

Department of English

Humanities Division

College of Arts and Sciences

University of Washington, Seattle

Academic Program Review

November 5-6, 2018

Self-Study

Degrees Offered: BA with concentrations in Language and Literature and Creative Writing; M.A in Language and Literature; M.A. for Teachers (of English to Speakers of Other Languages); M.F.A in Creative Writing; Ph.D. in Language and Literature

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Table of Contents

I. Overview of Organization	
Mission Statement	1
Overview and Organizational Structure	1
Academic and Administrative Staffing	2
Changes over the Past Ten Years	3
Enrollments	5
Budget, Resources, and Advancement	6
Department Response to Decline in Majors and TA Funding	8
Academic Unit Diversity	10
II: Teaching and Learning	
Curriculum	16
Student Learning Goals & Outcomes	19
Instructional Effectiveness	21
Teacher Education	23
Teaching & Mentoring Outside the Classroom	25
III: Scholarly Impact	28
Collaborative and Interdisciplinary Efforts	31
IV: Future Directions	33
Unit-Defined Questions	37
Appendices	
Appendix A: Organizational Structure and Policies	
Appendix A.1: Department Organization Chart	39
Appendix A.2: Department By-Laws and Procedures	40
Appendix A.3: Guidelines for Promotion	46
Appendix A.4: Merit Heuristic	52
Appendix A.5: Departmental Commitment to Diversity and Equity	55
Appendix A.6: 2016-17 Year in Review	56
Appendix A.7: Diversity Committee Comparative Study Report	61
Appendix B: Budget Summary	
Appendix B.1: Budget Summaries	67
Appendix B.2: Endowments	71
Appendix C: Information about Faculty	
Appendix C.1: Faculty Roster 2017-2018	72
Appendix C.2: Faculty FTE	77
Appendix C.3: Faculty on Grad Student Committees 2008-2018	78
Appendix C.4: Graduate Mentoring and Independent Study Teaching Workload	81
Appendix C.5: Faculty Climate Survey	82
Appendix C.6: Faculty CVs link	94

Appendix F.3.4: EWP Orientation and 567 Evaluation Form	270
Appendix F.3.5: IWP Workshop Schedule and Sample Syllabi	275
Appendix F.3.6: Creative Writing English 587 Syllabus 2017	291
Appendix F.4: Courses	
Appendix F.4.1: English Courses Fulfilling the University Diversity (DIV) Requirement	298
Appendix F.4.2: Proposal for 2-Credit “Professionalization & Public Life” Seminar	299
Appendix F.4.3: EWP Multilingual Resources	302
Appendix F.4.4: IWP Courses 2015-2018	304
Appendix F.4.5: MFA Degree Requirements	308
Appendix F.4.6: Creative Writing BA Degree Requirements	309
Appendix G: Graduate Programs Support Levels, Time to Degree, and Placement	
Appendix G.1: Graduate Student Support Levels 2008-2018	311
Appendix G.2: PhD Time to Degree 2008-2018	313
Appendix G.3: PhD Employment 2008-2018	315
Appendix G.4: MFA Graduate Student Accomplishments	316
Appendix G.5: CGS Career Pathways	319
Appendix G.6: Career Shadowing--Next Gen PhD Grant Application	321
Appendix G.7: Next Generation PhD	332
Appendix H: Demographic Data	
Appendix H.1: Faculty and Staff Demographics	343
Appendix H.2 UW Workforce Analysis	344
Appendix H.3: English Major Diversity Data	345
Appendix H.4: URM-Intl Graduate Student Data 2008-2018	346
Appendix I: Scholarly Impact	
Appendix I.1: Community Volunteer Hours by Undergraduate Students in English Department Service Learning Courses	349
Appendix I.2: Graduate Student Community Outreach	351
Appendix I.3: Graduate Student Awards	353
Appendix I.4: EWP-Related Publications	356
Appendix J: Future Directions	
Appendix J.1: Strategic Plan	361

Section I: Overview of Organization

Mission Statement

To study English is to experience the power of literature, language, and culture. We take pride in our foundational role in the university: more than 90% of undergraduates take an English class, presenting a unique responsibility for our department to provide students with writing and reading skills that undergird their studies and professional lives. Our students engage with and transform public culture through creative work and through literary, linguistic, and cultural analysis. Our research plays a vital role in the tradition of humanistic inquiry: making visible the workings of the English language in myriad genres, media, contexts, and global settings, and exploring its usage and teaching ethically and creatively. As researchers, educators, and writers, we seek to foster intellectual vitality, inspire enthusiasm for literature, hone critical insight, prepare future teachers, and craft the stories that animate our world.

Overview and Organizational Structure

The Department of English is large, dynamic, and programmatically diverse, with expertise, research, leadership, and pedagogical influence that extend throughout the College of Arts and Sciences, the university and its local communities, as well as nationally and internationally. The department offers five degree programs: the Bachelor of Arts with concentrations in language and literature and creative writing; the Master of Arts in language and literature; the Master of Arts for Teachers (of English to Speakers of Other Languages); the Master of Fine Arts in creative writing; and the Doctor of Philosophy with numerous concentration options. The department also offers an undergraduate minor in English and a minor in writing, as well as a departmental honors program and study abroad programs in London and Rome.

In addition to its degree programs, the department includes two large and innovative writing programs responsible for delivering well over 90% of composition instruction to UW students seeking to fulfill the UW's composition requirement: the Expository Writing Program (EWP) and the Interdisciplinary Writing Program (IWP). The department's Computer-Integrated Courses Program offers departmental-wide support for teaching with technology and provides computer lab space for writing and a few other courses. The English department's Advising Office supports and extends the pedagogical mission of the department by functioning as an educational, communications, transactional, and support center for students' academic and career needs as well as for faculty and staff. A number of our graduate and undergraduate courses are cross-listed with Comparative Literature; Gender, Women & Sexuality Studies; Comparative History of Ideas; American Ethnic Studies; and American Indian Studies. The Brotman award-winning Interdisciplinary Writing Program partners with departments and programs in the humanities, social sciences, and sciences to offer linked writing courses. Our MATESOL Program works in close partnership with the International & English Language Programs.

The department oversees multiple community-oriented teaching and training programs, including internships for undergraduates and, since 2015, an annual Praxis Conference—a multidisciplinary conference that brings together UW and K-12 teachers, students, administrators, staff, and other organizations to explore teaching and learning practices. Through UW in the High School (UWHS) and the Texts and Teachers Program, the Department works with high school teachers throughout Washington State who teach college-credit eligible versions of UW English courses, creating a reciprocal collaboration among HS teachers and English faculty. Undergraduate students volunteer

with numerous community organizations and tutor in area schools, frequently through English department service-learning courses and the Community Literacy Program (over the last ten years, students provided very close to 75,000 hours of community service—more about this below). A few of our faculty and graduate students participate in University Beyond Bars (UBB), a nonprofit that offers access to college courses for incarcerated people at Washington State Reformatory. Another colleague is a founding instructor in the Red Badge Project, which uses the process of storytelling to help veterans reconstruct the stories of their lives in writing.

Our faculty and graduate students are actively involved in projects and initiatives coordinated by the Simpson Center for the Humanities, from Cross-disciplinary Research Clusters to the Certificate in Public Scholarship. Our faculty also regularly participate in Early Fall Start Discovery and Exploration seminars, including study abroad courses in Mexico, India, and Spain. For over ten years, an English faculty member has designed and led the Early Fall Start English 108 course (Writing Ready, Learning Ready: Preparing for Success at a Global University) that works with over 200 students a year, many of whom are international, to develop students' writing fluency and confidence. (The department's scholarly and community impact is described in more detail later.)

In addition, the department sponsors numerous literary readings, lectures, and events by faculty, students, and invited visitors. The annual Roethke Memorial Poetry Reading attracts audiences of up to 500. Sponsored journals—the nationally recognized *Seattle Review* and two student run journals, *Bricolage* and *AU*—publish scholarly and creative work by both local and national writers. The department also publishes a semi-annual electronic newsletter, *English Matters*, in which we highlight department activities to alumni and donors.

Our faculty work in such areas as British, American, colonial and postcolonial Anglophone literatures and cultures; literary and critical theory; creative writing in poetry and prose; antiracist, feminist, queer, and Indigenous studies; applied linguistics, history of English, and language acquisition; contemporary rhetoric; pedagogy; and composition studies. In each of the areas that matter to a Research 1 university—research (including both scholarship and creative writing), teaching (graduate and undergraduate), and service (broadly understood to include community engagement), we have a faculty that is not just active but also inventive and influential.

Academic and Administrative Staffing

Over the past ten years, the number of tenure-line English department faculty has been declining and, without additional hires, projects to decline even further in the coming years due to retirements. In 2017-18, the total number of faculty was 63 (50 tenure-line and 13 lecturer-line). As of September 2018, due to four tenure-line faculty retirements, the department now comprises 59 faculty (46 tenure-line and 13 lecturer-line), 14 staff, 7 part-time lecturers, and 111 TAs (the latter two categories include IWP and administrative TA appointments). Among the 46 current tenure-line faculty, 23 are full professors (50%), 19 are associate professors (41%), and 4 are assistant professors (9%). Among lecturer-line faculty, 3 are principal lecturers (23%), 8 are senior lecturers (62%), and 2 are lecturers (15%). In 2008, the department included 64 faculty (53 tenure-line and 11 lecturer-line). At that time, 26 were full professors (49% of tenure-line faculty), 19 were associate professors (36%), and 8 were assistant professors (15%). Among lecturer-line faculty at that time, 1 was principal lecturer (9%), 7 were senior lecturers (64%), and 3 were lecturers (27%). (See Appendix C.2: Faculty and Faculty FTEs.) Of the current 59 faculty, there are 28 tenure-line Literature and Culture faculty, 9 tenure-line Creative Writing faculty, 9 Language and

Rhetoric tenure-line faculty of whom three primarily staff the MATESOL Program, 7 full time lecturer-line IWP faculty, and 6 full time lecturer-line Literature and Culture faculty.

In terms of FTEs (which account for partial appointments), English had 61 faculty FTEs in 2017-18 compared to 61.35 faculty FTEs in 2008. As of September 2018, faculty FTEs are down to 57.5, a reduction of 3.85 FTEs (-6.3%). As such, as of September 2018, we are down a total of 5 faculty and 3.85 FTEs compared to 2008 (with a loss of 7 faculty at the tenure-line and a gain of 2 faculty at the lecturer-line). Significantly, we are down 50% FTEs at the assistant professor rank compared to 2008 (see Appendix C.2: Faculty and Faculty FTEs). With 15 of our current tenure-line faculty and 4 of our lecturer-line faculty over retirement age, the size of our faculty could be down 30% due to retirements over the next few years. On a positive note, this summer the College offered the department, and we have accepted, an open rank tenure-line position in composition studies for 2018-19, a position that will fill an urgent need and acknowledges the department's expertise and intellectual leadership in the teaching of writing.

The department is administered by a department chair, an associate chair, an administrator, a scheduler, six program directors (graduate, undergraduate, MFA, MATESOL, EWP, and IWP, with the last two including associate directors), and a director of advising. We also have a computer specialist. A total of 14 staff—including administrator, director of advising, and computer specialist—provide support for the chair, program directors, and students (see Appendix A.1: Organizational Chart). (It is worth noting, when considering the number of program directors and staff, that not only is the department one of the largest in the College of Arts and Sciences, some of its programs are themselves larger than some departments in the College.) The department's Executive Committee (EC), comprised of six elected faculty voting members serving staggered two year terms plus Chair and Associate Chair who serve as ex officio members, plays a vital role in advising the chair, appointing and overseeing committees (standing and ad hoc), and setting agenda. The departmental standing committees represent the voting members of the department in discharging the duties assigned to them, in consultation with the EC. Graduate student representatives, elected by the graduate student organization, serve on the graduate, undergraduate, expository writing, and diversity committees. (For a description of the EC's role, department standing committees, and procedures for shared governance, see Appendix A.2: ByLaws; for a description of the Graduate Student Organization, see Appendix D.8.) Through its various committees, the department solicits the advice of undergraduate and graduate students via surveys and panels.

EC meeting minutes are distributed to all department faculty and staff. Except for program directors, who are appointed by the chair, the department decides all matters of department policy and practice delegated to it by the faculty code in scheduled meetings, by majority vote. In the absence of a quorum at a department meeting, the EC decides whether to take action, table the action item(s), or proceed to a mail ballot. All department members, tenure- and full time lecturer-line, who are voting members of the University Faculty, are voting members of the department.

Changes over the Past Ten Years

Since the time of the last ten-year review in 2008, the department has continued to build on its strengths and address its challenges, while dealing with the changing political climate, the national crisis in the humanities, and ongoing and significant university budget cuts that have affected nearly every aspect of our work.

Over the last ten years, and more recently guided by a five-year plan developed by previous chair Brian Reed, we have worked to address several recommendations made by the last ten-year review committee. For example, in an effort to tell our own story, and with the help of an Equity and Inclusion grant from the Office of Minority Affairs & Diversity, we undertook last year a series of workshops to define 1) what we do, 2) what we value, and 3) what we want to prioritize. This collective effort resulted in the creation of two important documents: first, a merit heuristic to assist faculty in writing their annual activity reports in ways that are more inclusive of and accountable to the range of work we do across teaching/mentoring, research, service, and diversity, which we recognize as overlapping. It is based on the premise that what we identify (and hence value) as meritorious work shapes how we as a faculty articulate and make visible to others what we do (see Appendix A.4: Merit Heuristic). The other outcome of these workshops is the endorsement of strategic plan goals and drafting of entailments that follow from these (see Appendix J.1: Strategic Plan). This work, along with the creation and endorsement of several faculty guidelines (for promotion to full professor, annual activity reports, student and peer teaching evaluation, annual meetings with the chair), responds to recommendations that we find better ways of recognizing more diverse forms of scholarly production as well as to “valorize the scholarship of faculty engaged in socially responsible projects and pedagogy.” (The faculty guidelines are available on the department website: <https://english.washington.edu/faculty-guidelines>.)

Other efforts to articulate our “intellectual transversals” have included Executive Committee-led meetings of the literature and culture faculty in 2015 to address tensions and identify bases for coherence within the subgroup, with one aim being to create LC hiring priorities that emerge from and are assessed in relation to shared mission and goals. While there is still more to do, the work of articulating intersections did clear the way for a successful search in 2016 for a position in Middle English literature and culture, with expertise in Digital Humanities and Textual Studies. Other notable efforts to identify transversals include the revision of the English major gateway course’s learning goals, the brainstorming of learning capacities for the graduate program, and the creation of seminar tags that help graduate students select seminars in more cross-disciplinary ways (more about this and other graduate and undergraduate pedagogical initiatives in the Teaching and Learning section).

At the graduate programs level, we have also made significant strides in admitting all students with funding to the MA/PhD and MFA programs (see Appendix G.1: Graduate Student Support Levels). We have also changed the graduate admissions process so that it includes representation and input from Language and Rhetoric faculty. The finalizing of an MA/PhD graduate student handbook and benchmarks has clarified stages of the degree process and helped with students’ time to degree. As part of our efforts to initiate conversation about a diverse array of humanities careers, our graduate studies director is participating in the Mellon-funded Career Pathways Study run through the Council of Graduate Schools. In partnership with the Simpson Center for the Humanities, we received a grant to fund the *Next Generation Humanities PhD-English*, a project that has helped us think about the place of the digital humanities as well as to vote on and institute a more expansive description of the PhD dissertation.

In 2016, we drafted a statement of values which became a foundation for our revised mission statement as well as the statement of Department Commitment to Diversity and Equity (see Appendix A.5). And with guidance from the department’s Diversity Committee we have developed guidelines for best practices in hiring, for responding to preemptive and counter offers, and for

responding to partner hires. For the last four years, we have also produced a beginning-of-year “year in review” document that celebrates faculty, staff, and student accomplishments and summarizes each program’s work from the year prior and plans for the upcoming year (see Appendix A.6). This document, shared during the first department meeting of the year at which program directors preview their agendas, has helped to make the work of each program more visible and helped to create a greater sense of continuity and intersection. Much, as we describe further below, still needs to be addressed (workload equity; mutual understanding and recognition of what we actually do across a diversity of scholarship and teaching; strengthening intellectual community; defining what diversity means in the context of our fields, curricula, and pedagogies; developing a more inclusive major; doing more to recruit and retain faculty and students of color; making more legible and promoting the work we do), but our efforts over the last ten years have helped articulate interdependencies and established a foundation on which we can continue to build.

The rest of this self-study report will highlight our work over the last ten years and describe future directions, as specified in the UW self-study guidelines. We have included in Appendix D reports from each of our programs (undergraduate, MA/PhD, creative writing, MATESOL, EWP, IWP, and advising), which document in more detail the work each one does.

Enrollments

Over the past three years, the department has awarded an average of 196 undergraduate degrees a year, with 412 majors as of Spring 2018. In 2017-18, the department also enrolled 152 graduate students in its graduate programs (110 MA/PhD, 19 MFA, and 23 MATESOL) and awarded 14 PhDs, 9 MFAs, and 12 MATESOL degrees. English department undergraduate and graduate courses (including composition courses and excluding summer enrollments) enroll well over 13,000 students per year (an average of 13,930 students per year over the last three years; 14,102 per year over ten years) and generate over 70,000 student credit hours per year (an average of 70,297 SCHs per year over the past three years; 71,238 per year over ten years). (See Appendix E.1: Overall Enrollments and SCHs.) The undergraduate creative writing classes, which serve non-majors, English majors choosing the Language and Literature option, and those choosing the Creative Writing (CW) option, enroll 600-700 students every academic year (see Appendix E.4: CW Enrollments).

Concurrent with UW’s expanding admissions and first-year student enrollments (which have increased 23% from 5,540 in 2008-09 to 6,774 in 2017-18), the Expository Writing Program’s (EWP) course offerings, number of students served, and teaching staff have also expanded. The total students enrolled in EWP per year increased by 21% from 4,027 in 2008-09 to 4,852 in 2017-18, and the total number of sections increased by 13% from 196 to 221, respectively. In that same time span, EWP courses have averaged 96% filled, with most autumn and winter quarters averaging 98-99%. Included in these statistics are the Multilingual Language Learner composition sections, which between Autumn 2013 and Spring 2018 enrolled 612 students in 36 MLL sections at a fill rate of 94% or better (see Appendix E.7: EWP Enrollments). In 2017-18, the Interdisciplinary Writing Program (IWP) enrolled 1,289 students in 75 sections, at an 84% fill rate. Over the past ten years, IWP courses have enrolled an average of 1,626 students per year, at an average fill rate of 85% per year (see Appendix E.6: IWP Enrollments). The reduction in IWP student enrollments over the last two years coincides with TA budget cuts.

Budget, Resources, and Advancement

The department currently has three General Operating Fund (GOF) budgets for English, IWP, and EWP, averaging over \$11 million annually (see Appendix B.2: Budget Summaries), along with endowments with a market value of almost \$19 million, which in 2017-18 produced a distribution of over \$675,000 (see Appendix B: Endowments). Of the total GOF budgets, 70% of the funds are allocated for instruction while the rest cover staff and operating expenses.

The department regularly evaluates its use of resources in response to changing needs and budgets. (In the next section we describe how we have responded to a significant decrease in majors and TA budget cuts in two of our three GOF budgets in order to minimize reductions in enrollment and SCHs.) In response to the last ten-year review, we increased the FTEs of the two staff writing program coordinators so that they can provide more program support, including over the summer. We did this without additional funding but by reorganizing duties and funds from vacant staff positions. In 2008, the department included 16 salaried staff positions (plus one hourly staff position for the MATESOL Program partially paid by what is now Continuum College). By 2017-18, the department had 14 salaried staff positions (plus the MATESOL position). As of summer 2018, one of these 14 staff positions (Graduate Program Coordinator) is vacant; as we work to fill it, we are evaluating areas of need (study abroad, fiscal, communications) that can be covered by the position.

Since the budget crisis of 2008, the department has made other significant resource decisions, including eliminating the position of Associate Chair (which was restored four years ago); ending its support for the long-standing and impactful Puget Sound Writing Project; and closing the English Department writing center, at the time the largest writing center on campus. (The College of Arts and Sciences has since established the UW Odegaard Writing and Research Center. Until June 2017, OWRC's budget, funded by the College, was managed through English; since the start of the July 2017 biennia, the budget was moved out of English). In 2014, the department entered a share-space partnership with the UW Information School regarding the department's Computer Integrated Classrooms Program. While this partnership reduced classroom space for English, it secured much needed tech support and software/hardware upgrades at no cost to English and has allowed the CIC Director and Assistant Director to shift more focus to pedagogical innovation and teaching support.

In addition, due to decreasing numbers of majors (see below), the English department advising office now supports both English and the Comparative Literature, Cinema, and Media Studies department. In an effort to evaluate resources, the advising office created a database last year to track the range of support it offers. Advising database entries between November 2017 and June 2018 (a seven-month span), demonstrate that the advising staff (two full time advisors and one 70% advisor) served 106 individual faculty members with a total of 1,515 contacts; 242 individual staff members with a total of 2,231 contacts; and 1,685 individual students with a total of 5,921 contacts. Of those students, 822 are current and former English majors, 141 are Comp Lit/CMS majors, 275 are prospective English majors, 98 are prospective CMS majors, 49 are English minors, and 10 are writing minors. Advising also served 663 students in the UW general population, a total of 1355 contacts, with composition-related questions, study abroad-related questions/issues, and questions about the English Language Arts endorsement for the Masters in Teaching at the UW.

Steep university budget cuts since the financial crisis of 2008-09 have created a number of problems. The College now "resumes" all faculty lines on retirement or departure, and there is no

guarantee that a given department will be allowed to hire replacements. Faculty leave recapture no longer funds replacement teaching. Cuts to TA budgets across the humanities (in our case, to two of our three department GOF budgets: English and IWP; the EWP TA budget has been protected—see below) have reached the point that PhD programs across the Humanities Division are imperiled. The College provides no money to support faculty research and travel; departments must find funds on their own.

In response to these challenges, the English Department has identified three advancement priorities: endowed professorships, fellowship support for graduate students, and funding for faculty research and travel. These priorities are in line with the Humanities Division “case statement,” and, as previous department chairs, both Gary Handwerk and Brian Reed worked closely with UW Advancement on strategizing how best to build a prospect base and to manage our relationships with major donors (for example, inviting key figures to serve as graduation speakers).

The department participates in an annual calling campaign. It maintains a list of past and present donors. It has moved to an electronic newsletter, which appears twice a year and reaches as many alumni as possible. It sends chair-signed thank you letters to all donors (handwritten letters for above \$500). Recently it has begun sending out an annual fundraising letter. In collaboration with UW Advancement and ACT Theatre, it mounted a series of well-attended outreach events, including “short takes” evenings—in which ten faculty and people from the larger community present five minute talks—on Shakespeare, Jane Austen, and Emily Dickinson.

We have had a number of successes over the last decade in pursuit of our advancement goals. We have three new endowments providing support for MFA students—the Pollock Endowed Fund for Creative Writing (\$2.9 million), the Milner Endowed Fund (\$100,000), and the Sitan Endowed Scholarship Fund (\$300,000)—and two new endowments providing support for students in our MA/PhD program—the Gerstenberger Endowed Fellowship (\$700,000) and the Dorset Graduate Fellowship (\$1.4 million). We also have established two endowments to help fund faculty research: the Dorf Endowed Fund for Faculty Travel (\$30,000) and the Dorset Endowed Travel Fund (\$30,000). For the last few years the Director of Creative Writing has worked to secure funding through Amazon Literary Partnerships for yearly \$25,000 grants to fund MFA fellowships. We are currently in discussions with a donor about a \$100,000 endowed undergraduate scholarship.

We have been successful in other ways, too. The Seattle art collector and philanthropist Bill True funded a summer institute involving MFA students from English and from Art+Design who put on a show at the Jacob Lawrence Gallery showcasing text-image collaborations. In 2018 we had the first in a projected series of ten annual Scheingold Lectures in Poetics, funded by an annual gift of \$10,000. In 2013-14, a gift of \$25,000 from Mary and Allan Kollar allowed us to extend our work in building partnerships with public school students and teachers in the areas of writing, literacy, and language arts. An additional \$25,000 Kollar gift helped us develop Professional Learning Communities, a program for secondary-school teachers interested in writing pedagogy that resulted in the 2016 Kollar Professional Learning Community symposium.

In 2016, in collaboration with the UWHS program, the department was awarded a two-year \$149,000 College Spark Washington grant (“English Composition Advancement for Low-Income Students”). Working in partnership with four low-income WA high schools (Franklin, Granger, Manson, and Othello), the two-year grant supported the development and implementation of a 10th and 11th grade language arts curriculum supplement with the goal of preparing a more diverse

range of students for success in a UW in the High School composition course and to increase the diversity of students earning their first college credit in high school.

Moving forward, our primary advancement challenge involves time and labor. The work currently falls almost exclusively on the chair, the chair's assistant, and one additional staff person tasked with managing lists and sending out mailings. It is a bad use of our limited resources to mount large-scale outreach events without clear or quantifiable outcomes. In the future, we have to (1) find ways of increasing faculty involvement in advancement and (2) engage in more targeted, small group, one-on-one interaction with our prospect base, for instance by offering dinners, seminars, podcasts, and other high-reward activities as complements to already existing events (Seattle-area exhibitions and concerts, UW conference and lecture series, etc.).

Department Response to Decline in Majors and TA Funding

In addition to budget cuts, over the past ten years the English Department has dealt with the national trend in declining humanities enrollments following the 2008 financial crisis. At UW, English majors fell from 650 in Spring 2009 to 379 in Spring 2017. Significantly, however, overall enrollments in English courses remained more stable due to strategic use of resources and the steady demand for Composition (C) and Writing (W) courses as well as those fulfilling university distribution requirements such as the Visual, Literary and Performing Arts (VLPA) and Diversity (DIV) requirements. Also, as the number of English majors has declined over the past ten years, numbers in the creative writing option have remained fairly steady, reaching a high of 92 in Spring 2011 and totaling 88 in Spring 2018. Therefore, the percentage of majors in creative writing has held steady at approximately 21% for the past four years (see Appendix E.4: CW Enrollments). As such, despite our majors being down 36% compared to 2008, our overall enrollments during that time are down 10.6% and Student Credit Hours down by 10.9% (our lower division courses are only down by 1% compared to 2008).

Thanks to a number of initiatives and curricular adjustments, our number of majors has rebounded somewhat—to 412 as of Spring Quarter 2018, marking a 5.1% increase over the last three years—with overall enrollments continuing to hold steady (see Appendix E.1: Overall Enrollments and SCHs). These efforts include: the development of two new minors (in English and Writing); revision of the English “Gateway” course (English 202), including renumbering it from the 300 to 200 level, de-linking it from a required writing course, and clarifying its learning outcomes; clarification of learning goals for the required critical methods course (ENGL 302); clarification of learning outcomes for 200-level general education courses; the development of several new 200-level courses fulfilling the university's new diversity (DIV) requirement; and revised and updated catalog descriptions for all English courses. In addition, we have recently proposed a 2-credit “Professionalization and Public Life” seminar to help prepare English majors to translate skills acquired in the major to life after college. These changes, along with other curricular revisions and initiatives responding to the proposed “Direct to Division” admissions plan, are detailed in the Undergraduate Programs report (Appendix D.1).

Alongside the decline in majors, recent years have also seen a significant decline in the English Department's instructional budget. In 2014, the College of Arts and Sciences established an instructional budget for the department's Expository Writing Program (EWP) separate from the rest of the English Department's instructional budget (IWP already had a separate budget), around the same time that it also increased enrollment caps in EWP and IWP classes by 1 (from 22 to 23

students in EWP and from 20 to 21 students in IWP). Prior to this, the instructional budget was dependent on a mix of permanent and temporary money distributed across EWP and 200-level TA quarters. Since that time, the budget that we use to cover TA-taught 200-level courses was cut from \$338,213 in 2015-16 to \$228,842 in 2017-18, a decrease of 32% (see Appendix B.1: Budget Summaries). In 2018-19, that budget has been cut an additional 44% to \$128,839. This cut, combined with an increase in TA pay of 2%, means our base instructional budget will only be able to fund 16 TA-taught 200-level courses in 2018-19, down from 47 in 2015-16.

During this period, we have worked to offset the impact of this reduction in instructional funding by redistributing faculty teaching toward lower division courses, where the steady and higher enrollments are. In 2008-09 we offered 10 English faculty taught 200-level courses (10% of the total offerings) while in 2017-18, we offered 30 faculty taught 200-level courses (40% of the total offerings). In short, we have quadrupled the percentage of faculty taught 200-level courses. This shift is part of a larger effort to assign English faculty to undergraduate courses: whereas in 2008-09 we offered 88 faculty taught courses at the 200-400 levels (39%), in 2017-18 we offered 122 faculty taught courses at the 200-400 levels (69%). We have also made efforts (through scheduling, new courses, revised catalog descriptions, etc.) to increase our overall fill rates for 200-400 level courses: from 82.9% in 2008-09 to 85.6% in 2017-18, this despite the decrease in fill percentage at the 400-level (where the effects of the decrease in majors have been most pronounced). In addition, during the last ten years we have also cut the overall number of 200-400 level English instructor (faculty and TA) taught courses offered each year in response to decrease in majors while maintaining a relatively steady percentage of fill rate. In short, we have been responsible in offering the number and types of courses appropriate to student need and demand (see Appendix E.2: Teaching Distribution).

It is important to note that of the 61 faculty FTEs housed in English in 2017-18, nearly 10% were used to cover administrative roles (approximately 50% of which were administrative roles *outside* of English) and teaching in other departments (see Appendices C.2: Faculty and Faculty FTEs and C.1: Faculty Roster). Those non-teaching FTEs are needed to administer a department of our size and reach (from department chair and associate chair to program directors, course scheduler, and newsletter editor), while the non-teaching FTEs that go to other units speak to the wide range of contributions our faculty make to the college and university. It is important also to emphasize again that several of our department programs are larger than some departments in the College of Arts and Sciences. However, the use of these FTEs does impact the number of courses we can offer.

This increase in faculty teaching lower division courses has coincided with efforts to decrease the size of our MA/PhD and MFA programs and, hence, the number of graduate seminars offered. Currently there are 110 graduate students in our MA/PhD program, down from 145 in 2008. The decrease in size is at this point due primarily to graduation, but we anticipate more downsizing over the next few years, something we have begun to do since 2017 when we further decreased our target enrollment (target enrollment in the 1990s was 30-35, from 2000-2006 it was 25-30, and starting in 2008 it was 20). Whereas our incoming class size in 2008 was 21 and rose in 2011 to 24, the incoming cohort for Fall 2018 is 10 students (see Appendix E.3: Graduate Program Size). The decision to cut our incoming class size more or less in half is a response in part to the continued disappearance of tenure-track jobs nationally, but even more so to the decrease of funding opportunities locally. The reduction in size of our MA/PhD program necessitated reducing the number of courses we offer. In the 2008-9 academic year, we offered 39 graduate courses in literature/culture and language/rhetoric; for the 2018-19 academic year there will be 22 courses

offered. Likewise, there are currently 20 students in our MFA program, down from 34 in 2008. These efforts, too, were purposeful and based on the changing landscape of funding for MFA students nationwide and at UW, along with a desire to maintain a student cohort size that best encourages diversity and community.

Other efforts to offset the loss of majors and decline in TA funding have included delinking the required IWP writing courses from our English 202 Gateway to the Major course starting in Autumn 2016, which, while eliminating an opportunity for students to develop disciplinary writing skills and forms of inquiry, allowed us to move the few TAs we have left from the writing links to 200-level English courses. In Autumn 2012 the IWP undertook an extensive partnership with Biology, bolstering its work with Astronomy and Biopsychology in the natural sciences. Biology is the largest department in the College of Arts and Sciences, and we have sustained writing seminars linked to each of the three courses in the introductory biology sequence. We have also linked with courses in Chemistry, Oceanography, and Atmospheric Sciences, and we will pilot a linkage with the introductory course for the new interdisciplinary Nutrition major starting in Autumn 2018. As IWP has responded to a significant shift toward STEM enrollments at UW, it has maintained a foothold in the humanities, including linkages with Music; English Studies/Literature and Culture; Cinema and Media Studies; and, most recently, a new linkage with Classics (see Appendix F.4.4: IWP Courses).

Likewise, in 2009 the department instituted a policy restricting students who pass a 100-level EWP course from taking a second 100-level EWP course. With the development of shared learning outcomes and a shared curricular structure across 100-level EWP courses, it became redundant for students to repeat any one of them. We felt students would be better served in receiving continued writing instruction by taking other composition courses in IWP or other writing integrated courses such as those designated as “W” courses. This policy increased the number of seats available in EWP courses for students who are needing to fulfill their “C” requirement. At the same time, over the past ten years the EWP’s highly successful and accredited UW in the High School program, which trains and mentors high school teachers to teach English 131 and 111 in the high school, has more than doubled in size, from 20 partnering teachers to now over 40. Between Autumn 2013 and Spring 2018, UWHS has enrolled 6,826 students for UW credit in high schools across the state. Funding to administer this program (which covers the summer salary for the EWP associate director/UWHS coordinator and the UWHS graduate student liaisons) comes entirely from Continuum College. The net result is that on average nearly 1,400 students a year complete the UW’s composition requirement in high school (see Appendix E.7.2: UWHS Enrollments). While not all these students end up attending UW, Continuum College estimates 50-60% do, which means approximately 700-800 incoming students a year do not need to fulfill the composition requirement at UW. We note this not as a source of pride in corporatized efficiency or outsourcing, far from it, but to underscore that in a climate of scarcity the English faculty and staff have worked hard to find pedagogically responsible ways to minimize the impact of budget cuts within and beyond the department while also building productive partnerships between UW and the public schools.

Academic Unit Diversity

In recent years, the Department of English has sought to maintain a unit-wide focus on diversity, equity, and inclusion. It has held numerous public events, open meetings, and faculty meetings on the department’s interest and work in furthering diversity, on its understanding of that term’s meaning, and on its relevance to the department’s contributions to a twenty-first century university.

There have been targeted initiatives, such as amending our bylaws to create a standing Diversity Committee (Fall 2011) which includes three or four EC-appointed faculty members and two elected graduate students; approving a Departmental Diversity Statement (Fall 2011); drafting, with leadership from the Diversity Committee (DC) and in consultation with the Associate Vice Provost for Faculty Advancement, a best practices in hiring document that centers equity and inclusion; drafting a rubric for use in assessing faculty merit (Spring 2015); producing a report on the “discipline of English” as currently pursued at peer institutions, with special attention to their efforts at “overcoming ethnocentrism” (Spring 2016); carrying out a successful IWP lecturer-line search for a specialist in antiracist pedagogy (Fall 2016); conducting a faculty survey on climate and workload (Winter 2017); developing a statement of values in the wake of the presidential election (Winter 2017); and sponsoring a series of panels and workshops on diversity and pedagogy (Winter-Spring 2017). In Spring 2017, we held a departmental retreat dedicated to diversity, first a morning session for faculty facilitated by Scott Winn (School of Social Work) on structural transformation through a racial equity lens, with the aim to begin building a common vocabulary to enable more productive departmental discussion on matters of policy, curriculum, and racial equity, and in the afternoon a panel and discussion about centering diversity in course design for faculty and graduate students. In 2017-18, the department revised its 2011 Diversity Statement and renamed it the Departmental Commitment to Diversity and Equity (see Appendix A.5). Much of this work has been guided by the department’s Diversity Committee (DC) in partnership and consultation with the Executive Committee and department chairs.

In terms of departmental faculty and staff demographics, since the last department review we have seen a significant increase in gender diversity, especially within the Assistant and Associate Professor tenure track lines (see Appendix H.2: UW Workforce Analysis and H.1: Faculty and Staff Demographic Summary). In 2007, the department included 41% female tenure-line faculty while in Spring 2018 the number had increased to 54%. At the Assistant and Associate levels, the percentage increased by 50% and 20% respectively. At the Professor level, the increase has been 5%. As we continue to work as a department on developing guidelines and increasing transparency around promotion (see below for an account of ongoing efforts), we hope to see the gains made at the Assistant and Associate levels carry over into the Professor rank. In terms of racial and ethnic diversity, our profile is not as encouraging. Although there has been an increase in percentage of faculty of color from 17% in 2007 to 21% in Spring 2018, this slight increase, in the context of local and national diversity initiatives, is an indication that we need and must do more to diversify our faculty. Currently, of the 13 faculty of color in the department, 11 are tenure-line and 2 are lecturer-line. Significantly, of the 11 tenure-line faculty of color, only three work within the literature and culture area group, producing a situation whereby an under-represented group of faculty is being called upon to mentor a disproportionately large number of students.

The challenge has not only been in recruitment of faculty of color but also in retention. During the last four years we have lost to other departments, programs, or universities three tenure-line faculty of color (two Associate Professors and one Full Professor, all of whom work in the literature and culture area group). One of the three faculty still has an FTE line in English but teaches entirely in another program. Their reasons for leaving are varied and complex, but they are entangled in challenges that we and other departments of English face as we address questions about what it means to be a more diverse (demographically, intellectually, curricularly, and structurally) department of English. We hope our efforts over the last few years to address these questions, highlighted below, have established a foundation on which we can build.

Undergraduate and graduate student demographics are closely connected to the contextual issues noted above. In terms of our majors, the demographic profile generally reflects that of the college as a whole. Our percentage of Asian American and International student majors is lower, while our percentage of Native American student majors is more than double that of the College overall, though unfortunately those are both very low numbers. The percentage of Caucasian student majors is 13% higher than the rest of the College (see Appendix H.3: English Major Diversity Data). While 58% of English degrees awarded in 2017-18 were to Caucasian students, across all English department courses enrollment demographics were more distributed, with 39% Caucasian, 17% Asian American, 13% International, 13% Multi-ethnic, 7% Hispanic/Latino, 2% African American, .4% American Indian, .4% Hawaiian/Pacific Islander, and 8% not identified (see Appendix E.1: Enrollment Data Summary). While the data suggest that the department is not significantly falling behind the college in the diversity of its student majors and enrollments, there is considerable room for improvement.

One way to think about diversity in the graduate program would be to take a look at the 2017 incoming MA/PhD cohort of 14 students. It included students from India, Indonesia, South Korea, and Kuwait; two “non-traditional” students over 50; and students coming from Maine, Indiana, South Carolina, Tennessee, Mississippi, and Texas. Of the incoming class, five identified themselves as specializing in pre-1900 literature, seven in post-1900 literature, and two in language and rhetoric. Their areas of interest range from Marxist theory to data visualization, from the African novel to Asian-American poetry, from ethnography to the Anthropocene. However, despite this level of diversity, the fact remains that we have great difficulty in recruiting under-represented minority students. Statistics on the number of Underrepresented Minority (URM) and International graduate students enrolled in the MA/PhD program over the past ten years reveal a steady decline in the percentage of URM students, from 25.4% in 2008 to 12.7% in 2018, while during that time the percentage of International students has increased from 6.3% to 13.6%. Within the MFA program, however, the percentage of URM students during this time increased from 8.8% to 26.3%, while the MATESOL program saw an increase in percentage of URM students, from 10.7% to 25%. Since 2008 the MATESOL Program has drawn international students from Brazil, China, Egypt, Finland, Germany, Iraq, Korea, Kyrgyzstan, Saudi Arabia, Serbia, Taiwan, and Turkey (see Appendix H.4: URM-Intl Graduate Student Data).

The department has undertaken efforts to support the recruitment and retention of underrepresented students at the graduate and undergraduate levels over the past few years. In 2015-2016, the English department Diversity Committee (DC) undertook a study of how our department compares to other departments of English at peer institutions with respect to the proportion of faculty and students from under-represented groups (what the DC called “demographic diversity”) *and* the orientation of the curriculum (“intellectual diversity”). The result was a six page report, exploring a number of concrete strategies for placing intellectual diversity at the center of the curriculum (not just a supplement to a traditional distribution of courses, but a defining dimension of most of the courses taught). As the report suggested, such a move could help to create the kind of intellectual community that allows for the successful recruitment and retention of under-represented faculty and students (see Appendix A.7).

The report was discussed in a productive faculty meeting in May 2016. As one outcome of that meeting, it was agreed that the Diversity Committee, working in collaboration with the Executive Committee, would organize a number of events and discussions to prepare for a Spring 2017

department faculty retreat focused on the topic of diversity, curriculum, and climate. During Autumn 2016, for example, the Diversity Committee organized a student panel, featuring three present or former English majors from under-represented groups, as well as two student activists on issues of race and equity from other areas of campus. English department faculty heard these students speak in thoughtful and articulate ways to their experience of diversity at UW, and, especially, their sense of the ways in which we have or have not achieved a multi-cultural curriculum in our department.

At the same time, the Undergraduate Education Committee (UEC) has identified international and multilingual students as a group that the English Department is uniquely positioned to serve, but whom we may also be distinctly prone to exclude. In 2015, the department piloted a 2-credit course directed at international students who were considering an English major or minor. The course was offered for two consecutive autumn terms (advertised to the international students who come for the Early Fall Start program). The course was successful as a faculty-led class. The intention was to work up a curriculum and best practices and then have a Teaching Assistant or Part-Time Lecturer offer the course, but cuts to these budgets have made this unfeasible. We have continued our efforts this year through assessment: the undergraduate student survey circulated to students enrolled in English classes in Spring 2018 included a set of questions specifically aimed at multilingual students and an invitation to any who would be willing to meet with the UEC to share their experience (see Appendix F.2.5: Undergraduate Student Survey Results). A Chinese undergraduate major also conducted interviews of other international students as part of an independent study supervised by Nancy Sisko, Director of Advising, and shared the results with faculty at the end of Spring 2018 in an extremely productive meeting, joined by several other graduating senior international students. This year, with continued leadership from English faculty member John Webster, the director of the English 108 Writing Ready program, the UEC plans to work with this data in order to identify tangible ways in which international as well as multilingual students could be better supported in English courses, and develop a set of recommended best practices for department instructors.

In working for diversity and inclusion in our curriculum, we have taken the opportunity of the University's new General Education requirement for a course in diversity (DIV) to introduce new classes and to rewrite and rethink the content of many of our current courses to seek DIV classification. We developed several new courses at the 200 and 300-level that fulfill UW's new DIV requirement: ENGL 256 (Introduction to Queer Studies), ENGL 259 (Literature and Social Difference), ENGL 265 (Introduction to Environmental Humanities), ENGL 362 (Latino Literary Genres), and ENGL 386 (Asian-American Literature). We also collaborated with faculty who teach courses that seemed to be a good fit for the DIV requirement and rewrote catalog descriptions and sample syllabi to fit the college description, submitting these for approval. Twenty-one English courses have been approved as DIV courses (see Appendix F.4.1).

The Expository Writing Program has a longstanding history of engaging in diversity and inclusion work. Accomplishments and initiatives include sustaining English 109/110, a two-quarter course sequence that supports about 200 students annually through a partnership among EWP, Education Opportunity Program, Student Support Services, and Student Athletes Academic Services; creating writing courses (starting in 2009) to support multilingual and international students that center the resources of culturally and linguistically diverse classrooms and offer specialized language support (see Appendix F.4.3: EWP Multilingual Resources); redesigning in 2016 the EWP TA

orientation and English 567, the graduate writing pedagogy seminar for new TAs, to center issues of diversity, equity, and inclusion as a core value; establishing a “Race and Equity” subcommittee in 2016 to promote diversity, equity, and inclusion in EWP’s practices and policies, which among other things, led to supporting antiracist and critical pedagogy workshops; administering a climate survey/hosting a town hall in 2017 to support and understand how TAs were experiencing teaching in this political climate, which led to the development of resources for handling conflict in the classroom, spaces for teacher collaboration, etc.; crafting an antiracist pedagogical framework and values statement in 2018 to guide writing curricula and teacher preparation (see Appendix F.2.7: EWP Program Statements); funding, with support from the Office of Minority Affairs and Diversity, five collaborative TA projects in 2017-2018 that engaged issues of equity and inclusion in the writing classroom (see: <https://english.washington.edu/news/2018/02/27/expository-writing-program-diversity-equity-and-inclusion-collaboration-grant>).

The Interdisciplinary Writing Program has also played a leadership role in developing antiracist pedagogies, successfully completing a lecturer-line hire focused on this work, and integrating antiracist pedagogy into its TA training, mentoring, and curriculum, including assessment practices. An IWP faculty member, Megan Callow, has also led a Simpson Center-funded cross-disciplinary research cluster focused on Writing Across Difference.

At the graduate level, in 2015, the MFA Program partnered with the UW Graduate Opportunities and Minority Achievement Program (GO-MAP) to recruit traditionally underrepresented minority graduate students; through Spring 2021, GO-MAP will provide an incoming MFA student with a two-year tuition waiver, while the creative writing program provides a guaranteed stipend and benefits. Newly revised CW learning outcomes for introductory classes endorse the department’s statement of values, and faculty have been redesigning reading lists for their writing classes to ensure representation of diverse authors, styles, and approaches.

Other efforts towards better recruitment and retention of underrepresented graduate students have focused on redesigning the introductory graduate course, English 506 (required for all incoming MA-level students and recommended for some incoming PhD students), from a course on “Modern and Contemporary Critical Theory” to an orientation to the discipline. While this redesign has not been formalized, it has been piloted for the last three years, including with a focus on the historical alignment of language and literature with nationality and the delineations of national culture that organized literary study until quite recently. In this way, the redesign of 506 models one strategy for the centering of intellectual diversity recommended in the Diversity Committee’s report. As 506 represents the shared, first quarter experience for most of our graduate cohort, it can do important work in presenting the department and the discipline as committed to diverse knowledges.

We are also working through mentorship to address graduate student retention and success. All graduate students are assigned a faculty entrance advisor at the beginning of their first year in the MA/PhD program. Beginning in Fall 2018, the Director of Graduate Studies (DGS) will also implement cohort advising: each cohort of graduate students will have a mandatory one-hour meeting with the DGS and Graduate Program Manager to discuss what they should be doing that particular year, and what they should be thinking about for the future. Incoming students are also paired with volunteer peer mentors. These mentors meet with their mentee at least once per quarter during the first year.

The department's Visiting Lecturers Committee recently created another form of group mentoring through a series of post-election pedagogy workshops run in winter and spring 2017. These workshops addressed the difficulties of teaching literary works that explore forms of difference—racial, ethnic, religious, or political—at a particularly fraught cultural moment and were especially attentive to the predicaments of instructors who feel disempowered on account of their race, gender, sexuality, national origin, political views, or citizenship status. The EWP, as noted above, has built on these workshops with a Diversity, Equity, and Inclusion Collaboration Grant, offering a series of five workshops run by graduate students in Winter and Spring of 2018 that addressed ethical approaches to teaching personal writing, antiracist assessment, canonical literature, autoethnography, and multimodality.

The department's collaborative exploration of antiracist pedagogy is also reflected in the new system of ranking TAs in their 6th year or above for funding. Our graduate students have rightly pointed out that teaching evaluations tend to reveal biases against people of color and women, and they fear that these biases will weigh against them when it comes to ranking TAs for sixth and seventh-year funding. It is impossible to completely ignore teaching evaluations, but we have incorporated them into a more comprehensive rubric that will be used to rank TAs. This rubric will require student instructors to compile a portfolio of teaching materials so that the ranking committee has a fuller picture of their pedagogical skills than evaluations can provide. It also asks them to provide a short narrative of the work they've done on their dissertation over the year—reading, data collection, writing, revision, etc. Finally, the rubric takes into account their professional activities such as conference presentations and publications, and their service and outreach within the university and the broader community. The aim in implementing this rubric is to establish a more transparent ranking process and address the inequities implicit in using teaching evaluations alone to determine funding decisions.

The aforementioned EC-led department meeting to discuss the 2016 Diversity Committee comparative study and report, "Diversity in the Discipline," revealed that before we can fully stage and engage in discussions of what diversity means in (and for) our discipline, we need to address climate issues that stifle candid debate. In Fall 2016, the EC designed a faculty climate survey in an effort to better listen to, understand, and open dialogue around how the diverse faculty in our department, across areas and ranks, experience and perceive our department's culture, mission, and shared goals—this as a way to build a foundation for conversation and response to our various and collective concerns and challenges. The survey was distributed to all English department faculty during Winter 2017 (see Appendix C. 5: Climate Survey Results).

Survey results have informed our work in developing, discussing, and endorsing guidelines for promotion to full professor as well as guidelines for merit review (now listed as resources for faculty on the department website). In addition, the survey served as the impetus for the department's proposal for an Equity and Inclusion grant from the Office of Minority Affairs & Diversity, which as noted earlier helped us undertake a series of workshops to define what we do, what we value, and what we want to prioritize. As noted earlier, this collective effort resulted in the creation and endorsement of the merit heuristic (an effort to be inclusive of and accountable to the range of work we do across teaching/mentoring, research, service, and diversity—see Appendix A.4: Merit Heuristic) and the strategic plan goals and entailments (see Appendix J.1: Strategic Plan).

Section II: Teaching and Learning

The department takes pride in its efforts to support teaching and learning across all its programs, undergraduate and graduate. Indeed, teaching and learning is where our work most successfully intersects and where our interdependencies are most productively on display. The coexistence of our undergraduate and graduate programs alongside our writing programs creates a synergy whereby the writing programs benefit from disciplinary affiliations that allow writing faculty and graduate instructors to see the teaching of writing as scholarly work that intersects with critical race and language theories, while the department benefits from the expertise in teaching and learning that the writing programs offer, including the ways they model inclusive and equitable pedagogies. The various learning goals we have developed and revised over the last ten years are all enriched by their intersections with one another. Following, we highlight our work in teaching and learning, while each of the program reports, included in Appendix D, documents in greater detail the contributions each program makes to departmental teaching and learning.

Undergraduate Curriculum

The undergraduate English major offers students a broadly based, historically grounded introduction to the literatures of Britain, the United States, and, increasingly, Anglophone literature from around the world. Courses in literature emphasize techniques of literary analysis, theoretical problems posed by the interpretation of texts, the social, historical, and political context of literary production and reception, and the pleasures of reading. Most require significant written work and stress the development of critical thinking skills. Courses in language study examine the structural, historical, social, and aesthetic dimensions of English. Our Creative Writing Program offers a range of workshops in verse, short story, novel, and creative non-fiction or expository writing.

The two BA tracks in Language and Literature and Creative Writing each consists of 60 credits (predominantly upper-division), with required courses in three distribution areas (“Forms & Genres,” “Theories & Methods,” and “Cultures in Contexts”), as well as a Historical Depth requirement of 15 credits pre-1945, of which at least 5 credits must focus on pre-1700 materials. Admission to the BA creative writing option is through a competitive portfolio system. (For a more detailed overview of creative writing degree requirements and pedagogy at the undergraduate and graduate levels, see Appendix D.3: Creative Writing Program report.)

Until 2014, the English Department did not offer a minor. However, in addressing the decline in majors seen over the past decade and in an effort to support students interested in connecting English courses and their majors, we have developed two departmental minors, in English and Writing (<https://english.washington.edu/english-and-writing-minors>). The English Minor is designed to be as flexible as possible. It consists of 30 credits in English, of which at least 20 must be upper division (300-400 level). This flexibility also allows students to tailor the minor to their own interests focusing on courses dealing with a particular theme—literature and science or social justice, for instance—or pursuing a particular methodological focus—language and linguistics or rhetoric, for example—or sampling from the wide range of courses our department offers. The Writing Minor, begun in 2016, is somewhat more structured, requiring 25 credits at the 200 level or higher, with at least 15 at the 300 level or higher. It further requires distribution between courses in academic, professional, or creative writing and courses in theory, history, and design. While these stipulations make for a more structured minor, it is adaptable to a wide range of disciplinary perspectives.

In an effort to identify the threshold skills and knowledge students need as they enter into, and to make it easier for students to complete, the English Major, we have revised the English “Gateway” course (offered once every quarter as a large lecture course with discussion sections), renumbering it from the 300 to 200-level, and de-linking it from a required writing course (ENGL 297), which remains an option for interested students. While this de-linking was initially sparked by College-mandated changes to the English department TA budget, we took it as an opportunity for the department to review, identify, and articulate the learning goals of 202 and to develop a clearer role for the 202 discussion sections that can help support and demonstrate these goals in targeted and effective ways (see Appendix F.1.1 for 202 learning goals and best practices). These changes have resulted in a notable uptick in enrollments, including by students who are taking it out of general interest. As of Spring 2018, we have also changed 202 from being a true “gateway,” meaning that students had to take it before declaring the major, to a “requirement” that students have to complete (earning a minimum 2.0 grade) within a quarter of declaring the major.

Graduate Curricula

The MA/PhD program is structured through three stages: coursework, exams, and dissertation. We currently require 75 credits of coursework—15 credits more than our peer departments at the UW (e.g. History, Classics, East Asian Languages and Literatures). Following their 75 credits of coursework, students spend up to 3.5 quarters on exam list-compiling and reading. They write the dissertation prospectus in the quarter following their exams, which leaves them two automatically renewed funded quarters to complete the dissertation. While completing the dissertation so quickly is well-nigh impossible, upwards of 90% of students do, however, receive funding for the sixth year, which is awarded on a competitive basis through TAs and fellowships. The graduate program has long prided itself on allowing graduate students a great deal of freedom to pursue their own interests. There are two required courses—English 567: Approaches to Teaching Composition, which all new TAs must take, and English 506: Modern and Contemporary Critical Theory (piloted for the last three years as more of a general Introduction to Graduate Studies in English Literature and Language).

Enrolled students submit a letter requesting continuation in the PhD program. This letter—the first of three PhD-level benchmarks—requires students to identify three exam areas and their exam committee members. The Graduate Studies Committee has discussed implementing a portfolio that would showcase the student’s best work and might include a short reflective essay that would allow students to take stock of what they have learned in coursework and consider how they can build on and adapt that knowledge as they begin to think about remaining coursework and exams (such reflection would, ideally, be tied to learning capacities that the department has been exploring). The committee will return to this discussion, with broader faculty input, in the coming year as we rethink MA/PhD coursework requirements.

In recent years, the department has aimed to make our graduate course offerings more predictable and more legible to graduate students who are still learning the discourse of our discipline. The language and rhetoric faculty have developed a fairly consistent rotation of course offerings, but the large number of literature and culture faculty has made it more difficult to achieve a similarly consistent rotation. However, we have agreed on a set of 10 categories that we can use to tag our graduate course offerings, which will help students in making course selections. Faculty can choose two of these tags for their courses along with a keyword of their choice. In the future, we hope to add categories that will reflect the learning outcomes of a course by identifying the skills that the

course will emphasize. Graduate faculty are in the process of articulating an agreed-upon set of these learning outcomes for graduate courses which will build on and refine a list of “skills and capacities” generated at the graduate studies retreat in Winter 2017 (see Appendix D.2: MA/PhD Report for more information).

A significant graduate curricular achievement in the past ten years has been the revision of the PhD qualifying exam. The transition from exams to prospectus-writing has been a difficult one for many of our students, and the new exam format is intended to make it smoother. Previously, students typically completed their written exam in a 72-hour period during which they wrote either two 15-page essays or three 10-page essays. They now have the choice to write a 20-30 page field statement that must define 1) the student's field or fields of expertise, 2) the student's methodology, and 3) a research question. Ideally, the research question will help students to frame a dissertation project (see Appendix F.1.5: Changes to the PhD Exam).

The MFA program consists of 20 credits of creative writing workshops, 15 credits of graduate literature classes, 5 credits of elective, and 15 thesis credits (see Appendix F.4.5: MFA Degree Requirements). Its first year is devoted to coursework, while the second is largely devoted to individual work on a creative manuscript (a book-length work of poetry or prose) and critical essay under the direction of a two-person thesis committee. All creative writing faculty serve on these committees. The program offers both poetry and literary prose workshops every quarter. Every year, the program also offers 2-4 sections of The Creative Writer as Critical Reader (ENGL 581), a craft or literature class taught by creative writing faculty with the interests of MFA students in mind. The program also offers Topics in the Teaching of Creative Writing (ENGL 587), required for TAs assigned to teach introductory classes but open to all MFA students.

The MATESOL Program trains language pedagogues and researchers for a globalized world. It is the university's only degree-granting program in language acquisition, learning, and teaching. In response to a rapidly changing paradigm in language teaching, the program provides students with background in second language acquisition research; training in language research, teaching, and assessment; opportunities to apply this training in a variety of pedagogical tasks and contexts; and a critical understanding of the multicultural, racialized global context in which language instruction takes place. At approximately 50 credits, program requirements comprise six core courses (an introduction to the field—theory and practice, introduction to linguistics, pedagogical grammar, teaching methods, testing and assessment, research methods); two quarters of teaching practicum; two related courses in allied fields (most often language and rhetoric, linguistics, education, or anthropology); an elective; and a foreign language requirement.

EWP and IWP Curricula

Serving approximately 5000 undergraduates each year, EWP composition “C” courses prepare students with 21st century literacy, research, and writing skills required for success in the academy and beyond. Since 2008, the EWP has created a three-course multimodal composition sequence to better support 21st century literacies (English 182-282-382); expanded and innovated the 200-300-level “C” courses offered (English 281, 282, 381, 382); and designed courses to support international and multilingual students. In all, the EWP offers five 100-level courses, two 200-level courses, and two 300-level courses from which students can fulfill the “C” requirement. On average, more than 95% of EWP's courses are offered at the 100-level. While the 100-level courses serve different pathways to academic inquiry and writing, they share the same EWP learning outcomes

and basic curricular structure, described in more detail in the next section. (For a detailed information about EWP courses, see Appendix D.5: EWP Program Report.)

The Interdisciplinary Writing Program (IWP), offering five-credit writing courses that are linked to disciplinary lecture courses, uses writing as a means to help students learn as they are entering a particular discipline or field. UW's IWP is the oldest linked-course program in the country. The IWP integrates writing instruction with students' study in specific disciplinary contexts through course-specific linkages (English 197, 198, 199, 297, 298, 299, distinguished by discipline and level): every student in a given IWP course is enrolled in the same linked lecture course (for examples, a lecture course in Astronomy or Political Science). English 197, 198, and 199 tend to be linked with 100-level lecture courses in the humanities, social sciences, and sciences, while English 297, 298, and 299 tend to be linked with 200-level lecture courses in the humanities, social sciences, and sciences. Instructors take advantage of the fact that inquiry purposes can readily be defined in relation to students' concurrent lecture course study, and students learn that—by writing—they can refine, extend, and employ their new understandings. The IWP experience results in ten credits for students (five from the IWP course and five from the lecture course). From its early days working exclusively with introductory courses in History, Political Science, and Sociology, the IWP has expanded teaching partnerships across the College of Arts and Sciences as well as developed linkages with units in the College of the Environment and the School of Public Health (see Appendix F.4.4: IWP Course Offerings).

Student Learning Goals & Outcomes

The English major is guided by a set of skill and content learning goals, which include: making use of textual analysis (close reading) to enunciate understanding of literary and critical texts; articulating coherent arguments built on specific evidence from individual texts; assessing different kinds of evidence and opinion; understanding and using key critical terms and concepts in the discipline; showing an ability to use texts, quotations, and detailed examples to reveal appreciation of complexity and awareness of nuance; questioning one's own and others' conclusions; developing self-critical and reflective habits; recognizing and appreciating the importance of major literary genres, subgenres, and periods; demonstrating familiarity with historical and cultural contexts and how they affect the creation and understanding of literary texts; relating texts from a variety of historical periods and cultures to each other; using a variety of approaches/theoretical perspectives in reading and discussing literature; engaging competing critical approaches to literary works, thinking through differences in approaches, and articulating them in written arguments; writing fluently for a variety of purposes and audiences; using information technology and other methods to conduct scholarly research; and integrating primary and secondary sources into essays (see Appendix F.1.6: English Major Goals for Student Learning).

In recent years, we have revised our undergraduate curriculum, taking steps to articulate and clarify learning outcomes for specific courses, including both 200-level Gen Ed courses and the sequence required by the major: ENGL 202 ("Introduction to English Language and Literature"), 302 ("Critical Practice"), and the senior capstone seminar, an advanced special topics seminar which we have also recently revised to include more opportunities for reflective writing (see Appendix F.1.1 for a description of the undergraduate program goals and outcomes).

Whether taught by TAs or faculty, introductory creative writing classes are guided by recently revised learning outcomes, which emphasize the achievement of specific skills and a familiarity

with workshop methods and practices of close reading (see Appendix F.1.4). Intermediate level classes are guided by a briefer set of outcomes (see appendix F.1.3: CW Learning Outcomes for 200 and 300-level classes), which creative writing faculty are in the process of revising, in addition to creating such outcomes for advanced classes and for the undergraduate and graduate creative writing programs in general.

In offering a gateway to academic research and writing at UW, the Expository Writing Program's 100-level courses are designed around a set of shared learning outcomes, first developed in 2004 in conversation with the Council of Writing Program Administrators (CWPA) Outcomes Statement for First-Year Composition (see Appendix F.1.2: EWP Course Outcomes). While EWP's 200- and 300-level curriculum offers more advanced and specialized composition support, these upper-division courses also provide, like the 100-level classes, core instruction on writing, research, analysis, and argument; build in opportunity for feedback and revision; focus on metacognition, rhetorical awareness, and transferable composition skills; and incorporate best practices in writing pedagogy, such as scaffolding and conferencing. Within the EWP, the outcomes provide a shared vocabulary among students, instructors, and administrators. In 2016-2017, current EWP Director, Candice Rai, alongside a team of EWP Assistant Directors, revised the EWP Outcomes to reflect changes in the 2014 version of the CWPA Outcomes Statement as well as to reflect shifts in EWP's goals of promoting ethical and effective communication practices within linguistically, culturally, and socioeconomically diverse contexts. Further, to better support 21st century literacies, the revised outcomes deepen the program's rhetorical/rhetorical genre approach by supporting multimodal composition and design practices across genres, modes, purposes, and audiences both within and beyond the academy.

