

I. It's still you, Virginia

Twelve years ago I wrote a philosophy of teaching. At the time I didn't know I had a philosophy of teaching, but, it turns out, I did. I started that philosophy with a quote from Virginia Woolf's novel *To The Lighthouse*. In it, Mrs. Ramsay is trying to get her two children to go to sleep--a boy, James, and a girl, Cam. They are fighting over a boar's skull. James wants it all out in the open, but it gives Cam nightmares. Mrs. Ramsay, Modernist genius, does this neat trick of making it work out for both of them. It's really something, and my favorite part of the book. I quote it again here:

She quickly took her own shawl off and wound it round the skull, round and round, and round, and then she came back to Cam and laid her head almost flat on the pillow besides Cam's and said how lovely it looked now; how the fairies would love it; it was like a bird's nest; . . . She could see the words echoing as she spoke them rhythmically in Cam's mind, and Cam was repeating after her how it was like a mountain, a bird's nest, a garden, and there were little antelopes, and her eyes were opening and shutting, and Mrs. Ramsay went on speaking . . . until she sat upright and saw that Cam was asleep.

Now, she whispered, crossing over to his bed, James must go to sleep too, for see, she said, the boar's skull was still there; they had not touched it; they had done just what he wanted; it was there quite unhurt (114).

The thing I love most about reading is the possibility of invention. That is what Mrs. Ramsay is capitalizing on here. She is reading the boar's head two different ways, depending on her audience. This is actually quite a clever rhetorical move; it's also a very old one. It's Aristotle. More precisely, the Aristotelian Triad of a speaker, an audience, and a text. Twelve years ago, this seemed like a very clever way for me to talk about what I wanted my students to learn--to think of writing as a relationship between readers, writers, and texts--in a sort of dance with each other. Sometimes someone has two left feet, but sometimes it's sublime.

I still think that this is what I'm trying to do in all of my writing classes. I'm trying to help my students understand their writing beyond school, in the world. Doing things. Making the magic happen. But, in twelve years, my sense of the wisdom of Mrs. Ramsay has expanded. I understand her skill as a true literacy, a powerful literacy: she has control over her circumstances.

My students, too often, regardless of the course, come to me without any sense of their own power to affect change in the world--in small ways or in large ways. Paulo Freire, the great Brazilian educator, once said that "one true word can change the world." Mrs. Ramsay, speaker of true words. My students, our students, are often disenfranchised in such subtle and powerful ways here in the Northeast, in Massachusetts, a stone's throw from the kind of privilege and wealth that they may never know. What I want most for my students is to feel powerful--to feel that they can make choices about how their life might turn out to be.

That's not about writing, I guess. Or it doesn't seem like it is about writing. And I'm supposed to be a writing teacher writing about how my writing classes work. I know, I know: students need top level communication skills. Employers demand it. I don't care. Well, I care. I want my students to have *economic choice* as well as any other sort of choice. And careers and employment are part of that. But I believe that tending to the development of true, rich literacy skills--reading carefully and generously, writing well and true, thinking deeply and with passion--all those other things will necessarily follow.

But Mrs. Ramsay is only one half of the story.

II. The "R" on the Horizon.

I like to reread *To The Lighthouse* every so often. It's my second favorite book ever. On some subsequent reading in the past 12 years, I noticed that in complete and perfect opposition to Mrs. Ramsay's fluid sense of interpreting the world, of creating knowledge, of effecting change is Mr. Ramsay's perfectly miserable, measurable, miserly understanding of *what counts as knowledge*. In literary circles we are to understand that Mr. Ramsay represents the oldish, Edwardian/Victorian view of things while Mrs. Ramsay represents the Modern. But what I'm interested in is that Mr. Ramsay spends the majority of the text consumed with measuring his intellectual progress and success against a sort of Transcendentally True Alphabet of Knowledge. He says:

He had not genius; he laid no claim to that: but he had, or might have had, the power to repeat every letter of the alphabet from A to Z accurately in order. Meanwhile, he stuck at Q. On, then, on to R.

