

Sample 1

FACULTY DEVELOPMENT PROJECTS

Assistant Professor
English
June 2019

CONTENTS:

- I. Faculty Development Plan – 1st Draft
- II. Course Development Project:
 - Goals for 2nd Semester
 - Grant Proposal
 - Syllabus
- III. Scholarship Strategies Project Proposal
- IV. Citizenship Project Proposal

FACULTY DEVELOPMENT PLAN – 1ST DRAFT

CITIZENSHIP

Self-Assessment:

This past year I have begun to develop positive working relationships with my colleagues, both through participation in formal activities, including Department meetings and my Citizenship assignment on the Advisement Committee, as well as through informal interactions. I have also enjoyed supporting my fellow new faculty in the department as we all learn and adjust together. Through my service on the Advisement Committee I have taken the opportunity to not only meet with my assigned advisement students, but frequently volunteered to meet with non-English Majors who were considering the major and incoming freshman visiting campus, as well as volunteering to help at our department table during the annual Fall Major Fair.

My goals relate to becoming a contributing colleague at the department, college, and university level and in my field more broadly, on a national and international scale. I also firmly believe that citizenship activities can and should benefit our students. These goals will certainly benefit my own professional development and also enable me to establish a solid foundation on which to build a productive academic career, serving the university and its students as I learn from and support colleagues on and off campus.

2018-2019 Activities and Accomplishments:

- Advised students and participated in additional advisement and recruitment activities as part of the department Advisement Committee
- Regularly participated in two writing groups with department and college colleagues
- Presented as part of a panel at the department's "Women in Academia" series
- Supported other faculty by attending book lunches, Humanities Center colloquia, Medieval and Renaissance Studies group activities, and other presentations when possible
- Presented a series of two lectures on Medieval and Renaissance literature and culture to 6th grade students at Cherry Hill Elementary School, in support of their study of the period and preparations for their annual "Medieval Faire."

2019-2020 Goals:

- Continue to participate and serve in department meetings, two writing groups, and other activities
- Accept and fulfill formal, department citizenship assignments
- Continue to support other faculty and develop positive working relationships with my colleagues in the department and across the university more broadly by attending book lunches, Humanities Center colloquium, Medieval and Renaissance Studies group activities, and other presentations when possible
- Help organize and attend frequent (monthly) informal lunches with department colleagues, especially fellow new faculty
- Build connections with scholars in my field outside of BYU as well, through conference attendance and other professional activities

TEACHING

Self-Assessment:

This year I had three new preps, Engl 251, 201, and 381. Each course went quite well, with my student ratings demonstrating a solid start in fall semester (4.6 and 4.8; see “Accomplishments” below for more details) and improvement by winter semester (4.8 and 4.9). These three courses represent a range of topics and readings and a range of distinct student demographics. Engl 201 focused on world literature from antiquity through the renaissance and had a broad, general education cohort, from freshmen to seniors with a wide range of backgrounds and majors. Engl 251 (taught twice) focused on literary theory and practices of literary analysis with, primarily, first- and second-year English majors. Finally, Engl 381 addressed Chaucer and his literary antecedents and descendants and consisted of upper-division English majors. In each case, I was able to effectively help students learn and engage with our course materials, developing their understanding of the material at hand as well as how they can apply lessons learned in each individual course to other classes and contexts.

To fulfill the Aims of a BYU Education, I proactively seek to improve my teaching, being responsive to the needs of my students across their wide range of backgrounds, and continuing to appropriately incorporate my scholarship in my teaching. I think this willingness to adapt and to seek to model how to make connections between the material we’re learning in class to situations and contexts outside of it helps students make their own similar connections to our course materials and their relevance outside our classroom.

2018-2019 Activities and Accomplishments:

- New courses prepped and taught with overall student evaluations
 - Engl 201 – 4.6 (Fall)
 - Engl 251 – 4.8 (Fall), 4.9 (Winter)
 - Engl 381 – 4.8 (Winter)
- Accomplishments of students I have advised and/or recommended
 - One hired as Writing Fellow
 - One hired in Humanities Reference support in HBLL
 - One hired for English Teaching Internship, Spanish Ministry of Education

2019-2020 Goals:

- Continuously adapt individual courses and general teaching practices in light of student and colleague feedback, including student ratings and comments
- Incorporate student peer review of research projects and papers across all my courses
- Develop and successfully teach first graduate seminar (Winter 2020)
- Continue to consider ways to appropriately and authentically integrate gospel principles and perspectives into my courses for the benefit of my students

SCHOLARSHIP

Self-Assessment

Throughout the past year I have made consistent progress on my scholarly work, dividing my time between writing an article and presenting two conference papers. I have also actively pursued additional scholarship opportunities as they arose, often as a result of developing new collegial relationships. Specifically, I have extensively revised an article project on Spenser's *Faerie Queene*, including revising the theoretical framework and expanding the literary analysis. As part of this, I've workshopped drafts of this project in the two writing groups I participate in with department and college colleagues. I was also invited to submit a proposal for a book chapter on Chaucer and Boethian music, which I did. The proposal was reviewed by the three editors of the volume and accepted. I have also begun to develop a long-term publication plan. At present it outlines projects and a rough timeline for the next 3-4 years. My scholarship plans and goals align with department and university expectations for rank advancement and appropriately support my development as a serious scholar in my field.

2018-2019 Activities and Accomplishments:

- Book chapter proposal accepted: "Chaucer's Poetic Approach to Boethian Music," in *Teaching Boethius in the Twenty-First Century*, ed. Philip Phillips, ACMRS, Arizona State University Press
- Article revised: "Spenser's Natural Rhetoric in the Florimell Episode of *The Faerie Queene*"
- Prepared and Presented two conference papers:
 - "Musical Materiality in Chaucer's *Boece*, BL Add. MS 10340," International Congress on Medieval Studies (May 2019, Michigan)
 - "Music and Memory in Chaucer's *Boece*, British Library Add. MS 10340," International Medieval Congress (upcoming July 2019, Leeds, UK)
- Archival research at British Library (upcoming June 2019; funded by the English Department, College of Humanities, and Kennedy Center, BYU)
- Historical Notation Bootcamp, application-only workshop on musical notation in medieval manuscripts, sponsored by Cornell and Yale (upcoming Aug 2019, Ithaca, NY)

2019-2020 Goals:

- "Spenser's Natural Rhetoric in the Florimell Episode of *The Faerie Queene*," submit to *English Literary History* by July 2019.
- "'Singeth now': A Musical Fragment in Chaucer's *Boece*, British Library Add. MS 10340," submit to *The Chaucer Review* by Dec 2019.
- "Chaucer's Poetic Approach to Boethian Music" (book chapter), submit by Feb 2020
- "Connecting Dante's *La Commedia* and Monteverdi's *L'Orfeo* via Boethian *musica*," submit to *Renaissance Quarterly* by May 2020
- Compilation edition of late-medieval Chaucerian poems related to music for the Music Series of TEAMS publications, ed. Andrew Hicks; submit formal proposal by summer 2020
- Propose papers for presentation at key conferences in my field, including the International Congress on Medieval Studies

COURSE DEVELOPMENT PROJECT

Engl 201, Masterpieces in World Literature I, Fall 2018 and Fall 2019

I have attached the syllabus (following the teaching grant proposal) that I developed last summer in consultation with my CTL consultant and mentor. I taught this class during Fall Semester 2018 and am preparing to teach it for a second time in Fall 2019. Though the course went well overall, there are several points I would like to address to improve teaching and learning as I prepare to teach it a second time. These derive from my own reflections on the course, review of end-of-semester student evaluations and comments, and discussions with colleagues who have also taught this course. Below are my goals for the second iteration of Engl 201, Fall 2019:

- Revise the Discussion Post assignment to more consistently engage students in reading their peers' posts and to more clearly demonstrate the value of the assignment to our class learning. I will do this in two ways. 1. Add a graded requirement for students to respond on digital dialogue to at least one of the discussion posts. This will encourage students to read their peers' work. 2. Dedicate 10 minutes of class discussion each day these posts are due. Students who have posted will be required to lead this discussion and I will moderate it as needed.
- Bring more primary source examples into the classroom for students to engage more fully in the history of material texts, including manuscript study. Though I often showed students images of digitized manuscripts and took the class to Special Collections for a presentation on early book history, students weren't able to work with the manuscripts or facsimiles one-on-one. I would like to obtain one or two facsimiles of relevant texts (ones we are reading in class) that I can use with in-class activities related to these materials and texts.
- Reserve more time at the end of the semester for students to share final projects with the class. The Final Project as a whole was an exciting success. Feedback on this was unanimously positive and I was impressed at how students from a wide-range of disciplines and backgrounds found ways to integrate our course materials with their unique interests and abilities. Presenting on the final project was optional, but so many students wanted to share that the time I had set aside for presentations was too short to accommodate them all.
- Change some of the readings, namely the day on Petrarch and Renaissance lyric poetry. This was by far the least popular reading of the semester. Frankly, with so many readings to choose from, it's not unreasonable to scrap what isn't working and pick something else. Originally, I had planned to read sections of Cervante's *Don Quixote*, but due to scheduling concerns, decided to read the Petrarch instead. This change disappointed several students, who had looked forward to reading *Don Quixote*. For the second iteration I will remove the Petrarch and Renaissance lyric poetry and include *Don Quixote*.
- Conduct a mid-course evaluation (through CTL) and make changes as needed based on the student responses.