The portfolio which caps the structured and sequenced assignments in EWP courses also requires a critical reflection, asking students to describe how their revised work demonstrates the EWP Outcomes, using evidence from their writing and peer/instructor feedback. To enhance this metacognitive practice (and, by extension, student learning and transfer), the EWP encourages instructors to give students opportunities to practice and reflect on the outcomes throughout the course. Since 2006, the EWP has created a custom textbook with Bedford/MacMillan publishers to support EWP's specific 100-level outcomes and curriculum, with the 2017 revised version titled *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*.

The IWP curriculum model promotes writing in the disciplines, situates students in relation to how knowledge is constructed in a given discipline, and helps them see that the existing knowledge of a discipline is dynamic. This curriculum prepares students to engage disciplines new to them as active participants and to use writing as a tool to critique disciplinary epistemologies and to intervene in them. As such, the program is collaborative by nature. IWP instructors (core faculty, TAs, part time lecturers, and the program coordinator) often work closely with linked lecture faculty, joining them and their TAs for weekly team meetings, participating in assignment design and assessment, discussing student work in progress, and collaborating on research support with subject-area librarians. All IWP instructors conference with their students over every major writing project before it is submitted for final evaluation and center peer feedback and peer review. Many IWP instructors develop evaluative criteria specific to writing in the discipline or subfield of the linked lecture, or co-generate them with students. Specific learning goals vary by linkage (see Appendix D.6: IWP Report for sample learning outcomes from two IWP courses).

Instructional Effectiveness

Instructional effectiveness is notoriously difficult to measure. Nonetheless, English Department course evaluations are consistently high. Between Autumn 2008 and Spring 2018, based on Office of Educational Assessment student course evaluations, upper division English department courses were rated 4.5 on a 5-point scale (mean of combined medians). Lower division courses taught by faculty were rated 4.3 while those taught by TAs were rated 4.2. Graduate courses were rated at 4.6 (see Appendix F.2.1: Department Evaluations Summary). At the undergraduate level, we also recently conducted a survey of students in English courses, which included questions about the skills they feel they have acquired, and their sense of whether or not English courses build on one another. 757 students completed the survey (see Appendix F.2.5 for results). The department's Undergraduate Education Committee is currently working on processing these data with the help of a PhD student from the Statistics Department and will be presenting a summary of the findings to the department next year.

If the aforementioned 2-credit "Professionalization and Public Life" seminar (discussed in Appendix F.4.2) is adopted into the major, it will have the ancillary benefit of providing a venue in which to discuss and assess the skills that students have acquired in the major. In addition to helping students themselves articulate the value of the major, and what they have learned in it, this should also enable us to engage in similar reflection of whether the skills students believe they have acquired match those we are endeavoring to teach. It thus has the potential to become a site for evaluating the success of the major, and identifying areas for improvement, in addition to its role in preparing students for life after college (see Appendix F.4.2 for the course description and sample syllabus).

At the graduate level, in the years since the department's previous review, we have developed an online program guide for graduate students and faculty that outlines requirements and explains their function and how to meet them (<https://english.washington.edu/doctor-philosophy-program-guide>). Importantly, it also defines our program benchmarks. Several years ago, the faculty approved four major benchmarks that students must meet in order to make satisfactory progress and retain their funding. The first of these benchmarks is the MA degree, which must be completed within six quarters of entering the program. The second is the submission of the PhD letter, which must be done by the fourth quarter for those entering with an MA, and the seventh for those entering without an MA. The third benchmark, the PhD exams, must be passed by the end of the third year for those entering with an MA and the fourth for those entering without an MA. And the final benchmark is the dissertation prospectus, which must be approved by the end of autumn quarter of the fourth year for those entering with an MA and autumn quarter of the fifth year for those entering without. These benchmarks have gone a long way to helping us keep students on track to finishing their degree in a timely fashion. They have proved so effective that the DGS has discussed the possibility of implementing benchmarks at the dissertation stage—a point where some students can still get lost. But we are still considering how to do this in ways that would take into account variations in individual research and writing processes.

Another substantial improvement that we made to program requirements in recent years was the faculty vote to approve innovative dissertation formats. We agreed that the dissertation "may take many forms, including (but not limited to) a scholarly edition of a literary work, a digital research archive, a suite of essays on a common theme, a scholarly bibliography of a major work or critical movement, a lengthy translation, a monograph-length critical study, or a public humanities project." Our decision to adopt this expanded definition emerged from the Mellon-funded graduate studies

retreat run by Sidonie Smith in Winter 2017. It reflects our recognition that even those among our students who do go on to academic positions will not necessarily need or want to publish a monograph, and that dissertation research should take into account the student's immediate interests and long-term goals.

Our MA/PhD program's time-to-degree averages over the last ten years (6.96 years for all students; 6.62 excluding outliers) are well below the national average, which the MLA reports as 8.2 years for a PhD in English. Moreover, our averages (excluding outliers such as students who have taken full time jobs while ABD and whose time to degree is more than 10 years) have remained fairly consistent over time (see Appendix G.2: Time to Degree). In a comparison between the last ten years and the previous ten-year review period (2001-2007), student degree completion rates in year six increased from 37% to 43% while in year seven they increased from 62% to 67%. Since 2012, we have seen a steady decline in time to degree for post-Masters students (those who come into the program with an MA). The proportionally faster time-to-degree for students entering the program with an MA makes a case for revisiting our own MA requirements with an eye to better preparing students who enter without an MA for the later stages of the program. With one or two exceptions, all students in the MFA and MATESOL complete their degrees in two years.

We have a fairly good track record of self-assessment in the MA/PhD program, having conducted a number of surveys (faculty and student) over the last ten years, although figuring out what to do with the results of the assessment tends to be more difficult. In Spring of 2014, the department's Executive Committee appointed a working group to design a survey in order to document graduate students' understanding and experience of the curriculum as it relates to program benchmarks, particularly exams and the dissertation prospectus. The survey received 71 responses (see Appendix F.2.6 for the committee's summary of the findings and recommendations). In Spring of 2015 the department began to review our current doctoral program in light of the 2014 "Report of the MLA Task Force on Doctoral Study" and our own survey results so that we could move toward changes necessary for our students to meet the challenges of new forms of doctoral work. Based on those discussions, we formed faculty working groups to discuss these topics and in Fall of 2015 each committee wrote a summary of its work. The assessments of 2014-15 culminated in the aforementioned faculty retreat in Winter of 2017, led by Sidonie Smith, one of the authors of the MLA report. The retreat revealed shared commitments that we have begun pursuing with our revision of the PhD exam format and ongoing review of the coursework stage of our program.

The MFA program meets nearly all the hallmarks of success as outlined by the professional organization, The Association of Writers and Writing Programs. It has gained insight into undergraduate creative writing students through senior surveys and other surveys conducted by the English Department and through one survey of MFA program graduates in 2006. Many concerns raised in that survey have been addressed. Faculty now devote some workshop time to providing information about publishing in journals, applying for prizes and fellowships, and seeking a variety of employment opportunities. The Castalia Reading Series now provides an opportunity for current students to read alongside program alumni, and alumni are invited to the graduation celebration, creating a greater sense of connection among MFA program alumni. The program advocated for and received a larger number of dedicated teaching assistantships from the English department instructional budget. Finally, the program has allowed prospective students to submit nonfiction when applying to the program, and then for admitted students to submit

nonfiction in the workshop and include it in their theses. This coming year, the program will officially change the name of its track from “fiction” to “prose.”

Throughout its history, the EWP has engaged in ongoing assessment of its teacher preparation efforts, classes, and other aspects of the program, and responded with concrete actions. For example, the EWP Director and Assistant Directors continuously assess and work to improve the new TA orientation by conducting evaluations immediately following the orientation and then again at the end of the TAs’ first quarter of teaching. Every year the EWP staff makes substantial changes to its preparation efforts based on the feedback they receive. In the wake of post-election campus violence and the urgencies of this political climate, the EWP conducted a 2017 survey to see how TAs were doing, with a response rate of about 45%. Qualitative patterns revealed that TAs wanted more spaces for collaboration and teacher development, especially on handling conflict in the classroom; and wanted more accountability and support from the program and a clear sense of EWP’s values and commitments to issues of inclusion and equity. In 2017-18, the EWP responded in the following ways, among others: 1) sought and received a grant for developing teaching community and resources for equity and inclusion work from the Office of Minority Affairs & Diversity; 2) centered equity and inclusion in the 131 orientation and the English 567 pedagogy course more intentionally; and 3) sponsored a series of five workshops on anti-racist writing pedagogy. The EWP has also routinely gathered student feedback on its courses (see Appendix D5: EWP Report for a description of this research). The EWP tracks student ratings using UW Office of Educational Assessment Form E (skills oriented) for categories 1 (course as a whole), 2 (course content), and 3 (instructor’s contribution to the course), 4 (instructor’s effectiveness in teaching the subject matter). Over the past five years, EWP’s entire teaching staff has averaged above 4.2 on a 0-5 Likert scale. These averages are particularly impressive given that EWP courses are a university requirement often taught by new teachers (see Appendix F.2.3: EWP Student Evaluation Data).

For the last five years for which it has analyzed the data (AY 2013-14 through AY 2017-18), students have rated IWP courses over a 4 on a 0-5 Likert scale on UW Office of Educational Assessment course evaluations every quarter. This holds true across broad domains—for writing seminars linked with natural science classes, social science lectures, and humanities courses, respectively—and levels (if courses are broken out by 100- or 200- level). In the last two years, the IWP Committee created a new program-specific evaluation to assess students’ experiences in its courses. IWP faculty piloted the evaluation in Autumn Quarter 2017, and asked all IWP instructors to include it as part of the course evaluation protocol this past academic year (AY 2017-18). In an analysis of evaluations selected at random, a majority of students—86% in humanities-linked courses, 88% in social science-linked courses, and 72% in natural science-linked courses—replied “Yes” to the question “Has working on your writing in this class contributed to your learning in the linked lecture course?” (See Appendix F.2.4: IWP Course Evaluation Data Synthesis.) Moving forward, IWP plans to develop other mechanisms for capturing student learning, beyond students’ self-reported perceptions and numerical data, in ways that honor its pedagogical complexity.

Teacher Education

One of the department’s longstanding strengths has been its mentoring of graduate student teachers, at each stage of their teaching career in the department. Through the Expository Writing Program and Interdisciplinary Writing Program, the department invests significant resources and time in teaching preparation, support, and mentoring. Additional training is provided for TAs teaching at the 200-level, including MFA TAs teaching creative writing courses and MATESOL TAs

teaching courses in the International & English Language Program. For many years, we have worked to recognize instructional excellence by giving teaching awards to TAs for both 100-level and 200-level teaching. Nominees are asked to submit teaching portfolios (which they are mentored to develop in their pedagogy seminar, English 567). The department also recognizes faculty with two annual teaching awards. During the last ten years, four department TAs and three faculty have been awarded prestigious UW Excellence in Teaching awards.

The EWP plays an especially critical and foundational role in teacher preparation, supporting a staff of 75+ TAs (with few exceptions, EWP courses are taught exclusively by graduate student TAs, primarily from English, who teach their own independent sections) and offering extensive mentoring, including: a seven-day orientation for new TAs prior to teaching; course-specific orientations for experienced TAs; a composition pedagogy seminar for new TAs; a portfolio assessment session; course specific TA manuals; detailed job descriptions; teaching observations; and quarterly reviews of TA syllabi, course evaluations, and grading. New TAs meet with the EWP Director after their first quarter to discuss their teaching and student evaluations. In Autumn 2017, 92% of TAs (24/26) ranked the EWP orientation as either Outstanding or Strong on a scale of Outstanding, Strong, Good, Acceptable, Inadequate every fall (see Appendix F.3.4: EWP Orientation and 567 Evaluation Form). Another way that the EWP has tracked success is through a series of ethnographic dissertations studying new initiatives. One, scheduled for completion this fall, documents high levels of TA satisfaction with shifts in the orientation that normalize the presence of multilingual students in first-year composition classes. There is also extensive online support including teaching materials and program guidelines. (See Appendix D.5: EWP Report for detailed description of EWP training and mentoring; see also Appendices F.3.1, F.3.2, and F.3.3 for copies of the EWP orientation schedule, pedagogy seminar syllabus, and teaching observation form.) Throughout the year, first-year EWP TAs show positive growth in their course evaluations. Between 2008-2018, drawing on data at two-year intervals, the first-year TAs move from an average rating of 3.9 out of 5 in autumn to 4.2/5 in spring.

IWP's attention to context requires ongoing mentoring for graduate student TAs, who, in addition to the three-day IWP Workshop that takes place just before classes begin Autumn quarter, enroll in English 592, a 3-credit microseminar that meets the first three weeks of the Autumn quarter and is taught by the IWP Director (see Appendix F.3.5: IWP Workshop Schedule & Sample Syllabi). Most importantly, every graduate student, every quarter, is placed in a "mentor group" with a core IWP faculty member who is teaching in a similar disciplinary domain. These groups, which consist of two to five TAs and one faculty mentor, convene regularly (as often as every two weeks autumn quarter) to discuss draft assignments, student writing, relevant scholarship, and teaching challenges and successes.

The Creative Writing Program trains MFA TAs who teach introductory (200-level) creative writing classes. After teaching in the EWP program during their first year, TAs in the MFA program usually teach at least one introductory creative writing class. The Director of Creative Writing consults with the EWP director to make sure all TAs are ready to teach at the 200-level and to see if any will need extra support. The Director then supervises all these TAs, holding a one-hour orientation for them at the end of spring quarter, providing them with a detailed addendum outlining expectations for their course (see Appendix F.1.4), meeting with them individually to review syllabi and assignments, visiting their classes, and meeting with them afterwards to discuss teaching strategies. In addition, the director teaches Topics in the Teaching of Creative Writing, a three credit class that

provides a practical and theoretical introduction to the issues of designing and teaching a creative writing class (see Appendix F.3.6: English 587 syllabus).

As a Master of Arts for Teachers, the MATESOL Program centers teacher education. Unless they enter with substantial teaching experience, all students take two five-credit practica in TESOL. Typically, the first one places students with a Master Teacher in the UW International & English Language Programs. The second practicum is taken during the first quarter of a TAship granted to all those eligible to teach in the IELP. MATESOL faculty mentor the placement, including observations and teaching an accompanying seminar.

We have also formalized the training for TAs offering 200-level courses through a 2-credit seminar (ENGL 592) taught by the Director of Undergraduate Studies in autumn quarter. This training draws on the goals and best practices for teaching 200-level Gen Ed English courses that the department has developed, as well as departmental guidelines for integrating writing into 200-level courses that fulfill the UW “W” requirement. (These goals and best practices are included on a password-protected page of the departmental website under “Teaching Resources.” They are also included in Appendix F.1.1.)

Teaching and Mentoring Outside the Classroom

In addition to classroom teaching, department faculty and the advising office support student learning through independent studies, workshops, mentoring, internships, service learning, and research and project collaborations. This work is often occluded and does not “count” as part of the teaching load, but in a department of our size, and especially a graduate program with over 150 graduate students, it is extensive. For example, in terms of graduate student mentoring, over the last ten years department faculty have served on an average of 26 MFA thesis committees, 17 MA essays, 56 PhD exam committees, and 45 dissertation committees per year—a total of 145 committees a year (see Appendix C.3: Faculty on Grad Student Committees). In that same time period, an average of 33 graduate students a year registered for independent studies (English 600) while a total of 3,446 students registered for English 700 (MFA thesis), English 590 (MA essay), English 597 (exam reading), and English 800 (dissertation) (see Appendix C.4: Graduate Mentoring and Independent Studies).

Coordinated through the English Advising Office, the department runs study abroad programs in London (Spring, Summer, Early Fall Start) and Rome (Autumn, Spring, Summer), which are consistently among the most popular and enthusiastically reviewed by students. In 2018, we sent 140 students abroad while in the last decade, we have served over 1,400 students. (Worth noting with regard to these programs is that the student credit hours generated do *not* appear in the College accounting of faculty and student activity.) These high impact programs highlight the English Department within the broader UW community, promoting English and humanities education within a global context. In addition, we regularly offer individual quarter study abroad programs—in Paris, India, Spain, Bosnia, Serbia and Croatia and elsewhere—in conjunction with other units, such as Comparative Literature, Cinema, & Media (CMS), and the Comparative History of Ideas (CHID). Given the popularity of these programs, we are engaged in conversations about how to replicate some of their magic here in Seattle, with courses and assignments designed to get students out of the classroom to explore the city and surrounding environment. Some of the pedagogical practices employed in these courses (embodied learning, multimodal encounters with

texts, multiple ways of engaging) can also help make our courses more welcoming and accessible to a wider range of students.

Internships in the English Department are offered with the cooperation of various organizations to provide a supplementary educational experience for undergraduate English students. As interns, students have the opportunity to acquire significant work experience related to the English major (most positions involve writing and/or research). The English advising office maintains an extensive internship listing (a list that they update weekly: <http://blogs.uw.edu/engladv/>). Advisors help students apply for an internship that aligns with their interests and work with employers to receive evaluations at the end of the quarter. The Advising Office also manages and supervises the course credit for the internship (English 491). Students earn 1 credit of English 491 per 30 hours of work per quarter. At the end of the quarter, students write a blog post that is published on the advising office's career blog, allowing students an opportunity to share their experiences with one another and provide them with practical, professional writing experience (the Advising Office tracked 2,768 unique internship blog posts in the last 8 years, an average of 346 per year). 582 students participated in internships in our department alone from Winter 2008 to Spring 2018.

The Advising Office mentors undergraduates in their transition from college to career through a robust set of resources that have been developed over the last decade. Notably, in 2012 the advising office conducted a study of the UW English Alumni database to assess career outcomes. The study found that English alumni are represented in more than 1,100 unique job titles. The Advising Office sifted this information into broad sectors of job categories, with representative positions within each of the categories. These diverse career options are woven together by identifying the transferable skills that English majors develop during the course of their studies. The career and internship portion of the website, which has received 130,763 total and 115,694 unique page views this year alone, features the above information along with resources that assist students with career planning and provides tools and resources for resumes, cover letters, and CVs.

At the graduate level, one of the recommendations of the previous external review committee was that we revise our MA/PhD program's curriculum and structure with an eye to better preparing students to seek academic employment after graduation. Our attempts to do this have been complicated by the transformations of the academic job market in the past ten years, which demand that we prepare students for both academic positions and non-academic careers. We have addressed the previous review committee's recommendation in several ways. The department's Placement Committee created a password-protected cache of sample application materials for jobseekers, and both the Graduate Student Organization and Language and Rhetoric's graduate student organization have hosted panels on preparing for the job market. We have been running a five-credit publication seminar every other year. For the past two years, Professor Carolyn Allen ran a seminar called "Living a Professional Life" that introduced students to basic professional skills like writing conference proposals and addressed issues such as work/life balance. Recent retirements will make it difficult to continue staffing these five-credit courses given all of the other teaching obligations faculty must fulfill, so we will likely need to reconfigure them as a series of workshops or one-credit courses.

National trends suggest that only 30-40% of our graduate students will end up in tenure-track jobs, so it's imperative that in the next few years we work hard to change the culture around professionalization in our graduate program. In some areas our students are surpassing national averages for tenure-track job placement: Language and Rhetoric, for instance, has a tenure-track

placement rate of over 75%. As part of our efforts to initiate conversation about a diverse array of humanities careers, we are participating in the Mellon-funded Career Pathways Study run through the Council of Graduate Schools. Over the course of three years, this study surveys alumni to find out what their career aspirations were in graduate school, what kind of work they're doing now, and whether or how our doctoral program prepared them for that work. In the first round of surveys, we had a response rate of 65%, the highest by far of any department at the UW (see Appendix G.5). The results of the survey will help us better prepare students for the type of work they may find themselves doing while helping us to reconnect with alumni who might serve as mentors or contacts for current doctoral students.

The survey results will help to supplement the department's own placement records. We have current employment information for 94% of the 164 alumni who graduated between 2008 and 2018. During this ten year period, 43% of our PhDs have landed in tenure-track positions and 43% have landed in non-tenure-track positions (either permanent, salaried non-tenure-track positions such as director of a writing program or adjunct teaching at local colleges, although more of the former than latter), while 8% have pursued professional careers within and outside academia (see Appendix G.3: PhD Employment). While this data suggests that significantly fewer of those graduating between 2014 and 2018 have obtained tenure-track employment than those graduating between 2008 and 2013, this seeming discrepancy may be explained by the fact that it takes most of our graduates several years to obtain a tenure-track position. Some of the recent alumni who are currently in part-time, non-tenure-track, or visiting positions, may yet land a tenure-track job. (For MFA employment information and other successes, see Appendix G.4, and for MATESOL, see Appendix D.4.)

The Simpson Center has been crucial to our efforts thus far to broaden our doctoral students' professional horizons, especially through the Certificate in Public Scholarship. Through the program Reimagining the PhD and Reaching New Publics, which began in 2015, the Simpson Center has also paired one of our graduate students each year with a faculty mentor at a local community college (going to class, attending department meetings, sitting in on advising sessions, and occasionally co-teaching their courses). Next year, building on this model, the current Director of Graduate Studies Juliet Shields will pilot a one-credit career shadowing class for doctoral students in the humanities, which will allow them to observe humanities PhDs at work in the public sector and in non-faculty positions in higher education (for a description of this course, see Appendix G.6).

The Expository Writing Program is also dedicated to creating professional development opportunities for graduate students who serve as EWP Assistant Directors and UWHS Liaisons. The EWP ADs/Liaisons receive hands-on experience with writing program administration, writing pedagogy, and teacher development. They represent the program on campus and beyond; help shape program policies, resources, and curriculum; assist with TA training/mentoring; and offer peer support. The EWP also fosters spaces for professional development, research, and collaboration. In 2008, EWP created the Mentor TA Program, in which senior TAs mentor new TAs, and launched Critical Classrooms, which prepares instructors for working in diverse classrooms. In a joint initiative between English writing programs, current Associate Director of IWP Megan Callow and EWP Director Candice Rai awarded three Writing Research Collective Grants in 2016 for graduate students to conduct original writing-related research that culminated in publications, conference presentations, and workshops. The EWP, including CIC/Critical Classrooms, has hosted a minimum of 100 teaching and professional development workshops between 2008-2018, while EWP hosts about five workshops per quarter on various topics.

The Community Literacy Program (CLP), founded by IWP faculty member Elizabeth Simmons O’Neill in 1992 as part of a FIPSE grant, embodies the best of teaching and mentoring outside the classroom by offering a unique opportunity for university students to work with K-12 students. It combines academic research with experiential learning, bringing the two together through discussion, presentation and writing. The CLP continues to be a regular offering of the Interdisciplinary Writing Program (offered as English 298/498 plus English 491—internship). Since 2009 the CLP has included the Phoenix Project, a collaboration Simmons O’Neill coordinates between the English Department and Seattle and Shoreline public schools. In collaboration with the Carlson Center for Leadership and Public Service, CLP/Phoenix sustains relationships with several “high needs” schools and programs (low income, under-represented, first generation, NNSE student populations) and coordinates service-learning opportunities for CLP students as well as for students enrolled in English 471 (Theory and Practice of Teaching Writing). Over 1600 students have participated in CLP/Phoenix service-learning work since 1992, currently providing an average of nearly 1500 hours each year of school-based internships in our partner public schools (<https://english.washington.edu/community-literacy-program>). An example of a CLP student project is a video students created on expeditionary learning—on trees—for a Detroit kindergarten class. When combined with the EWP’s service learning course (English 121), which Professor O’Neill also mentors, students in English department courses have engaged in experiential learning through 74,978 total hours of community service in the last ten years (see Appendix I.2).

Section III: Scholarly Impact

The department faculty’s scholarly and creative publications are extensive, including studies of literature, literary theory, criticism, and history; cultural studies; discourse analysis, English language and pedagogy; rhetoric and composition; and creative writing in fiction, literary nonfiction, screenwriting, poetry, and drama. Some of the Department’s scholarship is engaged with UW interdisciplinary interests in textual studies, media, language learning, ethnic studies, and English in transnational contexts.

As a group, our faculty maintain a high publishing and research profile. Over the last ten years, for example, our faculty members published 81 books (12 of those edited volumes and 6 textbooks), 327 academic essays (167 academic articles and 160 book chapters), hundreds of poems and short stories, nearly 100 reviews and reference book entries, over 40 works of public scholarship, and 15 reports and manuals. Faculty have served as journal special issue editors fourteen times. They have also been invited to give approximately 300 keynote and plenary or other invited lectures, while presenting hundreds of papers at conferences. Faculty have also worked on screenplays, films, documentaries, and published essays, interviews, and other items in the popular media. During this time, faculty have been awarded 81 grants and have received 78 awards and honors. They have also been active as journal and book manuscript reviewers and editorial board members, as well as tenure and promotion reviewers, with creative writing faculty judging seven major literary prizes (see Appendix C.6: Faculty CVs).

Faculty awards, honors, and leadership positions include: 3 ACLS Fellowships, 1 Carnegie Scholar Award, 8 Fulbright Fellowships, 4 Guggenheim Fellowships, 1 Lannan Literary Award, 2 Lockwood Professorships in the Humanities, 2 MacArthur Fellowships, 6 National Endowment for the Arts Fellowships, 2 National Endowment for the Humanities Fellowships, 5 Pushcart Prizes, the National Book Award, 1 Rhodes Scholarship, 5 UW Distinguished Teaching Awards, 2 UW Graduate Faculty Mentor Awards, 1 UW Sterling Munro Public Service Award, 1 UW Thorud Leadership Award, 2

Washington State Books Awards, 1 Brotman Award for UW instructional excellence (awarded to the IWP), and 1 Yale Younger Poets Prize, along with awards from the American Academy of Arts & Sciences and the American Academy and Institute of Arts and Letters in Rome, Italy.

In the past year, English faculty Brian Reed was appointed as the inaugural Milliman Endowed Chair in the Humanities at the University of Washington in recognition of his work in the humanities. Reed also gave the UW Katz Distinguished Lecture. Other faculty have been awarded the David Bevington Prize for the best new book in early drama studies (William Streitberger for *The Masters of the Revels and Elizabeth I's Court Theatre*); won the 2015 Critics' Choice Book Award from the American Educational Studies Association (Suhanthie Motha for *Race, Empire, and English Language Teaching: Creating Responsible and Ethical Anti-Racist Practice*; Motha's book also received the Comparative and International Education Society's Globalization and Education SIG Book Award); won the 2017 Ecocriticism Book Award by the Association for the Study of Literature and Environment (Jesse Oak Taylor for *The Sky of Our Manufacture: The London Fog in British Fiction from Dickens to Woolf*; Oak Taylor's book also was awarded the Rudikoff Prize for best first book by a Victorianist); won the 2011 Rudikoff Prize for best first book by a Victorianist (Charles LaPorte for *Victorian Poets and the Changing Bible*); received Mellon Summer Fellowships for New Graduate Seminars in the Humanities (Gillian Harkins); won a 2018 Pushcart Prize (Jessica Burstein for her semi-fiction essay, "All Politics," originally published in *Raritan's* Summer 2017 issue); and been appointed to the board of directors of the Association of American Colleges and Universities at its 2018 annual meeting in January (Kathleen Woodward, who is among eight educational leaders from a wide array of institutions to be selected for this honor). Gillian Harkins is also the PI of a grant to support "Community Engaged Collaboration" in the context of prison education.

Colleagues at Duke, Yale, Northwestern, Barnard, UCSB, and Arizona have organized and/or participated in two sessions devoted to discussing the impact of Eva Cherniavsky's 2017 book, *Neocitizenship: Political Culture after Democracy*, at the most recent Modern Language Association Meeting in January 2018 as well as the upcoming American Studies Association meeting in November. Anis Bawarshi's book, *Genre: An Introduction to History, Theory, Research, and Pedagogy* was translated into Portuguese and published in Brazil by Parábola Editorial Press, a prestigious publisher in linguistics. In 2012, Pimone Triplett participated as a faculty member in the summer session of Kundiman, an Asian American poetry organization that meets annually for workshops and community building among emerging and established writers. During this time, she also gave a poetry reading at the Lincoln Center for the Performing Arts in New York City. Her teaching at Kundiman, and the existence of this relatively new community building Asian American poetry organization, represents a changing paradigm within American poetry.

Examples of departmental public scholarship include the "short takes" series noted earlier. In 2016, as part of the Seattle Central Library's series of events commemorating its exhibition of "First Folio! The Book That Gave Us Shakespeare," Jeff Knight joined other Shakespeare scholars for a discussion of Shakespeare's influence on theater, pop culture and more. English department faculty's public scholarship has extended into the others arts as well. Jessica Burstein has given lectures and tours at both the Henry Art Gallery and the Seattle Art Museum in connection with her research into fashion, and has pursued ongoing collaborations with the artist Ann Hamilton. In 2016, Laura Chrisman co-founded the performance collective DeConstruct, which unites performers, academics, and critics to develop online intersectional critiques of dance and theatre, and has given pre-show lectures for

local performances, including a talk, “American Whiteness: contexts and contradictions,” for Brandon Simmon’s Gregory-Winning play *Is She Dead Yet?*, performed at Annex Theatre.

Highlighting some of our graduate student’s most significant accomplishments, in the last three years, two of our graduate students have been awarded a College of Arts and Sciences Graduate Medal in the humanities (Rachael Arteaga, 2016; Jane Wong, 2017), awarded to the most outstanding graduate student in the College of Arts and Sciences. Jane Wong was also named the 2017 James W. Ray Distinguished Artist by the Artist Trust/Frye Art Museum Consortium. For the coming year, graduate student Elizabeth Janssen has been awarded the Graduate School Presidential Dissertation Fellowship. In 2016, Elizabeth Brown’s dissertation, “*Pedagogies of US Imperialism: Racial Education from Reconstruction to the Progressive Era*,” was recognized with the Graduate School’s Distinguished Dissertation Award. Two of our graduate students, Dylan Medina and Tait Bergstrom, have been awarded an \$80,000 Amazon Catalyst Grant. And last year, Sarah Faulkner won three scholarships: the Katherine Sharpless Coyle Graduate Scholarship awarded by the Kappa Alpha Theta Foundation; the New York Public Library Short-Term Research Fellowship Award to work on her dissertation; and the McGill-American Society for Eighteenth-Century Studies Fellowship to study at McGill University. In the past two years, our graduate students have also been named to the Simpson Center Society of Scholars, have been named to the Husky 100, have won the Twentieth-Century Literature’s 2017 Andrew J. Kappel Prize in Literary Criticism, been awarded Mellon Summer Fellowships for Public Projects in the Humanities, Mellon Fellowships for Reaching New Publics, and Digital Humanities Summer Fellowships, to name just a few.

In addition, MFA graduates have been heavily involved in the local and national literary scene, working at 30 literary journals and small presses, and even founding presses and reading series. Impressively, 22 graduates of the MFA program in the past ten years have published a total of 55 books and/or chapbooks. In addition, 33 have received a total of 79 prominent awards, including 52 national or international awards, such as fellowships from the National Endowment for the Arts, book prizes like the Juniper Prize, and 27 regionally competitive awards. Over half of our MFA graduates have published stories, essays, poems, or book reviews in literary journals—at least 626 individual publications (see Appendix G.4: MFA Graduate Student Accomplishments).

Likewise, our undergraduates in the last few years have been awarded some of the most prestigious UW honors, including the President’s medal given to students whose academic pursuits demonstrate interdisciplinary interests, and their co-curricular and extracurricular activities show breadth and depth of expertise. In 2016, English department students received three of the five President’s medals: Forogh Bashizada received the President’s medal for graduating transfer student (English and Political Science), Mustafa Abbas Jafry for graduating senior (English and Bio Chemistry), and Maria Osborne, for the sophomore medalist (English and Mathematics). In each of the last three years, an English department undergraduate has been awarded one of fifteen Bonderman Travel Awards that allows students to embark on a journey that is at least eight months long and takes them to at least two regions and six countries of the world. Our students have been selected to serve as Gonfaloniers to represent the College of Arts and Sciences at the university graduation ceremony. Other undergraduates have been awarded Thomas A. Lederman Endowed Scholarships, been named to the Husky 100, and won the Grand Prize from the Library Research Award for Undergraduates. This past academic year, a joint English and History major was awarded the Dean’s medal for the social sciences.

Collaborative and Interdisciplinary Efforts

Our faculty engage in significant and wide-ranging collaborative and interdisciplinary efforts, some of which have been described already. The majority of Simpson Center cross-disciplinary research clusters involve English faculty or graduate students, who also regularly participate in the Society of Scholars. For example, what began as a Histories and Futures of Publication lecture and colloquium series through the Simpson Center has now become a Simpson Center interdisciplinary graduate certificate program in Textual and Digital Studies co-directed by Jeff Knight. Through Simpson Center-funded cross-disciplinary research clusters, our faculty work with colleagues across the university on projects such as the Anthropocene, Writing Across Difference, and Palestine and the Public Sphere, the latter of which was a three-year funded interdisciplinary research cluster that resulted in a co-authored article as well as the creation of a website that provides a critical glossary of key terms that often work to foreclose debates about controversial topics (and how participants can respond to, intervene in, and work their way around them). Habiba Ibrahim and Suhanthie Motha were early members of WIRED (Women Investigating Race, Equity, and Difference), a cross-disciplinary research cluster of scholars, across all three campuses of the UW, whose work examines strategies for critically resisting, reshaping, and engaging institutions of higher education. Motha is currently an Affiliated Faculty Member of the Center for Communication, Difference, and Equity; has been a Fellow in the Diversity Pedagogies Institute; and was a mentor for the Women of Color Collective (WOCC). Another faculty, Alys Weinbaum, has engaged in research collaborations with colleagues in History, Labor Studies, Gender, Women, and Sexuality Studies, and American Ethnic Studies, including co-convening a year-long reading and writing collaboration: "Race Across the Disciplines," an interdisciplinary conference: "Empires of Capital: Race Across the Atlantic and Pacific," and a Simpson Center dissertation workshop for graduate students pursuing interdisciplinary projects co-convened with a colleague in History.

English Department faculty collaborations extend beyond UW as well. In 2010-2012, Monika Kaup was a funded member of *The Hispanic Baroque: Complexity in the First Atlantic Culture*, a seven-year, multi-million-dollar Major Collaborative Research Initiative of the Canadian Social Sciences and Humanities Research Council. In 2018, Joseph Butwin worked with the Stroum Center for Jewish Studies to create a website devoted to the fruits of his oral history project interviewing Jewish veterans of the Abraham Lincoln Brigade who fought in the Spanish Civil War; he is collaborating with Professors Tony Geist (Spanish & Portuguese, UW) and Edward Baker (Spanish, University of Florida) to edit and publish the recordings.

Our graduate students regularly lead and participate in cross disciplinary research clusters funded through the Simpson Center (three this year alone: "Indigenous Studies," "Inter-Asian Historiophoty," "Eighteenth & Nineteenth Century"). One group of students developed a teacher's guide website, "*Materializing Translingualism in the Writing Classroom*"; another student organized JaneFest 2017, which brought over 800 people together in celebration of Jane Austen's life and works; another participated through the UW Center for Experiential Learning and Diversity in a weeklong immersive project at Makah Nation developing digital storytelling projects with the 5th grade class; and, through participation as a Public Scholarship fellow of the Simpson Center, another is involved with the Wing Luke Museum in putting together exhibits about Burmese-American communities in the PNW (see Appendix I.2 for a list of graduate student outreach activities and Appendix I.3 for a list of Awards and Successes).

On the programmatic level, beyond its impact on teacher and student development, the EWP also impacts campus/community partnership, multilingual/International student support, and writing research. For example, from 2017-2018: the EWP partnered with Odegaard Writing and Research Center (OWRC) and Center for Learning and Undergraduate Enrichment (CLUE) writing centers to co-design workshops; worked with OWRC librarians to pilot research resources for EWP courses; and collaborated with UW's STARS program, which supports engineering and computer science students from historically underrepresented backgrounds, to support an incoming cohort through coordinated scheduling and TA support. As noted earlier, through its longstanding partnership with the UWHS program, the EWP works with 46 high school teachers throughout Washington state who teach college-credit eligible versions of EWP's English 111 and 131 "C" courses. Through its English 121 service-learning composition course, EWP forms partnerships among the UW Carlson Leadership and Public Service Center and Seattle community organizations. EWP offers about 14 sections of English 121 each year, annually engaging around 300 students in 6,000 hours of service-learning, while building students' confidence and ability to transfer writing knowledge among academic, personal, and public contexts. Between Autumn 2008 and Spring 2018, English 121 has impacted approximately 3,000 UW students and dozens of Seattle organizations through over 60,000 service-learning hours. English 121 instructors develop course themes, help identify community-based organizations whose work is relevant to this theme, and develop assignment sequences that support students' community-based writing. In 2017-2018, themes included Educational Equity, Environmental Justice, Food Insecurity, and Homelessness.

The EWP has also served as a vital setting for research on writing pedagogy, practice, and administration. Since 2008, the following EWP-related research has been published (or accepted): 1 book, 3 writing textbooks, 12 peer-reviewed chapters/articles, 3 non-refereed publications, 10 textbook chapters, and 15 dissertations. The EWP also supports undergraduate publication. Between 2002 and 2017, the EWP published 40 UW students in *e.g.*, a journal of writing by UW undergraduates: <http://depts.washington.edu/egonline/>. In 2017, EWP staff members transformed *e.g.* into *Process: Journal of Multidisciplinary Undergraduate Scholarship*. *Process* produced a special issue on equity showcasing UW student writers: <https://www.processjmus.org/onequity/> (see Appendix I.6: EWP-related Publications).

The IWP, through a Simpson Center-supported Cross-disciplinary Research Cluster entitled "Writing Across Difference," has taken a leadership role in staging dialogue with other scholar-practitioners within and outside the English Department about antiracist pedagogy. This two-year research group, which has hosted a reading group, a symposium, and a roundtable, has culminated in a book project (in progress), where participants will contribute chapters on many facets of writing and difference, including antiracist pedagogy, translanguaging, institutional "diversity" logics, and the reification of difference in scientific communication. IWP faculty have also co-founded a campus-wide writing/research group for contingent faculty and professional staff pursuing teaching and learning scholarship. And IWP faculty member Simmons-O'Neill helped co-found, with a former graduate student, the annual Praxis Conference, a multidisciplinary conference addressing many strands of writing pedagogy. Presenters have included public school teachers, Burke Museum/Anthropology faculty and students collaborating on Pacific Islander culture, graduate students in Genome Sciences, University Beyond Bars, campus librarians and writing centers, and faculty and students working with MLL student writers.

The MATESOL Program also serves the university through its expertise in language policy. For the past decade, MATESOL faculty director Sandra Silberstein has chaired task forces on academic support for UW international and multilingual students. These task forces have brought together stake holders across the institution (including Admissions, Center for Teaching and Learning, College of Arts & Sciences, Continuum College, FIUTS, English Department writing programs, the Graduate School, Libraries, College Writing Director, Writing Centers, Office of Global Affairs, Office of Minority Affairs and Diversity, the Registrar, Student Life and Undergraduate Academic affairs) and shifted University language policy from a deficit model to one of ongoing support. Silberstein has been PI on three major institutional surveys (of Faculty, TAs, and students) and subsequent technical reports. MATESOL faculty Priti Sandhu has provided research and programmatic expertise for ESL courses and other programs that provide language support to English language learners. All three MATESOL faculty have been founding members of the interdisciplinary Graduate Certificate in Second and Foreign Language Teaching (SFLT), which shares courses and mentoring of students in foreign language departments who wish to earn certification in language teaching.

In addition to collaborating with Seattle literary arts organizations to bring nationally recognized writers to campus to meet with students, the Creative Writing Program participates in the Roethke Reading, which has sponsored a nationally recognized poet's visit to campus every spring since 1964, and two reading series organized by MFA students. In existence since 1971, the Castalia series is now run in partnership with Hugo House, Seattle's independent literary arts center, and gathers current students, faculty, and program alumni to read from their work monthly. Started in 2018, the Blackjaw series brings graduate and undergraduate writers together from across Seattle. In recent years, creative writing faculty have co-taught with professors in other departments and have worked closely with the university's book arts librarian to teach both graduate and undergraduate classes. "Science Writing for Diverse Audiences" has been taught in partnership with a senior scientist at the Friday Harbor Laboratories and enrolled students from English, Philosophy, Fisheries, Marine Biology, and Oceanography. Plans are underway for poetry and Comparative Literature faculty to co-teach a class on environmental literature.

English Department faculty have also taken their expertise into public and community service projects: co-founding Richard Hugo House (Seattle's independent literary arts center); serving as board member and instructor for University Beyond Bars; teaching in the Red Badge Project which uses the power of storytelling to help Wounded Warriors rebuild their sense of purpose and individuality; or volunteering at the Seattle Literacy Source to help low-income immigrants and refugees learn basic English skills.

Section IV: Future Directions

As noted earlier, last year's series of department workshops to define what we do, what we value, and what we want to prioritize resulted in the drafting of strategic plan goals, which the faculty endorsed, and the generating of entailments that follow from these goals, which the department will revisit and vote on this coming year. Once in effect, this strategic plan will help guide our priorities, decisions, and work over the next few years (see Appendix J.1: Strategic Plan).

The first strategic plan goal is to sustain our core mission in research, teaching, and service. To achieve this goal, we will work to secure faculty travel and support for research reflecting our status as an R-1 department (currently, the department is only able to provide approximately \$500 a year for faculty travel); create a hiring plan for a smaller, leaner department, welcoming faculty who can

add value to multiple areas of undergraduate and graduate education; reassess the undergraduate curriculum to realign with actual personnel and changing student interests, including exploring ways of being more imaginative in how we staff the full range and diversity of classes; explore the relation between large lecture classes (with no TAs?) and smaller, more intensive classes; continue playing a campus leadership role in the teaching of writing; revisit the balance of administrative commitments and teaching mission; and proactively address contingent faculty issues.

The need to address contingent faculty issues stems in part from the college decision last year to shorten lecturer reappointment terms. The department's lecturer-line faculty, which include all IWP faculty, are reappointable on multi-year contracts. They are eligible for promotion and have been promoted and reappointed regularly, and this stability has enabled them to build and sustain interdepartmental partnerships and mentor graduate students in their teaching. Lecturers are on three-year contracts, and Senior and Principal Lecturers have been on five-year contracts. In December 2017, Senior and Principal Lecturers up for reappointment in English and some other departments in the college had their terms of reappointment summarily cut to three years. To state the obvious, this is bad for morale and worrisome for the program's future. We advocate strongly that normal practice be resumed for these meritorious faculty whose work is essential to the department and college.

The second goal is to promote inclusion and equity, especially racial equity, by recruiting, retaining, and supporting a diverse population of faculty and students. To achieve this goal, we will work to build on our climate survey and workshops last year to stage serious conversations about what diversity means in the context of our department, in ways that welcome multiple participants; build capacity to listen to and work with each other across differences/communities; sustain, deepen, and develop a curriculum that reflects and respects a diverse population of students (including multilingual, heritage, international, underrepresented, and non-traditional) through course development grants, including rethinking pedagogy in the context of diverse student needs; pursue active recruitment of underrepresented faculty; and articulate the utility and generativity of work in English for a range of academic, personal, civic, and career needs and purposes.

The third strategic plan goal is to create a departmental culture committed to building intellectual community, encouraging collaboration, and nurturing professional growth. To achieve this goal, we will work to host celebration events to recognize faculty, staff, and student achievements; include a wider range of announcements in the weekly department news; make annual activity reports visible within the department so that we can see what other faculty are up to; consider the creation of a Personnel Committee to review merit materials; provide support, including small grants, for faculty collaborations, including cross-disciplinary events within the department such as colloquia, study groups, brown bags, and faculty teaching presentations; use the honors sequence theme to establish an annual event such as a lecture; encourage co-teaching; and restructure the EC so that it consistently represents the diversity of voices and programs within the department. We will work towards this goal starting this Fall by funding faculty collaboration grants.

The fourth goal is to increase transparency, accountability, and workload equity. We will work to achieve this goal through creating a system of accountability for performing committee service; recognizing and rewarding people whose capacities and willingness to serve mean they provide more to the department; working to restructure and downsizing department committees to better reflect current and future size of department; and clarifying and regularizing faculty promotion and reappointment practices.

The fifth goal is to communicate effectively our mission, values, and accomplishments to ourselves, the university, and the wider public. Achieving this goal will require us to perform more outreach to local high schools, including expanding course offerings in UW in the High School Program (beyond EWP); increase social media presence, including PR to news media; identify a coordinator for communication; emphasize interdisciplinary outreach with the goal of reaching students outside of traditional humanities orientation (for example: team teaching with other departments, promoting the writing minor in other disciplines, and publicizing collaborations with faculty in other units); rethink the focus and audience of the department newsletter, *English Matters*; and communicate department statement of values to wider public.

The sixth goal is to enable and support public engagement, advocacy, and outreach. To do this we would ensure that faculty work with respect to these activities is valued for merit and promotion; share more about what we do in the community with each other; encourage language that values public engagement, advocacy, and outreach in job searches and descriptions; add curricular and capstone options to enable undergraduate and graduate students to engage with diverse publics; invite members in the community to the department; and make and post videos on our website of faculty and student work in the community.

The final strategic plan goal is to continue our efforts to reinvent our graduate programs in light of ongoing, fundamental changes to the profession and to higher education. Strategies to achieve this goal include: providing a practicum in multiple career paths as well as hosting a career fair; building partnerships with community organizations, nonprofits, and corporations to enable internships and other collaborations; considering developing interdisciplinary PhD programs (for example: English/Library Science); expanding teaching opportunities to graduates in order to make them more attractive to teaching-focused positions, including breaking down some of the divisions between literary and rhetoric and composition studies; and considering ways to increase graduate seminar enrollments, such as allowing strong undergraduates into graduate seminars, combining a BA with a terminal MA, and publicizing our graduate seminars to other departments.

Some of these plans are already underway, others are still at the staging process, and some will need to be generated. But the entailments we have brainstormed provide specific actions and practices to undertake. In some cases, they will require new resources, while in others they will require allocating and prioritizing current resources. Starting this autumn, the acting chair and Executive Committee will prepare the strategic plan for department discussion and formal vote. Once finalized, we will explore ways to scaffold it over time and put it into action across department committees.

As we think about future directions, the department must include decision-making strategies that are guided by our strategic planning, including for determining our internal hiring priorities. While the department, in the context of college-wide budget cuts, has been able to seize opportunities for hiring excellent new faculty, it needs to find more ways to determine its own hiring agenda in relation to strategic planning. Since 2014, four of our last five tenure-line hires have come as partner or administrative hires. All these hires have brought much needed and greatly valued (and valuable) colleagues. In the next couple of years, the department will need to work on a long-term hiring plan guided by its strategic plan.

In addition to building on the considerable work we have started at the graduate level (defining learning capacities, clarifying the relationship between coursework and exams, reimagining the PhD), the department in the next couple of years might have to deal with the implications of the

College's "Direct to Division" admissions plan. Under the proposed admissions policy, undergraduate students would enter the university with a declared interest in a humanities major. As by far the largest major in the humanities, and one of only two not requiring study of another language, English is likely to attract many of those students. This policy would also dovetail with an overall increase in the size of the freshman class. Hence, if it is adopted, we have been told to expect something on the order of a 50% increase in majors (i.e., from 400 up to 600), without an indication of an increase in staffing, including advising. Indeed, given recent faculty retirements (four last year) and with more on the horizon, we are facing that potential increase with a marked *decrease* in instructional staffing, particularly among faculty who teach for the major. This obviously marks a sharp and abrupt change from many recent initiatives. While our efforts in recent years have been focused on attracting students and directing department resources toward non-majors (more faculty teaching at the 200-level, the development of the minors, etc.), we may now suddenly be facing the opposite problem: a surfeit of majors. While it remains uncertain whether this proposal will be adopted (that decision lies with the incoming provost), we have been asked to proceed under the assumption that it will and to plan accordingly. Nonetheless, we are confident that the work we have been doing to articulate learning goals and build connections and reflection across the curriculum will pay off in a more coherent experience for our increased majors and minors.

Looking ahead, we would also like to advance our writing minor. For example, we are currently in conversations with the College of Engineering about developing a specific sequence that would enable their students to pursue a writing minor alongside their other coursework. We are also developing proposals for three new courses in science and professional/technical writing to expand the courses within the writing minor. Indications are that these new courses, once approved, will be very popular. A challenge for us will be finding ways to staff these courses while also meeting the demand for C, VLPA, and DIV courses as well as the needs of our majors, especially if we move to Direct to Division.

As we hope this report has demonstrated, the Department of English is a central unit on campus, making contributions to the intellectual vitality, academic excellence, and educational mission of the university. Locally, English department faculty serve or have served in UW leadership positions, from Director of the Simpson Center for the Humanities to Vice Provost for Faculty Advancement to Divisional Dean for the Humanities to the College Writing Program Director to leadership positions on the Faculty Senate, College Council, Graduate School Council, Faculty Council on Women in Academe and the UW Teaching and Learning Technology Oversight Committee. Our faculty publish actively, serve as plenary and keynote speakers at major conferences, shape the directions of their fields, chair award committees, work within a range of theoretical and methodological traditions as well as archives, serve in leadership positions within the university and the larger profession, edit journals, book series, and serve on editorial boards, receive local and national awards and honors, engage in public school and community partnerships and public scholarship, train future scholars and teachers, design research-informed curricula that impact thousands of students at UW and beyond, and provide exceptional teaching and mentoring to undergraduate and graduate students.

Our graduate students are community-oriented, and the majority of them are involved in outreach efforts that contribute to diversity, equity, and inclusion in the Puget Sound region and beyond. They have taught career workshops on writing job applications for veterans transitioning out of the military at Joint Base Lewis McChord and for refugee families with the International Rescue Committee. They teach writing courses for and have led seminars for University Beyond Bars. They

teach poetry and memoir writing at Hugo House. At the same time, our alumni have translated their versatile English degrees into successful careers in education, law, medicine, business, library science, advertising, and journalism. English department graduates excel in the nonprofit sector and the Northwest's e-commerce and technology economy. Our current work and future planning is guided by a commitment to ensuring that what we do in support of the humanities continues to have impact, at a time when we need it most.

PART B: Unit-Defined Questions

The following questions emerge from a collective effort to identify core issues and challenges we face as we prepare for and work to achieve our continued success.

1. Department Structure

Given that we are a large, complex, and functionally diverse department with many interrelated commitments and accomplishments:

- How might the structure of our department be improved? What forms of collaboration and community might our program structure better facilitate?
- How do we take better advantage of the full range of our expertise within and beyond the department? How do we better articulate the overlap among areas of intellectual labor?
- How do we continue to fulfill our mission and meet our responsibilities in light of the challenges that we face, including reduced resources, pressure to increase enrollments in the humanities, decreased research support for the humanities, and a large number of impending retirements and limited hiring opportunities?

2. Communication

Given changing media ecologies and ongoing conversations concerning the relevance of the humanities:

- How can we make our strengths, with particular attention to research, more legible to ourselves, our students, and others within and outside the university? How might this information be used to recruit and retain students?
- How might we rearticulate and redefine the value, nature, and impact of our collective scholarly and creative work across fields/disciplines; as it relates to our teaching, teacher development initiatives, curriculum, and mentoring; and in terms of public outreach, partnership, and impact?
- How can we improve the flow of information about our research, teaching, and service through our department and out into the world? Who is responsible for planning and overseeing our digital presence? How can we make better use of (1) social media and other digital platforms (2) our web site?
- What should our fundraising and advancement priorities be? How might we better communicate those priorities to our alumni and other potential department supporters?

3. Racial Equity, Diversity, and Inclusion

Given the UW Race and Equity Initiative and Diversity Blueprint as well as departmental research on and conversations concerning structural racism, anti-racist pedagogy, and combating ethnocentrism:

- How well do we and how might we better attract, value, retain and support diverse students, staff, and faculty? What are the impediments to such efforts? What have we done and what might we do better to support such students and their teachers, and to build cross-campus resources and coalitions to work on student retention and support?
- How are we supporting goals of equity and inclusion in our curriculum, research, outreach, teacher training programs, teaching practice, policies, and the like? How do we continue to translate our stated commitment to diversity into demonstrable pedagogical and curricular practices?

4. Labor

Given that our department combines tenure-line, lecturer-rank, and graduate student instructors and that we aim to create more equitable and transparent means of distributing and assessing our work:

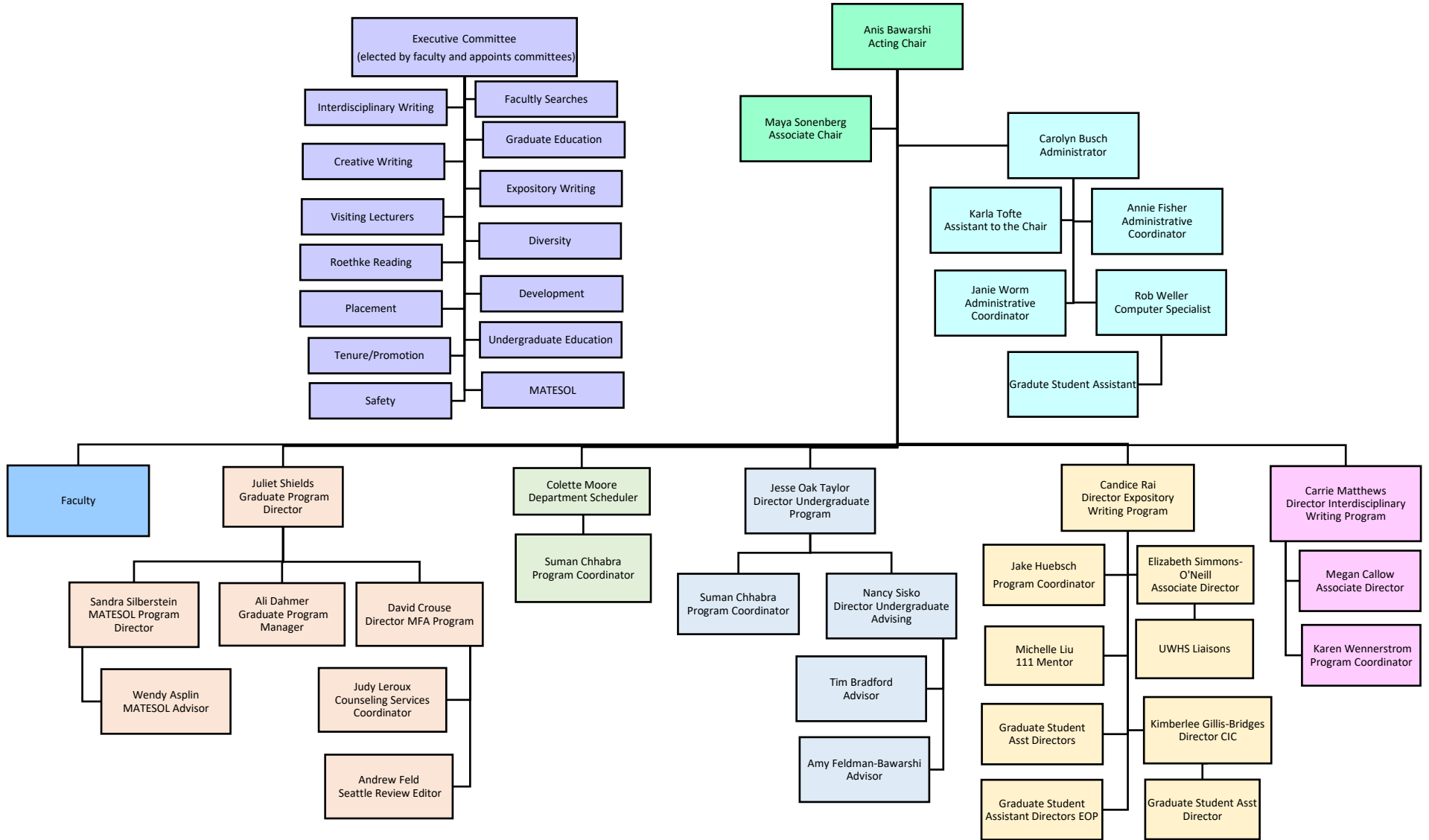
- In what ways does our department make visible, honor, and compensate for different forms of labor and material contributions to our department that faculty, graduate student instructors, and staff make, including in terms of gendered and racialized labor?
- Given the expanding service and pedagogical commitments of our faculty, how can we continue to support our research and professional development?
- In what ways does the department provide space for equitable representation in faculty meetings, in curriculum, in leadership positions and more broadly, that are inclusive of various voices?

5. Curriculum

Given that we have revised our major, developed minors, and revised our graduate curriculum in order to clarify learning goals, create more coherence, and draw more students:

- How do we better prepare undergraduate and graduate students for work across the disciplines, for the changing workplace, and for life after graduation?
- How can we continue to and further draw students to our major, minors, and courses in general? How might our curriculum continue to evolve to meet the needs of diverse students, now and in the future?
- How can we better support and prepare diverse teachers, and create a supportive teaching community? How do we define, understand, and support excellent, innovative, ethical, and successful teaching? How do we support our teachers to excel in various contexts?

English Department Organizational Chart



University of Washington, Seattle
Bylaws of the Department of English

(With Amendments of April and May 1973, November 1975, March 1977, May 1981, May 1983, June 1986, November 1990, April 1994, June 1998, May 2003, and February 2005, June 2007, January 2008, June 2010, December 2011, June 2015)

Section I. Voting Members of the Department

Department members who are voting members of the University Faculty shall be voting members of the Department.

Section II. Delegation of Authority by Voting Members of the Department

- a. The department shall decide all matters of department policy and practice delegated to it by the faculty code in scheduled meetings, by majority vote.
- b. These bylaws embody the principle that the English Department Faculty acts on its own behalf through its appointed committees and committed debate at faculty meetings. On occasions when a faculty meeting cannot be scheduled or when faculty meetings have reached non-quorate conclusions, the Executive Committee will represent the voting members of the Department in all actions except those (such as appointment, tenure, promotion, and distribution of salary increases) where formal procedures established by the Faculty Code require decisions to be made by the faculty as a whole.
- c. Statements of action taken at meetings of the Executive Committee shall be sent to voting members of the department within four school days after each meeting, and unless a written objection signed by 10 voting members is submitted to the Chair of the Department within five school days thereafter, the action shall become final. If such written objections are submitted, the Executive Committee shall meet to consider them. If the Executive Committee reaffirms its previous decision, and objection is again entered as prescribed, the action shall be settled by a vote of the Department in a meeting called for that purpose.
- d. The standing committees of the department shall represent the voting members of the department in discharging the duties assigned to them.
- e. Voting members of the department may establish alternative procedures for making decisions that delegate authority to a smaller group, as long as these alternative procedures remain in accord with the Faculty Code.

Section III. Membership and Organization of the Executive Committee

- a. The Executive Committee shall consist of six members elected from the voting membership of the department, the Department Chair (ex officio), and, should there be one, the Associate Chair (ex officio). Members shall be elected for two-year terms, with three of the six members elected in each spring quarter.
- b. Every member of the Executive Committee (with the exception of the Associate Chair) shall be a voting member of the committee.
- c. Any voting member of the department except for the Chair and the Associate Chair shall be eligible for election to the Executive Committee unless he or she:
 1. is scheduled to be on leave for more than one quarter during the academic years in which service would be required; or
 2. is currently serving a second consecutive year as an elected member of the committee, being thereby ineligible for reelection for two years.
- d. Each fall, the Executive Committee shall elect from its membership a chair and a secretary for the new academic year.

Section IV. Election of the Executive Committee

- a. Elective members of the Executive Committee shall be chosen annually by vote of the Department during the first two weeks of May. They shall take office on September 15 of the same year and serve until September 14 of the year in which their term expires.
- b. All voting for members of the Executive Committee shall be by secret ballot.
- c. Election of an Executive Committee shall be considered valid when two-thirds of those eligible have voted.
- d. The first ballot in the election of an Executive Committee shall be a nominating ballot, containing the names of all Department members eligible for election. Voting members of the Department shall vote for six names, and those six receiving the highest number of votes shall become the six nominees by ballot from this list. If, because of a tie vote, the number of nominees cannot be determined as the six highest in the balloting, the number chosen shall be increased to include all participants in the tie.
- e. A candidate who receives a majority vote on either the nominating ballot or a subsequent election ballot shall be declared elected. Balloting shall proceed until all positions have been filled. If more than one election ballot is required, the name of each nominee still lacking a majority shall be accompanied by the number of votes he or she received on the previous ballot; the name(s) of the nominee(s) with the lowest number of votes on each ballot, however, shall be removed from the following ballots. If on any ballot the number of candidates with majorities exceeds the number elected, the higher majorities shall determine election.
- f. If any elective member of the Executive Committee is granted on-leave status or is otherwise unable to serve, the next runner-up in the previous election shall be designated to fill the vacant spot for the quarters during which the elected member is unable to serve.