Feelings that would not have disgraced a leader who . . . knows that he must lay himself down and die before morning comes, stole upon him. . . . Yet he would not die lying down; . . . he would die standing. He would never reach R. (35)

One thing that has very much shaped my time and my teaching at Bridgewater is thinking about how Mr. Ramsay understands himself in relationship to knowledge. I am not teaching classrooms full of Mrs. Ramsay. It's Mr. Ramsay that I'm working with. And it's not their fault. No part of school is set up to accommodate Mrs. Ramsay's messy expression. It is much better suited to how Mr. Ramsay works. I'm not going to go off on standardized tests here, but the word "standardized" alone should make my point. Students measure themselves against something and someone else all the time. And it is the measurement itself that matters more and more. I encounter this routinely among my students--especially good students. They are so accustomed to being successfully measured that they pay hardly any attention to anything other than the form of the measurement. For less prepared students, less successful students that I encounter in Targeted ENGL 101, for instance, the effect of a constant state of being measured--and not measuring up--has beat them down.

It's not that simple, I know. But what I've come to understand is that real learning requires risk on the part of the student. And the measurement that Mr. Ramsay lusts after makes taking risks a very, very unlikely move for any student in a US classroom to take. And, yet, it is only in risk that we really learn anything. Learning, the philosopher Gadamer tells me, is supposed to hurt. So much is to be gained from a first failure. A subsequent recovery. I know this to be true personally and professionally. Why would I deny my own students that same space--to risk, to fail, to recover. So, for me, as a teacher of writing, what consumes me as I design and teach classes and assess and evaluate student writing is this: how can I get my students to risk something--anything? How do I encourage the leap?

There are many other things I might say about what I value in my classroom, but, in the end, it all comes down to risk. What am I willing to risk as a teacher in a classroom every semester? The teacher and scholar bell hooks says that we have to be a real and whole person in the classroom--that is a risk I take every semester: to be the real and genuine Lee Torda as I read and respond to student writing. A teacher who says honest things to students about their writing. What risks am I asking my students to take? What is the pay off if they take them? How do I make it safe enough that they will leap? How do I make this happen in a classroom, where nearly every aspect of classroom life seems structured to kill any instinct to risk anything.

III. On a Monday morning.

All that is well and good, but, and I know this is what you most want to read about, on Monday morning, what does such a class look like? What do students *do* to risk, to fail, to recover?

Let me start by saying I'm not a touchy-feely teacher. I think people think I'm touchy-feely, but I'm not. I'm a rigorous teacher. I ask a lot of my students. I do tend to grade high, mostly (sorry to break it to you Mr. Ramsay) because I think grades do much more harm than good for students. Also, if a student does all the stuff I ask them to do in a semester, they've earned the grade. Trust me.

It's sometimes been a bit of a struggle. I design classes for students who want to play my reindeer games for 15 weeks, and that isn't always the class of students you have in front of you. It's taken me a long time to figure out workload and students. That is reflected sometimes in my evaluations I think.

But, like I said, I'm not a touchy-feely teacher. And more than that, I try to design classes that make the student make the tough decisions about their success in the class. I locate my inclusion of risk in my classroom in (where else would it be) my assessment and evaluation of students. In all of my classes, I use a portfolio system of evaluation combined with narrative assessment on major writing projects and non-evaluative, informal commenting on informal student writing. You will have ample time to consider this system in this submission. I've included syllabi from two representative classes (a first year writing class (ENGL 101) and a senior capstone class for writing concentration students (ENGL 489) that demonstrate how I write about and explain the portfolio system to students. I've included two complete final portfolios from both a first year student (ENGL 101) and graduating senior (ENGL 489) as my student assignment samples.

As I say to my students, what portfolios allow me to do is two-fold. First, it lets me consider the entire student. I'm not interested in giving an A to the A student who coasts. What are they learning there? I'm much more interested in that kid in the back of the room trying her heart out and only half getting it. I'll take a million of her. In this model, showing up matters, doing the work (all of it) matters. And, I'm sneaky this way, I know that if you show up, do the work, put in the time, you'll get better at writing.

Secondly, the portfolio means that students receive letter grades from me only twice a semester--at midterm and at the end of the semester. This, as I say earlier, is risky for *me* more than the students. In between, they receive narrative evaluations from me. It takes some time, but it is the opportunity for me to talk honestly to them about their writing. That's the trade off (and I tell them that). Grades mean that comments only act as an explanation for the grade. But to simply talk about where a piece is at with students and then insist that they consider that information for purposes of revision (the portfolio requires revision so that students are forced to see the value of it), that can be difficult for students to deal with. They think there is a catch--like I'm trying to trap them in some way. One way I combat that is by showing them the kinds of letters I write to students using the letters (names changed) from previous semesters. This way they know that all students--A students, D students--all students are getting letters and suggestions for revision.