As this is a course I expect to teach fairly regularly, I will consider the effectiveness of these changes through student ratings, a mid-course evaluation, and assessment of final projects. Each iteration is an opportunity to continue to hone the course and allow it to adapt to the needs and interests of the students and the development of the field of World Literature as a whole.

TEACHING GRANT PROPOSAL

If approved, I will use the \$300 grant money to purchase one or more facsimiles of medieval manuscripts for student use during in-class activities related to book history, material texts, and paleography.

Although Engl 201 is a General Education course, rather than a major course, and despite the fact that most students will not go on to work with ancient, medieval, or renaissance texts in their original material contexts, there is significant value in deepening student understanding of the material history of the literature we read in this course. As they engage with the materials in as close to their original context as is feasible they develop a better understanding of the function of role of literature in society, across time and across cultures. They gain an understanding of the way other fields, including economics, sociology, politics, religion, art, science, and philosophy, among others, are interconnected and often visible via the history of the material text itself. I can and will continue to bring my students to Special Collections for relevant presentations on early book history by one of the librarians, and can encourage (or even require) that they return to Special Collections on their own in some capacity as they work on their final projects in this class. Having medieval manuscript facsimiles in class will support and expand what my students are able to learn in Special Collections presentations and will enable me to better teach students about this aspect of literature which is so often lost in the process of reading a text in a modern edition, like our anthology textbook. It will allow me to develop student activities incorporating these materials, where students can engage with the manuscript facsimile, including considering elements such as the format of the page, the letter forms and spellings, the scribal mistakes, and evidence of readerly engagement in the form of wear, commentary, etc.

This grant will support student learning in the class by providing a means to purchase these materials. Depending on pricing at time of purchase and shipping costs, I propose to purchase a facsimile of Bodleian Library Fairfax 16, a fifteenth-century manuscript which includes many of Chaucer's shorter poems (price at time of proposal: \$274.82). If possible, I will use any excess funds to purchase modern reproductions of medieval book making materials, including sheep skin parchment (\$22.70, respectively, for a 5"x7" sheet) for demonstration in class.

MASTERPIECES OF WORLD LITERATURE I
ENGL 201, SEC 004, F18

INSTRUCTOR:

CLASS TIME: [REDACTED]

EMAIL:

CLASSROOM: [REDACTED]

OFFICE: [REDACTED]

OFFICE HOURS: [REDACTED]

COURSE DESCRIPTION (*satisfies University Core - General Education requirements for Arts, Letters, and Science – Civilization I*)

This course studies international literary periods, themes, genres, etc., and the principles of literary interpretation, as introduced through readings representing various cultures. Approaching world literature from antiquity through the Renaissance (roughly—we'll discuss the arguments around categorizing world literature into periods like this), students will develop the ability to analyze literature and related forms of cultural production, such as film and music, in different ways. Through an examination of a wide range of world literature, we will explore the practical, including ethical, aspects of what it means to deal with literary works in a comparative global context.

World Literature is both a noun and a verb, it creates as much as it describes. This course seeks to introduce students to a series of basic strategies for approaching any textual phenomena, as well as to an academic understanding of the discipline of World Literature. Through the discussion of analytical procedures of reading (how to do a “close reading,” how to scan poetry, etc.), an investigation of different forms (poetry, narrative, drama, etc.), and an exploration of recurrent themes, we will explore an array of reading and analytic techniques and learn how to apply them to literary texts in a global context.

COURSE OBJECTIVES

- To enhance the student's reading skills through the learning and application of reading techniques
- To gain an academic understanding of the history and discipline of World Literature
- To gain a global perspective on literature by reading beyond national boundaries and by understanding the importance of translation in the worldwide circulation of texts
- To familiarize the student with different cultures and value systems through studying their artistic and literary expressions
- To improve analytical thinking, reading, and writing skills

REQUIRED TEXT TO BE PURCHASED

- *The Norton Anthology of World Literature, 4th Edition, vols. A, B, and C* (New York: W. W. Norton & Company), 2018. (NAWL) This set may be available new, used, and on a rental basis. You may find earlier editions available—keep in mind that earlier editions may have variations in pagination and may, in fact, contain varying texts. It is your responsibility to have the correct reading with you in class each day.

Additional readings will be available through Learning Suite (LS). You should print these readings and bring them to class. Whatever the source, it is your responsibility to have the correct reading with you in class each day.

GRADING SCALE

Percent	Grade	Percent	Grade	Percent	Grade	Percent	Grade
93-100	A	83-87.9	B	73-77.9	C	63-67.9	D
90-92.9	A-	80-82.9	B-	70-72.9	C-	60-62.9	D-
88-89.9	B+	78-79.9	C+	68-69.9	D+	0-59.9	E

GRADING POLICY

Attendance and Participation	10%
Discussion Question Postings	10%
In-Class Assignments	15%
Mid-term Exams (2)	40%
Final Project/Paper	25%

ATTENDANCE AND CLASS PARTICIPATION (10%)

Attendance and active participation in class are required. Three unexcused absences are allowed throughout the semester; these days are meant to cover unexpected contingencies such as occasional minor illness, family events, job interviews, weddings, etc. After that, each further absence will result in a loss of two percentage points, up to the 10% allocated for this category. More than 8 total absences may result in failing this course. However, you can speak with me to request exceptions; usually the only exceptions granted are based on conflicts with religious holidays, designated University activities, or documented and extended serious illness. *Distracted use of your phone or computer, etc.* means you're mentally absent, so it will count as a physical absence. If you are absent, it is your responsibility to contact a classmate for notes, handouts, etc.

A class relies upon the exchange of multiple viewpoints and ideas. Therefore, each day you are expected to be on time and well prepared by having read and brought the assigned material with you to class. You are also expected to participate actively and respectfully in class activities and discussions; merely coming to class is not enough. Engage with your peers and our course materials, you'll be surprised at how fun and intellectually enriching it can be.

DISCUSSION POSTS (5% EACH; 10% TOTAL)

As a means of facilitating class discussion and using writing to think through our course materials, we will be using the class Digital Dialogue on Learning Suite. You are required to post 2 substantial discussion posts (at least ½ page each, single-spaced, 12 pt. font) to the Forum throughout the semester. These must be posted by 9am the day of our class discussion, and all students are encouraged to read them prior to class. These postings will occur in cycles, with the class divided into groups, where each group of students will take turns posting according to a schedule we will establish by the end of the first week of class.

In these discussion posts, you are encouraged to suggest ways in which our readings may relate to other works you know, from any part of the world, drawing upon your own experiences as readers, as this will help enlarge the scope of our course. Selections from student's posts may be used as discussion points in class, so come prepared to explain or amplify your argument. In some cases, you might later expand upon one of your postings, developing the topic further for the final paper. Consider this a mini-literary analysis or argument—you must include a focused, specific thesis and supporting evidence from the text, simply saying you didn't like or understand a text is not acceptable.

These postings must be clearly and concisely stated and appropriately address a specific aspect of the text(s). You will receive 0 points for missed or late postings, for a posting that is too general to show that you have carefully read the assignment, or for a posting that repeats an already posted analysis by another student.

IN-CLASS ASSIGNMENTS (15%)

Students will occasionally be asked to respond in writing to practical exercises/questions posed in class. These assignments are not announced on the syllabus and may include: 1) Practical exercises on close reading, formulating a thesis statement, etc. 2) Quizzes on the text we're discussing that day, historical contexts, or relevant vocabulary; 3) Connections among that day's assigned text and others we have read. As these will primarily be administered at the start of class, if you arrive late you will not be given extra class time to complete the assignment. At the end of the semester I will drop the lowest score from your total for this category. In-class assignments cannot be made up, even due to absence – no excuses and no exceptions.

MID-TERM EXAMS (EXAMS #1 AND #2; 20% EACH, 40% TOTAL)

There will be two midterm exams, these will be taken in the ODH Testing Lab, B153 JFSB (see course schedule, additional information will be provided). Each exam will consist of objective, short-answer, and essay questions. No make-up exams will be given, though late exams will be allowed per ODH policies.

FINAL PAPER (25%)

There is no final exam for this course. As students' interests, learning styles, and skills vary, you may choose one of the following options for your final project in this course. You will select your choice by the end of the fourth week of classes. There will be a detailed paper prompt with specific deadlines distributed later in the semester. Over the course of the semester, each option requires you to submit, for credit, a paper title and prospectus, and a 1-2 p. draft, in addition to the final project itself. Choose wisely and use your talents and creativity to make this course meaningful to you!

