer's Nightmare," *IFTA*, 1988
"If someone offer" and "Borrowed Time," *Expressionists*, 1987

Plays Produced

The Short Happy Life of Valerie Solanas, Nov 2007, Fall Festival, CSUCI
Frida and the Hum-Drum Boys, Nov 2006, Fall Festival of Short Plays, CSUCI
Breakfast at Bob's (co-author), Feb 2006, Pass the Hat Players, CSUCI
Frankenstein (adaptation), Nov 2005, Eastern Arizona College
Adios, Cuba, Sept 2005, X Performance Group Best of 24 Hour Theatre, Grand Rapids, MI
Split (co-author), Nov 2005, Fall Festival of Short Plays, CSUCI
A Rose is a Rose is a Rose, Jul 2004, Inner Circle Theatre, Casitas Springs
The Cigar Box and Mrs. Hill's Bathrobe, Oct 2004, Fall Festival of Short Plays, CSUCI
A Rose is a Rose is a Rose, Nov 2003, Shakespeare Festival, Grand Valley State
Voices from the Edge (co-author), May 2003, Attention Deficit Drama, Grand Rapids, MI
A Single Numberless Death (adapted), Nov 2001, Grand Valley State
Kneeling for the Butcher, Mar-Apr 2001, Attention Deficit Drama, Grand Rapids
Primal Scream, February 2000, Attention Deficit Drama, Grand Rapids
Harvey Head Banger, February 2000, Attention Deficit Drama
Fredly Falling, February 2000, Attention Deficit Drama
Birdsong, February 99, Attention Deficit Drama
Fish w/o Bicycle, February 99, Attention Deficit Drama
Bicycle Dreams, February 99, Attention Deficit Drama
Shelter, January 99, Performing Arts Festival, Grand Valley State U.
The Assassination & Persecution of 3 Bearded Playwrights as Performed by Attention Deficit Drama Under the Direction of a Mad Russian Folk Singer, 1998, Grand Rapids
Madonna & Child, April 98, Attention Deficit Drama, Grand Rapids
Warm Up, March 1998, Clark County Community College

Assignment, Nov. 1997, Attention Deficit Drama, Grand Rapids
The Catechism of Patty Reed, March 1997, staged reading, Women's Festival, Grand Valley State U.
Desert Fishin', Assignment, & Siren, Dec 1995, Out North Theatre, Anchorage, AK
Written in Water (co-author), Oct. 1995, Youtheatre, Mesa, AZ
The Three Minute Godot, Sept. 1994, Vortex, Albuquerque, NM
The Catechism of Patty Reed, April 1994, St. Mary College, Leavenworth, KS
Assignment, May 1993, UNLV
Written in Water (co-author), Oct 1991, Rainbow Co., Las Vegas
Eating Memory, Sept. 1991, UNLV
West! (co-author), May 1991, UNLV
Rock Stories (co-author), May 1991, West Mesa High School, Albuquerque, NM
The Catechism of Patty Reed, March 1991, UNLV
Shelter (radio play), KURI, February, 1991, Kingston, RI
The Catechism of Patty Reed, May 1990, Rainbow Co., Las Vegas
Rock Stories (co-author), Sept. 1989, Rainbow Co., Las Vegas
Disappearing in Nepal, April 1989, UNLV
Frankenstein (adaptation), March 1989, Street Players Theatre, Norman, OK
Ragtown 1955, May 1985, Iowa Playwrights Festival
Ragtown 1845, Dec. 1984, U of Iowa
Disappearing in Nepal, April 1984, Iowa Playwrights Festival
Frankenstein (adaptation), Feb. 1983, U of Iowa
Lovely Murders, May 1978, U of Rhode Island

Presentations

"Assessment, Placement, and Institutional Change: Strategies for Creating New Writing Realities," Panel discussion, CCCC, New Orleans, Apr 2008.
 "Team Grading: Changing Classroom Realities," CCCC, New Orleans, Apr 2008.
 "Team Grading," Panel, Writing Research Across Borders. UCSB, Feb 2008.
 "DSP and STRETCH Programs: A More Efficient Pathway to Graduation than the EPT," CSU Campus Practices for Student Success Conference, LAX, Oct 2006
 "Directed Self-Placement: Assessing the CSUCI Experiment," (co-presenter), English Council, Burlingame, CA, April 2005
 "Assessing Student Writing: A Team Approach at CSUCI," (co-presenter), Symposium on Teaching, Cal State University at Pomona, April 2005
 "Evaluating Student Writing: Team Grading," (co-presenter), Writing Research in the Making Conference, UCSB, Feb 2005

- “Evaluating Student Writing: Team Grading Demonstration & Discussion,” (co-presenter), Brown Bag, CSUCI, April 2004
- “Diluting Faculty Autonomy and Authority to Empower Student Learning in a Multi-section Pilot Program in First-Year Composition,” College Composition & Communication Conference, NYC, 2003
- “Basic Writing Becomes Elective: A Composition Director’s View,” CCCC, Chicago, 2002
- “The Hand, the Brain, the Narrator: Agency in Personal Narratives,” CCCC, Minneapolis, 2000
- “Is There a Process in this Class?” (roundtable) CCCC, Chicago, 1998
- “Writing on Your Feet,” CCCC, Milwaukee, 1996
- “Artists, Writers and the Land: An Interdisciplinary, Cross-cultural Model,” (co-presenter), Pacific Humanities Conference, Portland, 1994
- “Minimal Marking or What I learned as a freeway flyer,” UAS Convocation, 1994
- “Electronic Tutoring: Long Distance/Long Term,” (co-author), CCCC, Nashville, 1994
- “On-Line Tutoring,” (co-author), Conf. in Peer Tutoring in Writing, Grand Valley State U., 1993
- “Beat Not the Poor Teacher: A Department Responds to Teaching the Process,” CCCC, Cincinnati, 1992.
- “Hiding Behind the Text: Pinter, the Critics, and the Classroom,” Pinter Festival, Ohio State, 1991
- “Listening to the Voices: Teaching and Writing Plays,” Visiting Scholars Program, URI, 1991
- “Unteaching: Zen and 101,” Visiting Scholars, URI, 1991
- “Beat Not the Poor Student: Nonjudgmental Responses to Student Writing” (co-author), Southwest Regional Conference, Teachers of English, Park City, Utah, 1990
- “The Teacher, the Student and the Machine,” Conference on Classroom Applications for Computer-Assisted Composition Instruction, Univ. of Maine, Orono, 1990
- “Jargon,” Midwest Sociological Conv., Des Moines, Iowa, 1982
- “Beckett’s *Breath*,” MLA, NYC, 1978

Grants (co-authored)

- Fall Festival of Short Plays, Instructionally Related Activities, CSUCI, 2006
- Joint Composition/ESRM Field Trip to Channel Islands, Instructionally Related Activities, CSUCI, 2005
- Fall Festival of Short Plays, Instructionally Related Activities, CSUCI, 2005
- Island Voices*, Publication of student essays, Instructionally Related Activities, CSUCI, 2005

Videotaping team grading, Composition program, Faculty Development Minigrant, CSUCI, 2005
Fall Festival of Short Plays, Instructionally Related Activities, CSUCI, 2004
Reflections, Publication of student essays, Instructionally Related Activities, CSUCI, 2004
Pilot Project in Composition, Grand Valley State U., 2002
Consortium Libraries Grant, UAS & Sheldon Jackson College, 1994
Nevada Humanities Committee & Las Vegas Valley Water District, Las Vegas, 1990
Staff Development Grant, UNLV, 1988
Estate Tax Grant for Computer Funding, UNLV, 1989
Workshop Grant, Texas Christian Univ. Press, 1983
Teaching Effectiveness Grant, U of Rhode Island, 1977

Editorial Experience

Editor, *Island Voices*, CSUCI, 2007
Editor, *Freshman English News*, 1981-85
Editor, *Pen Points*, UNLV, 1990

Other Professional Experience

Co-founder, Pass the Hat Players, CSUCI, 2006
Co-founder, Attention Deficit Drama, Grand Rapids, 1997
Adjunct faculty, Playwrights Workshop, UNLV, 1989-93
Dramaturg, Odyssey Theatre Ensemble, LA, 1985-86
Literary intern, Mark Taper Forum, LA, 1985-86
Intern, Instructional Development Program, U of Rhode Island, 1978-79

Awards

Maximus Award for Teaching, CSUCI, 2005
Special Recognition, *Single Numberless Death*, American College Theatre Festival, 2002
Winning Story, *What he did not do*, Snowbound Writers Contest, Grand Haven, 2001
Winning Story, *Harvey Head Bangers*, Snowbound Writers Contest, Grand Haven, 2000
Winning Play, *Disappearing in Nepal*, White Bird Annual Playwriting Contest, NYC, 1998
Teacher of the Year Award, Liberal Arts, UNLV, 1992
Distinguished Graduate Award and Visiting Scholar, Univ. of Rhode Island, 1991
Rock Stories cited in *The Best Available Project*, Internat'l Assoc. of Theatre for Children & Young People, v.4, 1991
Best Production of New Play, *Disappearing in Nepal*, U of Iowa, 1984

Service: CSUCI

New Faculty Mentor, 2006-7

Graduate Writing Assessment Requirement Task Force, co-chair, 2005-6
Performing Arts Curricula Design Task Force, 2005
Performing Arts Search Committee, fall/spring 2005-6
Fall Festival of Short Plays, organizer, fall 2005
President's Council, lecturer representative, spring 2005
Fall Festival of Short Plays, organizer, fall 2004
Writing Center Director Search Committee, summer 2004
Faculty Development Advisory Committee, 2003-4
Student Drama Club, Q2Q, faculty advisor, 2003-5
Director of Composition, 2003-present

Courses: CSUCI

ENGL 102-103	Stretch composition
ENGL 105	Rhetoric and composition
ENGL 110	Literature of love
ENGL 330	Writing in the Disciplines
ENGL 333	Multicultural drama
ENGL 449	Multicultural literature
ENGL 463	Writing for stage & screen

Bradley J. Monsma

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Director, Center for Integrative Studies
California State University, Channel Islands
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Camarillo, CA 93012
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370 Cuyler Harbor Dr.
Camarillo, CA 93012
805-827-3537

EDUCATION

Ph.D. University of Southern California, English and American Literature, 1995.
MA University of Southern California, English and American Literature, 1991.
BA Calvin College, English, 1989.

BOOK

The Sespe Wild: Southern California's Last Free River. University of Nevada Press, 2004. Paperback February, 2007.

ARTICLES

"Uplift and Erosion: Together along the San Gabriel Front." *Teaching About Place: Landscape, Environment, Community*, Eds. Laird Christensen and Hal Crimmel. Reno: U of Nevada P, 2008. 37-50.

"Rivermouth and the Memory of Mountains." *Surfer's Journal* 16.5 (2007): 10-23.

"In View of the Condor." *Treading Common Ground: Environmental Reflections in the American West*. Eds. Derrick Knowles and Paul Lindholdt. Western Washington University Press, 2005.

"Bear in Mind: Shadows of the California Grizzly." *Common Ground: An Interdisciplinary Journal of the Environment*. 1.1 (2002)

"Seeing through Stone: Visions of Chumash Rock Art." *ISLE: Interdisciplinary Studies In Literature and Environment* 8.2 (2001): 53-69.

"Writing Home: Composition, Ecology, and Webbed Environments." *Ecocomposition: Theoretical and Pedagogical Approaches*. Eds. Sid Dobrin and Christian Weisser. Albany, NY: SUNY Press, 2001. 281-90.

"Active Readers, Obverse Tricksters: Trickster Texts and Recreative Reading." *Divine Aporia: Postmodern Conversations about the Other*. Ed. John C. Hawley. Albany, NY: Bucknell University Press, 2000. 153-171.

"Liminal Landscapes: Motion, Perspective, and Place in Gerald Vizenor's Fiction." *SAIL: Studies in American Indian Literatures* 9.1 (1997): 60-72.

"Active Readers, Obverse Tricksters: Trickster Texts and Cross-Cultural Reading." *Modern Language Studies* 26.4 (1996): 83-98.

"Charles Eastman, Nicholas Black Elk, and the Construction of Religious Identity." *Post-Colonial Literature and the Biblical Call to Justice*. Ed. Susan VanZanten Gallagher. Jackson: UP of Mississippi, 1994. 111-124.

REVIEWS

Review. *Making Time: Essays on the Nature of Los Angeles*. William L. Fox. *ISLE: Interdisciplinary Studies in Literature and Environment*. 14.2 (2007): 272-3.

Review. *Sweetwater*. Roxana Robinson. *Reconstruction: Studies in Contemporary Culture* 6.3 (Spring 2006).

Review. *My Story As Told By Water*. David James Duncan. *Common Ground: An Interdisciplinary Journal of the Environment*. 2.1 (2003).

Review. *Chilkoot: An Adventure in Ecotourism*. Allan Ingelson, Michael Mahoney, Robert Scace. 1.2 (2002). *Common Ground: An Interdisciplinary Journal of the Environment*.

Review. *American Indian Literature, Environmental Justice, and Ecocriticism: The Middle Place*. Joni Adamson. *ISLE: Interdisciplinary Studies in Literature and Environment* 8.3 (2001).

