

13-123
UWUCC: App-4/1/14
Senate: App-4/29/14

REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # _____
Action App-3/13/14

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- Professor Laurel Johnson Black Phone 5518
- Writing Workshop? (If not at IUP, where? when?) MFA-Poetry, Ph.D. Composition
- Proposal for one W-course (see instructions below)
- Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT COURSE

- Department Contact Person _____ Phone _____
- Course Number/Title _____
- Statement concerning departmental responsibility _____
- Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- Professor(s) _____ Phone _____
- Course Number/Title _____
- Proposal for this W-course (see instructions below)

SIGNATURES:

- Professor(s) Laurel Johnson Black Gail Sedquist 4/1/14
UWUCC
- Department Chairperson Lin Pryor
- College Dean Aaron 1/23/14
- Director of Liberal Studies Del W. Smith 3/11/14

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- II. Copy of the course syllabus.
- III. Two or three samples of assignment sheets, instructions, or criteria concerning writing that are given to students. Limit: 4 pages. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

Please number all pages. Provide one copy to Liberal Studies Committee.
Before you submit: Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?

Received
JAN 23 2014
Liberal Studies

CHECK LIST FOR WRITING-INTENSIVE PROPOSALS

The Liberal Studies Committee's Most Frequently Asked Questions,
Based on the Senate Criteria for Writing-Intensive Courses

For All Writing-Intensive Courses:

- Are the writing assignments integral parts of the course, rather than exercises that seem tacked on artificially? Are they assignments that promise to enhance student learning?
- Have you considered various forms of writing such as case studies, laboratory reports, journals, letters, memos, formal essays, research articles, project or grant proposals, and so forth?
- Does one of your course objectives explicitly mention the improvement of writing?
- Will you distribute written instructions, including criteria for evaluation, for major assignments?
- Will students receive guidance in conceiving, organizing, and presenting written material in ways appropriate to the subject being studied?
- Will students produce at least 5000 words (15-20 typed pages) of writing that you evaluate? Have you clarified this by giving us the minimum number of pages that you expect for each writing assignment?
- Are there at least two, and preferably more, different writing assignments?
- Will students revise at least one assignment after receiving your review comments?
- Does at least one assignment require students to produce finished, edited prose (as differentiated from whatever informal or draft writing you have included)?
- Are written assignments (in-class; out-of-class) worth at least 50% of the course grade?

For Type I (Professor Commitment) Writing-Intensive Courses:

- Have you attended a writing workshop either at IUP or elsewhere? [If not, have you indicated at least equivalent preparation based on such things as graduate education, teaching experience in writing courses, publications, conference attendance, or other professional activities?] *SEE ATTACHED C.V.*

For Type II (Departmental) Writing-Intensive Courses:

- Does your "statement of departmental responsibility" explain how the department will ensure that the writing component is present regardless of who is teaching? Does it identify the specific department group or individual who is responsible for ensuring this?

Request for Approval to use W-Designation: Dr. Laurel J. Black

“Writing Summary”

Although I am requesting Professor Designation, the course I am initially proposing is ENGL 265: Law and Literature. Students from all majors take this course if they are pre-law. Thus this past semester when I taught the course NOT as a WI class, students represented Criminology, English, Political Science, Psychology, and Philosophy. Although it is a 200-level course, sophomores through seniors were enrolled. Based on their initial responses to reading and an ungraded statement of goals, the students’ writing skills also varied widely. Many non-English majors indicated that they didn’t like literature or hadn’t had time to read any since enrolling in college—all their reading was required. And they didn’t see the need for the course.

The required writing assignments address the goals of the course, the skills students need as they move into law school, and their fears about writing. The readings offer students a range of genres and approaches to exploring the intersection of literature and law, and the writing assignments ask them to think about legal aspects as well as literary elements. What makes a character seem truthful? How is “evidence” presented? What makes an anthropological approach similar to but not exactly like a “report” that an officer might produce? How is law being presented—a set of rules? As cultural practice? How might a lawyer in a courtroom use this material?

Their written responses to the readings were graded for content: could they demonstrate they read carefully? Could they offer evidence for their claims from the text? Could they connect texts? Could they distinguish between the literary aspects and the legal? Did they address both? Most had initial questions to prompt writing. They wrote five of these over the course of the semester. Two could be revised after getting feedback from the instructor. A sample response was offered to help them start. The focus on content and not “grammar” alleviated some of the fears of error, and the requirement that writers consider both literary and legal elements gave most students the feeling that they had at least one foot to stand on. At roughly 20% of the overall grade, they are “low-stakes” and a place to explore. Additionally, they primed students to choose among the texts as they decided how to construct their own long story in the second half of the semester.

The major writing for the course was a story, reflection, or autobiography. A mock murder (approved by campus police) of a student (not a member of the class) was staged. Three members of the class played the “perps,” and five were witnesses: one of the witnesses was, in our story, the girlfriend of the murdered man and four were classmates. One classmate was struck in the knee with a baseball bat during the assault. The three perps included an ex-girlfriend of the murdered man and two of her friends. Two students played the role of

investigators. The instructor filmed the murder, but the film was only revealed at the end of the semester. The instructor played the aunt of the dead man—his only living relative.

All of those who weren't present had to repeatedly interview those who were at the scene to gather information. Initially, they focused on "what happened." They then focused on why, then they focused on the people involved as "characters" with lives, habits, dreams, background, etc. From all the information they collected, they had to craft a story. Some focused on the "woman scorned," some on the victim, some on the witnesses and the effect it had on them. Some posed as investigative reporters, much like Steve Bogira in *Courtroom 302* (two chapters were assigned), while some chose to "stay out" of the story, like Truman Capote in *In Cold Blood*. Those who were actors could reflect on their changes and thinking throughout the whole process or they could write the story as a "memoir" of their character, an approach the most of them chose, largely basing this off of Walter Dean Myers' book, *Monster*. Though 20 pages, double-spaced, was the minimum, almost every student wrote a longer story, and several asked how long it could be. I told them I'd take up to 30 pages.

During the process of writing this, all students were required to submit a copy of a draft to me for feedback, to visit the Writing Center, and to read and comment on a peer's draft, following specific guidelines for offering that feedback. They were also provided with a sample story, a sample reflection, and a sample of written feedback. Writers had a rubric for the story which detailed the elements of each grade level.

As they gathered material, I asked them to write, ungraded, several scenes that would be in their story as we discussed the structure of stories and memoirs. I also asked them to sketch out their scenes in order to discover what they still didn't know but needed to find out in order to create richly developed characters and a story with tension. We scheduled additional interviews after that exercise, and they revised their scenes. The written feedback from a peer occurred once (verbal feedback occurred more frequently). It was for 50 points. Students who had an excess of absences could write an additional feedback for another peer to make up that absence (as long as it earned at least a B). Despite the low number of points, most were very well done for at least two reasons: (1) the reader/commenter was very interested in how a peer had taken a totally different approach to the same task and (2) understood the "social contract" of providing excellent feedback and not being embarrassed by giving "blow-off" feedback but getting really good feedback in exchange. These are serious students, headed for law school.

