1. **Sacrifice yourself on the altar of art**—that’s what I expect of myself and my students. I believe students learn by doing, and that’s why I use performance techniques in my classroom. One theory of drama argues that the theatre is like a living statue, always presenting the same play but never presenting it the same way. My classroom is like the theatre, always teaching critical thinking and core communication skills but ever-changing in ritual and plot, spectacle and surprise, and relentlessly regenerative images, imagination, and meaning.

2. In “Ten Golden Rules for Playwrights,” Marsha Norman writes: “Don’t write in order to tell the audience how smart you are. The audience is not the least bit interested in the playwright. The audience only wants to know about the characters…so keep yourself out of it!” I say: Don’t teach in order to show your students how smart you are. Students aren’t the least bit interested in the teacher. Students only want to know about the texts—so show them how they can become great readers, writers, and thinkers!” By creating a student-centered classroom, I help students self-assuredly enter a larger academic discourse.

3. Students learn best in a comfortable environment. The most important prerequisite to creating an innovative classroom is trust. I set the ground rules for classroom etiquette and respect in my syllabus on the first day of class and maintain a secure environment so students feel safe when I ask them to move out of their comfort zone with intellectual jumps and creative possibilities. By building trust in me, their peers, and their own confidence, students that learn they can leap and the net will appear. When we make a pact to adhere to appropriate conventions and share educational goals, we can move effectively into creative risk-taking.

4. Students learn by overcoming fear. That’s why I address “shakesfear” at the beginning of my Shakespeare classes. That’s why I follow Peter Elbow’s advice to show students, especially introductory students, my own projects, including early drafts, so they know everyone has to write using the recursive process of revision. By building student confidence, I make students active self-reliant learners.

5. Students learn by speaking their own language. That’s why I work to meet students where they are by asking them, for example, to rewrite dialogue in plays and perform scenes using their own lingo and slang; to use tools such as social networking, YouTube, spiritual biographies, cartooning, soundtracks; and to incorporate flexible grading and performance projects.

6. Students learn by doing something new. That’s why I bring in costumes and props. I also use a guest speaker once a semester. I’ve even opened my class to the larger campus community.
when I brought two representatives from Little People of America to speak to my W132 class about dwarfism and show students both a proportionate and a disproportionate dwarf in order to have them see the main character, a dwarf with osteogenisis imperfecta in Jodi Picoult’s *Handle with Care*, in comparison with living people with anchondroplasia and spondyloepiphyseal dysplasia congenita. Last spring, I opened W131s to the larger community, when I invited Erik Scheub from INCASA to speak about sexual abuse in connection with our reader, *The Liars’ Club* by Mary Karr, which I chose in order to discuss current events surrounding the Sandusky trial. This fall, all my classes Skyped with Shann Ray, the author of our short story collection. Working outside the ordinary box and keeping my topics current impresses students with memories that stand out in sharp relief.

7. Students learn by using their bodies. That’s why students don’t get out of their seats or declaim a poem only in my drama classes. They use their mouths and their ears, their arms and their legs, as well as their heads, to act out skits, perform emotions, group write, draw, and teach others. They use Lynda Barry to draw and understand images. They use music to muster memories. My interdisciplinary technique reaches students with different learning styles and helps them commit to passionate intellectual journeys.

8. Students learn by reflecting. That’s why my students look back on what they’ve learned in low-stakes writing assignments and classroom activities and on their major writing and multimodal projects regularly throughout the semester in oral and written form. That’s also why they compile a comprehensive portfolio or take a comprehensive exam, and/or compose a course retrospective letter. That’s also why I regularly keep a teaching journal of classroom activities and experiences in order to record best practices and improve on delivering material.

9. Students learn from prompt, specific, individualized feedback. I have asked colleagues to help me by sharing ideas informally to see what other good teachers practice and by sharing ideas formally through peer review. That’s why I’ve included FACET member Jay Howard’s spring 2010 peer review as my additional letter. FACET member Julie Freeman’s peer review offers an example of a class learning traditional close reading and literary moves, and FACET member Crystal Walcott’s peer review illustrates a nontraditional large group activity using the power of words in action. By listening to colleagues, I better my own ideas; I strive to provide my students with a similar loop of supportive feedback, sandwiching suggestions for improvement in compliments on what they do well as they strive to meet rigorous standards. That’s why I’ve chosen my social networking assignment as my LEARN episode to illustrate one in-depth example of how I implement my teaching philosophy.