Review. *Mythical Trickster Figures: Contours, Contexts, and Criticisms*. Eds. William J. Hynes and William G. Doty. *Western American Literature* 28 (1994): 358-9.

CONFERENCE PRESENTATIONS

"Uplift and Erosion: Together along the San Gabriel Front." Western Literature Association. Tacoma, October 2007.

"Literature and Sustainability" The 6th Annual UC/CSU/CCC Sustainability Conference. UC Santa Barbara, June 2007.

"Deep Play." Association for the Study of Literature and Environment. Spartanburg, SC, June 2007.

"The Lack of Bears and Human Disillusion" Western Literature Association. Los Angeles, October 2005.

Reading from *The Sespe Wild*. Association for the Study of Literature and Environment. Eugene. June 2005.

"Bear in Mind: Shadows of the California Grizzly." Association for the Study of Literature and Environment. Flagstaff. June 2001. Organized panel on "Ethnography and Ecocriticism."

"Trail Readings, or, A Cloud of Witnesses." Association for the Study of Literature and Environment. Kalamazoo. June 1999.

"Writing Home: Composition, Ecology, and Webbed Environments." North American Interdisciplinary Conference on Environment and Community. Reno. February 1998. Organized panel on "The Nature of Urban Pedagogy."

“Laughing Toward God: Literary Tricksters in (under and around) Religious Discourses.” American Literature Symposium on the Trickster. Lake Tahoe. October 1997.

“Liminal Landscapes: Motion, Perspective, and Place in Gerald Vizenor’s Writing.” American Literature Association. San Diego. May 1996.

“Liminal Landscapes.” California American Studies Association. Los Angeles. April 1996.

“The Blues He’s Playing: Sherman Alexie’s Riffs on God, Laughter, and the Ongoing End of Time.” Conference on Christianity and Literature. Santa Barbara. June 1996.

“Written Trickster Narratives and the Intersection of Mythic Worlds.” Conference on Christianity and Literature. Santa Clara, May 1995.

“ ‘To Make the World Our Own Place’: Social Transformation in Tripmaster Monkey. ” MELUS: The Society for the Study of Multi-Ethnic Literature of the United States. Providence, Rhode Island. April, 1995.

“The Death and Life of a Squirrel, the Life of Gerald Vizenor, Author.” Violence: Representation and Reality. Los Angeles. April 1995.

“Charles Eastman, Black Elk, and Native American Religious Freedom.” MELUS: The Society for the Study of Multi-Ethnic Literature of the United States. Berkeley. May 1993.

“Eastman’s Decision, Black Elk’s Vision: Responses to Religious Colonization.” Philological Association of the Pacific Coast. San Diego. November 1992.

“Images of Indians and Visions of Self and Society in Alice Walker’s Fiction.” California American Studies Association. Fullerton. February 1992.

READINGS AND EVENTS

Reading. Patagonia/Great Pacific Iron Works with Jeff Kuyper, Executive Director of Los Padres ForestWatch, Ventura, CA. September 17, 2006.

Reading. Borealis Adventure Expedition Research with Jeff Kuyper, Executive Director of Los Padres ForestWatch, Thousand Oaks, CA. August 17, 2006.

Interview, Environmental Directions Radio Series. Aired and simulcast on Nov. 4, 2005 from WBPk (Fullerton, CA) and later on stations through the U.S., Puerto Rico, and St. Kitts.

Presentation/Book Signing, Wheeler Gorge Nature Center, Ojai, CA. August 27, 2005.

Reading/Book Signing. Authors Series, Clark County Library, Las Vegas, NV. February 10, 2005.

Reading/Book Signing, Local Authors Day, Barnes & Noble, Ventura, CA. February 5, 2005.

Reading/Book Signing, Coffee House Authors Series, Aquarium of the Pacific, Long Beach, CA. January 18, 2005.

Reading/Book Signing. John Nichols Gallery, Santa Paula, CA. December 11, 2004.

Reading/Book Signing. Local Hero Bookstore, Ojai, CA. October 30, 2004.

Reading. "Forgive Us Our Trespasses: Southern Steelhead." The River Management Symposium. Lake Tahoe, CA May 1, 2004.

Workshop for Teachers. "Digging for Meaning: Literature, Language, and California Natural History." Theodore Payne Foundation. Sun Valley, CA. September 2002.

Presentation. "Southern Steelhead." North Hollywood Science Magnate School. Los Angeles, CA. October, 2000.

DISSERTATION

"Textual Tricksters: Interpretation and Social Transformation in Multicultural Narrative"
Committee: Teresa McKenna (Chair), Ronald Gottesman, Andrei Simic

TEACHING

2005-present Professor of English, CSU Channel Islands
 Perspectives in Multicultural Literature
 African/African American Literature
 Environmental Literature
 Hispanic/Hispanic American Literature
 Major American Authors
 Mexican Mangroves and Wildlife: International Service Learning

2004-2005 Professor of English and Interdisciplinary Studies, Woodbury University

1998 Associate Professor of English, Woodbury University

1995-98 Assistant Professor of English, Woodbury University

1994-95 Instructor in English, Woodbury University

- 1992-94 Assistant Lecturer, Thematic Option Program, University of Southern California
- 1989-92 Assistant Lecturer, Freshman Writing, University of Southern California

Courses Taught At Woodbury:

California Natural History and Nature Writing
 American Experiences
 Literary Los Angeles
 Oral Lit in Ethnic American Novels
 American Nature Writing
 Autobiography
 American Literary Landscapes
 The Novel
 Native American Literature
 Academic Writing I & II
 American Literature Survey I & II
 Advanced Research
 Asian American Literature
 Composition and Literature
 African American Literature
 Critical Thinking
 Chicana/o Literature

PROFESSIONAL SERVICE

- 2007/8 CSUCI: Director, Center for Integrative Studies
 University Retention, Tenure, and Promotion Committee
 Senate Executive Committee
 Physical Master Plan Committee
 Task Force on General Education
 Committee on Centers
 Committee on North Hall Design
 Discipline Specific Hiring Committee: English Literature
 Discipline Specific Hiring Committee: Communication
- 2006/7 CSUCI: Director, Center for Integrative Studies
 General Education Committee
 Physical Master Plan Committee
 Committee on Centers
 Chair, GE Pilot Assessment Committee
 Chicana/o Studies Development Task Force
 Chair, WASC Task Force on Concern C (Interdisciplinarity)

WASC Task Force on Recommendation 2 (Role of the Centers)
 Discipline Specific Hiring Committee: ESRM
 Discipline Specific Hiring Committee: Chicana/o Studies
 Task Force on the Center for Civic Engagement
 University Scholarship Committee

2005/6 CSUCI: General Education Committee
 Instructional Related Activities Committee
 WASC task force subcommittees (4)
 Center for Integrative Studies Advisory Committee

2004-5 Woodbury University: Dean of Faculty, Faculty Senate President, Chair
 Faculty Personnel Committee, President's Council, Presidential
 Committee on Web Marketing
 * Conducted new faculty orientation
 * Revised faculty promotion criteria
 * Ongoing policy development

2003-4 Faculty Senate Vice President
 * Responsible for senate policy initiatives

2002-3 Faculty Association Vice President
 * Restructured faculty governance and created Faculty Senate

1994- Faculty Policy Committee, Faculty Association Secretary,
 2004 Academic Appeals Committee, Library Committee, Faculty Financial
 Review Committee, Strategic Planning Committees on 1st Year
 Experience, human resources, and facilities, Committee on Student
 Advising and Mentoring, Numerous hiring committees

Other:

2006-present Joined Board of Directors of Los Padres ForestWatch. Board
 responsibilities include financial oversight, staff oversight, policy
 decisions, fundraising, general outreach. President of the Board in 2007.

2004-present Reviewed book manuscripts for the University Press of Colorado,
 SUNY Press, and University of Nevada Press.

2001, 2002, 2004, 2006 Selection Panelist, Ford Foundation Predoctoral,
 Doctoral, and Postdoctoral Diversity Fellowships

2003-2004 Manuscript Reader, *Common Ground: An Interdisciplinary Journal
 of the Environment*

1998-present Manuscript Reader, *MELUS: Multiethnic Literature of the United States*

AWARDS

2005 CSUCI Faculty Development Mini-grant

2003-4 Dean of Faculty Award, Woodbury University

1997 National Endowment for the Humanities Summer Institute, Center and Periphery
in New Spain, Mexico City and New Mexico

Joan K. Peters

JOAN K. PETERS

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Ojai, Cal. 93023

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EDUCATION

PhD	1974	University of Chicago	Comparative Literature (17 TH Century French/English Poetry; Classics)
M.A.	1968	University of Chicago	English
B.A.	1967	University of Chicago	English (High Honors)

TEACHING EXPERIENCE

2003-2005	Assist. Prof., English, Cal. State University, Channel Islands
2002-2003	Adjunct Lecturer, English, Cal. State University, Channel Islands Director, The Writing Center, Cal State University, Channel Islands Adjunct Lecturer, Creative Writing, Antioch University, Santa Barbara Adjunct Lecturer, MA Psychology Program, Antioch University, Santa Barbara
1987-1993	P/T Faculty, MFA and BA Programs, Fiction Writing, Sarah Lawrence College Bronxville, New York
1991 (fall)	P/T Faculty, Fiction Writing, West Side YMCA, New York City
1976-1979	Assist. Prof. English, Douglass College, Rutgers University, New Brunswick, N.J.
1974-1976	Assist. Prof. English, The City College of New York, CUNY
1973-1974	Assist. Prof. English, Goddard College, Montpelier, Vermont (External Degree Program)
1971-1973	Instructor, English, Middlebury College, Middlebury, Vermont

PUBLICATIONS

BOOKS

Not Your Mother's Life: Changing The Rules of Work, Love, and Family (Perseus Books, 2001)

When Mother's Work: Loving Our Children Without Sacrificing Ourselves (Addison Wesley, 1997)

Manny and Rose, A Novel (St. Martin's Press, 1985)

Editor, Robert Burton, *The Anatomy of Melancholy*, Abridged Edition, Milestones of Thought Series, (Fredrick Ungar, 1979)

SHORT STORIES

“What Will Become of Us,” *Global City Review*, Spring, 1993 “Mittelschmerz,” *Michigan Quarterly Review*, Fall 1990; collected in *The Female Body*, University of Michigan Press, 1991
The Golden Age, (novella) Coalition of Publishers, 1980

ARTICLES

“Woman’s Work: Dismantling the Maternal Wall,” *Women’s Studies: An Interdisciplinary Journal*, Vol. 37, # 1, Jan-Feb, 2008.

“Gender Remembered: The Ghost of Unisex Past, Present and Future,” *Women’s Studies: An Interdisciplinary Journal*, Vol. 34, #1, Jan-Feb, 2005.

“Fear of 50/50: What Are We So Afraid of, Anyway?” *Working Mother*, May 2002

“Being There, The Father Quandary,” *The New York Times*, Business Section, June 21, 1998.

“School and Lunchroom Duty Begin,” *The New York Times*, Op. Ed., August 23, 1997.

“A Nanny Went To Court and Motherhood Was On Trial,” (“Her Say” Column) *Chicago Tribune*, Nov. 30, 1997

“One Is Plenty: Forget What You Heard, Only Children Have It Pretty Good,” *Family Life*, Jan. 1998

“When The Babysitter Leaves,” *Family Life*, March, 1996

“The Mommy Triangle,” *Family Life*, March 1994

“The Single Mommy Track,” *Cosmopolitan*, Oct. 1994

“Walking in Jefferson Country,” *The New York Times*, May 27, 1990

“Yielding To The Spell of Death Valley,” *The New York Times*, Travel Section, Oct. 14, 1990

“In The Cloud Forests of Ecuador,” *The New York Times*; Travel Section, Nov. 5, 1989

“I’d Help...If They’d Let Me,” *The New York Times*, Op. Ed., Nov.26, 1989

“Nicaraguan Odyssey,” *The Nation*, June 19, 1989
Book reviews for *Ms. Magazine*, *The Nation*, *The New York Times*.

RECENT PRESENTATIONS

Co-Moderator, “Pursuing the Good Life,” Seminar, Aspen Institute, Aug. 22-28, 2004

“Women and The Future of The American Workplace” *Working Mother* Magazine’s 100 Best Companies Work/Life Congress, N.Y.C., Oct, 2002

“Achieving Equality,” The Women’s Fund of Greater Omaha, Oct. 2001 -

“Parenting/Working,” Agilent Technologies, Andover Mass, April 2000

“Women’s Unfinished Business,” University of California at Santa Barbara, International Women’s Conference, “Women Transforming the Public,” April 1999

“Resolving the Work-Life Conflict,” Women in Business Conference, Charlotte, North Carolina, Oct. 1998

“Challenges to Equality in The Workplace,” Barnard College Alumnae, NYC, Oct. 1998

“Women Transforming the Workplace,” Simmons School of Management’s Women and Leadership Conference, Boston, May 98.

“The Limits of Women’s Power,” Women of Washington, April, 98

OTHER PROFESSIONAL EXPERIENCE

Radio Interviewer: “Feminist Magazine,” Pacifica radio, interviewing authors (from 3/02 present)

Educational Television Writer and Host: “Working Mothers: Balance Without Guilt,” CPTV (Connecticut PBS), one-hour special, 8/6/99.