The writer's memo asked students to reflect on their final version of the murder, on the strengths and weaknesses of it, and on the skills they gained or feel they still need to gain. It was graded on content, and it accompanied the final story. Students answered a specific series of questions.

Summary Chart for Writing Assignments*

A. Writing Assignments					
Assignment Title	# of Assignments	# of total pages	Graded (Yes/No)	Opportunity for Revision (Yes/No)	Written Assignment represents what % of final course grade
Responses to Reading	5	10	Yes	2 may be revised	18%
Written Feedback on Peer's Draft	1	8	Yes	No	9%
Story/Reflection	1	20-25	Yes	Yes - Multiple Drafts over semester	46%
Writer's Memo	1	3	Yes	No	3%
Totals	8	41	NA	NA	76%

B. Examinations (Complete only if you intend to use essay exams/short answers as part of the required number of pages of writing.)			
Exams	Approx.% of exam that is essay or short answer	Anticipated # of pages for essay or short answer, or approx. word count	Exam constitutes what % of final course grade
1.			
2.			
3.			
Totals			

*Total writing assignments should contain at least 5000 words (approximately 15-20 typed pages) in two or more separate assignments; written assignments should be a major part of the final grade—at least 50% or more.

SYLLABUS: ENGL 265-001, Law and Literature

Fall, 2013

Meets: 8-9 am Tuesday and Thursday

Instructor: Dr. Laurel J. Black

Contact Information

Email: Laurel.Black@iup.edu

Office Phone: 724-357-5518

Office Location: KCE 116 (Keith Continuing Education)

Mail Box: Leonard 110

Office Hours: T/R 2-3 (unless there is a department meeting), W 9-12, and by appointment.

To find my office: Across the hall from Keith 107 is a set of double doors. Go through these, down flight of stairs and through another set of double doors. You will be in a tiny lobby. My office is immediately on the left.

Course Description

[ENGL 265] explores the historical and cultural connections between selected legal texts and themes as they relate to novels, poems, films, drama, essays, and other literary genres.

Prerequisites: Minimum grade of C in ENGL 101 and 202

Required Texts

Myers, Walter Dean. *Monster*. New York: Amistad, 1999.

Grisham, John. *The Rainmaker*. New York: Dell, 1995.

Capote, Truman. *In Cold Blood*. (Multiple editions available.)

Course Packet (Printed by Copies Plus, sold through the COOP Bookstore.)

Why these texts? While I'll supplement these with poems, articles, a play, a chapter from a non-fictional observation, and other short readings, these pieces provide you with a young adult novel written as a fictional memoir/play, a mass market piece of popular fiction based firmly in actual law practice, and what is probably the most famous piece of crime-related creative non-fiction—and one of the earliest examples of creative non-fiction. The range of these pieces will challenge you to think about how literature and law intersect in popular culture and history.

You may purchase these on-line as they have been in print for a long time and there are very inexpensive used copies available. Our page numbers may not all match up, but I will make every effort to make sure we all know where we need to start and stop in our reading.

Major Course Assignments

Because you will be reading texts over several class meetings, I may give you quizzes or in-class short writing assignments to be sure you are all reading carefully and keeping up with the assigned work. (If it seems like you are all reading carefully, no quizzes!) You will do ungraded in-class writing to better understand how the use of language in literature connects to the concepts of law that we are discussing. You will also write responses to the readings that consider not just the legal aspects but the literary.

The best way to understand how law tells stories, how writers tell stories, how lawyers tell stories, and how stories shape perception is to write one.

So...you will write your version of a crime story! The crime will be staged as part of class; some of you will be witnesses, one person an investigator, one person a victim, three are perpetrators. The rest of you will interview these "actors" repeatedly (and some actors will interview others!), then piece together the story in the way that you feel best represents your perceptions as a piece of literature, not a report.

Actors will be responsible for the following:

- Investigator: extended reflection, notes (alternative: story/memoir)
- Witnesses: extended reflection; notes (alternative: story/memoir)
- Perpetrators: extended reflection, short biography (alternative: story/memoir)
- Victim: extended reflection/biography (alternative: story/memoir)

The rest of the class will write a story (20 pp. minimum).

More on this semester-long project will follow in class; I expect it will be an evolving project!

Quizzes: 15 points each

Reading Responses: 20 points each. (Two of these may be revised to improve their quality.)

Written Feedback on Draft of story: 50 points each.

Discussion Facilitation: 20 points each

Participation: 100 points

Final Project: 250 points

Final Writer's Memo: 20 points

Course Objectives

By the conclusion of this course, you will have gained

- a better understanding of the structure of stories, poems, and creative non-fiction
- a better understanding of how narrative underlies law
- experience in constructing poems and stories, particularly those with a legal theme
- stronger skills in critical thinking and questioning
- stronger skills in providing effective details
- a stronger sense of how context, purpose, and reader/audience shape writing and legal presentation
- stronger writing skills
- stronger critiquing/feedback skills
- stronger reflection skills

I feel confident that we can accomplish the above. I think ALL of us can accomplish this, but it will require that each of you be prepared, enthusiastic, and involved. I will offer as much help as I can; just ask!

Course Policies

Attendance:

- You are permitted to miss class three times for any reason without penalty to your course grade.
- You do not need to provide documentation to support your absence. Presenting documentation for absences does NOT grant you an additional absence. You have THREE absences.
- Any absence over three will reduce your course grade by one full letter grade for each absence.
- You may make up your fourth absence by reading a text assigned by the instructor and writing a response that earns at least a B.
- Three times late/leaving early equals one absence.
- You are late if you arrive after I call roll but within the first 10 minutes into class. After that, you are absent.

Missed Work/Late Work/Unprepared or Underprepared

- If you are absent, anything that was due on the day you were absent may be turned in without penalty at the following class meeting. (Exception: whatever is due the class meeting before Thanksgiving break must be turned in on time.)
- If you miss an in-class quiz or short-writing reading assessment, you may NOT make it up.
- Late work is reduced one letter grade for each day it is late, including weekends and holidays.
- A late pass is in your course packet. It may be used once to give you 24 hours of additional time to complete an assignment.
- If you have clearly not done the assigned reading or do not have the assigned work or correct number of copies for written work, I consider you unprepared/underprepared. It counts as an absence.

Please pay careful attention to the attendance/late/missed work policies. Overall, I have found the vast majority of IUP students are able to earn good grades—they are coming in with the needed academic skills. However, in almost every case where a student has earned a failing grade, it is due to missed class and incomplete, missing, or late assignments. There is no extra credit in this class; just do well on the work that is assigned.

Grading

- 90-100=A, 80-89=B, and so forth. If you receive an 89.5 as a final course grade, I will round it up to 90. (If you receive an 89.4, it will stay a B.)
- No extra credit is available to improve your grade. Work hard on the assignments you have. Visit with me (and, if necessary, the Writing Center) frequently!
- Grading rubrics are in your course packet. Please pay attention to them, as I follow them closely.
- If you have any questions about grades, please contact me immediately. Note: by law I am not permitted to discuss any grade with you by email or in the presence of another student. Please arrange to come to my office.