A. Literary Adaptation. The final project will be a 2-3 page, double-spaced (or equivalent) creative project (story, poem, graphic novel, video game, animated feature, etc.) entirely written and created by the student, adapting and incorporating various concepts/characters/themes from at least three texts from different cultures/time periods examined in our course. You must also include a 1-2 page, double-spaced comparative analysis paper, explaining how your adaptation borrows from and changes the implications of the original(s). Further details will be discussed in class and posted on Learning Suite.

OR

B. Comparative Analysis Paper. Each student will choose at least three texts from different cultures/time periods from our course to compare in 3-4 page, double-spaced scholarly analysis paper (size 12 Times New Roman font). Further details will be discussed in class and posted on Learning Suite.

EXTRA CREDIT (UP TO 3%)

Within our university, learning about literature can take place in many contexts, as well as in the classroom. You may attend English Department lectures and events or, with my advance approval, you may substitute talks and cultural events offered by other departments. If you write a brief report (1/2-1 page, single-spaced) summarizing and reacting to the talk/event, you will receive 1-2 extra

credit points depending on the quality of your report. You may earn up to 3% extra credit in this way. This is the only extra credit opportunity for our course.

LATE WORK POLICY

Excluding midterms (governed by the ODH late test policy) and in-class assignments, and unless you have made prior arrangements with me, late work of any other kind will be docked one grade increment per calendar day, i.e. A becomes A-, then B+, then B, etc., according to our grade scale. If you know something is coming up that might prevent you from turning in your work on time you are always welcome to plan ahead and turn it in early.

COURSE SCHEDULE:

(This schedule of readings and assignments may be revised from time to time; you should check Learning Suite regularly to see whether a revision has been posted on our site)

Week 1:

- Sep 5 Course introduction – world(ing) literature and close reading
 Sep 7 *Enuma Elish*; Hesiod, *Works and Days*; *Genesis* 1-3; Popul Vuh, from Part 1 (NAWL-A 29-34, 39-42, 152-55; and **NAWL-C 517-519**)

Week 2:

- Sep 10 *The Ramayana* (NAWL-A 1122-1153)
 Sep 12 *The Ramayana*, contd. (NAWL-A 1153-1186)
 Sep 14 *The Ramayana*, contd. (LS) *Group 1*

Week 3:

- Sep 17 Introduction to Greek drama (LS)
 Sep 19 Sophocles, *Antigone* (NAWL-A 725-738)
 Sep 21 *Antigone*, contd. (NAWL-A 738-755) *Group 2*

Week 4:

- Sep 24 Special Collections visit – meet in Special Collections Classroom, HBLL
 Sep 26 Virgil, *The Aeneid*, bk. 1 (NAWL-A 922-947)
 Sep 28 *The Aeneid*, bk. 2 (NAWL-A 947-969) *Group 3*

Week 5:

- Oct 1 *The Aeneid*, bk. 4 (NAWL-A 970-989)
 Oct 3 *The Aeneid*, bks. 6, 12 (NAWL-A 989-1025) *Group 4*
 Oct 5 Early Medieval elegy (LS)

Week 6:

- Oct 8 *Beowulf* (NAWL-B 118-139, ll. 1-661)
 Oct 10 *Beowulf*, contd. (NAWL-B 139-173, ll. 662-2199)
 Oct 12 *Beowulf*, contd. (NAWL-B 174-194; ll. 2200-end) *Group 5*

Week 7:

- Oct 15 Bo Juyi, *The Song of Lasting Regret*, and Chen Hong, *An Account to go with the*

Oct 17 *'Song of Lasting Regret'* (NAWL-B, 1129-1139) *Group 6*
 Medieval Cartography
Oct 18 - 20 Midterm Exam #1 – in ODH Lab (B153 JFSB), no class Fri. Oct 19

Week 8:

Oct 22 Marie de France, *Prologue, Bisclavret, Laustic* (NAWL-B 296-309) *Group 7*
 Oct 24 The Tristan Legend across Europe, excerpts (LS)
 Oct 26 Wagner, *Tristan und Isolde* (LS)

Week 9:

Oct 29 Dante, *Inferno I-V* (NAWL-B 394-416)
 Oct 31 *Inferno XXI-XXIII* and *XXXI-XIV* (NAWL-B 481-495 and 528-548) *Group 1*
 Nov 2 Dante, from *Purgatorio* and *Paradiso* (NAWL-B 548-577)

Week 10:

Nov 5 Boccaccio, *The Decameron*, Intro. (LS) 10.9, and 10.10 (NAWL-B 746-766)
 Nov 7 Revisiting Griselda: Chaucer and Petrarch (LS) *Group 2*
 Nov 9 Chaucer, *General Prologue* (NAWL-B 767-791)

Week 11:

Nov 12 *The Wife of Bath's Prologue* (NAWL-B 792-810) *Group 3*
 Nov 14 *The Wife of Bath's Tale* (NAWL-B 811-819)
 Nov 16 Chaucer, *The Nun's Priest's Prologue and Tale* (NAWL-B 819-834) *Group 4*

Week 12:

Nov 19 *Sunjata* (NAWL-C 12-32) *Group 5*
Nov 20 -23 No Class – Thanksgiving Break

Week 13:

Nov 26 *Sunjata*, contd. (NAWL-C 32-58) *Group 6*
 Nov 28 Petrarch and the Love Lyric (choose and read any two poems from each author in this set of 5—note that Franco only has one poem, so read that) (NAWL-C 155-167)
Nov 29 - Dec 1. Midterm Exam #2 – in ODH Lab (B153 JFSB), no class Fri. Nov 30

Week 14:

Dec 3 Montaigne, *To the Reader, Of Cannibals, and Of Coaches* (NAWL-C 321, 329-338, 343-356)
 Dec 5 from *Letter to King Manuel; The Florentine Codex; and History of a Voyage to the Land of Brazil* (NAWL-C 545-546, 557-563, and 569-573) *Group 7*
 Dec 7 Final Paper Activities (in class)

Week 15:

Dec 10 Ancient to early Renaissance Literature in the Modern World (details given in class)
 Dec 12 Conclusions and Continuations

Final Paper: Due Monday, Dec 17, by 3pm via hardcopy at my office, 4158 JFSB

UNIVERSITY POLICIES

Honor Code

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

Academic Honesty

The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

Preventing & Responding to Sexual Misconduct

In accordance with Title IX of the Education Amendments of 1972, Brigham Young University prohibits unlawful sex discrimination against any participant in its education programs or activities. The university also prohibits sexual harassment-including sexual violence-committed by or against students, university employees, and visitors to campus. As outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by the university.

University policy requires all university employees in a teaching, managerial, or supervisory role to report all incidents of Sexual Misconduct that come to their attention in any way, including but not limited to face-to-face conversations, a written class assignment or paper, class discussion, email, text, or social media post. Incidents of Sexual Misconduct should be reported to the Title IX Coordinator at t9coordinator@byu.edu or (801) 422-8692. Reports may also be submitted through EthicsPoint at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours a day).

BYU offers confidential resources for those affected by Sexual Misconduct, including the university's Victim Advocate, as well as a number of non-confidential resources and services that may be helpful. Additional information about Title IX, the university's Sexual Misconduct Policy, reporting requirements, and resources can be found at <http://titleix.byu.edu> or by contacting the university's Title IX Coordinator.

Student Disability

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may

impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

CITIZENSHIP PROJECT

Fall 2019

In addition to formal Citizenship assignments, my development as a scholar at BYU and member of academia more broadly will partly depend on my willingness and ability to engage effectively and collaboratively with my colleagues on and off-campus. This is best achieved through involvement in professional activities, associations, and service at the department, college, and university levels, as well as both nationally and internationally. I am committed to becoming a valued member of my field at each of these levels. Therefore, my citizenship goals for this next academic year include goals related to deepening my involvement in the academic communities of which I'm a part, both at BYU and beyond it.

Fall 2019 Citizenship Goals:

- Continue to get to know my colleagues within the department and college, via participation in department or college meetings, seminars, lectures, and Humanities Center events when possible, and making time for less formal interactions, through regular lunches with colleagues in my area and outside of it.

The English Department, as well as the College of Humanities, are quite large and over the course of the past year I have only just begun to get to know my colleagues (or even learn all their names). Continuing to actively pursue opportunities to develop good working relationships with the members of these various academic communities will enable me to better contribute to our department and college as I seek to support and learn from my colleagues and add to the collegial culture of the English Department.

- More actively foster working relationships with colleagues outside of BYU, both nationally and internationally, in the fields of Medieval Studies and literature and music.