Television spokesperson on women’s issues (partial list)

National Syndication, “Dr. Phil Show,” 11/10/03 (two shows)

NBC-Weekend News, segment on “Why Men Don’t Take Care of the Kids, Apr. 12, 1998

CNBC- Power Lunch, “The Work-Life Conflict,” Oct. 29, 1997

Fox News, segment on schools relying too much on parents, Dec. 24, 1997

The View, “Mothers and Caretakers,” Nov. 24, 1997

Good Morning America, “Why Mothers Must Work,” Oct. 10, 1997

PBS-TV: “This is America with Denis Wholey,” Sept. 23, 1997

CNN “Family Values,” Sept. 14, 1997

Events Organizer (collaborations):

-Hunter College Conference on Anita Hill, “Women Tell The Truth” (1992)

- Conference on “Racism and Sexism” (with the National Black Feminist Organization), Riverside Church, N.Y.C., Aug. 21-23, 1976
- Sagaris, A Multiracial Feminist Institute, two-month national program funded in part by The Ms. and Carnegie Foundations, Lyndon State College, Lyndonville, Vermont, June 26-Aug. 20, 1975,

COURSES TAUGHT

British and European Literature I
 Major British and European Authors
 Narratives of Southern California
 Senior Capstone Seminar
 Writing in The Disciplines
 Technical Writing
 Composition (remedial-advanced)
 Writing Our Lives: Memoir Writing
 Fiction Writing, MFA and BA levels
 Creative Non-Fiction
 Mythology in Literature, Art, and Music
 Introduction to World Literature
 English and European Novel
 17th Century Literature
 Women’s Fiction
 Contemporary Fiction (International)
 Women’s Literature (International)
 Women’s Studies: Gender: Personally Defined; Women and Culture; Gender, Economics, and Politics

SERVICE

University Service, CSUCI: Curriculum Committee, Library Committee, WASC Committee, 2003-4.

Writing Workshop, “Girls and Gangs” program at Camp Scott, Probationary Center for Teens, Santa Clarita California, Jan. 1004.

Mentoring and Writing Workshops for Runaway Teens, through Covenant House, N.Y.C., 1989-90; on an individual basis, 1990-1996.

MEMBERSHIP

Council on Contemporary Families
 American Society of Journalists and Authors
 Modern Language Association

LANGUAGES

Spanish, French

Curricula Vitae of English Lecturer Faculty

Stacey S. Anderson

Stacey Stanfield Anderson, Ph.D.
California State University Channel Islands
One University Drive • Camarillo CA 93012
805.437.3291 • stacey.anderson@csuci.edu

Education

Claremont Graduate University	English	Ph.D.	2004
Loyola Marymount University	English	M.A.	1994
University of San Diego	Interdisciplinary Humanities	B.A.	1992

Dissertation

The Trouble with Togetherness: Narratives of the Postwar American Family

Drawing upon a diverse array of narratives—from a 1954 issue of *McCall's* that hailed in the era of “family togetherness” to Vladimir Nabokov’s controversial 1958 bestseller *Lolita*—this study probes the intersections between public discourses of “domestic containment” that dominated 1950s American culture and the private imaginations of postwar readers.

Teaching Experience

California State University Channel Islands – English Program **2005 – Present**

Courses: *Stretch Composition I; Stretch Composition II; Composition and Rhetoric I; Composition and Rhetoric II; Service Learning.*

Stanford University – Program in Writing and Rhetoric **2001 – 2005**

Courses: *Happily Ever After? The Rhetoric of the 1950s American Family and its Legacy; No tin My Backyard: the Rhetoric of Land Use; Blinding Us with Science: Popular Media in the Age of the Factoid.*

Loyola Marymount University – Department of English **1996 – 2001**

Courses: *College Writing; Introduction to Fiction.*

El Camino College – Humanities Division **1997 – 2000**

Courses: *Reading and Composition; Literature and Composition; Writing the College Essay ,Grammar and Structure.*

Phillips Junior College – General Education Division **1995 – 1996**

Courses: *Communication Fundamentals; Written Communications; Strategies for Success.*

Professional Activities

California State University Channel Islands

First-Year Composition Program

Island Voices Contributor 2006 – Present

Program Newsletter Founder, Editor, and Contributor 2005 – Present

Hurricane Katrina Fundraiser Coordinator	2005
Student Evaluation of Teaching Effectiveness Task Force	
Task Force Member	2005 – 2007
WASC Accreditation Committee	
Assessment and Review of CSUCI Courses Subcommittee Member	2006 – 2007
General Education Assessment Committee	
Pilot Interdisciplinary Project Team Member	
Information Literacy Assessment	2007
Rubric Development Team Member	
Office of Service Learning and Civic Engagement	
Service Learning Curriculum Mini Grant Workshop Participant	
Island View Orientation	
Presenter (Directed Self-Placement)	
Stanford University	
Program in Writing and Rhetoric	
Program Meeting Coordinator	2003 – 2005
Teaching Strategies Committee Co-Chair	2003 – 2005
Pedagogy Seminar Facilitator and Mentor	2002 – 2005
Computers and Writing Conference Organizing Committee Member	2004 – 2005
PWR Institute for Oral and Multimedia Rhetoric Participant	2004
<i>Boothe Prize for Excellence in Writing</i> Editor	2004
Professional Development Committee Co-Chair	2002 – 2003
Annual Review Committee Member	2002 – 2003
Lecturer Evaluation Committee Member	2002 – 2002
Community Writing Project	
Community Writing Instructor	2002 – 2005
Community Writing Project Committee Member	2004
Community Writing Awards Judge	2004
Office of Accessible Education	
Proteus Learning Environment Pilot Instructor	2004 – 2005
Loyola Marymount University	
Learning Resource Center	
Disability Support Services Co-Coordinator	2000
Transfer Student Placement Essay Evaluator	1998 – 2000
Department of English	
Freshman English Program Committee Member	2000
Loyola Marymount University Writing Awards Judge	2000

Conference Papers

“Team Grading: Changing Classroom Realities.” Panel presentation and workshop with Bob Mayberry, John Guelcher, Clifton Justice, and Kathleen Klompier. Accepted for the Conference on College Composition and Communication Convention, New Orleans, April 2008.

“Roundtable on Team Grading Procedures.” Panel presentation with Bob Mayberry, John Guelcher, Clifton Justice, Christine Popok, and Kathleen Klompier. Accepted for the Third International Santa Barbara Conference on Writing Research, Santa Barbara, February 2008.

“How to Create Your Own Composition Program in a Few Simple Steps: A User’s Guide.” Panel chair and presenter. With John Guelcher and Kathleen Klompier. Conference on College Composition and Communication Convention, New York City, March 2007.

“Impact of Process Writing on Service Learning/Civic Engagement Outcomes: Preparing a Pilot Study.” Panel presentation with Christine Popok and John Guelcher. First CSU Conference on Community-Based Teaching and Research, Cal Poly Pomona, March 2006.

“Proteus: A Technology-Enhanced Universal Design Approach to Writing Instruction.” Panel chair and presenter. With Joan Bisagno, Shelly Haven, Laurel Weeks, and Jonah Willihnganz. Computers and Writing 2005, Stanford University, June 2005.

“‘Yet a Part of Me as I am a Part of You’: A Dialogic Theory of Visual Rhetoric in Students’ Multimedia Presentations.” Part of co-chaired panel, “Transforming Pedagogy: Visual Rhetoric and the Power of Possibility.” Conference on College Composition and Communication Convention, New York City, March 2003.

“Portfolios: Re-Visioning Assessment.” Seventh Annual El Camino College and California State University Dominguez Hills Conference on Undergraduate Teaching and Learning, April 1999.

Publications

“Discontent in Postwar ‘Disturbia’: Sloan Wilson’s *The Man in the Gray Flannel Suit*.” *The Journal of Popular Culture*. In review.

“Cleaning House: Restoring the Ecological Heritage of the Central Coast.” With Sean Anderson. *Central Coast Magazine* January/February 2008: 87-89.

“Toxic Togetherness in a Postwar ‘Potboiler’: Grace Metalious’s *Peyton Place*.” *Americana: the Journal of American Popular Culture (1900 – Present)* 5:2 (2006).

“Blanche Dubois Meets Willy Loman: The Fusion of Illusions.” *Criterion* 12 (1993-1994), Loyola Marymount University: 34-6.

Journal Reviewer

Mosaic: A Journal for the Interdisciplinary Study of Literature. Winnipeg: University of Manitoba.

Grants

Faculty Development Mini-Grant, 2006-2007. Office of Faculty Development. California State University Channel Islands: \$2800.

First Year Composition Service Learning Curriculum Development Grant, 2006-2007. With Christine Popok. Office of Service Learning and Civic Engagement. California State University Channel Islands: \$1500.

Honors and Awards

California State University Channel Islands 2006
Maximus Award Nominee, Best Faculty Member

University of San Diego
Graduated Magna Cum Laude
Presidential Scholarship
Dean's List, First Honors
Honors Program

Memberships

Modern Language Association National Council of
Teachers of English Conference on College Composition
and Communication

Janet D. Ball

JANET D. BALL

Email: jdb1@cornell.edu

Phone: (805) 987-4976

EDUCATION

University of Colorado, Boulder, Colorado

M.A., English Literature, May 2002

Cornell University, Ithaca, New York

A.B., English Language and Literature, *summa cum laude*, May 1994

HONORS AT CORNELL UNIVERSITY:

Phi Beta Kappa; elected 1994

Phi Kappa Phi National Honor Society; elected 1993

Class of 1916 Chair Prize, Department of English: best honors thesis, 1994

EXPERIENCE

LECTURER, California State University – Channel Islands, Camarillo, CA 8/04 to Date

Instructor of record: English 483, Technical Visual Communication (90 students); English 482, Technical Writing; English 338, Science and Conscience (team taught with Physics Dept.); English 330, Writing in the Disciplines – all upper division courses. Full-time

GRADUATE PART-TIME INSTRUCTOR, University of Colorado, Boulder, CO 8/98 to 5/04

Instructor of record: Modern American Literature and Shakespeare for Non-Majors, both Upper Division courses -- two sections per semester (90 students total). Designed and maintained an extensive, interactive course web site incorporating server side Perl CGI scripts, a searchable student record database, interactive worksheet and study guides, message board and Powerpoint® lecture material. Part-time.

TECHNICAL WRITER, Office of the Summer Session, University of Hawaii, Honolulu, HI 10/97 to 7/98

Authored and edited copy text, grant proposals and instruction literature, produced HTML, Java and JavaScript code and conducted bi-weekly faculty training seminars for Summer Session's online, interactive virtual classroom suite of websites. Part-time.

GRADUATE ASSISTANT, University of Hawaii at Manoa, Honolulu, HI 8/96 to 7/98

Instructor of record: Freshman Composition, Advanced Expository Writing and Business/Technical Writing – two sections per semester. Designed, developed and maintained the English Department's first web page and server hardware. Part-time.

ASSISTANT LECTURER, University of Southern California, Los Angeles, CA 8/94 to 5/96

Instructor of record: Freshman Composition. Responsible for the design, teaching, evaluation and grading of one course each semester (40 students total). Regularly tutored international students and student athletes. Part time.

TECHNICAL SKILLS

- Proficient in Mac, Windows/Intel and Linux platforms. Personal computing enthusiast, including assembling my own CPU's and systems from bare components.
- Proficient in Java, Perl, JavaScript, Visual Basic, HTML, XML and DHTML scripting and programming languages.
- Proficient in WebCT, Blackboard, PeopleSoft, current audio conferencing and video conferencing and distance learning methods, hardware and software.
- Proficient in the standard PC software applications, including: Adobe Photoshop, GoLive, LiveMotion, Acrobat, PageMaker and Premiere; Microsoft Office Suite(s) including Word, Excel, Access; Corel Office Suite including WordPerfect, and the CodeWarrior and Sun Microsystems Java programming environments.

Julie Barmazel

DR. JULIE BARMAZEL
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LOS ANGELES, CA 90049
BARMAZEL@MAC.COM
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h. (310) 826-1839

EDUCATION

Ph.D. Princeton University, September 2003 (English Literature)
M.A. Princeton University, 1998 (English Literature)
M.A. University of London, 1994 ("Milton and his Age," with distinction)
B.A. University of Pennsylvania, 1991 (English Literature, *cum laude*)

TEACHING EXPERIENCE

California State University Channel Islands, Fall 2004-Spring 2008:

British Literature I (8th-17th Century)
British Literature II (17th-20th Century)
Major American Authors
American Literature II (19th-20th Century)
Major British and European Authors
Literary Theory
Renaissance Art and Literature (co-taught with Prof. Irina Costache)

Mount Saint Mary's College, Los Angeles, Fall 2007

Public Speaking (for undergraduates)
Public Speaking (for post-graduates)

Princeton University, Fall 1997-Spring 2004:

Double Exposure: Literature and Ambiguity, Fall 1999, Sp. 2000, Fall 2000
(I designed this intensive literature and composition course for the Princeton Writing Program.)