10. Students learn by imitating and experimenting. That’s why I take risks, model innovative techniques, and present concepts creatively every chance I get. See rule #1.
In both my writing and literature classes, I base my pedagogy on drama studies and performance theory. In 1934, John Dewey emphasized the import of student engagement, and educational theorists have echoed his sentiments ever since. Seymour Sarason argues that an actor’s primary responsibility is engaging emotions to instruct audiences, and he believes the role of a teacher works the same way—that true learning happens in the presence of emotional engagement of students. My teaching style incorporates elements of theatrical work and employs a disposition for risk taking, experimentation, and collaborative engagement, the theoretical basis for these techniques is supported by many educational scholars including John Eisner, Maxine Greene, and Howard Gardner. Just as I help drama students see theatre come to life from the page to the stage, in both historical and contemporary contexts, I use performance techniques in all my classes to motivate student learning with dynamic and responsive teaching. Like Jill Dolan, who hopes “theatre studies and performance studies and cultural studies—along with women’s studies, gay/lesbian/queer studies, race studies, and other interdisciplinary studies—will forge coalitions” (10), my energetic classroom fosters a collaborative learning community.

Several years ago, however, I found a fierce competitor sneaking into my classrooms and stealing scenes from my teaching stage. My performance-based pedagogy was no match for a much more powerful entertainer: the cell phone. Students appeared far more interested in their friends’ latest updates than they were in my class activities. Text messages, or whatever they were, interrupted my class and made me feel students were disrespectful, uncivil, disruptive—even rude. And not just because I couldn’t see them listening to me, but because their gaze and hand movements distracted other students, too. Colleagues and I often commiserated about the demise of civility in our classroom, and one even gave me a stack of no cell phone signs to hang above our chalkboards.

In the fall of 2008, I attended the FACET Associate Faculty and Lecturers’ Conference in Indianapolis and eagerly chose a breakout session on embracing technology in the classroom. My division head, FACET member Judy Spector, provided faculty with digital recording devices and encouraged us to incorporate alternative ways of using Oncourse, and I looked forward to returning with more to share with our division. Our presenter opened his session by asking participants to list or represent ways our students used technology and compare or contrast ways we instructors used technology, and then to present to the group our analysis of the paradigm. My group immediately agreed that students knew a great deal more about social sites and Google than we did, but that we understood Oncourse and electronic research students hardly grasped.
We drew a graph illustrating students in their technological world, happily connected to each other with a force field around them trying to keep old fogies like us instructors out. We explained how our students had their language and their connections which they understood well, and that our academic language appeared as foreign to them as their text language did to us. Motivational teacher that he was, our presenter challenged us to go back to our classrooms and find ways to break the force field, to experiment with and even to embrace the students’ technology in our classrooms instead of trying to keep it out and coerce our students to learn only our way.

At first, I didn’t like this idea at all. Why should I learn to use social networking, a skill I didn’t want or need? But I had to admit, many of the pedagogical pieces and articles in current journals emphasize that we are in an exciting time when our students are being presented with a great deal more than we were presented with. The best teachers don’t just teach; they learn from their students. So the following month, I added a step to a low-stakes assignment in my W131 class. In preparation for their short story analysis essay, students were to present a summary, analysis, and response on a short story from a collection I assigned. I added a step asking them to choose one character from the story and create a MySpace or Facebook-style profile page for that character, using what they knew about the character and making up the details to show that character’s favorite music, films, art, activities, and other elements typically posted on social networking profiles. I invited students to make their profiles in Word documents and emphasized that they needed to infer ideas about the characters and then explain to the class how and why they made those choices.