For me, this practice comes from St. Augustin. St. Augustin came up with a way to read the bible that he termed *Caritas*--or "charity." The idea was that the way to find real worth and meaning in the bible is to read with charity--to look for the best in the text. And that is what I try to do with student work. I jokingly call it "reading with love" with my students. My goal is to look at the text I have in front of me and imagine what it could be, and my comments come from that place. Simultaneously, I ask my student to also read with love. To read their own work and the work of their peers with an eye toward what is possible. In this way, I believe I help my students towards the most authentic experience of a successful writer as I can give them. It takes some getting used to, but, as the letters I've included in this application, both formally and in an appendix, would indicate, they have learned this lesson--one of effort and reflection and of trying again. I could ask no more of any of them.

I am weary of yardsticks and measurement. Leave me to Mrs. Ramsay and the boar's head and Cam and James. My students and I, us together, we will spin stories and make magic and the stuff of good dreams. And I most sincerely believe that is how we will change the world.

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EDUCATION

1995-2000 Ph.D., University of North Carolina at Greensboro, December 2000.

Major field: Composition and Rhetoric

Minor fields: Eighteenth- and Nineteenth-Century British

Dissertation: "Reading in the Writing Classroom: Developing Critical Literacy" directed by Dr. Elizabeth Chiseri-Strater.

1993-1995 M.A., University of Maine. English.

Thesis: "Narrative and a Social Cognitive Theory of Writing: A Course Sequence" directed by Dr. Virginia Nees-Hatlen.

1986-1990 B.S., Ohio University. Communications.

RESEARCH AND TEACHING INTERESTS

Reading and composition theory and pedagogy; composition historiography; undergraduate research as pedagogy; inquiry-based learning;

PUBLICATIONS

"Undergraduate Research as Faculty Development" (with Edward Brush, Michelle Cox, and Andrew Harris) *Cur Quarterly*. V.31, n.1, Fall 2010

"On Not Being Only One Thing: Book Clubs in the Writing Classroom" (with Rona Kaufman) in *Integrating Literature and Writing Instruction in First-Year English*. Judith Anderson and Christina Farris (eds). New York, NY. Modern Language Association. March 2007.

"Where are you From?" In *Placing the Academy*. Jennifer Sinor, ed. Utah State University Press. March 2007.

Fieldguide: Instructor's Manual for Fieldworking Reading and Writing Research. Upper Saddle River, NJ: Prentice Hall. November 2001.

"Current Research: The State of the Whole Language/Phonics Debate." *The North Carolina English Teachers Association Journal*. June 1999.

TECHNICAL WRITING PUBLICATIONS

<http://www.galleryofafricanart.org/>. The Gallery of African Art. Clinton, MA. Website re-launch (February 2013)

<http://crocodilervermusic.com/>. Crocodile River Music & Media, website copy and media packet.(October 2012)

<http://vervcreative.com/>. Verv Creative. Artist bios. (September 2012)

"GM Canada Cranks things out with the Adcole 1200." *Quality in Manufacturing*. 10.5(September 2000): 40.

"Websightings: Safety On-line." *Metfax*. 44.1(October 1999): 94.

"Websightings: 'Sites-are-us.com' Avoiding Web Service Scams." *Metfax*. 43.12(September 1999): 88.

TECHNICAL WRITING PUBLICATIONS (continued)

"Mack Trucks Gets In To A New Groove" (online posting). *Metals Manufacturing Online*. (August 6, 1999) Metal Cutting Conference. 2 pages. <<http://www.internet.aip.com:8080/read?328,73>>

"Websightings: The Web as a New Frontier." *MetlFax*. 43.11(August 1999): 82.

"Effective SPC: Dare to be Better." *Quality in Manufacturing*. 10.4(July/August 1999): 30.

"Benchmarking Basics." *Quality in Manufacturing*. 9.5(September 1998): 100.

EDITORIAL WORK

Associate Editor, *Bridgewater Review*. Spring 2002. Fall 2011 to Fall 2012.