Princeton University Assistant Instructor for:
Twentieth-Century Fiction, Prof. Maria DiBattista, Spring 2004
Children's Literature, Prof. U.C. Knoepfelmacher, Spring 2004
Satire, Slander, and Society, Prof. Sophie Gee, Fall 2003
Postmodernism and Contemporary Culture, Prof. Mark B. Hansen, Fall 2003
Shakespeare II, Prof. Larry Danson, Spring 2002
Forms of Modern Fiction, Prof. Craig Dworkin, Spring 2002
The Bible as Literature, Prof. Esther Schor, Fall 2000

The 20th-Century American Novel, Prof. Arnold Rampersad, Spring 1998
Contemporary Literary Theory, Prof. Diana Fuss, Fall 1997

PUBLICATIONS

“‘The servant to defect’: Macbeth, Impotence, and the Body Politic.” *Macbeth: New Critical Essays*. Ed. Nicholas Moschovakis (New York: Routledge, 2008).

AWARDS

- “Maximus” award nominee for outstanding teaching, California State University Channel Islands, 2005 and 2007.
- McCosh Award for Outstanding Teaching by a Graduate Student, Princeton University, 2002.
- Donald and Mary Hyde Fellowship for Research Abroad, Princeton University, 1998-1999.
- Dean’s Fund for Scholarly Travel Award, Princeton University, 1997.
- Hornet Fund for Scholarly Travel Award, Princeton University, 1995.
- Presidential Fellowship, Princeton University, 1994-1998.
- Bradley DeGlehn Scholarship, University of London, 1992-1994.

CONFERENCE PRESENTATIONS AND PARTICIPATION

“Joseph Conrad and Literary Sobriety.” Works-In-Progress Series. Princeton University, November 2003.

“Naming the Addict, Claiming the Homosexual: Identity and Intoxication at the *Fin de Siècle*.” MLA Annual Convention. Chicago, December 1999.

“Mourning Becomes You: Race, Grief, and Identification in the Late Twentieth Century.” MLA Annual Convention. Chicago, December 1999.

“Should You Find Yourself in a State of Intoxication: Life Under the Influence of Alcoholics Anonymous.” Annual Convention of the Association for Research in Popular Fictions. Liverpool, November 1998.

“Between Meds: The Addict and the Victorian Novel.” Annual Convention of the Association for Research in Popular Fictions. Liverpool, November 1998.

“‘I am not that I play’: Puritans, Disguise, and the Homoerotic Politics of Shakespeare’s *Twelfth Night*.” “Border Crossings” Conference. Arizona State University at Tempe, March 1997.

“Aphoristically Speaking: Ennui, Artistry, and the Tentative Morality of Oscar Wilde’s *The Picture of Dorian Gray*.” “Play in Earnest: Leisure and Work in Victorian Culture” Conference, NYU. New York, February 1997.

Participant, The Fifth International Milton Symposium. Bangor, Wales, July 1995.

LANGUAGES

Reading knowledge of Spanish, French, German, and Hebrew; American Sign Language.

REFERENCES

Professor Jacquelyn Kilpatrick, CSU Channel Islands, jacquelyn.kilpatrick@csuci.edu

Professor Julia Balén, CSU Channel Islands, julia.balen@csuci.edu

Professor Diana J. Fuss, Princeton University, dfuss@princeton.edu

Professor Michael Wood, Princeton University, mwood@princeton.edu

Professor David Thurn, Princeton University, thurn@princeton.edu

Professor Oliver Arnold, Princeton University, oarnold@princeton.edu

Sean M. Carswell

Sean M. Carswell

1130 East Santa Clara Street • # 5 • Ventura, CA 93001

Education

M.A. in English with an emphasis in Creative Writing, *summa cum laude*, Northern Arizona

University —1996

B.A. in English, Florida State University —1992

Teaching Experience

Full-time Lecturer

California State University, Channel Islands
Camarillo, California

2005-present

Courses taught:

English 110: Multicultural Literature for Non-Majors

English 120: American Literature through 1850

English 150: British and European Literature through 1650

English 220: American Literature, 1850-present

English 250: British and European Literature, 1650-present

English 330: Writing in the Disciplines

English 325: Major Non-Western Authors

English 338: Science and Conscience

University 100: University Life

University 110: Critical Thinking in an Interdisciplinary Context

Part-time Lecturer

California State University, Channel Islands
Camarillo, California

2004-2005

Courses taught:

University 100: University Life

University 110: Critical Thinking in an Interdisciplinary Context

Part-time Lecturer

University of Redlands
Redlands, California

2005

Courses taught:

English 207: Fiction Workshop II

Adjunct Faculty

Ventura College
Ventura, California

2004-2005

Courses taught:

English 1A: English Composition

English 1B: Composition and Critical Thinking	
Adjunct Faculty	
Santa Barbara City College	2004
Santa Barbara, California	
<i>Courses taught:</i>	
English 110: Composition and Reading	
Full-time Substitute Faculty	
East Los Angeles College	2002-2003
Monterey Park, California	
<i>Courses taught:</i>	
English 21: English Fundamentals	
English 57: Basic Reading and Writing	
English 62: Reading and Writing: Contemporary Issues	
English 65: Intermediate Reading and Writing: Fiction	
English 101: College Reading and Composition I	
English 103: Composition and Critical Thinking	
English 129: Report Writing for Nurses	
Adjunct Faculty	
Brevard Community College	2000
Melbourne, Florida	
<i>Courses taught:</i>	
English 1101: Communications 1	
English 1102: Communications 2	
Professional Educator	
Central Junior High School	1996-1997
Melbourne, Florida	
<i>Courses taught:</i>	
M/J Language Arts 1 Advanced	
Reading (8th and 9th Grade)	
Graduate Associate	
Northern Arizona University	1994-1996
Flagstaff, Arizona	
<i>Courses taught:</i>	
English 100: English Composition through the Writing Center	
English 105: Critical Reading and Writing	
English 205: Advanced Writers Workshop	
Service	
Senior Editor , <i>Razorcake Magazine</i> , Los Angeles, CA	2001-present
Contributing Writer , <i>Clamor Magazine</i> , Bowling Green, OH	2000-2004
Columnist , <i>Ink 19</i> , Melbourne, FL	2000-2003
Contributing Writer , <i>Flipside Magazine</i> , Pasadena, CA	1996-2000
Head Coach , Junior Varsity Girls Soccer, Eau Gallie High School, Melbourne, FL	1996-1997

Publications

Have published over 100 articles, essays, and short stories on varied topics such as labor history, music, Department of Defense contracts, media ownership, pedagogy, and literary criticism in dozens of magazines ranging from literary journals to mass-market glossy magazines over the past sixteen years. For space constraints, I have included only my book publications here.

Carswell, Sean. *Barney's Crew*. Los Angeles: Gorsky, 2005

———. "Couch Space." *It's All Good*. Ed. Jennifer Joseph and Wendy Shimamura. San Francisco: Manic D, 2004. 113-118

———. *Drinks for the Little Guy*. Los Angeles: Gorsky, 1999

———. *Glue and Ink Rebellion*. Los Angeles: Gorsky, 2002

———. "La Lune-Luna-Moon." *Working Words: The Process of Creative Writing*. Ed. Wendy Bishop. Mountain View: Mayfield, 1992. 132.

———. *Train Wreck Girl*. San Francisco: Manic D, 2008.

———. "Sid Harper and the Capital of Doom." *Punch & Pie*. Ed. Felizon Vidad and Todd Taylor. Los Angeles: Gorsky, 2003. 129-153.

———. "When You Know You Should've Been a Cowboy." *Thirteen Ways of Looking For a Poem: A Guide to Writing Poetry*. Ed. Wendy Bishop. New York: Longman, 2000. 256-257.

Presentations

Have performed a total of 112 fiction readings in 37 cities in the United States and Canada since the release of my first novel, *Drinks for the Little Guy*, in May of 1999. These readings have been at universities, in bookstores, art galleries, coffee houses, bars, libraries, and even one Rotary Club meeting. I have also been featured on several university radio stations and on local programming for National Public Radio.

Honors and Awards

1996 Outstanding Graduate Assistant

1992 First Place, Florida State University Undergraduate Award for Fiction

1991 Cody Allen Harris Award for Fiction

Camilla Griggers

CAMILLA BENOLIRAO GRIGGERS

1437 16th Street, Suite B
Santa Monica, CA 90404
310.994.5117
camilla.griggers@gmail.com

TEACHING POSITIONS

California State University, Channel Islands
Senior Lecturer in English, Linguistics and Writing, 2002-present

Institute for Psycho Structural Balancing
Faculty, Bodymind Communication, 2003-2007

Carlow University, Pittsburgh
Associate Professor & Director, Women's Studies, 1996-2002

Carnegie Mellon University, Pittsburgh
Assistant Professor of English, Literary & Cultural Studies, 1989-1996

EDUCATION

University of Florida, Ph.D. English (Post-Structural Linguistics & Semiotics),
1989

University of Florida, M.A. English (Literature), 1982

Mercer University, B.A. English, 1979

ADDITIONAL CERTIFICATIONS

Rubenfeld Synergy Method®
Primordial Sound Meditation™ Instructor
Therapeutic Massage and Bodywork
Yoga Therapy Certification
Peaceful Touch® Instructor

PUBLICATIONS

Becoming-Woman. University of Minnesota Press, Theory Out of Bounds Series. 1997. 155pp.

"Hands-on Traditions in Body Psychotherapy and Somatic Education." *Handbook of Body Psychotherapy*. English Edition. Edited by Halko Weiss and Gustl Marlock. Schattauer Verlag Publishers. Forthcoming.

"Goodbye America (The Bride is Walking...): Filipina Becoming in a Global Economy." In *Geopolitics of the Visible: Essays on Philippine Film Cultures*. Ed. by Roland Tolentino. Manila: Ateneo de Manila University Press, 2001.

"Goodbye America" also appeared in *Deleuze and Feminist Theory*. Ed. by Ian Buchanan & Claire Colbrook. Edinburgh UP, 2000.

"Review of *Venus Envy: A History of Cosmetic Surgery* and *Twilight Zones: the Hidden Life of Cultural Images from Plato to O.J.*" *Signs: Journal of Women in Culture & Society*. Vol 26, no. 1: Autumn 2000.

"Visualizing War." In *Poetics / Politics: Radical Aesthetics for the Classroom*. Ed. by Amitava Kumar. New York: St. Martin's Press, 1999.

"The Micropolitics of Biopsychiatry." In *Vital Signs: Reconfigurations of the Bio-logical Body*. Ed. by Margrit Shildrick and Janet Price. Edinburgh: Edinburgh University Press, 1998.

"Phantom and Reel Projections." In *Posthuman Bodies*. ed. Judith Halberstam and Ira Livingstone. Indiana University Press, 1995.

"Lesbian Bodies in the Age of (Post)Mechanical Reproduction." In *Fear of a Queer Planet*, ed. Michael Warner, Univ of Minnesota Press, 1993.

"Thelma and Louise and the Cultural Generation of the New Butch-Femme." In *Film Theory Goes to the Movies*. Ed. by Hilary Radner, Jim Collins and Ava Collins. Routledge, 1992.

"Feminist Film Theory and the House of Pleasure." *Semiotica* 84.1-2 (1991): 145-157.

"A Certain Tension in the Visual/Cultural Field: Helmut Newton, Deborah Turbeville & the VOGUE Fashion Layout." *Differences: A Journal of Feminist Cultural Studies*. 2.2 (1990):76-104.

FILM AND VIDEO

Memories of a Forgotten War: A Film about the Philippine-American War (2002, 63 min).

An international collaboration co-directed with Sari Lluch Dalena, shot on location in the Philippines. Most people remember Vietnam, but many have no recollection of the war in the Philippines, when over 1 million Filipinos died between 1899 and 1913. Reviewed by *Variety*, *Asia Times*, *The New York Times*, *21Cmagazine*, *Filipinas Magazine*.

The Micropolitics of Biopsychiatry (1996, 20 min).

Video with digital animation. Maps the political economy of gender, depression, and psychopharmacology. Women comprise the vast majority of the psychopharmacology market, and biopsychiatry is one of the fastest growing industries in the U.S. What are the effects on women of the mass marketing of neurochemical treatments?

Alienations of the Mother Tongue (1995, 5 min).

Video with digital animation. Morphing newsreel footage and war photography from Vietnam with the fantasies of Madison Avenue, this experimental video jolts the viewer into visualizing war from the inside, and examines the way trauma is passed through bodily memories from one generation to the next. Explores the director's Southeast Asian heritage and the legacy of war trauma.

FILM SCREENINGS

University of California San Diego, Multi-cultural Center, October 2003.
California State University Monterey Bay, Multi-Cultural Center, October 2003.

Museum of Modern Art, Documentary Fortnight Program, NYC, December 23, 2002.