I was astounded at the level of effort students made in creating their profile pages. I’d already improved student success in my short story unit when I divided stories among students in an effort to increase their understanding of audience and their summary skills. I noticed students composed their work far more conscientiously when they took ownership of their own stories as opposed to sharing only a single common text. Summarizing a story everyone in the class had read did seem like busywork, and I had long sought ways to make it more meaningful to students. Knowing their peers were familiar with the author and had read one story from the collection, students were able to gauge their sense of audience and write much better summaries. Their presentations of their social networking pages were exponentially more tuned to what their audience needed to hear. Just as I learned how to connect to remedial students by explaining terms using analogies they could understand, and just as I work to find ways to connect archaic conventions of the theatre or social mores from another culture to situations students can relate to, I had found a new way to meet students where they are in order to create a bond that would allow them to trust me to take them to the next level of critical thinking.

Many of my students are nontraditional, and some are even older than I. I showed them a sample of what a social networking profile might look like and allowed them to write their profiles in their journals if they weren’t comfortable with the technology. I simply helped them present their writing using the DocCam. Other students asked if they could use Photoshop, Excel, Publisher, and more; my answer was a resounding, “Yes!” The only caveat was break no
third-party rules. The assignment proved especially surprising when even students who had been skipping many classes or were receiving failing marks showed up to present and share their pages. Several students who had demonstrated little to no effort in other homework assignments showed up with some of the most involved and well constructed pages. Reluctant readers appeared to find a great deal of confidence in showing off their skills in constructing a profile page. By making my students the experts, I was able to build their confidence in their ways of reading the stories. I have revised this piece of the prewriting assignment each semester I’ve taught W131. I learned to help my classes recognize when presenters inferred insightful ideas about the characters. When students invented details that were especially good, I would respond so the entire class could see how and why the details said something significant about the stories. As I’ve developed my way of using this tactic over several semesters, I’ve learned to select several particularly insightful elements in a variety of the profiles to show students how they can use their ideas to build working thesis statements for their essay drafts. I also take time to demonstrate how they might develop those thesis statements to craft an arguable claim which they can support using specific examples and details from the story, many of which have already appeared in their presentations and in their social networking profiles. I illustrate ways they can narrow the focus of their exploration of the text in order to give them the solid base they need to make a cogent argument. I encourage them to make their thesis statements evolve to match the analysis they actually write as they move through the drafting and revision process, which includes minimally a peer review draft, a draft submitted to me for feedback, a writer’s statement reflecting on the essay’s content, process, and rhetoric, and possibly a final portfolio draft with a retrospective discussing their metacognition.

In an attempt to keep up with technology and the way students learn, I’ve revised my social networking assignment each semester to incorporate other Facebook elements and, more recently, other social networking sites, should students choose to use them. I’ve had students make walls, likes, blogs, photo albums, and Twitter pages. I encourage them to make the project their own and to use any software they like to develop their presentations with a reminder to download what they need at iuware.iu.edu. What makes the assignment so successful has nothing to do with the level of technology they use, other than that some really like to show off their fancy pages. The key to student success is their explanation to the class of how and why they made the choices they did about the character, and then moving beyond a literal understanding of the text into an inferential and analytical reading of the story in their essays, a process which parallels Angelo and Cross’s “Invented Dialogues,” where students synthesize knowledge and invention. Seeing the choices students make also helps me respond immediately with feedback should a student be misreading a text. If the class is large enough to have groups on each story, we often find that students disagree on choices characters would make, sometimes even constructing wildly different social networking pages, which creates lively discussion and supports dialectical thinking on perspectives, the nature of constructing a social media persona, and the motives and goals of complex characters.
Another place I see evidence of student learning in this assignment is during the initial class session of presentations. After I invite the first volunteers to present, inevitably several students request presenting during a later class session so they can further develop their pages to meet the level they see in those presented by their peers. I’ve found students are exceedingly supportive of one another during this process, and I’m convinced that a combination of the comfortable classroom I create for a community of critical thinkers and the fact that they receive only completion points (not a scaled grade) and the approval of their peers makes for motivated students with impressive projects. In a reflection on her Twitter profile for the mobile app, one student wrote, “I have noticed while reading Shann Ray that his stories are so deep and meaningful that if you do not completely immerse yourself in reading his stories, you will not completely understand them…Overall I really enjoyed this project. It was a fun way to be able to establish a relationship with the characters in all of our stories and I took pleasure in tapping into the complexity of Shann Ray’s works.” Her formal reflection does not capture the excitement of most students’ enthusiasm during classwork, but it does indicate the assignment’s ability to engage students in deep and multiple readings and help them “wallow in complexity” (Ramage 27), following Bransford, Brown, and Cocking’s suggestion that students taught to develop improved metacognitive skills are more likely to meet goals and improve achievement. After Skyping with my W131 classes and experiencing the depth of critical thinking I stir in my students, Shann Ray Ferch, author of American Masculine, Professor of Leadership Studies, and Editor of The International Journal of Servant Leadership at Gonzaga University, wrote in an unsolicited post on my Facebook wall: “Your classes are amazing because you are an exceptional, talented, and caring teacher.”