Classroom Civility

IUP has a policy on classroom civility. What it boils down to is that you are all here to learn and grow. Behaviors and comments that interfere with learning and development are not tolerated. We will, I'm sure, have a number of debates because literature and the law are both open to interpretation. Please remember that critical thought and questioning doesn't need to provoke anger. While you may hold radically different views than some of your classmates regarding the topics of our discussion, if you respect others and believe that you are speaking with an intelligent, thoughtful person, your own behavior will reflect that.

Technology in the Classroom

Technology use has become part of "classroom civility" discussion across the country. Those of us who were educated in brick and mortar schools using paper and books—your professors, for the most part—find the casual use of personal technology during class to be off-putting and disrespectful. Checking and responding to text messages tells those around you that someone NOT present in the classroom, not involved in your learning, is more important than anyone sitting in your classroom or speaking in your presence. Despite widespread belief that multi-tasking is possible, the brain research shows that it is NOT—that your brain cannot attend fully and consciously to multiple complex tasks. I would hope that your thinking is complex, thus you should be attending to that, not texting. There may be times when we need an answer to something quickly, and I'm sure all of you will be happy to whip out those smart phones and find that answer for us! But otherwise, please keep your technology put away. I'll email you the first time I see you using your phone and let you know. After that, I'll simply note it and keep reducing your participation grade.

If you have a documented disability that requires the use of a laptop, I'm happy to accommodate that need. However, the same holds true: it needs to be used to help you fully participate in the course, not for any other reasons.

If you have a personal emergency and you are waiting for a very important call, please let me know! I realize that sometimes a family member is ill or a sibling is in labor or all manner of very important things are happening that you may need to know about. That might happen once a semester, and if you let me know in advance, I'm okay with that. Please take the call in the hallway, as it is personal.

Plagiarism/Academic Honesty

Please refer to the Undergraduate Catalog for the full outline of IUP's Academic Honesty Policy.

This is a literature course, but it is also a writing-intensive class. It is not usually comprised only of English majors—it draws from all disciplines. I am fully aware of this and will be grading your final project accordingly. However, YOU need to write it.

I have very rarely, in my almost two decades of teaching at IUP, had cases of plagiarism in my classes. Maybe I just get the best students! (*I* think I do!) Generally, my classes are set up to provide lots of support for writing and reading, and my students are proud of the work they produce. I look at drafts as they develop, I help you revise them (as do your classmates), and I am happy to help you in improving your work. The assignments usually require original work—it's hard to re-use earlier work. I try to make the assignments meaningful.

Sometimes, students plagiarize unintentionally, and if I feel that's the case, I will allow you to revise the work, depending upon the extent of the plagiarism. If you plagiarize intentionally or cheat on a quiz, I will fail you for the work or the course and give you a failing grade for your participation. I will also file a form with the Office of Student Conduct. This form stays on file during your time at IUP. If another faculty member files a similar form, it kicks into motion a whole new set of procedures, as you have now demonstrated that you are a "serial" plagiarizer. Individual faculty members will no longer be able to address the situation; instead, a board of faculty, staff, and students will address the dishonesty.

I have found that most cases of dishonesty or plagiarism occur when students either don't care about the course and material (which I hope I can address!) or when they have made poor decisions about time/work management and find themselves unable to study/read/complete an assignment. Only you can address the second reason. Please keep up with the work and come see me if you are having difficulty.

Support Services

Help with Writing

I will bring a conference sign-up sheet with me to class, and I'll do "mini-conferences" on your work as I can during class time. But, just as students always say to professors, "Hey, remember this isn't my only class!", I have to remind you that I have four writing classes, with a total of about 80 students, all turning in materials all the time. So I require my ENGL 101 students to conference with me OR visit the Writing Center. This is not only because they are a great help,

but I want my students to feel like they can KEEP going to the WC throughout their college careers, for any writing assignment!

The Writing Center is located in 218 Eicher Hall, on Grant Street, right behind the Co-Generation Plant (with the big smokestack). Their phone number is 724-357-3029. It's in an unassuming building, but the folks in there are a great help. They assist you free of charge with one-on-one tutoring. They also have a computer lab you can use to work in, even if you aren't asking for assistance with writing. They are open early-to-late during the week. You don't need to call ahead for an appointment. They also have a satellite office over in the library, open late! So you can be working happily on the main floor, enjoying your Java City coffee drink and something probably loaded with sugar, realize you are in need of some assistance, and head over by the reference desk to see if a tutor is available.

When you go, be sure to bring the assignment with you and any guidelines, perhaps your course packet. If you have a draft with comments, that's helpful! They will NOT simply correct and edit your paper for you; instead, they will help you learn how to do this yourself by guiding you through the process. So if you are a writer with many errors, it's helpful to plan ahead and make several visits so you can begin to learn the rules that guide correctness.

You must ask the Writing Center to send me notification that you have visited if you want credit for going. They'll send it within a day, electronically or in hard copy, and tell me how long you worked with a tutor, what you worked on, and what advice they gave you. If you have a great experience, let me know and I'll forward that on to the WC Director. And, conversely, if you had a not-so-great experience, explain why to me and I'll forward that on, too, to help with training.

The Writing Center is funded by your fees, so make use of it and help them make it as helpful as possible. English majors—don't be afraid or embarrassed to visit. Good writing can always be made stronger.

If you go several times and enjoy it and are a strong writer, consider applying to be a Writing Tutor. It's a paid position that doesn't require you to qualify for work study.

Help With Stress

The Counseling Center is located in the Suites on Maple East, G31901 Maple Street, Indiana, PA 15705. Their phone number is 724-357-2621.

Students often experience a lot of stress at the university. For some, there are family issues, for others it's academic stress, and others come with pre-diagnosed conditions for which they may continue to need help. The Counseling Center offers one-on-one assistance, group support targeting specific problems, and they can supplement counseling you may be receiving outside the university. Like the Writing Center, they are funded in part by your fees, so there is no additional charge for their help.

Final Comments

As an undergraduate, I was an English/Pre-law major. I took the law courses and logic classes, ethics, etc. I was admitted to law school, but at the last minute, I changed my mind. (If I'd had better advising, I think I might have continued through law school...we'll talk about that!) I wound up going to graduate school in archaeology and then into the MFA program at the Iowa Writers' Workshop, then on for my Ph.D. in composition. But I haven't lost my interest in law and justice, I'm addicted to TV "Court Reality" shows, and I'm very excited to be teaching this course. No one made any connections between my study of literature and my study of law when I was an undergraduate, and no course or professor got me thinking about these connections informally. So this particular course, with its multi-disciplinary approach, is a great way to begin pulling together some of the things you have been learning in your broad studies leading to law school. I hope you enjoy it, and please remember that I'm open to feedback and productive change if you have good ideas! Working effectively with feedback is part of being a good teacher and learner, and I never want to stop working on both those aspects of my life.

Welcome to the class! I'm looking forward to this semester.