Hawaii International Film Festival, Honolulu, November 3 & 9, 2002
University of California Los Angeles, Filipino American History Month, October 23, 2002

University of California Santa Barbara, Multicultural Center, October 16, 2002

Cinemanila Film Festival, Manila, August 11, 2002

Filipino-American National Historical Society Convention, LA, July 24, 2002
International Asian American Film Festival, Asia Society Museum, NYC, July 21, 2002

Los Angeles Asian Pacific Film Festival, Directors Guild of America, LA, May 18, 2002

Film Kitchen, Pittsburgh Filmmakers, Pittsburgh, May 12, 2002

International Singapore Film Festival, Singapore, April 2002

New Asian Directors, Anthology Film Archive, NYC, March 6, 2002

Manila Human Rights Film Festival, Manila, February 13, 2002

University of the Philippines Film Center, Manila, January 8, 2002

Freedom, a Centennial Rave. World Trade Center, Manila. July 11, 1998

Technoseductions Exhibition, Cooper Union Gallery, NYC, February 1997

SELECTED CONFERENCES AND PRESENTATIONS

Memories of a Forgotten War. Lecture on The Meaning of Insurgency, with film screening. University of California San Deigo, Multi-cultural Center, 2003.

Memories of a Forgotten War. Lecture on The Politics of Memory, with film screening. University of California Santa Barbara, Multi-cultural Center. 2002.

The Fantasy of Weightlessness: The Role of Visuality in Eating Disorders. Uncommon Senses: An International Conference on the Senses in Art & Culture. Concordia Univ., Montreal, 2000.

Goodbye America (The Bride is Walking): Filipina-Becoming in a Global Economy. Becoming-Woman Conference. SUNY Albany, 2000.

Alienations of the Mother Tongue video screening and lecture on the semiotics of race and beauty in the media. Everyday Challenges: Race and Beauty Conference. Princeton Univ, 1999.

Memories of a Forgotten War: The Philippine-American War of 1899. American Studies Association Convention. Seattle, 1998.

The Micropolitics of Biopsychiatry video screening. Philosophy and Psychiatry Conference. Toronto, 1998.

The Micropolitics of Biopsychiatry video screening. Engendering Rationalities Conference. Center for the Study of Women in Society, Univ of Oregon, 1997.

Healing Aspects of Narrative in Relation to War Trauma. Video screening and lecture. International Conference on Narrative. University of Florida. 1997.

Visualizing War. Video screening and lecture. Performance and Technology Conference. Atlanta, 1997.

Women and Prozac. Video screening and lecture. Modern Language Association. Washington DC, 1996.

Asian-American Transnational Identity, video screening and lecture on imaging transnationality. Asian American Caucus. Modern Language Association. Chicago, 1995.

Women and the War Machine. Literature and Science Conference. Los Angeles, 1995.

Neural Micropolitics: Women and Biopsychiatry. Virtual Futures Conference. University of Warwick, Warwick, England, 1995.

Psychopharmacology and the Anti-production of Feminine Subjectivities. Psychiatry and Micropolitics session. International Association of Philosophy and Literature Conference. Villanova University, Philadelphia, 1995.

Aileen Wuornos and the Politics of Mediating Feminine Violence. Unnatural Acts: Theorizing the Performative Conference. University of California at Riverside, 1993.

Reel and Phantom Projections: Lesbians and the Serial Killing Machine. University of California at Berkeley, Cultural Studies, Invited Lecture, 1993.

Toward a Transsemiotics of Identity. Semiotics of the Body session. Semiotic Society of America, Chicago, 1992.

Cross Cultural Studies and the Stakes of Disciplinarity. Semiotics of Discipline session, Chair. Semiotic Society of America, College Park, MD, 1991.

GRANTS AND AWARDS

2002 Paul Robeson Fund: The Funding Exchange Film Distribution Grant.

2001 Heinz Endowment Arts Initiative Grant.

1999 Women in Film Foundation, Independent Vision Award, Los Angeles.

1999 Pennsylvania Council of the Arts. Media Arts Fellowship.

1999 Philippines National Commission for Culture and the Arts. Film Production Grant.

John Henry Guelcher, Jr.

Curriculum Vitae
John Henry Guelcher, Jr.

Composition Lecturer, English Department
California State University, Channel Islands
One University Drive
Camarillo, CA 93012
Phone: (805) 437- 2744
E-mail: john.guelcher@csuci.edu

Mailing Address
350 Anacapa Drive
Camarillo, CA 93010

Phone: (805) 201-7912

Academic Degrees:

Ph.D. Candidate (2004- Present):
Indiana University of Pennsylvania, Composition and TESOL

M.A. (2000):
Gannon University, English

B.A. (1996):
University of Dayton, English

Professional Experience:

California State University, Channel Islands, English department
Composition Lecturer (August, 2005- Present):

- I teach Stretch Composition (ENGL 102 and ENGL 103)
 - Stretch Composition is a part of CSUCI's Directed Self- Placement. It is a year long course that satisfies the first-year writing requirement.
 - Aside from teaching a 4/4 load both semesters, I also take part in bi-weekly composition meetings as well as holistic scoring sessions three times per semester.

Gannon University, English department

Adjunct Lecturer (August, 2003- May, 2005):

- I taught the following courses:
 - College Composition (LENG 111)
 - Critical Analysis and Composition (LENG 112)
 - Introduction to Literature (LENG 247)
- In 2003-04, I taught a 3/3 class schedule. This past year I carried a 2/2 teaching load.

Penn State Erie- The Behrend College, English department
Adjunct Lecturer (August, 2004- April, 2005):

- I taught the following course:
 - Rhetoric and Composition (ENGL 015)
- I carried a 2/2 teaching load.

Mercyhurst College, English department
Adjunct Lecturer (September, 2004- May, 2005):

- I taught the following courses:
 - College Composition I (ENGL 101)
 - World Classics (ENGL 107).
- I carried a 1/1 teaching load.

Yamanokuchi Board of Education (Miyazaki, Japan)
Assistant Language Teacher, (July, 2000- July, 2003):

- I taught ESL to junior high, elementary and kindergarten aged students.
- I was the sole native English speaking instructor for over 900 students.
- I was the only non-Japanese resident in a rural community of 7000 people.
- As a member of the JET Programme, I participated regularly in various intercultural community activities.

ETN Foreign Language Academy (Ulsan, Republic of Korea)
Foreign Language Instructor (September, 1996- September, 1997):

- I taught ESL at an intensive after-school academy to students from the ages of 6 to adult.
- I taught six classes per day, six days per week.

Academic Membership:

- National Conference of Teachers of English- Conference on College Composition and Communication (2004- Present)

Service Activities:

- Young Erie Professionals (2004- 2005)
- Peter's Presents (1995- 2005)
 - I deliver presents annually for this non-profit organization.
- Gannondale Spring Fundraiser (2003- 2005)
 - I volunteer for this annual event that raises money for a local institute for young girls from challenging home situations.

Scholarly Publications:

- “The Language of Employment in the Texts of Pennsylvania’s Unemployment Rulings” A Critical Discourse Analysis of ‘Reasonable Assurance.’” (under review): *Working Papers in Composition and TESOL*: Indiana, PA.
- Indiana University of Pennsylvania Qualifying Portfolio (20 December 2004)
 - The acceptance of this document heralded the graduate faculty of IUP recommending me for candidacy in their Ph.D. program.
 - The qualifying paper is titled, “The Paradigm of Digital Literacy and its Unbalanced Sub-Specialties.”

Presentations:

- “Lessons From the Monastery: Applying a Buddhist Monk’s Schedule to Dissertation Writing.” (March, 2008): Conference on College Composition and Communication: New Orleans, LA.
- “Changing Classroom Realities.” (March, 2008): Conference on College Composition and Communication: New Orleans, LA.
- “Roundtable on Team Grading Procedures.” (February, 2008): Writing Research Across Borders: Santa Barbara, CA.
- “How to Rethink the Dual Identities of Mentor and Judge: Holistic Team Scoring in First-Year Composition.” (March, 2007): Conference on College Composition and Communication: New York, NY.
- “Directed Self-Placement.” (March, 2007): Poster presented at the President’s First Annual Celebration of Excellence- CSUCI, Camarillo, CA.
- “Understanding our Past: The Students of California State University, Channel Islands Investigate Their School’s Past as the Camarillo State Hospital.” (March, 2006): Conference on College Composition and Communication- Research Network Forum: Chicago, IL.
- “Impact of Process Writing on Service- Learning/ Civic Engagement Outcomes.” (March, 2006): First CSU

Conference on Community- Based Teaching and Research:
Pomona, CA.

- “Gaming in the Team- Taught Classroom: Playing to Learn.” (November, 2002) Annual ALT Conference: Miyazaki, Japan.
- “Creative Use of *Munbusho*’s Mandatory Texts.” (November, 2001) Annual ALT Conference: Miyazaki, Japan.

Awards, Honors, Recognitions:

- Maximus Awards Finalist (April, 2006)- Awarded by California State University, Channel Islands Student Government.
- Professional Equity Project (PEP) Grant Recipient (March, 2005)- Awarded by NCTE.
- Miyazaki Goodwill Ambassador (July, 2003)- Awarded by the Mayor of Miyazaki City (Japan).
- Northwest Pennsylvania Writing Project Fellow (July, 1999)- Awarded by Gannon University.
- Green Belt, Okinawan Goju-ryu Karate (June, 2003)- Awarded by Juko Hirokawa (7th degree Black Belt).

Erik B. Johansen

Erik B. Johansen
417 Mesa Drive
Camarillo, CA. 93010
(805) 482-1412

EDUCATION:

1969-1973	University of Southern California BA Social Science and Communications
1976-1977	California Lutheran University Graduate courses towards teaching credentials
2000-2002	Grand Canyon University Graduate courses in pursuit of MA Degree in Teaching Degree granted May, 2002
Credentials:	Ryan Single-Subject- Social Sciences (Life) Ryan Single-Subject- Spanish (Life) Language Development Specialist Certificate

EXPERIENCE:

1977-Present	Oxnard Union High School District • Teacher of English Language Development (ESL), Bilingual Social Science, Spanish Language Arts (for LEP students), Foreign Language (Spanish), Advanced Placement Spanish Language – Channel Islands High School, Hueneme High School • Foreign Language Department Chair- Hueneme High School • Bilingual Resource Specialist- Hueneme High School • Member, District Bilingual Steering Committee • Mentor Teacher, 1986-87; 1987-88; 1989-90; 1995-96; 1999 – 2000 SDAIE, ESL • Chairman, District ESL Framework Writing Committee • District Teacher Trainer- Social Science Academy - June, 1991 • District Teacher Trainer- Sheltered Instruction, ESL, Cooperative Learning
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- District English Language Development Resource Teacher

1989-2002

Ventura County Superintendent of Schools Office

- Bilingual/ESL Teacher-on-Leave – Consultant to all districts in Ventura County, advising on policy, staff development, assessment, materials evaluation, and conducting staff development for administrators, teachers, and paraprofessionals (K-12)
- Teacher Trainer- Sheltered Instruction, ESL (K-12)
- Teacher Trainer- Language Development Specialist Exam
- Trainer of Trainers- CELDT Administration
- Teacher Trainer- BTSA “Towards Equity”

1989-Present

Bilingual Education Consultant

- Consultant to schools, districts and county offices throughout the Southwest in Bilingual teacher training, program design, curriculum and materials development, Title VII program implementation, classroom management, assessment, S.D.A.I.E (Sheltered Instruction), Content and Literature-Based ESL, Cooperative Learning, Peer Coaching, Spanish Language Arts.

1990-1992

Region 8-11 Professional Development Consortia (SB 1882)

1996-1998

California Professional Development Program

- Ventura County Advisory Team, Chairman
- Region 8 Steering Committee, Member
- Region 8 Proposal Writing Committee, member
- Region 8 Teacher-on-Leave, Ventura County- acted as liaison to funded schools in the county to the Regional Professional Development Center. Staff Development Consultant in the five-county region (Los Angeles, Ventura, Santa Barbara, San Luis Obispo, and Kern).
- Tri-Counties consultant for PDC during 96-97 and 97-98 school years. Assisted funded schools in the Tri-Counties in planning and implementation of staff development.

