

Sample 1

Faculty Development Plan and Projects



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Department of English
Brigham Young University
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Faculty Development Plan

Fall 2016-Winter 2017

As I complete my first year here at BYU, I welcome this opportunity to evaluate my progress in scholarship, teaching, and citizenship, as well as to outline new goals. The *University Policy on Faculty Rank and Status* invites new faculty members to create a Faculty Development Plan. This plan should “describe the faculty member’s proposed activities in the areas of citizenship, teaching, and scholarship,” focusing on several elements: self-assessment, accomplishments, goals, and the relationship between individual goals and the goals and needs of the department and the university. With these criteria in mind, my Faculty Development Plan is presented below.

1. SCHOLARSHIP

Self-Assessment

Throughout the year, I have maintained an ambitious submission schedule, having many poems under consideration at many different journals, usually sending out new batches of poems each month. This has led to multiple publications and accepted poems over the course of the year, including being anthologized in *Best New Poets 2015*. In addition to individual poems, my poetry manuscript was a top-ten finalist for the Anthony Hecht Prize, and also received some encouraging and personalized rejections, including one from Ron Wallace, Series Editor for the Brittingham Prize and Felix Pollak Prize (University of Wisconsin Press). I also published a book review in *Quarterly West*.

This coming year, I plan on getting my book manuscript on as many editors’ desks as possible. I also want to make sure that the manuscript I’m submitting has benefited from the feedback of many different writers and colleagues. To that end, I will be focusing on increasing my community of fellow-writers.

2015-2016 Scholarship Accomplishments

Work Published

- “Christmas Eve in Germany,” *The Hudson Review*, summer 2015
- “Book IV: Ave verum corpus...,” *Hayden’s Ferry Review*, fall/winter 2015.
- “Patmos Revisited,” *Best New Poets 2015*
- Book Review: “*Reveille* by George David Clark,” *Quarterly West*, issue 87, February 2016.

Work Accepted and Forthcoming

- “The Rustle of Hemlock,” *Tampa Review*, forthcoming
- “Letter from Deep Space,” *Tampa Review*, forthcoming
- “Elegy,” *River Styx*, forthcoming, (winter 2016)
- “The Republic,” *Verdad*, forthcoming, (spring 2016)
- “Öland,” *The Saranac Review*, forthcoming, fall 2016, issue 12
- “Credo,” *The Saranac Review*, forthcoming, fall 2016, issue 12
- “DNA,” *The Saranac Review* forthcoming, fall 2016, issue 12

Submissions

- Submitted my poetry collection manuscript to many contests and presses, including The Anthony Hecht Poetry Prize (Waywiser Press), the Hollis-Summers Poetry Prize (Ohio University Press), The Philip Levine Prize in Poetry (California State University, Fresno/Anhinga Press), The Georgia Poetry Prize (University of Georgia Press), The Alice James Award (Alice James Books), and the Vassar Miller Prize in Poetry (University of North Texas Press).
- Submitted individual poems to several writing contests, including the Marr Poetry Prize (*Southwest Review*) and the Howard Nemerov Sonnet Award (*The Formalist*).
- Submitted roughly twenty finished poems to more than thirty journals. I currently have 24 poems under consideration at 27 journals.

2016-2017 Scholarship Goals

Publications/Submissions

- Submit my poetry manuscript to ten book competitions, including: The Brittingham and Pollak Poetry Prize, The Anthony Hecht Poetry Prize, The Elixir Press Editors’ Prize, The James Hearst Poetry Prize, *The Journal* Charles B. Wheeler Poetry Prize, The New Criterion Poetry Prize, and The Benjamin Saltman Poetry Award.
- Publish seven accepted poems in *Tampa Review*, *River Styx*, *Verdad*, and *The Saranac Review*.
- Have accepted at least 5 new poems in well-respected, national journals.

Writing and Revision

- Complete drafts of fifteen new poems.
- Complete drafts of five new Pushkin translations.
- Bolster my poetry collection with any poems completed in 2015-2016 that support and improve its structure/arc.
- Complete draft of essay on poetic forms.
- Continue to show individual poems to writers in and out of the department.

Conferences and Readings

- Propose panel on pastoral poetry for AWP 2018
- Attend AWP 2017
- Read at the BYU English Reading Series in Fall 2016

I have worked hard to make sure these goals are ambitious and achievable, and that they coincide with expectations from the department and the university. They are also designed to improve my progress in teaching; many of the poems I am currently writing are in conversation with the pastoral tradition, a tradition that my 495 course in fall 2016 will focus on. My work as a writer will also inform—and be informed by—my duties with the English Reading Series as attend more conferences, gain more contacts with other writers, and widen my circle of readers and workshop groups.

2. TEACHING

Self-Assessment

This year I taught three new start-ups, and am proud of the effort I made in designing and preparing syllabi and other course materials. In my preparations for ENGL 295, I met with [REDACTED], the outgoing 295 coordinator, before the semester began. I requested his feedback on my syllabus, which was invaluable, and spoke with him in general about various strategies and learning outcomes for the course. I initiated a graduate mentorship for ENGL 366, another new start-up. Before the course began, the graduate assistant ([REDACTED]) and I worked on multiple drafts of the syllabus, lesson plans, writing prompts, and other course materials. In addition to [REDACTED] I built strong relationships with many students, mentoring two additional graduate interns in ENGL 218, and helping others revise poetry portfolios for graduate school applications. I sought feedback from my students through mid-semester evaluations, and made some improvements to the courses based on their responses.

Although I feel my courses were generally successful this year, I am looking forward to improving as a teacher throughout my career here at BYU. For next year specifically, I have identified three areas for improvement. First, focus more on course structure. I need to think harder about not just the content of class periods, but their order and sequence through the semester. Second, make sure that the broad range of canonical and contemporary texts I teach in writing workshops not only raise student ambition, but are also hospitable texts for beginners. Third, make more explicit the role that poetry can play in one's spiritual life, by emphasizing its ability to increase our devotion and empathy.