Faculty Advisor, *The Undergraduate Review: A Journal of Research and Creative Work at Bridgewater State College*, 2003-2006, 2009-2010.

Research/Editorial Assistant, Dr. Elizabeth Chiseri-Strater, *Fieldworking: Reading and Writing Research*, 1999-2001.

Editorial Assistant, Adams Business Media, Cleveland, OH. Summer 1999.

Editor, *Write Angles: A Journal of English Composition*, University of North Carolina at Greensboro, 1997-98.

SELECTED CONFERENCE PRESENTATIONS

"Writing From Archives: Reclaiming the Past/Re-imagining the Present." Conference of College Composition and Communication (Indianapolis, IN) March 2014

"Meanwhile at Bridgewater: The Real and Possible Legacy of the First Public Normal School." Conference of College Composition and Communication (Las Vegas, Nevada) March 2013

"Undergraduate Research As Access" Conference of College Composition and Communication (St. Louis, MO) March 2012

"Pathos of Distance, Proximity of Affect: Addressing Cynicism Responsibly in Specific Contexts." 2008 Conference of the Rhetoric Society of America (Seattle, WA) May 2008

"It Really *is* All Sunshine and Roses: Beyond the Anecdotal in Assessing Undergraduate Research." New England Association of Schools and Conferences 122nd Annual Meeting and Conference (Boston, MA) December 2007.

"Where are you From?" Conference on College Composition and Communication (New York, NY) March 2007

"Undergraduate Research as Faculty Development." Association of American Colleges and University Conference on Faculty in the New Academy (Chicago, IL) November 2006.

"Success and Its Perils: Undergraduate Research at Bridgewater State College." Council of Undergraduate Research National Conference (Greencastle, IN) June 2006.

"It Didn't Go the Way I Thought: Teacher Trainers Talk to the Teachers they Trained" National Council of Teachers of English Annual Convention (Pittsburgh, PA) November 2005.

"An Open Discussion on Defining Research and Research Mentoring Across the Disciplines." CART 2004 Celebration VII. Bridgewater State College (Bridgewater, MA) May 2004.

"Everything is On (the) Line" New Technology Conference. Salem State College (Salem, MA), Spring 2004.

"Teaching Before We Were Born: Archiving Teachers' Stories." Conference on College Composition and Communication (San Antonio, TX) March 2004.

CONFERENCE PRESENTATIONS (continued)

"Everything is On(the)line: Technology, Composition, and Probationary Status." National Council of Teachers of English Annual Convention (San Francisco, CA) November 2003.

"Making Knowledge in a Random World." Faculty Development Workshop (Bridgewater, MA) October 2003.

"Revisioning the Relationship Between English Education and Composition Studies." National Council of Teachers of English Annual Convention (Atlanta, GA) November 2002.

"Weighing in on Technology in EN102 Writing II or, Do We Need To Bring Our Laptops?" CART 2002 Celebration VI (Bridgewater, MA) May 2002

"In a Common Place: The Lived in Text of Commonplace Books in the Writing Classroom." Conference on College Composition and Communication (Chicago, IL) March 2002.

"The Ordinary, the Anonymous, and the Common: Readings That Rewrite Boundaries." Third Biennial International Feminism(s) and Rhetoric(s) Conference. Millikin University (Decatur, IL) October 2001.

"Between a Text and a Hard Place: Reading together in the Writing Classroom." National Council of Teachers of English Annual Convention (Baltimore, MD) November 2001.

"Building Communities in Electronic Space." Seventh Annual Lilly Conference on College Teaching-New England. (Boston, MA) November 2001.

"E-Space in the Freshman Writing Classroom: The English 102 Pilot Project." Teaching and Learning with Technology Conference, Bridgewater State College (Bridgewater, MA) August 2001.

"Reading to Write: Connecting Reading Theory to Writing Practices" CART English Consortium Presentation, Bridgewater State College (Bridgewater, MA) April 2001

"Co-teaching as Partnership Part Two: But Then Again Maybe It Is?" National Council of Teachers of English Annual Conference (Milwaukee, WI) November 2000.

"Crying/Together: Women Grieving Online." Southeastern Women's Studies Association (Boone, NC) April 2000.

"Electronic Communities: Grief Narratives on a Cancer Listserv." Feminism(s) and Rhetoric(s) Conference: Cross-Disciplinary Sites of Feminist Discourse, University of Minnesota (Minneapolis, MN) October 1999.