1991-1994	Southwest Regional Educational Laboratory Consultant, conducting staff development in Second Language Acquisition, Sheltered Instruction, ESL Strategies (K-12), Spanish Language Literacy
1991-1992	Decision Development Corporation Member of Design Team for <u>Ancient World</u>, a sixth grade computer-based history curriculum.
1992-1994 and	Santillana Publishing Company, Inc. Author of Content Today - a series of eight Content-Based ESL texts supplemental materials for middle school/high school.
1992	Co-Author- "Alternative Visions of Practice-An Exploratory Study of Peer Coaching, Sheltered Content, Cooperative Instruction and Mainstream Matter Teachers" (in collaboration with Lillian Castañeda-Vega, Ed. D.) OBEMLA commissioned research presented at the National Research Symposium on Bilingual Education/OBEMLA, Washington , D. C., Aug. 1992; 23rd Annual International Bilingual/Multicultural Education Conference (NABE), Los Angeles, CA, Feb. 1994.
Subject	
1994	U. S. A. I. D. / Nicaraguan Ministry of Education - Project BASE Managua, Nicaragua Consultant to the Nicaraguan Ministry of Education through the Academy for Educational Development (AED) and Juarez and Associates, Inc. Aided in planning and conducting a seminar on curriculum design in basic education K-4 as part of a national effort to improve the Nicaraguan educational system.
1995	Steck-Vaughn Company Co-Author of Magnetic Way U. S. History & Geography Literature Link - Teacher's Guide, a supplement to combine use of the Magnetic Way program with titles from Steck-Vaughn's Stories of America series.
1995	Scholastic, Inc. Consultant and writer for <u>Solares</u>, a Spanish Language Arts program for K-3. Aided in lesson plan design and strategy development.
1996	Weston Walsh, Publisher Author of <u>Life Themes for ESL Classes</u>, a thematic-based ESL series for High School and Adult Ed. market. A two-level 8 book series evolving around themes of Life, Community, Health and Money.
1997-Present	Ballard & Tighe Publishing - Consultant for <u>Expressing Ideas- Activity Books</u>- a four book supplemental series for beginning level ELD. - Author- "SDAIE- A Philosophy, A Pedagogy, A Commitment to Students" in Ideas For Excellence- a nationally distributed newsletter for teachers of English Language Learners (Spring, 1997) - Author- "Challenging Academic Content Made Accessible: A Lesson on the Industrial Revolution." in Ideas For Excellence, (Fall, 1998)

	• Author- Online Course- “Assessment of Content in a SDAIE Classroom” (tentative title). An On-line course for teachers dealing with strategies for formative and summative assessment of content knowledge in a SDAIE classroom.
2001	Artesian Publishing • Author of <u>Mysteries of the Pyramids</u>- a high-interest, easy readability non-fiction on the Great Pyramid of Egypt. Designed for use in a SDAIE classroom library for Sustained Silent Reading. Scheduled for release Sept., 2002.
2001-Present	Heinle & Heinle Publishing • Program consultant in the development of a new text series for English Language Development, <u>Launch Into Reading</u>, spring of 2002. • Materials reviewer for a variety of ELD programs and texts.
1997-2000	University of California Santa Barbara • Instructor in the Graduate School of Education, Teacher Education Program: CLAD Methods and Procedures: Application of Theory; Teaching Strategies For Bilingual Cross-Cultural Education; Multicultural, Social and Linguistic Factors in Teaching. • Facilitator/advisor for Masters in Education program.
2002-Present	California State University Channel Islands • Instructor, English Department, School of Education-Single
Subject:	English 475-Language and Social Context EDSS 550- Access to Learning: English
1992-Present	Guest Lecturer • University of California Los Angeles - School of Education • California State University - San Marcos - School of Education • California Lutheran University- Thousand Oaks- School of
Education	• Pepperdine University- School of Education
1989-Present	Presenter • California Association for Bilingual Education- State Conference • California Association for Teachers of English to Students of Languages- State Conference • National Association for Bilingual Education- International • Teachers of English to Students of Other Languages- Conference • California State Title VII Conference • Illinois Association for Bilingual Education- State Conference • National Research Symposium on Bilingual Education/OBEMLA Oklahoma State Dept. of Ed. Bilingual Education Conference
Other	
Conference	
International	

Clifton R. Justice

CLIFTON R JUSTICE
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cjustice@socal.rr.com

Education

<i>Ph.D Candidate (ABD August 2006): Composition & TESOL:</i>	2004-present
Indiana University of Pennsylvania	
<i>Master of Arts with Distinction; English, Rhetoric and</i>	
<i>Composition:</i>	Spring 2004
California State University Northridge, Northridge, CA	
<i>Bachelor of Arts; English, Credential Option:</i>	
Spring 2001	
California State University Northridge, Los Angeles, CA	
<i>Other Institutions Attended</i>	
Pierce College, Los Angeles	
1999	
Oklahoma Baptist University, Shawnee, OK	
1973-1978	

University Employment

California State University, Channel Islands
2006-present
English 102/103

Moorpark College
2005-2006
English M01A: English Composition
English M01B: Critical Thinking & Lit. (Adv. Comp), Moorpark College

Loyola Marymount University
2005
English 110: College Writing

West LA College
2004-2006
English 101: Freshman Composition
English 103: Composition & Critical Thinking,

LA City College
2004
English 101: Freshman Composition

Santa Monica College
2004
English 21A: Developmental Writing

California State University, Northridge
2001-2005
English 155: Freshman Composition
Acct. 351 Comm.: Communications for Accountants
Business Communication 105: Analysis of Communications for Business

Other Professional Experience

Instructor

- Business Writing 1 & 2: LA County Writing Program in association with Los Angeles Valley College	Spring 2005-Spring 2006
<i>Reader</i> Fall 2002 – Present	
-Read and holistically grade CSUN's Upper Division Writing Proficiency Exam as well as participate in readings for Santa Monica College and LA County Writing Program.	
<i>Grader, CSUN: Accounting 351 Com.</i> Spring 2004	
-Assess and evaluate upper division accounting students' communication assignments	
<i>Grader, CSUN: Business 205</i>	Fall 2001-Spring 2002
-Assess and evaluate lower division business students' communication assignments	
<i>Tutor, North Hollywood High School: 11th grade English students</i>	Spring 2001
-Provided both one on one coaching sessions and full class lecture instruction in composition	
<i>Managing Director, We Tell Stories: Los Angeles, CA</i>	August 1994-Feb. 1995
-Lead day to day operations and performed the strategic planning, fundraising, fiscal management, marketing, public relations, board development and administration for a professional theatre company performing for children.	
<i>Artistic and Managing Director, Lawton Community Theatre: Lawton, OK</i>	Jan. 1991 - March 1992
-Lead day to day operations, directed 5 plays a year, produced 10 productions a year, performed the strategic planning, fundraising, fiscal management, marketing, public relations, board development, administration, and facility management for a community theatre.	
<i>Executive Director, Fort Smith Symphony: Fort Smith, AR</i>	Jan. 1990 - Dec. 1991
-Responsible for day to day operations of Symphony Association including fundraising, fiscal management, community relations, grantwriting, marketing, and contract negotiations.	
<i>Artistic Director and Founder, Actors Theatre of Tulsa: Tulsa, OK</i>	June 1980 - Aug. 1989
- Ran the day to day operations of a vocational theatre troupe that presented contemporary off-Broadway style plays. Throughout the company's nine year lifespan, I produced and directed 50 productions in a variety of venues and was responsible for all administrative, fundraising, and publicity activities.	

Current Research Interests

Identity and Writing, Composition theory, Rhetoric(s), Queer theory, Feminist research, Genre theory, Pedagogy, Literary theory, Service-learning,

Papers and Presentations

"Roundtable on Team Grading Procedures." Participant at Writing Research Across Borders, UCSB, Santa Barbara, CA, February 2008.

"Between a Rock and a Hard Place: Coming Out in the Writing Classroom." Presented at *Representing Identities*, CCCC, New York, NY. March 2007.

"'queer,' 'Gay,' 'Queer': Studying the Homosexual Composition Instructor." Presented at the Research Network Forum. New York, NY. March 2007.

"Bears in San Francisco: The Impact of the City's Rhetoric on a Worldwide Community." Presented at Western States Rhetoric and Literacy Conference. San Francisco, CA. October 2005.

"Bear Speak: An Investigation into Discourse Communities and the Internet." Presented at *Opening the Golden Gates: Access, Affirmative Action, and Student Success*. CCCC. San Francisco, CA. March 2005.

"Queer Writing Instruction: Is it Different?" Presented at the Research Network Forum. San Francisco, CA. March 2005

"Queer Theory and Composition: Something More Than Talk." Presented at *Making Composition Matter: Students, Citizens, Institutions, Advocacy*. Conference on College Composition and Communication, San Antonio, TX. March 2004.

"Performing the Good Student: Tutors in a Linked Curriculum." Presented at *Acts of Writing: Performance in the Writing Center*. Northern California Writing Center Association Conference, Stanford University. March 2004.

"Masculinity and Bear Discourse." Presented at *Negotiating Silence: Voices from the Margins*. Cal State Northridge. Northridge, California. March 2003.

"Bear Speak: Establishing Identity Through Genre." Presented at *Spring Colloquium: Multiple Voices*. Cal State Northridge. Northridge, California. February 2003.

"Money Grubbing in the Works of Tennessee Williams." Presented at Tenth Annual CSU Conference for Graduate Students. Cal State Fullerton. Fullerton, California. February 2002.

"Exploring the Bear Subculture." Presented at *Voices for Change: Critics and Creators*. Cal State Northridge. Northridge, California. March 2002.

Conferences Attended

The Context of Composition: Considering Issues, Defining Goals. Cal State Northridge. Northridge, California. April 2002.

Re-writing "Theme for English B": Transforming Possibilities. CCCC. New York, New York. March 2003.

Publications

"Literacy Narrative." Published online in Meat Journal, 2.1. June 2006.

http://www.meatjournal.com/2_1/justice.html.

"How I Raise All that Money." In Irene Clark's *College Composition: Theory and Pedagogy*. New York: Lawrence Erlbaum, 2003.

Language and Computer Skills

Familiarity with MLA, Chicago Manual, AP and APA style guides

Comfortable with both MacIntosh and IBM platforms

Instructed composition course in computer lab for four semesters

Activities and Associations

Member of the WPA

Member of the Modern Literature Association

Member of the NCTE

Member of the CCC

Member of CSUN's Association of Graduate Students in English (AGSE) (Fall 2001-2004)

Honors and Awards

Faculty Curriculum Development Grant, \$1,000 award from the Center for Community Service-Learning, CSUN

Recipient of CSUN's TA Fee Waiver (Fall 2003)

Dean's Honor Roll 1999, 2000, 2001, 2002

Peer panelist for the County of Los Angeles Music and Performing Arts Commission.

Peer panelist for the City of Los Angeles Cultural Affairs Department.

Board of Advisors for the Oklahoma Community Theatre Association, 1986 to 1988, 1991 to 1993.

Advisory panelist for \$2,000 and above requests to the State Arts Council of Oklahoma.

Advisory panelist for advance request grants to the State Arts Council of Oklahoma.

Named All-State Director in 1983 and 1985 at the Oklahoma Festival of American Community Theatres.

References

Irene Clark, Ph.D.
Associate Professor of English and
Director of Composition
Cal State University Northridge
(818) 677-3414
irene.clark@csun.edu

Barbara Kroll, Ph.D
Professor of English
Coordinator of Linguistics Program
Cal State University Northridge
(818) 677-0905
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Sidney Sims, Ph.D
English Department Chair
Moorpark College
(805) 378-1400 x1732
SSims@vcccd.net

Richard Follett, D.A.
Professor of English
Pierce College
(818) 710-4293
folletrj@piercecollege.edu

Ben Rafoth, Ph.D
Professor of English
Director of the Writing Center
Indiana Univ. of Pennsylvania
Phone (724) 357-3029 or 357-2261
brafoth@iup.edu

Barbara Wilson, Ph.D
Professor of Business Communications
Cal State University Northridge
(818) 677-4965
barbara.wilson@csun.edu

Andrea Marzell

ANDREA MARZELL

PROFESSIONAL EXPERIENCE

August 2002 – Present

**California State University Channel Islands
English Lecturer**

Courses Taught:

English 120 American Literature I

English 220 American Literature II

English 310 Research Methods

English 330 Writing in the Disciplines

English 460 Perspectives in Creative Writing

English 465 Creative Writing Project

Spring 2001 – December 2002

Pierce College – English Instructor

Courses Taught:

English 28 – Intermediate Reading & Composition

August 2000 – June 2002

College of the Canyons – English Instructor

Courses Taught:

English 080 – Introduction to College Reading

English 090 – Writing Skills

English 103 – Critical Thinking, Reading, &
Writing

August 1999 – June 2003

Moorpark College – English Instructor

Courses Taught:

English M02 – Introduction to College Writing

English MO1A – English Composition

English MO1B – Literature: Critical
Thinking/Composition

English MO1C – Critical Thinking & Composition

English MO10 – Creative Writing

April 1998 – June 2000

Palisades High School – English Teacher

Duties Performed:

Instructed students in literature, composition, and
grammar. Participated in numerous committees,
including technology and student support.

April 1997 – April 1998

Substitute Teacher – Los Angeles USD

Duties Performed:

Filled in for absent teachers throughout the Los
Angeles area.

January 1996 – March 1997

L.A. Theatre Works – Literary Assistant

Duties Performed:

Coordinated playwrighting workshops, read and evaluated scripts, and maintained audio library.

EDUCATION

June 1999

Master of Arts, English

Creative Writing Option

California State University, Los Angeles

December 1993

Bachelor of Arts, Religious Studies

California State University, Northridge

December 1991

Associate of Arts, Liberal Studies

Fullerton College, Fullerton, CA

AWARDS / GRANTS

March 2007

Maximus Finalist for outstanding teacher

May 2006

IRA Grant -- \$5000 to produce CSUCI's literary journal

April 2006

Nominated for Maximus (outstanding teacher) Award

April 2005

IRA Grant -- \$5000 to produce CSUCI's literary journal

May 2004

Maximus Finalist for outstanding teacher

April 2004

IRA Grant -- \$3000 to produce CSUCI's literary journal

April 2003

Adjunct Faculty Support Grant -- \$960 to produce CSUCI's literary journal

PUBLICATIONS

November 2005

"What Makes a Man." Collaborative Reading Event
CSUCI

September 2005

"Magpie." One-Act Play Festival, CSUCI

October 2004

"Laundromat Prophets." One-Act Play Festival,
CSUCI

September 2001

"Fusion of Opposing Realities." Studio Channel Islands Newsletter. Vol. 7. Studio Channel Islands Art Center.