2015-2016 Teaching Accomplishments

New start-ups prepped and taught:

- ENGL 295
- ENGL 319
- ENGL 218
- ENGL 366

2016-2017 Teaching Goals

- ENGL 495 (senior course on pastoral poetry): Design and execute new course based on student-centered learning outcomes; compare my course plan with someone teaching the same or a similar course; help students generate and polish a substantial critical essay that

could form the basis of a publishable article or conference presentation; collect mid-semester student feedback, and make adjustments as necessary.

- ENGL 669: Design and execute new course based on student-centered learning outcomes; compare my course plan with someone teaching the same or a similar course; help students generate and polish a substantial collection of highly-polished, publishable poetry; collect mid-semester student feedback, and make adjustments as necessary.
- ENGL 419: Design new course based on student-centered learning outcomes; compare my course plan with someone teaching the same or a similar course; help students generate and polish a substantial collection of highly-polished, publishable writing; collect mid-semester student feedback, and make adjustments as necessary.

I am excited by this opportunity to add new courses to my repertoire, and that each is in conversation with my own scholarship projects. I am looking forward to working with more advanced undergraduates, and graduate students this year, and hope to build relationships with them on thesis committees and in other capacities. Although I am not repeating any of the classes I taught my first year, I will be working hard to revise my syllabi, making them stronger and more student-based for when I teach them again.

3. CITIZENSHIP

Self-Assessment

I believe that my presence in the department is generally positive. I try hard not only to be an asset, but to be friendly and supportive to department faculty, staff, and students. During winter semester, I successfully executed my first semester as the coordinator for the English Reading Series, hosting 12 readings and lunches, as well as three extended Q&A sessions—one per genre—where students met with visiting writers to discuss their work. I also organized the schedule for Fall 2016, inviting writers, and finishing the budget and the proposal.

In addition to the Reading Series, I've integrated well in other areas. I judged the poetry section of the 2016 Mayhew Contest, and was a guest poet in Lance's 218 and 669 class, where I read poems and fielded student questions. I've attended Humanities Center events and other department and college-level functions, including all faculty and section meetings.

2015-2016 Citizenship Accomplishments

- Shadowed [REDACTED] as assistant ERS coordinator
- MC'd for [REDACTED] visit
- Organized the Winter 2016 ERS schedule (invited readers, composed proposal/budget, oversaw logistics with graduate assistant).
- Recruited a new ERS assistant coordinator
- Hosted 12 visiting writers for winter semester
- Organized and conducted three extended Q&A sessions with visiting writers
- Presented in [REDACTED] 218 class.
- Served as poetry judge for the Mayhew Contest

2016-2017 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.

I was lucky enough to inherit a very successful Reading Series. My hope is to maintain its level of excellence, while also increasing opportunities for our students to have more extended interactions with visiting writers. I also hope to be a positive and supportive presence in the department, building relationships that will both contribute to the faculty community and improve my own teaching and scholarship.

Scholarship Strategies Project

Fall 2016-Winter 2017

The first component of my scholarship project is the publication of individual poems in top-tier literary magazines. In 2015 I published four poems from my poetry manuscript, and seven additional poems have been accepted and are forthcoming, either in 2016 or 2017. That leaves twenty poems from my poetry manuscript still unpublished. In order to have my work accepted, I maintain a rigorous submission schedule: those twenty poems are currently under consideration at thirty two different journals, including *The Southern Review*, *Crazyhorse*, and *New England Review*, all top-tier venues in the field.

In addition to publishing individual poems, I am actively working towards the publication of my poetry book manuscript, titled *After Earth*. The manuscript is currently under consideration at eleven book prizes or publishers. It has recently been a top-ten finalist, out of more than 700 applicants, for the Anthony Hecht Prize, and one of twenty five finalists for the May Swenson Poetry Award, which draws from a comparably large applicant pool. These encouragements illustrate, I believe, a trajectory of future success. To make sure my book finds the right publisher, I will continue submitting it to as many places as I can, as well as make constant improvements to the manuscript itself.

Speaking more broadly, my main scholarly and creative goal is the composition of original lyric poetry that garners national attention. In addition to short lyrics, I am interested in exploring the genre of the long poem—both lyric and narrative—and have begun drafting a series of longer poems, tentatively to be titled *Cold Pastorals*. The statement outlining my Department Chair's expectations states: "The English Department expects [redacted] to teach and produce creative writing, particularly lyric poetry, although [redacted] is free to explore other poetic forms and writing genres as well." In accordance with this, I've also begun drafting a literary essay on the notion of poetic form. I am also currently working on translations of selected poems by Alexander Pushkin, ten of which were recently published in *Smartish Pace*. I have a strict and regular writing routine, and I believe that I can balance my work in both long and short forms, and maintain the Department's publication expectation of three poems published each year. I would also like to maintain regular participation in significant writing conferences and writing groups—both in and out of the department—as I establish myself as a poet.

2016-2017 Scholarship Goals

Publications/Submissions

- Submit my poetry manuscript to ten book competitions, including: The Brittingham and Pollak Poetry Prize, The Anthony Hecht Poetry Prize, The Elixir Press Editors' Prize, The James Hearst Poetry Prize, *The Journal* Charles B. Wheeler Poetry Prize, The New Criterion Poetry Prize, and The Benjamin Saltman Poetry Award.
- Publish seven accepted poems in *Tampa Review*, *River Styx*, *Verdad*, and *The Saranac Review*.
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Writing and Revision

- Complete drafts of fifteen new poems.
- Complete drafts of five new Pushkin translations.
- Complete draft of essay on poetic forms.