I will pursue this goal in two specific ways. First, I will maintain and build on the connections I've recently made with colleagues over the course of this past year, including scholars in New York, Connecticut, Tennessee, and the United Kingdom. I will primarily do this through regular email exchanges, as we continue to discuss our current projects and potential collaborative projects. Second, I will join a new professional organization, the Medieval Association of the Pacific, and participate in their activities. This will help me connect with more scholars in my field in this region of the US and beyond, as the membership includes many international colleagues as well.

SCHOLARSHIP STRATEGIES PROJECT

Fall 2019

As I look ahead to both my 3rd-Year Review and subsequent 6th-Year Review, I take a pragmatic approach to the expectations and requirements regarding scholarly publication for rank and status advancements. As I pursue scholarly projects which align closely with my field of research, I will simultaneously organize my efforts in a way that builds on previous work and ultimately traces a cogent research trajectory, primarily focused on English medieval literature and the interdisciplinary relationships between medieval literature and music. Although I have two book projects planned, I will first focus on publishing individual articles in top-tier journals in the field of Medieval Studies, with the possibility of publishing in journals focused on comparative studies or musicology when appropriate (given my frequent interdisciplinary approach to literary studies).

In order to meet my publication goals, I will implement several specific scholarship strategies. First, I will further develop my current long-term scholarship plan to outline my publication plans (including a timeline, projects, topics, and potential venues) through 3rd and 6th-Year reviews and beyond. This is subject to change, as other projects and opportunities may arise, but will help organize my research and allow me to pragmatically approach my scholarly goals and activities. Second, I will establish a set period of time (min. 30 minutes daily) each week-day to work on my scholarship. While the details of this will vary from semester to semester, establishing a pattern and daily habit will help me maintain a more consistent, steady pace of scholarly production.

Fall 2019 Scholarship Goals:

- Draft long-term (next 5 years) publication plan
- Set writing schedule, write min. 30 min. each weekday
- Continue to participate in two writing groups
- Complete and submit article on Chaucer's *Boece* in British Library Additional MS 10340 (by Dec 2019)

Sample 2

SAMPLE
Faculty Development Plan
Department of English

A. Self-assessment

Because I believe my strengths and weaknesses vary according to each area of evaluation, I have provided more detailed comments below, in Section B. As a general summary, however, I would highlight two areas of strength, two areas of development, and one area that is both a strength and a weakness.

- Strength 1: Ambition. Since graduate school, I have managed to maintain high standards and goals for myself.
- Strength 2: Work. I am not afraid to put in the hours to pursue ambitious goals, especially with respect to writing projects.
- Development Area 1: Organization. I have struggled to create systems and infrastructures that ensure I will make the best of my time, whether in teaching, serving, or writing.
- Development Area 2: Networking. I have relied too much on individual efforts to achieve my goals. Although I have many friendships and civil relationships in my field, I want to build stronger professional networks of people who maintain a high standard of current scholarship, provide feedback on projects, and help to open doors for more and better opportunities to publish and serve. I would like to have a higher profile role in the field in terms of conference leadership, editorial service, and scholarly reputation.
- Strength/Weakness: Identity and Arc. I have done a good job of situating myself within a particular field. I am by any measure a rhetorical theorist and critic, and it is clear that my main interests are in political and religious discourse. Beyond this context, however, it is not clear what my scholarly arc is – that is, where I might be headed and in what ways I might be most relied upon to serve in and contribute to my field. I would like to claim a narrower and deeper area of expertise.

B. Professional Goals and Plans

Citizenship

- *Review and Assessment:* I have the opportunity to serve as co-director of the English Department Annual Symposium, which showcases competitively selected student work. I am working with Peter Leman, who co-directed the symposium last year and has taken the lead this year. Together, we have publicized the event by making appearances in department classes; formally invited submissions for paper panels, roundtables, 3MP presentations (like poster presentations), and we have added an additional submission category for film competitions; secured interns to organize and help us review submissions; evaluated submissions and announced acceptances; scheduled buildings; designed and distributed advertisements with the help of college graphic designers; and secured a keynote address by President Astrid Tuminez of Utah Valley University. In addition we have worked with the English Society to organize a

luncheon social. We are proud of the way the process has proceeded and look forward to a successful symposium with lots of fascinating presentations and discussion.

I also had the opportunity to serve on the department's ad hoc committee to revise official documents on promotion and tenure. In this capacity, I worked with Nicholas Mason, who led the committee, and others to comb through the department and college documents on requirements for CFS and promotion. We met roughly five times. Between meetings we were each tasked with addressing certain questions or sections that had been discussed as part of the previous meeting. In the end, we produced a considerably revised document, which was submitted to the department for approval.

In both cases, I believe those I have worked with will attest that I have remained focused, communicative, and engaged. Nevertheless, there are areas of improvement worth addressing. For instance, in one or two cases, I have been forced to cancel or miss attending a meeting due to planning conflicts that I did not foresee. While I managed to communicate with the leaders of the committees in these instances and remain engaged in the tasks remotely, I intend to be more attentive with my planner in the future.

- *Project:* As the presumptive lead director for next year's Department Symposium, I will schedule a March 2019 meeting with current lead director, Peter Leman, with whom I have served as this year's co-director. The agenda for that meeting will be to debrief on what went well with the 2018 symposium and what needs improvement as I plan the 2019 symposium; create a draft calendar for major tasks; create a list of important names and organizations who regularly help with symposium related needs; review budget details; and prepare a "parking lot" for new ideas with which I might want to experiment for next year, such as ways of more effectively marketing the film competition, or names I might consider for a keynote speaker. **Specific goals by fall semester include:**
 - Have co-director in place
 - Have strict calendar laid out
 - Have a detailed plan for marketing and running the symposium
 - Unrelated to my symposium goals: Create relationships in within my chosen societies and associations such that I can contribute in more official capacities. For example, at this point in my career, I should become an officer of some kind within the Rhetoric Society of America or the American Society for the History of Rhetoric.

Teaching

- *Review and Assessment:* This year, I have prepped and taught four courses: ENGL 211 (Rhetoric and Civilization), ENGL 312 (Persuasive Writing), ENGL 322 (Fundamentals of Rhetoric), ENGL 612R (History of Rhetoric). My course instructor ratings for the two courses I have completed (312, 322) were both 4.6., and feedback comments were overwhelmingly positive.. While the feedback has been positive, some data indicate areas where I might invest more time and attention. For instance, my GPA average (3.8, roughly) was higher than the department average (3.6, roughly). So one of my goals for development is to add rigor to my evaluation process. I also believe I need to refine my own framing of the courses so they are more strictly in line with student expectations. For example, a couple of my students in Persuasive Writing were surprised the course did not include more writing. I have also had the opportunity to advise a number of undergraduate students, and I serve on two MA thesis committees

- *Project:* I have attached the syllabus that I created for ENGL 312: Persuasive Writing. The syllabus is partly based on 2-day pre-fall workshop for new faculty. I am basing this course design also partly on the feedback I received from my previous courses. Although this course has distinct goals and levels of student preparedness, there are parallels worth considering. All of the courses are open to a general audience, and all deal with material from the history of rhetoric, and all have an applied element. To some extent, I can rely on the feedback from one and cross apply it to another.

For instance, the feedback I received in 322 suggested I could assign less reading but make the assignments more rigorous. I have attempted to do so with my course and assignment design for 312. I have assigned less reading and created more opportunities for in-class engagement from the students. I have also introduced the major writing assignments earlier and provided more detailed feedback on minor writing assignments leading up to those major assignments. I look forward to reviewing my evaluations at the end of the next semester to determine whether these changes have given students the sense that the course has found the right balance between quantity and quality of rigor.

Included in a separate file is my current syllabus for ENGL 312. I can provide sample assignment sheets as needed as well.

Scholarship

- *Review and Assessment:* So far this year, I have put one major essay under review and submitted a major book proposal. I have also attended one academic conference, Rhetoric and Religion in the Twenty-first Century, at the University of Tennessee. My paper was titled, "Deaf President Now!: Cosmogonic Rhetoric and the 1988 Gallaudet University Protests." An essay I co-authored with a colleague at the University of Michigan was published with a major journal as well. Although I have been productive with my writing and ambitious with my submissions, I have not experienced the results I had hoped for. For instance, the major essay I submitted was rejected, as was the book proposal. I have no reservations about making the necessary adjustments and resending these projects, but it seems clear to me that a plan is needed in order to ensure all of the work I am doing finds print.
- *Project:* My plan to give my scholarship the best chance of succeeding has several prongs.
 1. Keep writing. In spite of rejections, it is important I not become discouraged and that I continue drafting and revising worthwhile projects. My standard is to write for a minimum of six hours per week. To do so I intend to be more strict about scheduling writing periods to which I adhere regardless of any other demands.
 2. Keep submitting my work.
 3. Build a network of colleagues in and out of BYU who can be called upon to provide feedback on drafts.
 4. Work to establish direct relationships with editors at university presses, as I have been told that just sending proposals to busy editors who have no knowledge of me tends to produce few if any results.
 5. Attend more conferences. Having earned tenure at my previous institution, I took the opportunity to take a break from aggressive conference attendance. It is time to return to

an aggressive conference schedule, such that I can build a wider, stronger network and test my work against a broader audience.