With the success of this assignment in introductory writing classes, I decided to offer a social networking homework assignment in my drama classes. Again, I used this technique in a low-stakes assignment designed to serve as preparation for class discussion and prewriting for exams and essays. Since I’d used this activity mainly to engage students in required courses, I did not anticipate as much success in elective courses. I was wrong. Students loved the exercise and found it really helped them understand back stories, motivations, and complexities of certain characters. In fact, a couple of my students encouraged me to share this teaching technique with others. I took their advice and submitted a couple of proposals to begin to disseminate the idea. This November, I presented “Social Networking in the Traditional Classroom” at the FACET Associate Faculty and Lecturers Conference, and I hope I inspired my attendees, many of whom continue to be frustrated by the attention students give to their cell phones as opposed to class activities, to experiment with assignments embracing social networking profiles. I also received great ideas from them about how I might incorporate other social networking sites, such as Pintrest, Flickr, Tumblr, etc. I am currently completing an article for the MLA Approaches to Teaching World Literature Series titled, “Pictures of Space and Time in Chekhov’s The Cherry Orchard: Imag(in)ing Performance and Technology in the Classroom,” in which I describe pedagogy for motivating students to consider performance elements of the play and suggest strategies for connecting the exercise to lessons on Stanislavsky’s method acting. The social
networking exercise promotes deep reading, helps students think about relationships between family, social class, and society, and encourages critical thinking while leading to more profound analytical work. Now that I’m gaining experience in SoTL, I plan to write future articles about additional teaching activities I’ve mentioned in this dossier.

After listening to the encouragement of supportive colleagues, I broke through what I saw as a force field of student camaraderie and and allowed myself to be vulnerable and to show my students how much I was willing to learn about technology from them, I found my students more amenable to learning how to do a close reading and develop a literary analysis. Because I took a new approach, the cell phone reversed its role in my classroom from adversary to teaching tool, and instead of posting signs above whiteboards to fight against cell phone incivility, I embrace technology and invite students use their phones to turn in pages like this one-page selection of a student’s seven-page project on Steve Almond’s “Tamalpais”:

While great literature doesn’t change, our students do, and I am committed to innovative experimentation in the classroom to help me connect to our fast-paced students and their continually changing needs. My SET data and feedback loops overwhelmingly reflect student motivation and learning. I’m willing to hold the academic line, as well as to commit the time, energy, and reflection, necessary to risk creative techniques to inspire my students and continually transform my classroom.

Hendricks, Susan 9/4/13 11:17 AM
Comment [11]: Later in this essay, she again shows us some of her own thinking, her own vulnerability, and closes the essay with remarks that echo her philosophical stance very nicely (this is important!).

Hendricks, Susan 9/3/13 7:38 AM
Comment [12]: A few final remarks about the LEARN essay: this is an essay and the quality of how it is written matters. It should “hang together” as a coherent piece, not be a jumble of different examples. It should be ORGANIZED. The essay should show us what the writer is thinking in an honest manner. The essay should include: a clear reason for a change, the rationale for the change chosen that goes beyond simply trying something different, how the change was implemented with some good clarity, the student and faculty response to the change—reflective remarks, and the evidence of a change in student learning. While student happiness does matter, actual evidence of learning is much more powerful.


## TEACHING VITAE

### Credentials:
- 1996: Ph.D., English, Vanderbilt University
- 1992: M.A., English, Vanderbilt University
- 1991: M.A., English, Oakland University
- 1986: B.A., magna cum laude, English, Albion College
- 1982: Columbus North High School
- 1981: Akademie Klausenhof, Dingden, West Germany

### Current Position:
Lecturer in English, Indiana University-Purdue University Columbus

### Courses Taught in Past Two Years with SET Data:

The following Table provides a summary of the quantitative scores from my teaching evaluations over the past two years. My strengths are explained after the Table. Numbers are Student Course Evaluation Median Scores / IUPUC mean ranking. Scores are based on a five (5) point scale with 5 being highest score. All courses are undergraduate level.