Conferences and Readings

- Propose panel on pastoral poetry for AWP 2018
- Attend AWP 2017.
- Read at the BYU English Reading Series in Fall 2016

Citizenship Project

Fall 2016-Winter 2017

I welcome the opportunity to become a valued member of the Department of English, and will work hard over the next few years to integrate myself as an asset to both colleagues and students. Broadly speaking, my goal is to become an active participant in a community, and to do more than just the bare minimum. I want to make sure that everything I do as a member of the faculty worthily represents, and contributes to, the department, the university, and the Church.

To that end, I have set several personal goals for the coming year, as outlined below. My main citizenship project will be overseeing the English Reading Series. In order to ensure the Series' continued success, I will organize each semester's reading schedule promptly and advertise them early throughout the department and college. This summer and fall, I will also be training a new ERS assistant. I'd also like to be more ambitious in the future with who we invite to campus; getting a few more writers of national reputation would be a great opportunity for our students, as well as for our faculty. I look forward to building a community of writers with whom to share work, as well as collaborating with poets and writers from other universities in proposing conference presentations.

In addition to the English Reading Series, I'm eager to integrate in others areas of department and campus life: student mentoring, class visits, involvement with the Humanities Center events and other department and college-level functions, regular attendance at faculty and section meetings, and continued interaction and collaboration with a writing group inside the department. I also hope to learn about the history of the English Department: where we have come from, our standing in the field of literary studies both nationally and internationally, and how I can best contribute to that legacy.

2016-2017 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.
- Attend at least two Humanities Center events.

Course Development Project

ENGL 495, Fall 2016
THE MODERN PASTORAL
M/W 9:30 - 10:45, 4116 JFSB

Instructor: [REDACTED] Office Hours: [REDACTED] Email: [REDACTED]
[REDACTED]@byu.edu



“When the city begins to dream of the country,
the country is doomed.”

—William Logan

“Nature is not natural and can never be
naturalized.” — Graham Harman

Overview:

We are living in a moment of ecological crisis, where questions asked by shepherds in poems by Theocritus and Virgil are gaining new relevance: what is the role of human labor, and its effect on the land? And how can we understand, cope with, or even repair, the bifurcation of nature and civilization? What even is nature?

In this course, we'll be reading not just a few classical pastoral authors like Theocritus and Virgil, but contemporary stuff—including Seamus Heaney, Adrienne Rich, Derek Walcott, and Italo Calvino; poetry, prose, and even a film (the 1979 Soviet science fiction movie *Stalker*, by Tarkovsky) that can help us understand, or even repair, the rift between "nature" and "civilization." Along the way we'll make brief stops at Beethoven, Bob Dylan, Mary Shelley, weird avant-garde sound art, the Yucca Mountain Nuclear Waste Repository, Plato, holograms, robots, virtual reality, "dark pastoral," "necropastoral," and who knows what else.

This class will not just be about shepherds and fields and pretty nature poetry. And it won't just be about climate change, or recycling, or solar power. We'll talk about all these things, of course, but really this class will be about love, loss, despair, compassion, delight, beauty, ugliness, irony, joy, and pain: all the reactions we have when we are “in nature.”

Course Purpose:

The main objective for this course is to enable you to become full and active participants in the theoretical and textual debates of professional scholars of literature. What you bring to this course—and what you get out of it—should represent the culmination of your undergraduate education. As such, we will be incorporating and perfecting the skills and knowledge you have acquired throughout the English major. While ENGL 495 assumes that students will be more self-directed in their writing and research than in previous

courses, we will also be increasing the level of collaboration between students and faculty: if this is a test flight, then you are my co-pilots. You will become active subjects in the trajectory of our investigation.

Learning Outcomes:

The Department of English has articulated course outcomes common to all sections of ENGL 495:

“Students will (1) gain a broader and deeper understanding of a particular disciplinary topic or issue, (2) become familiar with the critical conversation about this area, (3) develop sufficient competency in research and writing to make a contribution to the critical conversation about this area.”

In compliance with these standards, this section of 495 will teach students to:

1. Critically examine the origins and developments of pastoral poetry, and its permutations to the present day.
2. Become an expert, through extended research, on the critical conversation that has built up around one specific text.
3. Articulate the relevance of pastoral poetry to broader environmental conversations.
4. Contribute directly to the pastoral genre by experimenting with its tropes and traditions in a pastoral poem of their own.
5. Demonstrate their full and active participation in a scholarly community by composing an extended research paper in conversation with the major voices in the discipline.

Final Paper:

The main method used to determine if you have achieved the course purpose is the capstone paper. Regarding the capstone paper, the standards set by the Department of English are clear:

“Students will develop an independent research project and craft an argument with the supervision of the instructor. Their projects will produce original and sophisticated pieces of literary criticism that situate their arguments in the context of the critical conversation about the disciplinary topic and issue and are suitable for submission to an undergraduate journal. Students should develop their project with a real audience in mind--a particular journal or graduate admission committee, and for the guidelines for length (generally between 15-20 pages) listed in their submission instructions. Students should substantially revise a complete draft of their paper in personal consultation with the instructor.”

Everything we do in this course will contribute in some way to the genesis, composition, research, or revision of this project. A detailed rubric is provided on Learning Suite.

Texts:

All readings available in course packet, except Shakespeare’s *As You Like It*. This text is for sale in the BYU bookstore.