6. With respect to specific projects and dates:
 - Submit my textbook project, *Presentations as Performance: A Professional's Guide to More Persuasive Speaking*, as a whole manuscript to New Forums Press (currently under contract) by fall semester 2019.
 - Submit my scholarly monograph, *American Kairos: Washington National Cathedral and the New Civil Religion*, as a whole manuscripts to its target press (current targets: Johns Hopkins University Press, Michigan State University Press, Pennsylvania State University Press) by fall semester 2019.
 - Submit article project, *Rhetorical Grotesque*, by May of 2019
 - Submit one other essay by May of 2019

C. Relationship to Department and University Needs

- With respect to citizenship, one reason I was hired was to teach courses in rhetoric and, in particular, explore ways of making the teaching of rhetoric more multi-modal. As a rhetoric professor with a background in speech, I am comfortable teaching rhetoric as discipline that embraces written, oral, visual, and electronic communication. This background will inform my service in two key ways. First, I will draw on this background as I plan the 2019 English Symposium, which includes providing training in presentation skills for participants, and selecting a keynote speaker who will provide an engaging presentation for students. Second, this background will inform the rhetoric program's efforts to build a course on soft skills/presentation skills training.
- With respect to teaching, my background in teaching the history of rhetoric, rhetorical criticism, and persuasion and public speaking has already come in handy. I have taught undergraduate courses in persuasion and the history of rhetoric, and a graduate course in the history of rhetoric. Additionally, I am on an ad hoc committee to develop a course in soft skills training.
- With respect to scholarship, the department is facing several impending retirements, including that of Greg Clark, a major name in the field of rhetoric. I share Professor Clark's interest in theory and criticism, and it is my aspiration to provide a productive scholarly presence in the program and department, such that BYU will maintain an association with quality scholarship in our field. I am proud and humbled to be working alongside other scholars in the program who seem to share – and successfully pursue – these same aspirations.
- With respect to how these needs dovetail with the mission and needs of the university as a whole, I would simply reaffirm the importance of active Latter-day Saints demonstrating their ability to perform nationally and internationally recognized scholarship as a means to letting our light shine to the world. I would also add that the teaching mission at BYU is particularly sacred, meaning is of utmost importance that I recognize my teaching responsibilities as opportunities to shape the future leadership of the kingdom.

D. Resources Needed

- *Financial and logistical support.* The department and university have been generous in providing resources for me in pursuing my goals thus far. As I mentioned in my scholarship section above, I believe it is important for me to resume an aggressive conference schedule and to build a stronger network outside of the university. To this end, I am obliged to seek out more travel funds. The department has been helpful in this regard – especially by making the logistics of travel relatively simple – though they can always be simplified further. I have also taken advantage of the BYU Faculty Publishing Service, which I cannot say enough about. What an excellent resource for time-constrained faculty. Bravo!
- *Research opportunities and infrastructure.* In terms of seeking additional resources, I intend to seek out a research assistant as I get further involved in my long-term research agenda. I would benefit considerably from having someone who can perform library research, seek out and retrieve articles and books on particular topics, provide annotations and summaries where necessary, and even co-author from time to time. I also intend to audit courses in other departments, such as comparative arts, and, given my fundamental interest in the history of rhetoric, conceive of and pursue study abroad opportunities for students and research abroad opportunities for myself.

E. Accomplishments So Far

- I address this matter in the individual areas of section B. However, I will add that, as summer progresses, I have managed to stay mostly ahead or near schedule with respect to some key goals I crafted in that section. I have resubmitted the rejected essay this month rather than last, and I have submitted the textbook a couple of months ahead of schedule. I will submit a strong scholarly book proposal – if not, a full manuscript – before the end of summer. I am also performing service on two ad-hoc committees that will assist with research and teaching goals. The first is an interdisciplinary committee devoted to developing leadership studies on campus, and to publishing in this area. We have already prepared a proposal for a humanities research group grant, and we have drafted a proposal for a roundtable at a major rhetoric conference in the coming year.

F. N/A

Sample 3

Faculty Development Plan

- A. Self-assessment of strengths, skills, interests, and areas to develop.
 - a. Strengths, skills, and interests
 - i. Research interests in an innovative and emerging sub-specialty
 - ii. Contacts and professional network outside BYU
 - iii. Record of excellence in teaching
 - b. Areas to develop
 - i. Research and writing toward a first book
 - ii. Expanded teaching offerings
 - iii. Experience with department, college, and university service
- B. Professional goals in citizenship, teaching, and scholarship.
 - a. **Citizenship:** Serve on at least two different department committees and get a sense for where my interests lie. Continue to contribute to public humanities. Position myself to serve in national organizations and/or publishing venues after achieving CFS.
 - i. Continue serving on Scholarship and Awards Committee for now and look to make a change in two years or so.
 - ii. Take the occasional opportunity to participate in community events.
 - iii. Review a book used for my research once every two years.
 - iv. Each year make a contact affiliated with a national organization and/or publishing venue and follow up/stay in touch with that person.
 - b. **Teaching:** Create and teach at least four different undergraduate courses for both majors and non-majors. Create and teach at least one graduate seminar. Incorporate student and other feedback into my teaching each year. Begin mentoring undergraduate and graduate students.
 - i. Create and teach ENGL 202, 251, 291, and 382.
 - ii. Create and teach ENGL 620R.
 - iii. Encourage students to complete student evaluations.
 - iv. Select at least one piece of feedback to address each semester.
 - v. Set up conferences with students as part of course requirements and use the opportunity to build relationships with them.
 - vi. Accept opportunities to serve on honors and master's thesis committees.
 - c. **Scholarship:** Write and place my first book with a press for publication by the time I go up for CFS review. Publish or submit three articles by my third-year review.
 - i. Draft book proposal and cover letter by February 2019.

- ii. Workshop book proposal and cover letter at Shakespeare Association of America annual meeting in April 2019.
- iii. Draft or revise one chapter each semester starting May 2019 through the semester of my third-year review (Winter 2021).
- iv. Send book manuscript to readers in Fall semester of my third year (Fall 2021).
- v. Revise book manuscript beginning summer of fourth year (2022).
- vi. Send book manuscript to publishers by Fall semester of fifth year (2023).
- vii. Publish two articles within first year (By August 2019).
- viii. Submit third article to journal by the end of first year (By August 2019).
- ix. Attend at least one conference per year and use my conference presentation to work on sections of the book.

C. My goals align with my department's and the university's expectations for my performance while on CFS-track.

D. To accomplish these goals, I will ask my department to allow me to serve on at least two different committees, and I will ask to teach at least one graduate seminar. I will also make use of the research and travel funds provided by my department, college, and the university. I will probably apply for research funding and/or a course reduction in my fourth year to complete book manuscript revisions.

E. Thus far I am serving on the scholarship and awards committee. I am creating and teaching two courses in my first year (Winter 2019), ENGL 202 and ENGL 291, with ENGL 382 and ENGL 251 scheduled for the next academic year. I have been approved to teach graduate students and am scheduled to teach ENGL 620R in Fall 2021. I have published two full-length articles in my first year, and in February 2019, I will workshop a dissertation chapter on Philip Sidney to be a third article. In February 2019 I will present a paper at an international conference on theatrical music during the Interregnum period. I will draft a book proposal and cover letter and workshop those at a professionalizing session of SAA in April 2019.

Sample 4

SAMPLE

Faculty Development Plan and Projects

Assistant Professor
Department of English
Brigham Young University
June, 2019

Contents:

Faculty Development Plan: 2
Scholarship Strategies Project: 8
Citizenship Project: 10
Course Development Project: 11

Faculty Development Plan

The University Policy on Faculty Rank and Status establishes “standards of performance in all three areas of faculty responsibility, citizenship, teaching, and scholarship, and criteria by which faculty performance is to be evaluated.” The Faculty Development Plan is a way of organizing and interfacing specifically with that criteria, and provides an opportunity for me to propose my strategies for excelling in each of the three standard areas of performance. With that in mind, my plan is presented below.

1. SCHOLARSHIP

Self-Assessment

I have sought to perpetuate my meticulous and extensive submission goals for this upcoming year, particularly in landing numerous short stories at top tier literary journals. This year, my submissions have led to two publications. Along with my journal submissions, I have also rigorously researched and queried literary agents. I signed last year with Julie Gwinn of the Seymour Agency, and have since signed a contract for my debut novel, *Waiting for Fitz*, as well as a contract for my second novel, *What the Other Three Don't Know*, which will release in 2020.