Section V. Functions of the Executive Committee

- a. The Department Chair shall consult with the Executive Committee on department governance. Any item on the chair's agenda that will eventually be put to a full faculty vote shall first be presented to and discussed by the Executive Committee. The chair shall consult with the Executive Committee on all decisions pertaining to policy changes; strategic planning; and general salary policy; or that otherwise have significant bearing on the future of the department. Executive Committee members shall assume an active role in bringing to this committee's attention matters of departmental governance and policy not included on the chair's agenda. The Executive Committee shall be responsible for coordinating long-term planning about matters such as hiring priorities and resource allocation and determining agendas for faculty meetings. The Executive Committee shall maintain ongoing consultation with the committees it has appointed, working in collaboration with the chairs of those committees to set their annual agendas.
- b. At its first meeting during the Autumn Quarter, the Executive Committee shall appoint the standing department committees and, except in cases where a program director serves as committee chair, shall appoint a chair for each. All faculty who are committee members have voting privileges.
- c. The Executive Committee may appoint other department committees (standing, ad hoc) as needed. The Executive Committee may appoint nonvoting graduate student representatives to serve on such ad hoc committees as it deems appropriate. The Executive Committee may also appoint staff members as voting or nonvoting members of any standing or ad hoc committee.
- d. The Executive Committee may define the duties of the committees it appoints.
- e. The Executive Committee shall appoint Acting Instructors.

Section VI. Standing Department Committees

1. **Committee on Expository Writing** (six appointed members: three faculty, three graduate students [with voting privileges] selected by the previous year's teaching assistants, and the Director of Expository Writing, who serves as chair of the committee. The Expository Writing Committee shall advise the Director of Expository Writing on matters of policy and practice for all courses principally concerned with expository writing; specifically, to be responsible for the course offerings, a program for the improvement of the teaching of composition, and policies concerning training and evaluating teaching assistants as teachers of writing.
2. **Creative Writing Committee** (constituted by the Creative Writing Faculty). The Creative Writing Committee shall advise the Director of Creative Writing, who serves as chair of the committee, on matters of policy and practice in the Creative Writing Program, such as curriculum, allocation of discretionary funds marked for Creative Writing, student writing awards, Department-sponsored publications, admission and degree requirements for the MFA program, and the selection, supervision and evaluation of Teaching Assistants for Creative Writing courses.

3. **Graduate Studies Committee** (six appointed members; the Director of Graduate Studies, who serves as chair of the committee, and the Director of Expository Writing, ex officio; and two graduate student representatives [nonvoting] elected by a majority of 50% of graduate students currently enrolled). The Graduate Studies Committee shall advise the Director of Graduate Studies on matters of policy and practice in the literature and language graduate programs, such as admission and degree requirements, curriculum, selection of Teaching Assistants, graduate student petitions, and applications for admission to graduate degree programs. Graduate student representatives shall participate in discussion on matters of policy and practice in the Graduate Program, but shall not participate in the admissions of graduate students, the selection of Teaching Assistants, awards of financial support, or other types of personnel review.
4. **MATESOL Committee** consisting of all members of the MATESOL teaching faculty, with the current director of the MATESOL program as chair. The MATESOL Committee shall be responsible for matters of policy and practice in the MATESOL Program, such as admission and degree requirements.
5. **Undergraduate Education Committee** (six appointed members, including the Director of Undergraduate Programs, who serves as chair of the committee, two graduate student representatives [nonvoting] elected by a majority of 50% of graduate students currently enrolled), and an undergraduate student representative, selected by the Undergraduate Education Committee. The Undergraduate Education Committee shall advise the Director of Undergraduate Programs on matters of policy and practice in the Undergraduate Program, such as the offering of special topics courses, the improvement and evaluation of teaching, general standards for undergraduate education, curriculum, and the awarding of undergraduate scholarships. Graduate student representatives will participate in the awarding of undergraduate scholarships and other awards of financial support.
6. **The Interdisciplinary Writing Committee** (constituted by the Interdisciplinary Writing Program Faculty). The Interdisciplinary Writing Committee shall advise the Director of Interdisciplinary Writing, who serves as chair of the committee, on matters of policy and practice in the Interdisciplinary Writing Program, such as curriculum and program development; selection, training and mentoring of Teaching Assistants; and collaboration/consultation on writing-related work with other UW programs, departments, writing centers and librarians.
7. **Placement Committee** (three appointed members). The Placement Committee shall counsel and assist graduate students in their search for employment.
8. **Library Committee** (three appointed members). The Library Committee shall represent the interests of the department faculty and students to the University Libraries, and in all matters dealing with computing, networking and similar technological resources.

9. **Visiting Lecturers Committee** (three appointed members). The Visiting Lecturers Committee shall select and approve visiting lecturers sponsored by the department.
10. **The departmental Grievance Committee** shall be made up of the department chair and the directors of the various programs within the department (graduate, undergraduate, expository writing, creative writing, interdisciplinary writing, MATESOL). In cases where student complaints are formally submitted in writing to the chair of the department and where initial procedures to resolve the complaint have not been successful, the department chair shall appoint a three-person committee, including the chair, another member of the Grievance Committee, and one other faculty member, to hear and to rule on the complaint.
11. **Diversity Committee** (five or six appointed members, including two graduate students [nonvoting] elected by a majority of 50% of graduate students currently enrolled; faculty members to be selected with input from current Diversity Committee, with an expectation of service for two consecutive years, when possible; members to be drawn from all departmental divisions, when possible). The Diversity Committee shall advise the department on the development and implementation of strategic planning pertaining to all areas of departmental diversity, such as best practices for creating and sustaining diversity in faculty hiring, promotion, and retention; graduate student recruitment and retention; undergraduate and graduate curriculum development; and participation in College and University-wide diversity planning.

Section VII. Meetings of the Executive Committee

Meetings of the Executive Committee shall be held when called by the Chair of the Department, the Chair of the Executive Committee, or by two or more members of the Committee. Tentative agenda of the Executive Committee shall be published in advance. The presence of two-thirds of the elected members of the Executive Committee shall constitute a quorum.

Section VIII. Meetings of the Department

- a. Meetings of the Department shall be held when called by the Chair of the Department or by the Executive Committee, or when requested in writing by 10% of the voting members, or by the Department representative in the Senate.
- b. The Chair of the Department or, in the Chair's absence, the Chair of the Executive Committee, or another faculty member designated by the chair, shall preside at meetings of the Department, and a faculty member appointed by the Executive Committee shall take minutes of the meeting.
- c. The agenda for Department meetings shall be published in advance.
- d. A quorum at Department meetings shall consist of a majority of the voting members of the Department.
- e. Absentee ballots will be admitted where they relate to specific items on a pre-circulated agenda. Absentee ballots must be submitted in advance of the faculty meeting and shall be deemed admissible. In the case where the ballot has been

Appendix A.2: Department By-Laws and Procedures

- amended in the course of the faculty meeting, the amended ballots will be resubmitted to those who voted absentee.
- f. Secret ballots will be used in the ranking of job candidates, votes on tenure and promotion, ranking hiring proposals, election of the Executive Committee, other personnel matters (such as merit recommendations), or other action items where faculty might hesitate to publicly vote their true sentiments.
 - g. A proxy is a power of attorney given by one person to another to vote in his or her stead. Proxy voting stands in conflict with the concept of the equality among faculty participants, as it effectively grants to one participant more votes than to another. Accordingly, proxy voting is not allowed.
 - h. Recommendations for continuing appointments and reappointments of faculty shall be discussed and voted on at a Department meeting called for that purpose. Recommendations for appointment and reappointment of faculty to annual, acting, adjunct, affiliate, or part-time positions shall be discussed and voted upon by the Executive Committee, who will forward its recommendations to the eligible voting members of the Department for their vote by written ballot.
 - i. In the absence of a quorum at a Department meeting the Executive Committee shall decide whether to take action, table the action item(s) or proceed to a(n) (e)mail ballot.

Section IX. Amendments and Additions to the Bylaws

- a. Any member of the Department may propose amendments to the Bylaws in writing to the Executive Committee, which will record in the minutes its consideration of such proposals, either rejecting them by a majority vote or submitting them to the Department with its recommendation.
- b. Amendments by the Bylaws may also be proposed by a petition of 10% of the voting members, as under VIII. a., subject only to the restrictions in c. and d. here following.
- c. Any proposed amendment must be published at least two weeks before it is to be voted on.
- d. Amendments to the Bylaws shall be in force when approved by a majority of the voting members of the Department. A mail ballot is required if a majority vote in open meeting is not a majority of voting members of the Department.

Section X. Institutional Record

All policies and procedures adopted by the faculty (e.g., the policy on partner hires; department hiring procedures) shall be considered in effect absent a faculty vote to revise or eliminate a specific policy or procedure. All such policies and procedures will be included in the Department Handbook.

Department of English

Guidelines for Promotion to Full Professor

The purpose of this document is to make more transparent the procedures and criteria by which Associate Professors are considered for promotion to the rank of Full Professor.

Expectations

General expectations for promotion to Professor are outlined in the UW Faculty Code and in the UW Arts and Sciences promotion guidelines.

UW Faculty Code:

According to the UW Faculty Code (Section 24-34), “Promotion to the rank of Professor requires outstanding, mature scholarship as evidenced by accomplishments in teaching and in research as evaluated in terms of national or international recognition.”
(<http://www.washington.edu/admin/rules/policies/FCG/FCCH24.html>)

UW Arts & Sciences:

The UW Arts and Sciences “Promotion to Full Professor Guidelines” further specifies: “The decision about promotion to the rank of Professor is based on the same three fundamental criteria that guide evaluations for promotion to the rank of Associate Professor, namely scholarship, teaching, and service. For promotion to Professor, the expectations of attainment in these three areas are higher than for promotion to Associate Professor. The precise expectations vary widely over the units within the College and across the University, but the common denominator is documented evidence of outstanding quality, productivity, and scholarly impact. However, there are general principles that are applied as uniformly as possible across all cases by the College Council and the Dean.

Faculty members, especially post-tenure, can take various approaches to scholarship, teaching, and service, emphasizing one or another at different times in a career. The College of Arts and Sciences values the many and varied contributions made by faculty. Promotion to the highest academic rank will be consistent with the expectations of a research university. Each promotion case is evaluated on its own merits, taking into account the specific expectations of each department and the general expectations of the College and the University.” (For a detailed description of the guidelines, see [Promotion to Full Professor Guidelines--https://admin.artsci.washington.edu/promotion-full-professor-guidelines](https://admin.artsci.washington.edu/promotion-full-professor-guidelines)).

Timing and Procedures

As stated in the UW Arts and Sciences guidelines, unlike promotion to Associate Professor with its six-year tenure clock, promotion to Professor has no mandated time period. Statistically, within the College of Arts and Sciences, time in rank at the Associate Professor level varies by division, but there is also a significant range of time in rank within the divisions. Sustained productivity is important, but we also acknowledge that there may be valid reasons for an interruption in sustained productivity such as heavy administrative or mentoring loads, extensive public service, primary caregiving, etc.

By Faculty Code, every faculty member below the rank of Professor should be considered annually for possible promotion and has the right to request a promotion review. Also, by Code, Associate Professors meet at least biannually with their chair to discuss progress toward promotion. It is important that the faculty member and chair candidly discuss progress toward promotion and the department's and College's expectations for promotion (see below for more information about criteria).

Within the department, there are several pathways by which an Associate Professor can be brought to the department's Full Professors for promotion review. **One pathway** is via the biannual meeting with the chair, at which point the chair and faculty member can discuss progress toward promotion and the department's and College's expectations for promotion. **Another pathway** is via the annual chair's announcement to Associate Professors, inviting faculty who are interested in meeting to discuss their plans for promotion to full professor. **Another pathway** is via the annual merit review process, during which the department chair and other Full Professors can identify candidates for promotion review. As described in the Faculty Code, **another pathway** is via a faculty member's request to be considered for a promotion review.

Once a faculty member has been identified for a promotion review, the case is brought to the Full Professors in early Winter quarter. Candidates are asked to provide an updated CV along with a career statement that traces the arc of one's career since tenure. The career statement is akin to a cover letter in scope and length (approximately 1-2 pages) and should not just gloss the CV but describe intellectual through-lines that include scholarship, teaching, and service. Voting members of the Full Professors screen the materials using the criteria described below and vote on whether to put the candidate forward for promotion. A two-thirds majority, voting by secret ballot, is required for a promotion review to be recommended. Once a case is recommended, the full professors on the EC will be charged to select a promotion committee of two individuals. Candidates will be consulted on their preference regarding who should or should not be on the committee and will have the opportunity to approve such a committee before it is announced/formalized. Candidates will also be asked to supply the department chair as soon as is practical with a list of potential external reviewers, ideally six or so (the chair will explain criteria for selecting external reviewers). These should be full professors at "peer institutions" (a guideline that can be fairly broadly interpreted). Candidates will also have an opportunity to provide any names of people that they would prefer that we not contact. The department chair, in consultation with the promotion committee, will decide on a final list of typically five (minimally four) names of possible external reviewers. The goal is to have the external reviewers arranged by the end of March at the latest. The main other task for candidates by the end of the first week of May will be to gather hard copies and electronic copies of

all their publications since tenure that they would like to go out to the external reviewers. The Assistant to the Chair in the Main Office will work with candidates to make sure that they have all the right materials assembled and sent out in a timely fashion. The remaining part of the process (personal statement, teaching evaluations, etc.) are explained by the chair.

Criteria

In developing its criteria for promotion to Full Professor, the department of English follows general principles as described in the Faculty Code and the College of Arts and Sciences [Promotion to Full Professor Guidelines \(https://admin.artsci.washington.edu/promotion-full-professor-guidelines\)](https://admin.artsci.washington.edu/promotion-full-professor-guidelines). These principles are described below.

While scholarly productivity, quality, and impact are primary criteria for promotion to full professor, the department of English also recognizes that a faculty career may consist of various phases during which scholarly activity, teaching, or administrative/professional service are afforded different priority, creating a composite professional life. Where a candidate has made truly extraordinary contributions in the areas of teaching or service, that record may warrant promotion in combination with a less extensive, though impactful record of continued scholarship.

Scholarship

There is no single scale that can be used within a single academic unit when assessing scholarship, as there are many compelling combinations of quantity, quality, and pace of scholarly activity, but the common denominator is documented evidence of outstanding quality, productivity, and scholarly impact. The College of Arts and Sciences “Promotion to Full Professor Guidelines” provides some general principles for assessing scholarship:

As a premier research university, our expectations regarding the independent scholarly record of our faculty are high. In general, quality is more important than quantity, although there must be sufficient quantity to provide evidence of a significant level of scholarly productivity and impact. For promotion to Professor, the faculty member should have established him/herself as a major researcher, scholar, or creative artist at the national and often international level. At this stage of career, the scholarly record will normally be larger and also reflect a more mature formulation of questions and a richer exploration of them. A faculty member's entire scholarly career is evaluated, with emphasis placed on work developed since the time of promotion to Associate Professor.

Several factors influence the assessment of the quality of a scholarly record:

Quality can be demonstrated by indicators of the impact of scholarship such as citations and prestige of the journals or presses in which the individual publishes or of the exhibit or performance venue.

Outside funding of research from prestigious foundations and institutes (in those disciplines in which it is available) can be viewed as a significant part of the scholarly record.

In the creative arts, promotion portfolios will reflect the faculty member's creative work, including works of art, exhibitions, performances, and reviews thereof. As with all faculty members, the significance of the work and career trajectory are paramount.

Invited presentations to talk at other universities and prestigious events add to the scholarly record but generally play a relatively minor role independent of other measures of the scholarly record.

We do encourage collaborative work; thus coauthored books, articles, and creative works are given important weight by the Council. In general, largely technical achievements do not count as much as contributions of a more fundamental and substantial nature. A significant portion of the overall scholarly record should include works to which the candidate (and as appropriate, his/her students) has made the primary contributions.

Sustained scholarly activity as seen in conference participation, publications, grants, or performances and exhibitions demonstrates scholarly engagement and attainment.

When assessing outstanding quality, productivity, and scholarly impact for promotion to Full Professor, the department of English looks for evidence of a second body of sustained work. Such evidence is most commonly measured, in part, by the publication of a second scholarly or creative book, beyond that required for tenure (publication can include a book that is published or in production with final revisions completed). Sustained scholarly or creative projects of comparable weight to a second published book may also be considered, such as co-authored books and large-scale digital projects (or, in the case of linguistic research, a substantial number of single-authored articles or book chapters in highly ranked journals), especially in the case of associate professors working in fields in which monographs are not considered a standard research product. Additional evidence of scholarly productivity, such as edited collections, essays, articles, book chapters, scholarly editions, conference presentations, invited lectures, workshops organized and led, readings of creative work, and book reviews will also be considered as contributing to a second body of work and as part of attaining measurable national or international recognition. All such work may be distributed in the form most appropriate to its content or to the candidate's field.

The department of English seeks to be expansive in its understanding of what constitutes research and scholarship in order to be inclusive of the various ways research is conducted and distributed, from traditional forms of publication (books, articles, chapters, anthologies) to digital sites of publication, local practice-based research that has national impact and recognition, public scholarship, national or international research grants received, and/or participation in cross-institutional and cross-disciplinary scholarship.

Teaching

As described in the College of Arts and Sciences “Promotion to Full Professor Guidelines”:

A good teaching record is a necessary part of a successful promotion case. Promotion will not be granted in the College of Arts and Sciences without evidence of good teaching. An exceptional teaching record can compensate for a more limited scholarly record, but it cannot substitute for an unacceptable scholarly record. Teaching is viewed broadly, including curriculum planning, course design, student reactions and success, and mentoring. Evidence of success in these areas will be judged using the following materials: teaching evaluations, peer evaluations, and mentoring record.

Concerning the mentoring record: A very important part of our teaching responsibilities takes place outside of any specific course. The advising of students, both undergraduate and graduate, is a significant contribution to the teaching mission of the University. At the time of promotion to Professor, a faculty member will have a significant record of working with and mentoring students, including, where appropriate, chairing graduate student committees. The demonstrated success of one's students (both undergraduate and graduate) can be valuable testimony of a faculty member's contributions. (See the “[Promotion to Full Professor Guidelines](https://admin.artsci.washington.edu/promotion-full-professor-guidelines)” at <https://admin.artsci.washington.edu/promotion-full-professor-guidelines> for more details.)

Candidates for promotion to Full Professor, beyond the regularly required number of student and peer evaluations, are required to have a peer teaching evaluation completed the year prior to going up for promotion.

When evaluating teaching quality, the department of English follows the advice presented in the UW Center for Teaching and Learning’s “A Guide to Best Practice for Evaluating Teaching,” which describes best practices for self-assessment, peer review of teaching, and student evaluations. (See <http://www.washington.edu/teaching/teaching-resources/assessing-and-improving-teaching/evaluation/> for more details.) When documenting their teaching as part of the promotion materials provided to the promotion committee, in addition to providing student evaluations and peer reviews, candidates are encouraged to include supporting materials (syllabi, course materials, assignments) as well as a self-assessment (1-2 pages) that provides the instructor’s perspective on and analysis of their teaching as well as contextualizes other forms of data submitted to the committee, including peer reviews and student evaluations. Such supporting materials can take the form of a teaching portfolio (see “A Guide to Best Practice for Evaluating Teaching” for more details).

Service

As described in the College of Arts and Sciences “Promotion to Full Professor Guidelines”:

Communities thrive when all members contribute to the common good. Thus we expect that candidates for promotion will have been involved in the life of their department, in the life of the University, and in their national associations. The University and the College have also made

engagement with the broader public one of our institutional goals, and encourage public scholarship. It is desirable to show evidence of contributions to or engagement with the broader community and in some cases may be part of the job expectations. Whereas junior faculty commit less of their time to service, tenured faculty members are expected to play a greater role in this area.

In the area of service, candidates are expected to have built a record of significant professional service at the College, University, and national levels, while also continuing to provide high-quality service to the Department. Such service can include chairing of committees, faculty governance, inclusion and equity work, and other forms of leadership at the university and national level. Although not required, evidence of professionally related public service at the local, national, or international levels is also recognized.

Merit Review Heuristic

This merit heuristic emerged from efforts to be more inclusive of and accountable to the range of work we do across teaching/mentoring, research, service, and diversity, which we recognize as overlapping. It is based on the premise that what we identify (and hence value) as meritorious work shapes how we as a faculty articulate and make visible to others what we do. As a heuristic, it offers a guide to help faculty describe and document their work when constructing their annual activity reports. The valuation of these areas and achievements will depend on their scope and impact as well as on one's position and career trajectory.

Research (optional for lecturer track faculty):

We should be expansive in our understanding of what constitutes research and scholarship in order to be inclusive of the various ways research is conducted and distributed, from traditional forms of publication (books, articles, chapters, anthologies) to digital sites of publication, local practice-based research and sharing of knowledge, scholarship of teaching, and public scholarship.

- The publication of an authored or co-authored book.
- An edited book/textbook published.
- Articles/book chapters/essays/translations, research reports or digital equivalents published or accepted for publication.
- Poems, stories, and personal essays.
- Reviews, encyclopedia or reference book/reference site entries, or guidelines published or accepted.
- Substantial progress on a book manuscript or other long term project, with clear progress toward publication.
- Serving as an editor of a national or international journal or book series.
- Serving as a reviewer for book and article manuscripts
- Participation or leadership in conferences, readings, workshops, symposia, invited lectures—nationally or internationally.
- Participation in local conferences, readings, workshop leading, symposia, invited lectures.
- National or international research grants received and/or participation in institutional, cross-institutional, and cross-disciplinary scholarship.
- Local research grants received and/or participation in institutional, cross-institutional, and cross-disciplinary inquiry and scholarship.
- Teaching- and program-related, methodologically driven research (such as course or program assessment) that has local and/or national impact.
- Awards and prizes related to research.

Teaching and Mentoring:

We recognize teaching and mentoring as intellectual work that takes many forms, from traditional pedagogical settings to scholarship on teaching and learning that leads to curriculum development and innovation to teacher preparation and peer mentoring. When documenting

and evaluating teaching and mentoring, we should rely on various factors and sources, including syllabi, course materials, self-reflections on pedagogy, peer and student evaluations, types and range of courses taught, teaching awards and nominations, graduate and undergraduate student advising, and participation in teacher development activities. Meritorious teaching and mentoring includes:

- Teaching a range of courses.
- Meeting the educational needs of many students.
- Teaching needed “service” courses (such as core courses in the major, the Gateway course or critical practice course, the introduction to grad studies, composition courses, etc.)
- Experimenting with innovative formats and new courses.
- Sustaining excellence in courses as demonstrated by building on prior successes and continuing course improvement in response to self and student evaluations.
- Engaging in course innovation.
- Demonstrating commitment to and success in supporting equity and inclusion in teaching.
- Receiving student evaluations that are numerically high across the board, and qualitatively conveying a sense of a highly productive, stimulating, and challenging classroom.
- Training teachers and involvement in teacher preparation.
- Advising students, as demonstrated by a high number of graduate and undergraduate thesis committees, independent studies, undergraduate student mentoring, exam and dissertation committees, and student placements.
- Teaching in other units and beyond the university.
- Engaging in scholarship on teaching and learning.
- Actively engaged in peer mentoring, including reading and giving feedback on teaching and scholarship.
- Awards and prizes related to teaching and mentoring.

Service:

Service includes a wide range of activities, from departmental, university, and professional committee work to editorial work to administrative service to public engagement and outreach.

- Serving in administrative positions.
- Chairing committees.
- Participating in labor-intensive committees (such as promotion and tenure committees, search committees, etc.).
- Serving on several departmental, college or university committee committees.
- Providing College, University, or professional service, such as serving on editorial boards, doing editorial work, chairing or serving on executive committees of national organizations, chairing national award committees, etc.
- Leadership in public engagement and outreach.
- Participating as external reviewer in tenure and promotion cases.

- Working with staff and faculty in other units.
- Awards and prizes related to service.

Diversity and Equity

We recognize that work that supports diversity and equity ought to align, in some way, with the University of Washington's mission to educate "a diverse student body to become responsible global citizens and future leaders."

- Service on UW diversity and equity committees and/or divisions.
- Contributing to curricular and structural transformation.
- Peer and student mentoring.
- Recruiting and retaining diverse students.
- Engaging diverse communities, organizations, agencies.
- Working to increase access.
- Contributing to department self reflection.
- Cultivating inclusive classrooms.
- Participation in department and community collaboration.
- Engaging in advocacy work that supports the university mission.
- Writing creative, scholarly, and institutional publications that contribute to diversity and equity.
- Teaching courses that contribute to diversity and equity.
- Awards and prizes related to diversity and equity work.

Appendix A.5: Departmental Commitment to Diversity and Equity (approved May 2018)

The UW English Department aims to help students become more incisive thinkers, effective communicators, and imaginative writers by acknowledging that language and its use are powerful and hold the potential to empower individuals and communities; to provide the means to engage in meaningful conversation and collaboration across differences and with those with whom we disagree; and to offer methods for exploring, understanding, problem solving, and responding to the many pressing collective issues we face in our world--skills that align with and support the University of Washington's mission to educate "a diverse student body to become responsible global citizens and future leaders through a challenging learning environment informed by cutting-edge scholarship."

As a department, we begin with the conviction that language and texts play crucial roles in the constitution of cultures and communities, past, present, and future. Our disciplinary commitments to the study of language, literature, and culture require of us a willingness to engage openly and critically with questions of power and difference. As such, in our teaching, service, and scholarship we frequently initiate and encourage conversations about topics such as race, immigration, gender, sexuality, class, indigeneity, and colonialisms. These topics are fundamental to the inquiry we pursue. We are proud of this fact, and we are committed to creating an environment in which our faculty and students can do so confidently and securely, knowing that they have the backing of the department.

Towards that aim, we value the inherent dignity and uniqueness of individuals and communities. We acknowledge that our university is located on the shared lands and waters of the Coast Salish peoples. We aspire to be a place where human rights are respected and where any of us can seek support. This includes people of all ethnicities, faiths, gender identities, national and indigenous origins, political views, and citizenship status; nontheists; LGBTQIA+; those with disabilities; veterans; and anyone who has been targeted, abused, or disenfranchised.

ENGLISH DEPARTMENT YEAR IN REVIEW 2016-2017

DEPARTMENT

ORGANIZATIONAL

Received Simpson Center grant from the Mellon Foundation for the Next Generation PhD.

Held a department retreat and series of GSC-led discussions about the doctoral program.

Conducted a department faculty climate survey.

Began work on guidelines for promotion, merit review, peer teaching review, and annual meeting with chair.

Developed department statement of values and community support resources.

Developed new learning outcomes for Expository Writing Program courses.

ADVANCEMENT

Lee Scheingold donated \$10,000 a year to create a lecture series on Poetics.

EWP and IWP Praxis Conference on Transformative Teaching—"Learning through Doing: Crafting Meaning through Making-Oriented Pedagogy."

PERSONNEL

FACULTY HIRES

James Rush Daniel was hired at the rank of Lecturer.

Rae Paris was hired at the rank of Assistant Professor.

FACULTY PROMOTIONS AND REAPPOINTMENTS

Juliet Shields was promoted to the rank of Full Professor.

Priti Sandhu and Jesse Oak Taylor were promoted to the rank of Associate Professor.

STAFF HIRES

Suman Chhabra joined as Undergraduate Program Coordinator.

Tim Bradford joined as Academic Counselor.

Amy Feldman-Bawarshi joined as Academic Counselor.

GRANTS, AWARDS, AND HONORS (PARTIAL LIST)

FACULTY

Katz Distinguished Lecture (2017-2018): Brian Reed

David Bevington Prize for the best new book in early drama studies: William Streitberger for *The Masters of the Revels and Elizabeth I's Court Theatre*

2017 Ecocriticism Book Award by the Association for the Study of Literature and Environment: Jesse Oak Taylor for *The Sky of Our Manufacture: The London Fog in British Fiction from Dickens to Woolf*

Department Teaching Awards: Kimberlee Gillis-Bridges, Charles LaPorte, and Ryan Helterbrand

Finalists for 2017 UW Distinguished Teaching Award: Frances McCue and Maya Sonenberg

Mellon Summer Fellowships for New Graduate Seminars in the Humanities: Gillian Harkins

Royalty Research Scholars (2017-2018): Suhanthie Motha, David Bosworth, and David Shields

Simpson Center Society of Scholars (2017-2018): Jeff Knight and Jesse Oak Taylor

Simpson Center Cross-disciplinary Research Cluster Grants (2017-2018): Megan Callow, Rush Daniel, Carrie Matthews, Candice Rai, and Anis Bawarshi (Writing Across Difference); Jesse Oak Taylor (The Anthropocene)

Appendix A.6: 2016-17 Year in Review

UNDERGRADUATES

Thomas A. Lederman Endowed Scholarship: Kendall Horan
Bonderman Travel Fellowship: Tressa Thomas (English)
Husky 100: Zoe Rebecca Ness and Enrique Perez de la Rosa
Commencement Gonfalonier: Verónica Paulina Cedillo Hernandez (English)

GRADUATE STUDENTS

Arts & Sciences Dean's Graduate Medal in the Humanities: Jane Wong
Elizabeth Kerr Macfarlane Endowed Scholarship: Laura De Vos
Heilman Dissertation Prize: Sharmila Mukherjee
Simpson Center Society of Scholar (2017-2018): Elizabeth Janssen
Simpson Center Cross-disciplinary Research Cluster Grants (2017-2018): Sarah Faulkner and Matt Poland
(Eighteenth and Nineteenth Century); Krista Daniel (Modernist Studies)
Husky 100: Tait Bergstrom
Amazon Catalyst Grant: Tait Bergstrom and Dylan Medina
English Department Distinguished Researcher Award: Laura De Vos, Denise Grollmus, Stephanie
Hankinson, Hsinmei Lin, and Samantha Simon
Allan and Mary Kollar Endowed Fellowship: Hsinmei Lin
Joff Hanauer for Excellence in Western Civilization Graduate Fellow: Patrick Milian and Zach Tavlin
Finalists for the 2017 UW Excellence in Teaching Award: Elizabeth Janssen and Stephanie Hankinson
Twentieth-Century Literature's 2017 Andrew J. Kappel Prize in Literary Criticism: Heather Arvidson
Louis and Hermione Brown Publication Prize: Erik Jaccard
Johnson Prize for an outstanding Masters Essay: Kelsey Fanning
Digital Humanities Summer Fellowships: Brian Gutierrez and Jane Wong
Mellon Fellows for Reaching New Publics: Alysse Hotz and Jacqui Pratt
Mellon Summer Fellowships for Public Projects in the Humanities: Tyler Babbie
Robert R. and Mary Waltz Dissertation fellowship: Denise Grollmus
Donna Gerstenberger Fellowship: Kaelie Giffel
Chester Fritz Fellowship for International Research and Study: Joe Concannon
MLQ Dissertation Fellowships: Zach Tavlin
Phyllis F. and Donald E. Dorset Graduate Fellowship: Jennifer Van Houdt, Krista Daniel, and Stephanie
Hankinson
Susannah J. McMurphy Dissertation Fellowship: Samantha Simon
Richard Dunn First-year Teaching Award: Sara Lovett
Joan Webber Award for Outstanding Teaching in the Writing Programs: Jacki Fiscus and Alex Smith
Joan Webber 200-level Teaching Award: Krista Daniel and Sam Hushagen

BOOKS PUBLISHED (PARTIAL LIST)

David Bosworth, *Conscientious Thinking: Making Sense in an Age of Idiot Savants* (University of Georgia Press)
Eva Cherniavsky, *Neocitizenship: Political Culture after Democracy* (NYU Press)
Colette Moore, co-editor, *Studies in the History of the English Language VII: Generalizing vs. Particularizing Methodologies in Historical Linguistic Analysis* (De Gruyter)
Priti Sandhu, *Professional Identity Constructions of Indian Women* (John Benjamins)
David Shields, *Other People: Takes & Mistakes* (Knopf)

UNDERGRADUATE PROGRAM

English major

The UEC did a review of the curricular place of Engl 302. Descriptions of curricular roles and best practices for teaching major track courses are on the department website under "teaching resources."

The UEC instituted reflective writing as a required element for capstone courses, and piloted electronic Vitas as a possible element of capstones. Both were successful.

At the end of Spring 2017, we had nearly 400 majors.

Minors

New Writing Minor took effect at the end of fall 2016. At the end of spring 2017, we had 108 English minors and 4 Writing minors.

Diversity Classes

Highlighted our list of UW DIV classes on the requirements page for the English major.

Continued to develop our DIV offerings, submitting applications for a new 300-level Asian-American lit class and a 200-level Intro to Queer Studies course.

Connecting to Programs outside the Humanities

In an ongoing attempt to connect better with growing units on campus, we worked with Computer Science advising and faculty to develop and promote a list of "Literature and Technology" English courses that were advertised to CS students every term.

International Student Initiative

Under the leadership of John Webster, the department offered for the second time a 2-credit outreach seminar in the fall for international students considering an English major or minor.

GRADUATE PROGRAM

Under the auspices of a Simpson Center grant from the Mellon Foundation for "Reimagining the Humanities Ph.D.," the department held a series of discussions and a retreat with Professor Sidonie Smith (University of Michigan) to begin to make changes in our doctoral program for our "next generation" Ph.D. program. In preparation for the retreat, the GSC met with other faculty who had volunteered to serve ad hoc in discussions of program change and held pre- and post-retreat meetings with interested faculty. We sent out questionnaires to faculty and graduate students about changes they would like to see and we queried graduate directors from our peer institutions about recent changes they had made or were contemplating. In the spring the faculty voted to fund our incoming students to the MA/Ph.D program for six years with an eye to admitting and funding 13-15 students per year, subject to the chair's taking into account how much money is available for recruitment. We also, again by faculty vote, opened the parameters of the dissertation beyond the traditional monograph. Finally, we proposed changes to the exam structure, received faculty feedback on those changes and will move forward this year to decide together what the exam structure will look like.

MATESOL PROGRAM

New or Reframed Initiatives

TESOL Abroad. We continue to develop overseas opportunities for our students. This Early Fall Start we mounted our fifth teaching internship at the UW Leon Center. Because it is increasingly difficult for MATESOL students to afford the program, we've been piloting a format with more undergraduates and three MATESOL students serving as both language teachers and teacher mentors. This year we worked more formally on mentoring.

Graduate Certificate in Second and Foreign Language Teaching (SFLT). We have been working with faculty across the college launching an SFLT certificate, primarily serving doctoral students in the foreign language departments. MATESOL faculty are on the governing board, and our courses help mount the program. Last year, students from Spanish/Portuguese and Germanics were in our seminars.

International Teaching English as a Foreign Language Certificate. All three MATESOL faculty are on the board of this Educational Outreach initiative. This fall we begin involvement with a new initiative for Chinese students.

Faculty Outreach

Program faculty continue to share disciplinary expertise across the institution:

Silberstein is the Coordinator of International Student Academic Support for the college and partners. This fall, institutional research continues with a study of students.

Motha is working to support diversity at the department and university levels; she is on the faculty of the Center for Communication, Difference and Equity.

Sandhu continues her liaison/consulting role with the International English Language Programs.

TA-ships and Enrollment

Our TA-ships, which students typically have in the second year, are funded by the Continuum College. In response to their enrollment dip, this is the second year that we have admitted a slightly smaller incoming class in order to maintain professional experience and support for our students.

INTERDISCIPLINARY WRITING PROGRAM

In AY 2016-17, we completed a successful search for a new colleague, James "Rush" Daniel, to help us develop and institutionalize a program commitment to anti-racist pedagogy. In classic IWP fashion, we put our new faculty member to work as soon as they arrived, and Rush led a session on anti-racist pedagogy at our annual IWP Workshop/Orientation.

Megan Callow completed her first full year in the new Associate Director role, and with Anis Bawarshi, co-lead a Simpson Center Research Cluster, "Writing Across Difference" (with Candice Rai, Mark Zachry [HCDE], Katie Malcolm [CTL], and Carrie Matthews). We brought Carmen Kynard and Asao Inoue out for a public lecture in February and hosted a symposium in Spring with colleagues at Seattle Central, Seattle Pacific, and various units at UW. Rush Daniel (English) and Katherine Xue (Genome Sciences) join us for our second year of work. IWP Coordinator Karen Wennerstrom was a nominee for the Distinguished Staff Award. Megan and Karen kicked off the 2017-18 year with a Dawg Daze event, "UW Study Café: Time Management and Writing Strategies for Success," which attracted over 100 attendees.

Last year we piloted new linkages with Classics (Greco-Roman Mythology) and Political Science (Introduction to American Politics). This year we are scheduled to teach with 24 disciplines/departments/programs, sustaining our new linkages with Classics (CLAS 430) and Political Science (POL S 202), as well as piloting two new partnerships with Oceanography (Oceanography of the Pacific Northwest) & American Indian Studies (Introduction to AIS) and reprising an MLL writing seminar with Psychology (PSYCH 101).

Appendix A.6: 2016-17 Year in Review

We have also converted ENGL 592, the required 2-credit pedagogy course for graduate instructors teaching with IWP for the first time, into a microseminar that meets the first three weeks of the quarter.

EXPOSITORY WRITING PROGRAM

Received 2017-2018 Diversity and Inclusion Seed Grant from the Office of Minority Affair & Diversity for a series of projects titled “Promoting Diversity, Equity, and Inclusion through Student Retention, Curriculum Development, and Teacher Training Initiatives,” co-written by Jacob Huebsch and Candice Rai.

Launched new textbook for 100-level courses in EWP, *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*, co-edited by AJ Burgin, Stephanie Hankinson, and Candice Rai. The book includes nine original chapters by members and alumni of our department: AJ Burgin, Roger Chao, Jacki Fiscus, Denise Grollmus, Mandy Hobmeier, Liz Janssen, Mandy Macklin, Kirin Wachter-Grene, Stephanie Hankinson, and Candice Rai.

Launched revised outcomes/learning goals for 100-level courses that support 21st century literacies and translingual approaches to composition. And have continued to curate and develop our teaching resources available for TAs on the website.

Encouraged and supported advanced TAs to design a series of new course topics for our English 281, 282, 381, 382 upper division writing courses. Some topics include, digital storytelling, nonfiction, legal writing and rhetoric, feminist methodology and design, and composition as making.

Coordinated teaching of English 111 and 131 in high schools across the state of Washington with a focus on aligning campus and UWHS experience for students and teachers, incorporating new EWP Outcomes, textbook and rubric.

Gave a climate survey for TAs in spring 2017 and hosted a town hall for TAs to discuss and navigate teaching in this political climate. Some ideas that emerged and will result in action/change this year include developing the teaching community beyond TAs’ first year, offering support for TAs to co-develop curricula, offering more TA support for navigating conflict in the classroom.

Hosted workshops for TAs and faculty, including two workshops on teaching in the post-election climate, and CIC workshops on multimodal pedagogy and games, gaming and gamification in composition.

CIC is also continuing collaboration with UW-IT Learning Technologies and UW Libraries on piloting 182 curriculum that includes digital storytelling and 3-D scanning/printing.

Redesigned TA 131 orientation to prominently center issues of equity and access, and anti-racist pedagogical approaches, as core framing that underscores our negotiation and development of curriculum, assignment design, assessment practices, classroom management, and so on.

Michelle Liu redesigned the Engl 111/Comp Lit 240 TA orientation to include using assignment design and classroom time to shepherd difficult conversations in diverse classrooms.

Diversity Committee Report
Title: Diversity in the Discipline
April 29, 2016

Introduction

In 2015-16, the English Department Diversity Committee undertook a comparative study of English Departments at a range of peer institutions. Our aim was to understand what diversity means in (and for) our discipline, and to see whether we might identify some models for understanding and institutionalizing a commitment to diversity that could serve as generative reference points for conversations in our own department. While this department has affirmed its commitment to diversity in a 2012 faculty vote, it is clear that faculty have different conceptions of what that commitment might entail at the level recruitment and retention, as well as curriculum. The current diversity committee (Eva Cherniavsky, Carrie Matthews, Pimone Triplett, Lydia Heberling, and Samantha Simon) felt that investigating what diversity signifies for our peers (and aspirational peers) would be helpful to reopening this unfinished conversation.

Our minimalist starting point was the assumption that diversity entails two things, broadly speaking: (1) a commitment to recruiting and retaining faculty from under-represented demographics, as well to providing access to under-represented students and (2) a commitment to reconstructing rather than reproducing the historically un-diverse (masculinist, heteronormative, ethnocentric) character of “English” study. While the first, which we propose to call demographic diversity, and the second, which we will call intellectual diversity, are most certainly interrelated objectives, they are nevertheless importantly distinct. In pursuing our research, we were especially interested in how peer departments had envisioned and enacted intellectual diversity, even as we also sought to document the extent to which they had realized demographic diversity. We also agreed that in the context of our department (and arguably, of most other departments of English nationally), the primary under-represented demographic were faculty of color. Simply put, we have something like gender parity across the ranks, as well considerable diversity in sexual orientation. The same cannot be said for racial diversity. Hence, we decided to focus on race and ethnicity, in terms of both representation and the intellectual organization of literary and cultural study.

Method

We began by constructing the following list of comparator departments: English at Michigan, UNC, Rutgers, UT Austin, Minnesota, UC Berkeley, UCLA, UC Riverside, UC Santa Barbara, and UVA, as well the Literature department at UC San Diego. We also included in our study a handful of private institutions: NYU, Penn, and Duke, mostly to see if there were any consistent differences between public and private institutions where diversity was concerned. (There weren't.) Because our project was exploratory – to consider how an orientation to diversity might be realized elsewhere – we did not have any fixed indicators to measure across the board. Methodologically speaking, the challenge was that the measures themselves would emerge from the research. However, we did make the decision to focus on the representation of the faculty: both faculty profiles and (where available) the breakdown of faculty by field/expertise. At the

same time, we tried to check our “reading” of the faculty against curriculum (courses recently taught), as well as recent job advertisements (where available). Our exploration of intellectual diversity, then, focused on the self-representation of the faculty and of the department in terms of the construction of departmental strengths and the relative salience of different fields and forms of expertise.

Unlike intellectual diversity, the attempt to read demographic diversity off of faculty profiles is a considerably more problematic move: profiles situate faculty in terms of fields, and sometimes, identity knowledges, but not identity categories. While profiles generally include head shots, these are, at best, an uneven index to racial/ethnic identity or identifications. Rather than risk misrepresenting race and ethnicity as though these were somehow visually transparent categories of embodied difference, our initial thought was to bracket matters of demographic diversity altogether. But we also considered that the internet is a visual medium and that the impression of racial and ethnic diversity (or its absence) is part of the public ‘face’ of a department. Without claiming to offer any precise breakdown of the racial/ethnic composition of a department, we did decide to weigh the *appearance* of racial/ethnic diversity and what it suggested about the *approximate* composition of the faculty.

Overview of Findings

Our research suggests that there are, broadly speaking, two ‘models’ of English department with respect to questions of intellectual diversity:

- (1) Departments where the faculty are primarily defined by national literature and literary-historical period (e.g., 18th C. British, 19th C. American). Other kinds of critical specializations, such as gender studies, disability studies, or post-colonial studies, generally appear as secondary/subsidiary to a defining orientation to period. These departments generally include a few faculty primarily identified by specializations in, for example, African American or Asian American literatures, but their presence in these departments, in relatively modest numbers, would seem to represent a supplement to a department that remains organized around national literatures and literary-historical divisions. We will refer to as these *traditional* departments.
- (2) Departments where faculty specializations in terms of national literature and historical period appear as one set in a ‘menu’ of faculty specializations – and *not necessarily* the primary or defining specialization. Thus for many faculty, the defining or leading specialization cited in their profiles is often a critical epistemology, such as post-colonial studies or queer studies; interestingly too, in these departments, literary-historical specializations are often notably broader (so a faculty member might identify as doing gender studies and then list 18th, 19th, and 20th C. British as their historical fields). Perhaps unsurprisingly, these departments include larger numbers of faculty who do not situate themselves at all within established literary-historical divisions, claiming instead categories of expertise that displace the study of national literatures, such as Atlantic or Caribbean or Literatures of Globalization. In these departments, then, national literatures and their conventional periodizing schemes are *by no means* erased; however, they sit alongside and are (to

varying degrees) decentered by a range of knowledge projects that have emerged in the last half-century to contest the intellectual implication of the discipline in structures of gender, sexual, racial/ethnic, and class dominance. We will refer to these as *reconstructed* departments.

From this perspective, what is deeply anomalous about our department is that we read as not one department, but two: a “literature” faculty centered in the earlier periods that self-defines *primarily* in terms of national literature/historical period, and for whom other, nationally/historically transverse categories of critical specialization appear secondary or subordinate; a (so-called) “cultural studies” faculty centered in 20th and 21st-century studies, who self-define in relation to any number of specializations that might include a national/period specialization (but who are not usually generally credited with doing literary historical work).¹ Interestingly, this tends to align the “cultural studies” faculty intellectually with the language and rhetoric faculty – although the relative administrative autonomy of those staffing the “language and rhetoric” track has worked against the elaboration of affinities.

Relatedly, another anomalous feature of our department is the disaggregation of different programs: Language and Rhetoric and Creative Writing are regarded by most faculty *inside and outside* these areas as intellectually self-contained – while our Writing Programs are understood as “service” work somehow bereft of intellectual content. As a result, our struggles with self-definition are assigned exclusively to the “Literature and Culture” faculty, a perception which is not unwarranted, to be sure. At the same time, this perception has the undesirable effect of marginalizing Language and Rhetoric, Creative Writing, and the Writing Programs in crafting a vision *of our department as a whole*. Significantly, in many of the departments we surveyed, “linguistics” or “composition” or “creative writing” are categories of faculty specialization, but these same faculty are also listed as staffing department-wide concentrations in (for example) feminist theory or popular culture studies. The carving up of our department into intellectually non-communicating areas matters to this discussion of diversity, in particular, because these peripheralized areas often explicitly engage diversity as an analytic category and as a project of promoting underrepresented students’ learning. While this report itself might well appear complicit in the focus on “literature and culture,” we do want to insist that the embrace of intellectual diversity would also require us to identify and showcase categories of faculty interest and specialization that *cut across* the different programs.

With respect to the organization of “literature and culture,” a key take-away of our research is that what we call the “reconstructed” model is not at all antithetical to the coverage of period and nation. If nothing else, our research makes amply clear that reconstructed departments include a full range of literary-historical specializations (and a broad distribution among them), but also *a full array of diversity-focused specializations that staffed by faculty across national literatures and historical periods*.

¹ While we certainly found traditional departments heavily weighted towards pre-1900 study (for example, UCLA and UVA) and we also found a decentered department that was dramatically weighted toward 20th and 21st-century studies (UCSB), we found no analog of a department split in this way, between earlier period faculty whose self-representation tends to align with the traditional model and 20th/21st-century faculty whose self-representation seems rather to tend to the reconstructed model.

A second crucial take-away, in our view, is that almost all of the traditional departments we surveyed appear to have better representation than we do in such fields as African American, Asian American, or post-colonial studies. Thus for example, English at UCLA, which has 10 faculty in Renaissance/Early Modern studies, and is generally weighted towards pre-1900 British, also includes 3 Asian Americanists, 2 African Americanists, 2 Chicano/a studies faculty, and 4 post-colonial studies scholars.

Findings

Rather than attempt to share the data on 15 institutions, we have decided that the information most useful to include in this report pertains to the 5 departments at research-one state institutions that model what we mean by “reconstruction.” Our point in so doing is not to take the ‘traditional’ model off the table. But we assume that we all know what the traditional department looks like – and that in order to advance the conversation on how we imagine our own commitment to diversity, what we need is a better sense of some of the different forms that reconstruction assumes. What follows, then, is the information we have gleaned on Michigan, Minnesota, UC Berkeley, and UC Riverside. We include, as well, our findings on UCSD; the fact that it is “Literature” rather than “English” might seem to militate against this selection, but the prospect of an eventual consolidation of small and increasingly resource-starved literature departments with English does not seem altogether unlikely, so we thought it useful to include one such omnibus department.

In each case, we have supplied a link to the page that supplies the breakdown of faculty by specialization. In perusing these sites, we invite your attention to the range and definition of specializations, but also to numbers and distribution: that is, how many faculty represent each area and how do individual faculty seem to distribute themselves across areas.

English, University of Minnesota:

Composition of faculty: Website lists 34 “regular” faculty, 9 lecturers. This is the only department we surveyed that does not include visuals of the faculty along with profiles.

Faculty by specialization:

<http://cla.umn.edu/english/people/faculty/faculty-research-interests>

English, University of Michigan

Composition of faculty: estimated 13 out of 76 seem to be people of color

Faculty by specialization:

<http://www.lsa.umich.edu/english/people/faculty/areasOfStudy/default.asp>

English, UC Berkeley:

Composition of faculty: estimated 15 out of 62 (or approximately one quarter) appear to be people of color.

Faculty by specialization:

http://english.berkeley.edu/the_department/specialties

English, UC Riverside:

Composition of faculty: estimated 10 out of 28 appear to be people of color.

Faculty by specialization:

<http://english.ucr.edu/people/faculty-specialization/>

Literature, UC San Diego:²

Composition of faculty: 48 faculty, of which an estimated 19 (about 40%) would appear to be people of color.

Faculty by specialization:

<http://literature.ucsd.edu/people/faculty/bysection.html>

Recommendations

We believe it is vital that the department *make legible* its existing strengths in intellectual diversity, as well as *develop* these strengths in the future. To reconstruct the department in this way has, of course, implications for how we envision future hires. (The UCSD job ads included in note 2, below, offer fruitful models for discussion.) But more immediately, it would demand that we engage in a process of self-study to identify in which diversity-related fields we can legitimately claim and showcase departmental strength. Central to this process is the re-imagining of the department, not as a series of relatively balkanized areas, but as a field of heterogeneous, collective endeavor that is and should be *broadly* characterized by an orientation to diversity knowledges. Needless to say, this is not suggest that any particular faculty member has an obligation to do diversity-related teaching or research. But it *is* to propose that diversity-related work should not be conceived as comprising its own little subfield, for which only a small handful of designated, faculty are responsible, and that leaves relatively untouched the literary-historical edifice of the curriculum.

There are two reasons a commitment to reconstruction strikes us as crucial to the future of the department. The first is that for our millennial students, undergraduate and graduate alike, the study of culture is increasingly bound up with thinking diversity; simply put, the relevance of coursework in literature and culture has everything to do with understanding the politics of difference (in the 21st century and historically). Framing ourselves as a reconstructed department

² Since UCSD was hiring this year, we include, as well, their two, interestingly-crafted announcements:

(1) Professor of Modern and Contemporary Global Lit in English: Candidates who specialize in global literatures in English, including non-British cultures and literatures (African, Caribbean, South Asian, etc.) and their diasporic manifestations, are encouraged to apply. Successful applicants must be willing and able to teach a course in British literature from 1835 to the present. We are looking for applicants whose range of expertise might also include the following: postcolonial, subaltern and cultural studies; materialist approaches (corporeal or economic); theories of gender and sexuality; multi-lingual, transnational projects; work on or in new media.

(2) Assistant Professor of 19th Century Lit and Cultures of U.S.: We are especially interested in applicants whose work and teaching also engages Native American Studies; colonialism; slavery; and/or gender and sexuality and whose work fits within a world literature department that focuses on multiple languages and geographies. Preferred qualifications include making contributions to diversity and equity, such as demonstrating leadership in teaching, mentoring, research, service, and other kinds of program-building that foster inclusion and access for historically underrepresented groups. As an additional qualification, we also welcome applications from scholar-practitioners with publications in both scholarly and literary arts venues.

seems critical to recruiting more African-American, Asian, Hispanic, Native American, and Pacific Islander students, and more students, period.³ In this regard it's worth noting that the most consistently diverse area of our curriculum has been 200-level, graduate-student-taught courses; as 200-level teaching falls more and more to department faculty, it is crucial that we sustain the diversity-focused character of courses for non-majors, as well as make certain that the orientation to intellectual diversity is prevalent throughout the major and graduate curricula.

The second is that the cultivation of intellectual diversity is necessary to creating the kind of department that can sustain demographic diversity. We will not recruit (and retain) faculty and students of color in a department where "diversity" reads as the preoccupation of a handful of understaffed and peripheralized subfields (usually, with a hyphen in the name).⁴

We want to end this report by underscoring that "reconstruction" by no stretch implies a ground-up rebuilding: we already have some significant strength in the department in areas of intellectual diversity. But these strengths remain unevenly legible and under-activated. We need a re-description of the department as more than the sum of its parts and which foregrounds intellectual diversity as a (re)structuring dimension of the work we do across periods, genres, and other areas of emphasis. At the same time, of course, such a re-description would make evident both gaps and areas of potential strength that could inform the determination of future hiring priorities.

³ We currently have 337 English majors, of whom 10 (3%) are African American; 10 are Native American; 32 (9.5%) are Hispanic [the term used in the UW institutional data]; 64 (19%) are Asian; and there is one Pacific Islander (.3%). We have 21 (6.2%) international students Compared to the College of Arts & Sciences as a whole, we have an even smaller percentage of African-American students (3% v. 3.9%), and we lag behind significantly in Asian students (19% v. 28%). We thank Colette for this data.

⁴ The recent decision by two faculty of color in the department to shift part of their lines outside of English would tend to underscore this point.