Final Course Project: ENGL 265

Rationale:

A major objective of this course is for you to better understand how the genre in which “law” is explored affects the language choices you make and the outcome for readers. While the legal system deals, it claims, with facts, those facts are, almost without exception, embedded in stories. In criminal cases, judges do not know the defendant(s) nor do jury members, except in the most casual ways—or from what they have already heard (the stories) on the news or social media. Many of you plan on careers in criminal justice, perhaps as police officers or probation/parole officers where you will listen to a victim’s story, a possible perpetrator’s story, or a convicted criminal’s story and make some decisions, maybe on the spot. You may be headed toward law school, where you may be assigned cases and defendants you find frightening or heartbreaking—a combination of the “facts” of the case and the stories surrounding each. You will be presenting your case in a story form to a jury or a judge. Perhaps you want to be a “crime writer,” whether that’s fictional or “true crime.”

The best, most authentic way we can practice the skills and knowledge you are gaining in this course, given the short time we have, is for you to participate in a mock murder/assault, and, depending upon your role, come to understand how your words and stories affect the readers, or, as writers of creative non-fiction, come to understand how you shape material in ways that are both true and not-true.

Structure:

I will stage this mock murder and assault. The murder victim will not be from the class. S/he will provide me with a biographical background, and I will function as the only family member for the murdered victim.

I will also send out “press releases” from time to time. Two to three classmates will function as victims who survive the assault. They will create backgrounds for themselves and be available for you to interview repeatedly as you write up the story. Three classmates will function as the perpetrators of the assault and murder. They will create backgrounds for themselves and discuss how they came to be both together for this crime.

One or two classmates will function as investigators and will interview me, the two victims, and the perpetrators repeatedly. They may also be interviewed by classmates who are “writers.” Of course, what they share with each other and what they share with “writers” and others may be very different!

The rest of the class will be writers looking to create a piece of creative non-fiction of 20-25 pages that might run in a major magazine and later be adapted to a novel and/or movie. While it is possible to write collaboratively, it is difficult; it is also difficult for me to grade collaborative work. Thus I expect that each of you who are writers will produce this one large project for the course. You will, however, interview the other “players” in small groups. Each group will have a limited amount of time with each of the involved parties and will not hear what the actors are saying to other small groups. I will ask you to adopt a code of honesty and NOT discuss with any other small interview group the information you gained in each of your interviews. Why? Because one of the things we know is that stories change over time; they are affected by the questions asked, the tone of the question, the person asking the question, and the context for the story. While YOUR group may elicit information about X that they perceive indicates some kind of sociopathic personality, another group may elicit information from the same person that provides insight and creates compassion. The stories each interviewing group member tells will, of course, be affected as well.

What about the actors?

The actors have some alternative assignments—some choices. Each is free to write his/her own version of the assault and murder, just like the rest of the class. An investigator is likely to have garnered information that other classmates may not have, and thus their stories may be quite different from the rest. Over the course of several interviews, the victims may feel they have a story to tell, though they do not have access to the perpetrators and the investigators hold back information. The perpetrators may want to write their own stories—these, like those of the victims, become “autobiographical” (we’ll discuss this later). They may choose instead to write an *extensive reflection* of their experiences and the ways in which questions, groups, individual interaction, etc. affected the way they developed the story they told in the course of interviewing. Why tell THIS story to THIS group but highlight THAT part of the story to another group? They will be answering questions relative to themselves as developing characters, etc.

Process

All of this will be written in stages. You will have time to revise your story after feedback from me, classmates, and the Writing Center.

Final Project Reflection

All members of the class will answer questions relative to the assignment on a graded Writer’s Memo. The questions will necessarily be different for actors than for writers, but the goal is help you understand the way stories are constructed by thinking very carefully about your own. This kind of metacognition is part of developing critical thinking skills.

Grading Rubric: Crime Story

A: An "A" paper sets a significant amount of factual information into a compelling and accurate narrative structure and creative context. It keeps the reader engaged throughout and satisfies the reader's needs for knowledge and entertainment when it is done. It clearly demonstrates your ability to use the information gathered in the process of preparing to tell this story. In addition, other information as needed was gathered to make the creative piece as informative and interesting as possible. There is an accurate description of characters and setting; authentic and believable conflict and resolution; a clear central issue or theme or focus may be implicit or explicit; evidence of critical thinking; a high level of complexity developed through imagery, reflection, description, and information; and attention to the craft of writing, demonstrated through sensitive and appropriate word choice, syntax, transitions, and few if any errors.

B: A "B" paper will have many of the same features of an A paper, but not always at the same high level of accomplishment. The characters may be a bit less rounded, the central issue or the tension or the theme may be slightly fuzzy at the edges (and not because it is so complex that a clear line is not possible and not because we already know the story), the pacing may be a little bit "off;" factual material may on occasion be more awkward in its inclusion. There may be a little less complexity than in an A paper, more reliance on summary than on other creative techniques. It keeps the reader largely engaged throughout and satisfies most of the reader's needs for knowledge and entertainment when it is done. There may also be a few more errors, but the writer demonstrates overall control of the material and of the conventions of standard written English.

C: A "C" paper is uneven. The writer's voice is weak in places, if not lost, and the plot is sometimes handled in predictable and less-than-compelling ways. The theme isn't just fuzzy but may have to be guessed at. There may be a flatness to the piece, a lack of complexity. The amount of factual information may be scanty, and at times is awkwardly inserted into the text. While some sections appear to be well developed, others are thin and unsubstantial. Details, descriptions, and pacing are also handled unevenly. There is some evidence of critical thinking, but there is also evidence that the writer is still simply "reporting" information without thinking about the implications or the sources. The writer seems to have uneven control over language, sometimes choosing the wrong word and making repeated errors in spelling and punctuation. The reader is sometimes engaged but often skims or plods along. The reader is left with questions and wants "more" from the writing. The reader is at times left out, wonders why s/he should care.

D and F: Read the description for a "C" paper and take out the qualifiers like "may" and "sometimes" and "some." The language in a "D" paper is garbled; ideas are not well developed; the plot may be clear but is almost completely undeveloped or, in an F paper, may have large gaps; and outside material is rarely integrated or is integrated in an unsatisfactory way into the creative material. There may be lapses in logic, information, and certainly clarity. There is heavy reliance on summary, on telling with little to no use of other creative writing techniques. The piece may not be factually true when it should be; there is little or no evidence of attention to the craft of writing. Overall, the piece is superficial, with a lack of critical thinking.

Written Responses

As you read this semester, you'll be asked to write responses to the material. These need to do the following:

- Demonstrate that you have fully read the assignment
- Use specific examples from the text to support claims or arguments
- Consider both the literary elements of the reading and the legal aspects
- Consider how the genre of the reading affects what the author can do and how readers respond
- Include your personal response to the reading and why you have responded in this way
- Connect this reading to previous readings or connect it to readings done in your other courses or connect it to class discussion. This connection must be meaningful, not surface connection (for example, stating that both readings deal with law).

I expect these will run two to three pages, single-spaced. They must be typed, and you must include the date, the reading to which you are responding, and your name.