"The Politics of Quotation: Student Writing and the Class Letter." Conference on College Composition and Communication (Atlanta, GA) March 1999.

"It's All in The Letter; or Why I Stopped With the Journals All the Time." National Council of Teachers of English Annual Conference (Nashville, TN) November 1998.

"How the Torda Girls Kept Their Accents: A Mother/Daughter Reading Group." Conference on College Composition and Communication (Chicago, IL) April 1998.

"All that noise and bustle: Epideictic Rhetoric in Charlotte Lennox's *The Female Quixote*." Feminism(s) and Rhetoric(s): From Boundaries to Borderlands Conference, Oregon State University (Corvallis, OR) August 1997.

"Contract or Creed? Manifesto or Metaphor? The Syllabus in a Libratory Tradition." Conference on College Composition and Communication (Phoenix, AZ) March 1997.

TEACHING EXPERIENCE

Assistant Professor, Bridgewater State College, 2000-2006, 2010 to present.

English 513 Theories of Writing

English 511 Topics in Writing: Writing in Electronic Spaces

English 511 Topics in Writing: Reading and Writing the Memoir

English 503 Graduate Directed Study in English

English 498 Internship in English

English 499 Directed Study in English

TEACHING EXPERIENCE (CONTINUED)

English 489 Advanced Portfolio Workshop
 English 389 Topics in Writing: Ethnographic Writing
 English 389 Topics in Writing: Reading and Writing Memoir
 English 389 Topics in Writing: Reading, Writing, and the Imagination
 English 389 Topics in Writing: Writing from Archives
 English 389 Topics in Writing: The Ethnographic Essay
 English 396 Rhetoric and Style
 English 301 Writing and the Teaching of Writing.
 English 302 Advanced Technical Writing
 English 280 The Journalistic Essay
 English 230 Topics in Creative Writing: Creative Nonfiction
 English 230 Topics in Creative Writing: Criticism and Review Writing
 English 227 Introduction to Creative Nonfiction Writing Workshop
 English 204 Responding to Writing (course for tutors in the Writing Studio)
 English 298 Second Year Seminar: This Bridgewater Life (Speaking Intensive)
 English 201 Introduction to Technical Writing
 English 202 Introduction to Business Writing
 English 102 Honors Writing II
 English 102 Writing II: Writing Rhetorically with Sources
 English T101 Targeted Writing I: Writing Rhetorically (designated section for at-risk writers & readers)
 English 101 Writing I: Writing Rhetorically

Visiting Assistant Professor, Bridgewater State College, 2006-2010 (while serving as Director of Undergraduate Research)

English 511 Topics in Writing: Introduction to Creative Nonfiction (Writing for Ourselves and with our Students)
 English 595 Advanced Creative Nonfiction Workshop
 English 389 Topics in Writing: The Ethnographic Essay
 English 280 The Journalistic Essay
 English 298 Second Year Seminar: This Bridgewater Life (Speaking Intensive)
 English T101 Targeted Writing I

Lecturer, University of North Carolina at Greensboro, Summer 2000.

English 101

Teaching Assistant, University of North Carolina at Greensboro, 1996-1999.

English 327 Writing in the Professions
 English 223 Advanced Essay Writing
 English 105 Introduction to Narrative
 English 102 Argumentation and Research
 English 101 First Year Composition

Teaching Assistant, University of Maine, 1993-1995.

English 101 First Year Composition
 English 101A Accelerated First Year Composition
 English 100 Basic Writing

English Instructor, Upward Bound Program, University of Maine, Summers 1995, 1997.

Study Skills Instructor, Upward Bound Program, University of Maine, Summer 1994.

GRADUATE THESES

Director, Masters Thesis, Tara Salovitz. *Indian Rock Road*. 2012 Bridgewater State College.

Director, Masters Thesis, Elizabeth Downey. *Fate, Destiny, and the World According to Liz*. 2011 Bridgewater State College.

Director, Masters Thesis, Gohar Siddiqui. *Theory in a Different Key: A Comparison of Theory in Composition and Literary Anthologies*. 2006 Bridgewater State College.

MENTORING & UNDERGRADUATE RESEARCH

Director, Undergraduate Honors Thesis, Kyle Farnworth. *Smooth As Raven's Claws*. 2013 Bridgewater State College.