<table>
<thead>
<tr>
<th>Term</th>
<th>Course</th>
<th>Title</th>
<th>Motivation</th>
<th>Critical Thinking</th>
<th>Student-Centered</th>
<th>Learning</th>
<th>Rigor</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spr 2012</td>
<td>W131</td>
<td>Elementary Comp. I</td>
<td>3.7/4.4</td>
<td>4.1/4.7</td>
<td>3.9/4.5</td>
<td>3.4/4.3</td>
<td>3.6/4.2</td>
<td>8</td>
</tr>
<tr>
<td>Spr 2012</td>
<td>W131</td>
<td>Elementary Comp. I</td>
<td>5.0/4.4</td>
<td>5.0/4.7</td>
<td>5.0/4.5</td>
<td>4.7/4.3</td>
<td>4.7/4.2</td>
<td>15</td>
</tr>
<tr>
<td>Fall 2011</td>
<td>W131</td>
<td>Elementary Comp. I</td>
<td>3.9/4.5</td>
<td>3.9/4.7</td>
<td>3.9/4.6</td>
<td>3.8/4.3</td>
<td>3.8/4.2</td>
<td>21</td>
</tr>
<tr>
<td>Fall 2011</td>
<td>W131</td>
<td>Elementary Comp. I</td>
<td>4.8/4.5</td>
<td>4.7/4.7</td>
<td>4.8/4.6</td>
<td>4.7/4.3</td>
<td>4.8/4.2</td>
<td>11</td>
</tr>
<tr>
<td>Fall 2011</td>
<td>L207</td>
<td>Women in Literature</td>
<td>4.8/4.5</td>
<td>4.9/4.7</td>
<td>4.9/4.6</td>
<td>4.8/4.3</td>
<td>4.4/4.2</td>
<td>21</td>
</tr>
<tr>
<td>Fall 2011</td>
<td>L378</td>
<td>Studies in Women and Literature: The Sacred</td>
<td>No data reported; insufficient sample size</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spr 2011</td>
<td>L203</td>
<td>Introduction to Drama</td>
<td>4.6/4.4</td>
<td>5.0/4.7</td>
<td>5.0/4.6</td>
<td>5.0/4.3</td>
<td>4.8/4.2</td>
<td>7</td>
</tr>
<tr>
<td>Spr 2011</td>
<td>L376</td>
<td>Literature for Adolescents</td>
<td>4.6/4.4</td>
<td>4.9/4.7</td>
<td>4.9/4.6</td>
<td>4.4/4.3</td>
<td>4.4/4.2</td>
<td>16</td>
</tr>
<tr>
<td>Spr 2011</td>
<td>W131</td>
<td>Elementary Comp. I</td>
<td>2.9/4.4</td>
<td>4.2/4.7</td>
<td>3.8/4.6</td>
<td>3.5/4.3</td>
<td>3.6/4.2</td>
<td>24</td>
</tr>
<tr>
<td>Fall 2010</td>
<td>W132</td>
<td>Elementary Comp. II</td>
<td>5.00/4.59</td>
<td>5.00/4.66</td>
<td>5.00/4.34</td>
<td>4.83/4.50</td>
<td>4.83/4.53</td>
<td>13</td>
</tr>
<tr>
<td>Fall 2010</td>
<td>W132</td>
<td>Elementary Comp. II</td>
<td>4.79/4.59</td>
<td>4.79/4.66</td>
<td>4.79/4.34</td>
<td>4.67/4.50</td>
<td>4.67/4.53</td>
<td>19</td>
</tr>
</tbody>
</table>

**Comment [14]:** SET data are important but should not dominate the dossier. In this dossier, SET data includes information about how to read the table, includes N, and is not overwhelming in volume.
Motivation:

Q2.4 “Eagerness to help students make progress”
Q14 “My instructor displays enthusiasm for class”*

Critical Thinking:

Q 2.5 “Knowledge of subject matter”
Q5 “My instructor welcomes questions and discussions in class”*

Student-Centered:

Q2.6 “Invitation to students to ask questions and share ideas”
Q18 “My instructor motivates me to do my best work.”**

Learning:

Q3.3 “Evaluate the degree to which this course has challenged you intellectually and contributed to your learning”
Q15 “My instructor challenges me to think.”*

Rigor:

Q3.4 “Evaluate the appropriateness of the difficulty of the course”
Q10 “With appropriate effort, students can learn a lot in this course.”**

N: number of students enrolled

*IUPUC evaluation instrument changed in 2011, so 2010 questions are matched as appropriate.

Selected Evidence of Peer Mentoring:

Experimented with five colleagues in Tennessee and Texas to teach Michael Frayn's play, Copenhagen, in English classes. Worked with these instructors to share ideas about teaching the play during the semester and in a panel over the summer. Very cutting-edge and interdisciplinary work for my W131 students supported with national scholarship and pedagogical experiences disseminated at national conference.

Contributed editing, proofreading, logic advice, blocking concerns, and other creative suggestions to Librarian Steven Schmidt for his manuscript, "Gerald Durrell: Himself and Other Animals," Spring 2011.

1999-2001: Coordinator of Adjunct Faculty, Indiana University-Purdue University Columbus.

Major responsibilities included managing Adjunct Lecturer employment in all departments both on and off campus (averaging 125 adjuncts) as well as recruiting, hiring, managing, and coordinating Adjunct Lecturers in 19 departments without resident faculty.

Selected Evidence of Student Mentoring:

In a 9/25/12 email to me, IUPUC English major Sherry Traylor wrote, “Our Capstone professor at IUPUI is letting us develop anything usable in our future for the final project. Mine is a creative writing workshop for my business…I am using Lynda Barry's book "What It Is?" as one example of creativity in the workshop. Yes, I stole this idea from you. You know you are the best when others emulate you!”

I convinced the Columbus CTL to pay for the travel and attendance of Chelsea Gregg and Bailey Moss, IUPUC Writing Tutors; Beth Lynch, Ivy Tech Writing Tutor; and Matt Rothrock, IUPUC ARC Facilitator, to attend the Eastern Central Writing Center Association Conference, March 30-31, at IUPUI. After the conference, I asked my tutors to reflect on their experience. Chelsea Gregg wrote the following in response:

There were two parts of the conference that were the most meaningful to me. Throughout the conference, the significance of the fact that writing centers are not grammar-checking
centers stressed the importance of focusing on the overall paper instead of the grammatical errors in order to help each student develop their overall writing skills. I have been trying to refine my focus to reflect this during my sessions, and already I have made leaps and bounds with my tutoring techniques and how they help my students. In addition, I learned crucial skills in working with ESL students, including the idea of connecting with the students and learning a little bit about their culture and how they actually learned English in order to better serve them to the best of my ability. The conference was an eye-opening experience for me, and it was just what I needed to tackle the rest of my career with the writing center with renewed interest and inspiration.


Kim Gorman, a student in my Fall 2011 L207 Women and Literature class, wrote in an 8/2/12 email: “I want to thank you for your effort in writing a scholarship letter of recommendation in my behalf. I received a scholarship for $1000.00 and know that your letter was one of the reasons. Thank you.”

In an unsolicited 11/16/12 post on my Facebook wall, May 2012 IUPUC Psychology graduate Tammy Burton, who took my W206 Introduction to Creative Writing and L203 Introduction to Drama classes wrote: “You taught and instilled in me a plethora of qualities I had never noticed. You inspired me to see beyond the object in front of me. You explained how to read more than the written [sic] words. You encouraged me to push harder when being good just wasn't quite enough. You shined a light into my life that I am forever thankful for. Thank you for choosing to be much more than a teacher. Thank you for going above and beyond in caring, noticing, appreciating, and coaching me to see beyond the surface. For all of this...I am thankful ♥”

Mentored three IUPUC Student Teaching Assistants in W132 and W131.