English Department Budget
July 2011 - June 2013

Budget Number	Account Code	2011 Perm Budget Amount	2011Temp Budget Amount	2011 Perm + Temp Budget Amount	2012 Perm Budget Amount	2012 Temp Budget Amount	2012 Perm + Temp Budget Amount
2540346	- ENGLISH	6,631,683	2,245,871	8,877,554	6,516,128	2,949,497	9,465,625
060430	- ENGLISH	5,980,516	2,059,035	8,039,551	5,864,961	2,300,912	8,165,873
	0110 - INSTR/RES FACULTY SAL	4,079,535	(6,865)	4,072,670	3,963,499	220,212	4,183,711
	0120 - AUX TEACHING STAFF SAL	38,700	0	38,700	38,700	0	38,700
	0130 - GRAD SCH STD TEACH SAL	1,114,143	374,338	1,488,481	1,114,143	398,427	1,512,570
	0140 - GRAD STD NON-TEACH SAL	51,019	4,917	55,936	51,019	14,751	65,770
	0160 - CLASS (HEPB) STAFF SAL	234,558	20,805	255,363	214,955	4,824	219,779
	0170 - PROFESSIONAL STAFF SAL	371,283	0	371,283	391,607	486	392,093
	0180 - HRLY,EXCES PAY,OVRTIME	0	74,747	74,747	0	46,693	46,693
	0200 - CONTRACT PERS.SERVICES	0	0	0	0	0	0
	0300 - OTHER CONTRACTUAL SERV	75,706	0	75,706	75,706	15,200	90,906
	0400 - TRAVEL	0	0	0	0	5,868	5,868
	0500 - SUPPLIES AND MATERIALS	15,572	0	15,572	15,332	2,500	17,832
	0700 - RETIREMENT & BENEFITS	0	1,591,093	1,591,093	0	1,591,951	1,591,951
060434	- INTERDISCIPL WRITG LAB	651,167	186,836	838,003	651,167	307,736	958,903
	0110 - INSTR/RES FACULTY SAL	403,320	(3,815)	399,505	403,320	81,435	484,755
	0130 - GRAD SCH STD TEACH SAL	227,387	32,000	259,387	227,387	44,859	272,246
	0160 - CLASS (HEPB) STAFF SAL	20,460	1,044	21,504	20,460	1,044	21,504
	0180 - HRLY,EXCES PAY,OVRTIME	0	0	0	0	1,050	1,050
	0200 - CONTRACT PERS.SERVICES	0	0	0	0	0	0
	0400 - TRAVEL	0	0	0	0	0	0
	0500 - SUPPLIES AND MATERIALS	0	0	0	0	0	0
	0700 - RETIREMENT & BENEFITS	0	157,607	157,607	0	179,348	179,348
060480	- WRITECTR/OWRC	0	0	0	0	340,849	340,849
	0140 - GRAD STD NON-TEACH SAL	0	0	0	0	21,132	21,132
	0160 - CLASS (HEPB) STAFF SAL	0	0	0	0	3,763	3,763
	0170 - PROFESSIONAL STAFF SAL	0	0	0	0	92,500	92,500
	0180 - HRLY,EXCES PAY,OVRTIME	0	0	0	0	150,660	150,660
	0300 - OTHER CONTRACTUAL SERV	0	0	0	0	3,000	3,000
	0400 - TRAVEL	0	0	0	0	3,000	3,000
	0500 - SUPPLIES AND MATERIALS	0	0	0	0	3,000	3,000
	0700 - RETIREMENT & BENEFITS	0	0	0	0	63,794	63,794

English Department Budget
July 2013 - June 2015

Budget Number	Account Code	2013 Perm Budget Amount	2013 Temp Budget Amount	2013 Perm + Temp Budget Amount	2014 Perm Budget Amount	2014 Temp Budget Amount	2014 Perm + Temp Budget Amount
2540346	- ENGLISH	7,434,210	2,350,636	9,784,846	7,763,132	2,474,151	10,237,283
060430	- ENGLISH	6,398,031	1,969,226	8,367,257	6,677,428	2,034,491	8,711,919
	0110 - INSTR/RES FACULTY SAL	4,358,905	(12,867)	4,346,038	4,606,638	13,590	4,620,228
	0120 - AUX TEACHING STAFF SAL	40,248	0	40,248	41,858	0	41,858
	0130 - GRAD SCH STD TEACH SAL	1,230,657	401,928	1,632,585	1,230,657	384,154	1,614,811
	0140 - GRAD STD NON-TEACH SAL	51,019	17,433	68,452	51,019	25,128	76,147
	0160 - CLASS (HEPB) STAFF SAL	209,049	613	209,662	220,010	4,050	224,060
	0170 - PROFESSIONAL STAFF SAL	415,529	(38,686)	376,843	428,393	0	428,393
	0180 - HRLY,EXCES PAY,OVRTIME	0	48,105	48,105	2,109	0	2,109
	0200 - CONTRACT PERS.SERVICES	0	465	465	0	0	0
	0300 - OTHER CONTRACTUAL SERV	76,694	8,000	84,694	76,694	4,000	80,694
	0400 - TRAVEL	0	0	0	0	3,000	3,000
	0500 - SUPPLIES AND MATERIALS	15,930	0	15,930	20,050	0	20,050
	0600 - EQUIPMENT	0	0	0	0	0	0
	0700 - RETIREMENT & BENEFITS	0	1,544,235	1,544,235	0	1,600,569	1,600,569
	2100 - COST TRANSFERS	0	0	0	0	0	0
060434	- INTERDISCIPL WRITG LAB	713,547	319,983	1,033,530	759,052	366,951	1,126,003
	0110 - INSTR/RES FACULTY SAL	432,115	135,378	567,493	466,346	0	466,346
	0120 - AUX TEACHING STAFF SAL	0	0	0	0	67,500	67,500
	0130 - GRAD SCH STD TEACH SAL	250,130	0	250,130	250,130	88,465	338,595
	0160 - CLASS (HEPB) STAFF SAL	31,302	(4,068)	27,234	42,576	2,160	44,736
	0180 - HRLY,EXCES PAY,OVRTIME	0	1,120	1,120	0	0	0
	0200 - CONTRACT PERS.SERVICES	0	0	0	0	0	0
	0300 - OTHER CONTRACTUAL SERV	0	0	0	0	0	0
	0400 - TRAVEL	0	0	0	0	0	0
	0500 - SUPPLIES AND MATERIALS	0	0	0	0	0	0
	0700 - RETIREMENT & BENEFITS	0	187,553	187,553	0	208,826	208,826
060480	- WRITECTR/OWRC	322,632	61,427	384,059	326,652	72,709	399,361
	0130 - GRAD SCH STD TEACH SAL	0	0	0	0	0	0
	0140 - GRAD STD NON-TEACH SAL	20,136	0	20,136	20,136	0	20,136
	0170 - PROFESSIONAL STAFF SAL	104,160	0	104,160	108,180	0	108,180
	0180 - HRLY,EXCES PAY,OVRTIME	186,336	2,272	188,608	186,336	5,937	192,273
	0300 - OTHER CONTRACTUAL SERV	4,000	0	4,000	4,000	0	4,000
	0400 - TRAVEL	4,000	0	4,000	4,000	0	4,000
	0500 - SUPPLIES AND MATERIALS	4,000	0	4,000	4,000	0	4,000
	0700 - RETIREMENT & BENEFITS	0	59,155	59,155	0	66,772	66,772

English Department Budget
July 2015 - June 2017

Budget Number	Account Code	2015 Perm Budget Amount	2015 Temp Budget Amount	2015 Perm + Temp Budget Amount	2016 Perm Budget Amount	2016 Temp Budget Amount	2016 Perm + Temp Budget Amount
2540346	- ENGLISH	7,764,350	3,373,519	11,137,869	8,075,532	3,596,000	11,671,532
060430	- ENGLISH	5,542,506	1,801,478	7,343,984	5,904,824	1,921,015	7,825,839
	0110 - INSTR/RES FACULTY SAL	4,568,938	96,597	4,665,535	4,957,359	91,600	5,048,959
	0120 - AUX TEACHING STAFF SAL	43,110	0	43,110	0	0	0
	0130 - GRAD SCH STD TEACH SAL	115,601	222,612	338,213	115,601	164,880	280,481
	0140 - GRAD STD NON-TEACH SAL	51,019	34,680	85,699	51,019	39,866	90,885
	0160 - CLASS (HEPB) STAFF SAL	228,632	973	229,605	234,702	(10,911)	223,791
	0170 - PROFESSIONAL STAFF SAL	439,405	(27,981)	411,424	458,258	(40,900)	417,358
	0180 - HRLY,EXCES PAY,OVRTIME	4,653	23,796	28,449	4,653	24,744	29,397
	0200 - CONTRACT PERS.SERVICES	0	0	0	0	0	0
	0300 - OTHER CONTRACTUAL SERV	75,267	4,550	79,817	67,351	0	67,351
	0400 - TRAVEL	0	3,000	3,000	0	0	0
	0500 - SUPPLIES AND MATERIALS	15,881	1,000	16,881	15,881	12,168	28,049
	0700 - RETIREMENT & BENEFITS	0	1,442,251	1,442,251	0	1,639,568	1,639,568
	2100 - COST TRANSFERS	0	0	0	0	0	0
060434	- INTERDISCIPL WRITG LAB	761,093	415,822	1,176,915	705,707	398,657	1,104,364
	0110 - INSTR/RES FACULTY SAL	467,115	1,528	468,643	410,853	39,750	450,603
	0130 - GRAD SCH STD TEACH SAL	250,130	203,031	453,161	250,130	157,716	407,846
	0160 - CLASS (HEPB) STAFF SAL	43,848	0	43,848	44,724	0	44,724
	0180 - HRLY,EXCES PAY,OVRTIME	0	0	0	0	0	0
	0300 - OTHER CONTRACTUAL SERV	0	0	0	0	0	0
	0400 - TRAVEL	0	0	0	0	0	0
	0500 - SUPPLIES AND MATERIALS	0	0	0	0	0	0
	0700 - RETIREMENT & BENEFITS	0	211,263	211,263	0	201,191	201,191
060436	- EWP ENGLISH	1,115,055	1,108,059	2,223,114	1,115,055	1,198,249	2,313,304
	0110 - INSTR/RES FACULTY SAL	0	0	0	0	0	0
	0130 - GRAD SCH STD TEACH SAL	1,115,055	773,166	1,888,221	1,115,055	862,128	1,977,183
	0140 - GRAD STD NON-TEACH SAL	0	0	0	0	0	0
	0180 - HRLY,EXCES PAY,OVRTIME	0	0	0	0	0	0
	0500 - SUPPLIES AND MATERIALS	0	0	0	0	0	0
	0700 - RETIREMENT & BENEFITS	0	334,893	334,893	0	336,121	336,121
060480	- WRITECTR/OWRC	345,696	48,160	393,856	349,946	78,079	428,025
	0130 - GRAD SCH STD TEACH SAL	0	0	0	0	0	0
	0140 - GRAD STD NON-TEACH SAL	20,136	0	20,136	20,136	0	20,136
	0170 - PROFESSIONAL STAFF SAL	110,880	(20,257)	90,623	115,130	(6,300)	108,830
	0180 - HRLY,EXCES PAY,OVRTIME	202,680	0	202,680	202,680	8,250	210,930
	0200 - CONTRACT PERS.SERVICES	0	0	0	0	0	0
	0300 - OTHER CONTRACTUAL SERV	4,000	0	4,000	4,000	0	4,000
	0400 - TRAVEL	4,000	0	4,000	4,000	0	4,000
	0500 - SUPPLIES AND MATERIALS	4,000	0	4,000	4,000	0	4,000
	0700 - RETIREMENT & BENEFITS	0	68,417	68,417	0	76,129	76,129

English Department Budget
July 2017 - June 2018

Budget Number	Account Code	2017 Perm Budget Amount	2017 Temp Budget Amount	2017 Perm + Temp Budget Amount
2540346	- ENGLISH	8,122,763	3,352,889	11,475,652
060430	- ENGLISH	5,884,249	1,759,982	7,644,231
	0110 - INSTR/RES FACULTY SAL	4,928,380	94,509	5,022,889
	0130 - GRAD SCH STD TEACH SAL	115,601	113,241	228,842
	0140 - GRAD STD NON-TEACH SAL	51,019	0	51,019
	0160 - CLASS (HEPB) STAFF SAL	270,744	(10,614)	260,130
	0170 - PROFESSIONAL STAFF SAL	452,102	0	452,102
	0180 - HRLY,EXCES PAY,OVRTIME	4,653	5,850	10,503
	0200 - CONTRACT PERS.SERVICES	0	0	0
	0300 - OTHER CONTRACTUAL SERV	45,869	2,479	48,348
	0400 - TRAVEL	0	0	0
	0500 - SUPPLIES AND MATERIALS	15,881	17,000	32,881
	0700 - RETIREMENT & BENEFITS	0	1,537,517	1,537,517
060434	- INTERDISCIPL WRITG LAB	770,841	339,211	1,110,052
	0110 - INSTR/RES FACULTY SAL	475,087	1,556	476,643
	0130 - GRAD SCH STD TEACH SAL	250,130	129,834	379,964
	0140 - GRAD STD NON-TEACH SAL	0	0	0
	0160 - CLASS (HEPB) STAFF SAL	45,624	0	45,624
	0180 - HRLY,EXCES PAY,OVRTIME	0	0	0
	0700 - RETIREMENT & BENEFITS	0	207,821	207,821
060436	- EWP ENGLISH	1,115,055	1,169,751	2,284,806
	0110 - INSTR/RES FACULTY SAL	0	0	0
	0130 - GRAD SCH STD TEACH SAL	1,115,055	814,680	1,929,735
	0140 - GRAD STD NON-TEACH SAL	0	0	0
	0180 - HRLY,EXCES PAY,OVRTIME	0	0	0
	0700 - RETIREMENT & BENEFITS	0	355,071	355,071

Department of English
Endowments as of 4/1/2018

English Department Endowments	Purpose	Year Established	Current Market Value	Annual Distribution
Anderson, Eilert Endowed Fund in English	Scholarships	1993	103,822	3,750
Bentley MFA Award in Creative Writing	Scholarships	2002	92,826	3,353
Bogart Citizens in the World Endowed Fund	Academic Support	2011	21,169	765
Brown, Hermione and Louis Endowed Fund for English	Academic Support	1992	42,774	1,545
Cox, Edward G. Scholarship Fund	Scholarships	1964	7,628	276
Dorf, Ruth Kemmerer Endowed Fund for Faculty Travel	Academic Support	2016	34,089	1,231
Dorset, Phyllis F. and Donald E. Graduate Fellowship	Fellowship	2013	1,459,202	52,701
Dorset, Phyllis Flanders Endowed Travel Fund	Prizes and Awards	2016	34,089	1,231
Draham, Edith K. Scholarship for Creative Writing	Scholarships	1977	172,774	6,240
English Community Outreach Endowed Fund	Prizes and Awards	2008	53,915	1,947
Gamma Phi Beta - Winnifred S. Haggett Scholarship	Scholarships	1973	117,210	4,233
Gasparovich, June Endowed Fund	Academic Support	2007	116,529	4,209
Gerstenberger, Donna Endowed Fellowship	Fellowship	2013	708,235	25,579
Grayston, Joan Byers Poetry Prize Endowment Fund	Prizes and Awards	1980	86,036	3,107
Guterson, David Endowed Fund in Creative Writing	Academic Support	2000	57,332	2,071
Hainer, Mildred Cartwright Endowed Fellowship	Fellowship	2008	185,411	6,696
Heilman, Robert B. Dissertation Fund	Prizes and Awards	1983	72,150	2,606
Heilman, Robert B. Endowed Scholarship in English	Scholarships	2008	19,934	720
Hilen, Andrew R., Jr. Endowed Professorship in English	Professorships	1986	1,662,127	60,030
Himmelman, Barbara Bronson Endowed Award	Fellowship	1987	258,934	9,352
Hopkins, George F. & Zeline Endowed Fund	Academic Support	1987	289,316	10,449
Ingham, Frederick W. Endowed Fellowship in English	Fellowship	1993	496,763	17,941
Johnson, Hallien Memorial Fellowship	Fellowship	1987	58,736	2,121
Kern, Louisa Endowed Fund	Prizes and Awards	1992	132,931	4,801
Ketcham, Nancy K. Endowed Chair in English	Chairs	2002	2,124,285	76,721
Klepser, Kenneth & Priscilla Endowed Fund	Fellowship	1994	1,345,194	48,583
Langsdorf, Ethel Middleton Endowed Fund	Instruction	1986	60,056	2,169
Lee, James T. Endowed Fund in Creative Writing	Academic Support	1992	70,978	2,563
McMurphy, Susanna J. Fund	Fellowship	1975	406,421	14,678
Oberg, Arthur Endowment	Prizes and Awards	1989	58,237	2,103
Padelford Endowed Fellowship	Fellowship	2008	772,798	27,911
Pellegrini, Angelo Endowed Fund in English	Academic Support	1994	110,860	4,004
Pollock Endowment for Excellence in English	Professorships	1988	1,636,716	59,112
Douglas Distinguished Writer in Residence	Instruction	1984	416,405	15,039
Pollock Endowment for Excellence in English: Milliman, Professor Loren				
Douglas Scholarship in Creative Writing	Scholarships	1973	324,166	11,708
Pollock, Grace Milliman Endowed Fund for Creative Writing	Academic Support	2014	2,903,996	104,882
Reese, Charlotte Paul Award	Prizes and Awards	1983	71,723	2,590
Roethke, Theodore Endowed Fund	Instruction	1992	82,861	2,993
Sale, Roger Endowed Fund	Academic Support	2000	83,589	3,019
Shabetai, Karen and Tsuchida, Vicki Endowed Memorial Fund	Academic Support	1999	59,883	2,163
Sitan, John and Hazel Endowed Scholarship Fund	Scholarships	2017	302,617	10,929
Sullivan, Tia Vall-Spinosa Endowed Scholarship	Scholarships	1999	73,491	2,654
Thorpe, Peter L. Endowed Scholarship Fund	Scholarships	2006	94,109	3,399
Van Buren, Eugene Fiction Award Endowed Fund	Prizes and Awards	2001	168,210	6,075
Waddell, Joyce Endowed Fund for Talented Writers	Scholarships	1989	56,066	2,025
Waller, Luckie Budd Scholarship Fund	Scholarships	1982	174,786	6,313
Waltz, Robert R. & Mary Roberts Endowed Fellowship	Fellowship	1992	544,269	19,657
Woolley, John Kimball and Afton Woolley Crooks Endowed Scholarship in English	Scholarships	1998	337,017	12,172
Yeakel, June and Robert Hardy Barnes Endowment	Scholarships	2012	135,058	4,878
TOTALS			18,697,722	675,292

UW English Department Faculty 2017-2018

Name	Has Tenure	Academic Rank and Home Department	Affiliation with other UW departments	Administrative Appointments	Other Appointments	% Teaching in English	% Admin	% Teaching in Other Depts
Abrams, Robert	Yes	Professor - English				100%		
Allen, Carolyn	Yes	Professor - English	Adjunct Prof. GWSS			100%		
Allen, Chadwick	Yes	Professor - English	Adjunct Professor, American Indian Studies	Associate Vice Provost	Andrew F. Stark Professorship		100%	
Bawarshi, Anis	Yes	Professor - English		Associate Chair, English		75%	25%	
Bierds, Linda L	Yes	Professor - English			Pollock Endowed Professorship	100%		
Bosworth, David L	Yes	Professor - English				100%		
Cherniavsky, Eva	Yes	Professor - English	Adjunct Professor, Gender, Women and Sexuality Studies		Andrew Hilén Endowed Professor	100%		
Chrisman, Laura H	Yes	Professor - English	Adjunct Professor, Gender, Women and Sexuality Studies; American Ethnic Studies; Comparative Literature, Cinema and Media		Nancy K Ketcham Endowed Chair	100%		
Foster, Ronald Thomas	Yes	Professor - English				100%		
Guerra, Juan C	Yes	Professor - English	Adjunct Professor, American Ethnic Studies	Chair, American Ethnic Studies		0%	100%	
Kaplan, Sydney J	Yes	Professor - English	Adjunct Professor, Gender, Women and Sexuality Studies			100%		
Kaup, Monika	Yes	Professor - English	Adjunct Professor, Comparative Literature, Cinema, and Media			100%		
Kenney, Richard L	Yes	Professor - English			S. Wilson and Grace M. Pollock Endowed Professorship in Creative Writing	100%		
Modiano, Raimonda	Yes	Professor - English	Professor, Comparative Literature, Cinema, and Media			75%		25%
Reed, Brian	Yes	Professor - English	Adjunct Professor, Slavic Languages and Literatures; Professor, Comparative Literature, Cinema, and Media	Chair, English	Milliman Endowed Chair in the Humanities	0%	100%	
Remley, Paul G	Yes	Professor - English				100%		
Searle, Leroy F	Yes	Professor - English	Professor, Comparative Literature, Cinema, and Media			75%		25%

Name	Has Tenure	Academic Rank and Home Department	Affiliation with other UW departments	Administrative Appointments	Other Appointments	% Teaching in English	% Admin	% Teaching in Other Depts
Shields, David	Yes	Professor - English			Professor Loren D. Milliman Distinguished Writer in Residence	100%		
Shields, Juliet D	Yes	Professor - English		Director, Graduate Studies		50%	50%	
Silberstein, Sandra V	Yes	Professor - English	Adjunct Professor, Linguistics; Gender, Women and Sexuality Studies	Director, MATESOL; Coordinator, International & Multilingual Student Academic Support, CAS		50%	50%	
Sonenberg, Maya	Yes	Professor - English		Director, Creative Writing		75%	25%	
Staten, Henry J	Yes	Professor - English			Byron W. And Alice L. Lockwood Professorship In The Humanities	100%		
Streitberger, William R	Yes	Professor - English				100%		
Stygall, Gail	Yes	Professor - English	Adjunct Professor, Linguistics; Gender, Women and Sexuality Studies	College Council		75%	25%	
Wong, Shawn H	Yes	Professor - English	Professor, Comparative Literature, Cinema, and Media			50%		50%
Woodward, Kathleen	Yes	Professor		Director, Simpson Center for the Humanities	Byron W. And Alice L. Lockwood Professorship In The Humanities	0%	100%	
Burstein, Jessica L	Yes	Associate Professor, English	Adjunct Associate Professor, Gender, Women and Sexuality Studies	Director, London Study Abroad		100%		
Butwin, Joseph M	Yes	Associate Professor, English				100%		
Crouse, David J	Yes	Associate Professor, English				100%		
Cummings, Katherine	Yes	Associate Professor, English	Adjunct Associate Professor, Gender, Women and Sexuality Studies			100%		
Feld, Andrew E	Yes	Associate Professor, English		Editor, Seattle Review		75%	25%	
Griffith, John W	Yes	Associate Professor, English				100%		
Harkins, Gillian H	Yes	Associate Professor, English	Adjunct Associate Professor, Gender, Women and Sexuality Studies			100%		
Ibrahim, Habiba	Yes	Associate Professor, English				100%		

Name	Has Tenure	Academic Rank and Home Department	Affiliation with other UW departments	Administrative Appointments	Other Appointments	% Teaching in English	% Admin	% Teaching in Other Depts
Knight, Jeffrey T	Yes	Associate Professor, English	Adjunct Associate Professor, Information School			100%		
Laporte, Charles P	Yes	Associate Professor, English				100%		
Moore, Colette V	Yes	Associate Professor, English	Adjunct Associate Professor, Linguistics			100%		
Motha, Mary N	Yes	Associate Professor, English				100%		
Patterson, Mark R	Yes	Associate Professor, English		Department Scheduler		75%	25%	
Rai, Candice S	Yes	Associate Professor, English		Director, Expository Writing Program		50%	50%	
Sandhu, Priti	Yes	Associate Professor, English		IELP Liaison		75%	25%	
Simpson, Caroline Chung	Yes	Associate Professor, English	Comparative History of Ideas (CHID); Adjunct Associate Professor, Gender, Women and Sexuality Studies			0%		100%
Taylor, Jesse Oak	Yes	Associate Professor, English		Director, Undergraduate Program		75%	25%	
Triplett, Pimone E	Yes	Associate Professor, English				100%		
Webster, John M	Yes	Associate Professor, English		College Writing Program Director; Early Fall Start Writing Ready Program		50%	50%	
Weinbaum, Alys E	Yes	Associate Professor, English	Adjunct Associate Professor, Gender, Women and Sexuality Studies			100%		
Bou Ayash, Nancy	No	Assistant Professor, English				100%		
Clare, Stephanie	No	Assistant Professor, English	Adjunct Assistant Professor, Gender, Women and Sexuality Studies			100%		
Norako, Leila K	No	Assistant Professor, English				100%		
Paris, Rachel	No	Assistant Professor, English				100%		
George, E. Laurie	No	Principal Lecturer, English				100%		
Gillis-Bridges, Kimberlee	No	Principal Lecturer, English		Director, Computer Intergrated Classroom		60%	40%	
Simmons-O'Neill, Elizabeth	No	Principal Lecturer, English		Associate Director, Expository Writing		100%		

Name	Has Tenure	Academic Rank and Home Department	Affiliation with other UW departments	Administrative Appointments	Other Appointments	% Teaching in English	% Admin	% Teaching in Other Depts
Laufenberg, Henry J	No	Senior Lecturer Full-time, English		Department Newsletter Editor		80%	20%	
Liu, Michelle S	No	Senior Lecturer Full-time, English		EWP English 111 and Comp Lit 240 Mentor		80%	20%	
Matthews, Carrie R	No	Senior Lecturer Full-time, English		Director, Interdisciplinary Writing Program		50%	50%	
McCue, Frances A	No	Senior Lecturer Full-time, English				100%		
O'Neill, John	No	Senior Lecturer Full-time, English				100%		
Popov, Nikolai B	No	Senior Lecturer Full-time, English				100%		
Taranath, Anupama	No	Senior Lecturer Full-time, English	Comparative History of Ideas (CHID)			40%		60%
Wacker, Norman J.	No	Senior Lecturer Full-time, English				100%		
Callow, Megan	No	Lecturer Full-time		Assistant Director, Interdisciplinary Writing Program		80%	20%	
Daniel, James Rushing	No	Lecturer Full-time				100%		
Alaniz, Jose	Yes	Associate Professor - Slavic Languages and Literatures	Adjunct Associate Professor, Comparative Literature, Cinema, and Media; English					
Heuving, Jeanne D	Yes	Professor - School of Interdisciplinary Arts and Sciences, Bothell	Adjunct Associate Professor, English; Adjunct Professor, Gender, Women and Sexuality Studies					
Million, Dian L.	Yes	Associate Professor - American Indian Studies	Adjunct Associate Professor, English					
Retman, Sonnet H.	Yes	Associate Professor - American Ethnic Studies	Adjunct Associate Professor, English; Gender, Women and Sexuality Studies					
Burgett, Bruce	Yes	Professor - School of Interdisciplinary Arts and Sciences, Bothell	Adjunct Professor, English	Dean, School of Interdisciplinary Arts and Sciences, UW Bothell				
Handwerk, Gary J	Yes	Professor, Comparative Literature, Cinema, and Media	Adjunct Professor, French and Italian Studies; English					
Teuton, Christopher	Yes	Professor - American Indian Studies	Adjunct Professor, English	Chair, American Indian Studies				
Buckroyd, Peter		Affil. Asst. Prof.						
Chaney, Chris		Affil. Asst. Prof.						
Elbow, Peter		Affil. Prof.						

Name	Has Tenure	Academic Rank and Home Department	Affiliation with other UW departments	Administrative Appointments	Other Appointments	% Teaching in English	% Admin	% Teaching in Other Depts
Johnson-Bogart		Affil. Asst. Prof.						
Malone, Erin		Affil. Asst. Prof.						
Schrader-Villegas		Affil. Asst. Prof.						
Alexander, Edward	No	Professor Emeritus						
Blake, Kathleen	No	Professor Emeritus						
Dillon, George L.	No	Professor Emeritus						
Dunn, Richard J	No	Professor Emeritus						
Frey, Charles Hubbard	No	Professor Emeritus						
Johnson, Charles R	No	Professor Emeritus						
Lockwood, Thomas Frank	No	Professor Emeritus						
Matchett, William H	No	Professor Emeritus						
Mc Cracken, J David	No	Professor Emeritus						
Mc Elroy, Colleen J	No	Professor Emeritus						
Mc Hugh, Heather	No	Professor Emeritus						
Stevick, Robert D	No	Professor Emeritus						
Tollefson, James W	No	Professor Emeritus						
Vaughan, Miceal F	No	Professor Emeritus						
Wagoner, David R	No	Professor Emeritus						
Laguardia, Eric Henry	No	Assoc. Prof. Emeritus						
Longyear, Christopher	No	Assoc. Prof. Emeritus						
Mussetter, Sally Ann	No	Assoc. Prof. Emeritus						
Palomo, Dolores J	No	Assoc. Prof. Emeritus						
Smith, Eugene H	No	Assoc. Prof. Emeritus						
Stanton, Robert B	No	Assoc. Prof. Emeritus						
Vandenberg, Sara J.	No	Assoc. Prof. Emeritus						
Griffith, Malcolm A	No	Asst. Prof. Emeritus						
Graham, Joan Adelle	No	Principal Lecturer Emeritus						

Appendix C.2: Faculty FTE

Total Faculty (2008, Spring 2018, Fall 2018)

Faculty Rank	2008	Spring 2018	Autumn 2018
Professor	26	26	23
Associate Professor	19	20	19
Assistant Professor	8	4	4
Total Professors	53	50	46
Principal Lecturer	1	3	3
Senior Lecturer	7	8	8
Lecturer	3	2	2
Total Lecturers	11	13	13
Total Faculty	64	63	59

Change in Percent of FTE English Faculty

Faculty Rank	2008 FTE in ENGL	Sp. 2018 FTE in ENGL	FTE +/-	Percentage +/-	Au.2018*	FTE +/-	Percentage +/-
Total	61.35	61.0	-0.35	-0.57%	57.50	-3.85	-6.3%
Professor	23.6	24.25	+0.65	+2.75%	21.75	-1.85	-7.8%
Associate Professor	18.75	19.75	+1	+5.33%	18.75	0	0%
Assistant Professor	8	4	-4.00	-50.0%	4	-4	-50%
Senior Lecturer	7	8	+1.00	+14%	8	+1.00	+14.0%
Principal Lecturer	1	3	+2.00	+200%	3	+2.0	+200%
Lecturer	3	2	-1.00	-33.33%	2	-1.0	-33%

Source: 2008 and 2018 10 year review Faculty FTE data.

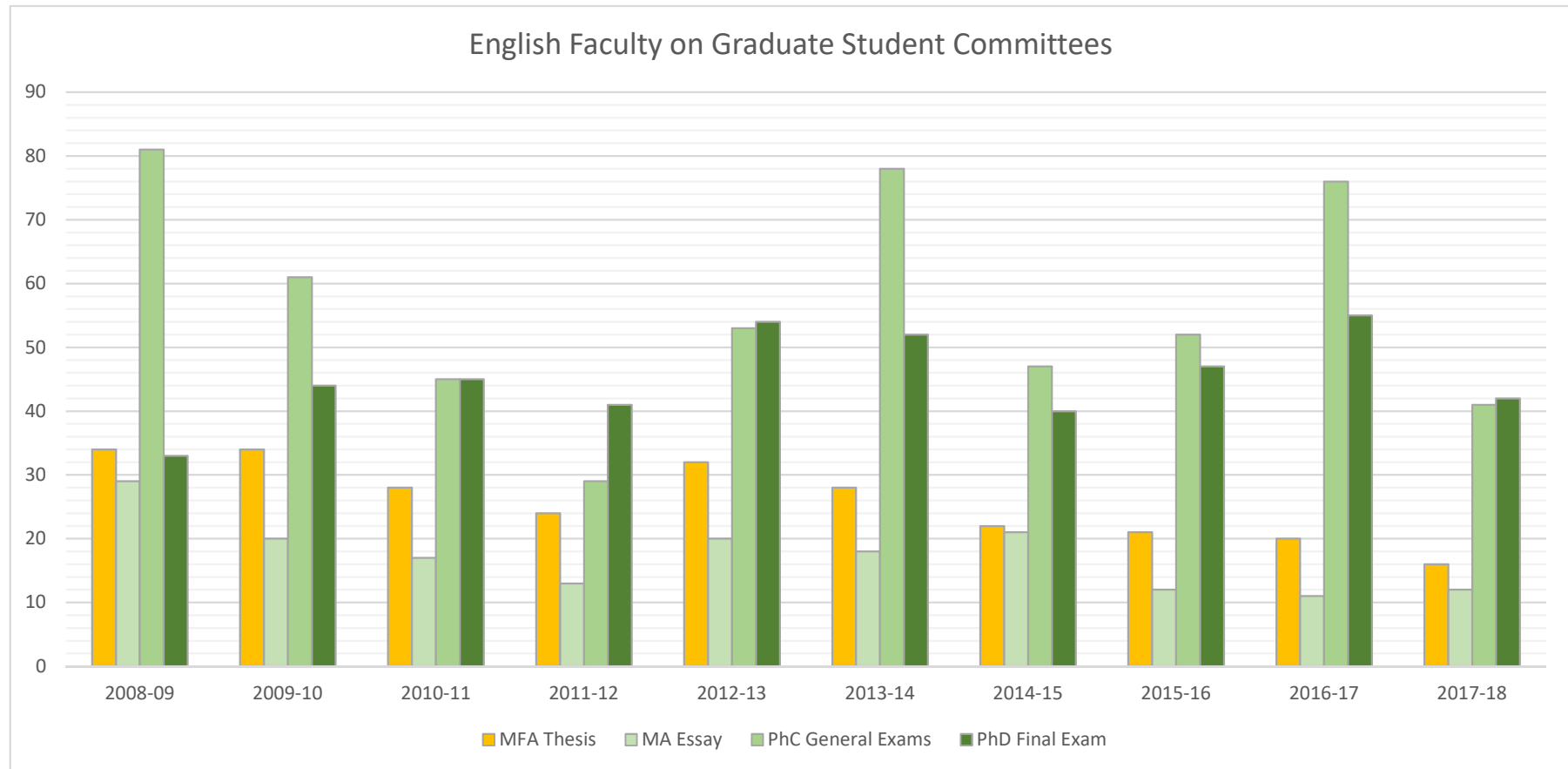
*Su. 2018 data reflects recent faculty retirements.

Percent of FTE English Faculty Teaching in English (Spring 2018)

	FTE Line in English	FTE Teaching in English	FTE +/-	Percentage +/-
Total	61.0	51.15	-9.85	-16%

Appendix C.3: Faculty on Grad Student Committees 2008-2018

Academic Year	MFA Thesis	MA Essay	PhC General Exams	PhD Final Exam	Grand Total
2008-09	34	29	81	33	177
2009-10	34	20	61	44	159
2010-11	28	17	45	45	135
2011-12	24	13	29	41	107
2012-13	32	20	53	54	159
2013-14	28	18	78	52	176
2014-15	22	21	47	40	130
2015-16	21	12	52	47	132
2016-17	20	11	76	55	162
2017-18	16	12	41	42	111
Grand Total	259	173	563	453	1448



Appendix C.3: Faculty on Grad Student Committees 2008-2018

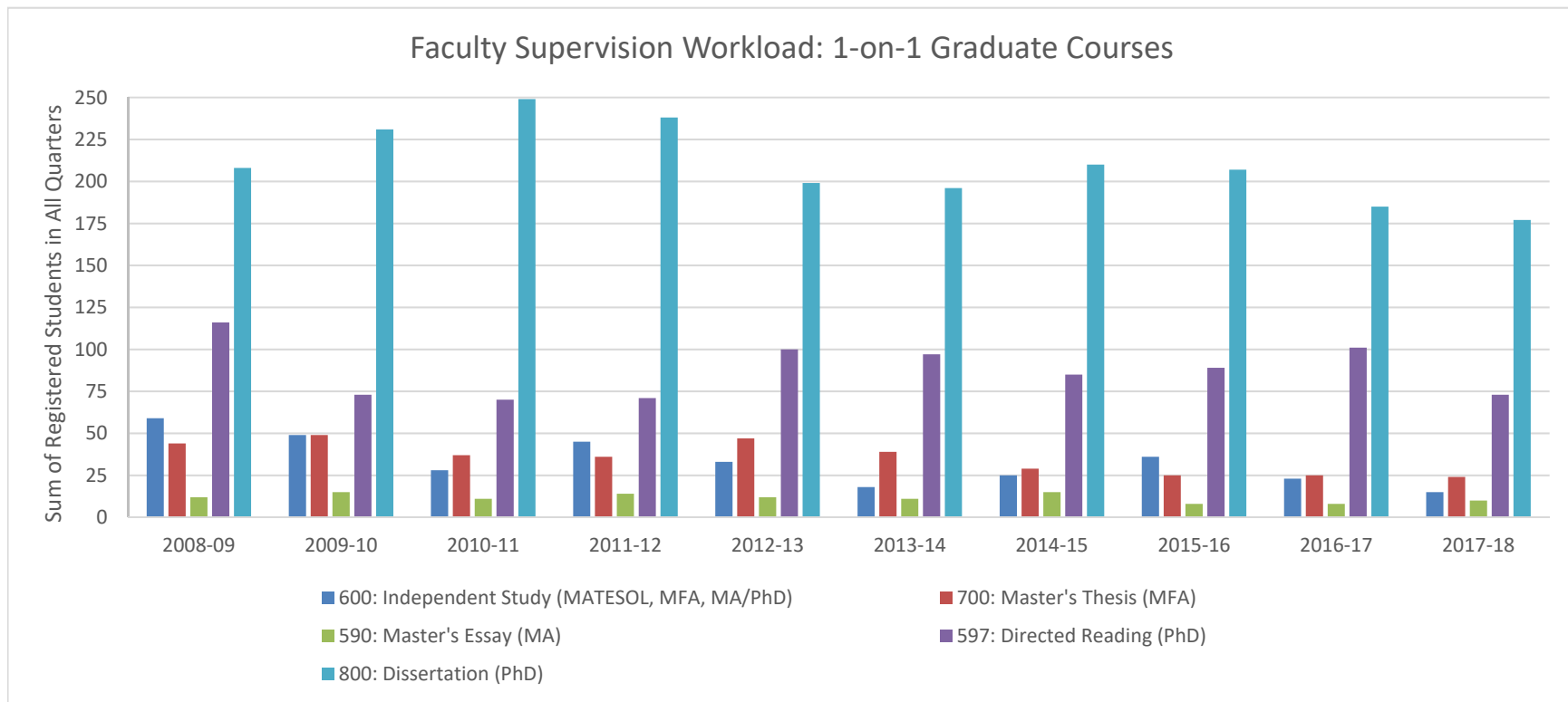
Faculty	MFA Thesis		MA Essay		PhD General Exams		PhD Final Exam (Defense)		Total Committees
	Chair	2nd Rdr	Chair	2nd Rdr	Chair	Member	Chair	Member	
Abrams, Robert			3	1	12	8	4	8	36
Alaniz, Jose (adjunct)					1	1		1	3
Allen, Carolyn (retired)			5	7	3	15	2	11	43
Allen, Chadwick						1			1
Bawarshi, Anis			3	2	12	15	12	12	56
Bierds, Linda	17	17							34
Blake, Kathleen (retired)							2	2	4
Blau, Herb (deceased)				1	2		4	4	8
Bosworth, David	19	13							32
Bou Ayash, Nancy				1	1	5			7
Brown, Marshall (changed department)					2	11	5	5	23
Burgett, Bruce (adjunct)								1	1
Burstein, Jessica			4	2	11	5	5	3	30
Butwin, Joseph			2	1			3		3
Cherniavsky, Eva			5	7	14	14	8	9	57
Chrisman, Laura			2	5	4		7	2	22
Chude-Sokei, Louis (left UW)			4	2	2		3	2	14
Clare, Stephanie							2		2
Coldewey, John (retired)					1		3	1	5
Crouse, David	1	2							3
Cummings, Katherine (retired)			7	1	9	3	8	4	32
Dillon, George (retired)				1	1		1	2	7
Dunn, Dick (retired)				2			2		5
Feld, Andrew	12	15							27
Foster, Ronald			4	4	5	10	4	8	35
George, E.									0
Griffith, John								1	1
Guerra, Juan			2	2	6	10	6	4	30
Halmi, Nick (left)							2	1	4
Handwerk, Gary (changed department)			1	2	2	6	3	7	21
Harkins, Gillian			3	6	6	25	3	16	59
Heuving, Jeanne (adjunct)						4		6	10
Ibrahim, Habiba			3	3	1	10		9	26
Johnson, Charles (retired)	2	3							5
Kanno, Yasuko (left)							3		3
Kaplan, Sydney			3	3	3	7	1	4	21
Kaup, Monika			2	2	2	7	2	4	19
Kenney, Richard	9	11							20

Appendix C.3: Faculty on Grad Student Committees 2008-2018

Knight, Jeffrey			1	2	2	4			9
LaPorte, Charles			4	3	6	12	2	9	36
Lockwood, Tom (retired)			1		1	3	2	4	11
McHugh, Heather (retired)	9	8							17
Million, Dian (adjunct)						1		1	2
Modiano, Raimonda (retired)				1	4	8	5	11	29
Moore, Colette			2			8	1	3	14
Motha, Mary				1	1	16		12	30
Norako, Leila Kate				1					1
Paris, Rachel									0
Patterson, Mark				4	1	6	3	4	18
Popov, Nikolai								2	2
Rai, Candice			2	2	3	14	4	10	35
Reddy, Chandan (changed department)			3	2	7	15	4	11	42
Reed, Brian			4		14	18	18	9	63
Remley, Paul			1		4	5	2	5	17
Retman, Sonnet				1	1	7	2	3	14
Sandhu, Priti					4	9		5	18
Searle, Leroy (retired)			2		5	9	3	8	27
Shields, David	15	17							32
Shields, Juliet			4	2	6	9	1	8	30
Shulman, Robert (retired)								1	1
Silberstein, Sandra			1	1	15	7	16	8	48
Simpson, Caroline						1		2	3
Sonenberg, Maya	22	15							37
Staten, Henry						1		3	4
Streitberger, William					1	1	1	1	4
Stygall, Gail			2	1	5	11	3	13	35
Sumida, Stephen (adjunct)			1		1		1		3
Taylor, Jesse			4	3	3	8	1	1	20
Teuton, Christopher (adjunct)								1	1
Tollefson, James (retired)						1		5	6
Triplett, Pimone	13	11							24
Vaughan, Miceal (retired)				1	1	3	1	1	7
Wagoner, David (retired)	0	1							1
Webster, John							1	1	2
Weinbaum, Alys			6	1	10	9	8	4	38
Wong, Shawn	9	18				1		1	29
Woodward, Kathleen			1		2	1	1	4	9

Appendix C.4: Graduate Mentoring and Independent Study Teaching Workload

Row Labels	600: Independent Study (MATESOL, MFA, MA/PhD)	700: Master's Thesis (MFA)	590: Master's Essay (MA)	597: Directed Reading (PhD)	800: Dissertation (PhD)	Grand Total
2008-09		59	44	12	116	208
2009-10		49	49	15	73	231
2010-11		28	37	11	70	249
2011-12		45	36	14	71	238
2012-13		33	47	12	100	199
2013-14		18	39	11	97	196
2014-15		25	29	15	85	210
2015-16		36	25	8	89	207
2016-17		23	25	8	101	185
2017-18		15	24	10	73	299
Grand Total	331	355	116	875	2100	3777



Results/Synthesis of Faculty Climate Survey

In Fall 2016, the EC designed this climate survey as an effort to better listen to, understand, and open dialogue around how the diverse faculty in our department, across areas and ranks, experience and perceive our department's culture, mission, and shared goals. The EC hopes that the survey results will help provide a foundation for conversation and response to our various and collective concerns and challenges. The survey was distributed to all English department faculty during Winter 2017. 35 of 64 faculty completed the survey, for a completion rate of 55%.

Many of the findings were positive, we were pleased to note, and provide good ideas for improving department climate. Most faculty feel that they have the opportunity to teach the classes that they wish to teach. Overwhelmingly, faculty “recognize the competence and hard work of . . . colleagues who serve as program directors” and “value belonging to a department that demonstrates a breadth and diversity of specializations and inquiries across sub-areas of creative writing, cultural studies, language and rhetoric (including TESOL), interdisciplinary/expository writing, literary history, literary criticism, textual studies, and so on.” And there exists an interest in articulating a shared mission. Nevertheless, as the data summaries below suggest, there are significant issues we as a department need to address in terms of collegiality, intellectual community, mutual understanding and recognition of what we actually do across a diversity of scholarship and teaching, defining intellectual diversity, mentoring, and workload.

The EC and department chair have begun to use the survey findings in its near and long term planning, including how we think about already existing structures such as faculty meetings with the chair, merit review, and mentoring. Two events scheduled for this spring quarter—the celebration of publication event and the retreat on June 2—will afford some opportunity for members of our department to share their scholarship and their pedagogical practices with others. Looking ahead, we will continue to seek broad-based opportunities to share scholarship (broadly conceived to include program building and innovation), ongoing research, and teaching practices; address mentoring and workload concerns; and stage conversations about intellectual diversity.

Summary of main findings:

- Faculty generally report having opportunities to teach and do what they do best, even as they don't as much feel like they are appreciated.
- Opportunities to succeed seem generally available even as faculty don't feel as equally encouraged to grow professionally—this suggests perhaps a pattern in which opportunities are individually defined and available rather than collectively so.
- Faculty generally are positive that colleagues care about them at an individual level, but collectively difference does not seem to be as valued. The sense is we are a department that is made up of the parts of its sum rather than the sum of its parts.
- A strong sense that the department falls short of colleagues' ideals for fostering collegial relationships: Except within some pockets of community and collegiality, we too often denigrate/belittle each other's work; we seldom read each other's work, if ever. Some colleagues feel like others wish they and the work they do were elsewhere. Many don't feel appreciated. We don't bother much to learn from, engage with, or show much intellectual curiosity for one another's work.
- Approximately a third of respondents do not feel like they have a voice in decision making.
- Need more opportunities to interact, in person, to build collegial (perhaps even personal) relationships and also to confront and discuss differences rather than act on these differences behind the scenes, indirectly. Without such direct articulation and confronting of issues, too much

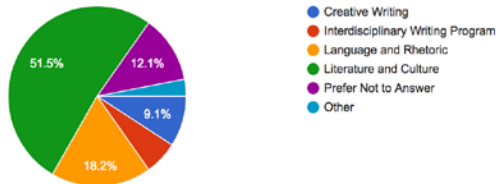
gets projected, assumed—too much sense of individual agendas, distrust, and need to defend ourselves against attributed designs/agendas that may or may not exist in ways imagined.

- General sense of a need to build a culture in which we respect one another and our work more, trust in sharing with each other, and acknowledge each other's expertise.
- Challenge of articulating a shared mission that isn't driven by ideological agendas or moralizing but that also does not silence or exclude ideological differences.
- There is a general sense that the values, goals, and work of an English department should center around the study of the English language: reading it, writing it, its use as literature and as/in culture, its history, its power and politics, and its own internal heterogeneity. As well, to teach critical thinking, civic engagement, and participation in a democratic society. To use literature to historicize and critically examine contemporary issues.
- Intellectual diversity is understood in one of four general ways: as another term for pluralism, as a means of working across difference, as counter-hegemonic, or as a cover to promote an agenda. (It seems important to have more of a shared understanding.)
- A general sense that we need to do more to make legible and promote the work we do.
- Although respondents strongly value and would like being in a department with a breadth and diversity of specializations, it is not as critically important to them that the diverse sub-disciplines and separate "tracks" within our department share intellectual goals and remain engaged with one another. Respondents generally would like more of this cross-specialization interaction, but it isn't critically important to them that it happens. This reinforces the idea that colleagues can function on their own, individually.
- Strong sense from respondents that workload, both in terms of graduate student mentoring and administrative committee work, is not distributed equitably. Those responding to the survey report doing more graduate and administrative work than most. General need for more transparency of workload, including data on workload distribution and a system for weighting and tying workload to merit raises more.
- Nearly 50% of respondents report they have not received department mentoring (or been well mentored) in teaching and scholarly/creative writing work, even more so in terms of work-life balance and navigating department politics. There is better mentoring reported for understanding promotions and graduate mentoring. Cultivating mentoring opportunities (including via team and cohort mentoring) around teaching, scholarship, and work-life balance might be one way we as a department can build a stronger community and address other issues raised in the survey.

Background and Demographics

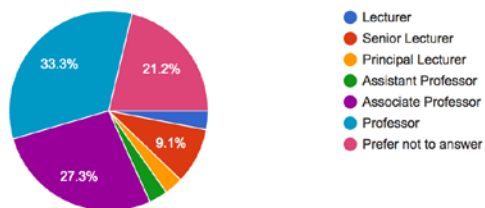
What area of emphasis do you most identify with in the department?

33 responses



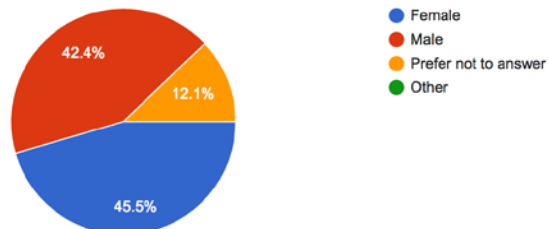
What is your rank?

33 responses



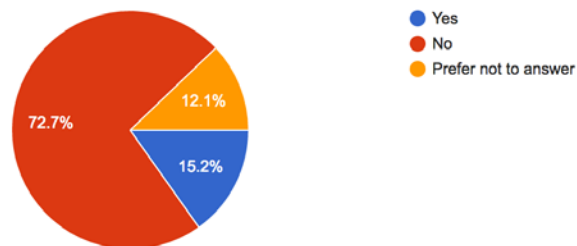
Do you identify as:

33 responses



Do you identify as a scholar of color?

33 responses



Global Experience

The department is a good fit for me:

24% *Strongly Agree*
 55% *Somewhat Agree*
 12% *Neutral*
 10% *Somewhat Disagree*

I feel appreciated for my work:

18% *Strongly Agree*
 48% *Somewhat Agree*
 18% *Neutral*
 10% *Somewhat Disagree*
 6% *Strongly Disagree*

I have ample opportunities to do what I do best:

45% *Strongly Agree*
 27% *Somewhat Agree*
 18% *Neutral*
 6% *Somewhat Disagree*
 3% *Strongly Disagree*

Overall, I have the opportunity to teach the classes that I wish to teach:

55% *Strongly Agree*
 36% *Somewhat Agree*
 6% *Neutral*
 3% *Somewhat Disagree*

I am encouraged to grow professionally:

24% *Strongly Agree*
 33% *Somewhat Agree*
 18% *Neutral*
 24% *Somewhat Disagree*

There are people in this department who I feel care about me as a person:

58% *Strongly Agree*
 39% *Somewhat Agree*
 3% *Somewhat Disagree*

Differences among people are valued (including age, gender, race, ethnicity, sexual orientation, religion):

12% *Strongly Agree*
 45% *Somewhat Agree*
 21% *Neutral*
 15% *Somewhat Disagree*
 6% *Strongly Disagree*

I feel there are colleagues in this department with whom I can feel vulnerable and trust with sensitive conversations:

51% *Strongly Agree*
 24% *Somewhat Agree*
 15% *Neutral*
 10% *Somewhat Disagree*

I would encourage a faculty member who resembles me to accept a faculty position in this department:

24% *Strongly Agree*
 33% *Somewhat Agree*
 18% *Neutral*
 21% *Somewhat Disagree*
 3% *Strongly Disagree*

I have a voice in decision making:

27% *Strongly Agree*
 33% *Somewhat Agree*
 10% *Neutral*
 27% *Somewhat Disagree*
 3% *Strongly Disagree*

The department accommodates work/life balance:

24% *Strongly Agree*
 36% *Somewhat Agree*
 18% *Neutral*
 18% *Somewhat Disagree*
 3% *Strongly Disagree*

The department accommodates family/personal responsibilities:

33% *Strongly Agree*
 27% *Somewhat Agree*
 30% *Neutral*
 6% *Somewhat Disagree*
 3% *Strongly Disagree*

What are two or so of the biggest challenges that we face in terms of climate?

Too much domination of department discussion by ideologues, which often suppresses conversation, personalizes debates, and presumes assent through silence. Not enough “real” exchange; lack of communication. Lack of shared values and sense of community, including lack of work (and respect for work) across departmental areas. Need for more of a shared narrative and understanding of work across all units. Too much in-fighting that distracts us from developing a shared mission, even if that mission doesn’t foreground our individual areas. Issues around racial and ethnic diversity and faculty of color not feeling they are or can be a central part of the department. How to continue to do our work amid a scarcity of resources. Need more opportunities to interact, in person, including to confront and discuss differences rather than act on these differences behind the scenes, indirectly (“persistent shadow boxing, coupled with a clear discomfort with actual, productive, forms of conflict, makes it difficult to address the instances where genuine debate is needed”). Without such direct articulation and confronting of issues, too much gets projected, assumed—too much sense of individual agendas, distrust, and need to defend ourselves against attributed designs/agendas that may or may not exist. The pressure to define ourselves leads to moralizing of intellectual issues, which leaves us less tolerant of each other. Lack of equitable sharing of workload.

Toward Shared Goals, Values, Narratives

How would you describe the (public) value, work, and goals of an English department in the 21st century? What is your place in this conception?

The study of the English language: reading it, writing it, its use as literature and as/in culture, its history,

its politics, and its own internal heterogeneity; the relationship between thought and language.

“Scholarship/instruction in English as a globally-formed, globally-impactful literature and language; scholarship/instruction in English language and literature from its historical inception to the present day.” “Sensitivity to the power --and skill in the reading and writing--of the English language, across its many nuances and textures, and within its many socio-cultural contexts.”

The practice of reading, interpretation, analysis, contextualization, and communication; critical thinking and written expression in various media. “We offer expertise in the critique/understanding of and composition/circulation/production of texts, ideas, arguments, concepts, discourses, symbols, and systems that matter in and shape our world.” To teach critical thinking, civic engagement, and participation in a democratic society. To cultivate a critical understanding of how language shapes identities, relationships, and ideologies--and how to use language to reimagine how we define and relate to one another and to foster understanding across difference. “More than ever, I think it would be to equip students to read and hear the press and public declarations in the political, social sphere with the equipment of critical intelligence; to bring history--including literary history--to bear on the current world.”

“The study of historical writers, works, aesthetics, cultures of expression etc. before the modern and the contemporary.” The study and teaching of Anglophone literature.

Our work needs to articulate the value of the particular objects of our study: literary and rhetorical production of all kinds, across a broad range of media and forms. To defend the humanities.

How do you define intellectual diversity in your understanding of the value, work, and goals of an English department?

Pluralistic: Use of different interpretative frameworks; the study of different primary materials; broad range of approaches, periods, areas, methodologies, interests, etc. across the department. Colleagues having a sense of what others in the department do and understanding the value of others' ways of creating knowledge.

Trans-actional: Involves working across texts, theories, and methodologies--to foreground, use, and think across questions and modes of inquiry. It means not trying to reproduce our version of the field(s) we inhabit and being willing to be challenged in our ways of organizing and defining the fields we are in.

Counter-hegemonic: Intellectual diversity involves pursuit of knowledge projects that have been devalued, structurally suppressed and historically marginalized. Systematically incorporating thinkers of color into the curriculum; decentering Europe and the US as arbiters of 'theory'; challenging the hegemony of "English" and the Eurocentric literary canons associated with it. The need to think about conceptualizing intellectual diversity in terms of focal points and methodologies rather than in terms of historical periods.

Ideological agenda: An indirect way of advocating for a hiring agenda to advance the cause of equity and inclusion in our profession and at the university. More negatively, a means of imposing hegemonic rule for one's own objects of study and interests over those of others, especially those who engage in literary-historical study.

Putting aside our climate challenges for the time being, what are two or three things that would top your list when you imagine a long-term shared vision for our department?

Places for sharing intellectual work and working to become less intellectually siloed; need for more social and intellectual engagement and opportunities to build relationships. More interdisciplinary work.

Need to define and articulate a shared mission (or core set of values) and do more to promote the unique

work we do within the humanities and beyond—to create a narrative about our public value that would resonate beyond our insular fields and attract students. For others, a shared vision is not possible or even desirable; they advocate instead for mutual respect and healthy pluralism.

Do more to support and enact a research culture befitting an R1 department. At the same time, others advocate for less specialization and more general articulation of our work to undergraduates and the larger public.

A focus on teaching critical thinking, reading, and writing, including understanding and using the power of language.

Thinking carefully and wisely about how we can be as a smaller department, which we inevitably will become.

On Collegiality, Community, Collaborative Spaces

How would you describe your ideal collegial relationships among members of an English department, given the diversity of interests and fields at work? (If relevant, what models do you draw on to form this ideal?)

More venues for sharing work, talking about teaching and research, and fostering collegial relationships. These need to be based on interest in and respect for others' work, trust in sharing with each other, and acknowledgement of each other's expertise. To collaborate with colleagues as appropriate, based on this knowledge of and respect for their work. Expectation that colleagues will attend meetings and be accountable to each other when serving on committees. To place collective department needs ahead of individual or individual area needs. To give one another the benefit of the doubt when conflict arises.

How does our department (and your experience in it) differ from this ideal?

A great deal. We do not have a community. Too much factionalism. Except within some pockets of community and collegiality, we too often denigrate/belittle each other's work or are imagined to do so; we seldom read each other's work, if ever. Some colleagues feel as though others wish that they and the work they do were elsewhere. Many feel unappreciated. We don't bother much to learn from, engage with, or show much intellectual curiosity for one another's work.

Collegiality in English matches my ideal described above:

*0% Strongly Agree
33% Somewhat Agree
27% Neutral
30% Somewhat Disagree
6% Disagree
3% NA*

Most colleagues respect and value my contributions to the department:

*6% Strongly Agree
30% Somewhat Agree
24% Neutral
30% Somewhat Disagree
9% Disagree
0% NA*

Most colleagues value and respect my research:

3% Strongly Agree

18% *Somewhat Agree*
 24% *Neutral*
 33% *Somewhat Disagree*
 15% *Disagree*
 6% *NA*

It is important to me that colleagues value and respect my work:

21% *Strongly Agree*
 48% *Somewhat Agree*
 21% *Neutral*
 9% *Somewhat Disagree*
 0% *Disagree*
 0% *NA*

It is important that my colleagues understand my scholarship:

6% *Strongly Agree*
 39% *Somewhat Agree*
 30% *Neutral*
 15% *Somewhat Disagree*
 6% *Disagree*
 3% *NA*

I feel like my work is understood and valued very well by some colleagues in this department:

39% *Strongly Agree*
 30% *Somewhat Agree*
 18% *Neutral*
 9% *Somewhat Disagree*
 0% *Disagree*
 3% *NA*

I would feel comfortable discussing my scholarship and other intellectual work with colleagues:

27% *Strongly Agree*
 15% *Somewhat Agree*
 27% *Neutral*
 24% *Somewhat Disagree*
 0% *Disagree*
 6% *NA*

Overall, I feel comfortable talking openly and honestly with my colleagues:

6% *Strongly Agree*
 25% *Somewhat Agree*
 19% *Neutral*
 31% *Somewhat Disagree*
 16% *Disagree*
 3% *NA*

By and large, my colleagues on the department committees on which I have recently served are collegial, competent, and hardworking:

33% *Strongly Agree*
 42% *Somewhat Agree*
 6% *Neutral*

15% Somewhat Disagree
0% Disagree
3% NA

By and large, my colleagues on graduate student committees are collegial, competent, and hardworking:

30% Strongly Agree
27% Somewhat Agree
21% Neutral
31% Somewhat Disagree
0% Disagree
12% NA

By and large, I recognize the competence and hard work of my colleagues who serve as program directors:

76% Strongly Agree
21% Somewhat Agree
3% Neutral
0% Somewhat Disagree
0% Disagree
0% NA

I value belonging to a department that demonstrates a breadth and diversity of specializations and inquiries across sub-areas of creative writing, cultural studies, language and rhetoric (including TESOL), interdisciplinary/expository writing, literary history, literary criticism, textual studies, and so on:

67% Strongly Agree
24% Somewhat Agree
9% Neutral
0% Somewhat Disagree
0% Disagree
0% NA

I value belonging to a department that supports and engages in scholarship, teaching, and praxis that attends to race/gender/difference/inequity/power:

61% Strongly Agree
30% Somewhat Agree
9% Neutral
0% Somewhat Disagree
0% Disagree
0% NA

It is critically important to me that the diverse sub-disciplines and separate “tracks” within our department share intellectual goals and remain engaged with one another:

18% Strongly Agree
30% Somewhat Agree
27% Neutral
18% Somewhat Disagree
6% Disagree
0% NA

How important is it to you that our department creates intradepartmental venues for professional and broader intellectual conversations and debate outside of classes?

30% Critically Important

45%
12%
6%
6% Not Important

What kinds of venues/events would you like to see the department offer to support or encourage intellectual engagement among members of the faculty and across sub-disciplines and "tracks"?

Brown bags for sharing research; study groups; department-wide events where faculty and graduate students present from work and discuss value of the work we do; team teaching and teaching roundtables—teaching is one thing we all share in common and can learn from each other; focused dialogue between faculty, including about controversial topics; faculty sharing from published work and book/article parties; roundtables that took up issues central to the department (race and equity, history, language, difference and power) from the perspective of faculty in different sub-disciplines. At the same time, there are a number of respondents who don't believe such events can succeed to draw interest or attendance.

Given the wide diversity of interests and modes of scholarship, teaching, and commitments within our department, what recommendations do you have for productive and inclusive collaboration on shared decisions (such as hiring, curriculum, self-descriptions, teaching assignments)?

General sense of bewilderment about how to address this. Some themes: more participation; making decisions that are contextualized within and emerge from a strategic plan; the need for training in decision-making; more productive (less bureaucratic) department meetings, which include more small group work; the need to think more in terms of student needs and how to align those with our goals.

On Workload

I feel workload is generally distributed equitably across the members of the department:

3% Strongly Agree
12% Agree
27% Neutral
21% Disagree
36% Strongly Disagree
0% NA

Graduate mentoring workload is distributed equally across applicable members of the department:

0% Strongly Agree
9% Agree
21% Neutral
39% Disagree
24% Strongly Disagree
3% NA

I personally perform more graduate mentoring than most others:

15% Strongly Agree
21% Agree
33% Neutral
15% Disagree
6% Strongly Disagree
6% NA

Administrative committee work is distributed equally across members of the department:

3% *Strongly Agree*
 6% *Agree*
 19% *Neutral*
 41% *Disagree*
 31% *Strongly Disagree*
 0% *NA*

I personally perform more administrative committee work than most others:

13% *Strongly Agree*
 32% *Agree*
 35% *Neutral*
 13% *Disagree*
 3% *Strongly Disagree*
 3% *NA*

What recommendations, if any, do you have for addressing whatever you feel are our most pressing workload issues?

General need for more transparency of workload, including data on workload distribution and a system for weighting workload. Hold colleagues accountable to doing service and tie workload to merit raises more. Find ways to compensate faculty for excessive workload. Consider ways to engineer more equal distribution of faculty on graduate student committees.

On Mentorship**How well do you feel you have been mentored by colleagues within the English department (formally or informally) in:**

Teaching:

6% *Very well*
 39% *Well enough*
 45% *Not well or not at all*
 9% *NA*

Publishing Scholarly or Creative Work:

3% *Very well*
 39% *Well enough*
 48% *Not well or not at all*
 9% *NA*

Securing Research Funds:

0% *Very well*
 12% *Well enough*
 73% *Not well or not at all*
 15% *NA*

Understanding Promotions:

6% *Very well*
 58% *Well enough*
 21% *Not well or not at all*

15% NA

Graduate Mentoring:

0% Very well

48% Well enough

31% Not well or not at all

13% NA

Work Life Balance:

0% Very well

27% Well enough

58% Not well or not at all

15% NA

Navigating Department Politics:

6% Very well

36% Well enough

52% Not well or not at all

6% NA

What suggestions, if any, do you have to improve faculty mentoring within our department for future faculty (in your area, at your rank, who may share your experience, etc.)?

Assigning a formal mentor to junior faculty; more check-ins with the chair or associate chair. Using team mentoring and cohort mentoring (group meetings with associate or assistant professors). Draw on expertise in the department to lead group mentoring on, say, securing research funding, etc. More transparent guidelines for promotion.

Toward Action and Change

What are two or three concrete steps/actions/changes that the department (or you personally) can make to address climate challenges?

Focused department projects that can help build community; follow up on results of climate survey. Reduce the fatalism and focus on things we CAN do. Develop a hiring place in advance of hiring meetings. Decenter areas of the department that serve as the defacto centers and that dominate the debates, allocation or resources, etc. More opportunities for socializing, happy hours, sharing and engaging with each other's work; more celebration of each others' accomplishments. Press for discussions about racism and sexism, including how these play out in hiring discussions.

What else would you like to share that hasn't yet been covered?

General sense of appreciation for department administration and effort to address department problems. Some faculty continue to feel positively about the work they do and the ability to do it in the department; others struggle with trusting their colleagues and don't feel valued or appreciated.

Appendix C.6: Faculty CVs (2017-2018)

The link below includes all English department faculty CVs for 2017-18, sorted by faculty rank and name.

<https://drive.google.com/drive/folders/15ulRHfQow4x1u1CGC0F9hIZXCiGjgO6m?usp=sharing>

Appendix D.1: Undergraduate Programs Report

Section 1. Overview

Mission & Structure:

The English Department's Undergraduate Program offers courses in Literature, Language, and Writing, including the English major (with a Bachelor of Arts option in Language and Literature and an option in Creative Writing), the English minor, and a Writing minor. Writing instruction is administered by the Expository Writing Program (EWP) and the Interdisciplinary Writing Program (IWP), each of which has included their own program reports as part of the self study. This report will focus on the structure and curriculum of the English major and minors, general education courses, the composition of the faculty, overall questions of enrollment in English courses, and the profile of the student body we serve. Our English Major offers two tracks, in Language & Literature and Creative Writing. Each consists of 60 credits (predominantly upper-division), with required courses in three distribution areas ("Forms & Genres," "Theories & Methods," and "Cultures in Contexts"), as well as a Historical Depth requirement of 15 credits pre-1945, of which at least 5 must focus on pre-1700 materials. The Undergraduate Program is administered by the Director of Undergraduate Studies (Jesse Oak Taylor) in conjunction with a Undergraduate Studies Committee (UEC) consisting of five full-time faculty, with two graduate students serving in non-voting roles. The Director of Advising (Nancy Sisko) and Undergraduate Program Coordinator (Suman Chhabra) also serve as ex officio members of the UEC, since the Undergraduate Program depends on close collaboration with the departmental advisors.

Over the past 10 years, the English Department Undergraduate Programs have dealt with the national trend in declining humanities enrollments following the 2008 financial crisis. At UW, English majors fell from 650 in Spring 2009 to 379 in Spring 2017. Significantly, however, overall enrollments in English courses remained much more stable, due to steady demand for Composition (C) and Writing (W) courses, as well as those fulfilling university distribution requirements like the Visual, Literary and Performing Arts (VLPA) and, now, Diversity (DIV) requirements. As such, despite our majors being down 36% compared to 2008, our overall enrollments are down 10.6% and Student Credit Hours total has decreased by 10.9% (our lower division courses are only down by 1% compared to 2008). Thanks to a number of initiatives and curricular adjustments, our number of majors has rebounded somewhat, to 412 as of Spring Quarter 2018, marking a 5.1% increase over the last three years (see Appendix E.1: English Department Overall Enrollments and SCHs), with overall enrollments continuing to hold steady. These efforts include: the development of two new minors in English and Writing; revision of the English "Gateway" course (English 202), including renumbering it from the 300 to 200-level, de-linking it from a required writing course, and clarifying its learning outcomes; clarification of learning goals for the required critical methods course (ENGL 302); clarification of learning outcomes for 200-level general education courses as well as development of departmental guidelines for integrating writing into 200-level courses that fulfill the UW "W" requirement formalization of TA-training for graduate instructors teaching 200-level literature & rhetoric courses; the development of several new 200-level courses fulfilling the university's new diversity (DIV) requirement; and revised and updated catalog descriptions for all English courses. These changes are detailed in Section 2. In addition, we have recently proposed a

Appendix D.1: Undergraduate Programs Report

2-credit “Professionalization & Public Life” seminar to help prepare English majors to translate skills acquired in the major to life after college. Other curricular revisions and initiatives responding to the proposed “Direct to Division” admissions scheme are explained under the section New Directions.

Budget & Resources:

Recent years have seen a significant decline in the English Department’s instructional budget. In 2014, the College of Arts and Sciences established an instructional budget for the Expository Writing Program (EWP) separate from the rest of the English Department’s TA budget. Prior to this, the instructional budget was dependent on a mix of permanent and temporary money distributed across EWP and 200-level TA quarters. Since that time, the TA-funded FTEs we use to cover lower division 200-level English courses has been cut by 32%, resulting in a decrease of TA taught 200-level sections from 47 in 2015-16 to 29 in 2017-18. Because of additional cuts and increases in TA pay, in 2018-19 we are funded to offer 16 TA taught 200-level sections (see Appendix E.2: Faculty and TA/PTL Teaching Distribution).

Diversity:

We have devoted considerable effort to expanding diversity and inclusivity in Undergraduate Programs over the past 10 years. Beginning with student enrollments, we surveyed the demographic patterns of English majors. The ethnic makeup of our majors generally follow those of the college as a whole, except in the categories of Asian students and International students, for which we are a bit lower, and Native American students, where our percentage is more than double that of college overall, though admittedly those are both very low numbers (see Appendix H.3: English Major Diversity Data). The tables suggest that the department is not falling behind the college in this respect, but that there is considerable room for improvement.