These are not graded on correctness, but it is to your advantage as a future lawyer to make sure you have proofread carefully and have followed the conventions of standard edited American English. It is also a courtesy to the reader. The schedule of work includes some "prompt" questions for each response. These are the beginnings; they offer you a place to start your response. You will need to develop from there.

I will be grading them on how thoroughly you address the criteria above. A sample response is on the P drive for you to look at before you write your first response.

I expect that some of you will struggle with responses at first, and certainly all of us have better or worse days when approaching any task. Thus you may revise two of these responses, but only if you have something to revise. If you don't turn in a response, you will receive a "0," and you may not "revise" that response. I will offer you feedback on every response, and as they are laid out in the course schedule, you have time to visit the Writing Center or to give me a draft to look at. I'm happy to do that!

Full Curriculum Vita

LAUREL JOHNSON BLACK

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421 North Walk
Indiana University of Pennsylvania
Indiana, PA 15705
724-357-2261/5518/7800

Home Address
50 Hawk Drive
Indiana, PA 15701
724-465-2937

EDUCATION

Ph.D. in Composition and Rhetoric, 1993. Miami University, Oxford, OH.
Specializations in sociolinguistics and writing assessment.

M.F.A. in poetry, 1983. University of Iowa.

Graduate study in archaeology, 1979-1980. Brandeis University.

B.A. in English, 1979. Colby College, Waterville, ME.

ACADEMIC POSITIONS

Current: Associate Professor of English, Indiana University of Pennsylvania.

Previous: Director of the Center for Teaching Excellence, Indiana University of
Pennsylvania, 2006-2009

Previous: Assistant Professor of English, St. John Fisher College, Rochester, NY.
1993-1996.

PUBLICATIONS

Books

Between Talk and Teaching: Reconsidering Writing Conferences. Logan, Utah:
Utah State University Press, 1998.

Laurel Black, Donald Daiker, Jeffrey Sommers, and Gail Stygall, Eds. *New
Directions in Portfolio Assessment: Reflective Practice, Critical Theory, and
Large Scale Assessment.* Portsmouth, NH: Boynton/Cook, Heinemann,
1994.

Chapters and Essays in Books

Black, Laurel. "Team Challenge: Exposing the Underbelly of Research Through
Small Group Work." In McDevitt, Theresa and Rosalee Stilwell, Eds. *Let The
Games Begin! Engaging Students with Interactive Instruction.* (Atlanta, GA: Neal
Schuman Publishing, 2011).

- Black, Laurel J., Terry Ray, and Judith Villa. "Survivor Academe: Assessing Reflective Practice." In Linda Nilson and Judith Miller, Eds. *To Improve the Academy 28*. San Francisco: Jossey-Bass, 2010. 341-358.
- Black, Laurel, Mary Ann Cessna and John Woolcock. "Beyond Numbers: The Reflective Practice Project and Faculty Productivity." *Enhancing Productivity and Quality in Higher Education*. Eds. James E. Groccia and Judith E. Miller. Bolton, MA: Anker. 2005.
- Black, Laurel. "Another Cup." In *Those Winter Sundays: Female Academics and Their Working Class Parents*. Ed. Kathleen Welsch. New York: University Press of America, 2005.
- "The Kotex Diaries." In Heasley, Robert and Betsy Crane, Eds. *Sexual Lives: Theories and Realities of Human Sexualities*. New York: McGraw-Hill, 2002. 96-100.
- "Resurrection and the Return with the Elixir: Research Writing, Creative Nonfiction, and Unlikely Heroes." Ed. David Starkey. *Writing What We Teach*. Portsmouth, NH: Heinemann/Boynton-Cook, 2001.
- "Help for Writing Instructors: Using Portfolios for Learning and Assessment." *Strategies and Resources for Teaching Writing with the Simon and Schuster Handbook for Writers 4/e*. New York: Simon and Schuster. 1995.
- "Stupid Rich Bastards." *This Fine Place So Far From Home: Working Class Academics*. Eds. C.L. Barney Dews and Carolyn Leste Law. Temple University Press. 1995. 13-25. (Reprinted in the following: Delgado, Richard and Jean Stefancic, Eds. *Critical White Studies: Looking Behind the Mirror*. Temple University Press, 1997; Rosenblum, Karen E. and Toni-Michelle C. Travis, Eds. *The Meaning of Difference: American Constructions of Race, Sex and Gender, Social Class, and Sexual Orientation*. NY: McGraw-Hill, 2005; Milley, Quentin, Ed. *The Generation of Ideas*. Wadsworth/Cengage, 2005.
- Laurel Black, Donald Daiker, Jeffrey Sommers, and Gail Stygall. "A Writing Like a Woman and Being Rewarded for It? Gender and Miami University's Portfolios." *New Directions in Portfolio Assessment*. 235-247. Portsmouth, NH: Boynton/Cook, Heinemann. 1994.
- Gail Stygall, Laurel Black, Donald Daiker, and Jeffrey Sommers. "Gendered Textualities: Assigning Gender to Portfolios." *New Directions in Portfolio Assessment*. 248-262. Portsmouth, NH: Boynton/Cook, Heinemann. 1994.

Articles in Journals and Newsletters

- Black, Laurel J., Barbara Frey, and Mindy Wygonik. "Strategies to Promote a Positive Classroom Environment." *Journal of Excellence in College Teaching 22.2 (Fall, 2011)*: 109-133.

"Meatloaf." (Poem) *Atlanta Review*. 16.1(Fall/Winter, 2009): 50.

Instructional Note: "Beyond the Veil: Writing about the Paranormal in Basic and First-Year Writing Courses." *TETYC* (Teaching English in the Two-Year College). 34.4 (2007).

"Teaching Circles: Making Inquiry Safe for Faculty." *POD Essays on Teaching Excellence*. 14.3 (2002-2003).

"Giving Substance to Vision: Language Studies, Materiality, and 'The Pedagogy of Exchange'." *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture*. 1.2 (Spring, 2002): 361-372.

Exchanges: "Comment on Alice M. Gillam's 'The Road to Good Intentions and Their Unintended Effects.'" *Composition Studies* 29.2 (Fall, 2001): 153-155.

"Fear and Desire in Course and Student Portfolios." *Journal on Excellence in College Teaching*. 11.1(2000): 43-55.

"Using Grammar Groups: >I= Before >E= Except After Sea." *Quality in the Classroom*. 2.3 (October, 1997): 5-6.

Black, Laurel J., Edwina Helton, and Jeffrey Sommers. "Connecting Current Research on Authentic and Performance Assessment Through Portfolios." *Assessing Writing* 1.2(1994): 247-266.

Sommers, Jeffrey, Laurel Black, Donald Daiker, and Gail Stygall. "The Challenges of Rating Portfolios: What WPAs Can Expect." *WPA: Writing Program Administration* 17 (1993): 7-29.

"Portfolios for Placement: The Portfolio Writing Program at Miami University." *Composition Chronicle* 5.1 (1992): 4-6.

"Round Robin Responding.@ *Center News* 9.1 (1991): 12-18.