My short story, “Word Problems” was accepted for publication in the journal *DIAGRAM*. In addition to this story and one published by *Hotel Amerika*, I had a short humor (fiction) piece accepted by *McSweeney's Internet Tendency*.

This coming year, my second novel will release in June, followed by a reading at the English Reading Series. I plan on visiting numerous school libraries to present and field questions about *What the Other Three Don't Know*. I also plan on submitting the first draft of my third novel to my agent by December 1. I am only a few short stories away from a complete short story collection, and look forward to submitting that to contests in 2019. My agent is currently shopping my literary novel, *Let It Run*, to various editors at national publishing houses.

I look forward to continued interaction with my faculty mentor and department chair, and our weekly writing workshop. I will continue to focus on producing more stories, and get to work on a fourth novel.

2019-2020 Scholarship Accomplishments

Work Published

- *Waiting for Fitz*. Shadow Mountain.
- “A Parent’s Guide to Linguistically Distilled AP Lit Titles.” *McSweeney's Internet Tendency*.
- “This is How You Hold A Beating Heart.” *Hotel Amerika*.
- “Word Problems.” *DIAGRAM*.

Work Accepted and Forthcoming

- *What the Other Three Don't Know*. Shadow Mountain, 2020.

Submissions and Steps Taken

- Completed six new stories, three of which received more than one personal message from a head editor at *AGNI*, *Missouri Review*, *One Story*, *Shenandoah*, *Gettysburg Review*, *Prairie Schooner*, *A Public Space*, and *Alaska Quarterly Review*.
- Found a strong literary agent and had debut novel, *Waiting for Fitz* accepted for publication, released March 5 of 2019. Great reviews received from Booklist and Kirkus pre-release.
- Signed a contract in January 2019 for my second novel, set to release June of 2020.
- Collected numerous works, and studied new authors and new works of craft for use in future lessons.
- Continued to meet in departmental workshop with mentors to discuss work and continue to improve and produce new material.
- Proposed two panels for AWP 2020, and am awaiting response.

2019-2020 Scholarship Goals

Publications/Submissions

- Publish second novel, and set final draft for third novel.
- Submit at least six short stories to over thirty different journals.
- Have literary thriller accepted for publication by a national press.
- Collect new canonical work to help improve my own style and craft.
- Continue to meet in departmental workshop with mentors to discuss ongoing work.
- Propose panel/s for AWP 2020.

Writing and Revision

- Complete drafts of six new short stories and have drafts critiqued in departmental workshop groups
- Complete final draft of third novel, and first draft of fourth novel.
- Improve my short story and novel collections with work from contemporary authors publishing in 2019-2020 to improve my own craft and to sharpen my style.
- Complete draft of essay on the forms stories and essays take.
- Read in a new area or on a new subject--particularly that of different literary genre work.
- Set aside a regular time each day to stay current on the literature or the latest creative activities in my discipline by reading one short story each day.
- Read a book on improving writing, and write an average of 500 words a day.
- Share early drafts of my work with workshop group.

Conferences and Readings

- Propose panel on editorial hooks at literary journals for AWP 2020.
- Attend AWP 2020.

I have made sure my goals will push me, and yet are still achievable. I want goals that reckon with university and departmental expectations, and will thus rigorously seek to improve my submissions and publications record. My writing will also be influenced by visiting authors as part of the English Readings Series I will curate for the next two years. As I broaden my writing community and interact with colleagues, I expect to inform my scholarship in new and interesting ways.

2. TEACHING

Self-Assessment

This year I designed and taught two courses successfully, and am proud of the efforts I made to provide engaging lessons and to facilitate enlightening and lively discussion. In preparation for ENGL 359, I met with my mentor (Stephen Tuttle) to discuss various items of import. We discussed how to appropriately assign texts that would allow for substantive in-class discussion, what kinds of assignments might generate the best critical work, and how to manage the extensive history of the short story through numerous critical lenses. Stephen's feedback on my syllabus was indispensable.

For ENGL 218, I discussed learning outcomes with my assigned mentor from the faculty center, and created course goals that aligned with the course material. I researched and implemented various writing exercises, asked for numerous critical responses, worked on multiple drafts of each syllabus, and spent a great deal of time planning each lesson. I built strong relationships with numerous students, helping many with graduate school applications and appropriate scheduling. I mentored many new English majors and Creative Writing minors, and discussed curricular expectations and helped them set goals for a successful program. I asked for student feedback numerous times throughout the semester, and made course adjustments based on that feedback. I feel that my courses were successful, but I look forward to improving.

I have identified three areas in which I can improve this next semester. First, I would like to spend more time focused on the shape of my courses. The lessons for each class period were successful in and of themselves, but I don't feel they worked sequentially at times. For example, I attempted to organize 359 in such a way that the class could move from one literary period to the next (Romanticism, Naturalism, Impressionism, etc.), but at times, texts from each period were paired with contemporary texts. This allowed for lively discussion on those days, but did not cohere as I expected. Second, I plan on selecting texts that fit better with a canonical approach to first-year creative writing. In 218, I assigned texts I find formally interesting. Those texts were too advanced, and not as welcoming for beginning writers. Third, I plan on adjusting the timing of each lesson plan in connection with text selection. Perhaps due to over-eagerness, I assigned three texts for each MW class period. After teaching this semester, I realize that two texts will be sufficient when paired with critical craft and theory texts.

I am excited to teach ENGL 318R this next semester, as well as a graduate workshop in 2020. I am also excited to see that I get to teach ENGL 359 again, so I can implement my proposed refinements of previous course layout, text selection, and time-management in the classroom. I look forward to building strong relationships with graduate students and teaching them in workshop as well as working on their thesis committees. I hope that my improved syllabi for next year will produce the anticipated results

2018-2019 Teaching Accomplishments

Courses prepped and taught:

- ENGL 359
- ENGL 218

2019-2020 Teaching Goals

ENGL 318R--Design and execute course based on student-centered learning outcomes. Compare my course plan with someone teaching a similar course, or someone who previously taught 318R Short Fiction. Facilitate student success in creating short stories and workshopping their material. Collect student-feedback once every three weeks over the course of the semester to gauge effectiveness of teaching strategies.

ENGL 218--Design and execute course based on student-centered learning outcomes. Compare course plan with someone currently teaching 218. Help students create and critique disciplined creative work that shows awareness for various techniques. Help students write, revise, and edit carefully and stylishly crafted poems, essays, and short stories with proper mechanics and with knowledge of specific literary trends.

ENGL 321--Apply appropriate procedures for a fine-tuned semester of successful author visits, and appropriately mentor graduate teaching assistant. Invite authors of national repute to read and mentor graduate students in the theory of craft. Successfully curate series to allow for students to engage with and learn from visiting authors.

- Use online student ratings to make course improvements
- Write an article for a professional teaching and learning journal (Writer's Chronicle)
- Invite student feedback on the congruency of course objectives, activities, and assessments

3. CITIZENSHIP

Self-Assessment

I believe that my presence on campus has been positive, and that my interactions with new colleagues has likewise been uplifting and constructive. I have worked hard to build lasting relationships with faculty, students, and staff. I successfully shadowed Michael Lavers, taking note of how to curate the English Reading Series for future semesters. In addition to the reading

series, I judged the short story and short story collection contests for the Association for Mormon Letters.

I also guest-lectured in a 218 class, preparing students for the short story unit of their tri-genre class, and guest lectured once again at J. Reuben Clark Law School in their newly designed Storytelling and the Law course, teaching law students how to use principles of storytelling to become better attorneys.

I have attended all college-level meetings, as well as new faculty developmental events. I presented on two panels for a Young Adult Literary festival in Charleston, SC, focusing on disagreeable protagonists and how to write inclusively, specifically about characters with mental illness. I also presented on two panels in Santa Monica, CA, focusing on writing realistic fiction and another on writing from an own voices POV. Lastly, I successfully organized the reading series author lineup and schedule for Winter 2019 after proposing a budget to the DEC for approval.

I was also part of a panel in 2019 that presented on *The Catcher in the Rye* for Classics Revisited with Brian Jackson and Kristin Matthews at the Springville Library.

2018-2019 Citizenship Accomplishments

- Shadowed Michael Lavers, as assistant ERS coordinator.
- Served as Judge for Short Story Collection and Individual Short Story Contest for Association of Mormon Letters.
- Organized the Winter 2019 ERS schedule and Fall 2019 ERS schedule (invited readers, composed proposal/budget, oversaw logistics with graduate assistant).
- Presented on two panels for a Young Adult Literary festival in Charleston, SC, focusing on disagreeable protagonists and how to write inclusively, specifically about characters with mental illness.
- Presented on two panels for a Young Adult Literary festival in Santa Monica, CA, focusing on writing realistic fiction and how to write from a unique POV.
- Guest-lectured in a 218 class, preparing students for the short story unit of their tri-genre class.
- Guest-lectured at J. Reuben Clark Law School in their newly designed Storytelling and the Law course, teaching law students how to use principles of storytelling to become better attorneys.