In particular, the UEC identified international and multilingual students as a group that the English department is uniquely positioned to serve, but whom we may also be distinctly prone to exclude. In 2015, we piloted a 2-credit course directed at international students who were considering an English major or minor. The course was offered for two consecutive Autumn terms (advertised to the international students who come for the Early Fall Start program). The course was successful as a faculty-led class. The intention was to work up a curriculum and best practices and then have a Teaching Assistant or Part-Time Lecturer offer the course, but cuts to these budgets have made this unfeasible. We have continued our efforts this year through assessment: the survey circulated to students enrolled in English classes this spring included a set of questions specifically aimed at multilingual students and an invitation to any who would be willing to meet with the UEC to share their experience. A Chinese undergraduate major is also conducting interviews of other international students as part of an independent study supervised by Nancy Sisko, Director of Advising, and shared the results with faculty at the end of the term in an extremely productive meeting, joined by several other graduating senior international students. Next year, we plan to work with this data (and meet with students) in order to identify tangible ways in which international as well as multilingual students could be better supported in English courses, and develop a set of recommended best practices for department instructors.

Appendix D.1: Undergraduate Programs Report

In working for diversity and inclusion in our curriculum, we have taken the opportunity of the University's new Gen Ed requirement for a course in diversity (DIV) to introduce new classes and to rewrite and rethink the content of many of our current courses to seek DIV classification. We developed several new courses at the 200 and 300-level that fulfill UW's new DIV requirement: Engl 256 (Introduction to Queer Studies), Engl 259 (Literature and Social Difference), Engl 265 (Introduction to Environmental Humanities), Engl 362 (Latino Literary Genres), and Engl 386 (Asian-American Literature). We also collaborated with faculty who teach courses that seemed to be a good fit for the DIV requirement and rewrote catalog descriptions and sample syllabi to fit the college description, submitting these for approval. Twenty-one English courses have been approved as DIV courses (see Appendix F.4.1). Hence, the English department is active in helping the university as a whole fulfill its commitment to diversity as an integral feature of undergraduate education.

Section 2. Initiatives to Improve Teaching & Learning

As noted above, the undergraduate program has recently engaged in a number of efforts to boost enrollments, foster a more equitable and inclusive curriculum environment, and generally improve teaching and learning throughout the English department curriculum from general education courses through the English major. Key initiatives include: curricular revisions, addition of new minors and coursework, and clarification of learning outcomes and instructor training.

Curricular Revisions:

Until 2014, the English Department did not offer a minor. However, in addressing the decline in majors seen over the past decade and in an effort to support students interested in connecting English courses and their majors, we have developed two departmental minors, in English and Writing (<https://english.washington.edu/english-and-writing-minors>).

The English Minor, begun in 2014, is designed to be as flexible as possible. It consists of 30 credits in English, of which at least 20 must be upper division (300-400 level). Thus, a student who has already taken one or two 200-level English courses to satisfy general education requirements could progress to upper division coursework and quickly accrue enough credits for a minor. This flexibility also allows students to tailor the minor to their own interests focusing on courses dealing with a particular theme -- literature and science or social justice, for instance -- or pursuing a particular methodological focus -- language and linguistics or rhetoric, for example -- or sampling from the wide range of courses our department offers.

The Writing Minor, begun in 2016, is somewhat more structured, requiring 25 credits at the 200 level or higher, with at least 15 at the 300 level or higher. It further requires distribution between courses in academic, professional, or creative writing and courses in theory, history, and design. While these stipulations make for a more structured minor, it is adaptable to a wide range of disciplinary perspectives. For example, we are currently in conversations with the College of Engineering about developing a specific sequence that would enable their students to pursue a writing minor directly relevant to their other coursework. We are also developing 3 new courses in

Appendix D.1: Undergraduate Programs Report

science and professional/technical writing to further expand the relevant courses within the Writing Minor. Indications are that these new courses, once approved, will be very popular. A challenge for us will be finding ways to staff these courses while also meeting the demand for VLPA and DIV courses.

“Gateway” to the Major:

In an effort to identify the threshold skills and knowledge students need as they enter into, and to make it easier for students to complete, the English Major, we have revised the English “Gateway” course (offered once every quarter as a large lecture course with discussion sections), renumbering it from the 300 to 200-level, and de-linking it from a required writing course (ENGL 297), which remains an option for interested students. While this de-linking was initially sparked by College-mandated changes to the English department TA budget (resulting in the majority of English 297 writing courses linked to 202 having to be paid for from the 200-level TA budget and leaving us unable to sustain the needed number of 200 level general education courses), we took it as an opportunity for the department to review, identify, and articulate the learning goals of 202 and to develop a clearer role for the 202 discussion sections that can help support and demonstrate these goals in targeted and effective ways (see below for more about these learning goals). These changes have resulted in a notable uptick in enrollments, including by students who are taking it out of general interest. As of Spring 2018, we have also changed 202 from being a true “gateway,” meaning that students had to take it before declaring the major, to a “requirement” that students have to complete (earning a minimum 2.0 grade) within a quarter of declaring the major. Though this change has yet to be implemented, we believe that it will streamline student progress into our major.

Diversity “DIV” Courses:

The new “Diversity” (DIV) distribution requirement, approved in 2013, provided an opportunity for the English department to expand our course offerings and service to the overall student body. We developed several new general education courses that fulfill the DIV requirement while also re-describing a number of existing courses in accordance with the new requirement. In most cases, the courses in question had long been taught in ways that center issues of diversity, equity, and inclusion but needed to be described in particular ways to gain DIV approval. This effort also dovetailed with a much larger project of revising and updating the catalog descriptions for *all* English courses, most of which had been unchanged for decades. A list of English courses fulfilling the DIV requirement appears in Appendix F.4.1.

Student Learning Goals & Outcomes:

In recent years, we have revised our undergraduate curriculum, taking steps to articulate and clarify learning outcomes for courses, including both 200-level Gen Ed courses and the sequence required by the major: ENGL 202 (“Introduction to English Language and Literature), 302 (“Critical Practice”), and the senior capstone seminar, an advanced special topics seminar which we have also recently revised to include more opportunities for reflective writing (see Appendix F.1.1 for a description of the goals and outcomes.) Along with articulating goals and best practices for teaching 200-level Gen Ed English courses, including development of departmental guidelines for integrating

Appendix D.1: Undergraduate Programs Report

writing into 200-level courses that fulfill the UW “W” requirement, we have also formalized the training for TAs offering courses at the 200-level as part of the academic training our graduate students receive, through a 2-credit seminar (ENGL 592) taught by the Director of Undergraduate Studies in Autumn quarter. (These goals and best practices are included on a password-protected page of the Departmental Website under “Teaching Resources.” They are also included in Appendix F.1.1.)

As noted under “Future Directions,” we are also developing a “Professionalization and Public Life” seminar, which we plan to propose adding to the major next spring as a counterpart to the capstone seminar.

Instructional Effectiveness:

Instructional effectiveness is notoriously difficult to measure. Nonetheless, English Department course evaluations are consistently high. Between Autumn 2008 and Spring 2018, based on Office of Educational Assessment student course evaluations, upper division English department courses were rated 4.5 on a 5 point scale (mean of combined medians). Lower division courses taught by faculty were rated 4.3 while those taught by TAs were rated 4.2 (see Appendix F.2.1: English Course Evaluations 2008-2018). We also recently conducted a survey of students in English courses, which included questions about the skills they feel they have acquired, and their sense of whether or not English courses build on one another. 757 students completed the survey. Survey results are included in Appendix F.2.5. The UEC is currently working on processing these data with the help of a PhD student from the Statistics Department, and will be presenting a summary of the findings to the department next year.

If the 2-credit “Professionalization and Public Life” seminar is adopted into the major, it will have the ancillary benefit of providing a venue in which to discuss, and assess, the skills that students have acquired in the major. In addition to helping students themselves articulate the value of the major, and what they have learned in it, this should also enable us to engage in similar reflection of whether the skills students believe they have acquired match those we are endeavoring to teach. It thus has the potential to become a site for evaluating the successfulness of the major, and identifying areas for improvement, in addition to its role in preparing students for life after college. (Course description and sample syllabus are included in Appendix F.4.2.)

Teaching & Mentoring Outside the Classroom:

The English department runs study abroad programs in London (Spring, Summer, Early Fall Start) and Rome (Autumn, Spring, Summer), which are consistently among the most popular and enthusiastically reviewed by students. In addition to these long-running programs, we regularly offer individual quarter study abroad programs--in Paris, India, Spain, and elsewhere--in conjunction with other units, such as Comparative Literature, Cinema, & Media (CMS), and the Comparative History of Ideas (CHID). Given the popularity of these programs, we are engaged in conversations about how to replicate some of their magic here in Seattle, with courses and assignments designed to get students out of the classroom to explore the city and surrounding environment. Some of the pedagogical practices employed in these courses (embodied learning,

Appendix D.1: Undergraduate Programs Report

multimodal encounters with texts, multiple ways of engaging) can also help make our courses more welcoming and accessible to a wider range of students.

Internships in the English Department are offered with the cooperation of various organizations to provide a supplementary educational experience for undergraduate English students. As an intern, students have the opportunity to acquire significant work experience related to the English major (most positions involve writing and/or research). Students have the chance to learn new skills, explore career interests, and meet new social and intellectual challenges. The English advising office maintains an extensive internship listing (a list that we update weekly: <http://blogs.uw.edu/engladv/>). Advisors help students apply for an internship that aligns with their interests and work with employers to receive evaluations at the end of the quarter. The director of advising also manages and supervises the course credit for the internship (English 491). Students earn 1 credit of English 491 per thirty hours of work per quarter. At the end of the quarter, students write an internship paper and an evaluation of the internship.

The English department also runs several successful off-campus initiatives, including service learning courses and courses for the UW in the High School program, both of which are detailed in the EWP report.

Section 4. Future Directions

The undergraduate program has a number of initiatives underway. These include: piloting the 2-credit “Professionalization & Public Life” seminar; developing best practices for serving international and multilingual students; codifying academic criteria for study abroad programs; exploring the possibility of a combined BA/MA program. However, the biggest factor in future directions for the program is the proposed shift to “Direct to Division” admissions, discussed further below.

Under the proposed “Direct to Division” admissions policy, students would enter the university with a declared interest in a humanities major. As by far the largest major in the humanities, and one of only two not requiring study of another language, English is likely to attract many of those students. (Note: the “Humanities” at UW are made up primarily of language and literature departments--History and Philosophy are in the Social Sciences, Art History is in the School of Art, etc.) This policy would also dovetail with an overall increase in the size of the freshman class. Hence, if it is adopted, we have been told to expect something on the order of a 50% increase in majors (i.e., from 400 up to 600), without an indication of an increase in staffing. Indeed, given numerous faculty retirements (four this year), with more very likely in the offing, we are facing that increase with a marked *decrease* in instructional staffing, particularly among faculty who teach for the major (as opposed to those who teach in the writing programs or hold administrative posts). This obviously marks a sharp and abrupt change from many recent initiatives. While our efforts in recent years have been focused attracting students and to focus more department resources toward non-majors, with more faculty teaching at the 200-level, the development of the minors, and so on, we may now suddenly be facing the opposite problem: a surfeit of majors. While it remains

Appendix D.1: Undergraduate Programs Report

uncertain whether this proposal will be adopted (that decision lies with the incoming provost), we have been asked to proceed under the assumption that it will and to plan accordingly. Nonetheless, we are confident that the work we have been doing to articulate learning goals and build connections and reflection across the curriculum will pay off in a more coherent experience for our increased majors and minors.

Proposed Revisions in Response to Direct to Division:

Direct to Division admissions has been the motivating force behind a number of the most recent changes made to the undergraduate program. For example, recategorizing ENGL 202 such that it is no longer a prerequisite for declaring the English major will help students declare the major on a newly standardized (and perhaps, in years to come, competitive) timeline. A far more substantive change involves revising our “Pre-1900 Requirement” (15 credits focusing on pre-1900 materials) to a “Historical Depth” requirement, in which students will need to complete 15 credits focusing on material written before 1945, of which at least 5 credits must focus on material written prior to 1700. This change proceeded from both logistical and intellectual reasons. The pre-1900 requirement is already proving a bottleneck in our major, as we struggle to offer sufficient courses to fulfill it, a problem that will be exacerbated in coming years due to faculty retirements. The intellectual justification for this change is that history is a moving target, and that the early 20th century is as removed from the daily lives of students born in the 21st as the 19th century was to a previous generation. In logistical terms, this requirement becomes easier to staff by including courses on modernism (e.g., 336, 337, 338), as well as expanding the number of American courses fulfilling the historical depth requirement (e.g., 354, 361). At the same time, adding the pre-1700 requirement ensures that students have at least some exposure to early literature. Finally, following on this revision, we re-named our “Histories” distribution requirement to “Cultures in Contexts” so as to avoid confusion with the “Historical Depth” requirement. This convergence (or rather divergence) was already confusing to students, since our “Histories” classes encompass a full range of time periods, including the contemporary. That is, they focus on situating literature *in* history, rather than “historical literature.” In future years, we are likely to revisit the composition of our distribution requirements. However, in the meantime, renaming the requirement should ease this confusion.

Professionalization & Public Life Seminar:

Next year, we will be piloting a 2-credit “Professionalization & Public Life” seminar designed to help senior English majors think about the skills they have acquired in the major and how these will translate into the world after college. Students will develop an e-portfolio or “e-vita” showcasing work completed during the major, their interests and skills, meet with former English majors pursuing a variety of careers, and discuss the place of the humanities in 21st century life. This class builds on previous experiments with including e-vitas among the requirements for senior capstone seminars, which were extremely rewarding but led to the conclusion that they would benefit from more time and development unattached to a particular, subject-based course. Assuming that the pilot versions are successful and the course proposal is approved, we plan to propose adding this course as a major requirement.

Appendix D.1: Undergraduate Programs Report

International and Multilingual Students:

As noted above, we have been pursuing an ongoing initiative trying to understand, and improve, the experience of international and multilingual students in English classes. Next year, we plan to hold a series of workshops aimed at developing “best practices” documents for instructors with ideas for how to support multilingual and international students in English literature and rhetoric courses. Related efforts are also underway in the writing programs. We also plan to repeat our survey of students in English courses to continue gathering (and improve) our data about student experiences across the range of courses we offer.

Combination BA/MA:

We are exploring the possibility of adding a combination BA/MA degree, in which English majors with sufficient standing could begin taking graduate coursework in their senior year, and complete an MA in one year after completing the BA. These conversations are in the earliest stages. The framework of the degree would be based on our current Departmental Honors program--which is much loved by both students and faculty but struggling with low enrollments as majors have declined--while also helping us continue to offer a range of graduate seminars despite a shrinking MA/PhD program. However, further action on this plan will likely have to wait until after we see what happens with Direct to Division admissions, since a sudden increase in majors would affect our ability to offer this degree.

Appendix D.2: MA/PhD Program Report

Appendix D.2: MA/PhD Program Report

Overview

Like most MA/PhD programs in the humanities, ours has had to rethink a lot of its assumptions about graduate education since the 2008 recession, which coincided with the department's last external review. Our efforts to revise our program in response to the last review are very much ongoing. While we continue to offer students a great deal of autonomy in choosing courses and defining their field of specialization, we have codified guidelines intended to ensure that students enjoy a greater sense of community with their cohort as they move through the program together.

Currently there are 110 graduate students in our MA/PhD program, down from 145 in 2008. The decrease in size is at this point due primarily to graduation, but we anticipate greater and more purposeful downsizing over the next few years, something we have begun to do since 2017 when we further decreased our target enrollment (target enrollment in the 1990s was 30-35, from 2000-2006 it was 25-30, and starting in 2008 it was 20). Whereas our incoming class size in 2008 was 21 and rose in 2011 to 24 the incoming cohort for fall 2018 is 10 students (see Appendix E.3: Graduate Program Size). The decision to cut our incoming class size more or less in half is a response in part to the continued disappearance of tenure-track jobs nationally, but even more so to the decrease of funding opportunities locally.

The number of applicants to the MA/PhD program has also decreased, with just over 230 in 2018, down from over 400 eight years ago. One benefit to fewer applications is greater faculty input in the admissions process. In recent years, and in response to recommendations made in the last ten-year review, faculty in Language and Rhetoric have had an increasing amount of autonomy in reviewing applications in their field. Faculty in Literature and Culture have been invited to weigh in on applications in their sub-fields, but the Graduate Studies Committee (GSC) has continued to do the bulk of application reading for them.

Perhaps the most positive change we have made over the past decade is deciding as a department that we will only admit as many graduate students as we can fund. In 2008, only 13 of the 21 students in the incoming class received funding in the form of TAs or fellowships, and in 2011, 14 students entered the program without funding. In 2017 only three students entered the program without funding, and two of these, as UW employees, have tuition waivers. All 11 students entering the program in 2018 will receive funding: a five-year TA package for those entering with a BA, and a four-year package for those entering with an MA. Currently, a TA-ship pays just over \$23,000 across 9 months, and covers health insurance and a tuition waiver. Given the high cost of living in Seattle, most of graduate students work a second job to make ends meet. (For more information on financial support provided for MA/PhD students over the past ten years, see Appendix G.1: Graduate Student Support Levels).

Our program's time-to-degree averages over the last ten years (6.96 years for all students; 6.62 excluding outliers) are well below the national average, which the MLA reports as 8.2 years for a PhD in English. Moreover, our averages (excluding outliers such as students who have taken full time jobs while ADB and whose time to degree is more than 10 years) have remained fairly consistent over time. In 2008-9, the average time to degree excluding outliers was 6.25, and in 2017-18 it was 6.77 (see Appendix G.2: PhD Time to Degree). Even though our time-to-degree averages are good, we are committed to reducing them further if we can possibly do so without

Appendix D.2: MA/PhD Program Report

sacrificing the quality of the education that our students receive or of the research they produce. For instance, since the last review we have implemented benchmarks that students must meet in order to retain their funding, which helps keep them on track. In a comparison between the last ten years and the previous ten year review period (2001-2007), student degree completion rates in year six increased from 37% to 43% while in year seven they increased from 62% to 67%. Since 2012, we have seen a steady decline in time to degree for Post-Masters students (those who come into the program with an MA). The proportionally faster time-to-degree for students entering the program with an MA makes a case for revisiting our own MA requirements with an eye to better preparing students who enter without an MA for the later stages of the program.

Structure and Curriculum

The MA/PhD program is structured through three stages: coursework, exams, and dissertation. We currently require 75 credits of coursework—15 credits more than our peer departments at the UW (e.g. History, Classics, East Asian Languages and Literatures). We are considering cutting down our coursework requirement to 60 credits, which would give students more funded time to write their dissertations and might further lower our average time-to-degree. Following their 75 credits of coursework, students spend up to 3.5 quarters on exam list-compiling and reading. They write the dissertation prospectus in the quarter following their exams, which leaves them two automatically renewed funded quarters to complete the dissertation. Obviously, this is well-nigh impossible. Upwards of 90% of students do, however, receive funding for the sixth year, which is awarded on a competitive basis through TAs and fellowships; and those who don't complete their dissertation in the sixth year often receive at least one quarter of funding in the seventh.

Here is what the structure of the program looks like now for students entering without the MA:

Year 1	Coursework (10 cr)	Coursework (10 cr)	Coursework (10 cr)
Year 2	Coursework (10 cr)	Coursework (10 cr)	Coursework (10 cr)
Year 3	Coursework (10 cr) PhD letter due	Coursework (5 cr) Exam reading	Exam reading
Year 4	Exam reading	Exam reading	Exams
Year 5	Prospectus	Dissertation	Dissertation

Here's what it might look like if we reduced coursework to 60 credits:

Appendix D.2: MA/PhD Program Report

Year 1	Coursework (10 cr)	Coursework (10 cr)	Coursework (10 cr)
Year 2	Coursework (10 cr)	Coursework (10 cr) PhD letter due	Coursework (10 cr)
Year 3	Exam reading	Exam reading	Exam reading
Year 4	Exams	Prospectus	Dissertation
Year 5	Dissertation	Dissertation	Dissertation

Our program has long prided itself on allowing graduate students a great deal of freedom to pursue their own interests. There are two required courses—English 567: Approaches to Teaching Composition, which all new TAs must take, and English 506: Modern and Contemporary Critical Theory—each of which is 5 credits. As its title indicates, English 506 is an introductory survey of critical theory. Some faculty members, feeling that critical theory no longer constitutes the indisputably necessary groundwork for graduate study in our field, have argued for replacing this course with a more general Introduction to Graduate Studies in English Literature and Language, which would survey current debates in our discipline and would be more inclusive of students specializing in language and rhetoric. Thus far, however, no consensus has been reached.

Students submit a letter requesting admission to the PhD program. This letter—the first of three program benchmarks—requires students to identify three exam areas and their exam committee members. (Students entering with the MA must write their PhD letter in their third quarter of full time study, and students entering without the MA must write the PhD letter the quarter after completing the MA.) It is intended primarily to make sure that students are thinking about these issues well before they begin reading for exams rather than as a means of evaluating whether they are performing well enough in the program to be permitted to proceed to further study. To make that decision, the graduate studies committee turns to the student’s transcript. A grade below 3.7 in a graduate course is considered cause for concern. A number of faculty feel that there should be a more rigorous evaluation of students’ work at this point in the program, as struggling students are allowed to proceed without any discussion of the potential consequences of letting them do so. The Graduate Studies Committee is working on this issue. The committee has discussed implementing a portfolio that would showcase the student’s best work and might include a short reflective essay that would allow students to take stock of what they have learned in coursework and consider how they can build on and adapt that as they begin to think about remaining coursework and exams (such reflection would, ideally, be tied to learning capacities that the department has been exploring—see below for more information). Some members of the committee felt that this would slow down students’ progress to degree by providing yet another

Appendix D.2: MA/PhD Program Report

hoop for them to jump through. We will return to this discussion, with broader faculty input, in the coming year as we rethink coursework requirements.

One of our aims in recent years has been to make our course offerings more predictable and more legible to graduate students who are still learning the discourse of our discipline. The language and rhetoric faculty have developed a fairly consistent rotation of course offerings, but the large number of literature and culture faculty has made it more difficult to achieve a similarly consistent rotation. However, we have agreed on a set of 10 categories that we can use to tag our graduate course offerings, and which will hopefully help students in making course selections:

- Rhetoric, language, and composition
- Textual studies
- Science, technology, and the environment
- Critical theory
- Gender and sexuality studies
- Literature and literary history
- Form and genre
- Popular culture
- Critical race studies
- Colonial, Postcolonial, and Decolonial studies

Faculty can choose two of these tags for their course along with a keyword of their choice. In the future, we hope to add categories that will reflect the learning outcomes of the course by identifying the skills that the course will emphasize.

Reducing the size of our MA/PhD program necessitates reducing the number of courses we offer. In the 2008-9 academic year, we offered 39 graduate courses in literature/culture and language/rhetoric; for the 2018-19 academic year there will be 22 courses offered. Faculty have been notified that in future, they can expect to teach a graduate class every other year, rather than every year, as has been the case in the past. But with a slew of retirements on the horizon, it may be possible for those faculty who want to teach a graduate course every year to do so.

The biggest challenge our program faces in terms of curriculum is coverage. With some faculty retiring, others engaged in administrative responsibilities, and others on sabbatical, we cannot pretend to provide anything like a well-rounded curriculum. We are only offering three courses next year on pre-1900 literature and language: a nineteenth-century American literature course and a two-quarter series in Old English. British literature from the medieval era to the 21st century is represented only obliquely in a course on the history of the novel. One possible solution would be to allow graduate students to enroll in 300- and 400-level courses with the expectation that they do some additional work. Another would be to encourage them to do more independent studies. Whenever these solutions are discussed we run up against workload issues. Faculty are eager to teach graduate courses, but only insofar as it replaces undergraduate teaching, not if it constitutes additional teaching. We need to find out how other programs nationwide are handling this problem.

Our inability to provide curricular coverage raises questions about the purpose of the literature and culture goals of our program. If we can no longer claim to offer coverage across either time or place, what do we offer? One answer that might bring literature and culture more into line with rhetoric and language is a range of skills in interpretation, analysis, writing, and research. Graduate faculty are in the process of articulating an agreed-upon set of learning outcomes for graduate

Appendix D.2: MA/PhD Program Report

courses which will build on and refine a list of “skills and capacities” generated at the graduate studies retreat in winter 2017.

One of our significant curricular achievements in the past ten years is the revision of the PhD qualifying exam. After completing coursework, students undertake 35-45 credits of independent reading before taking their qualifying exams, after which they write a dissertation prospectus. The transition from exams to prospectus-writing has been a difficult one for many of our grad students, and the new exam format is intended to make it smoother. Previously, students completed their written exam in a 72-hour period during which they wrote either two 15-page essays or three 10-page essays. They now have the choice to write a 20-30 page field statement that must define 1) the student's field or fields of expertise, 2) the student's methodology, and 3) a research question. Ideally, the research question will help students to frame a dissertation project (see Appendix F.1.5: Changes to the PhD Written Exam for a fuller explanation of the new exam format).

In the years since the department's previous review, we have developed an online program guide for grad students and faculty that outlines requirements and explains their function and how to meet them (<https://english.washington.edu/doctor-philosophy-program-guide>). Importantly, it also defines our program benchmarks. Several years ago, the faculty approved four major benchmarks that students must meet in order to make satisfactory progress and retain their funding. These benchmarks were developed to prevent students from putting off major tasks like writing the PhD letter, taking exams, or submitting the prospectus. The first of these benchmarks is the MA degree, which must be completed within six quarters of entering the program. The second is the submission of the PhD letter, which must be done by the fourth quarter for those entering with an MA, and the seventh for those entering without an MA. The third benchmark, the PhD exams, must be passed by the end of the third year for those entering with an MA and the fourth for those entering without an MA. And the final benchmark is the dissertation prospectus, which must be approved by the end of autumn quarter of the fourth year for those entering with an MA and autumn quarter of the fifth year for those entering without. These benchmarks have gone a long way to helping us keep students on track to finishing their degree in a timely fashion. They have proved so effective that the GSC has discussed the possibility of implementing benchmarks at the dissertation stage—a point where some students can still get lost. But we haven't yet figured out a way to do this that would take into account variations in individual research and writing processes.

Another substantial improvement that we made to program requirements in recent years was the faculty vote to approve innovative dissertation formats. We agreed that the dissertation “may take many forms, including (but not limited to) a scholarly edition of a literary work, a digital research archive, a suite of essays on a common theme, a scholarly bibliography of a major work or critical movement, a lengthy translation, a monograph-length critical study, or a public humanities project.” Our decision to adopt this expanded definition of some of the forms a dissertation may take emerged from the Mellon-funded graduate studies retreat run by Sidonie Smith in winter 2017 (see below). It reflects our recognition that even those among our students who do go on to academic positions will not necessarily need or want to publish a monograph, and that dissertation research can and should take into account the student's immediate interests and long-term goals.

Placement

One of the recommendations of the previous external review committee was that we revise our graduate program's curriculum and structure with an eye to better preparing students to seek

Appendix D.2: MA/PhD Program Report

academic employment after graduation. Our attempts to do this have been complicated by the transformations of the academic job market in the past ten years, which demand that we prepare students both for academic positions and non-academic careers.

We have addressed the previous review committee's recommendation in several ways. The department's placement committee created a password protected cache of sample application materials for jobseekers, and both the Graduate Student Organization and Language and Rhetoric's graduate student organization (Langang) have hosted panels on preparing for the job market. We have been running a five-credit publication seminar every other year taught in rotation by Carolyn Allen, Marshall Brown, and Juliet Shields. For the past two years, Professor Carolyn Allen ran a seminar called "Living a Professional Life" that introduced students to basic professional skills like writing conference proposals and addressed issues such as work/life balance. Recent retirements (including Allen and Brown) will make it difficult to continue staffing these five-credit courses given all of the other teaching obligations faculty must fulfill (field-specific courses, requirements for the major, 200-level courses), so we will likely need to reconfigure them as a series of workshops or one-credit courses.

No matter what workshops we run or resources we provide, national trends suggest that 30-40% of our graduate students will end up in tenure-track jobs, so it's imperative that in the next few years we work hard to change the culture around professionalization in our graduate program. In some areas our students are surpassing national averages for tenure-track job placement: Language and Rhetoric, for instance, has a tenure-track placement rate of 72%. However, we recognize that if graduate students feel like tenure-track positions are the only jobs that count in the eyes of their faculty mentors, this may prevent them from pursuing opportunities that might lead to fulfilling careers beyond academia or in non-tenure-track positions in higher education.

As part of our efforts to initiate conversation about a diverse array of humanities careers, we are participating in the Mellon-funded Career Pathways Study run through the Council of Graduate Schools. Over the course of three years, this study surveys alumni to find out what their career aspirations were in graduate school, what kind of work they're doing now, and whether or how our doctoral program prepared them for that work. In the first round of surveys, we had a response rate of 65%, the highest by far of any department at the UW (see Appendix G.5: CGS Career Pathways). The results of the survey will help us better prepare students for the type of work they may find themselves doing, and it may also help us to reconnect with alumni who might serve as mentors or contacts for current doctoral students.

The survey results will help to supplement and confirm the department's own placement records (see Appendix G.3). We have current employment information for 94% of the 164 alumni who graduated between 2008 and 2018. During this ten year period, 43% of our PhDs have landed in tenure-track positions while 43% have landed in non-tenure-track positions (either permanent, salaried non-tenure-track positions such as director of a writing program or adjunct teaching at local colleges, although more of the former than latter), while 8% have pursued professional careers within and outside academia. While this data suggests that significantly fewer of those graduating between 2014 and 2018 have obtained tenure-track employment than those graduating between 2008 and 2013, this seeming discrepancy may be explained by the fact that it takes most of our graduates several years to obtain a tenure-track position. Some of the recent alumni who are currently in part-time, non-tenure-track, or visiting positions, may yet land a tenure-track job.

Appendix D.2: MA/PhD Program Report

Making placement data available to current and prospective students is high on our list of priorities at the moment. Without it, they develop unreasonable hopes and outsized fears about their prospects of finding a tenure-track job. Moreover, we would like to see the entire range of careers that our graduates have pursued carefully documented and celebrated. Collecting and making public this data will demonstrate that we are as proud of the graduates who have gone on to work at Amazon, in software development, or at Seattle Central Community College as those who have gone on to tenure-track positions at University of Illinois at Champaign-Urbana, UC Berkeley, and NYU.

The Simpson Center has been crucial to our efforts thus far to broaden our doctoral students' professional horizons. Through the program Reimagining the PhD and Reaching New Publics, which began in 2015, the Simpson Center has paired one of our graduate students each year with a mentor at a local community college. By shadowing their faculty mentors, going to class, attending department meetings, sitting in on advising sessions, and occasionally co-teaching their courses, these doctoral students learn about the vitally important two-year college. Next year, building on this model, the current director of graduate studies Juliet Shields will pilot a one-credit career shadowing class for doctoral students in the humanities, which will allow them to observe humanities PhDs at work in the public sector and in non-faculty positions in higher education (for a description of this course, see Appendix G.6).

Self-assessment and Programmatic Research

We have a fairly good track record of self-assessment in the MA/PhD program, having conducted a number of surveys (faculty and student) over the last ten years, although figuring out what to do with the results of the assessment tends to be more difficult.

In spring of 2014, following a joint meeting between the department's Executive Committee and GSC, a working group was appointed (Cherniavsky, Foster, Knight, J. Shields) to design a survey for graduate students in order to document their understanding and experience of the curriculum as it relates to program benchmarks, particularly exams and the dissertation prospectus. Against the backdrop of the creation of a graduate program guide and the implementation of benchmarks, the survey was intended to provide insight into the root causes of delays and the confusion surrounding requirements these cause – the areas where we need to improve program coherence – so that benchmarks can be readily and efficiently met. The survey received 71 responses (see Appendix F.2.6 for the committee's summary of the findings and recommendations. This is the first documented instance in which a series of professionalization workshops for graduate students was proposed—a recommendation that was also made by Sidonie Smith and that we are beginning to consider implementing (see above).

In spring of 2015 the department began to review our current doctoral program in light of the 2014 "Report of the MLA Task Force on Doctoral Study" so that we could move toward changes necessary for our students to meet the challenges of new forms of doctoral work proposed by that study. The MLA report stresses that academic excellence be maintained, accessibility be preserved, career paths be broadened and students' "diverse learning and career development needs" be at the center of program considerations. It goes on to make a number of specific recommendations and in our spring discussions we focused especially on bringing greater coherence to the curriculum and reimagining the dissertation. The graduate director then met individually with faculty and graduate students to hear from them how we might reshape our program with the MLA study (circulated to all faculty and graduate students) in mind. Based on those discussions, we formed faculty working

Appendix D.2: MA/PhD Program Report

groups to discuss these topics and in fall of 2015 each committee wrote a summary of its work; we met again as a faculty to discuss these and make their findings part of our program. In addition, the faculty approved a document to clarify our grading practices.

The assessments of 2014-15 culminated in a faculty retreat in winter of 2017, which was organized by Professors Reed and Allen. They brought in Sidonie Smith (U of Michigan), one of the authors of the MLA report and also of *A Manifesto for the Humanities: Transforming Doctoral Education in "Good Enough" Times*, as a consultant. The retreat revealed shared commitments that we have begun pursuing with our revision of the PhD exam format and ongoing review of the coursework stage of our program.

Finally, in spring of 2018, the department brought to campus Jentery Sayers (UW Ph.D. 2011), an associate professor at the University of Victoria who is nationally known for his digital work in the humanities. Sayers proposed several 3-course sequences in digital studies which would help us achieve the following goals: to prepare students to write multimodally, including non-traditional dissertation formats; to provide students with digital literacy and skills that are useful both in humanities research and other occupational settings; and to provide a groundwork for more advanced work in the digital humanities and the study of digital texts and cultures, should students wish to pursue it. The next step (and challenge) will be to find or train faculty to teach the courses that Sayers proposed.

Diversity, Equity, and Inclusivity

One way to think about diversity in the graduate program would be to take a look at the 2017 incoming MA/PhD cohort of 14 students. It includes students from India, Indonesia, South Korea, and Kuwait; two “non-traditional” students over 50; and students coming from Maine, Indiana, South Carolina, Tennessee, Mississippi, and Texas. Of the incoming class, five have identified themselves as specializing in pre-1900 literature, seven in post-1900 literature, and two in language and rhetoric. Their areas of interest range from Marxist theory to data visualization, from the African novel to Asian-American poetry, from ethnography to the Anthropocene. However, despite this level of diversity, the fact remains that we have great difficulty in recruiting under-represented minorities. In spring of 2018, four of the 20 applicants we admitted were African-American, but only one of them accepted our offer. It’s difficult to know whether our TA stipend was not competitive with these students’ other offers, or whether they felt that our program wouldn’t be able to provide courses and mentorship that would suit their needs. It is likely a combination of the two factors. For statistics on the number of URM and International graduate students enrolled in the MA/PhD program over the past ten years, see Appendix H.4: URM-Intl Graduate Student Data).

Because our graduate program is very large, it’s easy for students to feel marginalized or excluded. Those who have spoken openly about feeling excluded include international students, those working in pre-1900 fields, and those who don’t want to pursue academic careers at four-year universities and colleges, but there are likely others, including perhaps URM students, whose feelings of marginalization are so great that they may not feel as comfortable speaking openly.

Mentorship is one way to address these feelings of isolation. All graduate students are assigned a faculty entrance advisor at the beginning of their first year in the MA/PhD program. This advisor’s primary job is to meet with the student once a quarter to discuss course selection, but the director of graduate studies has heard from a number of students that their faculty advisor never answered

Appendix D.2: MA/PhD Program Report

their emails, so this may not be the most effective strategy. Beginning in fall 2018, the Director of Graduate Studies would like to implement cohort advising: each cohort of graduate students will have a mandatory one-hour meeting with the DGS and GPA to discuss what they should be doing that particular year, and what they should be thinking about for the future.

Other forms of peer and group mentoring have been more successful. Incoming students are also paired with volunteer peer mentors. These mentors meet with their mentee at least once per quarter during the first year, and some mentor/mentee relationships seem to become genuine friendships. In fall quarter the current DGS hosted a dinner for all mentors and mentees at her house. First-year grad students enjoyed the opportunity to ask questions and chat with a range of more advanced students, while the mentors got the chance to meet the entire incoming class.

Another form of group mentoring that took place recently was the series of post-election pedagogy workshops run in winter and spring 2017 by Alys Weinbaum, in her role as chair of the Visiting Lecturers Committee, which focused its visiting lecturers funding on this topic. These workshops addressed the difficulties of teaching literary works that explore forms of difference—racial, ethnic, religious, or political—at a particularly fraught cultural moment. These workshops were especially attentive to the predicaments of instructors who feel disempowered on account of their race, gender, sexuality, national origin, political views, or citizenship status. The EWP has built on these workshops with a Diversity, Equity, and Inclusion Collaboration Grant, offering a series of five workshops run by graduate students in Winter and Spring of 2018 that addressed ethical approaches to teaching personal writing, antiracist assessment, canonical literature, autoethnography, and multimodality. The aim was to provide participants with practical applications for their classrooms and teaching philosophies.

The department's collaborative exploration of anti-racist pedagogy is reflected in the new system of ranking TAs in their 6th year or above for funding. Our grad students have rightly pointed out that teaching evaluations tend to reveal biases against people of color and women, and they fear that these biases will weigh against them when it comes to ranking those students who have exceeded their five-year funding package for TA assignments. It is impossible to completely ignore teaching evaluations, but we have incorporated them into a more comprehensive rubric that will be used to rank students in their 6th year or above. This rubric will require student instructors to compile a portfolio of teaching materials so that the ranking committee has a fuller picture of their pedagogical skills than evaluations can provide. It also asks them to provide a short narrative of the work they've done on their dissertation over the year—reading, data collection, writing, revision, etc. Finally, the rubric takes into account their professional activities such as conference presentations and publications, and their service and outreach within the university and the broader community. The aim in implementing this rubric is to establish a more transparent ranking process that will allay graduate students' anxieties and address the inequities implicit in using teaching evaluations alone to determine funding decisions.

Our graduate students are extremely community-oriented, and the majority of them are involved in outreach efforts that contribute to diversity, equity, and inclusion in the Puget Sound region and beyond. (For a list of some of their outreach activities, please see Appendix I.2; for a list of graduate student Awards, see Appendix I.3.)

Overview

History and Mission:

The history of the University of Washington's creative writing program is long and distinguished, beginning in 1947 with the arrival of Theodore Roethke. In 1987, the MFA degree evolved from a creative writing option within the MA degree. The MFA program has been ranked tenth in the nation by *US News & World Reports* (1997) and noted as a program "on the rise" in *The Atlantic Monthly* (2007). In 2005, the program transformed the creative writing track within the undergraduate English major into a competitive entry option.

The faculty's diversity in background, writing styles, and approaches to teaching assures that students find mentors attuned to their interests. One of the program's primary goals is to assist each student in discovering and perfecting their own writerly passions. Students who graduate from our MFA program leave with a book-length work of poetry or prose, and with the skills to further refine this manuscript. Undergraduates leave fully prepared to attend the nation's best MFA programs or to take their writing, critical thinking, and collaborative skills into a variety of fields. Faculty in the program are committed to attracting and mentoring graduate and undergraduate students from all backgrounds and to furthering interest in all styles of writing.

Degrees Offered

The creative writing program offers two degrees: a two-year MFA in Creative Writing and a BA in English with an option in creative writing (for more about the BA option, also see the Undergraduate Programs report). Admission to the BA creative writing option is through a competitive portfolio system. In addition to administering these degree programs, the creative writing program welcomes undergraduates outside the creative writing option into all its introductory classes and into its upper division classes on a space-available basis. Undergraduate creative writing classes enroll 600-700 students every academic year. The program also generates excitement about creative writing within the university, local, and national communities through awarding scholarships and prizes to UW students; directing several reading series; and publishing or mentoring literary journals.

Faculty

The Creative Writing Program has nine full-time, tenure line faculty—five prose writers and four poets—each of whom teaches both graduate and undergraduate classes, serves on MFA thesis committees, reads applications to both degree programs, and serves on department committees. Since the department's last ten-year review, creative writing has lost two faculty members to retirement (Charles Johnson and Heather McHugh). An additional faculty member (Shawn Wong) has not taught creative writing classes since 2014, although undergraduates may count his screenwriting class taught in the Department of Comparative Literature, Cinema & Media towards their degree. In the past two years, the program has been fortunate to add two new faculty members, David Crouse and Rae Paris.

Program Staff and Administration

The Director of Creative Writing, a position that rotates among creative writing faculty, is responsible for administering both graduate and undergraduate programs, with the assistance of Program Coordinator, Judy LeRoux. The Director advises all MFA students; trains, mentors, and

supervises teaching assistants; chairs the department's creative writing committee (which is comprised of all creative writing faculty and decides on major issues related to the program); schedules creative writing classes; recruits students to the MFA program; coordinates development efforts with the College of Arts & Sciences advancement staff; and represents the program within and outside the department and the university.

The program coordinator organizes program events, administers writing contests, manages applications to the degree programs, registers MFA and undergraduate students for creative writing classes, oversees MFA students' progress towards the degree, including making sure all second year deadlines are being met, answers questions from the public related to degree programs, events, and faculty, and assists the director on miscellaneous projects.

Reading Series

In addition to collaborating with Seattle literary arts organizations to bring nationally recognized writers to campus to meet with students, the creative writing program runs the Roethke Reading, which has sponsored a nationally recognized poet's visit to campus every spring since 1964, and two reading series organized by MFA students. In existence since 1971, the Castalia series is now run in partnership with Hugo House, Seattle's independent literary arts center, and gathers current students, faculty, and program alumni to read from their work monthly. Started in 2018, the Blackjaw series brings graduate and undergraduate writers together in the relaxed atmosphere of a local bookstore. These series draw audiences from across Seattle.

Publications

The English department and creative writing program house three literary journals—the nationally recognized *Seattle Review*, published at UW since 1978 and now an online journal under the direction of a faculty member who serves as editor-in-chief and receives a one-course reduction in their teaching load. A dedicated endowment provides financial support, MFA students volunteer as initial readers of all submissions, and the department provides office space. In addition, the program provides mentorship to two student-run journals: *Bricolage*, which accepts writing and art by UW students, faculty, alumni, and staff; and *AU*, the UW's speculative fiction journal, a quarterly dedicated to fantasy, science fiction, and magical realism.

Budget & Resources

Recent declines in the English Department's instructional budget have reduced the total number of teaching assistantship quarters available to MFA students, down from a high of 46 quarters in 2012 to 37 quarters in 2018-2019. These reductions have had the greatest impact on the introductory creative writing classes and the Writers on Writing lecture course (ENGL 285). Designed to run with two TAs and discussion sections, in 2019 this lecture class will run with no TAs or discussion sections. Through the 2015-2016 academic year, TAs taught 12 sections per year of Introduction to Short Story Writing (ENGL 284) or Introduction to Poetry Writing (ENGL 283); in 2018-2019, only seven will be taught by TAs. Shifting faculty to cover those five lost sections means fewer courses at the advanced undergraduate and graduate levels. Should more funding be cut, should creative writing faculty retire, or should proposed Direct to Division admissions increase the number of majors, the impact of these reduced TA quarters will be more widely felt and seriously decrease the ability to meet the needs of undergraduate majors or MFA students. Cuts to introductory creative writing classes would harm more than our own majors, however. These classes are wildly popular across campus, in part because they fulfill VLPA requirements, and the program highly values the

diverse perspectives students from other disciplines bring to the classroom. Cuts to the department's instructional budget have a direct impact on the MFA program as well: while the program has made great progress towards funding all MFA students by combining teaching assistantships, fellowships, and tuition waivers from other sources on campus (see Appendix G.1: Graduate Student Support Levels), every such cut delays plans to fully fund all MFA students.

The Creative Writing Program is fortunate that endowments supplement state budget funds. These funds are used to award scholarships and prizes, provide fellowships for graduate students, bring authors to campus for class visits and talks, advertise the MFA program, and sponsor community-building and celebratory events such as a welcome reception for MFA students in September and graduation reading in the spring. While funds from endowments have helped us stave off some of the adverse effects of the department's shrinking budget, endowed funds cannot make up for a robust instructional funding from the university. (see Appendix B.2: Endowments)

Diversity

The past ten years have seen an expansion of diversity and inclusivity in the MFA program and in undergraduate creative writing classes. In 2015, the program paired with the UW Graduate Opportunities and Minority Achievement Program (GO-MAP) to recruit traditionally underrepresented minority graduate students; through spring 2021, GO-MAP will provide an incoming MFA student with a two-year tuition waiver, while the creative writing program provides a guaranteed stipend and benefits. Hiring Rae Paris has increased the number of faculty of color, although that remains lower than the 40% reached before recent retirements. These efforts have led to increased numbers of underrepresented minority and international graduate students. The MFA class that entered in fall 2017 is over 25% underrepresented minority students and almost 16% international students, the highest percentages the program has achieved (see appendix H.4: URM-Intl Grad Students). In order to assure that the creative writing program remains a welcoming place for all students, newly revised learning outcomes for introductory classes (see *Learning Outcomes* below) endorse the department's statement of values, and faculty have been redesigning reading lists for their writing classes to ensure representation of diverse authors, styles, and approaches.

Teaching & Learning

Curriculum

In order to assist each student in furthering their own writerly passions, curricula at the graduate and undergraduate levels focus on the production of original poetry, fiction, and literary nonfiction, supported by the practice of close reading. In order to achieve this, creative writing classes use a variety of workshop methods, in which students read and critique each other's writing, and include extensive diverse readings of contemporary literature which serve as models for that writing. These classes are small by design, providing ample opportunity for students to write extensively and receive detailed feedback on their writing; building intellectual and artistic community among students and faculty; and creating spaces for civic and civil discourse even in the discussion of difficult issues students may bring to their writing. In small classes, faculty have the chance to learn every student's name, to meet individually with students who either need extra help or want extra challenge, and to ensure that all students succeed.

Undergraduate Curriculum

The undergraduate BA option includes 30 credits of creative writing classes as well as 30 credits of literature classes (see Appendix F.4.6: Creative Writing BA Degree Requirements). At the

introductory (200) and intermediate (300) levels, students pursuing the creative writing option take both poetry and literary prose writing, while students at the advanced (400) level may freely choose among workshop offerings in short prose writing (ENGL 484), novel writing (ENGL 485), poetry writing (ENGL 483), and screenwriting (ENGL 487 or CMS 470). The introductory classes provide broad introductions to skills, workshop methods, and close reading, and are populated both by students who already intend to pursue writing as a career and students who are curious about the field. The intermediate classes, *The Craft of Prose* (ENGL 384) and *The Craft of Poetry* (ENGL 383), provide a deeper dive, focusing student writers' attention through a specific lens, demanding much reading, and writing inspired by those readings. At the advanced level, nearly all students have been admitted to the creative writing track, and the classes focus on workshoping and revising their writing. In addition to these writing classes, the program offers a large lecture class geared towards a broader audience, *Writers on Writing* (ENGL 285), which draws students from all years and many majors (sciences, business, information school, and engineering, in addition to the humanities) and introduces its students to the ways writers think about their own writing and reading by way of lectures and readings of their work by current faculty and other Seattle-area writers. Each year, the program offers 12-13 sections of creative writing seminars at the introductory level, 6-10 sections at the intermediate level, and 6-7 sections at the advanced level. The lecture class, *Writers on Writing*, is offered once each year.

Graduate Curriculum

The MFA program consists of 20 credits of creative writing workshops, 15 credits of graduate literature classes, 5 credits of elective, and 15 thesis credits (see Appendix F.4.5: MFA Degree Requirements). Its first year is devoted to coursework, while the second is largely devoted to individual work on a creative manuscript and critical essay under the direction of a two-person committee. The program offers both poetry and literary prose workshops (ENGL 585 & ENGL 584) every quarter. In the prose workshop, students are welcome to submit short fiction, novel excerpts, personal essays, and memoir. Every year, the program also offers 2-4 sections of *The Creative Writer as Critical Reader* (ENGL 581), a craft or literature class taught by creative writing faculty with the interests of MFA students in mind. Recent offerings have included *The Art and Craft of Longer Prose Forms*; *Literary and Cinematic Collage*; *Memory as an Imaginative Act*; and *Poetics of Excess*. While workshop classes are the core of any graduate creative writing program, it is also important to provide classes that focus on issues of craft, on the place of the writer in the world, and on contemporary literature not regularly studied in the department's other classes. This is especially important for writers of literary nonfiction and poetry, for whom literature classes in their genre are almost never offered in the department. With Professor Brian Reed (whose expertise is poetry) serving as department chair and now moving to the dean's office, it is especially important that these classes continue to be offered. The program also offers *Topics in the Teaching of Creative Writing* (ENGL 587); required for TAs assigned to teach introductory classes, this course is open to all MFA students, and other graduate students as well.

The small size of the MFA program (see below for enrollment data) means that each student receives the full attention of their thesis committee supervisor and detailed comments from and chances to meet with their reader. Even when on leave, faculty continue to serve on these committees, ensuring that students have access to the mentor most suited to their projects and to their learning style. The program's size also means that time-to-degree numbers are excellent. In the past 10 years, only two students have withdrawn from the program, and only a few have extended their graduation beyond the expected spring quarter into the following summer or fall, in all cases due to technical reasons related to filing paperwork with the graduate school rather than a failure to complete coursework or their thesis on time.

Learning Outcomes

Whether taught by TAs or faculty, introductory creative writing classes are guided by recently revised learning outcomes, which emphasize the achievement of specific skills and a familiarity with workshop methods and practices of close reading. Intermediate level classes are guided by a briefer set of outcomes (see Appendix F.1.3: Creative Writing Learning Outcomes for 200 and 300-level Courses), which creative writing faculty are in the process of revising, in addition to creating such outcomes for advanced classes and for the undergraduate and graduate creative writing programs in general.

Enrollment and Admissions: Undergraduate

The undergraduate creative writing classes serve non-majors, English majors choosing the Language and Literature Option, and those choosing the Creative Writing Option. They enroll 600-700 students every academic year (see Appendix E.4: Creative Writing Program Size). Over the past ten years, enrollment in individual creative writing class sections has remained steady, although fewer sections at the intermediate and advanced levels have been offered in recent years. The introductory level classes (ENGL 283 & ENGL 284) continue to fill at or near capacity, and there continues to be unmet need at this level, although the numbers of students who could not find a space in one of these classes has dropped from the highs of ten years ago. Intermediate level (ENGL 383 & ENGL 384) classes have seen fewer sections offered, down to about eight sections per year. Fill percentages have also dropped although most sections continue to fill at 80% or higher. Numbers of sections offered at the Advanced level (ENGL 483, 484, 485, 487) classes have seen fewer sections offered as well, down to seven per year from a high of 11 in 2010-2011. Fill percentages for these classes has dropped just a bit. For the past three years, 57% of the 400 level classes have filled at 85% or higher; before that, well over 60% of 400 level classes filled at that rate (see Appendix E.5: Creative Writing Class Fill Data). The decreases in numbers of sections offered have been due to staffing issues. However, given the decrease in English majors, fewer sections have still enabled us to meet need. While enrollment in our lecture class, Writers on Writing (ENGL 285), has fluctuated (from 68-98% full), it has filled at 90% in six of the past ten years.

As the number of English majors has declined over the past ten years, numbers in the creative writing option have remained fairly steady, reaching a high of 92 in spring 2011 and totaling 88 in spring 2018. Therefore, the percentage of majors in creative writing has held steady at approximately 21% for the past four years (see Appendix E.4: Creative Writing Program Size). When the portfolio requirement for entry into the creative writing option was introduced, there were more English majors who wanted to focus on creative writing than we could possibly accommodate, and the option became quite competitive. The decrease in majors and in students applying to the option has meant that in recent years we have been able to accommodate nearly all students who wish to focus on creative writing, while still maintaining a process by which we can encourage those who seem truly unready for the advanced creative writing classes to pursue other options.

Enrollment and Admissions: Graduate

Graduate level classes have seen a true drop in enrollments, and this is a direct result of the decision to shrink the MFA program, from totals of about 30 students ten years ago to 20 total students currently. The CW faculty and department chair based this decision on several factors: the changing landscape of funding for MFA students nationwide; the funding situation for MFA students at UW; and a desire to maintain a student cohort size that best encourages diversity and

community. As more and more MFA programs across the country began to fully fund all their students, it became clear that in order to attract the most exciting young writers and best students, the program would also need to fully fund its cohort. Not only were potential students receiving more attractive offers elsewhere, they were wary about joining a program where differences in funding levels would lead to competition. At the same time, the program's own funding situation stabilized just enough (through an increase in the number of dedicated TA ships through the English Department, a timely bequest to the program, and the expectation of continued funding through Amazon Literary Partnerships) to fund a class of ten students per year. Most outcomes from this change have been very favorable. The program has become quite selective, with the admissions rate dropping from 19.51% in 2009 to 9.52% in 2018; the student-to-faculty ratio has dropped to 2.2:1; and the number of students receiving a tuition waiver, stipend, and benefits increased from 47% in 2008 to 99.5% in 2016. After a dip to 94.2% in 2017, support for MFA students will reach 100% in 2018 (see Appendix G.1: Graduate Student Support Levels).

On the other hand, this change had also led to smaller numbers in individual workshops and Creative Writer as Critical Reader classes. Sometimes it can be difficult for students to find like-minded peers in the workshop, but CW faculty have already started working to ameliorate this. MFA degree requirements have been changed so that students must take at least four workshops (in the past, they could substitute an independent study for one workshop) and have also begun allowing select, advanced undergraduates to enroll in Creative Writer as Critical Reader classes.

Teaching & Mentoring Outside the Classroom

In addition to classroom teaching, all creative writing faculty serve on MFA thesis committees. As second year graduate students are required to produce a critical essay in addition to a book-length work of poetry or prose, supervising such a committee is a real time commitment (see Appendix C.3: Faculty on Grad Student Committees). Faculty also routinely supervise many graduate and undergraduate independent studies. The program also runs a summer program in Rome, Italy.

Training and Support of TAs

As the introductory (200-level) creative writing classes prepare undergraduates for all upper division classes, the program takes the training of MFA TAs who teach those classes very seriously. After teaching in the EWP program during their first year, TAs in the MFA program usually teach at least one introductory creative writing class, filling out the rest of their second year teaching schedule with additional EWP classes. The Director of Creative Writing consults with the EWP director to make sure all TAs are ready to teach at the 200-level and to see if any will need extra support. The Director then supervises all these TAs, holding a one-hour orientation for them at the end of spring quarter, providing them with a detailed addendum outlining expectations for their course (see Appendix F.1.4), meeting with them individually to review syllabi and assignments, visiting their classes, and meeting with them afterwards to discuss teaching strategies. In addition, the Director teaches Topics in the Teaching of Creative Writing, a three credit class, every fall. Required of MFA TAs, this course is open to other students also and provides a practical and theoretical introduction to the issues of designing and teaching a creative writing class (see Appendix F.3.6: Creative Writing English 587 Syllabus).

Self-Assessment and Programmatic Research

A quick glance reveals that the MFA program meets nearly all the hallmarks of success as outlined by the professional organization, The Association of Writers and Writing Programs

(https://www.awpwriter.org/guide/directors_handbook_hallmarks_of_a_successful_mfa_program_in_creative_writing). Clearly the Creative Writing Program could do more regular assessment itself, although it has gained insight into undergraduate creative writing students through senior surveys and other surveys conducted by the English Department and through one survey of MFA program graduates in 2006. Many concerns raised in that survey have been addressed. Faculty now devote some workshop time to providing information about publishing in journals, applying for prizes and fellowships, and seeking a variety of employment opportunities. The Castalia Reading Series now provides an opportunity for current students to read alongside program alumni, and alumni are invited to the graduation celebration, creating a greater sense of connection among MFA program alumni. The program advocated for and received a larger number of dedicated teaching assistantships from the English Department instructional budget. Finally, the program has allowed prospective students to submit nonfiction when applying to the program, and then for admitted students to submit nonfiction in the workshop and include it in their theses. The hiring of Rae Paris, whose first book is a hybrid memoir, has expanded the faculty writing and teaching in this genre, and this coming year, the program will officially change the name of its track from “fiction” to “prose.”

Scholarly Impact

Faculty Scholarly and Community Impact

Eminent faculty have received awards from the MacArthur Foundation, the Guggenheim Foundation, the National Endowment for the Arts, the National Book Award, the American Academy of Arts & Sciences, the Lannan Foundation, and the American Academy and Institute of Arts and Letters in Rome, Italy. In the past 10 years, they have published a total of 23 books. In addition, they have contributed to the nation’s intellectual and literary communities in many ways, including judging seven major literary prizes (see Appendix C.6: Faculty CVs).

MFA Graduates’ Scholarly and Community Impact

As the MFA is above all an arts degree, the impact of graduates cannot only be measured by placement in teaching positions. Nevertheless, over a quarter of our graduates from the past ten years have found employment teaching at every level. Another quarter have continued their education in PhD or other graduate programs. Many others use the skills developed in our MFA program in other forms of employment: starting their own freelance writing and editing businesses or bringing those skills to established companies such as Microsoft, Amazon, Starbucks, and Good Grains; editing at trade magazines or publishers such as *Seattle Met*, *Kirkus Reviews*, and Simon & Schuster; working for nonprofits such as Seattle Arts & Lectures, the Museum of Popular Culture, and the YWCA; and even serving as editor, writer, and social media coordinator for NOAA’s Office of Marine Sanctuaries.

Impressively, 22 graduates of the MFA program in the past ten years have published a total of 55 books and/or chapbooks. In addition, 33 have received a total of 79 prominent awards, including 52 national or international awards, such as fellowships from the National Endowment for the Arts, book prizes like the Juniper Prize, and 27 regionally competitive awards. Over half of our graduates have published stories, essays, poems, or book reviews in literary journals—a staggering number of at least 626 individual publications.

In addition to their other “day jobs,” graduates have been heavily involved in the local and national literary scene, working at 30 literary journals and small presses, and even founding presses and reading series. (see appendices MFA Placement Analysis)

Collaborative and Interdisciplinary Efforts

Already interdisciplinary in nature—as poetry students routinely take prose workshops and vice versa—the creative writing program also strives to collaborate with other units on campus and with Seattle’s literary community. In recent years, faculty have co-taught with professors in other departments, and have worked closely with the university’s book arts librarian to teach both graduate and undergraduate classes. “Science Writing for Diverse Audiences” has been taught in partnership with a senior scientist at the Friday Harbor Laboratories and enrolled students from English, Philosophy, Fisheries, Marine Biology, and Oceanography. The Advanced Prose Workshop has been combined with Handmade Books (ART 457), MFA poetry students participated in *Multiplying Mediums*, a summer institute where they collaborated with MFA students from visual arts, and plans are underway for poetry and Comparative Literature faculty to co-teach a class on environmental literature. In addition, the creative writing program teams up with Hugo House, Open Books, and other local literary organizations to host author readings. Graduate students routinely find internships at Wave Books and elsewhere, and have gone on to work at local literary organizations, such as Hugo House and Seattle Arts & Lectures, in addition to founding or working for local literary festivals such as APRIL and Lit Crawl Seattle (see Appendix G.4).

Future Directions

The creative writing program recognizes that the best programs meet scarcity with invention and meet the changing interests and needs of their students with dynamic change. The program is currently making plans to further recent advances in diversity among students and to work closely with the College of Arts & Sciences’ advancement team to raise funds. Building on a relationship with Amazon Literary Partnerships, the program is in the early stages of developing a proposal to support students doing community outreach in writing and literacy.

Other, more substantive discussions are also underway to deal with enrollment issues in the graduate and undergraduate programs. As ongoing cuts to the department’s instructional budget make the current support structure for MFA students barely sustainable, creative writing faculty are considering ways to shrink the program a bit more, even while increasing the sense of community and connection among students. Possible avenues would include an every-other-year enrollment model and an increase in interdisciplinarity, both within the program and by connecting to other graduate programs in the arts across campus.

Specific changes to the undergraduate program will depend on the future of the Direct to Division admissions proposal (see Undergraduate Programs Self-Study Report for a more detailed discussion of this proposal and its potential impact on undergraduate education in the department). If this moves forward, and creative writing sees a 50% increase in majors, entry to the creative writing option will once again become truly competitive. Should even more students choose to focus on creative writing than anticipated, it is likely that non-majors will have a very difficult time enrolling in creative writing classes and that majors will have fewer choices of classes at the advanced level. Very careful scheduling of classes to make sure they meet at the optimal time for full enrollment and carefully scheduling faculty leaves so that they do not overlap are some ways this issue may be addressed. One positive impact of an increased number of majors would be strong enough enrollments to move ahead with an Honors Program devoted to creative writing, something

the faculty have long wanted to develop. If Direct to Division admissions is not adopted, the program will need to consider a different set of changes. Rather than planning how to handle more students with current resources, more students will need to find the creative writing option—and cw classes in general—attractive. The portfolio requirement for admission to the option might be replaced with a grade cut-off, encouraging more students to apply, and a creative writing minor will be proposed. As noted above, there seems to be unmet demand for creative writing classes, especially at the introductory level, and many non-majors seem to be interested in taking these classes, but rarely find space in them.

The Roethke Reading, which has sponsored a nationally recognized poet's visit to campus every spring since 1964, also faces sustainability challenges. The original endowment cannot support the annual cost of the event, which has to be supplemented with department funds, so the department and CW poetry faculty will need to consider alternative ways to continue this venerable series.

Appendix D. 4: MATESOL (Master of Arts for Teachers of English to Speakers of Other Languages) Program Report

Background

The MATESOL Program trains language pedagogues and researchers for a globalized world. Internationally recognized, it is the university's only degree-granting program in language acquisition, learning, and teaching. Praised highly in the last review, it has gained additional strength through extremely fortunate hires and new partnerships.