Assignments, Grades:

1000 points are available in this course, broken into assignments as follows:

Learning Outcome	Assessment Measure	Points
1. Critically examine the origins and developments of pastoral poetry, and its permutations to the present day.	READING RESPONSES: You will prepare a written response to one question per class period, based on the reading for that day. All questions are located in the “assignments due” section of the course calendar, below. These questions are meant to guide your reading by giving you something specific to look for, and will also help improve the quality of class discussion. They will also help you compile observations and material	200

	<p>for your longer essay assignment. Expect to write a large-ish paragraph for each question. I will only accept typed and printed responses from people who were present for the duration of the entire class period. No emails. All reading responses are worth 10 points, that is, 10 points of your final out-of-1000 course grade. Roughly speaking, those that do not fully answer the question and/or shows signs of hasty proofreading will get about a 5. Responses that answer the question will receive about a 7. Exceptional responses that fully answer the question by citing direct evidence from the text, and which show signs of proofreading, will receive a 10. Turn nothing in, and you will receive 0 points.</p>	
<p>2. Become an expert, through extended research, on the critical conversation that has built up around one specific text.</p>	<p>ANNOTATED BIBLIOGRAPHY: 10 sources, MLA format. Each entry must be accompanied by a brief (3-4 sentence) summary of the article or book's main argument. Each correctly-formatted entry and accurate summary will earn you 10 points for a total of 100 points. The bibliography will be prefaced by a 2-page double space introduction in which you: 1) summarize how the critical conversation began and built up around your chosen text (50 points); and 2) a description of the current standing of that scholarly conversation, what opportunities it has for expansion, clarification, or revision, and what contribution your paper will hope to make (50 points). Do not summarize the primary text itself. What we want to avoid is writing papers in a vacuum, and this assignment is designed to help you make targeted contributions to an actual on-going discourse with other literary scholars. Due: Oct. 10</p>	200
<p>3. Articulate the relevance of pastoral poetry to broader environmental conversations.</p>	<p>CRITICAL QUESTIONS: This course will be a course about questions, not answers. We might stumble upon an answer or two, but often the best questions don't have easy (or any) answers. As stated in the course overview, I believe that pastoral poetry must be an active participant in shaping and guiding scientific and political discourse on the environment. To that end, I want you to ruminate (a term with pastoral relevance), and then propose two questions based on your ruminations of course material and/or class discussion <i>that we will then send to real-life scientists.</i> In addition to prompting you to do some deep thinking, this assignment will (I hope) help inspire conversations between us in the humanities and the scientific community, conversations we desperately need to have more often. Each of your questions will be worth 25 points. Due: Nov. 28</p>	50
<p>4. Contribute directly to the pastoral genre by experimenting with its tropes and traditions in a pastoral poem of their own.</p>	<p>CREATIVE ASSIGNMENT: Write a pastoral poem. Take the ideas and concerns and tropes and questions from other pastoral poems and class discussion and try finding images and rhythms to express them. There is no structural requirements other that it has to be at least 14 lines long. This assignment will not be graded on how "good" the poem is, but rather on how deliberate and informed all of your composition decisions are. To that end, you must include together with your poem a paragraph or two of self-analysis. I want to know why, based on the themes of this course, you made the creative decisions that you did. This self-analysis should comment on lineation, enjambment, imagery, metaphor and other rhetorical tropes, rhythm, sound effects (alliteration, assonance, etc.), form, structure, etc. Due: Dec. 7th</p>	50
<p>5. Demonstrate your full and active participation in a scholarly community by composing an extended</p>	<p>FINAL PAPER: Over the course of the term, you will generate, compose, review, revise, and revise again a 15-20 page critical analysis of a text of your choice. It doesn't have to be a text on the syllabus, or even one that is traditionally considered "pastoral." Rather, it will be a text that</p>	500

<p>research paper in conversation with the major voices in the discipline.</p>	<p>you “read pastorally” (more on that as the course progresses). The two absolute requirements for choosing this text are 1) you absolutely love it, and 2) you know it pretty well already. You will organize your pastoral reading of this text into a thesis-driven research paper, in which you incorporate supporting evidence from a variety of sources that may include not just literary criticism, but historical, theoretical, and philosophical texts. Since this is a large and on-going project, we will be breaking it down into component parts, as follows:</p> <ol style="list-style-type: none"> 1. Choose a poem (or other literary text) to write about. Due: Sept. 12 (see reading response for that day). 2. Research and compile an annotated bibliography (see bibliography assignment, above.) Due Oct. 10 3. Close reading. Due: Oct. 17 4. Intro paragraph—we will spend some class time discussing what makes a good intro paragraph, and examples are available on Learning Suite. Due: Oct 26. Worth: 20 points. 5. Consultation with me. Rolling schedule. Worth: 20 points. 6. Opening 5 pages. Due: Nov 7. Worth: 20 points 7. In-class peer-review workshop of first full draft: Due: Nov 16. Worth: 20 points. 8. Final polished paper. Due: Dec. 12th. Worth: 400 points. 	
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Class Calendar:

Date	Topic	What to Read	Assignment Due
FOUNDATIONS			
Aug. 29	Intro to course	Syllabus Levertov, “To the Reader”	
Aug. 31	“The places have mingled...”	Calvino, “Continuous Cities 4” Stevens, “Anecdote of the Jar” Wordsworth, “Old Man Travelling...” Bernstein, “This Poem Intentionally Left Blank”	Describe the ways in which these poems depict the difference between “here” and “there.”
Sept. 7	The nature of nature	Dana Phillips, “Is Nature Necessary?” Young, “Compositions 1960”	How does Phillips (explicitly or implicitly) distinguish between nature and non-nature?
Sept. 12	The nature of art	Plato, <i>Republic</i> (excerpts) Aristotle, <i>Poetics</i> (excerpts)	What is the nature of art as asserted (explicitly or implicitly) by Plato and Aristotle?
Sept. 14	The nature of art, cont.	Wilde, “The Decay of Lying” (excerpt) Marvell, “The Mower Against Gardens”	In what ways are Aristotle’s and Pope’s theories of art a rebuttal to Plato?