I have nominated/been a proponent for former students who have won Outstanding English Major Awards: Sherry Traylor, Cole Billman, Joe Land, and Lindsay Daugherty. Sherry Traylor also won an IUPUC Best Essay Contest with an essay written for my L203 Introduction to Drama Class. Many of my students have published poems, short stories, plays, art, and autobiographical narratives in Talking Leaves; all selections made by student-run editorial staff.

Selected Participation in Professional Development Activities Related to Teaching:
FACET Associate Faculty and Lecturer’s Conference, November 9-10, 2012, Indianapolis, Indiana.
IUPUI Fall Writing Workshop, General and W131 Sessions, October 10, 2012.
IUPUC Student Learning Outcomes Workshop, April 6, 2012.
IUPUC Student Learning Outcomes Workshop, February 34, 2012.
Assurance of Learning Session #3—"Designing rubrics for Student Learning Outcomes: Using best practice to develop rubrics for outcomes assessment and program accreditation."
CTL Workshop, Columbus, Indiana, December, 2, 2011.
Assurance of Learning Session #2—"How to approach Student Learning Outcomes (SLOs) and avoid the round peg and square hole dilemma: Perfecting the IUPUC General Education Student Learning Outcomes during the pilot year. CTL Workshop, Columbus, Indiana, September 7, 2011.
Session #1 of Assurance of Learning/General Education Professional Development Discussion:
Just Tell Me What You Want!, CTL Workshop, Columbus, Indiana, August 26, 2011.
PUL Session #5: Understanding Society and Culture, workshop presented by Beth Sharer, Columbus, Indiana, February 25, 2011.
PUL Session #1: Core Communication and Quantitative Skills, workshop presented by Trudy Banta, Sarah Baker, and Susan Khan, Columbus, Indiana, September 9, 2010.
"Understanding Learning Styles To Best Assist Students," workshop presented by Darrin Sorrells, Center for Teaching and Learning, Columbus, Indiana, August, 17, 2010.
Fourteenth Annual Associate Faculty and Lecturers’ Conference (FACET), Marten Lilly House, Indianapolis, Indiana, October 16-17, 2009.
W131 IUPUI “The Sequel, or Asking Students to Synthesize and Engage Conversations While Finding Their Own Voices.” Fall Writing Faculty Workshop, August 22, 2009.
W131 Spring Writing Faculty Workshop led by Scott Weeden, IUPUI. March 9, 2009.
W131 IUPUI “They Say, I Say” Fall Writing Faculty Workshop October 30, 2008.
Thirteenth Annual Associate Faculty and Lecturers’ Conference (FACET), IUPUI, October 24-25, 2008.
Reader, Advanced Placement English Literature Exam, Louisville, Kentucky, June 2008-10.
IUPUI “They Say, I Say” Fall Writing Workshop, August 19, 2008.
Gateway to Graduation Retreat, Fort Benjamin Harrison, Indianapolis, Indiana, August 22, 2008.
Guest Teacher Training, Seymour Community Schools, Jackson County Education Center, August 9, 2007.
Diversity Training, August 17, 2005, Franklin College.
Writer’s Digest Writer’s Conference and Book Expo America, June 1-4, 2005, Jacob K. Javits Convention Center, New York, New York. Awarded Clifford and Paula Dietz Faculty Travel Award for support.
File Management Workshop, Teaching, Learning and Technology Center, October 11, 2002, Franklin College.
New STeP (Freshman Advisor) Training Workshops, May 7 and August 21, 2002, Franklin College.
General Education Workshop, August 26, 2002, Leadership Center, Franklin College.
Leadership Workshop, Leadership Center, July 18-9, 2001, Franklin College.
Oncourse Training Workshop, English Department and Office for Professional Development, May 8, 2000, IUPUI.
Indiana University Associate Faculty Conference. Awarded by The Faculty Colloquium on Excellence in Teaching. University Place Conference Center, Indianapolis, Indiana, October 23-24, 1998.