The Program was created and based in English in 1980, a direct response to student demand and the need for a high-quality interdisciplinary program in the applied study of language, including the integrated study of language structure, use, learning, and teaching. An explosion of research on language acquisition since that time has had enormous implications for the teaching of languages, most of that research carried out on English. In response to a rapidly changing paradigm in language teaching, the program provides students with (1) background in second language acquisition research; (2) detailed training in language research, teaching, and assessment; (3) opportunities to apply this training in a variety of pedagogical tasks and contexts, (4) strong background in the English language, and (5) a critical understanding of the multicultural, racialized global context in which language instruction takes place. At approximately 50 credits, program requirements comprise six core courses (an introduction to the field—theory and practice, introduction to linguistics, pedagogical grammar, teaching methods, testing and assessment, research methods); two quarters of teaching practicum; two related courses in allied fields (most often language and rhetoric, linguistics, education, or anthropology); an elective; a foreign language requirement.

Students

Over the past decade, the two-year program has enrolled approximately 13 new students per year. Since 2008, a strong student body has become even stronger in terms of academic background, professional experience, and (in the case of international students) language proficiency. Effective pre-entry advising counsels students toward strong preparation, while discouraging weak applications. The program sees very little attrition; virtually all students graduate on time, some graduate early. This success is attributable to several elements. First, we accept only students who are highly successful academically and experienced professionally, and who come with clear professional goals. Second, retention is aided by the TA support the program is able to offer through the UW International & English Language Programs (IELP), housed in the UW Continuum College (CC, formerly Educational Outreach). All eligible second-year students (based on language proficiency and admissions date) who have applied have received IELP TAs. Our well-scaffolded and coherent curriculum maintains a strong intellectual cohort, and faculty mentoring is ongoing (Silberstein has won the university's Graduate Mentor Award). Finally, program success overall, and our remarkable on-time graduation rate, is greatly enhanced by the MATESOL Advisor, Wendy Asplin, who also fields countless queries about our program and the field in general, both local and from around the world.

By its nature, the program is highly diverse. Combined minority and international student enrollment has averaged 31%. Since 2008, we have had international students from Brazil, China, Egypt, Finland, Germany, Iraq, Korea, Kyrgyzstan, Saudi Arabia, Serbia, Taiwan, and Turkey. The program prepares students in equal measure for applied work in language use and acquisition (teaching, assessment, curriculum/materials development, and administration) and for advanced research-based graduate study. Of the cohort graduating since 2008 (128 total students), subsequent activities include the following (some students appear under more than one category, we lack information for some students):

Appendix D. 4: MATESOL (Master of Arts for Teachers of English to Speakers of Other Languages) Program Report

Employed for some period in the UW-IELP: 19

Employed at a Puget Sound community college: 27

Working in K-12: 7

Teaching in other states: 8

International students teaching in home country: 9

(Brazil, China (3), Germany, Kyrgyzstan, Korea, Turkey, Taiwan)

US students teaching abroad (some to multiple countries): 20

(Austria, Brazil, Burundi, Colombia, Denmark, Georgia, Guatemala, Hungary, Japan, Kazakhstan, Korea (3), Mexico, Moldova, Spain, Togo, Turkey (3), Uganda, Vietnam)

Students continuing on for the PhD: 24

(Dept. of English: 20)

(Dept. of Linguistics: 2)

(Program here or elsewhere in related field: 2)

US State Department English Language Fellows: 9

Employed in a related field: 10

MATESOL placement success is aided by mentoring. Program faculty mount a job-hunting workshop every spring and work with students on job and fellowship applications throughout the year. Most graduates who teach in the US work in Washington State; thus the program's training of language professionals responds directly to state-wide needs. Students continuing on to the Ph.D. in the English Department Language and Rhetoric Track most often work in developing links between first- and second-language writing, academic socialization, language policy (in the US and abroad), critical discourse analysis, globalization, and teacher identity. All of the continuing students who have completed their PhDs have been employed in the field—most in well-regarded four-year institutions; three of our strongest graduates have elected to teach in two-year schools because of their commitment to diversity and equity.

Faculty

The program is staffed and supported by three tenured faculty members. Professor Silberstein directs the program and continues her work in critical applied linguistics (particularly critical discourse analysis) and second language reading (with volumes out or in press in both areas, and numerous articles). She is a former editor of the *TESOL Quarterly*. Since the last self-study, we have seen the tenuring of our two junior faculty. At the time of the last review, we were excited to have just hired Assistant Professor Suhanthie Motha; now an Associate Professor, she has maintained the Program's critical focus on globalization and teacher identity, and has contributed to a developing departmental and institutional focus on critical race theory. Her 2014 monograph, *Race and Empire in English Language Teaching*, (Teachers' College Press) won both the Critic's Choice Book Award of the American Educational Studies Association and the Comparative and International Education Society's (CIES) Globalization and Education SIG Book Award. Finally, in 2008, we were in the midst of an exciting initiative that involved a joint hire with UW Continuum College. That search resulted in hiring now Associate Professor Priti Sandhu, who works 25% in the IELP, collaborating on curriculum planning and applied research and producing substantial yearly technical reports. Hiring Sandhu was the result of a multi-year search to find someone with the credibility, knowledge, and research gifts to work effectively across units. Sandhu's partial appointment in the IELP is accompanied by joint funding of experienced, pedagogically gifted faculty from the IELP to teach one of our courses (most often Pedagogical Grammar or Language Testing & Assessment). Sandhu's 2016 volume, *Professional Identity Constructions of Indian Women* appeared in Michael Bamberg's prestigious Studies in Narrative series for John Benjamins. These strong hires and our

Appendix D. 4: MATESOL (Master of Arts for Teachers of English to Speakers of Other Languages) Program Report

synergistic relationship with the International & English Language Programs has allowed us to maintain program strength, consistency, and high student satisfaction.

Programmatic and Institutional Links

The MATESOL Program and its faculty sit squarely within the larger English Department Language and Rhetoric Faculty, participating in planning its undergraduate and graduate curriculum and (whenever possible) teaching in its graduate curriculum, sharing responsibilities for graduate admission screening, and jointly mentoring our graduate students. The relationship between the MATESOL Program and the English Department Writing Programs has been highly productive on both sides. MATESOL students and faculty have brought a strong focus on multilingual issues to writing programs, and the strength and innovation of those programs have been highly influential in the way the program thinks about writing. Some of the innovative writing support measures that are moving across the institution (international student studios accompanying composition courses, MLL sections of some courses, writing across the curriculum, targeted tutoring, and early fall start courses) have been developed by English Department faculty and incubated in English, often pioneered by TAs who are pursuing doctoral research after graduating from the MATESOL Program. The program's synergistic first- and second-language focus has also been strengthened by professional relationships built by English Department and IELP faculty.

While the Program's international focus continues to be a major strength, its critical understanding of globalization has substantially deepened in the past decade. In its attention to globalized language policy and linguistically constituted identities of nation, race, and ethnicity, the Program builds important links with the Department's developing transnational foci and with work on diversity and equity across the university. In the past decade, Silberstein has coedited a volume on diaspora; Motha's monograph opens up new understandings of race and English language teaching as does her internationally focused co-edited special-topic volume of the *TESOL Quarterly* on language teacher identity in multilingual education; Sandhu's book spotlights fundamental issues of power and identity devolving from medium of instruction.

A major way the MATESOL Program serves the university is through its expertise in language policy. For the past decade Silberstein has chaired task forces on academic support for UW international and multilingual students, whose numbers have tripled during this period. These task forces have brought together stake holders across the institution (including Admissions, Center for Teaching and Learning, College of Arts & Sciences, Continuum College, FIUTS, English Department writing programs, the Graduate School, Libraries, College Writing Director, Writing Centers, Office of Global Affairs, Office of Minority Affairs and Diversity, the Registrar, Student Life and Undergraduate Academic affairs) and shifted University language policy from a deficit model to one of ongoing support. Silberstein has been PI on three major institutional surveys (of Faculty, TAs, and students) and subsequent technical reports.

Important curricular and research work on international student pedagogy has been done by Sandhu as she has provided research and programmatic expertise for ESL courses and other CC programs that provide language support to English language learners.

Motha brings her expertise and deep commitment to diversity and equity issues to the department and initiatives across the institution. She has been active in the department's reconstituted Diversity Committee. She was an early member of WIRED (Women Investigating Race, Equity, and Difference), a cross-disciplinary research cluster of female race and gender scholars whose research and practice examines strategies for critically resisting, reshaping, and engaging

Appendix D. 4: MATESOL (Master of Arts for Teachers of English to Speakers of Other Languages) Program Report

institutions of higher education. She is currently an Affiliated Faculty Member of the Center for Communication, Difference, and Equity; has been a Fellow in the Diversity Pedagogies Institute; and is a mentor for the Women of Color Collective (WOCC). Silberstein spent four years in the last ten on the University Diversity Council in her capacity as chair of the Faculty Council on Women in Academe.

Since the last review, all three MATESOL faculty have been founding members of the interdisciplinary Graduate Certificate in Second and Foreign Language Teaching (SFLT), which shares courses and mentoring of students in foreign language departments who wish to earn certification in language teaching. We are able to adapt our content to be relevant to language teaching beyond English. As well, the MATESOL faculty sit on the Advisory Board of the Continuum College International Teaching English as a Foreign Language (ITEFL) Certificate Program.

Challenges and New Initiatives

As has been the case across the institution, the MATESOL Program has been operating within an austerity context. At the end of the 2018-19 academic year we will be renegotiating our Agreement of Cooperation with the International & English Language Programs. The current agreement provides for their funding 12 MATESOL TAs, two Graduate Student Assistantships, 25% of Sandhu's position, and half the cost of one MATESOL seminar (which replaces Sandhu's teaching); English pays the equivalent of a .3 FTE academic advisor (the MATESL advisor), chosen among UWEO lecturers. Along with other factors, recent political discourse in the US has dampened enrollment in Intensive English Language Programs in four-year colleges and universities (a reason so many of our grads now teach in two-year institutions). UW has not escaped this trend. We all hope that the IELP enrollment has reached its nadir and is climbing back up. But the last several years have required flexibility by both units as the MATESOL Program and the IELP have been responsive to the changing context. Rather than reopen the Agreement prematurely, the MATESOL program has jointly/informally agreed to the following: There have been no GSA positions for the past three years (which has impacted support for international students), and we have fallen below 12 TAs (with 10 or fewer), maintaining funding for all eligible second-year students, but forgoing recruitment TAs. The MATESOL program has scaled back its admissions slightly to assure that all eligible second-year students have TAs. We regard this IELP teaching experience and training as fundamental to the strength of our program and our continued success in student placement. One recent change MATESOL faculty have made is to alter program requirements to allow some students to graduate in five quarters (rather than six), potentially facilitating support of more students with fewer TA quarters, should this become necessary. As we renegotiate the Agreement of Cooperation, we may need some support from the College and/or other quarters to maintain the vigor of the program.

There are two exciting new initiatives in the formative stages. Given the College emphasis on student credit hours this would be a particularly apt time to mount a single large lecture course on TESOL, introducing undergraduates to the field, and providing sufficient tools to support an initial foray into overseas **teaching** or nonprofit work in the US.

A second initiative grows out of MATESOL faculty participation in the SFLT Certificate. That project brings together applied linguists (those working on language use and acquisition) across the humanities. Individual foreign language departments are able to offer language-specific courses, and a few courses are offered across languages. But institutionally, a critical mass of language acquisition courses is offered through English. With the recent suspension of planning for a graduate program in East Asian applied linguistics, the time is right to consider developing a cross-

Appendix D. 4: MATESOL (Master of Arts for Teachers of English to Speakers of Other Languages) Program Report

department applied linguistics graduate degree, potentially housed in English (but MATESOL faculty have no proprietary interest in its location). The MATESOL program already welcomes students from all of the language departments into its seminars (most recently we have had graduate students from Spanish/Portuguese, Asian Languages and Literatures, and Germanics). Having a center of gravity for language acquisition and learning will help other language departments retain potentially isolated single scholars working in the area. In addition, MATESOL seminars are intellectually more robust when they focus on acquisition research across languages (something that few other institutions, apart from UCLA, UT-Austin, and the Monterey Institute, have been able to do). In any event, the MATESOL faculty look forward to continuing to share resources with SFLT faculty and students.

All of these initiatives and the continued strength of the program depend, as in all things, on resources. The MATESOL Program has been and will continue to be creative in using and sharing its resources. As Professor Silberstein nears retirement age, the program faces the need for a new hire simply to maintain its core curriculum and certainly for new initiatives.

Appendix D.5: Expository Writing Program

Appendix D.5: Expository Writing Program Report

Section One: Overview and Organization of the EWP

The Expository Writing Program (EWP) teaches approximately 5000 undergraduates each year, impacting roughly 80% of any given freshman cohort at UW-Seattle. EWP composition “C” courses prepare students with 21st century literacy, research, and writing skills required for success in the academy and beyond. Until 1968, UW required three quarters of first-year composition. Since the 1980s, most UW students are only required to take one “C” course— significantly fewer than most peer institutions—and the EWP offers the majority of them. The EWP plays a critical role in teacher preparation, supporting a staff of 75+ TAs and offering extensive mentoring (including orientations, workshops, a graduate seminar in writing pedagogy, teaching resources, and one-on-one support). The program is dedicated to supporting a community of writing scholars, teachers, students, and administrators; to fostering cross-institutional collaborations and campus-wide writing support; to providing innovative pedagogical and technical support for digital humanities composition through the Computer-Integrated Classrooms; and to sustaining public engagement through its community-based writing courses and its participation with the UW in the High School Program.

Summary of Some Key Program Changes Since 2008

- EWP has **grown significantly since 2008**. EWP student enrollments have increased by 21% from 4,027 in 2008-2009 to 4,852 in 2017-2018, and the total sections increased by 13% from 196 to 221, respectively (**See Appendix E.7: Expository Writing Program Enrollment Data**).
- In 2016, EWP **revised its 100-level course outcomes**, along with its teaching training and resources, in alignment with nationwide shifts in writing pedagogy (**See Appendix F.1.2: EWP Course Outcomes**).
- In 2014, the English department’s Computer-Integrated Classrooms (CIC) Director and the EWP Director created a **new three-course multimodal composition sequence** (English 182-282-382), which expands support for digital, new media, and multimodal literacies.
- Since 2015, EWP has **expanded its intermediate and advanced composition course offerings** at the 200 and 300-levels.
- Beginning in 2009, EWP has **increased support for multilingual and International students** through new courses, student and teaching resources, campus partnerships, and shifts in TA training (**See Appendix F.4.3: Multilingual Resources**).
- EWP now has a **full-time program coordinator**, support for a **UWHS coordinator** through UW Continuum College, and an **independent instructional budget**.
- Most EWP **course caps increased from 22 to 23** in 2014 by mandate of the College of Arts and Sciences.

Administrative and Internal Program Structures

EWP has a complex administrative structure and supports several independent programs. As sketched below, the EWP sustains various campus partnerships and teacher development

Appendix D.5: Expository Writing Program

initiatives; houses the Computer-Integrated Course Program (CIC); and partners with the UW in the High Schools (UWHS) program.

Administrative Structure

The current **EWP Director**, Candice Rai, is assisted by and coordinates a staff of three faculty Coordinators/Directors (English department faculty who contribute part of their faculty appointment to EWP), nine graduate student Assistant Directors (ADs)/Liaisons, and one full-time program coordinator. The EWP Director is responsible for preparing, mentoring, and supervising 75+ TAs; for the design and execution of the curriculum; for program policy; and for representing the program on committees campus-wide and beyond. The **EWP Program Coordinator**, Jacob Huebsch, is a full-time staff member who manages classroom scheduling, event planning, data gathering, and offers support to the EWP Director, staff, and teachers. In addition to the EWP Director, the three faculty administrators include: **EWP Associate Director** Elizabeth Simmons-O'Neill, who coordinates and prepares TAs for EWP's service-learning course (English 121) and coordinates the UWHS program; **EWP Faculty Assistant Director** Michelle Liu, who coordinates and prepares TAs for EWP's literature-based composition course (English 111); and **CIC Director** Kimberlee Gillis-Bridges, who provides technology/digital pedagogical support to EWP and other English Department courses and helps prepare and mentor English 182 and 282 TAs.

The EWP is also supported by nine advanced graduate students in English who hold two-year staggered positions to ensure continuity: **three UWHS liaisons** (four funded quarters/year split among three liaisons and paid for by the UW Continuum College, which houses UWHS) who conduct observations of UWHS teachers, help lead teacher orientations, and support the UWHS Coordinator; **two EOP ADs** (three funded quarters/year split among two ADs) who help coordinate the English 109-110 courses and partnership with Education Outreach Program, TRiO Student Support Services, and Student Athletes Academic Services; and **four EWP/CIC ADs** (two quarters/year per AD) who help lead the 131 Orientation, support EWP TAs, and conduct teaching observations. Everyone on the EWP staff serves on sub-committees that take on special projects. EWP's newly hired program coordinator, Jacob Huebsch, has greatly contributed to the program's capacity to envision, organize, and accomplish program initiatives. For example, in 2017-2018, Huebsch served as chair of the teaching resource and website committees and co-chair of EWP's Diversity, Equity, and Inclusion Collaborative seed grant.

Computer-Integrated Courses Program (CIC)

The CIC, currently directed by Kimberlee Gillis-Bridges, was created in 1990 when the English Department successfully argued that students in 100-level writing courses would benefit from classrooms equipped with new learning technologies. While CIC is housed within EWP and while EWP and CIC Directors collaborate regularly on joint-initiatives, CIC operates largely as an independent program that offers support for teaching with technology across the English Department and provides computer lab space for writing courses along with a small number of undergraduate and graduate courses in literary, cultural, and cinema studies. Between Autumn 2008 and Spring 2018, there were 7,510 students enrolled in 408 English courses held in CIC classroom spaces. Of these courses, 87% were taught by TAs or Part-Time Lecturers and 13% by English faculty; 92% were writing courses (73% in EWP; 19% in IWP) and 8% were various other courses in the English Department. Since 2008, CIC enrollments and course offerings have reduced significantly from 65 sections serving 1,188 students in 2008-2009 to 29 sections serving 580 students in 2017-2018 (**See Appendix E.7.1: CIC Enrollments**). CIC courses take place in four rooms: two 25-station computer classrooms and two more conventional seminar classrooms. The CIC lab classrooms are arranged in three-person "pods" to facilitate interactive, visually oriented,

Appendix D.5: Expository Writing Program

experiential activities. The CIC Director is supported by an AD with overlapping duties in EWP. The CIC Director supervises the CIC AD; coordinates CIC courses; conducts CIC orientations; co-leads the English 182 orientation; conducts classroom observations of new CIC and English 182/282 TAs; develops teaching resources; consults with instructors; and participates in various joint EWP-CIC projects.

In 2014, the CIC entered a share-space partnership with the UW Information School. The i-School uses the CIC's classroom spaces M-TH, roughly from 1:30 pm on, and on Fridays. While this partnership reduced classroom space for English, it secured much needed tech support and software/hardware upgrades and has allowed the CIC Director and ADs to shift more focus to pedagogical innovation and teaching support. The CIC has led the English Department in creating and curating an impressive array of pedagogical resources and support for digital humanities, teaching digital and new media composition, and opportunities for professional development in 21st century literacies, multimodal composition, and teaching with technology. In 2016, the CIC Director/ADs were supported by the Simpson Center to attend the Digital Humanities Summer Institute in Victoria B.C. In 2014, the CIC started a blog to showcase technology-related resources on campus (<http://blogs.uw.edu/englcic/>), and the CIC regularly offers workshops. Recent topics include digital storytelling, developing e-portfolios, and gaming and gamification in composition (<http://blogs.uw.edu/englcic/category/cic-workshops/>).

UW in the High School Program (UWHS)

Through its longstanding partnership with the UWHS program (administered through UW Continuum College), the EWP works with high school teachers throughout Washington state who teach college-credit eligible versions of EWP's English 111 and 131 "C" courses. Participating teachers attend an EWP English 131 orientation each Spring, attend a portfolio norming session, attend an English 111 orientation, and receive curricular support during site visit observations, all conducted by the UWHS Coordinator and liaisons. This partnership is designed to be a reciprocal collaboration among HS teachers, EWP, and UW Continuum College. In 2017-2018, through UWHS, EWP offered courses at 33 high schools taught by 46 teachers with over 1,500 students enrolled for UW credit. While available data only goes back to 2013, between Autumn 2013 and Spring 2018, UWHS has enrolled 6,826 students for UW credit in high schools across the state, from Bellingham and Kelso to Wapato and Manson (**See Appendix E.7.2: UWHS Enrollments**).

Recent initiatives include aligning on-campus and UWHS curriculum and assessment; engaging with issues of equity and inclusion in UWHS classrooms to support a range of students in enrolling in UWHS courses; addressing teacher workload concerns; deepening teacher community within and beyond schools; and re-seeing portfolio "norming" in the context of pedagogy, feedback, and curriculum development. The UWHS-EWP team recently worked to foster depth of understanding and implementation of the new EWP Outcomes and textbook, to foreground anti-racist/global pedagogies and curricula, to engage UWHS teachers more fully as presenters and interactive participants in orientations and training, and to invite UWHS teachers to take part in on-campus opportunities such as EWP's Equity, Diversity and Inclusion projects and the Praxis Conference.

Budget and Resources

In 2014, the College of Arts and Sciences established an instructional budget for EWP, apart from the rest of the English Department's TA budget, that is linked to first-year enrollments. Prior to this, the instructional budget was dependent on a mix of permanent and temporary money. The EWP has benefitted from a more stable instructional budget in numerous ways, including being able to

Appendix D.5: Expository Writing Program

do year-long curricular planning and developing composition curricula on the 200 and 300-levels. While these upper-division “C” courses account for less than 5% of EWP’s offerings, they have allowed us to develop more varied and innovative writing support for UW students; professional development opportunities for EWP teachers; and predictable curricular structure for the English Department’s Writing Minor (<https://english.washington.edu/writing-minor>).

Despite its size and scope, EWP has no designated discretionary or programming budget. Royalties from *Writer/Thinker/Maker*, the program-created custom textbook, provide the primary means for supporting most EWP events, workshops, teaching awards, and TA research grants. EWP would benefit from a devoted programmatic budget, however small, to help support its many initiatives.

In 2017-2018, EWP received an Equity and Inclusion grant from the Office of Minority Affairs & Diversity to create teaching resources. The EWP plans to pursue external funding to conduct program research and assessment next year.

Diversity, Equity, and Inclusion

Our program is committed to and has a longstanding history of engaging in diversity and inclusion work. Some accomplishments and initiatives include:

- Sustaining English 109/110, a two-quarter course sequence that supports about 200 students annually through a partnership among EWP, Education Outreach Program, Student Support Services, and Student Athletes Academic Services. Students come from underrepresented minority groups, have indicators of low income or first generation college attendance, and/or are recruited from rural areas and reservations around the area.
- Creating writing courses (starting in 2009) to support multilingual and International students that center the resources of culturally and linguistically diverse classrooms and offer specialized language support. (See **Appendix F.4.3: Multilingual Resources**)
- Redesigning in 2016 the TA orientation and English 567, the graduate writing pedagogy seminar for new TAs, to center issues of diversity, equity, and inclusion as a core value.
- Establishing a “Race and Equity” sub-committee in 2016 to promote diversity, equity, and inclusion in EWP’s practices and policies, which among other things, led to supporting anti-racist and critical pedagogy workshops.
- Administering a climate survey/hosting a town hall in 2017 to support and understand how TAs were experiencing teaching in this political climate, which led to the development of resources for handling conflict in the classroom, spaces for teacher collaboration, etc.
- Drafting an anti-racist pedagogical framework and values statement in 2018 to guide writing curricula and teacher preparation. (See **Appendix F.2.7: EWP Program Statements**)
- With support from the Office of Minority Affairs and Diversity, the EWP funded five collaborative TA projects in 2017-2018 that engaged issues of equity and inclusion in the writing classroom, ranging from developing Indigenous-centered writing curricula to curating an anti-racist pedagogy workshop series. For more, see: <https://english.washington.edu/news/2018/02/27/expository-writing-program-diversity-equity-and-inclusion-collaboration-grant>.

Appendix D.5: Expository Writing Program

EWP Enrollments

Concurrent with UW's expanding Freshman enrollments (which have increased 23% from 5,540 in 2008-2009 to 6,774 in 2017-2018), EWP's course offerings, students served, and teaching staff have also expanded. The total students enrolled in EWP increased by 21% from 4,027 in 2008-2009 to 4,852 in 2017-2018, and the total number of sections increased by 13% from 196 to 221, respectively. In 2015-2016, EWP had 5,212 students enrolled (a 30% increase since 2008-2009) in 249 sections (a 27% increase). Between 2008-2018, EWP "C" courses have averaged 96% filled, with most Autumn and Winter quarters averaging 98-99%. Included in these statistics are the Multilingual Language Learner "C" sections, described later; between Autumn 2013 and Spring 2018, EWP enrolled 612 students in 36 MLL sections that have filled at 94% or better.

The EWP offers approximately 230 sections of English 109/110, 111, 121, 131, 182, 281, 282, 381, 382 each year, distributed over Autumn, Winter, and Spring quarters (EWP offers an additional 5-10 sections over summer quarter). In Autumn 2014, the enrollment caps in English 111, 121, 131, 182, 281, 282, 381, and 382 was raised from 22 to 23 students, with the cap of 15 remaining for English 109/110 courses (about 13 sections per year) and 18 for MLL sections (about 6 sections per year). Between Autumn 2008 and Spring 2018, and based on 10th day enrollment figures, the EWP offered 2,128 "C" sections and taught 44,642 students. Since the last ten-year review, this represents a 15% increase of sections offered, up from 1,845, and a 20% increase of students enrolled, up from 37,090 between Autumn 1998 and Spring 2008. (See **Appendix E.7: Expository Writing Program Enrollment Data**)

Additionally, between 2008-2018, the EWP has served 383 students in 43 sections of the English 115 Studio (one TA teaches two sections capped at 10), which offer language support for multilingual, mostly International students, who are concurrently enrolled in any "C" course (See **Appendix E.7.3: ENGL 115 Enrollments**). English 115 courses are two credit support courses offered as CR/NCR. For enrollment statistics for the CIC and the UWHS programs, housed in the EWP, see the above and please refer to **Appendix E.7.1: CIC Enrollments** and **Appendix E.7.2: UWHS Enrollments**.

Section Two: Teaching and Learning

Since 2008, the EWP has revised its 100-level learning outcomes; created a three-course multimodal composition sequence to better support 21st century literacies (English 182-282-382); expanded and innovated the 200-300-level "C" courses offered (English 281, 282, 381, 382); and designed courses to support International and multilingual students.

EWP Instructional Staff

With few exceptions, EWP courses are taught exclusively by graduate student TAs, primarily from English, with about 4 TAs per year from Comparative Literature. In any given quarter, approximately 75 TAs and 1-3 Part Time Lecturers (recent English department PhDs) teach in EWP. TAs teach their own independent sections either four days/week for 50 minutes/day, or two days/week for 1 hour and 50 minutes. As specified in the collective bargaining agreement between the Academic Student Employees Union and UW, TAs are not required to work more than 220 hours per quarter (an average of 20 hours/week, not to exceed 30 hours/week except by their consent).

Appendix D.5: Expository Writing Program

EWP Course Offerings

The EWP offers five 100-level courses, two 200-level courses, and two 300-level courses from which students can fulfill the “C” requirement. On average, more than 95% of EWP’s courses are offered at the 100-level. While the 100-level courses serve different pathways to academic inquiry and writing, they share the same EWP learning outcomes and basic curricular structure, described in more detail in the next section.

100-level “C” courses

EWP’s 100-level courses (English 109/110, 111, 121, 131, 182) focus on teaching transferable writing, critical thinking, argument, rhetorical, and research skills that students will be able to adapt in future contexts. These 5-credit courses fulfill UW’s “C” composition requirement; have the same general curricular structure that culminates in a portfolio; and focus on developing skills and capacities embodied in the EWP Outcomes detailed below.

ENGL 109/110—Stretch Composition fulfills the UW composition requirement. The two-course sequence is rooted in best practices for supporting vulnerable student populations through smaller class sizes and the opportunity to build writing skills targeted in other 100-level course over two quarters. Capped at 15 students.

ENGL 111—Composition: Literature focuses on academic inquiry and writing based on literary and cultural texts, all the while practicing the key rhetorical, research, reading, and writing skills and habits. Capped at 23 students.

ENGL 121—Composition: Social Issues is a service-learning, community-based writing partnership among UW students, EWP, Seattle organizations, and the UW Carlson Center. English 121 students learn writing, research, and rhetorical skills while completing service activities and engaging in social issues with community organizations. Capped at 23 students.

ENGL 131—Composition: Exposition draws on myriad academic and cultural texts to help students practice and demonstrate the key rhetorical, research, reading, and writing skills.. Capped at 23 students.

ENGL 182— Multimodal Composition focuses on teaching strategies and skills for effective writing and argument that are required of traditional academic genres, such as the research essay, while also explicitly expanding the skills for composing in multimodal genres that our increasingly digital and media saturated world demands. Capped at 23 students.

200-level “C” courses

EWP’s 200-level courses focus on developing writing and argument skills at the Intermediate level. These courses fulfill the UW “C” requirement and are appropriate for students in various disciplines seeking to improve and develop their writing, argument, analytic, and communication skills.

ENGL 281—Intermediate Composition focuses on developing writing, analytical, and research skills for various audiences, disciplines, and genres. Topics vary but might include academic writing, environmental writing, public writing, and so on. Capped at 23 students.

Appendix D.5: Expository Writing Program

ENGL 282—Intermediate Multimodal Composition offers strategies for composing effective multimodal texts for print, digital and/or physical delivery, with focus on affordances of various modes—words, images, sound, and gesture—and genres to address specific rhetorical situations. Capped at 23 students.

300-level “C” courses

EWP’s 300-level writing courses focus on developing complex writing, argument, and analytical skills for advanced writers through a variety of special topics. These courses fulfill the UW “C” requirement and are appropriate for students hoping to refine advanced writing skills.

ENGL 381—Advanced Composition is designed to support specialized and advanced writing skills around various special topics that vary per instructor and might include travel writing, workplace writing, nonfiction writing, legal writing, and business writing. Capped at 23 students.

ENGL 382—Special Topics in Multimodal Composition supports advanced multimodal composition with attention to emerging questions, debates, genres, and methods of textual production. Course topics range from digital storytelling, new media journalism, and podcasting. Capped at 23 students.

Course Support for International and Multilingual Students

Multilingual Language Learning (MLL) designated “C” sections: The EWP offers 1-3 MLL sections per quarter. Using the same outcomes and curriculum structure described below, these courses are designed to help students negotiate their rich linguistic resources and offer extra language support through instructors with language expertise. Any EWP “C” courses can be designed as an MLL section. Capped at 18 students.

English 115—Writing Studio, a two-credit support studio for International and multilingual students that must be taken concurrently with any “C” course. Studios are designed to help students develop academic writing and research skills. 2 sections are typically offered per quarter. Capped at 10. One TA teaches two sections as their assignment. Does not earn “C” credit.

EWP Curriculum

In offering a gateway to academic research and writing at UW, EWP’s 100-level courses are designed around a set of shared learning outcomes (See **Appendix F.1.2: EWP Course Outcomes**). While EWP’s 200 and 300-level curriculum offers more advanced and specialized composition support, these upper-division courses also provide, like the 100-level classes, core instruction on writing, research, analysis, and argument; build in opportunity for feedback and revision; focus on metacognition, rhetorical awareness, and transferable composition skills; and incorporate best practices in writing pedagogy, such as scaffolding and conferencing.

EWP Outcomes and Theories Underscoring the 100-level Course Curriculum

The EWP Outcomes were developed in 2004 by then EWP Director Anis Bawarshi in conversation with the Council of Writing Program Administrators (CWPA) Outcomes Statement for First-Year Composition (2000), which emerged out of composition research, best practices, and nationwide debates about the value and aims of first-year composition. The EWP Outcomes introduced a much needed public-facing articulation of the capacities and skills that EWP courses aim to refine and

Appendix D.5: Expository Writing Program

develop. Since their implementation, they have created more curricular coherence among EWP 100-level courses while maintaining flexibility and honoring TA creativity. Within the EWP, the outcomes provide a shared vocabulary among students, instructors, and administrators.

In 2016-2017, current EWP Director, Candice Rai, alongside a team of EWP ADs, revised the EWP Outcomes to reflect changes in the 2014 version of the CWPA Outcomes Statement (<http://wpacouncil.org/positions/outcomes.html>). The EWP Outcomes were also revised to reflect shifts in EWP's goals of promoting ethical and effective communication practices within linguistically, culturally, and socioeconomically diverse contexts. Drawing on invitational, deliberative, and feminist rhetorical theories, for instance, EWP approaches the teaching of argument as something we should engage in not only to forward our own positions but also to better understand others with whom we may disagree and to navigate and cooperate across radical differences. In conversation with translingual orientations in Composition Studies, as another example, EWP's revised outcomes emphasize writers' language choices and rhetorical effectiveness based on the writing occasion over strict focus on dominant academic English norms and standards of correctness. Further, to better support 21st literacies, the revised outcomes deepen the program's rhetorical/rhetorical genre approach by supporting multimodal composition and design practices across genres, modes, purposes, and audiences both within and beyond the academy.

The EWP's attention to rhetorical, multimodal, and translingual approaches to composition is reflected in the revised outcomes, new textbook, and teacher preparation efforts. Generally, these approaches converge around intersecting ideas that stress language use/forms of communication (and reception): 1) as inherently situated, dynamic, emergent, political, and consequential; 2) as intimately tied (even when resistant) to culture, identity, materialities, asymmetrical relationships to power, and diverse ways of knowing specific to different people, places, and times; and 3) as ongoing negotiations of the myriad resources and constraints, conventions, genres, modes, audiences, arguments, and the like within a given situation. Given the program's understanding that writing requires lifelong practice that varies from situation to situation, EWP faces the challenge of determining what it is *can* be taught in ten weeks. EWP's curriculum, which builds on Anis Bawarshi and others' scholarship on knowledge transfer, stresses the development of rhetorical awareness, metacognitive reflection, and foundational academic research/writing skills as key foci of the curriculum.

In sum, the EWP Outcomes embody and seek to develop the following writing habits, skills, and capacities:

Rhetorical awareness of how various aspects of the writing situation (e.g., audience, purpose, politics, modes, contexts, genres) affect one's composing decisions and the **capacity to coordinate** these aspects, effectively and ethically, given the writing occasion (Outcome 1).

Metacognitive awareness of one's composition choices and why they were made, given the constraints and resources of the writing situation, as well as the **capacity to reflect** on one's own thinking process, **draw on and adapt previous knowledge for the task at hand**, and articulate ways one might use what one learns in various new contexts (or even to transform and critique the situations one is in) (Outcome 1).

Analysis and crafting of complex arguments that matter based on reading, understanding, and **responding to diverse ideas, texts, contexts, and information** (Outcomes 2 and 3). **Being responsive to and responsible for the stakes and**

Appendix D.5: Expository Writing Program

consequences of arguments and actions (one’s own and others’) for diverse communities and contexts (Outcome 3).

Understanding **writing as a recursive process** and **developing effective revision strategies** (Outcome 4); **thoughtful feedback practices**, including providing, receiving, and incorporating comments from others (Outcome 4); and the **refining and nuancing of composition choices for delivery to intended audiences** in a manner consonant with the genre, situation, and desired rhetorical effects and meanings (Outcome 4).

The EWP curriculum invites students to understand writing as social action and critical response to the world—from initiating a line of situated inquiry to research, analysis, and synthesis of salient ideas and from crafting responsible arguments that matter to the revision, polishing, and circulation of compositions to diverse audiences.

Curriculum Structure for 100-level courses

With various emphasis and room for flexibility, EWP’s 100-level courses all use the same learning outcomes and general curricular structure. Scaffolding is built into EWP courses through structured assignment sequencing (introduced by George Dillon and John Webster in the 1990s and elaborated since) and portfolio assessment (instituted by Gail Stygall in 1997). EWP’s 100-level courses have three assignment sequences. The **first two assignment sequences**, typically four weeks each, consist of three to five short projects (2-3 pages or equivalent) that culminate in a major project (5-7 pages or equivalent) each. The short projects provide students with an opportunity to practice outcome traits while also scaffolding toward the major project, which emerges from and explores a line of inquiry begun in the shorter projects. The **third sequence** occurs during the last two weeks of the quarter, in which students complete a portfolio of revised work. Students select and revise 3-4 shorter projects and 1 major project to holistically demonstrate their refinement of skills embedded in the course outcomes. The portfolio sequence focuses on students’ self-assessment of their writing, on crafting and executing revision plans, on giving and integrating feedback, and on micro-level language/design choices for rhetorical effectiveness and delivery. The portfolio also requires a critical reflection, 3 single-spaced pages or so, which asks students to argue for how their revised work demonstrates the EWP Outcomes, using evidence from their writing and peer/instructor feedback. To enhance this metacognitive practice (and, by extension, student learning and transfer), EWP encourages instructors to give students opportunities to practice and reflect on the outcomes throughout the course. The portfolio must include all sequence-related coursework. Portfolios that do not include all the above are considered “Incomplete.” The portfolio is worth 70% of the final grade and participation is worth 30%. (See **Appendix F.2.2: EWP Portfolio Rubric**)

Since 2006, the EWP has created a custom textbook with Bedford/MacMillan publishers to support EWP’s specific 100-level outcomes and curriculum. The 2017 version, *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*, provides support on everything from understanding rhetorical situations to multimodal composing and from crafting arguments to revision.

Training and Support of TAs and Instructors

Through the EWP, the English department invests significant resources and time into teaching preparation, support, and mentoring.

Appendix D.5: Expository Writing Program

Teacher Preparation and Mentoring Overview

The EWP Director, Associate Director, Assistant Directors, and CIC Director provide extensive training, support, and mentorship for both new and experienced TAs, including: a seven-day orientation for new TAs prior to teaching; course-specific orientations for experienced TAs; a composition pedagogy seminar for new TAs; a portfolio assessment session; course specific TA manuals; detailed job descriptions; teaching observations; and quarterly reviews of TA syllabi, course evaluations, and grading. New TAs meet with the EWP Director after their first quarter to discuss their teaching and student evaluations. There is also extensive online support including teaching materials and program guidelines.

TA Orientations

New EWP TAs teach English 131 and complete a seven-day orientation before classes begin, for which they are paid, and during which they are introduced to the program, its curriculum, policies, and various resources. The orientation introduces key principles such as assignment sequencing and scaffolding, lesson planning, classroom management, and responding to student writing. TAs develop, workshop, and revise a course syllabus and assignment sequence and lesson plans. TAs produced most of the materials they will need for their first four weeks of teaching in the orientation (**See Appendix F.3.1: EWP Orientation schedule 2017**).

English 567: Theory and Practice of Composition

During their first year, EWP TAs are required to take a five-credit graduate seminar, English 567 (Theory and Practice of Composition). The course (offered as two sections taught by the EWP Director and another faculty member in composition) supplies the theoretical underpinnings that allow TAs to understand the “why” behind the “what we do” and “how we do it” when we teach writing. The course provides TAs with an institutional space and the theoretical and analytical tools to enable them to reflect on and articulate their teaching practices, which they can build on throughout their teaching career. Through short papers, presentations, and workshops, the course facilitates a dialogue between theory and what TAs are experiencing in their classrooms: from situating the EWP curriculum within writing research, to reflecting on issues of power and difference, to strategies for teaching reading and argument, to responding to student writing, teaching grammar rhetorically, using portfolios, conferencing, and designing group work. English 567 culminates in a teaching philosophy/portfolio that articulates and grounds TA’s philosophies in their teaching materials. (**See Appendix F.3.2: English 567 Syllabus 2017**)

Portfolio Assessment Session

During finals week of their first quarter, new TAs attend a four-hour portfolio reading session, in which the EWP Director and ADs support TAs in assessing their students’ writing portfolios using the EWP portfolio rubric (**See Appendix F.2.2: EWP Portfolio Rubric**). While EWP staff conducts activities aimed at grade calibration, unlike traditional norming sessions the ultimate focus is less on achieving consensus and more on helping TAs better understand the tensions and politics underscoring assessment; articulate their own approach to assessment within the context of their teaching philosophy and organic classroom practices; and navigate tensions among institutional standards, standards within EWP, and individual pedagogies. Given the linguistic diversity of EWP classrooms and the socioeconomic factors that underscore students’ proficiency at performing Standardized Academic English (SAE), the EWP—along with writing programs nationwide—call to question the strict focus on “correctness” and performance of SAE as the basis of grading. Because the EWP places more emphasis on students’ writing process, revision, and growth, as well as on their refinement of metacognitive/rhetorical awareness as central transferable skills, “norming”

Appendix D.5: Expository Writing Program

final portfolio products for consensus without classroom context risks undermining these aims. The EWP portfolio session balances the need for communal standards in the writing program with the myriad factors, including variation in instruction, student incomes, and teaching philosophy, that might affect assessment.

Teaching Observations and Mentoring Conversations

Each new TA's teaching is observed once in Autumn and Winter quarters of their first year, with a follow-up one-on-one meeting to provide feedback and mentoring. New TAs also meet with the EWP Director during Winter quarter to go over Autumn course evaluations and grades, and to talk about areas of strength and improvement (See **Appendix F.3.3: EWP Teaching Observation Guidelines Form**). The EWP Director, Associate Director, and ADs provide ongoing support through office hours, teaching observations, workshops, and online teaching resources (<https://english.washington.edu/teaching/expository-writing-program-instructor-resources>).

Experienced TAs in their second year and beyond can teach the other 100-level courses, each with its own 10-hour orientation that familiarizes TAs with the course and provides space for developing course materials. Experienced TAs are observed during the first quarter teaching a new course. The EWP Director reviews all instructor syllabi to ensure they include the learning outcomes, information about portfolio assessment, and so on. The EWP Director also reviews all TA course evaluations and grade reports, following up with extra support for TAs when needed.

Throughout the year, first-year TAs show positive growth in their course evaluations. Between 2008-2018, drawing on data at two-year intervals, the first-year TAs move from an average rating of 3.9 out of 5 in Autumn to 4.2/5 in Spring. The EWP tracks student ratings using UW Office of Educational Assessment Form E (skills oriented) for categories 1 (course as a whole), 2 (course content), and 3 (instructor's contribution to the course), 4 (instructor's effectiveness in teaching the subject matter). Over the past five years, EWP's entire teaching staff has averaged above 4.2. These averages are particularly impressive given that EWP courses are a university requirement. (See **Appendix F.2.3: Student Evaluation Data**).

Professional and Leadership Development for and Mentoring of Assistant Directors

EWP is dedicated to creating professional development opportunities for graduate students who serve as EWP ADs and UWHS Liaisons. The EWP ADs/Liaisons receive hands-on experience with writing program administration, writing pedagogy, and teacher development. ADs/Liaisons represent the program on campus and beyond; help shape program policies, resources, and curriculum; assist with TA training/mentoring; and offer peer support. At the start of each year the EWP staff gathers to define the goals for the year and projects that are carried out by subcommittees. Recent projects include: revising the EWP outcomes, creating a custom textbook, designing a multimodal composition sequence, drafting an anti-racist pedagogical framework and EWP mission statement, and launching an EWP teaching resource archive.

Sustaining a Culture of Research, Community, and Professional Development for Teachers

EWP is dedicated to fostering spaces for professional development, research, and collaboration. To share a few examples since 2008, under Anis Bawarshi's direction, EWP created the **Mentor TA program** in which senior TAs mentor new TAs, open up their classrooms, and share teaching resources, and launched **Critical Classrooms**, which prepares instructors for working in diverse classrooms (<https://english.washington.edu/teaching/critical-classrooms>). In a joint initiative between English writing programs, current Associate Director of IWP Megan Callow and EWP Director Candice Rai awarded three **Writing Research Collective Grants** in 2016 for graduate

Appendix D.5: Expository Writing Program

students to conduct original writing-related research that culminated in publications, conference presentations, and workshops. The Expository Writing Committee also grants two annual **teaching awards for TAs**: <https://english.washington.edu/teaching/ewp-teaching-awards>.

The EWP, including CIC/Critical Classrooms, has hosted a **minimum of 100 teaching and professional development workshops** between 2008-2018. EWP hosts about five workshops per quarter on various topics. Some recent workshop include *Teaching Multimodal Composition* (Dana Woodcock), *Ethical and Inclusive Assessment Practices* (Jacki Fiscus), *Implementing Personal Writing in the Classroom* (Olivia Hernandez), *Autoethnography in the Writing Classroom: Research as Inclusion* (Sarah Ghasedi), *Materializing Translingualism* (Sumyat Thu, Sara Lovett, and ZhenZhen He), *Digital Storytelling* (Holly Shelton), *Teaching Post-Election* (Denise Grollmus, Belle Kim), *Teaching Argument in this Moment* (Andrea Lunsford), and *The Role of Dispositions and Emotion in Writing Development* (Anis Bawarshi).

Self-Assessment and Programmatic Research

Throughout its history, the EWP has engaged in ongoing assessment of its teacher preparation efforts, classes, and other aspects of the program. EWP has a culture of being responsive to its students and teachers by regularly gathering feedback and responding with concrete actions.

131 Orientation Feedback

The EWP Director and ADs continuously assess and work to improve the new TA orientation by conducting evaluations immediately following the orientation and then again at the end of the TAs' first quarter of teaching. Every year the EWP staff makes substantial changes to its preparation efforts based on the feedback they receive. In Autumn 2017, and on a scale of Outstanding, Strong, Good, Acceptable, Inadequate, 92% of TAs (24/26) have ranked the orientation as either Outstanding or Strong (**Appendix F.3.4: EWP Orientation and 567 Evaluation Form**).

TA Climate Survey and Teaching in the Post-Election Climate

In the wake of post-election campus violence and the urgencies of this political climate, the EWP conducted a 2017 survey to see how TAs were doing, with a response rate of about 45%. Qualitative patterns revealed that TAs: 1) wanted more spaces for collaboration and teacher development, especially on handling conflict in the classroom; and 2) wanted more accountability and support from the program and a clear sense of EWP's values and commitments to issues of inclusion and equity. In 2017-18, the EWP responded in the following ways, among others: 1) sought and received a grant for developing teaching community and resources for equity and inclusion work from the Office of Minority Affairs & Diversity; 2) centered equity and inclusion in the 131 orientation and the English 567 pedagogy course, more intentionally; and 3) sponsored a series of five workshops on anti-racist writing pedagogy.

MLL Composition Courses for Multilingual and International Students

From Autumn 2013 to Spring 2018, MLL "C" sections have had a 94% fill rate with a total of 612 students enrolled in 36 sections. The EWP has routinely gathered student feedback on these courses. For example, in Autumn 2015, of the 36 students who responded to a survey, 86% identified as multilingual International or domestic U.S. students whose home/first language was not English; 53% had lived in the U.S. for less than a year (72% for less than four); 97% would recommend the course to a friend; 83% felt their participation was higher than in other university classes; and 97% expressed feeling more confident as writers as a result of taking the class.

Appendix D.5: Expository Writing Program

English 115 Studios to Support Multilingual and International Students

Piloted in 2009, the EWP offers 2-credit Studio courses to support multilingual and International students who are concurrently enrolled in a “C” course. Since 2013, the EWP has supported 385 students through Studios, of whom nearly 90% are International students. Between Autumn 2014-Spring 2015, 45 students responded to a survey that asked how much the Studio helped them with various skills (on a Likert scale of 0-very little to 7-a lot): 73% of students felt the Studio helped them with critical thinking, 71% reported it helped them develop research skills, and 80% felt it helped them with writing, based on students who reported 5 out of 7 or higher.

UWHS

Since 2013, the UWHS coordinator has conducted exit surveys of High School teachers who attended the annual English 131/111 trainings or portfolio norming session. Of the 100+ teachers who responded, 100% of the teachers found the training helpful. In response to what teachers found most useful, the two most common qualitative patterns include: 1) working with other educators and hearing about the assignments they teach and their ideas; and 2) appreciation for innovation of the curriculum; the chance to engage theory; and collegiality.

Section Three: Scholarly, Institutional, Community, Professional Impact

Beyond its impact on teacher and student development, the EWP also impacts campus/community partnership, multilingual/International student support, and writing research.

Campus Partnership

Within the English Department, the EWP Director serves on the Expository Writing Committee and meets with the department chair, other program directors, and staff regarding budget, policy, and curricula. Outside the department, the EWP Director routinely serves on campus writing-related committees, such as the Writing Administrators Advisory Committee and the International and Multilingual Student Support Group, and engages in campus-wide collaborations. A few examples from 2017-2018: the EWP Director, ADs, and Program Coordinator partnered with Odegaard Writing and Research Center (OWRC) and Center for Learning and Undergraduate Enrichment (CLUE) writing centers to co-design workshops; worked with OWRC librarians to pilot research resources for EWP courses; and collaborated with UW’s STARS program, which supports engineering and computer science students from historically underrepresented backgrounds, to support an incoming cohort through coordinated scheduling and TA support.

Supporting Multilingual and International Students

Through EWP leadership alongside other campus partners, EWP established the English 115 Studios and Multilingual Language Learners (MLL) “C” courses. From 2012-2016, EWP Associate Director Elizabeth Simmons-O’Neill served as EWP’s MLL Coordinator. In this capacity, she organized conversations and resources for International and MLL students and their teachers (See **Appendix F.4.3: Multilingual Resources**). Simmons-O’Neill partnered with CLUE, Odegaard Undergraduate Library (OUGL) and Foundation for International Understanding Through Students (FIUTS) to offer workshops for students; conducted assessment of MLL courses; and led the **MLL Cohort**, an informal group that meets quarterly to develop teaching policies, curricula, and resources. Since 2016, EWP AD, TJ Walker, has served as the MLL coordinator.

Community Partnership

Appendix D.5: Expository Writing Program

The EWP's English 121, a service-learning composition course, forms partnerships among the UW Carlson Leadership and Public Service Center, EWP, and Seattle community organizations. EWP offers about 14 sections of English 121 each year, annually engaging around 300 students in 6,000 hours of service-learning, while building students' confidence and ability to transfer writing knowledge among academic, personal, and public contexts. Between Autumn 2008- Spring 2018, English 121 has impacted approximately 3,000 UW students and dozens of Seattle organizations through over 60,000 service-learning hours. English 121 instructors develop course themes, help identify community-based organizations whose work is relevant to this theme, and develop assignment sequences that support students' community-based writing. In 2017-2018, themes included Educational Equity, Environmental Justice, Food Insecurity, and Homelessness.

EWP-Related Publications and Research

The EWP has served as a vital grounds for research on writing pedagogy, practice, and administration. Since 2008, the following EWP-related work has been published (or accepted): 1 book, 3 writing textbooks, 12 peer reviewed chapters/articles, 3 non-refereed publications, 10 textbook chapters, and 15 dissertations. The EWP also supports undergraduate publication. Between 2002 and 2017, the EWP published 40 UW students in *e.g.*, a journal of writing by UW undergraduates: <http://depts.washington.edu/egonline/>. In 2017, EWP staff members transformed *e.g.* into *Process: Journal of Multidisciplinary Undergraduate Scholarship*. *Process* produced a special issue on equity showcasing UW student writers: <https://www.processjmus.org/onequity/> (See **Appendix I.4: EWP-Related Publications**).

Section Four: Future Directions for the EWP

Challenges and Changes on the Horizon

The EWP faces various challenges in the near future that could significantly affect the program.

- First, while EWP courses have primarily been taught by TAs in English, the English Department will soon face significant staffing shortages as a result of reducing the size of its graduate program and will be in the position of determining who to hire to cover its courses and how to prepare/support them. Whether this means hiring TAs from outside English, part-time lectures, full-time faculty, or something else is yet to be determined long-term. These staffing concerns will be greatly exacerbated by the University's anticipated plans to increase future freshman enrollments by approximately 800 students per year. In light of these increases and other challenges, the College of Arts and Sciences has initiated a writing task force in 2018-2019, which the EWP Director will participate in, to explore how composition might best be delivered at UW in the future.
- Second, sustaining qualified faculty leadership with writing expertise in EWP will be challenging as three core members of the Language and Rhetoric faculty as well as the current EWP Associate Director near retirement. Further, the current EWP Director is likely to rotate out of the position in Spring 2020.

Program-wide Assessment

- A priority for EWP is to conduct program-wide assessment of student learning, in particular in its core 100-level curriculum.

Appendix D.5: Expository Writing Program

Deepening and Extending Investment in Equity, Inclusion, and Diversity Work in EWP

- In 2018-2019, the EWP plans to revamp the English 109/110 curriculum and deepen the partnership with EOP, SSS, and SAAS to increase student learning and retention.
- Through OMA&D support, EWP established the **Diversity, Equity & Inclusion Collaboration Grant** in 2017-2018 for TA group projects that center issues of diversity, equity, and inclusion in the writing classroom. Through textbook royalties, EWP plan to continue these grants (<https://english.washington.edu/deic-grant-information>).

Continue Building Teaching Community

- EWP would like to build teaching community through the grants mentioned above and through an expansion of Critical Classrooms (CC) into a formal pedagogical workshop, roundtable, and conversation series. With support from textbook royalties, EWP plan to curate regular events (<https://english.washington.edu/teaching/critical-classrooms>).

Showcasing Undergraduate Student Research and Writing

- EWP would love to host annual symposia for undergraduate student research.

Public Work: Public Writing and Partnership & Civic Education

- EWP would like to begin program-wide explorations of public issues (e.g., climate change this year, urban sustainability next year) that can guide and support mutual inquiry.
- EWP is interested in developing civic writing initiatives. See Penn State's Rhetoric & Civic Life: (<https://sites.psu.edu/pennstatercl/>).

Seek Funding Opportunities and National Program Recognition

- EWP plans to continue applying for grants, especially to support program assessment.
- The EWP plans to apply for CCCC Writing Program Certificate of Excellence: <http://cccc.ncte.org/cccc/awards/writingprogramcert>.

Building on the extraordinary work of prior Directors, the EWP has continued to provide campus leadership through its development of curriculum and learning outcomes (beginning in 2004); its use of portfolios (starting in 1997); its teacher preparation and mentoring efforts; its vibrant teaching and research community; and its community outreach and collaboration with campus partners to coordinate writing support. Acknowledgements are owed to Anis Bawarshi, Nancy Bou Ayash, Diana Borrow, George Dillon, Kimberlee Gillis-Bridges, Juan Guerra, Jacob Huebsch, Michelle Liu, Candice Rai, Elizabeth Simmons-O'Neill, Gail Stygall, John Webster, the many EWP ADs and Liaisons over the years, all of the teachers and students who have been involved in EWP and UWHS, and to many others, for all they have done to build this program.

Appendix D.6: Interdisciplinary Writing Program Report

Introduction: Program Overview & Structure

Mission Statement: The Interdisciplinary Writing Program (IWP) offers discipline-linked writing courses that create small intellectual communities focused on students' development as writers. Through personalized instruction, including conferencing over writing in progress, we partner with our students to help them cultivate disciplinary knowledge, communication skills, and confidence. We acknowledge varied communities of belonging and see collaborative engagement over context-specific writing as an important means of fostering students' academic, professional, and personal success. All IWP courses satisfy the C or W requirement.

Offering five credit writing courses that are linked to disciplinary lecture courses, the Brotman Award-winning Interdisciplinary Writing Program (IWP) uses writing as a means to help students learn as they are entering a particular discipline or field, and engages students in well-defined disciplinary and interdisciplinary contexts to help them develop as writers. Established in 1977 as an independent, teaching-focused unit directly under the Dean of the College of Arts and Sciences, the IWP has been housed in the English Department since 1983. IWP is the oldest linked-course program in the country.

In its current structure, the program is composed of seven core faculty who hold full-time lecturer positions; it is administered by a Program Director, an Associate Director (each of which are IWP faculty on three-year rotating terms), and a full-time program coordinator. IWP faculty teach five linked courses per year (not counting summer courses), with an earned sixth course-release to mitigate for intensive one-on-one engagement with student writing, graduate teaching-assistant mentoring, and participation in the lecture courses they link with. The program hires between 12 and 20 (depending on the quarter) graduate TAs from within and without the English department to serve as instructors of record for IWP courses.

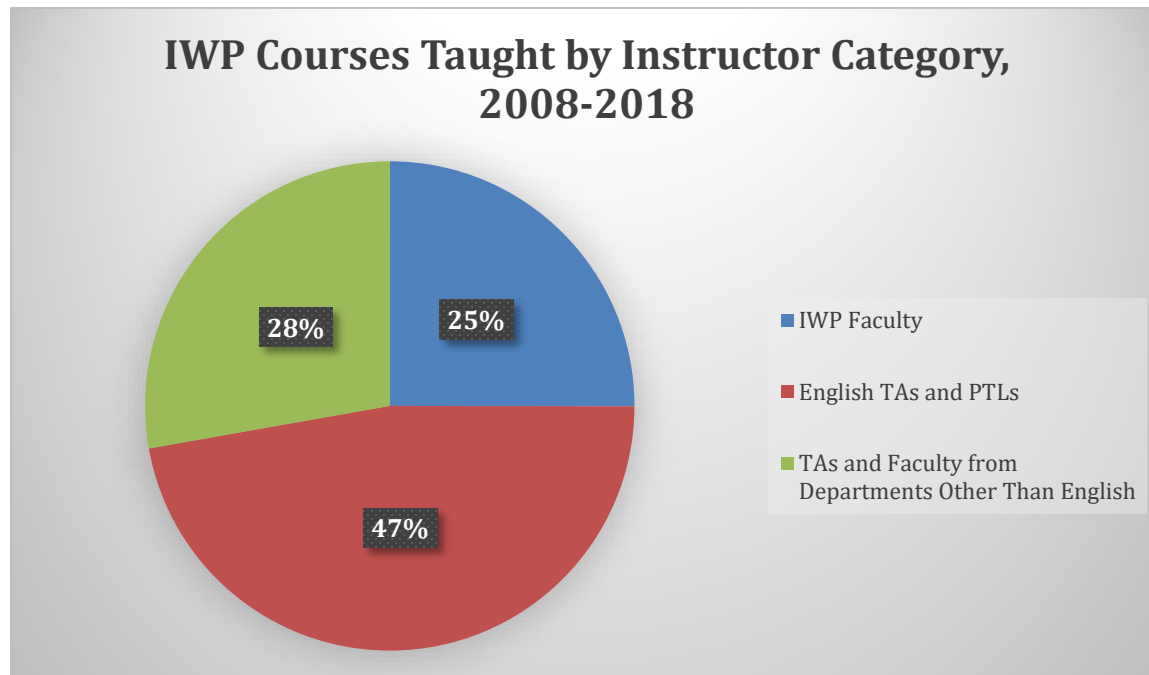
The IWP integrates writing instruction with students' study in specific disciplinary contexts through course-specific linkages (English 197, 198, 199, 297, 298, 299): every student in a given IWP course is enrolled in the same linked lecture course (for examples, a lecture course in Astronomy or Political Science). English 197, 198, and 199 tend to be linked with 100-level lecture courses in the humanities, social sciences, and sciences, while English 297, 298, and 299 tend to be linked with 200-level lecture courses in the humanities, social sciences, and sciences. Instructors take advantage of the fact that inquiry purposes can readily be defined in relation to students' concurrent lecture course study, and students learn that—by writing—they can refine, extend, and employ their new understandings. A further advantage is that IWP classes are capped at 21 students, which enables students to work closely with the instructor and with each other as they develop skill and build knowledge. The IWP experience results in ten credits for students (five from the IWP course and five from the lecture course).

From its early days working exclusively with introductory courses in History, Political Science, and Sociology, the IWP has expanded teaching partnerships across the College of Arts and Sciences as well as developed linkages with units in the College of the Environment and the School of Public Health. We have robust offerings at the 100- and 200- level in the Social Sciences and regularly teach writing seminars linked to courses in American Ethnic Studies; Anthropology; Communication; Gender, Women, and Sexuality Studies; History; International Studies; Law, Societies, & Justice; Political Science; and Sociology (see Appendix F.4.4: IWP Courses 2015-2018). In Autumn 2012 we undertook an extensive partnership with Biology, bolstering our work with Astronomy and Biopsychology in the natural sciences. Biology is the largest department in the College of Arts and Sciences, and we have sustained writing seminars linked to each of the three

Appendix D.6: Interdisciplinary Writing Program Report

courses in the introductory biology sequence. We have also linked with courses in Chemistry, Oceanography, and Atmospheric Sciences, and we will pilot a linkage with the introductory course for the new interdisciplinary Nutrition major starting in Autumn 2019. As we respond to dramatic changes in the demographics of incoming students and significant shift toward STEM enrollments at UW, we maintain a foothold in the humanities, including linkages with Music; English Studies/Literature and Culture; Cinema and Media Studies; and, most recently, a new linkage with Classics.

This diversity of course offerings is made possible through our program faculty, who teach or mentor every IWP course. We have seven “core” IWP lecturers who collaborate with faculty and other instructors across campus as well as subject-area librarians, writing centers, the Career Center, the Robinson Center for Young Scholars, the Center for Teaching and Learning, the Genome Sciences Salon, and other units while mentoring our graduate teaching assistants. The majority of our graduate TAs (all of whom have full-course responsibility) are from English and come to the IWP with years of experience teaching writing under the aegis of the Expository Writing Program. However, we also employ graduate students outside English for their disciplinary expertise, and we train them in the teaching of writing. A small percentage of IWP instructors are part-time lecturers, the majority of whom are recent UW English PhDs teaching in what used to be termed “Acting Instructor” roles.