		Herbert, "Jordan (I)" Bishop, "Poem" Pope, "Discourse on Pastoral" Marlowe, "The Passionate Shepherd..." Raleigh, "The Nymph's Reply..." Stevens, "Bantams in Pine Woods"	
Sept. 19	Idyll	Theocritus, <i>Idyll 1</i> and <i>Idyll 7</i> Duncan, "Often I Am Permitted..." Coleridge, "Frost at Midnight" Young, "My People"	In what ways is nature "necessary" for the characters in these idylls?
Sept. 21	Eclogue	Virgil, Eclogues 1, 3, 5, 8 Slavitt, Eclogues 1, 3, 5, 8	Based on our class discussion of Theocritus, how does Virgil perpetuate or transform the tropes of pastoral? Final paper step 1: choose a text: What poem, series of poems, essay, short story, novel, or play (preferably one you already know, and know well) would you like to write about from a pastoral perspective for this course? Name the text(s), and list 2-3 ways it participates in the nature-art debate as outlined in the "foundations" unit of this course.
PARADISE			
Sept. 26	The Golden Age	Schiller, "On Naive and Sentimental Poetry" (excerpt) Hesiod, <i>Works and Days</i> (excerpt) Ovid, <i>Metamorphoses</i> , (excerpt) Aphra Behn, "The Golden Age," Marvell, "Bermuda," "The Garden" Walcott, "The Star-Apple Kingdom" Larkin, "Going, Going"	Do you agree with Schiller's main theses? Why or why not? Would Schiller call these poems' depictions of naïve, or sentimental? Why?
Sept. 28	Paradise Lost	Genesis chapters 2, 3 Milton, <i>Paradise Lost</i> (excerpt) Bishop, "Brazil, January 1, 1502"	How "natural" is Milton's Eden?
Oct. 3	Research day	No class	Research for your annotated bibliography assignment
WILDERNESS			
Oct. 5	Wilderness	Genesis, chapter 4 Bishop, "Crusoe in England"	Final paper step 2: annotated bibliography due
Oct. 10	Georgic	Virgil, <i>Georgics</i> (excerpts) Plath, "The Arrival of the Bee Box" Frost, "Mowing" Wendell Berry, "The Man Born to Farming"	How do these poems depict the role of human labor on the land? (What affect is labor meant to have? Why is it necessary, etc.?)

Oct. 12	Coexistence	Coleridge, "Rime of the Ancient Mariner"	What, as depicted in these poems, are the challenges of co-existing with other beings? Final paper step 3: close reading due
Oct. 17	Pastoral Elegy	Milton, "Lycidas"	Who is the speaker of this poem? Why is this significant?
Oct. 19	Pastoral Elegy, cont.	Shelley, "Adonais"	What kinds of consolation does this poem offer? Which, if any, do you find the most convincing?
Oct. 24	Pastoral Elegy, cont.	Heaney, "Casualty" Frost, "Home Burial,"	Final paper step 4: intro paragraphs due
Oct. 26	Ecofeminism	Karen J. Warren, "What Are Ecofeminists Saying: An Overview of Ecofeminist Positions" Finch, "A Pastoral" Bishop, "Filling Station"	Take one of the "positions" Warren outlines in her article, and write a 1-paragraph reading of either the Finch or the Bishop poem, from that position.
Oct. 31	Pastoral Drama	Shakespeare, <i>As You Like It</i>	Take one concept we've discussed in class so far (anything from the "topic" column, or that arose from class discussion) and comment on how concept is explored in <i>As You Like It</i> .
Nov. 2	Production and Consumption	Marx, <i>Kapital</i> , Chapter 15, Section 5 Wordsworth, "This lawn a carpet..." Levis, "The Poet at Seventeen," "Photograph: Migrant Worker, Parlier, California, 1967"	Final paper step 6: first five pages due
Nov. 7	Technology	Heidegger, "The Question Concerning Technology" (excerpts) and "What are Poets For?" (excerpts)	
Nov. 9	Animals	Blake, "The Lamb," "The Fly," "The Tyger" Clare, "The Mouse's Nest" Hughes, "February 17" Bishop, "The Moose" Heaney, "Death of a Naturalist" Berry, "For the Hog Killing" Berryman, "Dream Song 28"	What is an animal?
Nov. 14	Solutions?	Wordsworth, "Tintern Abby," "Michael," or "The Ruined Cottage," or Prelude, book 8 (modern poems) (Tilke 8 th elegy? ninth elegy?)	
APOCALYPSE			
Nov. 16	Apocalyptic Pastoral	Revelations, excerpts Shelley, <i>The Last Man</i> (excerpt) Wells, <i>The Time Machine</i> (excerpt) McCarthy, <i>The Road</i> (excerpt) Byron, "Darkness"	Final paper step 7: full draft due to me and workshop group via email.
Nov. 21	Revision Day	no class (peer workshop)	

Nov. 23	Thanksgiving	no class	
Nov. 28	Urban Pastoral	Swift, "Description of a City Shower" Wordsworth, "Composed upon..." Eliot, "The Waste Land" O'Hara, "The Day Lady Died" Calvino, () Hawkey, "Hour of Secret Agents" O'Hara, "Meditations in an Emergency"	As we have seen, pastoral poems often depict cities as wretched hives of scum and villainy. But are these problems inherent in the existence of all cities? How do the cities in these poems depict themselves? Critical Questions Due
Nov. 30	Dark Pastoral, Toxic Pastoral	Tarkovsky, <i>Stalker</i>	Describe the "green world" that the characters in this film retreat to? What are the differences between this retreat, and the retreat in <i>As You Like It</i> ?
Dec. 5	Sci-fi pastoral	Dick, <i>Do Androids Dream...</i> (Excerpts)	What is a human?
Dec. 7	The Future of Pastoral	Stevens, "The Planet on the Table"	Creative assignment due

Final Paper Due: On or before Monday, December 12 by 5:00am, via email.