March 1998

"Sittin' There." Statement Magazine. California State University, Los Angeles.

February 1997

“Eden: Burned in London.” LAX Reader. Vol. 5
No. 2. Rodriguez Publications.

May 1994

“The Creation Hymn.” The Edge of Twilight.
National Library of Poetry.

November 1991

“Sexism.” The Hornet. Vol. 70. No. 12 Fullerton
College

Christine D. Popok

CHRISTINE D. POPOK, MA, CPA
2087 Alborada Drive, Camarillo, CA 93010
(805) 383-1140
Popok@adelphia.net

OVERVIEW

CPA firm owner and University Lecturer.

PROFESSIONAL EXPERIENCE

- **CHRISTINE POPOK ACCOUNTANCY** Camarillo, California
Owner, June 2000 to Present

Independent CPA firm providing accounting, tax, budgeting, and contract proposal, negotiation, and management services.

- **CALIFORNIA STATE UNIVERSITY CHANNEL ISLANDS** Camarillo, California
Full-time Lecturer, August 2002 to Present

Publications:

- Race, Poverty and Social Justice, Stylus Publishing Contributor to CSU Monograph on Social Justice, Stylus Publishers, 2006 “Reflections on Service Learning as a Pedagogical Strategy in First-Year Composition (FYC)”
- Sundial - Letter to the Editor (co-author), CSUN

Conference Presentations and Speaking Engagements:

- 2007 & 2008 Poverty Conference at CSUCI
- 9th Annual Regional Symposium on University Teaching
- CPA/Law Society
- Keynote Speaker, California Conservation Corps Graduation Ceremony, 2005
- Evaluating Student Writing: Team Grading Demonstration and Discussion
- Faculty Speakers Bureau: 2007 “Work-Life Balance for Young Women” talk delivered to AAUW Brighter Horizons, 2006 “Work-Life Balance for Professionals” talk delivered to Kiwanis Club, and 2003 “Professional Writing” delivered to CPA/LAW Society
- First CSU Conference on Community Based Teaching and Research 2006
- Presented service learning pedagogical strategies and reflections for CSUN conference “Coloring Outside the Lines: Blurring Borders”, 2006
- Presented assessment of former and planned service learning strategies to improve connection to Learning Outcomes at CSUN Creative Works Symposium, 2005

- UCSB “Writing Research in the Making” 2008 and 2005

Courses Taught:

- Applied Managerial Accounting, ACCT 300 (5 sections)
- Managerial Accounting, ACCT 220 (3 sections)
- Principles of Marketing, MKT 310 (4 sections)
- English 102, Stretch Composition I (14 sections)
- English 103, Stretch Composition II (14 sections)
- English 105, Composition & Rhetoric (4 sections)
- Accounting 210, Principles (3 sections)

Awards:

- Service Learning Faculty Award
- Maximus Award finalist 2005
- 2005 Special Faculty Recognition Award from Gamma Beta Phi Honor Society

Service to CSUCI:

- [CSUCI Service Clubs - Relay for Life Captain 2006](#)
- [CSUCI Team in Training marathon for Luekemia & Lymphoma Society](#)
- [Faculty Advisor to CSUCI Rotaract Club since 2003](#)
- [WASC Accreditation Committees](#)
- [Speech Contest Judge](#) for Camarillo Lions Club
- [Campus Reading Celebration Committee since 2004](#)
- [Procured Funding to take Student Writers to Channel Islands for Environmental Writing Field Trip](#)
- [Sponsored Writing Contest to send CSUCI student to Guatemala](#)
- Writing Featured in [CSUCI Brochure](#)
- Accompanied CSUCI students to USCC United States, Canada, Caribbean Rotaract Conference, 2008 & 2006
- Performed for AAUW (American Association of University Women) Women in History at CSUCI charter school and other local elementary schools. Portrayed Elizabeth Wimmer, 2008, Deborah Samsom, 2007, Elizabeth Blackwell, 2006, Marla Runyon, 2005, and Sandra Day O'Connor, 2004.
- Educational Testing Service – EPT scorer 2007, 2006, 2005
- Service Learning Curriculum Development Grant Recipient 2006, 2005
- Instructionally Related Activities (IRA) funds recipient to publish collection of FYC student essays, ISLAND VOICES, 2007, 2006, 2005, and REFLECTIONS, 2004

- Selection Committee, Faculty Advisor and Editor for collection of FYC Student essays, ISLAND VOICES, 2008, 2007, 2006, 2005
- Nominated winning student for her work with RAIN Project vegetable garden for Women in History celebration at CSUCI, 2006
- Participate in each New Community Partner Orientation to further enhance student options for Service Learning
- Ventura County Star Newspaper Article - students on Service Learning Activity for English 102 and 105
- Development of ENGL 106 Service Learning Composition and Rhetoric II Fall 2005
- Successful Course Modification for ENGL 106 to remove prerequisites and increase GE categories
- Featured in CSUCI Current Magazine for “Commitment to Community”
- Present Directed Self Placement options to students at summer orientation sessions, 2005
- Participation in California Campus Compact – Civic Engagement and Service Learning Forum
- Present Service Learning and Community Outreach to Rotary Club on March 23, 2005 with Center for Service Learning and Civic Engagement
- Participation in Chartering CSUCI Rotaract Club
- Rotary Foundation Matching Grant in support of Kigali, Rwanda Orphanage Project: With students, raised \$2,700 during 06/07 & With students, will raise at least that amount 07/08
- Coordinated CSUCI Rotaract 2008 Peace & Love Fest – an annual tradition that supports various international service projects
- Viva la Comida dinner supporter and volunteer (Camarillo Noontime Rotary fundraiser for Casa Pacifica) 2008, 2007, 2006
- Merlin’s Magic Show supporter and volunteer (Camarillo Noontime Rotary fundraiser supporting CSUCI scholarships) 2007
- Volunteer teacher for junior high “Money Matters” program for Boys & Girls Club of Camarillo
- Presented CSUCI Rotaract club “Rotaract in Action” to Camarillo Noontime Rotary club
- Coordinated student beach clean-ups Fall 2007 & Spring 2008
- Habitat for Humanity 4/19/08 in Simi Valley and 2006 in Port Hueneme
- “CSUCI Service Clubs” Relay for Life Team Captain October 2006
- CSUCI Team Relay for Life participant and supporter October 2007

- CSUCI site United Blood Services and American Red Cross donor
- Attending Rotary International Convention with CSUCI students July 2008
- Coordinated community viewing of *Hotel Rwanda* in Library Collaboratory
- Supporting visiting Kigali, Rwanda Rotaract Club member during international conventions summer 2008.
- Rwanda Project feedback/mentoring for student fundraising efforts
- Collaborating with Pilar Pacheco in support of service learning opportunities at the PACE school for impoverished girls in Piyali, India
- Raised from Honorary Member to Member status in Rotary International
- Participation in Community Partner Orientation and Service Learning strategy sessions to further enhance student options for Service Learning
- Provide feedback and assistance to Service Learning and Civic Engagement office in timely and consistent fashion.
- Sponsor and member of local coordination team for 2007 & 2006 CSUCI/Rotary Poverty Conference
- CSUCI Commencement Ceremony Volunteer 2008, 2006, 2004
- Served on Committee to determine application criteria and hiring process for Nautical and CI View Editor-in-Chief positions
- Serving on Interview Committee for Nautical and CI View Editor-in-Chief positions
- Served on Search Committee for Director of Student Life and Community
- Developed internship program for CSUCI student with local CPA firm
- Discover CI 2007: Informed prospective students and their parents about CSUCI Rotaract local and international service projects.
- Coordinated CSUCI student, Matthew Hornbeek's, service for Mark Lisagor in Guatemala
- Discover CI 2008: Will inform prospective students and their parents about CSUCI Rotaract local and international service projects.
- Summer Orientation 2007 & 2006, Transfer Orientations 2008, 2007, 2006: Spoke to incoming students about leadership and service opportunities at CSUCI.
- CSUCI Marketplace Orientation 2007, 2006, 2005: Encouraged students to get involved with and/or design local and international service projects at Rotaract table.
- Participation in WASC Accreditation Committee
- Member of CSUN AGSE
- Member Delta Sigma Tau, English Honors Society

- CSUCI Faculty Speakers' Bureau 2008, 2007, 2006, 2005, 2004, 2003
 - Supporter of CPA/LAW Society scholarships for CSUCI, UCSB and Ventura College of Law – preparation of background information for all recipients 2006
 - Supporter of President's Dinner 2007 & 2005
 - Volunteered for administration of ELM/EPT tests on June 14, 2008
- **VENTURA COUNTY COMMUNITY COLLEGE DISTRICT** *Ventura, California*
Adjunct Instructor, *January 1998 to Present*
- ◆ Teach Computerized Accounting, Preparation for Accounting, Accounting Principles I and Accounting Principles II
- **WALTER DORWIN TEAGUE ASSOCIATES** *Oxnard, California*
Business Manager / 401(k) Trustee / Corporate Secretary, *October 1995 – June 2000*
- **VENTURA COUNTY NATIONAL BANCORP** *Oxnard, California*
Assistant Vice President - Accounting Manager, *February 1994 to October 1995*
- **DELOITTE AND TOUCHE, LLP** *Woodland Hills, California*
Senior Accountant, *January 1992 to January 1994*

EDUCATION

- **CALIFORNIA STATE UNIVERSITY NORTHRIDGE** *Northridge, California*
Master of Arts in English, Rhetoric & Composition with Distinction Degree
Conferred December 2007
- **CALIFORNIA POLYTECHNIC UNIVERSITY** *San Luis Obispo, California*
Bachelor of Science Degree in Business Administration, Option in Accounting
◆ Cum Laude Degree Conferred December 1991

Claudia M. Reder

5105 Neptune Square
Oxnard, CA 93035
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805-985-5451

(cell) 805-798-2633

CLAUDIA MARCH REDER, PH.D.
(formerly *Claudia Wischner*)
Curriculum Vitae

**ACADEMIC
APPOINTMENTS**

- | | |
|--------------------|---|
| 2004-to
present | <p>Lecturer – English Dept.
California State University at Channel Islands</p> <ul style="list-style-type: none">• Nominated by Dr. Adler for The Arbuthnot Award for Teaching in Children’s Literature (International Reading Association)• 2004- Faculty mini-grant: Service Learning in Children’s Literature \$3,000.• 2005- Grant to attend Service Learning Institute at CSUCI• 2006- article in <u>Ventura County Star</u> on my Service Learning Project at University Preparation School (UPS). Carlson, Cheri. “Program lets CSUCI students teach children about literature.” <u>Ventura County Star</u> 19 Mar 2006.• 2006-Faculty mini-grant to attend Children’s Literature conference; \$750.00• 2006- Service Learning Curriculum Development Grant• Poetry Reading at CSUCI Collaboratory (April, National Poetry Month)• 2006- Faculty mini-grant \$800.00 for research project (Incorporating storytelling into Language in Social Context: Innovations in Teaching)• Courses taught: Children’s Literature, Language in Social Context |
| 2002-3 | <p>Adjunct
California State University Channel Islands</p> |
| 2001 | <p>Instructor
UCLA Writers’ Program/Extension</p> <ul style="list-style-type: none">• Storytelling for Writers; Developing Personal Stories |
| 1992 to
2005 | <p>Adjunct Assistant Professor
Creative Arts in Learning Division
Lesley University, Cambridge, Ma.</p> <ul style="list-style-type: none">• The Language of Poetry• Introduction to Storytelling• Educator Inquiry: Seminar and Thesis Project |

- 1996 to 1998 **Associate Director**
The Stories Project (Dr. Nancy King, Director)
Honors Program
University of Delaware, Newark, De.
- Research on the impact of storymaking on oral and written expression
 - redesigned Stories Project (from 1 credit to 3 credit course; service learning course)
 - Poetry Workshop (Honors Program)
 - designed and implemented colloquia: Landscapes of Imagination: Poetics of Place (Honors Program)
- 1995 to 1998 **Faculty Member, Teacher Training Institute**
Arts in Early Childhood Program
Settlement Music School (main campus), Philadelphia, Pa.
- Drama in Early Childhood
 - Storytelling in Early Childhood
- 1995 to 1998 **Adjunct Assistant Professor**
Elementary Education
Beaver College, Glenside, Pa.
- Creative Expression
- 1994 to 1997 **Adjunct Assistant Professor, Creative/Poetry Writing**
Honors Program
University of Delaware, Newark, De.
- Landscapes of the Imagination: Prose and Poetry of Place (Honors Colloquium)
 - Poetry Writing
- 1993 to 1996 **Adjunct Assistant Professor**
Department of Graduate Studies
Cabrini College, Radnor, Pa.
- Writing Institute for Educators
 - How to Teach Writing to Students K-12
 - Literacy Creations: Exploring the Visual Arts and Imagery (taught with an illustrator)
- 1994 **Adjunct Assistant Professor and Education Consultant**
Bryn Mawr College, Bryn Mawr, Pa.
- Supervision of Student Teachers
- 1992, 1994 **Adjunct Assistant Professor**
St. Joseph's University, Philadelphia, Pa.
- Creative Expression
 - Supervision of Student Teachers (elementary, secondary)

- 1992 to 1993 **Visiting Assistant Professor**
Department of Elementary Education
St. Joseph's University, Philadelphia, Pa.
• Children's Literature
• Methods of Teaching Reading
• Supervision of Student Teachers
- 1986 to 1987 **Lecturer**
English Department
Rosemont College, Rosemont, Pa.
• Freshman Composition
• Writing for Continuing Education Students
- 1979 to 1981 **Teaching Fellowship Awarded by English Department**
New York University, New York, N.Y.
• Full responsibility for undergraduate workshops for freshmen and dramatic writing majors, with instruction in peer groups, drafting and revision.
- 1976 to 1978 **Teaching Assistantship Awarded by Writer's Workshop**
University of Iowa, Iowa City, Ia.
• Full responsibility for freshman English classes, with instruction in research, argument, public speaking, and reading education.