"Teaching 'Adult' Poetry to Fifth and Sixth Graders." *English Language Arts Bulletin* 29 (1990): 7-11.

Work in Progress/Under Consideration

In progress: an article on the connections between paranormal investigation and good teaching.
In progress: a book of poetry connected to cancer.

CONFERENCES, WORKSHOPS, AND PRESENTATIONS

Focus on Assessment, Pedagogy, and Retention

"Ghosts, Phantoms, and Apparitions in Teaching and Learning: From Normal to Paranormal." Pennsylvania College English Association. Gettysburg, March 14-16, 2013.

"Psychic Kids: Use and Misuse in Paranormal Investigations." Invited Speaker. ScareFair

Paranormal Conference. Meyersdale, PA, Feb. 22, 2013

- "In and Out of a Looking Glass: Undergraduate Instructional Associates and Reflective Practice." With undergraduates Kali Rosenberger and Elizabeth Marosky College English Association Annual Convention. Pittsburgh, PA, March 27-29, 2009.
- "Learning Closer to the Stump: Social Class and Education." Invited Speaker; university-wide presentation and two class visits. DePauw University, Department of English. Mar. 25-27, 2009.
- "The PACT Program: Tomorrow's Internships Today." With Dr. Judith Villa, facilitator, and Dr. Rosalee Stilwell. IUP Career Development Center. Indiana, PA, October, 2008.
- "Student Learning Outcomes Assessment: Effective Learner-Centered Pedagogy for Classrooms and Programs." Kuwait University, College of Arts, Kuwait University, Kuwait. Invited presenter for two, two-day workshops for faculty. March 9-12, 2008. With Dr. Susan Boser.
- "Successful Student-Teacher Conferences: Talking the Talk, Walking the Walk." Workshop. Hawaii International Conference on Education, Honolulu, HI, Jan. 4-8, 2008.
- "Using Student-Teacher Conferences to Improve Minority Retention." Two-day workshop at Delaware County Community College, Media, PA. August 1-2, 2007.
- "Ghosts, Bigfoot, and Spontaneous Human Combustion: Using the Paranormal to Set your Students on Fire (Intellectually!)" Lilly Conference West, Pomona, CA. March 16-17, 2007.
- "Creepy Careers: Ghost Hunting." *Teens on Q*. WQED-TV 13, Pittsburgh. Feb. 25, 2007.
- "Someone Who is More in Touch with Student Life." The Teaching Professor Conference. Nashville, TN. May 19-21, 2006. With Drs. Judith Villa and Rosalee Stilwell.
- "The Creation of Meaning." The Teaching Professor Conference. Nashville, TN. May 19-21, 2006. With Drs. Gian Pagnucci, Rosalee Stilwell, and Judith Villa.
- "The Formative Dialogues Project." Faculty Development Workshop at Moravian College, Bethlehem, PA. January, 2006. With Drs. Rosalee Stilwell, Stephanie Taylor-Davis, Judith Villa, and John Woolcock.
- "Reflective Practice: In Action and On Action." Center for Teaching Excellence Weekend Workshop. Indiana University of Pennsylvania. October 15, 2005. With Drs. Gian Pagnucci, Rosalee Stilwell, and Judith Villa.
- "Social Class, Writing, and Education." Invited speaker. Salem State University, Salem, MA., March 7, 2005.
- "Formative Dialogues: Safely Facilitating the Development of Pedagogical Skills in All Teachers." Hawaii International Conference on Education. Honolulu, HI, Jan. 4-7, 2005. With Drs. Diane Klein, John Woolcock, and Muhammed Numan.

- "Formative Dialogues on Teaching." The Teaching Professor Conference. Philadelphia, PA. May 21-24, 2004. With Drs. Terry Ray, Diane Klein, Rosalee Stilwell, John Woolcock, and Judith Villa.
- "Pick it Up: Creatively Challenging Institutionalized Writing." Conference on College Composition and Communication. San Antonio, TX., Mar. 24-27, 2004. With Drs. Stilwell and Villa.
- "Creating Character, Creating 'Characters': Creative Writing and Reading in General Studies." Association for General and Liberal Studies Annual Conference. Louisville, KY., Oct. 17-19, 2002. With Dr. Judith Villa and Wm. Mark Poteet.
- "Students and Faculty Working Together: Student Ownership of a First-Year Experience Program." Ninth National Conference on Students in Transition. Pittsburgh, PA., Oct. 26-29, 2002. With Drs. Judith Villa and Rosalee Stilwell.
- "Assessing Participation: An Interactive Discussion." Annual National Conference, National Council of Teachers of English. November 15-20, Baltimore, MD., 2001. With Drs. Carole Bencich, Rosalee Stilwell, and Judith Villa.
- "From Classroom to Community: Ethics and Engagement in Research Writing." National Conference for the Association for General and Liberal Studies. Pittsburgh, PA, Oct. 12, 2001. With Dr. Judith Villa.
- "Fact and Fiction: Creative Writing Meets Research Writing." Pennsylvania Council of Teachers of English and Language Arts. Shippensburg, PA, Sept. 28-29, 2002.
- "The Power of Memory in the Movement Toward Upper Class." Fifth Biennial Conference of the Center for Working-Class Studies. Youngstown, Ohio, May, 2001.
- "Out on a Limb with Lots of Others: Group Presentations that Work." Conference on Teaching Excellence. Lycoming, Pennsylvania, May, 2001.
- "Disrupting the Atmosphere: Teaching Creative Writing in 'Service Classes.'" Pennsylvania College English Association, March, 2001.
- "Conferencing with Students: Why, How, and How Better?" Reflective Practice Group, Indiana University of Pennsylvania, Indiana, PA, February, 2001.
- "Creating and Sustaining the Scholarship of Integration through Small Cross Disciplinary Teaching Circles." American Association of Higher Education Forum on Faculty Roles and Rewards. New Orleans, February, 2000.
- "New Paradigms in Research Writing: Creative Nonfiction and the Stories Students Tell." Full-Day Workshop. National Council of Teachers of English. Nashville, November, 1998.
- "Writing Ourselves into the Picture: Creative Nonfiction as Scholarship." English

Association of the Pennsylvania System Universities. Indiana, October, 1998.