Course Policies

Classroom Community

You have the right to a full range of expression, which is particularly important to the extent that you will write and talk about controversies in the course. However, the policy also means that no one in our class is free to use language intended to be inflammatory, insulting, or discriminatory. BYU prohibits discrimination, harassment, and prejudicial treatment on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity/expression, age, disability, or status as a veteran. While we will certainly write and talk about arguable issues—and invent controversial claims—you may not allow our conversations to degenerate into personal attacks at any time. If you experience discrimination or harassment of any kind, please speak to me and contact the Equal Employment Office at 422-5895 or 367-5689 (24-hour) and/or the Honor Code Office at 422-2847.

Disabilities

If you have a disability that may affect your ability to meet the requirements of this course, please contact the University Accessibility Center (422-2767) at the beginning of the semester. They will provide you with the paperwork that will allow me to create the accommodations you need.

Academic Honesty

At all times in this course, you should document and be prepared to prove where you get information you use—especially when you write that information into your own assignments. Willfully copying another's work and presenting it as if it were your own constitutes **plagiarism**, which is an offense that BYU, and I, take very seriously. If you fail to act responsibly, you will most likely receive a failing grade for the assignment in question, and you will possibly fail the course. We will talk about effective and ethical source use in class. If you have questions about how to avoid specific instances of plagiarism, feel free to ask me.

University Writing Center

The BYU Writing Center offers one-on-one assistance with writing. Tutors can help you understand your writing assignments, work through the writing process, and/or polish your drafts for all the courses in which you are enrolled. Sessions are free of charge, and you can meet as often as you need. They are located in 3322 HBLL. To find out how to make an appointment, please visit the website at <http://writingcenter.byu.edu/>

Sample 2

Faculty Development Plan



Self-assessment

- Citizenship: My core strength in terms of citizenship is an awareness that institutional history matters. I'm aware that I still have much to learn, so I seek opportunities to talk with my more seasoned colleagues. In my current assignment as 295 coordinator, I've had in-depth conversations with my predecessor, [REDACTED], as well as [REDACTED], who has helped me to understand the assessment end of things. My only ambition as a department citizen is to lift where I stand, leaving my colleagues free to attend to their own responsibilities. To this end, I will continue in my efforts to learn the history of the department, college, and university, in order to gain a better understanding of how and why the pieces fit together the way they do.
- Teaching: I'm enthusiastic about what I teach, and I enjoy finding ways to stretch my students' thinking such that I can learn from them. In this a major challenge is working out how to pitch the course just far enough above students' current abilities that they learn productively, but not so far that they despair. I'm quite happy to teach a range of courses, because each course gives me opportunities to explore new texts and ideas. I tend, however, to think of learning holistically, so designing assessments tied to specific learning outcomes has not always been my strong suit. I've made recent strides in this area, though, by developing better exams for ENGL 291 and working to incorporate writing instruction more effectively into ENGL 382. My aim is to become a capable instructor at all levels of the curriculum.
- Scholarship: My scholarship seems to be progressing nicely. Archival research last summer helped my book project to coalesce, and I've made steady progress since then. Conference attendance has yielded fruitful collaborations and publication opportunities: the Liverpool conference last summer launched some very productive ongoing correspondence with a German colleague and might also lead to a published essay. At the recent Milton conference in Murfreesboro, a leading scholar suggested that a co-panelist and I collaborate on editing a special issue of a journal on our topic of early modern political theology, for which we've gathered an impressive early slate of abstracts. Our initial venue didn't work out, so we'll retool the project over the coming months. I also sent an article based on a book chapter to *Studies in Philology*, whose editor suggested it would be a better fit for *PMLA*, so I'm making the necessary changes and plan to send it back out soon. I hope to finish a draft of my book manuscript this calendar year so that I can begin shopping it in early 2017. At present I'm targeting Stanford's "Cultural Memory in the Present" series.

Professional goals

- Citizenship: I take a conservative approach to citizenship assignments, being more interested in building incrementally on existing institutions than in radically shaking things up. In my assignment as 295 coordinator, therefore, I aim to focus on implementing the vision for the course as refined by [REDACTED]. In particular, I aim to meet in person with all faculty newly assigned to the course to help them get started off on the right foot, while using end-of-semester norming sessions as an opportunity to learn from seasoned 295 instructors. Additionally, I will work with the DEC on the possibility of establishing a program where undergraduates can serve as TAs for the course, especially with newly-assigned faculty.
- Teaching: My goals are to use the exam results from this latest semester of 291 to fine-tune my classroom teaching, in particular by making sure that each class has a distinct "big picture" that the students know they need to know. With 382, my recent Winter course built on a previous

experiment in having students write papers responding to arguments I've presented in short papers by adapting the seminar format used in meetings of the Shakespeare Association of America. I divided the class in half, each student read all of the papers in their group, and then they spent about 10 minutes as a group discussing each paper. This exercise was very successful, and I'll keep refining it for future use. I'll be teaching 295 again in the Fall, which will give me an opportunity to implement ideas for improvement from the last time I taught it. I've been assigned a graduate course in Spring 2018, so I'll work to develop that (learning from my recent experience teaching 630). Additionally, to expand my repertoire, I intend to propose a 495 for 2017-18.

- Scholarship
 - Spring/Summer 2016: Participate in [REDACTED] book manuscript workshop; send article version of chapter 2 to *Studies in Philology*; submit proposal for edited collection on early modern political theology (with [REDACTED], University of Mary Washington); write entry on Baxter for the *Encyclopedia of Renaissance Philosophy*; finish book chapter 3.
 - Fall 2016: Write book chapter 4
 - Winter 2017: Shop book manuscript; begin work on *De Doctrina* project (a short, polemical book on how to read Milton's theological treatise).