Faculty Mentor, Kirsten Ridlen, Adrian Tinsley Program for Undergraduate Research Summer Grant. *Seeing New Englandly*, Summer 2013

Director, Undergraduate Honors Thesis, Saide Ranero. *Not a Victim*. 2013 Bridgewater State College.

Director, Undergraduate Honors Thesis, Caitlyn Angelo. *Death Status*. 2013 Bridgewater State College.

Faculty Mentor, Marjorie Howe, Bligh McDonald, Caragh Poe, Kirsten Ridlen. *What We Have to Say From Haifa*. Undergraduate Research Abroad at Haifa University, Summer 2012.

Faculty Mentor, Saide Ranero, Adrian Tinsley Program for Undergraduate Research Summer Grant. *Reading & Writing Women of the Middle East*. Summer 2011.

Director, Undergraduate Honors Thesis, Amanda Viana. *Picture This: An Undergraduate Foray into Digital Media Preservation*. 2007 Bridgewater State College.

Director, Undergraduate Honors Thesis, Nicole Williams. *Reading The Gardner: Viewership and Readership at the Isabella Stuart Gardner Museum*. 2006 Bridgewater State College.

Faculty Mentor for Amanda Viana. *An Undergraduate's Foray in Creating a Digital Archive*. Adrian Tinsley Program for Undergraduate Research Summer Grant. Summer 2006.

Faculty Mentor for Nicole Williams. *Reading the Gardner: An Ethnographic Essay*. Adrian Tinsley Program for Undergraduate Research Summer Grant. Summer 2006.

Director, Undergraduate Honors Thesis, Lauren E. Carter. *Where My Father Was*. 2005, Bridgewater State College

Faculty Mentor for James Crivellaro. *City Stories*. Adrian Tinsley Program for Undergraduate Research Summer Grant. Summer 2005

Director, Undergraduate Honors Thesis, Andrea Abbott. *Shout it From the Roof Tops?: Public Self-disclosure and the Online Diary*. 2003, Bridgewater State College

Faculty Mentor for Andrea Abbott, Adrian Tinsley Program for Undergraduate Research Summer Grant. *Shout it From the Roof Tops?: Public Self-disclosure and the Online Diary*. Summer 2002 Bridgewater State College

CONSULTING WORK

Facilitator & Consultant, Council of Undergraduate Research Institute for the Social Sciences and Humanities July 2005 to present.

During campus visits and at weekend long institutes, work with teams of faculty and administrators from colleges and universities around the country interested in developing undergraduate research programming, particularly for students in the social sciences and humanities.

Consultant, Writing and Learning Center, Rollins College, August 1998.

Designed weekend training event for student tutors. Wrote peer tutor handbook in conjunction with Rollins's center staff.

PROGRAM ADMINISTRATION EXPERIENCE

Coordinator, First & Second Year Seminars, Bridgewater State University, 2012-2014

Worked with the Office of Teaching and Learning and the Associate Dean of Humanities and Social Sciences to offer quality first and second year seminars. Provide general faculty development on writing and speaking intensive topics. Provide one-on-one consultations with faculty. Oversee FYS/SYS course development grants.

PROGRAM ADMINISTRATION EXPERIENCE (CONTINUED)

Director of the Office of Undergraduate Research, Bridgewater State College, 2006 to 2011.

Oversee the planning and development of growing Undergraduate Research program for the college. Serve as liaison between faculty and administration regarding UR. Manage Office of Undergraduate Research, coordinate program funding and publicity.

Writing Program Administrator, Bridgewater State College, 2002-2005.

Oversee the planning and development of the Writing Program, including the Writing Concentration for majors and EN101, EN102, FS101, and EN101 XL. Work with the Writing Committee to design and implement curricula, serve as a liaison between the English department and its staff of visiting lecturers, serve as a contact person for the larger campus community about writing across the curriculum.

Internship Coordinator for Department of English, Bridgewater State College, 2002-2003, 2010 to present.

Work with students within the English major to develop and implement a rigorous course of study to enrich their internship experience and earn course credit. Serve as liaison between students, deans, career services, and the internship site to help student manage the internship experience. Work with student throughout the semester on developing a portfolio of work representative of internship experience and evaluate student work.

Interim Director of the Writing Studio, Bridgewater State College, Fall 2001.