IWP Teaching & Mentoring

The IWP model enthusiastically promotes writing in the disciplines that is anchored in well-defined contexts of study. Its faculty’s work crosses institutional boundaries by definition, is inherently collaborative, and centers student writing as a course text and as the motivation for creating

Appendix D.6: Interdisciplinary Writing Program Report

connections among departments, other units on campus, and communities on and off campus. The program's curriculum situates students in relation to how knowledge is constructed in a given discipline and helps them see that the existing knowledge of a discipline isn't static: it can change. Part of its job is to prepare students to engage disciplines new to them as active participants and thoughtful skeptics, and to use writing as a tool to critique disciplinary epistemologies and to acquire the power to intervene in them.

The program is collaborative by nature. IWP instructors (core faculty, TAs, part time lecturers, and the program coordinator) often work closely with linked lecture faculty, joining them and their TAs for weekly team meetings, participating in assignment design and assessment, discussing student work in progress, and collaborating on research support with subject-area librarians. In linkages where writing is not a primary focus in the lecture course—often in the natural sciences, for example—IWP instructors have collaborated with department advisors and undergraduate coordinators as well as faculty engaged in active learning research or other Scholarship on Teaching and Learning scholarship.

All IWP instructors conference with their students over every major writing project before it is submitted for final evaluation and center peer feedback and peer review. Many IWP instructors develop evaluative criteria specific to writing in the discipline or subfield of the linked lecture, or co-generate them with students. Specific learning goals vary by linkage:

Sample Learning Goals from Two IWP Courses:

English 198 linked to Philosophy 100, "Introduction to Philosophy":

- To help you develop your abilities to read, think, and write in the discipline of philosophy, particularly with regard to argument.
- To provide occasions for you to draw connections between some of the philosophical concepts, issues, and arguments raised in PHIL 100 and problems/concerns you care about.
- To guide you in accurately assessing your own and your peers' work in relation to our specific writing criteria.

English 199 linked to Biology 180, "Introductory Biology"

After completing this course you will be better able to:

- Read texts by academic and professional participants in the discipline, identifying such writers' purposes and recognizing rhetorical principles that underlie genres in the field.
- Brainstorm and generate material relevant to discipline-based paper assignments;
- Draft and revise arguments as a participant in your disciplinary context; and
- Respond to arguments by other participants.
- Consider implications of learning to the BIOL180 lecture course, and to the discipline more broadly.
- Relate the writing you have done in this course to your past writing in other relevant contexts, and anticipate new kinds of writing expectations you are likely to confront, whether for fellow science students and professionals or for the general public.

Appendix D.6: Interdisciplinary Writing Program Report

This attention to context requires ongoing mentoring for graduate student TAs, who, in addition to the three-day IWP Workshop that takes place just before classes begin Autumn quarter, enroll in English 592, an 3-credit microseminar that meets the first three weeks of the Autumn quarter and is taught by the IWP Director (see Appendix F.3.5: IWP Workshop Schedule and Sample Syllabi). Most importantly, every graduate student, every quarter, is placed in a “mentor group” with a core IWP faculty member who is teaching in a similar disciplinary domain (TA time spent in mentor groups is included within the 20 hours/per week TAs are contracted for). These groups, which consist of two to five TAs and one faculty mentor, convene regularly (as often as every two weeks Autumn Quarter) to discuss draft assignments, student writing, relevant scholarship, and teaching challenges and successes. Two recent student successes highlight what can result from such an ecology of training, mentoring, collaboration, and partnership: an IWP graduate student from Anthropology had a student parlay a cover letter writing assignment from their course into a successful FLAS application for a scholarship to study Swahili. Additionally, a current IWP faculty member’s assignment in a biology-linked course yielded a lab poster on fruit fly dorsal appendages that the student converted into an Undergraduate Research Symposium presentation and used in grant applications.

Because contexts and communities are integral to learning to writing in the disciplines, a key value of IWP’s program mission is to create partnerships across and beyond the university; as such the teaching and mentoring work of several IWP faculty extends beyond its core programming. One example of this is the Community Literacy Program (CLP), founded by our highest-ranking IWP colleague in 1992. In partnership with four “high needs” public schools (K-12), the UW Carlson Center, and the English Department, the CLP places UW undergrads in volunteer positions in schools in tandem with a research and writing seminar focused on working in partnership with K-12 students. An example of CLP student writing is a video students created on expeditionary learning—on trees—for a Detroit kindergarten class, which can be viewed here: <https://youtu.be/4a2tdKOI61>. In 2015 this same faculty member helped co-found, with a former graduate student, the annual Praxis Conference, a multidisciplinary conference addressing many strands of writing pedagogy. Since its inception an IWP faculty member has served annually in the role of Faculty Mentor for this graduate-run event (IWP’s current Director served in 2018 and will continue in 2019). Each year the reach of the conference expands, with presenters and attendees in the last two years alone including: Burke Museum/Anthropology faculty and students collaborating on Pacific Islander culture in light of the artifacts in the back rooms of the museum; graduate students in Genome Sciences; University Beyond Bars; campus librarians and writing centers; and ASL interpreters as well as faculty and students working with MLL student writers.

Over the last three years, the IWP has solidified its commitment to anti-racist pedagogy, believing that it cannot fulfill its program mission without working to actively subvert oppressive norms that manifest through socially and institutionally imposed identities. We believe that writing instruction, particularly at an institution that imagines itself to be a global university, should not privilege particular racialized, linguistic, or ethno-cultural identities tacitly (for example, through curricular content) or explicitly (for example, by forcing students to write exclusively in Standard Edited American English or in a very narrow range of genres geared toward preferred publics). The Community Literacy Program and Praxis Conference serve as grounding for this commitment, and so has the recently completed Cross-disciplinary Research Cluster “Writing Across Difference” (described below). Another avenue is University Beyond Bars (UBB), a nonprofit that offers access to college courses for incarcerated people at Washington State Reformatory in Monroe, WA. Two IWP faculty have taught with UBB, as have some graduate IWP TAs. Our engagement with anti-racist pedagogy is starting to become concrete through graduate TA training (see Autumn 2018 English 592 syllabus), curricular change, and uptake of some of what composition studies scholar

Appendix D.6: Interdisciplinary Writing Program Report

Asao Inoue terms “antiracist writing ecologies,” including grade contracts, student-generated criteria, and student-driven assessment.

Program Enrollment, Research, and Self-Assessment

Our newest IWP colleagues, an English Education PhD (U. Maryland, hired Autumn 2015) and a Composition and Rhetoric PhD (U. Wisconsin, hired Autumn 2017) are leading the IWP, along with the program’s current Director and in dialogue with other scholar-practitioners within and outside the English Department, in the development of anti-racist pedagogy through a Simpson Center for the Humanities-supported Cross-disciplinary Research Cluster entitled “Writing Across Difference.” This two-year research group has culminated in a book project (in progress), where participants will contribute chapters on many facets of writing and difference, including anti-racist pedagogy, translanguaging, institutional “diversity” logics, and the reification of difference in scientific communication.

In their role as Associate Director of the program, our 2015 hire has conducted multiple studies in program research (on the use of generative and evaluative criteria for collective student assessment of writing, for example, and on the teaching of science writing). They have also taken on a tremendous amount of campus outreach and have led or co-led collaborations with other faculty, staff at the Center for Teaching and Learning, and a new initiative with the Odegaard Research and Writing Center (OWRC). Our newest colleague, who comes to us with a wide body of teaching experience, including two years at an HBCU, is continuing to build on a very impressive portfolio of scholarship; among other things, they have taken on co-editorship of the book project that has emerged from the Writing Across Difference research cluster.

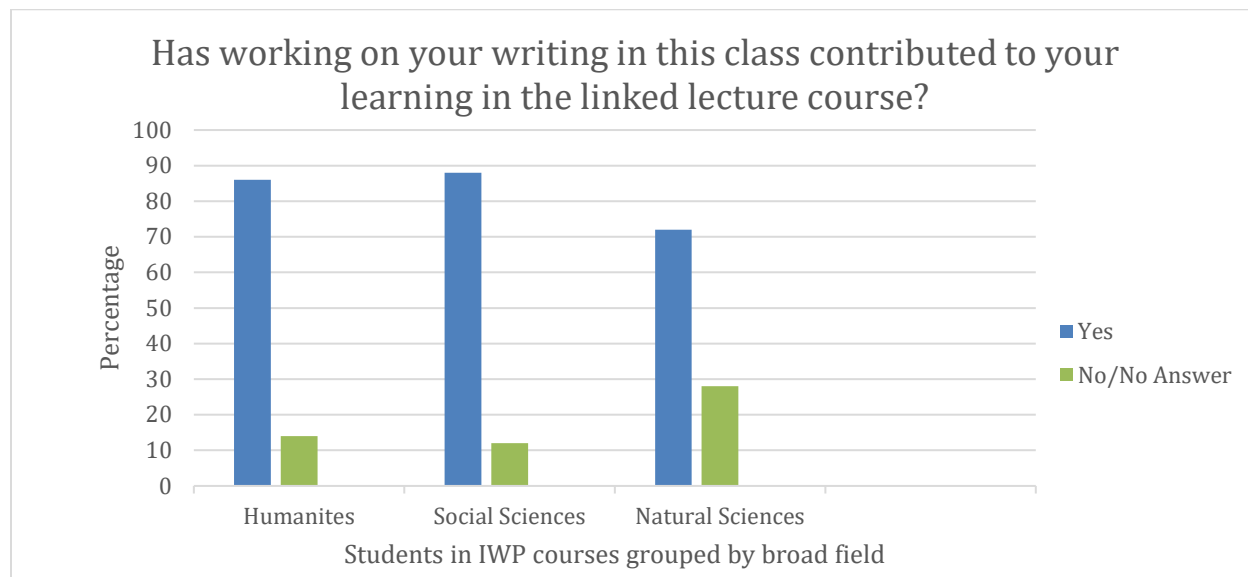
IWP total course enrollments by quarter for the last ten years (Autumn 2008-Spring 2018) average 84.3% per quarter. IWP course enrollments follow, in part, the size and regularity of offering for linked lecture courses as well as other variables (student course schedules, time of day, curriculum of linked lecture course, etc.) that make IWP scheduling complex and enrollment numbers challenging to predict. For example, the IWP frequently links with PSYCH 101, “Introduction to Psychology” lectures, which for Autumn 2018 offers 440 seats in one section and 415 in the other. PSYCH 101 classes assign no writing, and our linked writing seminars tend to enroll well; IWP instructors have a lot of latitude to develop their own foci and assignments. In contrast, one of our newest linkages, with American Indian Studies 102, “Introduction to American Indian Studies,” is struggling. When we piloted it last year, the IWP instructor wrote a great course description and picked up five more students on the first day of the lecture. The Autumn 2018 AIS 102 course (their largest lecture) has 101 students of 150 possible enrolled as of early July, and the linked ENGL 198 is likewise struggling with enrollment. A broad recruiting effort is under way, involving AIS advisors, Undergraduate Advising, First-Year Programs, and students as well as UW’s Office of Minority Affairs and Diversity (OMA&D) and UW Tribal Relations, who have been supportive and responsive to requests to help circulate the course offering. But this will still be an uphill battle to fill enrollments comparable, say, to psychology links, although such links with AIS and other humanities courses offer a very rich context for continuing to develop the program’s commitment to anti-racist pedagogy.

For the last five years for which we have analyzed the data (AY 2013-14 through AY 2017-18), students have rated IWP courses over a 4 on a 0-5 Likert scale on UW Office of Educational Assessment course evaluations every quarter (see Appendix F.2.4: IWP Course Evaluation Data Synthesis In-house Evaluation). This holds true across broad domains—for writing seminars linked

Appendix D.6: Interdisciplinary Writing Program Report

with natural science classes, social science lectures, and humanities courses, respectively—and levels (if courses are broken out by 100- or 200- level).

In the last two years, the IWP Committee created a new program-specific evaluation to assess students' experiences in our courses. IWP faculty piloted the evaluation in Autumn Quarter 2017, and asked all IWP instructors to include it as part of the course evaluation protocol this past academic year (AY 2017-18). In an analysis of evaluations selected at random, a majority of students—86% in humanities-linked courses, 88% in social science-linked courses, and 72% in natural science-linked courses—replied “Yes” to the question “Has working on your writing in this class contributed to your learning in the linked lecture course?”

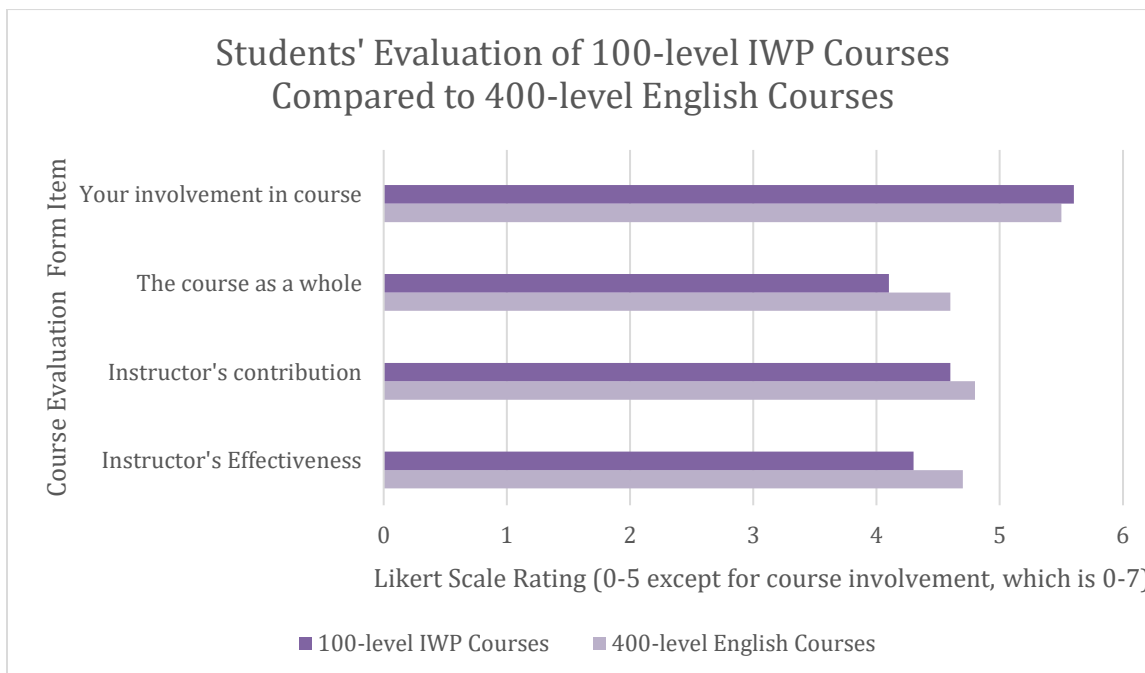


Sample student responses include: *“The essays we wrote in this class all tied into what we were learning in Professor []’s class (except the last essay, I think). It really helped me to deepen my knowledge and understanding of the lecture course materials, because I got to analyze what I was learning and apply the ideas to my own life.”* Another student responded, *“Working on writing in this course really afforded me to understand what it means to think/write like a historian. It also allowed me to pay more attention to readings and understand what arguments the historians were trying to make.”* Some students emphasized the value of a space in which they could locate their own interests in relation to but outside the confines of the linked lecture. One respondent explained, *“Since this class was not part of my major, this linked writing course allowed me to explore topics within the lecture course that tailored more to my interests, and made the lecture overall more interesting and relevant.”* Given general education requirements, it seems important that IWP courses create spaces for writing that enable students to deepen their disciplinary knowledge and gain a foothold in a subject in which they may major or minor, on the one hand, and also provide a sort of “escape valve” for personal development, on the other hand. (For a fuller picture of responses, see Appendix F.2.4: IWP Course Evaluation Data Synthesis In-house Evaluation.)

Though IWP courses fulfill UW required composition or writing-intensive course credits and are linked to lower division, mostly general education, lecture courses, they are elective in the sense that students can choose to take them in so many subjects/linked contexts. IWP courses compared well on core course evaluation metrics to upper division courses in a 2009 study in which the UW’s

Appendix D.6: Interdisciplinary Writing Program Report

Office of Educational Assessment analyzed student course evaluations for IWP courses and upper division (400-level) English classes. The number of respondents for reports was high (1,906 student evaluations for IWP courses and 1,825 student evaluations for 400-level English courses), and the number of respondents and number of courses evaluated for the IWP, on the one hand, and 400-level major courses, on the other hand, were similar, contributing to the validity and reliability of the results. The 400-level courses scored higher on most indicators, but IWP courses edged out upper division courses in terms of “your involvement in [the] course.” 72% of the 400-level students expected a final course grade of 3.5 (A-) or higher; only 50% of IWP students did. On the Challenge and Engagement Index, IWP courses scored at the sixth decile (out of nine), while 400-level courses averaged the seventh decile. The graph below illustrates the results for four key indicators.



Moving forward, in terms of assessment, we need to develop better mechanisms for capturing student learning beyond students’ self-reported perceptions and numerical data such as evaluations and course grades. It would be ideal to grapple with student work across the program in ways that honor its complexity and do not seek to reduce it to oversimplified quantitative data. Of course, one challenge here, as with all qualitative evaluation, is that it is labor-intensive. There is also data we can gather in part quantitatively that we have not collected systematically. For example, we hope that our courses particularly promote confidence and personal/intellectual and academic growth for traditionally underserved and underrepresented students, including students of color, first-generation college students, and students who self-identify as underprepared for the demands of a particular course or field of study. But we haven’t asked.

Looking Back, Looking Ahead: Opportunities and Constraints

In 2013, the IWP prepared a self-study for an external program review. The top priorities as articulated in the self-study were

Appendix D.6: Interdisciplinary Writing Program Report

- 1) to upgrade staff support
- 2) to clarify teaching assistant/part-time lecturer (PTL) (what we used to refer to as “acting instructor”) hiring processes with regard to the English Department
- 3) to secure stipends for new instructor teacher training
- 4) to create conditions for long-term strategic planning by increasing budgetary predictability
- 5) to devise administrative/governance conditions that will allow for flexible growth and change

In terms of those priorities, IWP received support from the department to shift from a half-time dedicated staff to a full-time program coordinator, and IWP faculty clarified processes and criteria for appointing graduate TAs and acting instructors/part-time lecturers to fall in line with wider English department practices except in specific cases of program need. This latter change has been particularly important in an era of increased austerity and annual cuts to the TA budget. We were unable to secure stipends for new TA and PTL training and instead had to cut back the number of hours we require graduate instructors to spend in our Autumn Orientation/IWP Workshop to a total of twelve hours. Long-term strategic planning went forward in terms of faculty hiring in areas of need; communal discussion of “principles for linking” (how IWP faculty decide to prioritize which departments/lecture courses we link with); and revamping the IWP Workshop. However, budgetary predictability has eluded us, unless knowing that every year the TA budget will be cut counts as predictability. In terms of the fifth priority, we were successful in creating an Associate Director position with the understanding that it would be in large part a stepping stone to the directorship. The directorship would then become a true three-year, rotating position, with knowledge of program administration more widely shared. The current Director is scheduled to rotate out at the end of next academic year (2018-19), with the incoming Director recommending the next Associate Director in consultation with IWP faculty and department administration.

IWP faculty also hoped for increased faculty time for training, mentoring, and curriculum development, and proposed the idea of “IWP Institutes” in which one IWP faculty member each year would work with one department (or other academic unit) interested in one or both of these projects:

- piloting a new course or revising an existing one to help students learn more effectively through writing
- making a gateway or core course that may already be writing-rich more accessible for students relatively new to the discipline (including making the course more accessible to multilingual English Language Learning students)

IWP faculty have not been able to secure the release time from their current teaching loads to do this work, although in the last few years one IWP faculty member received a sabbatical (paid leave) to develop curriculum and another will receive a sabbatical in Winter 2019.

The bleakest news for a program comprised entirely of faculty lecturers is that IWP faculty have been made much more contingent in the last year, at the same time as cuts to the TA budget in English and other departments in the College of Arts and Sciences are deepening. IWP faculty are competitively hired, reappointable lecturers on multi-year contracts. We are eligible for promotion and have been promoted and reappointed regularly, and it has been this stability that has enabled us to build and sustain interdepartmental partnerships and mentor graduate students in their teaching. Of the seven core faculty, two are Lecturers (one in their first year at UW, one

Appendix D.6: Interdisciplinary Writing Program Report

currently up for promotion to Senior Lecturer); four are Senior Lecturers; and one is a Principal Lecturer (the highest rank a lecturer can attain at UW). Lecturers are on three-year contracts, and Senior and Principal Lecturers have been on five-year contracts. In December 2017, Senior and Principal Lecturers up for reappointment in English and some other departments in the College had their terms of reappointment summarily cut to three years, without explanation and regardless of individual merit. Those impacted include a Senior Lecturer and former IWP Director. To state the obvious, this is bad for morale and worrisome for the program's future.

Despite this troublesome turn of events, IWP continues to fulfill its mission through important contributions to our department and campus. This report has already described several examples of IWP's commitment to teaching and equity across campus and in the community beyond. We can offer many other examples besides. IWP faculty have served UW above and beyond their job descriptions in the following ways: they co-directed the English 108 Early Fall Start program (founded by Director of College Writing John Webster) for several years. They serve on many departmental and institutional committees, including the IWP Committee, the Diversity Committee, the Undergraduate Education Committee, the Executive Committee, the International and Multilingual Support Committee, WRAAC (a UW Seattle group of Writing Program Administrators and writing- and other undergraduate learning support personnel) and the Faculty Senate. They have developed, mentored, and continue to teach writing courses designed specifically to support multilingual students. They have designed and co-taught many study abroad courses. They have co-founded a campus-wide writing/research group for contingent faculty and professional staff pursuing teaching and learning scholarship. They provide support and consultation for the Phoenix Project, the Kollar Projects, UW in the High Schools, and other community initiatives (see further description of these projects and initiatives in the EWP report as well as the main self-study report).

Given the deep institutional knowledge of its long-serving faculty; their body of work and longstanding relationships with colleagues across campus; the intellectual vitality and energy our three most recent IWP colleagues bring; the very high quality of its graduate TA's teaching; and the changes to the IWP's administrative structure, the program makes ongoing and significant local—indeed, regional— impacts.

Undergraduate Advising for English, Comparative Literature, and Cinema & Media Studies

Mission statement

In advising, our goal is to provide personalized, comprehensive and supportive academic advising to empower all students to take ownership of their education. We support the mission of our departments (English, Comparative Literature, Cinema and Media Studies) to ensure that students develop tools to engage with and contribute to public dialogue.

Our Departments value the inherent dignity and uniqueness of individuals and communities. We aspire to be a place where human rights are respected and where anyone can seek support. This includes people of color; people of all faiths, genders, national origins, political views and citizenship status; LGBTQTIA+; those with disabilities; veterans; and anyone who has been targeted, abused or disenfranchised.

We strive to provide students, faculty, and staff with accurate, detailed, and time-sensitive responses to their administrative, educational, and/or post-career questions, and focus on supporting students' progress as they navigate departmental and university policies.

Overview

Housed and administered in the English department, the English, Comparative Literature, and Cinema Media Studies advising office functions as a central educational, communications, transactional and support center for all aspects of the students' educational and career services needs. The office not only serves current and prospective UW students; it also serves faculty and staff within its departments, the UW community, and the community beyond the UW.

In November 2017, the advising office developed a database to track the numbers it serves so that we can better understand its role and impact, as well as how to improve services in future years. Although the database doesn't capture every nuanced aspect of the many educational tasks the advising office performs, it begins to demonstrate the volume and range of individuals we serve in order to support institutional functions.

Database entries between November 15, 2017 and June 15, 2018 (a seven month span), demonstrate that the advising staff (two full time advisors and one 70% advisor) served 106 individual faculty members with a total of 1515 contacts; 242 individual staff members with a total of 2231 contacts; and 1685 individual students with a total of 5921 contacts. That student population can be broken down into: 822 current and former English majors with a total of 3456 contacts; 141 CMS/CLIT majors with a total of 488 contacts; 275 prospective ENGL majors with a total of 535 contacts; 98 prospective CMS majors, 49 English minors and 10 Writing minors. Advising also served 663 different students in the UW general population, with a total of 1355 contacts. For that general population, advisors fielded 595 composition/writing related questions, 1176 study abroad related

Appendix D.7: Advising Program Report

questions/issues, and 149 questions about the English Language Arts endorsement for the Masters in Teaching at the UW.

In all, the advising office served a combined 2033 UW faculty, students and staff, and an external student population of 207.

The advising office's three academic advisors, one of whom serves as director, are committed, engaged, and enthusiastic educators, often over-extended in their duties, but always finding ways to streamline. Our busiest quarter, Autumn, not yet represented in the usage data above, will shed further light on our educational impact, services, and growth as the College of Arts and Sciences turns toward direct to division admissions. Our assessment of a full year of data collection will take place after autumn quarter 2018 at which time we will review data to identify our successes, areas for continued improvement, workload, and university service, all of which will be central to facilitating the College of Arts and Sciences' planned move to direct to division admissions (for more on direct to division, see the undergraduate programs report).

Data alone does not do justice to or capture the full extent of the educational impact our daily advising work has on students, faculty, and staff (for example, one data entry could actually represent 2 hours of work and often more). The advising office helps students figure out how to create new pathways each day as they navigate their educational journeys, and we encourage them to become life-long learners and future career-minded professionals. In this way, the advising staff play a crucial role in supporting and extending the pedagogical mission of the departments they serve.

Student Support: Prospective and Current

Students come to the University with a rich history, which includes their academic history, their gender, family, culture, mental health, physical ability and spiritual lives. All (and more) of those aspects of their histories come into their conversations with the advisors over the course of their years with us. And for some students, the advisors are the consistency in their lives at the university. The advisors can and often do have interactions with a student that last the full span of their 4 years, whereas other university faculty and staff may have one short quarter with them.

When students are admitted to the UW, the advising staff evaluate their record, including transcripts. For example, the advisors evaluate a student's composition in the high school syllabi, so that they get credit for the "C" requirement. Advisors do the same for transfer students coming to the UW waiting to gain admission to the Foster school (as one example). The advising office also provides information to other universities and colleges to which our UW students are transferring about our own composition program.

When a student transfers to the UW, the advising office often has to evaluate all of the English courses they took elsewhere in order for those courses to be appropriately placed on their UW record: whether they are to fulfill a VLPA, a "C" or a "W" credit, or fulfill parts of the English major, if they are heading in that direction. Advisors read many syllabi

Appendix D.7: Advising Program Report

of English courses that students took while studying abroad and are now hoping to get VLPA, “C,” or VLPA credit for work they did, for instance, in Australia. The advising staff spend considerable time evaluating full transcripts with syllabi to determine whether students who are applying to the Masters in Teaching Program at the UW’s College of Education have completed the very specific minimum 50 credits required for English Language Arts Endorsement. The advising office does a lot of this work for prospective UW students as well as for prospective English majors. Importantly, so much of the work is in service to the UW for non-English/Cinema majors.

Besides the transactional work of settling a student’s academic records, the advising office works with the whole student. For those who are struggling at the UW—those struggles can include past family trauma, mental health, gender identity, anxiety and conflict resolution with a faculty member—the advising staff needs to know how to deescalate, provide support in the moment and give students a wide range of resources to help them.

At any given moment, students often need information about how to register and for what to register. The advising office provides them with those tools—course descriptions, how to navigate MyPlan, MyUW, how to read their DARs and how to find a classroom, a faculty member, an office. The advising staff contact the registrar on their behalf if they have a hold in their record, the admissions office if their record doesn’t show their foreign language requirement fulfilled from their high school or transfer record, the study abroad office to help with their plans for work abroad, the Office of Merit Scholarships, the Career Center, the Honors Program, Risk management, Health and Wellness.

The advisors e-mail the majors listserve on a daily basis with new course ideas, deadlines of every kind (graduation, registration, scholarship applications, satisfactory progress policies, internship and job opportunities, graduate school applications, workshops, graduation and new major forms, as only a few examples), keeping students up to date on all requirements so that they can most successfully complete their own academic plan.

Among the programs that the advising office helps coordinate, the faculty-led study abroad English Department programs take a tremendous amount of time to develop and support each year. For the past 30 years the English Department has run several highly successful study abroad programs, serving the whole UW student community: spring quarters in London and Rome; summer quarters in London and Rome; Early Fall Start in London; autumn quarter in Rome. In 2018, our faculty, program staff, and advising team sent 140 students abroad (autumn, spring, summer, and early fall start). In the last decade, we’ve served over 1,400 students, and over the last 30 years, 4,200+ students. These high impact study abroad programs highlight the English Department within the broader UW university community, promoting English and humanities education within a global context. The term high impact is two-fold: 1) student evaluations continually express high levels of positive student impact, as lives are forever changed as a result of their educational experiences abroad; 2) running such programs requires significant Program Director and English study abroad staff support. General program management duties for study abroad include: budget and program proposal review and submission; continuous recruitment; application management; student queries; information sessions, orientation sessions,

Appendix D.7: Advising Program Report

VISA/passport support, listserv and e-flyer marketing (outreach to over 1,000 students); UW Study Abroad Office communications; management of homestay letters; production of Border Patrol enrollment letters; organization of invoices, homestays, and enrollment letters; program planning; course enrollment management; individual appointments; promotional material production; managing pre-phase and post-phase of each of the English study abroad programs.

Currently, the advising office spends considerable time advising students in English Department faculty-led programs. Against the backdrop of pending Direct-to-Division admissions, and as we continue to offer English Department faculty-led programs in the future, the department and advising staff may need to reposition staff resources to meet the needs of Direct-to-Division students as well as the English, Comparative literature, and Cinema Media Studies departments.

Student Support: Future Planning

Our students are always projecting into their futures—future quarter academic plans, future study abroad, planning for the English honors program, applications to international and national scholarships, graduate school, jobs and internships. Those internship and career support services are a rich and varied resource that the advising office provides for our students.

The advising office has a robust set of resources that have been developed and deployed over the last decade to assist students with internships and the transition from college to career. Notably, in 2012 the advising office conducted a study of the UW English Alumni database to assess career outcomes. The study found that English Alumni are represented in more than 1,100 unique job titles demonstrating the wide variety of career opportunities that are available. The advising office sifted this information into broad sectors of job categories, with representative positions within each of the categories. These diverse career options are woven together by identifying the transferable skills that English majors develop during the course of their studies.

The career and internship portion of the website, which has received 130,763 total and 115,694 unique page views this year alone features the above information along with resources that assist students with career planning, obtaining internships, and careers in teaching, editing and publishing, preparing for graduate studies and also provides tools and resources for resumes, cover letters, and CVs. All of these resources serve as a supplement to the conversations that take place with students in the office, over the phone, in workshops, and via email. The Career Center on campus reports that they frequently send other students and staff to our career page as an example of a robust resource and the College web specialists report that ours is one of the most visited webpages for the entire College of Arts and Sciences.

Additionally, the advising office maintains a career blog and an internship blog to offer another tier of support for the students we serve. As part of the internship program, students are encouraged to search our extensive internship listing (a list that we update

Appendix D.7: Advising Program Report

weekly <http://blogs.uw.edu/engladv/>) for an internship that interests them. Advisors spend a good deal of time with each student helping them explore their options so that they can apply for an internship that aligns with their interests. Once they apply and are accepted, the advising office sends an e-mail to the site supervisor thanking them for working with our students, letting them know about the evaluation that we need from them at the end of the quarter, and giving them a list of best practices in working with unpaid interns. The director of advising also manages and supervises the course credit for the internship (English 491). Students earn 1 credit of 491 per thirty hours of work per quarter. At the end of the quarter, students write an internship paper and an evaluation of the internship.

The English internship program has recently pivoted to have students write a blog post that is published on our career blog to allow students an opportunity to share their experiences with one another and provide them with practical, professional writing experience (we tracked 2,768 unique internship blog posts in the last 8 years, an average of 346 per year). The advising office has worked to make the logistics of the internship program scalable and adaptable in anticipation of moving to a direct to division admissions model, and to serve as a resource for the other departments in the Humanities division. 582 students participated in internships in our departments alone from winter 2008 to spring 2018.

A recent example of this pivot is our use of the underlying infrastructure for the English internship program to align with the Cinema Media Studies internship program. This allows both programs to function in the same way, streamlining and making consistent the internship and career resources available to serve both populations of majors. The advising office is also partnering with the Career and Internship Center to update information and provide support for Humanities students who are interested in pre-health and pre-law. The advising office used to provide such support, but it is no longer sustainable given the current slim resources available to the advising office. Two other examples of successful programs that we have had to eliminate due to lack of funding: alumni career talk lunches and transferrable skills workshops, workshops that served approximately 450 students in the past 8 years.

Service to the University/College/Departments

Though the advising office's primary focus is serving the students of the University, we also serve people outside the University and we serve pre majors.

The advising office facilitates all of the curriculum paperwork for new courses, course changes, and major changes in the English Department, tracking those changes to completion through the curriculum system. During registration, advisors track enrollments and adjust registration restrictions on courses accordingly. The advising staff also assist in holistic reviews of time schedule drafts for both of its departments each quarter and support the staff and faculty with registration, class cancellations, and data reports.

The advising staff serve on committees across campus on policy changes, admissions developments, curriculum changes, labor issues, registration policy changes, graduation policies (among others) in order to be a resource to the Department and students.

Appendix D.7: Advising Program Report

The advising office coordinates the English honors program that every year works closely with 4 English faculty members and at minimum 30 students (40 max.). The advisers, especially the director Nancy Sisko, advise the English Undergraduate Director, serving as a kind of institutional memory to that revolving position. Importantly, the advising office also provides critical, detailed information about the student experience in our major, so that the English department's Undergraduate Education Committee has student input on potential curricular changes. As such, the Director for advising serves as a non-voting member of the UEC every year. The advising office creates the end of the year report to the Provost about the Departments' undergraduate research, internships, and service learning, coordinates the Humanities awards and the Deans medal every end of academic year, and helps plan and execute the English Dept. graduation ceremony. The advising staff also do summer-long freshman and transfer orientations and registration, hold admitted student previews with parents and new students to give them information not just about our majors but also the University.

The advising office promotes English courses, majors and minors to other departments on campus and to the student body at large. As one developed example of this service, we have two minors in the English Department: an English minor (begun fall, 2016) and a writing minor (fall 2017). As of spring 2018, our English minor had 118 declared minors. And we know that there are many more UW students who are chipping away at requirements, but have not yet officially declared the minor. Our newly established writing minor has 13 declared minors, though as with the English minor, many students pursuing it have yet to officially declare. In an effort to educate the UW community about our fairly recent writing minor, English advising staff spent autumn 2017 and winter quarter 2018 reaching out to and visiting advising offices across campus. As a result of these visits, the minor has started to grow though we are still hoping to improve numbers. We plan for future outreach to Departments autumn 2018.

Another positive outcome resulting from Departmental advising outreach is the partnership of the Department of Electrical Engineering with English to develop ABET-accredited technical communications courses that can serve as a substitute to EE's advanced technical communications course, and plans are underway to implement the courses by spring 2019.

Information Sessions: Exams, Prospectus/Dissertation, and Job Market (winter and spring quarters)

Social Events: Mariners game, SAM night, etc.

The Graduate Student Organization (GSO) is a student-run effort to ensure that the voice and concerns of graduate students are heard, to promote community and sharing in the department, and to disseminate relevant information. In addition to serving on committees, members of the GSO plan activities that allow grad students to share their research, do something fun, engage in service, and learn about the department. English grad students have volunteered together at the Roots Youth Shelter's soup kitchen, gone ice-skating, and enjoyed annual trips to the Seattle Art Museum, a Mariners night, and a year-end party on Lake Washington.

Monthly Colloquia: The purpose of the GSO colloquiums is to provide a space and platform for the exchange of ideas amongst ourselves, or to work out something we're struggling with in a relaxed and supportive peer-to-peer context. Too often we work alone, missing the opportunity to collaborate and discuss what we're working on. This is also an excellent space for preparing for conferences, working on revise-and-resubmit feedback for publications, or finding direction on a dissertation chapter that has spun off track. And lastly, the GSO colloquiums might help us practice discussing our work in an interdisciplinary or inter-field context, which is excellent practice for the job market!

Officers and Duties:

GSO positions generally fall under two categories: standing committee representatives and officers. In broad terms, labor is divided as follows, but it is not uncommon for representatives and officers to collaborate.

Representatives attend faculty committee meetings on Undergraduate Education, Graduate Studies, and Diversity. There are two representatives (one pre- and one post-exam student) for each committee. The function of the GSO representative in each of these cases is two-fold: to communicate the sentiment of the department's graduate students and to disseminate important information from these committees to the graduate student body.

Officers plan and coordinate GSO sponsored programming for department grads, such as student mentorship and info panels. In the past, executive officers have been responsible for delegating tasks, setting meetings, and other administrative tasks while the officers-at-large have served advisory capacities and spearheaded individual events. GSO representatives and officers meet roughly once per quarter to discuss developments in each committee, and plan events. Executive Officers meet with the DGS at least once annually. Officers also maintain the GSO website, posting minutes from GSO sponsored programs as well as pertinent department meetings.

Appendix E.1: English Department Overall Enrollments and SCHs

Majors				10 Year Change	
	Current 2018	3 Year Average	Percent of Change last 3 years	Numeric Change	Percent Change
Undergraduate	412	391	+5.1%	-238	-36.6%
Graduate	152	167	-12.6%	-55	-26.5%

Source: EDW major count report and department graduate data.

Undergraduate Degrees Awarded	Current 2017-2018*		3 Year Average**		10 Year Change**	
	Number	Percent of Total	Number	Percent of Total	Numeric Change	Percent Change
Total	174		196		-190	-62%
Male	73	42.0%	75.7	38.9%	-67	-47.9%
Female	101	58%	119	60.9%	-119	-54.1%
African-American	3	1.72%	6	3.2%	-9	-75%
American-Indian	3	1.72%	1.3	0.7%	-1	-25%
Asian-American	22	12.64%	26.3	13.4%	-39	-63.9%
Caucasian	101	58.05%	116.3	59.5%	-125	-55.3%
Hawaiian/Pacific Islander	0	0%	0	0%	-1	-100%
Hispanic/Latino	14	8.05%	10.7	5.6%	-2	-12.5%
International	10	5.75%	9.7	5.0%	9	900%
Multi-Ethnic	19	10.92%	19	9.8%	18	1800%
Not Identified	2	1.15%	5.7	2.8%	-40	-95.2%

Source: EDW Student Degree Information Report

*SUM 2018 degrees have not been granted yet reported as 2016-2017 as a place holder

**Note 10 year change and 3 year avg. data uses 2016-2017 degrees, because not all of the SUM 2018 degrees have posted, I can check on the numbers and adjust them as time progresses. (Also I can provide the same table for total degrees awarded, total graduate degrees, Masters, or Doctorate, if needed)

Student Credits Hours (SCH) by Course Level	Current 2017-2018		3 Year Average		10 Year Change	
	Number	Percent of Total	Number	Percent of Total	Numeric Change	Percent of Total 08/09 vs. 17/18
Lower-Division Courses	50,088	74.5%	53,451	76%	-597	-1%
Upper-Division Courses	12,749	19%	12,029	17.1%	-6,043	-32%
Graduate Courses	4,365	6.5%	4,365	6.9%	-1,544	-26%
Total	67,202		70,297		-8,184	-10.9%

Source: EDW Course Section enrollment Report, Refined to show data for all ENGL courses for the quarters AUT, WIN, SPR Academic years 2008-2009 through 2017-2018

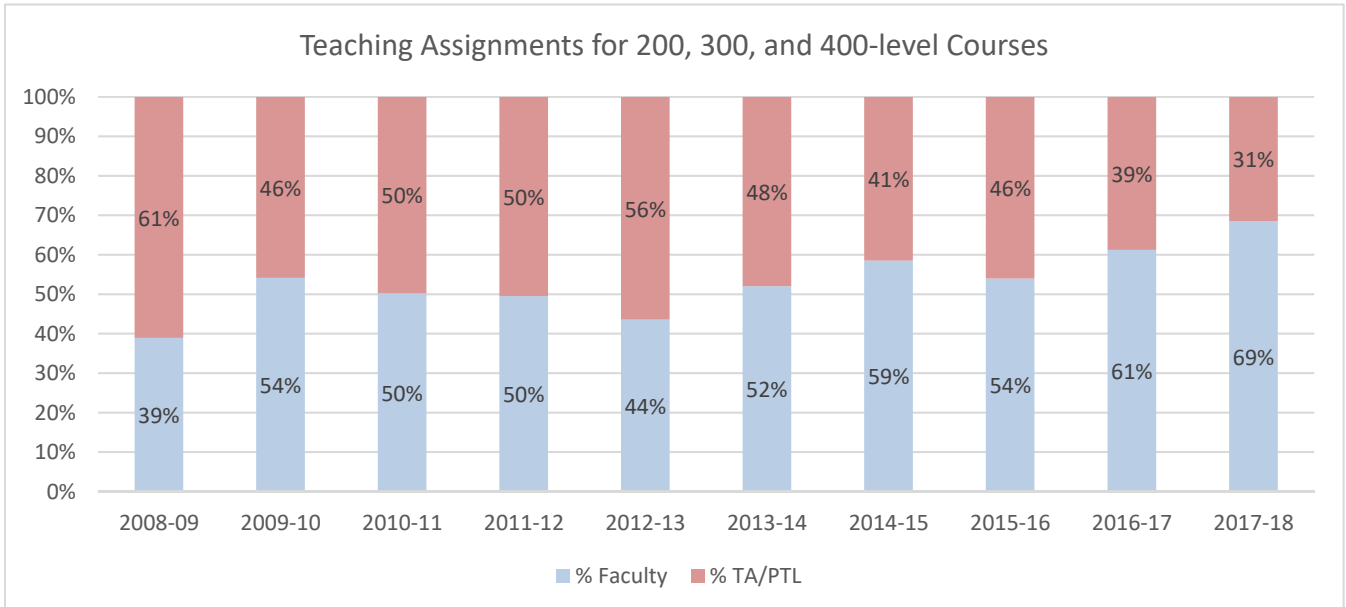
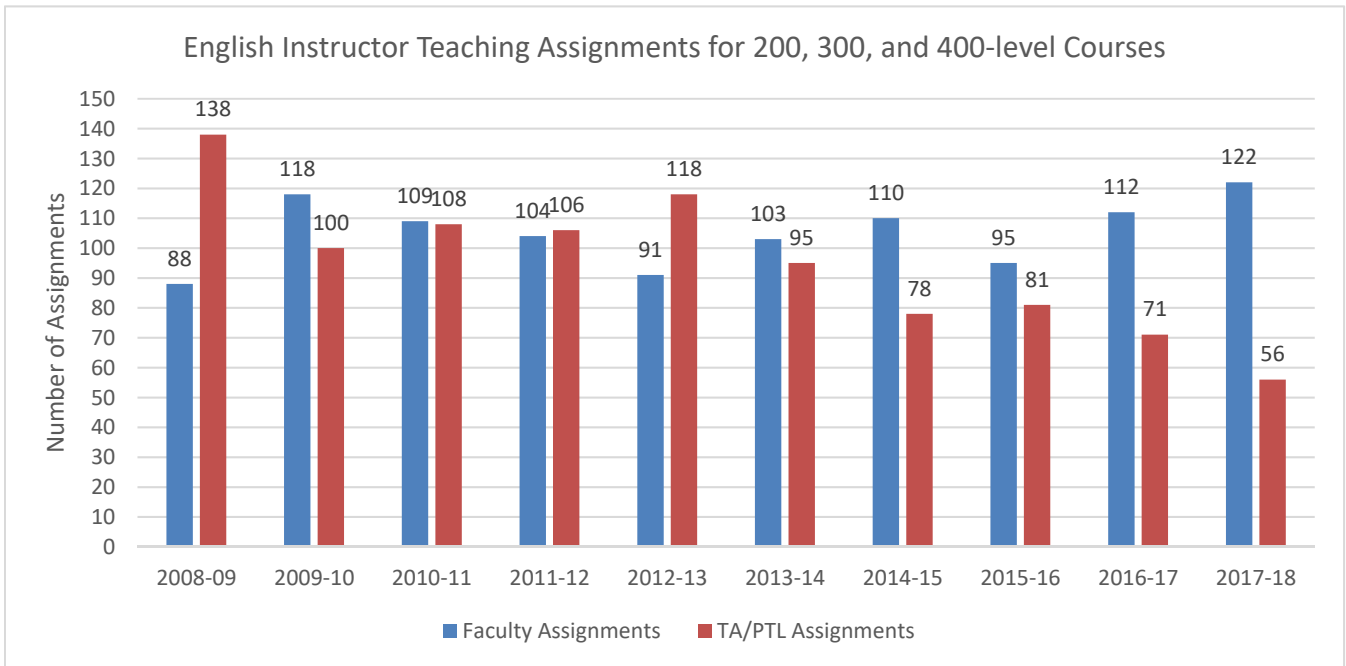
Appendix E.1: English Department Overall Enrollments and SCHs

Enrollment Demographics in English Courses	Current 2017-2018		3 Year Average		10 Year Change	
	Number	Percent of Total	Number	Percent of Total	Numeric Change	Percent Change
Male	5,563	42%	5982	43%	-558	-9%
Female	7,733	58%	7948	57%	-1009	-12%
Total	13,296		13,930		1,567	10.6
African-American	233	1.75%	290	2.1%	-233	-50%
American-Indian	54	0.41%	66	0.5%	-125	-70%
Asian-American	2,273	17.08%	2,466	17.7%	-879	-28%
Caucasian	5,216	39.2%	5,677	40.7%	-2877	-36%
Hawaiian/Pacific Islander	51	0.38%	48	0.3%	-45	-47%
Hispanic/Latino	919	6.91%	964	6.9%	81	10%
International	1,759	13.22%	1804	12.9%	1243	241%
Multi-Ethnic	1,727	12.98%	1627	11.7%	1476	588%
Not Identified	1,075	8.08%	996	7.2%	-221	-17%

Source: EDW Course Section enrollment Report, Refined to show data for all ENGL courses for the quarters AUT, WIN, SPR Academic years 2008-2009 through 2017-2018

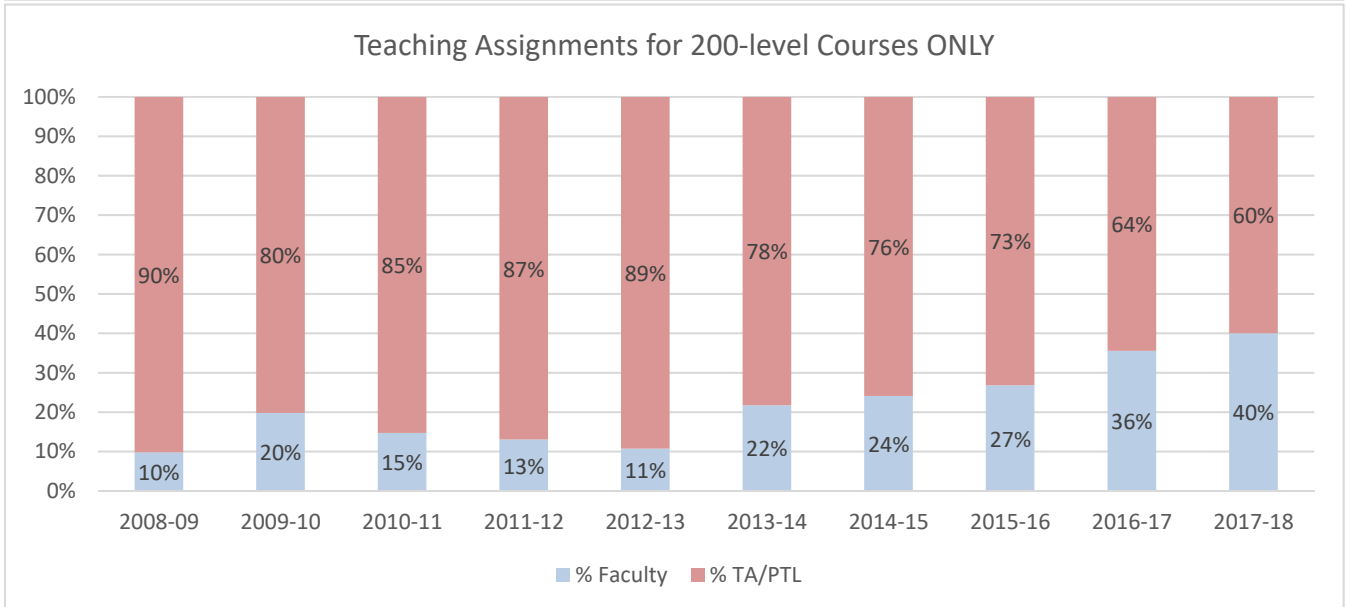
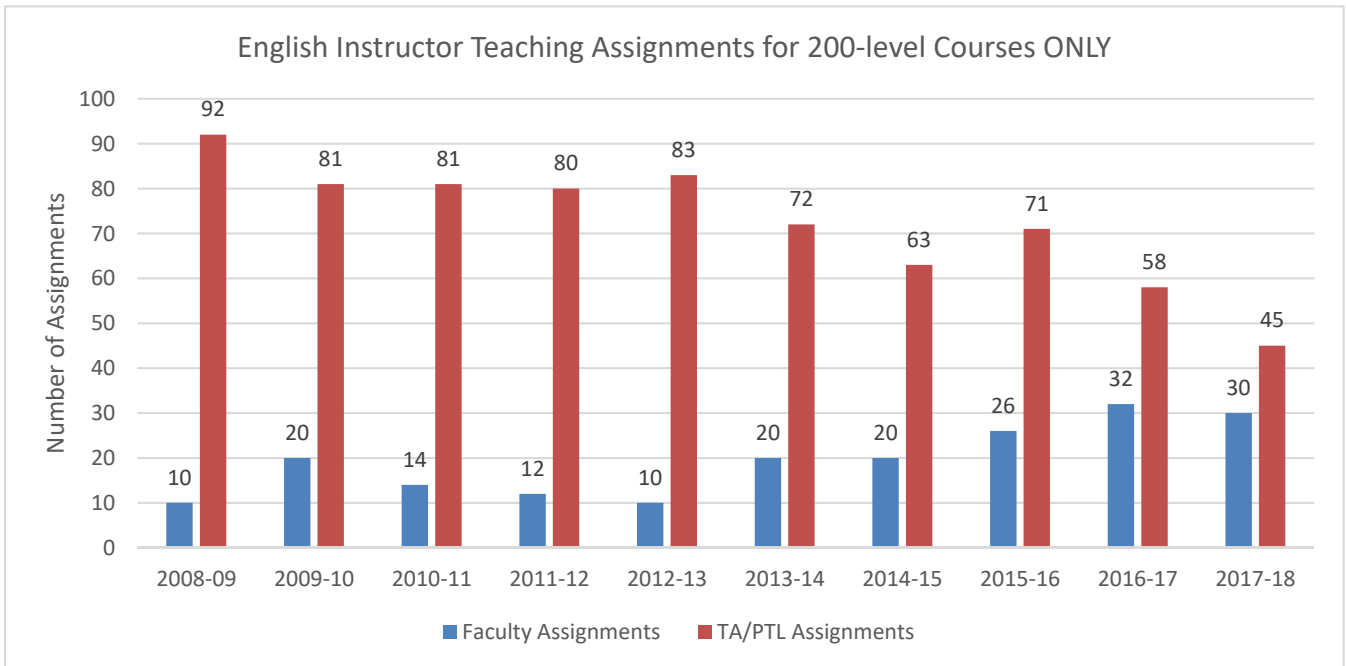
200, 300, and 400-level Courses

Academic Year	Faculty Assignments	TA/PTL Assignments	Total Assignments	% Faculty	% TA/PTL
2008-09	88	138	226	39%	61%
2009-10	118	100	218	54%	46%
2010-11	109	108	217	50%	50%
2011-12	104	106	210	50%	50%
2012-13	91	118	209	44%	56%
2013-14	103	95	198	52%	48%
2014-15	110	78	188	59%	41%
2015-16	95	81	176	54%	46%
2016-17	112	71	183	61%	39%
2017-18	122	56	178	69%	31%



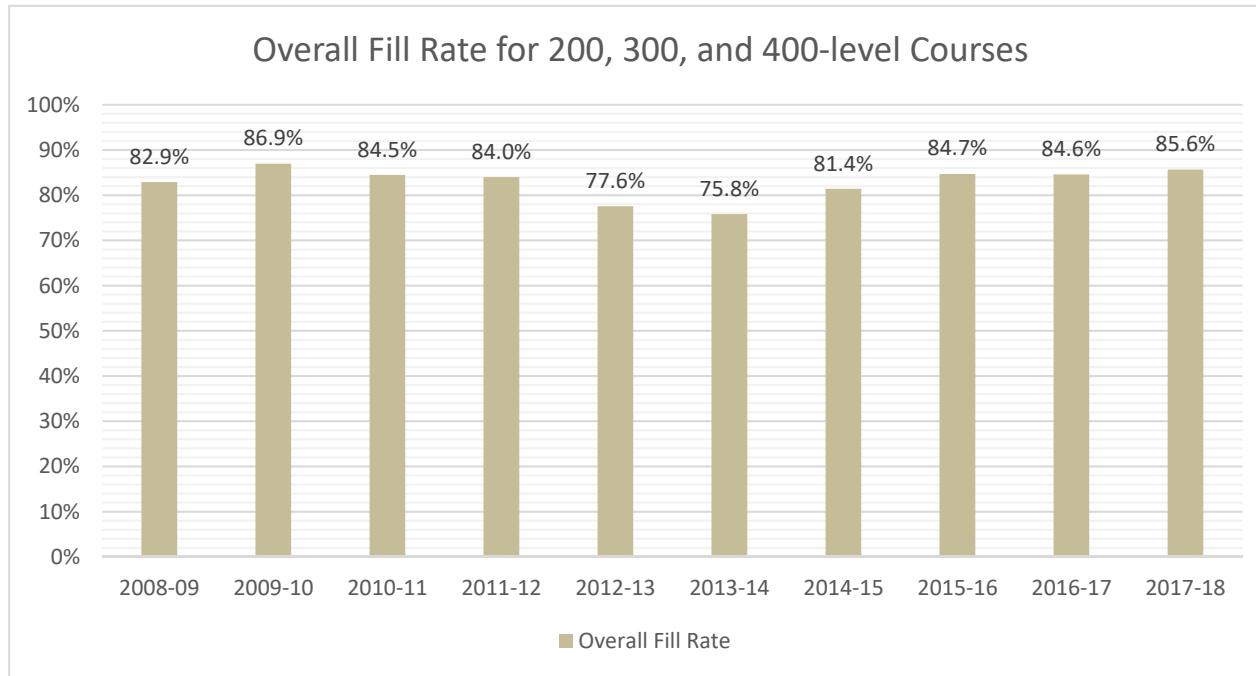
200-level Courses ONLY

Academic Year	Faculty Assignments	TA/PTL Assignments	Total Assignments	% Faculty	% TA/PTL
2008-09	10	92	102	10%	90%
2009-10	20	81	101	20%	80%
2010-11	14	81	95	15%	85%
2011-12	12	80	92	13%	87%
2012-13	10	83	93	11%	89%
2013-14	20	72	92	22%	78%
2014-15	20	63	83	24%	76%
2015-16	26	71	97	27%	73%
2016-17	32	58	90	36%	64%
2017-18	30	45	75	40%	60%



Appendix E.2: Faculty and TA/PTL Teaching Distribution

Academic Year	Total Seats Taken	Total Seats Available	Overall Fill Rate
2008-09	7020	8468	82.9%
2009-10	6936	7977	86.9%
2010-11	6318	7480	84.5%
2011-12	6136	7306	84.0%
2012-13	5690	7337	77.6%
2013-14	5334	7035	75.8%
2014-15	5231	6427	81.4%
2015-16	5144	6073	84.7%
2016-17	5522	6528	84.6%
2017-18	5142	6004	85.6%

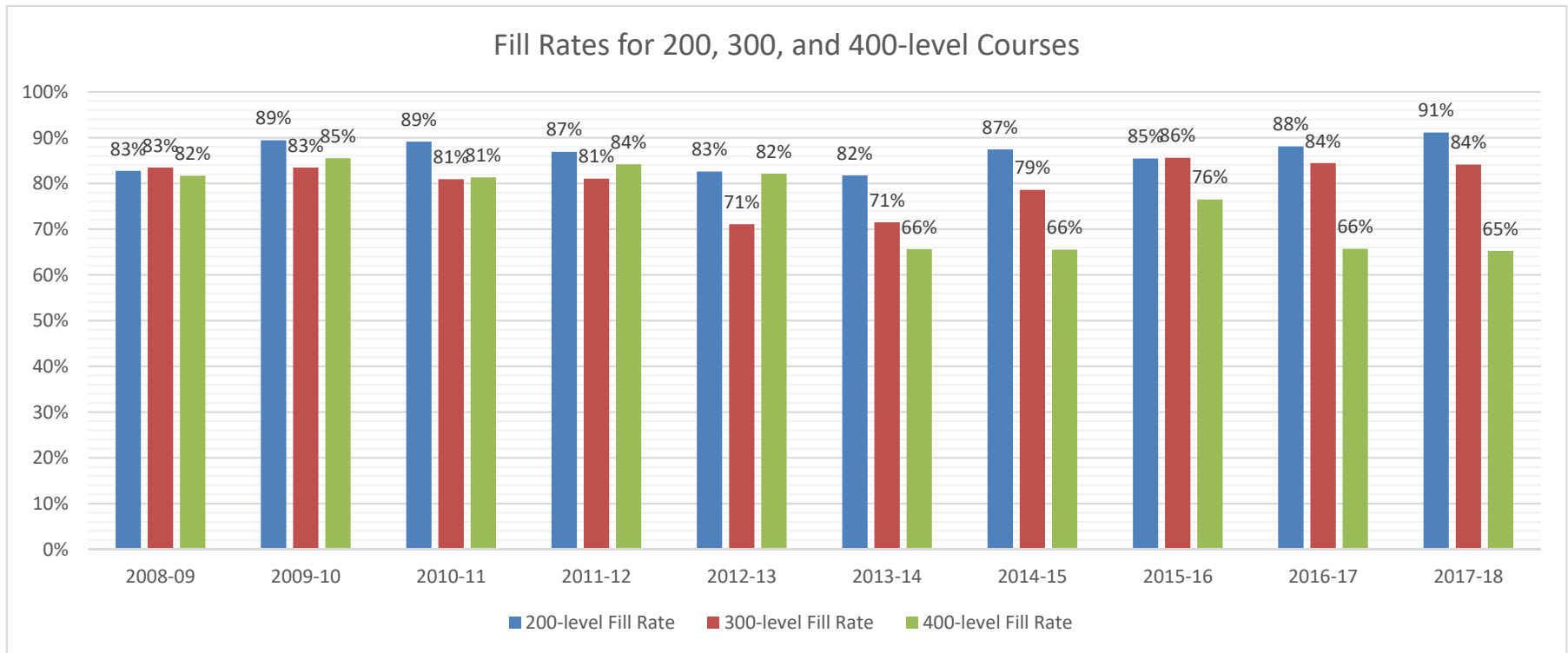


Appendix E.2: Faculty and TA/PTL Teaching Distribution

Academic Year	200-level Seats Taken	200-level Seats Available	200-level Fill Rate
2008-09	3759	4544	82.7%
2009-10	3956	4425	89.4%
2010-11	2859	3209	89.1%
2011-12	2820	3245	86.9%
2012-13	2852	3454	82.6%
2013-14	2778	3399	81.7%
2014-15	2652	3034	87.4%
2015-16	3203	3749	85.4%
2016-17	3292	3738	88.1%
2017-18	2782	3053	91.1%

Academic Year	300-level Seats Taken	300-level Seats Available	300-level Fill Rate
2008-09	2637	3160	83.4%
2009-10	2314	2773	83.4%
2010-11	2751	3400	80.9%
2011-12	2620	3234	81.0%
2012-13	2255	3173	71.1%
2013-14	2071	2897	71.5%
2014-15	2146	2732	78.6%
2015-16	1538	1797	85.6%
2016-17	1790	2120	84.4%
2017-18	1940	2307	84.1%