Relationship between individual goals and department/university needs

- Citizenship: I believe that having a robust and successful 295 program opens the door for both students and faculty to do amazing things in upper-level courses. I am fully on board with the department's vision for the course and will do my utmost to implement that vision in practice.
- Teaching: I am aware of the emphasis the department places on having faculty who are able to teach up and down the curriculum. I embrace this emphasis, and I am actively working to expand my teaching repertoire.
- Scholarship: My conversations with the chair have emphasized the importance of publishing in my field. I have an ambitious scholarly agenda, and I am making steady progress on it. Additionally, by collaborating with colleagues at other universities I hope to advance BYU's reputation as a place that values serious scholarship.

Resources needed

- I find that I have all the resources I need. The department has been quite generous in funding international travel for combined research and conference presentations.

Activities and accomplishments

- See the Self-assessment section above.

Assessment measures

- Citizenship: I aim for meaningful interaction with each 295 instructor.
- Teaching: I will write a self-assessment at the conclusion of each course, including action items for improving future iterations.
- Scholarship: Although I do plan on sending off one piece for publication in 2016, the only peer-reviewed work likely to appear this year is the encyclopedia entry on Baxter. A more meaningful metric would be progress on my book project; per the timeline above, I aim to have completed my book manuscript by the end of the year. The special issue of the *Journal of Medieval and Early Modern Studies* will likely appear in 2018.

Citizenship Project



National/International

1. I am currently working with [REDACTED] (University of Mary Washington) on co-editing a special issue of the *Journal of Medieval and Early Modern Studies* on early modern political theologies. We have already assembled an impressive collection of abstracts, and we are currently in the process of writing the proposal (having already discussed the idea with the journal's editors). By February 2017, the proposal should be in and hopefully accepted.
2. Other professional commitments mean that I will not be traveling to the UK this year or next, so I will use social media (especially Twitter, but also Facebook) to maintain and build my connections with young scholars in my field in the UK ([REDACTED], [REDACTED], [REDACTED], and others). Twitter is also an excellent means of maintaining relationships with scholars in the U.S. I tend to let work crowd out Twitter participation, but I'll set aside a few minutes each day for social media networking.
3. Recent attendance at the Renaissance Society of America conference enmeshed me in plans (orchestrated by a senior scholar in my field) to assemble a roundtable on early modern political theology. By February 2017 we will have firmed those plans up for the conference in late March or early April.

BYU

1. My primary citizenship goal is to learn the institutional history of my department, my college, and the university. To that end, I've cultivated relationships with senior colleagues, and I will continue to talk with them regularly.
2. As the course coordinator for ENGL 295, I am designing a departmental structure for using undergraduate teaching assistants in the course. I've discussed the idea at length with the chair, and I will write the proposal in May 2016.
3. With the aim of being a good colleague at the University level, I've developed friendships with people from a range of other disciplines. We meet regularly for lunch, and they've been the means of my meeting other interesting people at BYU (who have on occasion been of great use to me in my scholarship).
4. I have participated in the Humanities Center's Medieval and Renaissance Studies research group since my arrival, and I will continue to do so. I also make an effort to attend Humanities Center events whenever practicable.

Scholarship Strategies Project



My major scholarly goal is to complete work on my book manuscript (tentatively titled *Weak Consent: Early Modern Political Theology and the Post-Secular Politics of Love*) by the end of 2016 and begin shopping it to presses by February 2017. This entails completing work on one chapter currently in progress and writing another. In conjunction with this book project, I will send an article version of an already completed chapter to *Studies in Philology*, whose editor invited the submission. Given that journal's short review period, it is plausible that I could have a publication decision from them before February. I have also been asked to write a brief entry on [REDACTED] for the *Encyclopedia of Renaissance Philosophy*, which I will complete this summer.

I have identified most of what I will need to read to complete the book project; the relevant items are organized on my desk, and I've already made good progress since Winter semester ended. Going forward, my plan for the summer is to write in the mornings, take a break for lunch (no work allowed!), and read in the afternoons. When I have other demands on my mornings, I will write in the afternoon. I have an ongoing Twitter conversation with [REDACTED] at Mississippi State, using the hashtag #deadlineexchange, as a means of mutual goal-setting and accountability. We report to each other regularly.

Because I hope to have completed work on the current book manuscript by the end of Winter term, by February I hope to have begun early work on my next project, which will be a short book (building on articles I've already published) on how to read Milton's *De Doctrina Christiana*.

As far as assessment goes, the proof will be in the pudding: have I sent out the article, written the encyclopedia entry, finished the first manuscript, and started work on the second?

ENGL 295: Writing Literary Criticism

Fall 2016 — TTH 8:00-9:15 — 3082 JFSB

This course serves as an essential part of your introduction to the English Major by teaching you how to write in the professional genre of our field: literary criticism. Learning this genre requires that you develop a core set of skills, the most important of which is using the concrete details of literary texts to advance more abstract conceptual claims—claims that you then support through a logically structured argument built on textual analysis. Several other crucial skills orbit this central one. Both conceptual claims and textual analysis become more persuasive when understood as part of a conversation with other critics, so you'll have to learn how to find and how to read and make sense of what others have written, whether about the text in question or about the conceptual topic of interest to you. The processes of learning to read and learning to write criticism run in a circle: as you read, you'll learn basic conventions, rhetoric, and procedures that professional literary critics employ, and you'll strive to implement these in your own writing; as you write, you'll become more attuned to the kinds of questions that literary critics ask, and you'll begin to read with a sharper eye.

Because literary criticism at present almost invariably engages with theoretical concerns, we will also be reading some theory in this class. Even though you will find some of these readings difficult, I believe that they will help you considerably in the crucial task of formulating conceptual claims about literary texts. Be assured, too, that we'll work together in class to understand these readings.