2019-2020 Citizenship Goals

- Organize and execute two successful semesters of the ERS.
- Host at least two writers of national repute per semester.
- Organize and conduct three extended Q&A sessions with visiting writers.
- Train new ERS graduate assistant coordinator.
- Attend all department and section meetings, and several other lectures/book lunches/Humanities Center activities.
- Successfully participate in panel presentations at the

- Present on *Waiting for Fitz* and writing characters with various mental health issues at ALAN conference in Baltimore, MD, in November of 2019.

My goal is to maintain the reputation of the English Reading Series, and to increase the number of master classes taught each semester by incoming authors of national repute. I also hope to engage more with colleagues in proposing panels that blend our fields of study and areas of scholarship.

Scholarship Strategies Project

Fall 2019-Winter 2020

The first component of my scholarship strategies project is to publish my second novel, *What the Other Three Don't Know*. In order for that to happen on schedule, I will need to edit a third draft and send those notes to my editor by the start of fall semester. Throughout the fall and winter semesters, I will be actively and mindfully editing this novel with free time each evening. In order to keep publishing at this rate, I must maintain a meticulous editing schedule. Also, I am currently drafting a third novel that takes more formal risks. I will be submitting this third novel to my agent for editorial comments by the end of the year, 2019. With her comments, I will then take to another draft for possible publication in 2021 or later. This will require a rigorous and thoughtful writing schedule for all of 2020.

In addition to the novels in progress, I am actively submitting short stories to top-tier literary journals in preparation for a short story collection. I will work this fall and winter to submit each of the six finished stories to over 30 journals, while maintaining a scrupulous record of submissions and responses from editors.

Speaking in more general terms, I will focus each week on writing new literary short stories for future submission. This will not only allow my short story collection to take a more consistent and formidable shape, but will provide me with the opportunity to engage in work similar to that taught in 359 and 318R, as well as—more specifically—the graduate workshop in Winter 2020. Each class I teach over the next year will focus primarily on the short story, and my scholarly goals will likewise be tailored to that approach.

I also hope to maintain regular participation in writing groups and writing conferences, as well as author visits to promote my work. I currently have a scheduled reading at Weber State in Winter 2020, to read from and present on my novel, *Waiting for Fitz*. I have also drafted a rough outline of an article I plan to write on the shapes stories and essays take, physically, on the page. This idea will hopefully lead to a craft article worthy of publication in a venue like *The Writer's Chronicle*. I hope to maintain my presence in the department writing groups as well, and to establish myself as a diligent professor and writer.

2019-2020 Scholarship Goals

Publications/Submissions

- Publish second novel, and set final draft for third novel.
- Submit at least six short stories to over thirty different journals.
- Have literary thriller accepted for publication by a national press.
- Collect new canonical work to help improve my own style and craft.
- Continue to meet in departmental workshop with mentors to discuss ongoing work.
- Propose panel/s for AWP 2020.

Writing and Revision

- Complete drafts of six new short stories and have drafts critiqued in departmental workshop groups
- Complete final draft of third novel, and first draft of fourth novel.
- Improve my short story and novel collections with work from contemporary authors publishing in 2019-2020 to improve my own craft and to sharpen my style.
- Complete draft of essay on the forms stories and essays take.
- Read in a new area or on a new subject--particularly that of different literary genre work.
- Set aside a regular time each day to stay current on the literature or the latest creative activities in my discipline by reading one short story each day.
- Read a book on improving writing, and write an average of 500 words a day.
- Share early drafts of my work with workshop group.

Conferences and Readings

- Propose panel on editorial hooks at literary journals for AWP 2020.
- Attend AWP 2020.

Citizenship Project

Fall 2019-Winter 2020

I am thrilled to continue the process of engaging with and participating in the English Department, and will work rigorously to establish myself as a dependable, innovative, and compassionate colleague and professor. Broadly speaking, I hope to accept new challenges and to take on extra work in order to accommodate a burgeoning department. I hope everything I do as a new faculty member will demonstrate my allegiance to the department, the students, the university, and the Church.

As you can see below, the bulk of my citizenship time is invested in the English Reading Series. To that end, I hope to maintain a fine-tuned series with writers of national repute who are willing to engage with students in master classes and one-on-one advisement. I also hope to properly integrate and assist a new graduate coordinator. Recently, the English Reading Series has taken on the feature of website design, presentation, and archival storage. With that in mind, I hope to train the assistant coordinator in the new expectations of the series management.

Along with the English Reading Series, I look forward to participating in all departmental meetings, lectures, book lunches, activities, and other gatherings focused on professional and personal development. In addition to departmental activities, and perhaps simply as an extension of that allegiance, I intend to present on my scholarly work at various conferences in order to establish myself as a prominent presence in such a prestigious department.

2019-2020 Citizenship Goals

- Organize and execute two successful semesters of the ERS.
- Host at least two writers of national repute per semester.
- Organize and conduct three extended Q&A sessions with visiting writers.
- Train new ERS graduate assistant coordinator.
- Attend all department and section meetings, and several other lectures/book lunches/Humanities Center activities.
- Successfully participate in panel presentations at AWP.
- Present on *Waiting for Fitz* and writing characters with various mental health issues at ALAN conference in Baltimore, MD, in November of 2019.

Course Development Project

Fall 2019-Winter 2020

English 359: The Short Story
Fall 2019

Professor:

Office: [REDACTED]

Email:

Phone: [REDACTED]

Office Hours: [REDACTED]

I don't think writers are sacred, but words are. They deserve respect. If you get the right ones in the right order, you can nudge the world a little.

--Tom Stoppard

Texts

The Story and Its Writer (Compact Tenth Edition), Ann Charters

Additional readings as assigned (marked "LS") available under the "content" tab on Learning Suite (learningsuite.byu.edu)

Overview

In this course we will read works that challenge your understanding of narrative and literary distinction. The purpose of this course is to help you understand where, how, and why short stories fit in the literary canon. These stories span over 200 years, and come from writers all over the globe. This course will help you develop a broad understanding of the short story and its intricate history. Specifically, we will assess how reading short stories helps us shore up our understanding of the cultural, political, and scientific movements that undergird the literature of the last two centuries.

Course Goals

By the end of the semester you should be able to:

- Identify the major developments of the short story over the last two centuries
- Read and analyze short stories for their layers of meaning
- Conduct meaningful library research toward your own scholarly writing
- Write a persuasive, researched argument
- Empathize with and understand more about the motivations, fears, hopes, and beliefs of others
- Appreciate the various subtexts of humanity and what it means to exist—right here, right now

A Note on Content

Literature is about understanding the human experience, and it teaches us empathy—literature is practice in how to live. Often, that human experience is one that does not align with your values, and acquiring an understanding of a specific community or idea or movement requires you dive into an arrangement of words you’d perhaps otherwise never read. Without those words in that order, though, we tend to misinterpret or wholly abandon an understanding that might help us empathize with the motivations, fears, hopes, and beliefs of others. In designing this course, I have done my best to maintain readings that will not infringe upon your precepts, though it is near impossible to study literature without encountering content inconsistent with (or objectively against) LDS values. Still, if you find something offensive due to content and thus are unable to study it closely, please come see me and we will discuss a possible alternative text.

Grading

Quizzes: 50 points

First Paper: 100 points

Research Paper: 200 points

Midterm Exam: 50 points

Final Exam: 100 points

Total = 500 points

Grading Scale (percentage)

A	94-100	B-	80-82	D+	67-69
A-	90-93	C+	77-79	D	63-66
B+	87-89	C	73-76	D-	60-62
B	83-86	C-	70-72	E	0-59

Requirements

Quizzes

There will be a quiz most weeks during the semester (usually on Mondays). These unscheduled quizzes will focus on the readings and classroom discussions since the previous quiz (including the readings for the day of the quiz). Quizzes may include short answer or essay responses.

First Paper (3-4 pp.)

Choosing two stories from our readings, you will compare how the stories make use of a single literary technique or concept. For example, you might compare the use of analepsis, dialogue, or narrative style in two stories—consider any number of technical and structural decisions made by the author. Identify the similarities and differences between the stories and discuss how those similarities and differences impact our understanding of the work.

Research Paper (8-10 pp.)

Your second paper of the semester will be a researched study of at least three short stories by one or numerous authors. The topic (or subgenre) of your final paper will be of your own choosing but must be approved in advance. This paper will include at least *three* critical sources. Assignment sheet below.

Research Paper Proposal (1 p.)

The proposal is a one-page synopsis of the research paper you intend to write; it will identify the focus of your paper, and it will outline both a proposed *thesis* of the paper and the primary defense for that thesis. **Please note that it is not enough to simply submit a proposal; your proposal must be approved as part of your final research project.** Although the proposal will not be graded, it is a crucial element of your final paper. Failure to submit a proposal will result in a failing grade for the research paper assignment. Similarly, a partial or poorly written proposal will result in as much as a 25-point deduction from the research paper grade.