Oversee daily operations of Writing Studio, oversee Writing Fellows Program, publicize the offerings of the Writing Studio campus-wide, conduct English 204 class in responding to writing for peer consultants, work with director and staff of Academic Achievement Center in order to coordinate role of Studio in Center functions, act as liaison between Academic Achievement and English Department.

Assistant Director, First Year Composition Program, University of North Carolina at Greensboro, 1998-1999.

Assisted program director with program administration, including scheduling and teacher training, and provided mentoring and support to teaching assistants.

Director, Tutoring, Cleveland Institute of Art, 1992-1993.

Designed and implemented support programming for at-risk, ESL, and learning disabled students. Coordinated peer-tutoring programs in literature, art history, and studio. Developed and ran a writing center.

Academic Advisor/Assistant to the Associate Dean, Cleveland Institute of Art, 1990-1992.

HONORS AND AWARDS

Facilitator, Summer Teacher Scholar Institute, Writing Track, Bridgewater State University, Spring 2013

Recipient, Teacher-Scholar Grant, Bridgewater State University, Summer 2012

Summer CARS Travel Grant, Bridgewater State University, Spring 2012, 2013

CASE Teaching Award Nomination, Bridgewater State College, Spring 2004

CART Travel Grant, Bridgewater State College, Spring 2002

Davis Grant, Bridgewater State College, Spring 2001

CART Summer Grant, Bridgewater State College, Spring 2001

Kates Dissertation Award, University of North Carolina at Greensboro, 1999-2000.

Mellon Seminar Fellowship, Funded by The Andrew W. Mellon Foundation for the Humanities, University of North Carolina at Greensboro, Summer 1999 (declined).

Norman Scholarship, University of North Carolina at Greensboro, 1998-1999.

English Department Award for Outstanding Graduate Student Essay, University of North Carolina at Greensboro, Spring 1998.

HONORS AND AWARDS (CONTINUED)

Outstanding Graduate Teaching Award for the College of Arts and Sciences, University of North Carolina at Greensboro, Spring 1998.

Hayes Fellowship, University of North Carolina at Greensboro, 1995-1996.

SERVICE

English Department Writing Committee, Chair, Bridgewater State University, 2013-2014

English Department Promotions & Tenure Committee, Bridgewater State University, Fall 2013

Adrian Tinsley Program for Undergraduate Research Advisory Board, Bridgewater State University, 2003-2005, 2010 to present

English Department Search Committee, Chair, Rhetoric & Composition Faculty position, Fall 2013

English Department Search Committee, Chair, Fiction Writer Faculty position, Fall 2010

University Search Committee, Director of the Academic Achievement Center, Fall 2010

English Department Search Committee, Contemporary British & World Anglophone Faculty position, Fall 2011

English Department Curriculum Committee, Bridgewater State College, 2011 to present

English Department Writing Committee, Bridgewater State College, 2001-2005, 2010-2011

Honors Committee, Bridgewater State College, 2006-2010

English Department Search Committee, Rhetoric & Composition Faculty position, Bridgewater State College, Fall 2004

Ad Hoc Committee on Curriculum Review and Assessment, Department of English, Bridgewater State College, 2002-2003

ESL Advisory Committee, Bridgewater State College, 2001-2004.

All College Undergraduate Curriculum Committee, Bridgewater State College, 2000-2001, 2002-2003, 2004, 2009

Executive Committee, English Department, Bridgewater State College, 2002, 2004

English Department English Education Search Committee, Bridgewater State College, Fall 2001

Ad Hoc Committee on Assessment, Bridgewater State College, Fall 2001

Chair, UCC Subcommittee for Policies and Procedures, Bridgewater State College, Spring 2001

PROFESSIONAL ORGANIZATIONS

Council on Undergraduate Research, National Council of Teachers of English, Conference of College Composition and Communication.

REFERENCES

Professor Ann Brunjes, Associate Professor, English, Bridgewater State University

Professor Michelle Cox, Dartmouth College

Ms. Catherine Belleville Holbrook, Associate Vice President for Student Affairs, Bridgewater State University

Professor Andrew Harris, Dean, Keene State University

REFERENCES (CONTINUED)

Professor Teresa King, Honors Director, Bridgewater State University

Professor Ron Pitt, Provost, Rhode Island College