Equipped with these tools, you'll be in a position to undertake challenging—and intellectually thrilling—work in your 300 and 400 level classes. Concerted effort here can pay large dividends down the line, meaning that your diligence in this class can be multiplied many times later, enriching your experience in the major.

The Blueprint

For ease of future reference, here's a very basic model of what a successful paper in this course looks like. The course rubric, available on Learning Suite, usefully breaks this down into technical categories.

- **Introduction:** This has two parts: the introduction and the thesis area. The introduction lays out, as concisely as possible, the textual and conceptual elements required to make your thesis intelligible, by using the critical conversation to establish a conceptual tension or question of some kind. The thesis area then concisely presents your response to this tension or question. This section should occupy no more than 20% of your page allotment.
- **Body:** The body develops the argument distilled in the thesis, moving in a logical sequence (marked out in strong topic sentences) from one idea to the next until you've made good on your claim. In the body you will mostly engage with the critical conversation tactically, as you carefully analyze key (and therefore contested) passages of the text at hand.
- **Conclusion:** Rather than merely restating the thesis, the conclusion takes the occasion of having argued your claim thoroughly to step back and put what you've accomplished into a larger perspective. My colleague Kristin Matthews compares making an argument to climbing a mountain and writing a conclusion to telling your readers what you see from the summit. This perspective can have to do with the larger text itself or with the conceptual issues you've been considering. A good conclusion leaves readers with something new to think about.

Course Materials

- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8th ed.
- Schmitt, Carl. *Political Theology: Four Essays on the Concept of Sovereignty*. Trans. George Schwab. Chicago: U of Chicago P, 2005.
- Shakespeare, William. *Richard II*. Ed. Barbara A. Mowat and Paul Werstine. New York: Simon and Schuster, 2005. Print.
- Zinsser, William. *On Writing Well*. 30th Anniversary Edition. New York: HarperCollins, 2006. Print.
- Other materials will be made available through the library's course reserve system (CR) or on Learning Suite (LS).

Learning Outcomes

During this writing-intensive course, you should achieve the following learning objectives:

- **Writing:** Students will construct a conference length (8-10 page) paper employing purposeful rhetorical moves to develop a coherent and logical argument that makes a significant literary claim.
- **Research:** Students will learn to find and interpret credible sources, integrate them purposefully in support of their own literary analysis, and document these sources correctly using MLA format.
- **Professionalization:** Students will effectively employ the appropriate conventions of style, form, and tone in literary scholarship in written and oral communications.
- **Process:** Students will mature as writers as they devise productive and flexible individual and collaborative processes of writing, including methods for gathering evidence, organizing their argument, prewriting, drafting, revising, editings, proofreading, and peer reviewing.

Course Schedule

Unit 1: Learning the new form through a close-reading paper

T 30 Aug. Introductions: moving beyond the five-paragraph essay, and beginning to think about sovereignty and sacredness

TH 1 Sept. Read all of *Richard II*.

T 6 Sept. Continue discussing *Richard II*; read Zinsser, ch. 1-4.

TH 8 Sept. Read my "The Sacred Barons in Shakespeare's *Richard II*" (LS), paying particular attention to the first two paragraphs; Zinsser, ch. 5-8.

T 13 Sept. Read pp. 61-101 in the MLA Handbook and Zinsser chapters 9 and 23; write and post to Digital Dialog (DD, #1) an introduction to the first essay.

TH 15 Sept. Read Zinsser ch. 10; come to class having mapped out the argumentative moves in my essay; post to DD (#2) an outline of the moves your own essay will make.

Assignments

Paper 1

Due: Friday 30 September by midnight

In this paper, your task is (deceptively) simple: stake a claim about when exactly in Act 3 Bolingbroke decisively gains power over Richard. Your introduction setting up this claim should explain briefly why identifying this moment in the play is difficult and clarify what criteria, to your mind, constitute decisively gaining power. The body paragraphs will mount a defense (using the play) of your criteria for determining the decisive moment against other possibilities; you'll have to figure out how to arrange the logical components of your defense in such a way as to make it most readily intelligible to readers. For the conclusion, step back and venture some thoughts concerning what Shakespeare seems to be saying about the politics of kingship by writing the transition of power in the way that he did. This paper should be five pages long.

Paper 2

Due: Friday 4 November by midnight

This paper asks you to situate yourself in the critical conversation that developed out of Kantorowicz (and thus also the theoretical conversation rooted in Schmitt). Your paper should begin by showing how the conversation as you've encountered it either leaves an idea underdeveloped (or unexplored) or seems to produce a contradiction or tension of some kind. Your thesis then shows how you will respond to this idea and how your response will further the conversation. The body paragraphs develop your claim in a logical progression, and the conclusion returns to show how your argument reinfects the big picture. This paper should be seven or eight pages long.

Paper 3

Due: Thursday 8 December by 5pm

You have three options with this paper. 1) You can revise the first paper by situating it in the Schmitt/Kantorowicz critical conversation and incorporating additional critical perspectives to help you see how your first argument might fit in the conversation. 2) You can revise the second paper by using additional critical perspectives to develop your argument further. 3) You can undertake a reading of *Richard II* that addresses a new conversation and set of questions, BUT, if you want to go this route, you MUST clear it with me in person no later than 15 Nov (and in order to clear it, you'll need to have identified and read at least three pertinent critical essays enough to hash out a workable introduction in time for that day's assignment).

Digital Dialog

The frequent Digital Dialog posts throughout the semester will form the backbone of our work together in the class. Broadly speaking, they take two forms: responses to readings and drafts of your

██████████@byu.edu

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University Policies

You are responsible for adhering to a range of University policies, including the Honor Code, and especially its provisions about plagiarism. Please review these policies on Learning Suite.