**Selected Leadership Activities Related to Teaching:**

2009-Present: Academic Resource Center Writing Center Supervisor, IUPUC.
New Faculty Orientation Director, IUPUC, 2001
1999-2001: Writing Center Co-Coordinator, IUPUC.
2009-Present: Director of Placement and Assessment, English Composition, IUPUC.
1999-2001: Assistant Director of Placement and Assessment, English Composition, IUPUC.
Executive Committee, Conference on Christianity and Literature, 2009-2012.
Presenter, 2010 IUPUC Bridge Program Services Information, ARC, August 2010.
Advisor, English Club, IUPUC 2008-present.
Selected Teaching-Related Presentations (titles not clearly related to writing or literature class followed by course connection in parentheses):


“Transcending the Futility of Desire: Reconciliation in the Writing of Abraham Verghese,” Christian Scholars’ Conference, Lipscomb University, Nashville, Tennessee, June 8, 2012. (used Verghese memoirs as readers in Fall 2012 W131s)


Banned Books Panel, Laurie Halse Anderson’s Speak, The University Library of Columbus, September 27, 2011.

“You’ve Got to Read This!": The Breadth of African American Literature. Center for Teaching and Learning Celebration of African American History Month Panel. Columbus, Indiana, February 22, 2011.


Invited Poetry Reading in Katherine Will's Poetry Writing classes W208/303, Columbus, Indiana, April 12, 2010.


“The Uncertainty Principle: A Panel Discussion on Teaching Michael Frayn’s Copenhagen,” Generative Panel, Christian Scholars’ Conference, Pepperdine University, Malibu, California, June 18, 2011.

“Teaching Shakespeare with Recent Revisions as Primary Texts.” Indiana College English Association Conference. Indiana State University, Terre Haute, Indiana, October 22, 2010.


“Judging John Logan’s Never the Sinner: Connections in Fragmented Media.” Text and Presentation XXV Comparative Drama Conference. Ohio State University, April 26, 2002.


“An American Cheesebrain in King Arthur’s Court: Exploring and Exploding Mark Twain’s
Selected Teaching-Related Publications (teaching connection noted if title not revealing):

"Introducing Chekhov's *The Cherry Orchard* with Method-Style Acting and Facebook-Style Reacting," *MLA Approaches to Teaching World Literature*. Proposal accepted; chapter awaiting feedback from editors.


"Fraught with Fire: Race and Theology in Marilynne Robinson’s *Gilead*." *Christianity and Literature*. Vol. 59, No. 2 (Winter 2010) 67-82. (teaching narrative part of argument and call to action)


Research Assistant to Eric J. Sundquist for his *Cultural Contexts for Ralph Ellison’s Invisible Man*, Boston: Bedford, 1995. (builds base for pedagogy of teaching with cultural connections)


The following learning modules on Prentice Hall’s *My Companion Internet Partnership* (W231):


Other Selected Related Teaching Activities:
Courses Taught:
English L433 Conversations with Shakespeare
English L390 Children’s Literature
English L378 Studies in Women and Literature: The Sacred
English L376 Literature for Adolescents
English L366 Modern Drama
English L363 American Drama
English L220 Introduction to Shakespeare
English L207 Women and Literature
English L203 Introduction to Drama
English L115 Literature for Today
English W231 Professional Writing Skills
English W206 Introduction to Creative Writing
English W132 Elementary Composition II
English W131 Elementary Composition I
English W130 Principles of Composition
Business X204 Business Communication
English 228 Advanced Composition
English 224 Professional Writing
English 223 Children’s Literature
English 216 American Heroic Masculinity
English 118 World Literature II
English 101 Basic Writing II
English 080 Basic Writing I
General Education 307 Religion, Values, and the Self
General Education 102 Reading and Composition II
General Education 101 Reading and Composition I
Core 001 New Student Transition Program
English 369 The English Novel
English 241 Introduction to British Literature
English 221 Major Themes in American Literature
English 211 The Experience of Literature
English 112 Composition
English 114 Introduction to Shakespeare
English 100 Masterpieces of World Literature
English 104W Fiction

**Teaching Awards:**
Nominated by DLA FAR Review Committee for 2010 IUPUC Outstanding Full-time Faculty Teaching Award.

Professional Equity Grant to support attendance of Conference on College Composition and Communication, Chicago, Illinois, March 2006.

Two Rinker Grants for Faculty Excellence, May 2002 and November 2004, Franklin College.

Franklin Fellow, Franklin College, 2001 (student-nominated and elected).

Certificate of Appreciation, Teaching. Awarded by Gamma Beta Phi Society, Middle Tennessee State University, 1997.