- "Using Student Groups in the Classroom." Reflective Practice Group, IUP. August, 1998: With Dr. Judith Villa.
- "Finding the Facts in Creative Nonfiction." Invited Speaker. "Celebration of Language Day." Slippery Rock University Department of English. May, 1998.
- "Shoot/Don't Shoot: Does Robert Stay or Go?" Co-Coordinator, Half-Day Workshop. Conference on College Composition and Communication. Chicago, April, 1998.
- "Heating It Up: Gossip as a Path to Collaborative Leadership." National Association of Women in Education. Baltimore, March, 1998.
- "Reflections on Teaching Portfolios." Featured Speaker, NCTE-Sponsored Conference on "Expanding the Conversation on Reflection: Innovative Practices, New Understandings, Current Challenges." Montreal, Canada, June, 1997.
- "Make it So: Reflection, Control, and the Time-Space Continuum." Featured Speaker, NCTE-Sponsored conference on "Literacies and Learning: Reflecting on Reflection, Self-Assessment, and External Assessment." Albuquerque, NM, June, 1996.
- "Preparing for Portfolios" and "Reflective Letters and Introductory Essays: What do They Reflect and Who are They Introducing?" Featured speaker/workshop leader. Western Pennsylvania Council of Teachers of English. Pittsburgh, June, 1995.
- "Writing Portfolios in College Classrooms: Connecting Course Goals with Assessment Strategies." Conference on College Composition and Communication. Washington, D.C., March, 1995.
- "Wrestling with Proteus: Challenge, Compromise, and Change in Portfolio Use." Full day workshop, National Council of Teachers of English. Orlando, November, 1994.
- "The Politics of Identity: Portfolios and Issues of Location.@ Conference on College Composition and Communication. Nashville, March, 1994.
- "Problematizing Portfolios: Issues of Democracy, Authority, and Diversity." National Council of Teachers of English. Pittsburgh, November, 1993.
- "A Workshop in Portfolio Scoring." Conference on College Composition and Communication. San Diego, 1993.
- "Portfolio Assessment: Practicalities and Research Opportunities." Council of Writing Program Administrators. Denver, July, 1992.
- "Portfolio Assessment: A Workshop in Calibration.@ Penn State Conference on Rhetoric and Composition. State College, July, 1992.

"Large Scale Portfolio Assessment: A Beginning." American Association of Higher Education/Assessment Forum. Miami Beach, June, 1992.

"Miami University's Writing Portfolio Program: An Overview." Conference on College Composition and Communication. Boston, March, 1991.

Focus on Sociolinguistics, Language, Creative Writing, and Literature

Poetry reading. Invited poet and speaker for "Social Class, Writing, and Education." Salem State University, Salem, MA., March 7, 2005.

Poetry reading and workshop. Wilson College, Chambersburg, PA. March, 2003. ...

Poetry/Prose Reading: "The Way I Work: Teaching/Writing in Southwestern PA." Annual Conference of the English Association of the Pennsylvania State Universities. October 10-11, 2002 Slippery Rock, PA.

Improving Student-Teacher Conferences. Reflective Practice Group, Center for Teaching Excellence. Indiana University of PA, Indiana, PA. Fall, 2002.

Poetry Reading. Women in the Arts Celebration. Indiana University of Pennsylvania, Indiana, PA. March, 2001.

"Cape Cod Sequence: Homage to my Mother." Poetry Reading. Anniversary/Millennial Celebration: "Imagining the Future: Word and Image." Indiana University of Pennsylvania, Indiana, PA. March 30-April 1, 2000.

Poetry Reading: Women for A Change. Indiana University of Pennsylvania, Indiana, PA. March, 1997, 1998.

"Gender, Change, and the Grotesque in *The Roaring Girl*." Penn State Conference on Rhetoric and Composition. July, 1993.

"Language, Gender, and Assessment in Student-Teacher Conferences." Conference on College Composition and Communication. San Diego, March, 1993.

"Writing Like a Woman and Being Rewarded for It." Conference on New Directions in Portfolio Assessment. Oxford, Ohio, October, 1992.

"Knowledge and Gender in a Non-Traditional Classroom: Observing English 101." Conference on College Composition and Communication. Cincinnati, March, 1992.

"Using Discourse Analysis to Hear the Voices in Our Classrooms." Full-day workshop. Conference on College Composition and Communication. Boston, March 1991.

"When Nothing is Clear, or Why I Write Poetry." Louisiana State University Conference on Languages and Literature. Baton Rouge, February, 1991.

"When Research Equals Action: Linguistics and the University." Midwest Modern Language Association. Kansas City, November, 1990.

TEACHING and PROFESSIONAL DEVELOPMENT

I have taught a variety of writing, language, and literature courses, working with students from the elementary to the graduate and professional levels. Courses include Teaching Assistant and Peer Tutor training, creative writing ("Introduction to Poetry" and "Introduction to Creative Writing"), basic writing, first-year composition, advanced composition, senior capstone writing courses, introduction to literature, law and literature, and sociolinguistics. In all of my courses, I stress collaborative activities and critical thinking. I use peer groups, collaborative writing, group presentations, dialogue journals, portfolios when appropriate, and student-teacher conferences. In some cases, I respond on tape or with media files to written assignments in order to provide more extensive feedback or use software to translate my spoken voice into written text, both of which emphasize the social nature of writing. I encourage students to participate in structuring their learning, and when it is appropriate, students help construct portions of the syllabus. Because it is important to me to make the structure of learning evident, we practice a great deal of reflection. I have also worked closely with undergraduate Instructional Associates as interns in the classroom. This is hands-on, interactive, labor-intensive teaching, but I love it! The classroom is a place where I learn, conduct research, and discover. For the past five years, I have worked with the Crimson Connections project, which creates cohorts of undecided Fine Arts and undecided Health and Human Services students. Students take a class with me and also take a career course together. In my ENGL 101, I link their fields with their writing and include informal discussions about majors, registrations, and extra-curricular events to assist with retention. Dr. Michele Norwood, who coordinated the Crimson Connections program, found that retention was greatly improved for these cohorts.

I have been an active or "active plus" member of the Reflective Practice Teaching Project since my arrival at IUP in 1996, regularly attending their workshops. In the summer of 1999, I became one of the co-directors of the Reflective Practice Teaching Project, coordinating the interdisciplinary teaching circles. In 2005, I became the co-director for departmental teaching circles. I have continued my scholarship and leadership in pedagogy, as I was appointed the Director of the Center for Teaching Excellence in the summer of 2006. My position required that I enhance my knowledge of pedagogical scholarship and practice, and I attend and /or organize up to 20 short-to-full day workshops on teaching each academic year. I also coordinated the New Faculty Orientation in the summer for incoming colleagues. This new area of responsibility led me to valued and valuable relationships with colleagues across campus and helped me gain mentoring and administrative skills. I stepped down in 2009 to return to teaching full time; I missed the classroom. I continue to serve, however, as the Co-Director of the Reflective Practice Large Group Meetings until recently.

I have also taught several full-day and part-day Continuing Education workshops called "Ghosthunting: The Basics for Curious Beginners" with accompanying field investigations. Working with the community provides a very different kind of teaching experience, as does teaching elementary school poetry workshops for gifted children. In a more hands-on approach to teaching, I have often conducted ghost investigations with my students to support their reading and written assignments in my course "Writing About the Paranormal," which is offered as sections of ENGL 100 Basic Writing and ENGL 101 College Writing. These investigations allow students to practice techniques they have read about in course materials, and so they feel more confident in their writing and evaluation of visual texts like "reality" ghost hunting television shows and popular movies. Their confidence helps them become better critical thinkers and move to the next level of writing.

On August 19, 2013, a segment of *The Ghost Inside my Child* aired on the Biography Channel titled "Hotel Flames and Orphan Trains." The portion about the Orphan Train focused on my daughter's belief that she is reincarnated, and one previous life involved the Orphan Train. Experiencing the process of getting a "reality show" segment aired helps me address the almost constant comments I hear about reality television in both the Paranormal Society of IUP and in my classes. I can better foster critical thinking (six days of filming with all family members and multiple filmed Skype interviews and recorded phone interviews was edited down to 22 minutes) and editing skills. Because students are so interested in this genre, they take those lessons to heart.