**EDUCATION AND
CERTIFICATION**

- 1991 **Ph.D.** (storytelling/creativity; arts as tools for learning)
Department of Educational Theatre
New York University, New York, N.Y.

Doctoral Dissertation: *The Storytelling Experience: How Selected Contemporary Storytellers Perceive Their Art*
- 1978 **M.F.A. in Creative Writing and Poetry**
Writer's Workshop
University of Iowa, Iowa City, Ia.
- 1974 **B.A. in English and Education** (double major)
Goddard College, Plainfield, Vt.
- 1974 **Certification in Elementary Education**
Vermont and New York Departments of Education, reciprocal certification in other states.
- 1970 **High School Diploma**
Concentration in classical piano performance and creative writing.
Minor in dance.
Interlochen Center for the Arts, Interlochen, Mi.

**RELATED
TRAINING**

- 1977 to 1978 **Approaches to Teaching Writing**
University of Iowa (in addition to M.F.A. course work)
- Writing Lab with Lou Kelly.
 - Theories of Teaching Composition with Dr. Karl Klaus (reader response theory, writing across the curriculum, and process approach to writing).

Storytelling Workshops with: Heather Forest, Linda Goss, The Folktellers, Peninnah Schram, Robin Moore; drama with Brian Way; studies in imagination with Richard Lewis

**CONFERENCE
PRESENTATIONS**

- 2008 “
- 2007 **“The Poetry Project: Preservice Teachers in Children’s Literature** Nov. 2007, NCTE, NYC)
- 2006 **“The Stories Project: Service Learning in Children’s Literature”** (paper to be presented, June, 2006)
Children’s Literature Association, Manhattan Beach, CA
- 2003 **“Reclaiming Stories”**
Key Speaker, Association of Personal Historians,
Palm Springs, CA.
- 2003 **“Transforming Life into Stories and Poems: The Life Mask Project”**
Urban Sites Conference, Santa Barbara, CA (National Writing Project)
- “The Stories Project: From Image to Word to Book”**
NCTE, Spring Conference, Tucson, AZ.
- 1996 **“Poetry in the Classroom”**
In-Service Workshop for Delaware Educators, Wilmington, De.
- 1995 to 1996 **“Storytelling in Early Childhood”**
Head Start, School District of Philadelphia, Pa.
- 1995 **“Motivating Learners”**
Rosetree-Media School District, Pa.
- 1992 to 1996 **“Rivers and Writing,” “Opening the Writer’s Voice” and
“Storymaking: Generating Stories”**
Intermediate Unit Reading Association of Delaware County, Pa.

- 1994 **“A Poet and Playwright Approach Performance”**
Annual Conference of the American Alliance of Theater in Education (AATE)
- 1994 **Storytelling Performance (highlighted) in Storytelling Swap**
National Council of Teachers of English (NCTE)
- 1992 **“Creative Movement in the Classroom”**
Head Start, Montgomery County, Pa.
- 1988 to 1989 **“Creative Movement in Early Childhood”**
Associated Daycare, Philadelphia, Pa.
- 1987, 1989 **“Drama in Early Childhood” and “Storytelling”**
East Central Theatre Conference (ECTC)
- 1985 **“Writing and Drama in the Classroom”**
Independent Schools Association, New York, N.Y.

RELATED WORK

EXPERIENCE

Arts in Education:

- 2006- **Children’s Reading Celebration/Young Author’s Fair**
Coordinated over twenty-five volunteers
CSUCI
- 2005, 2007 **Prime Time Literacy Program**
Storyteller and Scholar for Family Literacy.
Dir.Carol Chapman, Ventura Library Library, Adult Literacy.
- 2004 **Think Tank, Integrated Arts in Learning, Lesley University.**
Mentoring New Adjunct Faculty.
- 2002 **Ojai Valley Poetry Festival**
Founding member
- 1999-
Present **Creative Writing/Memoir with Elders**
Assisted living centers. Senior Centers.
- 1990 to
1996 **Pennsylvania Writing Project Youth Programs**
West Chester, Pa.
- 1986 to
Present **Writer/Poet in the Schools (K through 12)**
Classroom teaching and staff development, using integrated programs in poetry writing, creative drama and storytelling.
PA, DE, NJ, CA
- 1981 to 1986 **Drama/Movement Consultant (pre-K through third grade)**
Staff development and modeling for teaching students who speak English as a second language. Public School District 2, New York, N.Y.

- 1974 to 1976 **Member of Artist Staff**
 On-site integrated arts programming for urban educators.
 Touchstone Center (Richard Lewis, Director), New York, N.Y.
 Teacher development workshops; classroom demonstrations.

**PUBLICATIONS- ARTICLES/ALTERNATIVE
 FORMATS**

- 2007 "An Invitation: Twenty-Five Educators Write for a Weekend"
Teaching Artist Journal 2006, Vol. 4 Issue 2, p122-124, 3p
- 2006 "Elderly is not Old" *Storytelling Magazine* (Jan/Feb)
- 1993 "Direct Line to the Imagination" in *The American Book Review*
 Review of selected new books for children.

POETRY BOOK

- present Poetry manuscript: *Asya, I Want You to Know*(seeking a publisher).
- 2001 *My Father and Miro and Other Poems*. Bright Hill Press Award. Pub. by
 Bright Hill Press, Treadwell, NY. Judge Colette Inez.

Literary Publications

- 2007 "Pomegranate" and "Her Things" *Arsenic Lobster*(ezine)
- 2006 "Threshold" *Poetica Magazine*
- 2005 "Finding My Voice" *Calyx*
- forthcoming "The Lesson" Anthology on Biking
- 2003 "Portrait of a Latvian Mother" *Adirondack Review*
- 2003 "Tour of Ellis Island" *Jewish Women's Literary Annual*
- 2003 "Earthrise" *The Reading Teacher*
- 2003 "Chopin Etude" *Alaska Quarterly Review*
- 2002 "The Night Before Leaving" *Alaska Quarterly Review*
- 2002 "The Flying Dutchman" *California Quarterly*
- 2001 "Talk, I Will Listen" *Language Arts* (May issue)
- 2000 "Vertigo" and "Handless" *Café Review*
- 2000 "Moon Snails" *Poet Lore*
- 2000 "Boredom" *Chiron Review*
- 2000 "Boarding School" *Chiron Review*
- 1999 "The Lesson" and "Contemporary Women Poets (c. 1970's)" *Phoebe*
- 1999 "Blue Light" reprinted in *mm review*
- 1999 "Geometry" *Kalliope*
- (forthcoming) "Being a Woman" *Red Hen Press Anthology*
- 1999 "Moon Mares" in *ELF: Eclectic Literary Forum*
- 1999 "My Father and Miro" reprinted in *Universities West Anthology*

- 1998 "Blue Light" in *Salt Hill Journal*
- 1998 "Dinner Table" in *Poet Lore*
- 1996 6 poem sequence "My Father and Miro" in *The International Quarterly*
reprinted in *Universities West*
- 1996 Poem #3 from "Night, Talk to Me" in *The Seattle Review*
- 1996 Four poems from "The Eurydice Cycle" in *Nimrod*
- 1996 "Golden Circle" in *The Literary Review*
- 1995 "Study of Tree Shadows" in *Sycamore Review*
- 1993 "For Persephone" and "Rubyglass" in *Sequoia*
- 1991 "The Hive of Night" in *The And Review*
- 1991 "Night" in *Plainsong*
- 1990 "After Apollo" in *North American Review*
- 1986 "The Baba Yaga Poems" in *Nimrod*
- "Her Reverie" in *The Pennsylvania Review*
- "The First Year" in *The Kansas Quarterly*
- "Sonnet" in *Quarry West*
- 1984/85 "Lion" and "Summer" in *Manhattan Poetry Review*
- 1984 "Moon" in *Chester H. Jones Anthology*
- 1983 "Stopped" in *The Devil's Millhopper*
- "The Child" in *The Carolina Quarterly*
- 1983 "When the Dead Step" in *The Webster Review*
- 1982 "Portrait" and "Aya's Colors" in *West Branch*
- "Moon Viewing" in *Poetry Now*
- 1981 "Naming" in *As Is*
- "Aestivation" and "Tereshichka" in *Porch*
- "A Riddle" in *Chowder Review*
- 1978 "Helix" in *The Black Warrior Review*

Selected Readings:

- 2008 Carnegie Art Museum, Oxnard, CA
- 2005, 2006 Poetry Month, CSUCI, Collaboratory.
- 2005 Adventures for Kids (Ventura); Farmer and the Cook (Ojai)
- 2001 Hammer Museum (UCLA), Local Hero Bookstore (Ojai),
Ojai Library (Poets and Writers grant);
Bright Hill Center (NY; NY state grant).
- 2001 CPITS Reading (funded by Ventura County and Poets & Writers).
- 1992 Delaware Arts Council Showcase, Wilmington, De.
- 1991 Gershman YMHA, Philadelphia, Pa.
- 1990 Pennsylvania Council on the Arts Showcase, Harrisburg, Pa.
- 1987 Rosemont College, Rosemont, Pa.

Competitions:

- 2006 Finalist, poetry competition, Family Issue, *Crab Orchard Review*.
- 2003 Special Mention for chapbook, *Looking for Owls*. Soulspeak.
 Finalist, poetry Competition. *Arts & Letters* (literary magazine)
- 2001 Awarded Bright Hill Center Award for Poetry Manuscript
My Father and Miro and Other Poems. Colette Inez, Judge.
- 1999 Special Merit
 New Women's Voices Chapbook Competition
- 1998 Finalist for *Color Fields*
 Carnegie-Mellon University Press
- 1997 First Prize for poem sequence "My Father and Miro"
International Quarterly Poetry Prize.
- 1997 Finalist, for poem sequence "My Father and Miro"
 Emily Dickinson Prize; *Universities West Anthology*.
- 1997;1998 Finalist for *Color Fields*
 Silverfish Press

 Semi-Finalist for Color Fields
 New Issues Press
- 1994 Finalist for *Color Fields*
 Carnegie Mellon University Press Poetry Series
- 1988 Finalist for *Moon Viewing*
 Silverfish and Flume Press Chapbook Contests
- 1985 Finalist for "The Baba Yaga Poems"
 Pablo Neruda Poetry Contest (sponsored by *Nimrod*)
- 1984 Finalist in the Nation/Discovery Contest
 (The Nation and the 92nd Street YM & YWHA, NYC)
- 1984 Commendation for "Moon"
 Chester H. Jones Foundation

Residence at Artist Colonies:

- 1983 Millay Colony, Austerlitz, N.Y.
- 1981, 1983 Cummington Community for the Arts, Cummington, Ma.

Writing Grants:

- 1993 \$3,000 awarded by Pennsylvania Council on the Arts
- 1987 \$5,000 awarded by Pennsylvania Council on the Arts

SOCIETY

MEMBERSHIPS

1994 to present	(NSN) National Storytelling Network
1984 to present	Poets & Writers
1998 to present	(AWP) Associated Writing Program
2001 to Present	PEN USA
2005	NCTE (National Council of Teachers of English)
2006	IRA (International Reading Association)
2005	American Society on Aging

SERVICE

2007 2005-6	“Storytelling in the Work Place” Speaker, Rotary Club, West Lake, CA Developed Service- Learning Component for Children’s Literature Classes. CSUCI.
2004-present	Children’s Reading Celebration/Young Author’s Fair in conjunction with English Dept./Library, CSUCI
2006 2005	Served on Senate Restructuring Committee, CSUCI Served on Faculty Hiring Committee, CSUCI
1994	Reader of Manuscripts for NCTE publications
1994 to 1997	Storytelling Committee National Council of Teachers of English (NCTE)
1995	Panel of Judges for Incoming Applicants Arts in Education Program Pennsylvania Council on the Arts
1993 to 1994	Advisory Board Pennsylvania Literature Project West Chester University, West Chester, Pa.
1989 to 1993	Advisory Committee on Early Childhood Community College of Philadelphia, Pa.
1989	Poetry Judge

Writing in Prisons Contest
Pennsylvania Council on the Arts