Annotated Bibliography (2-3 pp.)

In preparation for your semester paper you will submit an annotated bibliography of the scholarly sources you have examined as part of your research project. An annotated bibliography may include sources that will not be used in the final paper, and should include at least five sources. **The bibliography must include a one-paragraph introduction and one-paragraph annotation for each of your scholarly sources.** Like the paper proposal, the bibliography will not be graded but must be completed as part of the research project. The failure to submit an annotated bibliography will result in a failing grade for the assignment, while an incomplete or poorly written bibliography may result in a deduction (up to 25 points) from the research paper grade.

Midterm Exam

The take-home midterm exam will consist of short essay questions.

Final Exam

The final, comprehensive exam will consist of short answer and essay questions.

Policies

Attendance

Attendance is mandatory in this class, but I understand that illnesses and other conflicts may arise unexpectedly. Therefore, you are allowed up to two absences during the semester. With the exception of university-excused absences, any absence beyond two will result in a 1/2 grade deduction per absence (A to A-, A- to B+, etc.).

Participation

Full participation in this class requires more than attendance. Please come prepared to engage in classroom discussions of the work we read. Based on in-class participation, I reserve the right to adjust any semester grade by as much as 5%.

Late Work

No late work will be accepted unless you have made arrangements with me in advance of an assignment due date.

Changes to the Syllabus

The content of this syllabus is subject to change due to illness, campus closures, acts of God, time constraints, or the learning needs of students.

BYU Honor Code

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and my own expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

Preventing Sexual Discrimination and Harassment

In accordance with Title IX of the Education Amendments of 1972, Brigham Young University prohibits unlawful sex discrimination against any participant in its education programs or

activities. The university also prohibits sexual harassment-including sexual violence-committed by or against students, university employees, and visitors to campus. As outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by the university.

University policy requires all university employees in a teaching, managerial, or supervisory role to report all incidents of Sexual Misconduct that come to their attention in any way, including but not limited to face-to-face conversations, a written class assignment or paper, class discussion, email, text, or social media post. Incidents of Sexual Misconduct should be reported to the Title IX Coordinator at t9coordinator@byu.edu or (801) 422-8692. Reports may also be submitted through EthicsPoint at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours a day).

BYU offers confidential resources for those affected by Sexual Misconduct, including the university's Victim Advocate, as well as a number of non-confidential resources and services that may be helpful. Additional information about Title IX, the university's Sexual Misconduct Policy, reporting requirements, and resources can be found at <http://titleix.byu.edu> or by contacting the university's Title IX Coordinator.

Students with Disabilities

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the Services for Students with Disabilities Office (422-2767). Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. Services are coordinated with the student and instructor by the SSD Office. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

Plagiarism Policy

Intentional plagiarism is a form of intellectual theft that violates widely recognized principles of academic integrity as well as the Honor Code. Such plagiarism may subject the student to appropriate disciplinary action administered through the university Honor Code Office, in addition to academic sanctions that may be applied by an instructor. Inadvertent plagiarism, which may not be a violation of the Honor Code, is nevertheless a form of intellectual carelessness that is unacceptable in the academic community. Plagiarism of any kind is completely contrary to the established practices of higher education where all members of the university are expected to acknowledge the original intellectual work of others that is included in their own work. In some cases, plagiarism may also involve violations of copyright law. Intentional Plagiarism-Intentional plagiarism is the deliberate act of representing the words,

ideas, or data of another as one's own without providing proper attribution to the author through quotation, reference, or footnote. Inadvertent Plagiarism-Inadvertent plagiarism involves the inappropriate, but non-deliberate, use of another's words, ideas, or data without proper attribution. Inadvertent plagiarism usually results from an ignorant failure to follow established rules for documenting sources or from simply not being sufficiently careful in research and writing. Although not a violation of the Honor Code, inadvertent plagiarism is a form of academic misconduct for which an instructor can impose appropriate academic sanctions. Students who are in doubt as to whether they are providing proper attribution have the responsibility to consult with their instructor and obtain guidance. Examples of plagiarism include: Direct Plagiarism-The verbatim copying of an original source without acknowledging the source. Paraphrased Plagiarism-The paraphrasing, without acknowledgement, of ideas from another that the reader might mistake for the author's own. Plagiarism Mosaic-The borrowing of words, ideas, or data from an original source and blending this original material with one's own without acknowledging the source. Insufficient Acknowledgement-The partial or incomplete attribution of words, ideas, or data from an original source. Plagiarism may occur with respect to unpublished as well as published material. Copying another student's work and submitting it as one's own individual work without proper attribution is a serious form of plagiarism.

Course Schedule

- 9/4 Course Introduction
- 9/9 Shapes of a Story
The Hero's Journey
Reading Short Stories (1231)
The Elements of Fiction (1240)
- 9/11 A Brief History of the Short Story (1255)
Irving: "Rip Van Winkle" (383)
Hawthorne: "Young Goodman Brown" (355)
Poe: "The Cask of Amontillado" (782)
- 9/16 Melville: "Bartleby, the Scrivener" (598)
Bierce: "An Occurrence at Owl Creek Bridge" (91)
- 9/18 Maupassant: "The Necklace" (591)

- Maupassant: "The Writer's Goal" (1067)
Chopin: "The Story of an Hour" (231)
- 9/23 Crane: "The Open Boat" (246)

London: "To Build a Fire" (566)
- 9/25 Cather: "Paul's Case" (180)
Chekhov: "The Lady with the Dog" (LS)
Chekhov: "Gooseberries" (LS)
- 9/30 Joyce: "Araby" (412)
Joyce: "The Dead" (416)
- 10/2 Kafka: "A Hunger Artist" (450)
Kafka: "The Metamorphosis" (457)
- 10/7 **First Paper Due**
Anderson: "Hands" (16)
Anderson: "Form, Not Plot, in the Short Story" (997)
Hemingway: "Hills Like White Elephants" (368)
- 10/9 Faulkner: "That Evening Sun" (320)
Welty: "A Worn Path" (959)
- 10/14 Jackson: "The Lottery" (396)
Bradbury: "August 2026: There Will Come Soft Rains" (122)
Clark: "The Portable Phonograph" (236)
- 10/16 O'Connor: "Good Country People" (721)
O'Connor: "A Good Man Is Hard to Find" (735)
O'Connor: "Writing Short Stories" (1193)
- 10/21 Vonnegut: "Harrison Bergeron" (943)

Garcia Marquez: "A Very Old Man with Enormous Wings" (336)
Borges: "Borges and I" (1004)

The Prose Style of Jorge Luis Borges and Gabriel Garcia Marquez (1062)

10/23 **Midterm Exam Assigned**

Oates: "Where Are You Going, Where Have You Been?" (652)

Updike: "A&P" (930)

10/28 Kincaid: "Girl" (509)

Kincaid: "On 'Girl'" (1051)

Davis: "The Mother" (265)

Olsen: "I Stand Here Ironing" (749)

10/30 **Midterm Exam Due**

Carver: "Cathedral" (158)

Carver: "What We Talk About When We Talk About Love" (170)

11/4 Atwood: "Happy Endings" (21)

Wolff: "Bullet in The Brain" (LS)

Wolff: "Say Yes" (970)

11/6 **Research Paper Proposal Due**

Munro: "Dimensions" (632)

Trevor: "Access to the Children" (LS)

11/11 Cisneros: "Barbie-Q" (234)

Diaz: "How to Date a Browngirl, Blackgirl, Whitegirl, or Halfie" (278)

Alexie: "The Lone Ranger and Tonto Fistfight in Heaven" (10)

11/13 **Annotated Bibliography Due**

Lahiri: "Interpreter of Maladies" (544)

- ZZ Packer: "Brownies" (761)
Head: "Looking for a Rain-God" (364)
- 11/18 Moore: "How to Become a Writer" (625)
Moore: "People Like That Are the Only People Here: Canonical Babbling in Peed Onk"
(LS)
- 11/20 Davis: "Pouchet's Wife" (264)
Davis: "The Funeral" (264)
Valenzuela: "Vision Out of the Corner of One Eye" (936)
Kawabata: "The Grasshopper and the Bell Cricket" (493)
Berlin: "My Jockey" (89)
Proulx: "The Blood Bay" (807)
- 11/25 Mansfield: "The Garden-Party" (579)
Saunders: "Puppy" (838)
- 11/27 No Class
- 12/5 **Research Paper Due**
Busch: "Ralph the Duck" (127)
Doerr: "The Deep" (282)
- 12/10 Smith: "Crazy They Call Me" (866)
July: "The Swim Team" (447)
- 12/12 Tolstaya: "Aspic" (885)
Wink: "A Refugee Crisis" (LS)
- 12/18 **Final Exam** (1013 JKB, 230-530pm)