In each endeavor, each context, I need to rethink my approaches, my content, and my expectations. For me, teaching is about learning, and I am excited by the challenges of working closely with a wide range of communities.

Teaching Awards

Center for Teaching Excellence, Faculty Recognition Award for Diversity. Center for Teaching Excellence, Indiana University of Pennsylvania. 2002.

Outstanding Classroom Practices Award. Conference on College Composition and Communication, Outstanding Classroom Practices Committee. March, 1998.

Center for Teaching Excellence, Faculty Recognition Award for Reflective Practice. Center for Teaching Excellence, Indiana University of Pennsylvania. 1998.

Continuing Education Outstanding Faculty Award. St. John Fisher College, Rochester, NY. 1996.

Outstanding Graduate Student Teaching Award. Miami University, Oxford, OH. 1990.

GRANTS

Faculty Professional Development Council, PASSHE. "The PACT Program: Developing Student Internships in English Studies." (\$6090). April, 2009-June 2010. With Dr. Judith Villa and Dr. Rosalee Stilwell.

IUP Centers and Institutes Grant, 2008. (\$500). This grant supported the development of an undergraduate Instructional Associate program called PACT: Professors and Associates Collaborating on Teaching.

University Senate Research Committee Grant to Support Travel to a Domestic Conference. May, 2005. (\$400).

"Emerging Scholars in English Studies." First-Year Experience (FYE) Success Grant. Pennsylvania State System of Higher Education (PASSHE) FYE grant program. 2002. (\$7,158.00). With Drs. Rosalee Stilwell and Judith Villa.

PASSHE Social Equity Grant. 1998. (\$600). One of four awarded system-wide, to present at the Conference on Collaborative Leadership, National Association of

Women in Education.

Fund for the Improvement of Postsecondary Education (FIPSE), 1990-1992. (\$167,000). With Donald Daiker, Jeffrey Sommers, and Gail Stygall, to implement a portfolio placement program.

Center for the Study of Writing, Miami University, 1992. (\$600). For dissertation research support.

Council of Writing Program Administrators, 1990. (\$300). With Donald Daiker, Jeffrey Sommers, and Gail Stygall, to implement a portfolio placement program.

INSTITUTIONAL, DEPARTMENTAL, and COMMUNITY SERVICE

Institutional Service

Facilitator, Cross-Disciplinary Teaching Circle: "Redesigning our Courses Using Game Design." 2009-2010.

Presenter, New Faculty Orientation, 2006-2013.

Gender and Social Justice Committee (APSCUF): 2009-present

Faculty Advisor, Paranormal Society of IUP, 2008 to the present.

Editor, APSCUF Newsletter, 2008-present.

Presenter, Family Weekend, September 2007-2013.

Innovation Awards Committee, 2007-2010

On-line Action Learning Team (OLAT), 2007-2009..

Crimson Connections First-Year Cohort Project. 2007-2010

Faculty Professional Development Committee, 1998-1999, 2006-present.

Poetry Judge, The Haven Project and Health AWAREness Poetry Contest. 2005.

Reflective Practice Project, Co-Director for Large Group Meetings, 2009-2010; Co-Director for Departmental Teaching Circles, 2005—2006; Co-Director for Cross-disciplinary Teaching Circles, 1999-2005.

Conference Director, Statewide English Conference, 2000-2001.

Women's Studies Program Board, 2000-2002.

APSCUF Scholarship Campaign Committee, 2000-2001.

IUP Senate Faculty Fellowships Grant Program, evaluator, 1998.

IUP Summer Orientation Placement Testing Program, 1997-2004.

Co-Coordinator, Human Resources Workshop: "Skills for Proofreading and Editing Business Writing." February 3, 1998.

Peer Reviewer, Faculty Professional Development Annual Grants Program, 1998.

Advisor, Undeclared Students in Humanities and Social Sciences, 1998-present.

Departmental Service

Pre-Law/English Subcommittee: 2013 to present.

Language Studies Track Sub-Committee: 2013-present.

Faculty Advisor, English Club, 2011-2013.

Writing Track Sub-Committee, 2006-present

Co-Coordinator, Majors Planning Group (Life Beyond English), 1999.
Evaluation Committee, 1998—present.
Liberal Studies English Committee, 1997—present
Departmental Committee, 2002—2005.
Departmental Tenure Committee, 2001-2004; 2007—present. (Chair, 2012-2013)
Committee for Student Recruitment and Orientation (CFSRO) 2004—
present.
Co-Coordinator, English Department Teaching Circle: "Eat and Talk."
1997--2004
Coordinator of English Awards Program, 2003.
Library Committee, 1996-2002.
Departmental Promotions Committee, 1997-1998, 2002-2003.
Co-Coordinator, "Conference of Emerging Scholars in English Studies." (English
Undergraduate Conference), 1998—2002.
Co-Coordinator, English Department Teaching Circle: "Goals and Assessment for EN
121, Humanities Literature. 1998
Judge, English Department Writing Awards, 1997-present.
Judge, Linda Haldeman Poetry Awards, 1997--2002.
Presenter, English Department KLATCH meetings, 1998

Community Service

"Historic Hauntfest" Fundraiser, coordinated by the Paranormal Society of IUP. Monies
raised went to the Indiana Regional Medical Center Cancer Unit.
"April Ghouls Day" Fundraiser, coordinated by the Paranormal Society of IUP. Monies raised
went to the Alice Paul House. April, 2013.
"Haunted Indiana." WCCS-AM (1160 AM) Radio Spot. Oct. 29, 2012
Judge, "Poetry Out Loud" local competition, sponsored by ArtsPath. Feb. 22, 2011.
Poetry Workshop. Indiana Area School District, 6th Grade Challenge (Gifted) Classes.
May 18, 2007.
Poetry Workshop. Indiana Area School District, 5th Grade Challenge Classes. March
3, 2006.
"Ghosts of Indiana County." Presentation for Friends of the Parks, Blue Spruce Park,
Oct. 28, 2006, Oct. 25, 2007.
"Ghosthunting." WDAD Radio, Bill Otto Show. October 31, 2005.

PROFESSIONAL SERVICE and AFFILIATION

Manuscript Reviews, *EAPSU Journal*; *Making Connections: Interdisciplinary Approaches to
Cultural Diversity*; *Journal of Contemporary Ethnography*; *Teaching English at the Two-
Year College*; *Writing Center Journal*.
Regional Judge, NCTE Achievement Awards in Writing, 1991--2012.
Member, National Council of Teachers of English, College Composition and Communication,
College English Association, Working Class Studies Association, Assembly on
Expanded Perspectives on Learning (AEPL)
Contributing Bibliographer, Conference on College Composition and Communication
Bibliography, 1989-1993.
Secretary, Applied Linguistics, Midwest M L A, 1991; Chair, 1992.