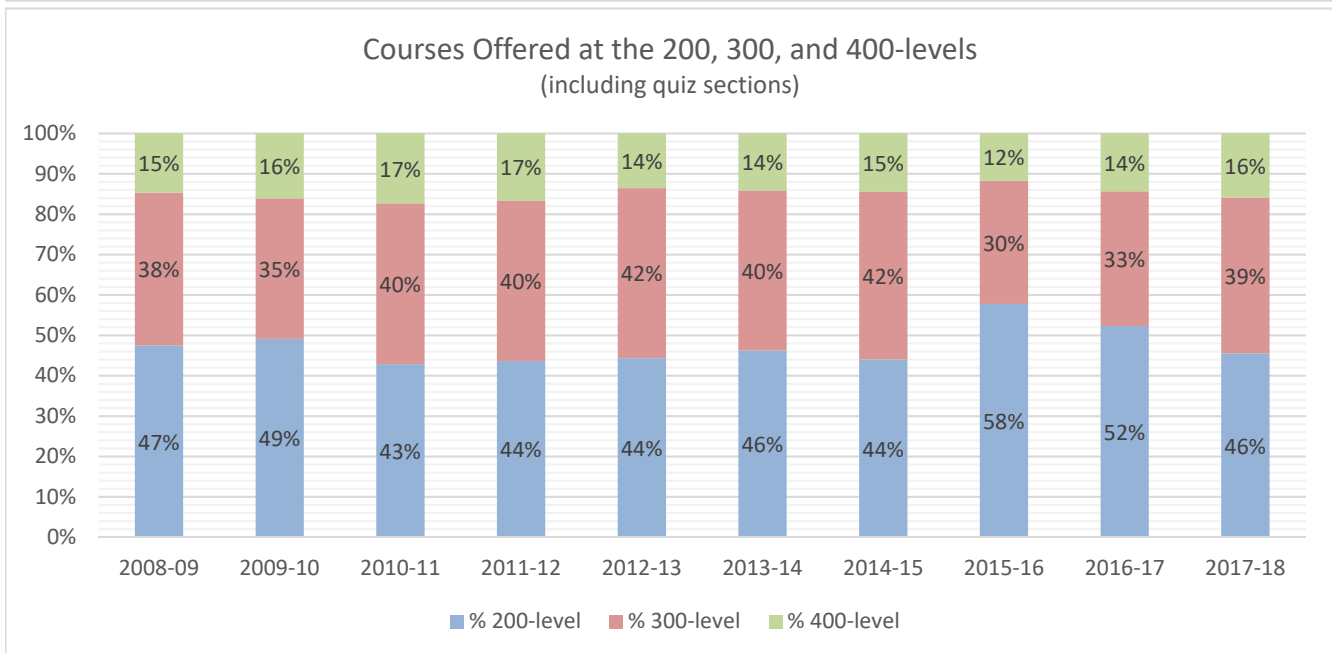
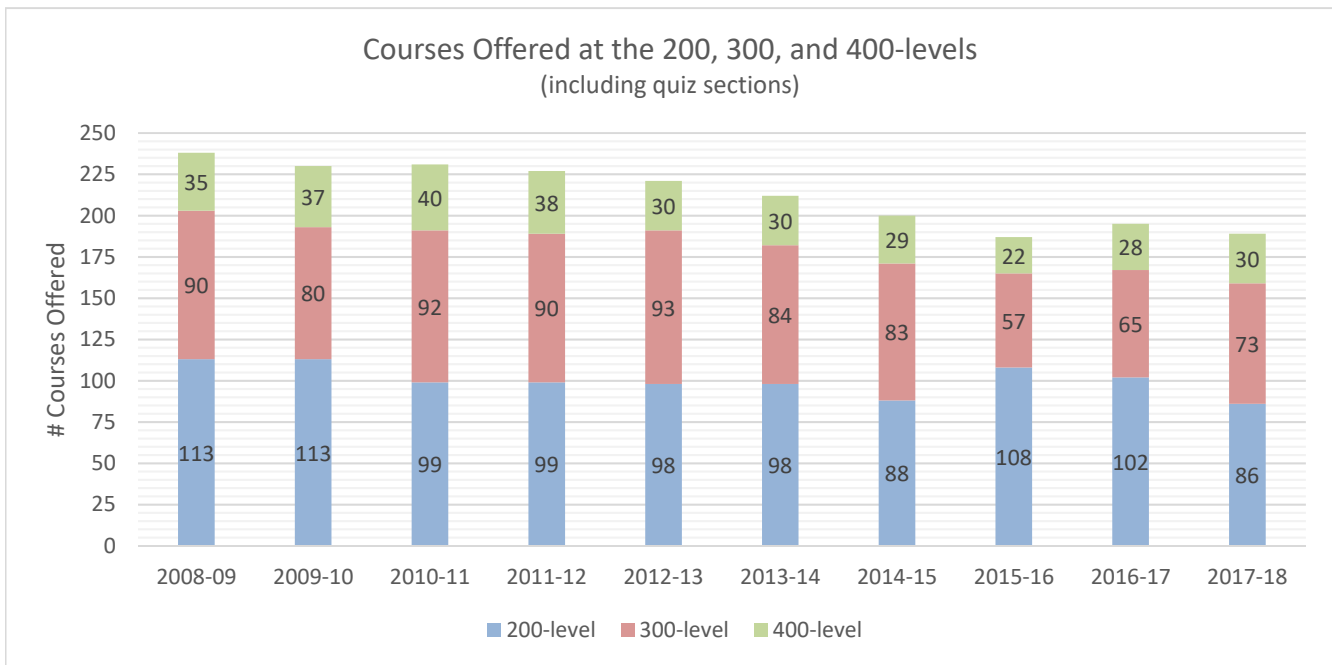
Academic Year	400-level Seats Taken	400-level Seats Available	400-level Fill Rate
2008-09	624	764	81.7%
2009-10	666	779	85.5%
2010-11	708	871	81.3%
2011-12	696	827	84.2%
2012-13	583	710	82.1%
2013-14	485	739	65.6%
2014-15	433	661	65.5%
2015-16	403	527	76.5%
2016-17	440	670	65.7%
2017-18	420	644	65.2%



Appendix E.2: Faculty and TA/PTL Teaching Distribution

Including Quiz Sections

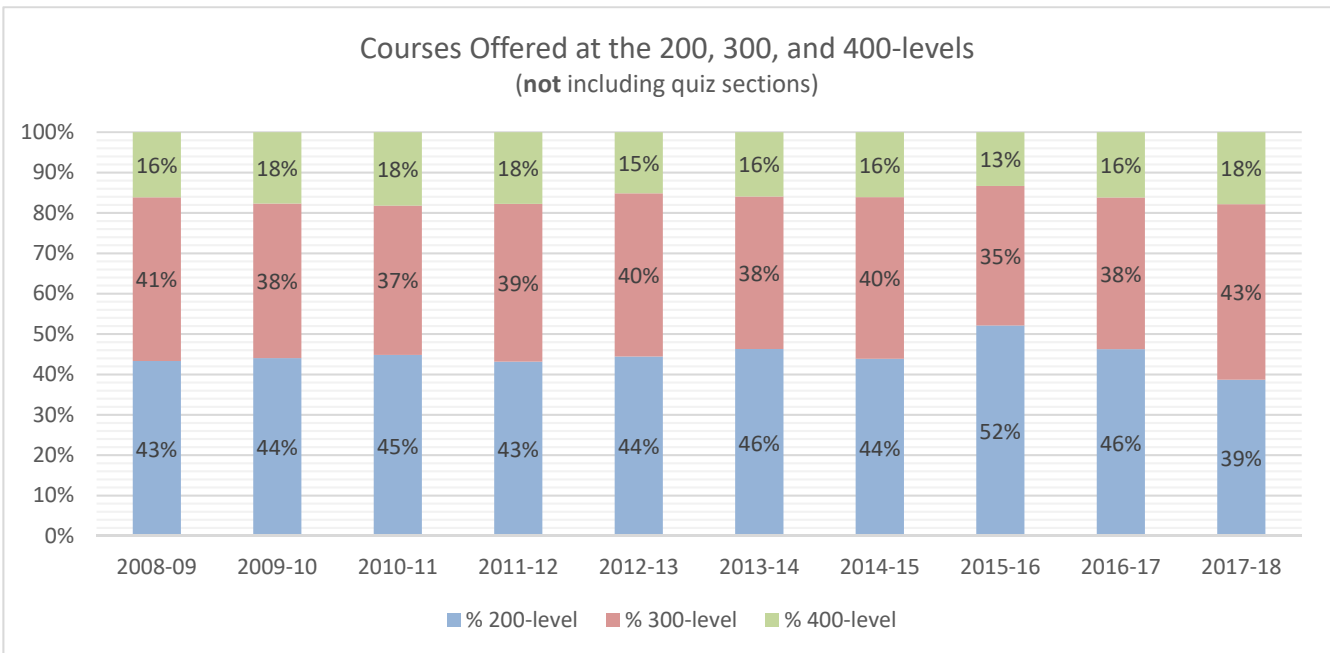
Academic Year	200-level	300-level	400-level	Total	% 200-level	% 300-level	% 400-level
2008-09	113	90	35	238	47%	38%	15%
2009-10	113	80	37	230	49%	35%	16%
2010-11	99	92	40	231	43%	40%	17%
2011-12	99	90	38	227	44%	40%	17%
2012-13	98	93	30	221	44%	42%	14%
2013-14	98	84	30	212	46%	40%	14%
2014-15	88	83	29	200	44%	42%	15%
2015-16	108	57	22	187	58%	30%	12%
2016-17	102	65	28	195	52%	33%	14%
2017-18	86	73	30	189	46%	39%	16%



Appendix E.2: Faculty and TA/PTL Teaching Distribution

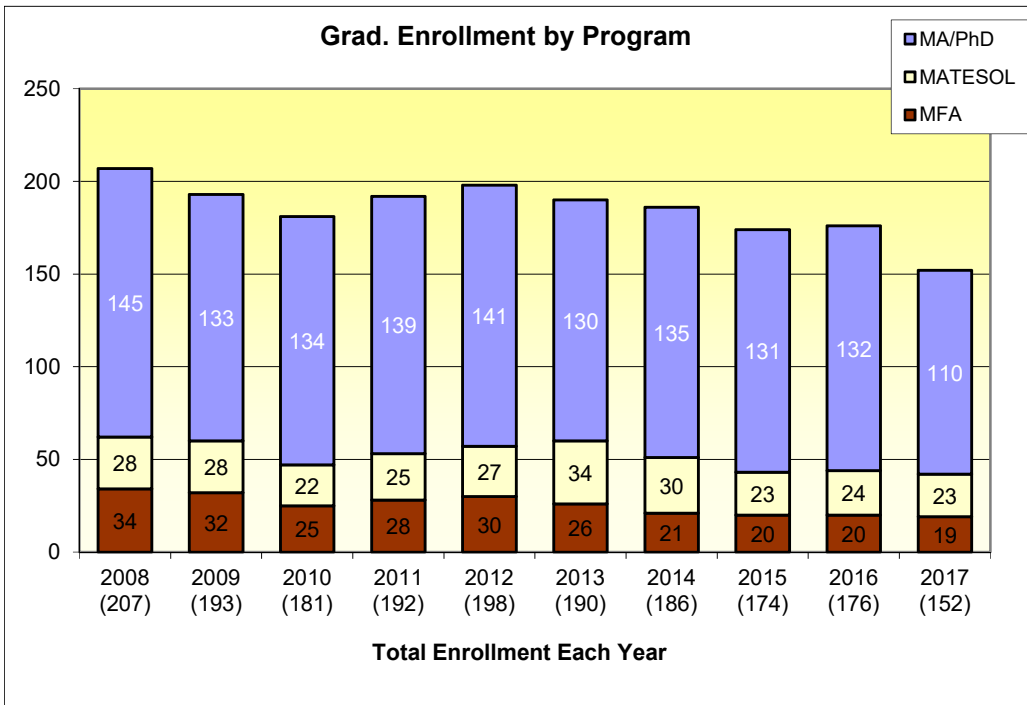
Not Including Quiz Sections

Academic Year	200-level	300-level	400-level	Total	% 200-level	% 300-level	% 400-level
2008-09	94	88	35	217	43%	41%	16%
2009-10	92	80	37	209	44%	38%	18%
2010-11	91	75	37	203	45%	37%	18%
2011-12	85	77	35	197	43%	39%	18%
2012-13	88	80	30	198	44%	40%	15%
2013-14	87	71	30	188	46%	38%	16%
2014-15	79	72	29	180	44%	40%	16%
2015-16	86	57	22	165	52%	35%	13%
2016-17	80	65	28	173	46%	38%	16%
2017-18	65	73	30	168	39%	43%	18%

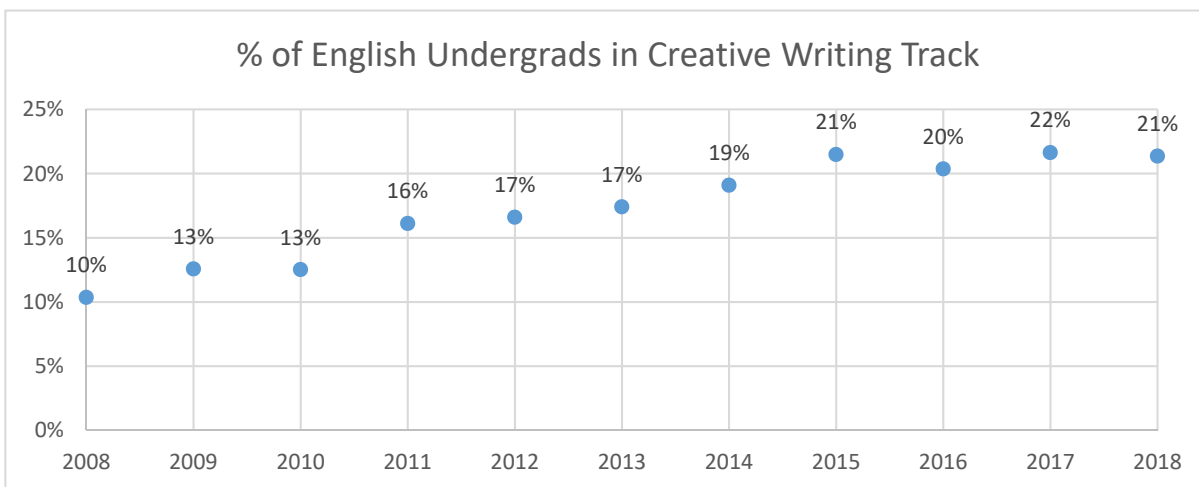
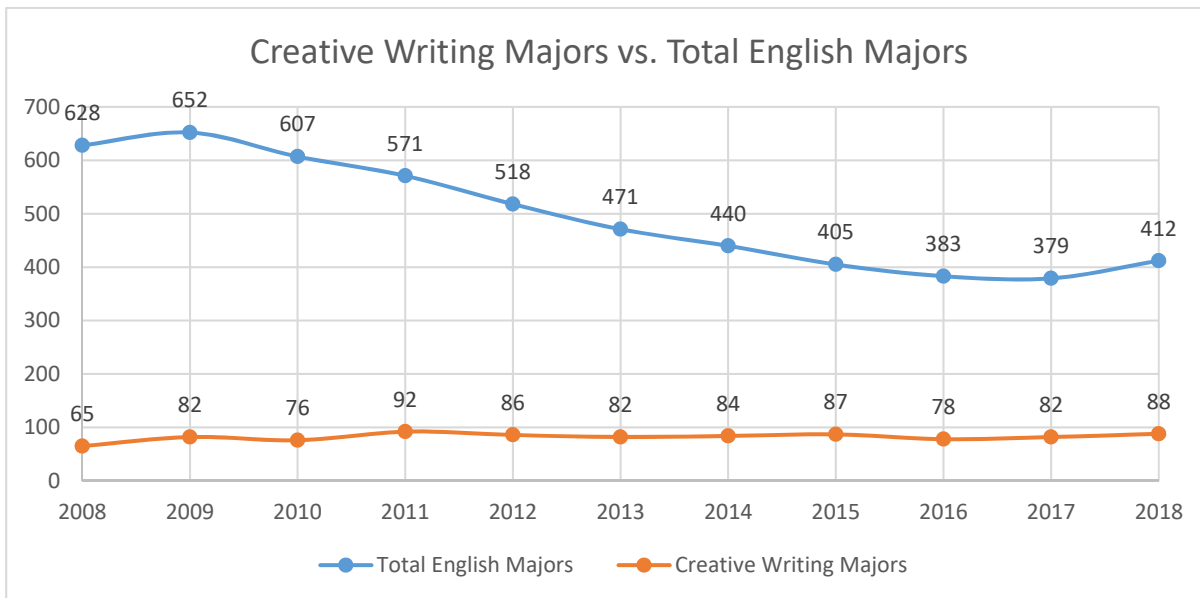
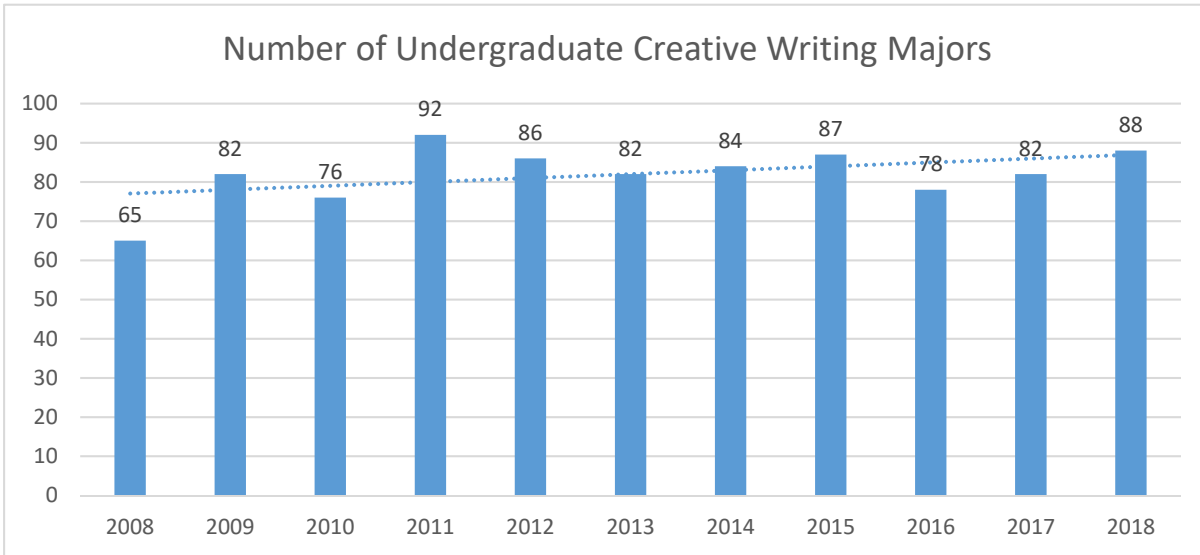


New MA/PhD students, broken down by level of entry

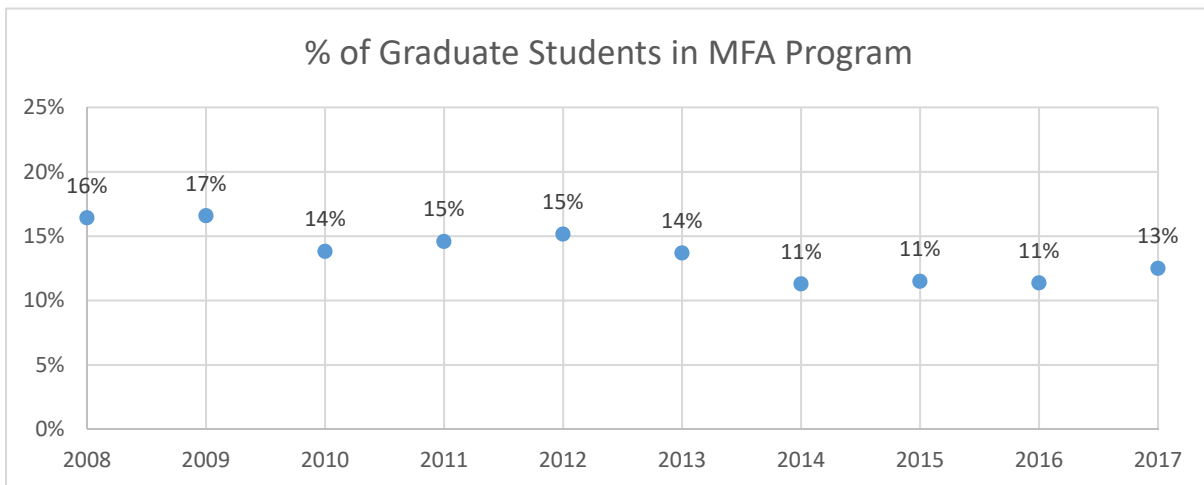
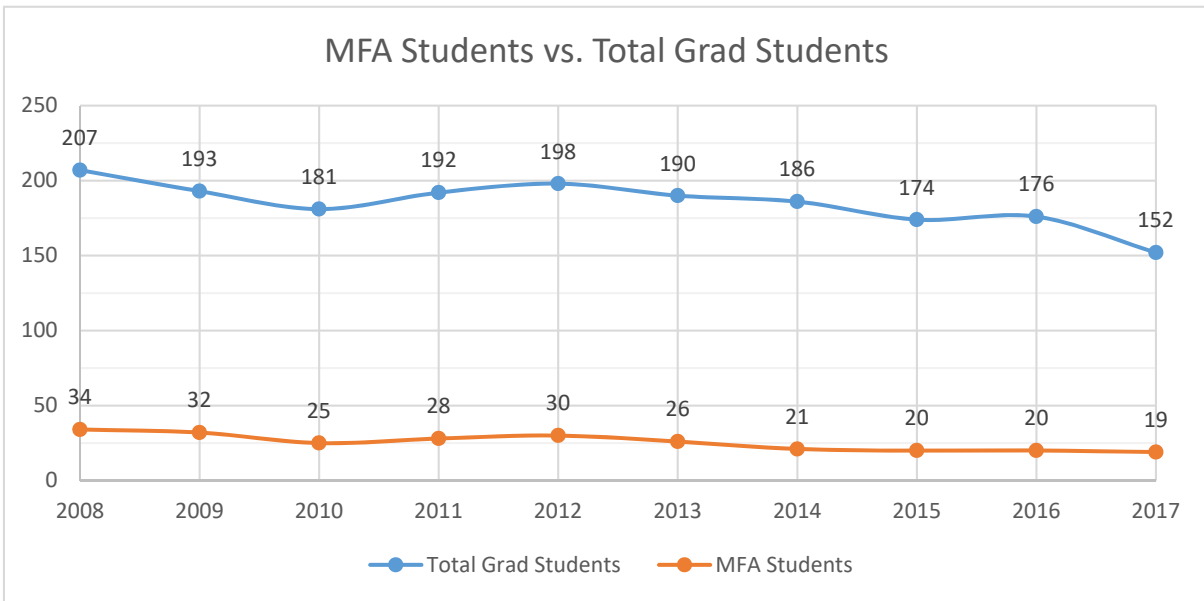
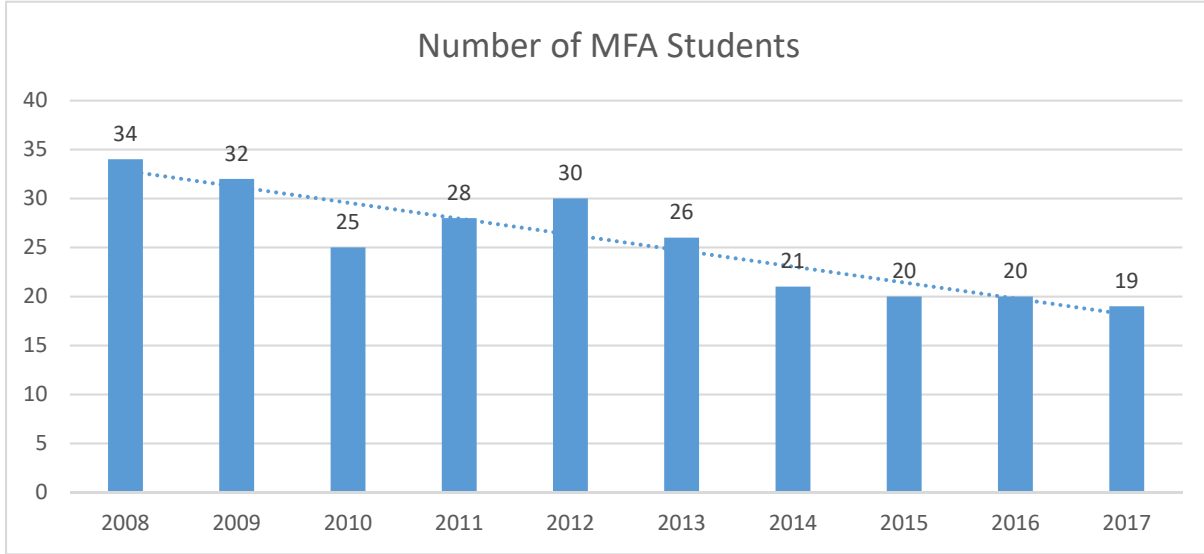
Year	MA (begin at 1Y)	Post-MA (begin at 2Y)	Total New Students
2018	5	5	10
2017	9	5	14
2016	9	14	23
2015	8	11	19
2014	6	14	20
2013	13	7	20
2012	12	8	20
2011	9	15	24
2010	9	8	17
2009	9	3	12
2008	16	5	21



Undergraduate Program Data



Graduate Program Data



Appendix E.5: Creative Writing Class Fill Data

2008-2009

Class	Fill %	Students Denied
A, 283A	104	2
A, 283B	96	2
A, 283C	60	0
A, 284A	100	7
A, 284B	100	1
W, 283A	96	6
W, 283B	91	13
W, 284A	96	22
W, 284B	104	18
S, 283A	91	9
S, 283B	96	2
S, 284A	100	30
S, 284B	100	19
283/284 totals		131
A, 383A	100	3
A, 383B	3	0
A, 384A	105	9
W, 383A	85	3
W, 383B	85	3
W, 384A	110	0
W, 384B	90	1
S, 383A	55	0
S, 383B	60	0
S, 384A	75	0
S 384B	70	0
383/384 totals		10
A, 483A	65	0
A 483B	60	0
A 484A	100	0
W 483A	53	0
W 484A	100	0
S, 483A	124	0
S, 484A	106	0
483/484 totals		0

Appendix E.5: Creative Writing Class Fill Data

2009-2010

Class	Fill %	Students Denied
A 283A	96	3
A 283B	100	1
A 283C	80	0
A 284A	109	9
A 284B	96	3
W 283A	96	3
W 283B	91	2
W284A	100	15
W 284B	96	20
S 283A	96	7
S 283B	104	8
S 284A	104	30
S 284B	96	23
283/284 totals		124
A 383A	85	0
A 383B	60	0
A384A	95	0
W 383A	65	0
W383B	60	0
W 384A	53	0
W 384B	80	0
S 383A	100	0
S 384A	85	0
383/384 TOTALS		0
A 483A	106	0
W 483A	71	0
W 484A	82	0
W 485A	100	0
S 483A	94	0
S 484A	94	0
S 487A	105	0
S 495A	27	0

Appendix E.5: Creative Writing Class Fill Data

2010-2011

CLASS	FILL %	STUDENTS DENIED
A 283A	100	2
A 283B	96	0
A 283C	80	0
A 284A	100	2
A 284B	83	1
A 284D	91	5
W 283A	91	2
W 283B	91	8
W 284A	96	12
W 284B	96	16
S 283A	96	1
S 283B	100	2
S 284A	91	22
S 284B	91	4
283/284 TOTALS		77
A 383A	105	2
A 383B	60	0
A 384A	95	0
W 383A	90	3
W 384A	100	0
W 384B	95	2
S 383A	110	6
S 384A	100	5
383/384 TOTALS		18
A 483B	100	0
A 484A	47	0
A 485A	100	0
W 483A	94	0
W 484B	88	0
W 487A	100	0
S 483A	82	0
S 483B	65	0
S 484A	71	0
S 485A	100	0
S 495A	27	0

Appendix E.5: Creative Writing Class Fill Data

2011-2012

CLASS	FILL %	STUDENTS DENIED
A 283A	96	1
A 283B	100	2
A 284A	104	8
A 284B	100	6
W 283A	100	3
W 283B	96	1
W 284A	100	27
W 284B	104	9
S 283A	91	3
S 283B	100	0
S 284A	96	6
S 284B	96	10
283/284 TOTALS		76
A 383A	100	0
A 383B	80	0
A 383C	70	0
A 384A	100	0
A384B	100	0
W 383B	105	3
W 384A	65	0
W 384B	55	0
S 383A	85	0
S 383B	65	0
S 384A	70	0
S 384B	55	0
A 483B	140	0
A 483C	41	0
A 484A	41	0
A 485A	100	0
W 483A	71	0
W 484A	82	0
S 483A	94	0
S 484A	100	0
S 487A	96	0
S 495A	60	0

Appendix E.5: Creative Writing Class Fill Data

2012-2013

CLASS	FILL %	STUDENTS DENIED
A 283A	96	0
A 283B	96	0
A 283C	20	0
A 284A	100	2
A 284B	100	3
W 283A	95	2
W 283B	91	3
W 284A	100	5
W 284B	100	6
S 283A	96	2
S 283B	100	2
S 284A	104	6
S 284B	96	7
283/284 TOTALS		38
A 383A	100	0
A 383B	20	0
A 384A	100	1
A 384B	85	0
W 383A	95	0
W 384A	45	0
W 384B	84	0
S 383A	70	0
S 384A	55	0
S 384B	100	0
A 483C	53	0
A484A	59	0
A 485A	100	0
W 483A	82	0
W 484A	59	0
S 483A	82	0
S 484A	88	0
S 485A	93	0
S 487A	100	0

Appendix E.5: Creative Writing Class Fill Data

2013-2014

CLASS	FILL %	STUDENTS DENIED
A 283A	91	0
A 283B	87	0
A 284A	100	2
A 284B	83	2
W 283A	100	0
W 283B	86	1
W 284A	91	13
W 284B	91	3
S 283A	96	6
S 283B	100	1
S 284A	100	14
S 284B	109	20
283/284 TOTALS		62
A 383A	70	0
A 384A	75	0
A 384B	50	0
W 383A	90	0
W 384A	45	0
W 384B	55	0
S 383A	115	3
S 384A	110	0
A 483C	88	0
A 484A	59	0
A 487A	96	0
A 493A	17	0
W 483A	47	0
W 484A	94	0
S 483A	53	0
S 484A	65	0
S 485A	100	0

Appendix E.5: Creative Writing Class Fill Data

2014-2015

CLASS	FILL %	STUDENTS DENIED
A 283A	87	1
A 283B	96	2
A 284A	100	5
A 284B	96	5
W 283A	95	1
W 283B	100	4
W 284A	114	9
W 284B	100	3
S 283A	83	2
S 283B	83	2
S 284A	96	2
S 284B	100	2
S 284D	109	4
283/284 TOTALS		42
A 383A	95	6
A 384B	95	1
A 384B	50	0
W 383A	100	0
W 384A	50	0
W 384B	80	0
S 383A	95	0
S 384A	55	0
S 384B	75	0
A 483C	88	0
A 484A	65	0
A 485A	100	0
A 493B	23	0
W 483A	94	0
W 484A	93	0
S 483A	65	0
S 484A	100	0
S 487A	100	0

Appendix E.5: Creative Writing Class Fill Data

2015-2016

CLASS	FILL %	STUDENTS DENIED
A 283A	91	1
A 283B	96	0
A 284A	100	0
A 284B	96	2
W 283A	100	1
W 283B	91	0
W 284A	105	7
W 284B	95	6
S 283A	95	1
S 283B	100	3
S 284A	114	7
S 284B	100	2
283/284 TOTALS		30
A 383A	70	0
A 383C	90	0
A 384A	75	0
A 384B	55	0
W 383A	80	0
W 384A	75	0
S 383A	95	0
S 384A	80	0
A 483C	67	0
A 484A	76	0
A 493B	27	0
W 483A	106	0
W 484A	88	0
S 493A	88	0
S 484A	94	0

Appendix E.5: Creative Writing Class Fill Data

2016-2017

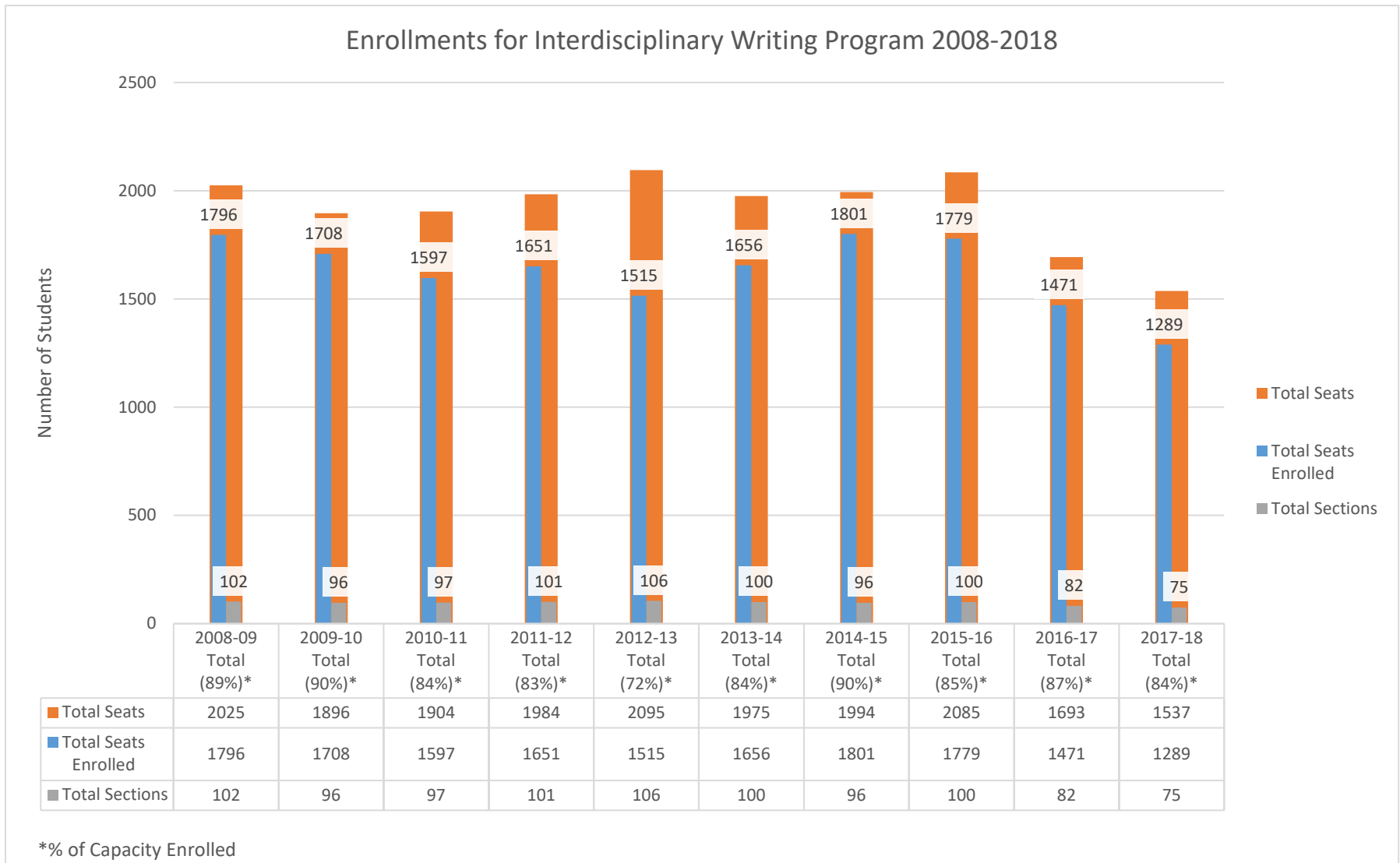
CLASS	FILL %	STUDENTS DENIED
A 283A	100	0
A 283B	100	4
A 284A	96	4
A 284B	100	6
W 283A	100	2
W 283B	86	1
W 284A	95	4
W 284B	100	3
S 283A	91	1
S 283B	100	3
S 283D	94	1
S 284A	100	4
S 284B	91	3
283/284 TOTALS		36
A 383A	90	2
A 384A	95	0
W 383A	90	0
W 384A	105	0
S 383A	100	0
S 384A	55	0
S 384B	95	0
A 483C	24	0
A 484A	76	0
W 483A	100	0
W 484A	88	0
S 483A	59	0
S 484A	94	0
S 485A	85	1

Appendix E.5: Creative Writing Class Fill Data

2017-2018

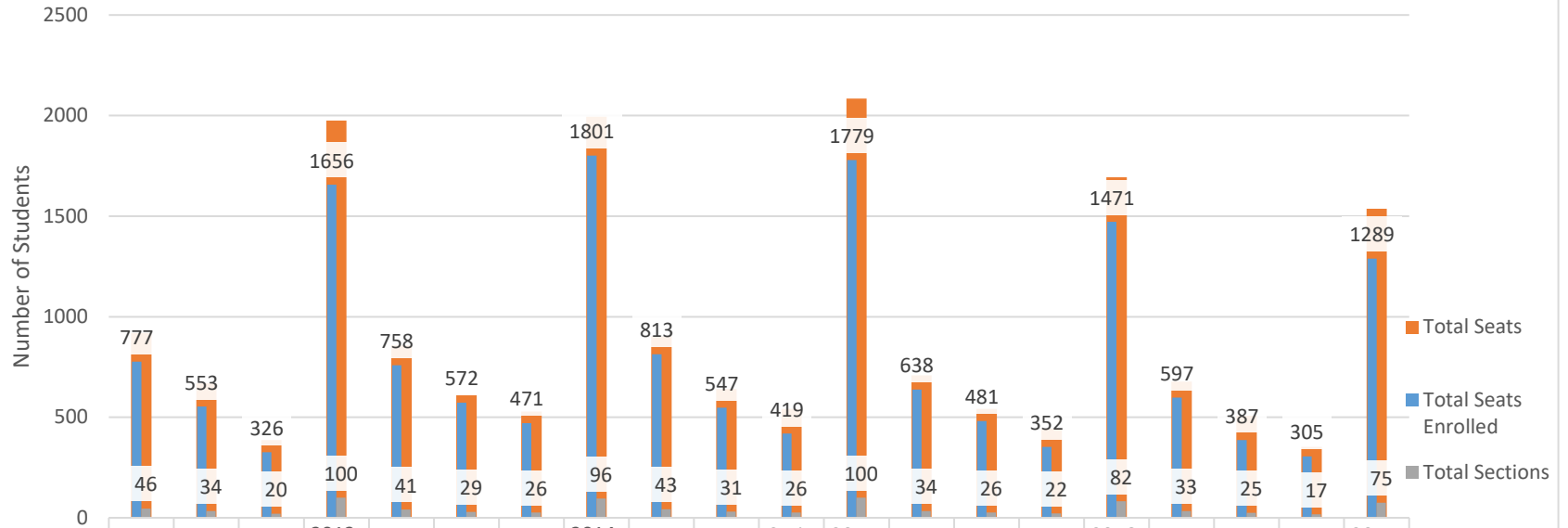
CLASS	FILL %	STUDENTS DENIED
A 283A	104	0
A 283B	96	0
A 284B	87	1
A 284D	90	7
W 283A	100	0
W 283B	100	2
W 283D	95	1
W 284A	100	9
W 284B	95	5
S 283A	100	0
S 283B	100	0
S 284A	96	3
S 284B	100	11
S 294D	87	7
283/284 TOTALS		46
A 383A	95	7
A 384B	90	2
W 383A	95	5
W 384A	65	0
W 384B	85	0
S 383A	100	10
S384A	90	0
S 384B	50	0
A 483C	47	0
A 484A	76	0
W 483A	88	0
W 484A	100	0
S 483A	53	0
S 484A	106	0
S 485A	93	0

Appendix E.6: Interdisciplinary Writing Program Enrollment Data



Appendix E.6: Interdisciplinary Writing Program Enrollment Data

Enrollments for Interdisciplinary Writing Program 2013-2018

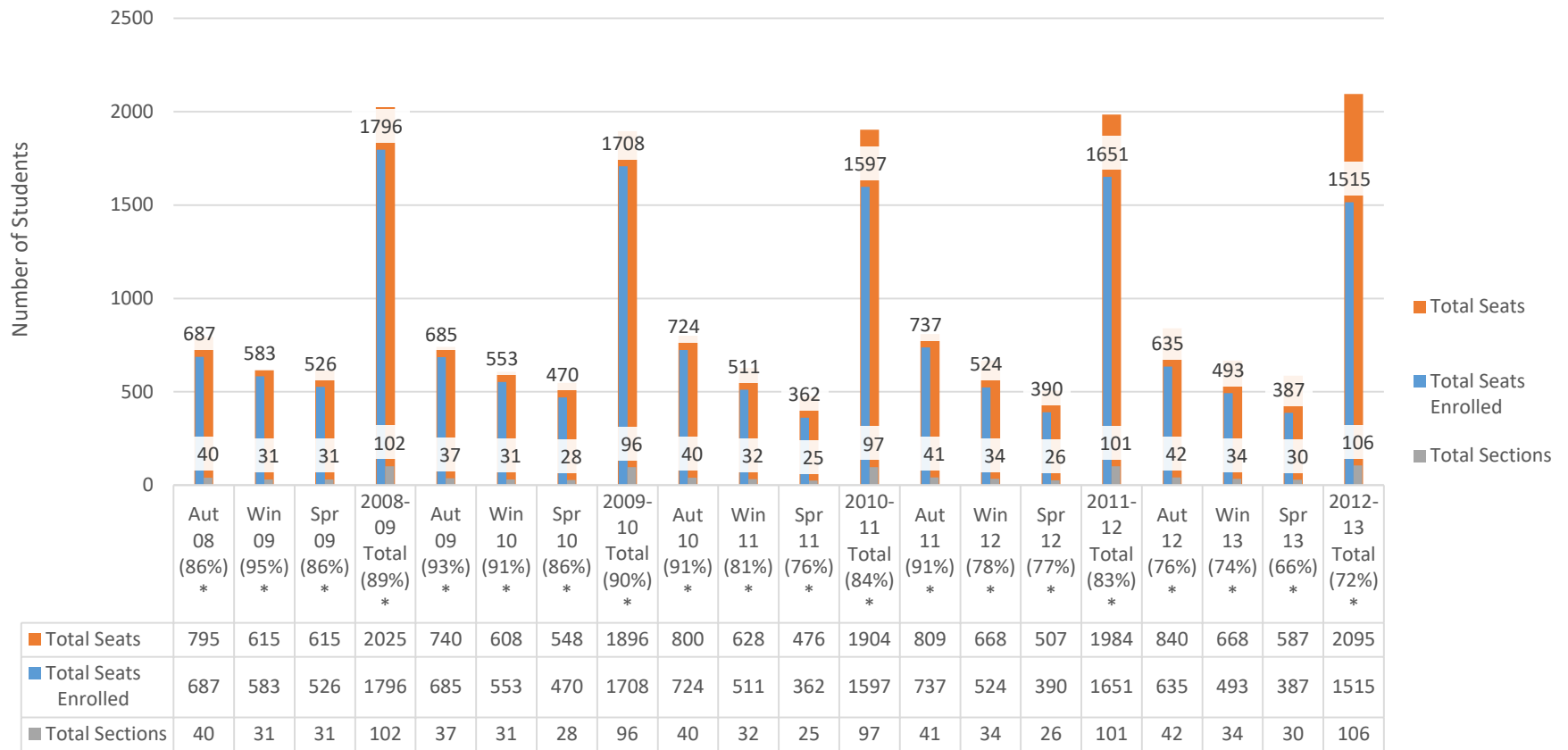


	Aut 13 (84%)*	Win 14 (83%)*	Spr 14 (84%)*	2013-14 Total (84%)*	Aut 14 (88%)*	Win 15 (94%)*	Spr 15 (89%)*	2014-15 Total (90%)*	Aut 15 (90%)*	Win 16 (85%)*	Spr 16 (77%)*	2015-16 Total (85%)*	Aut 16 (90%)*	Win 17 (89%)*	Spr 17 (79%)*	2016-17 Total (87%)*	Aut 17 (88%)*	Win 18 (76%)*	Spr 18 (86%)*	2017-18 Total (84%)*
Total Seats	920	668	387	1975	857	609	528	1994	902	641	542	2085	708	541	444	1693	677	507	353	1537
Total Seats Enrolled	777	553	326	1656	758	572	471	1801	813	547	419	1779	638	481	352	1471	597	387	305	1289
Total Sections	46	34	20	100	41	29	26	96	43	31	26	100	34	26	22	82	33	25	17	75

% of Capacity Enrolled

Appendix E.6: Interdisciplinary Writing Program Enrollment Data

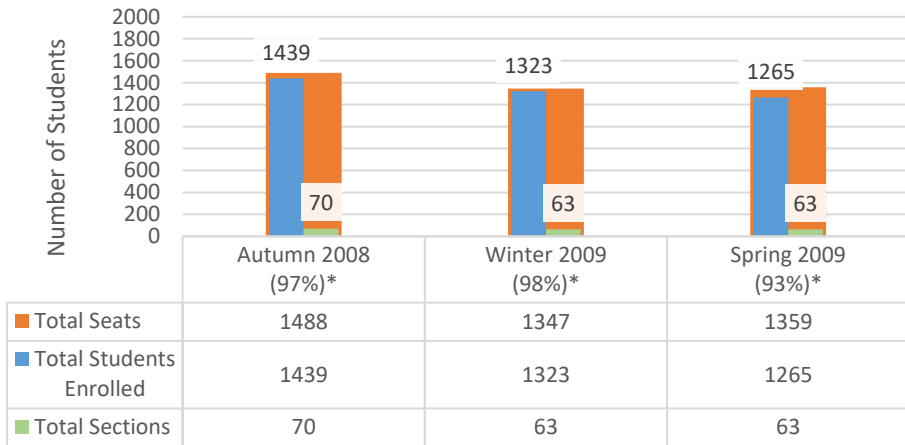
Enrollments for Interdisciplinary Writing Program 2008-2013



*% of Capacity Enrolled

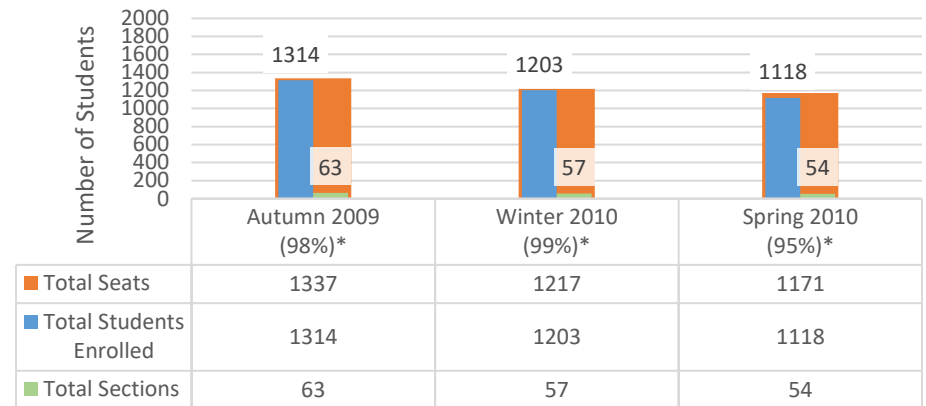
Expository Writing Program Enrollment Statistics by Academic Year

Expository Writing Program Enrollments 2008-'09



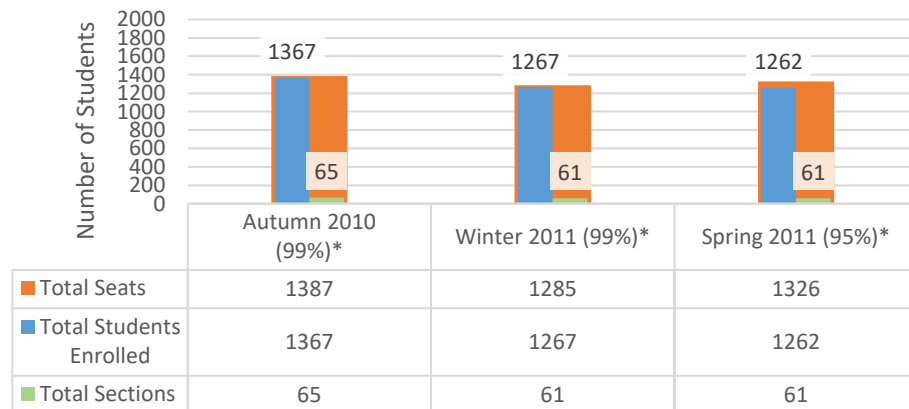
*% of Capacity Enrolled by Quarter

Expository Writing Program Enrollments 2009-'10



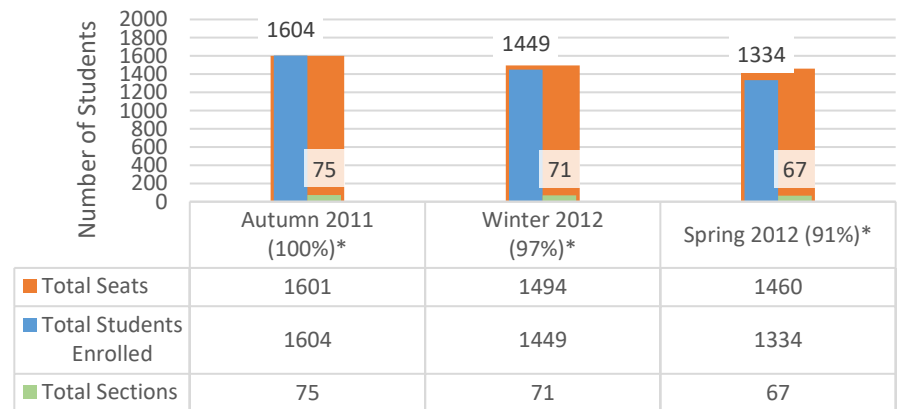
*% of Capacity Enrolled by Quarter

Expository Writing Program Enrollments 2010-'11



*% of Capacity Enrolled by Quarter

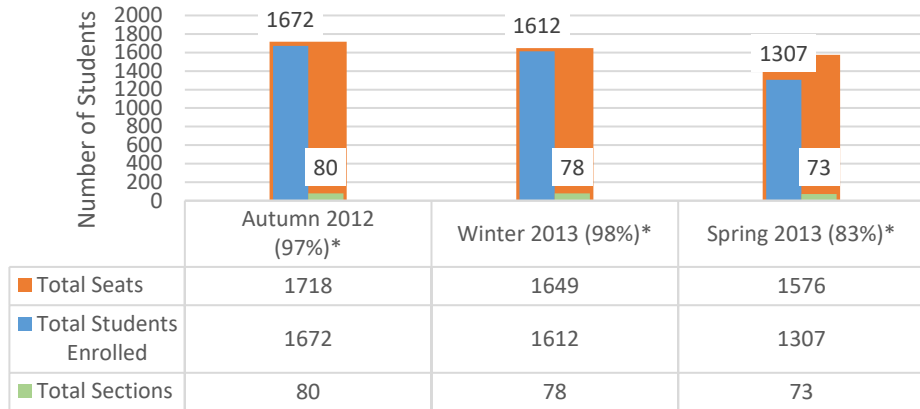
Expository Writing Program Enrollments 2011-'12



*% of Capacity Enrolled by Quarter

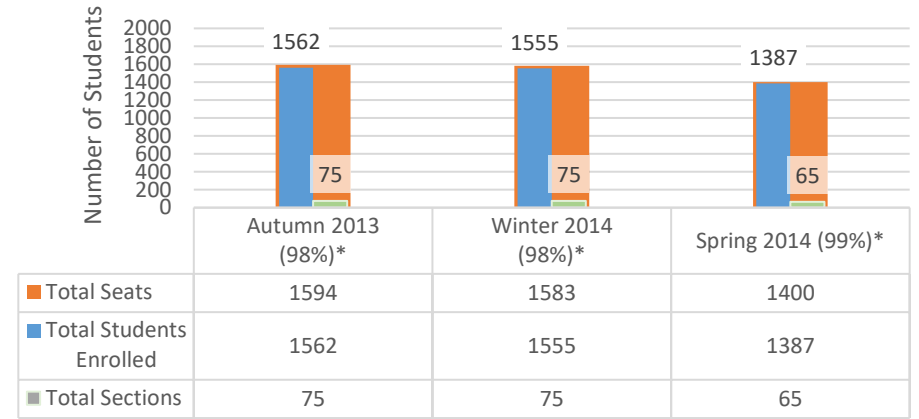
Expository Writing Program Enrollment Statistics by Academic Year

Expository Writing Program Enrollments 2012-'13



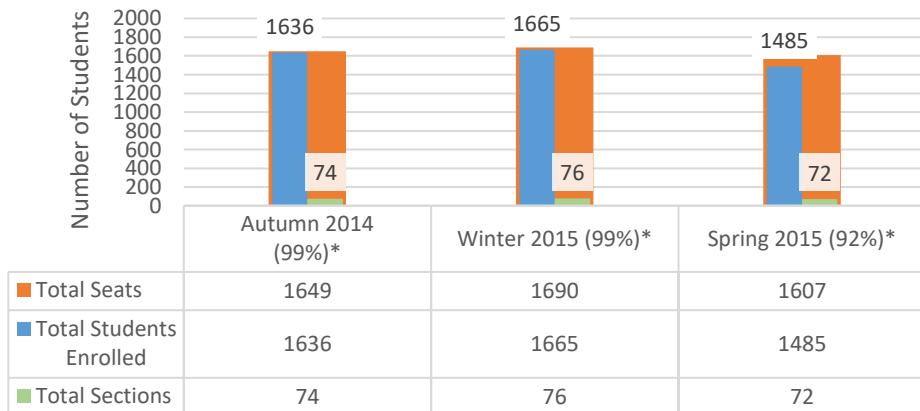
*% of Capacity Enrolled by Quarter

Expository Writing Program Enrollments 2013-'14



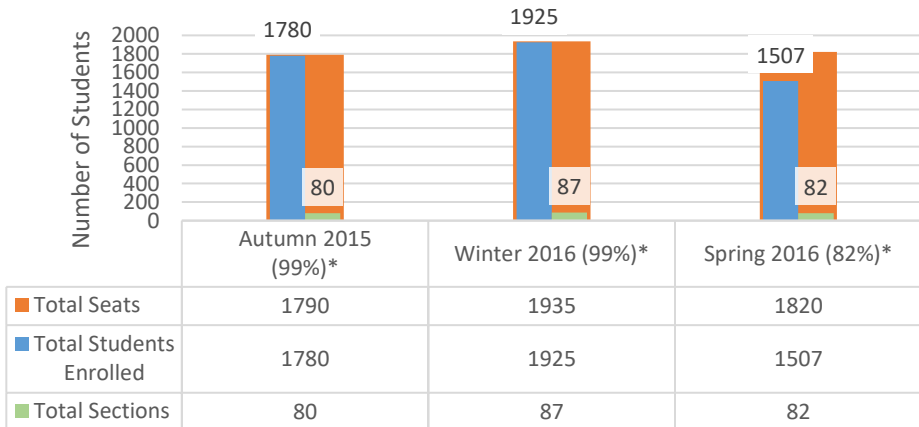
*% of Capacity Enrolled by Quarter

Expository Writing Program Enrollments 2014-'15



*% of Capacity Enrolled by Quarter

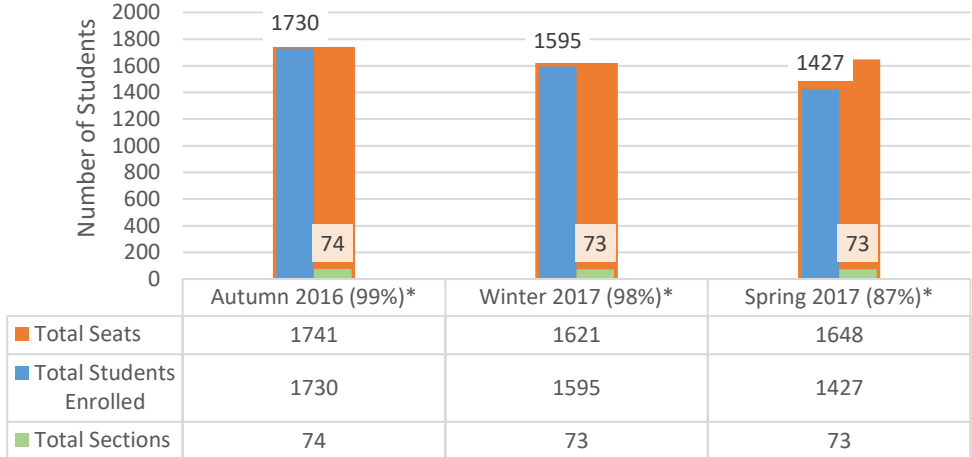
Expository Writing Program Enrollments 2015-'16



*% of Capacity Enrolled by Quarter

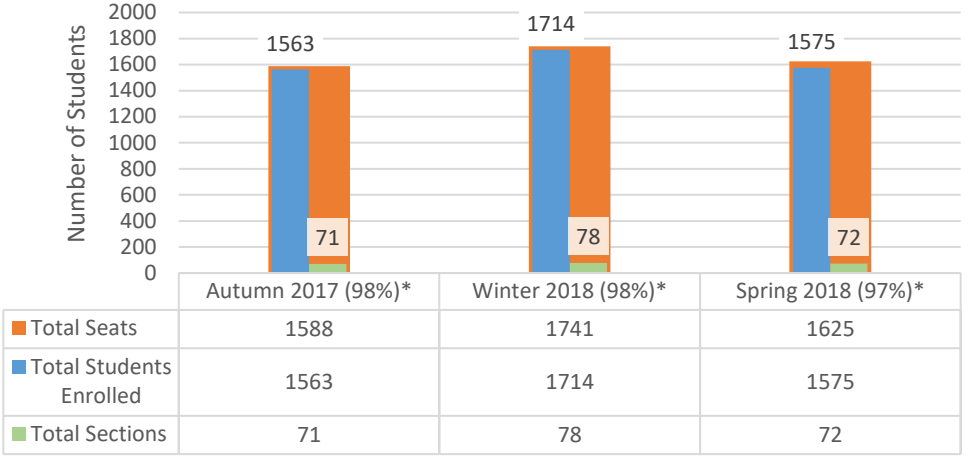
Expository Writing Program Enrollment Statistics by Academic Year

Expository Writing Program Enrollments 2016-'17



*% of Capacity Enrolled by Quarter

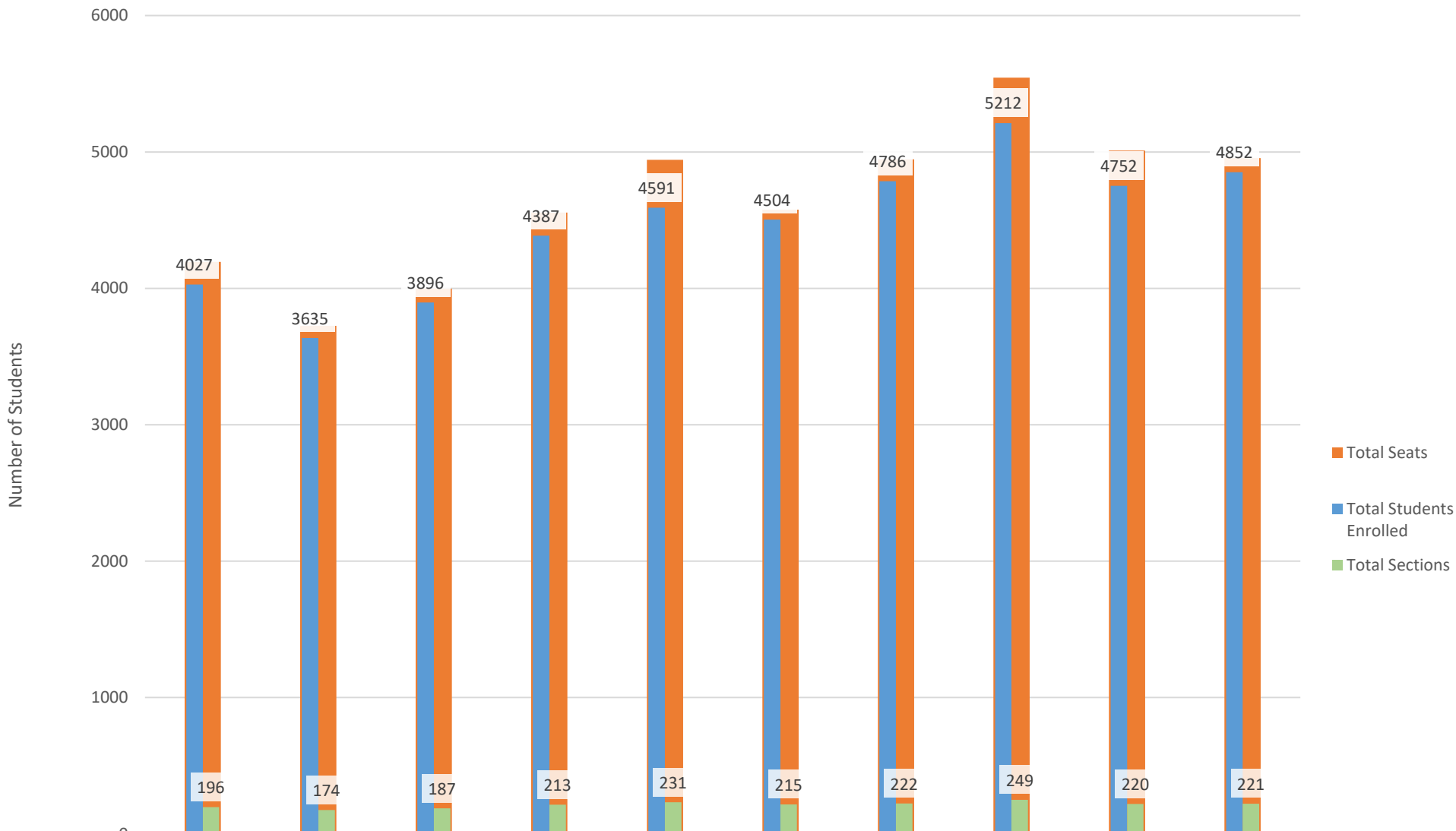
Expository Writing Program Enrollments 2017-'18



*% of Capacity Enrolled by Quarter

Expository Writing Program Enrollment Statistics by Academic Year

Expository Writing Program Enrollments 2008-2018

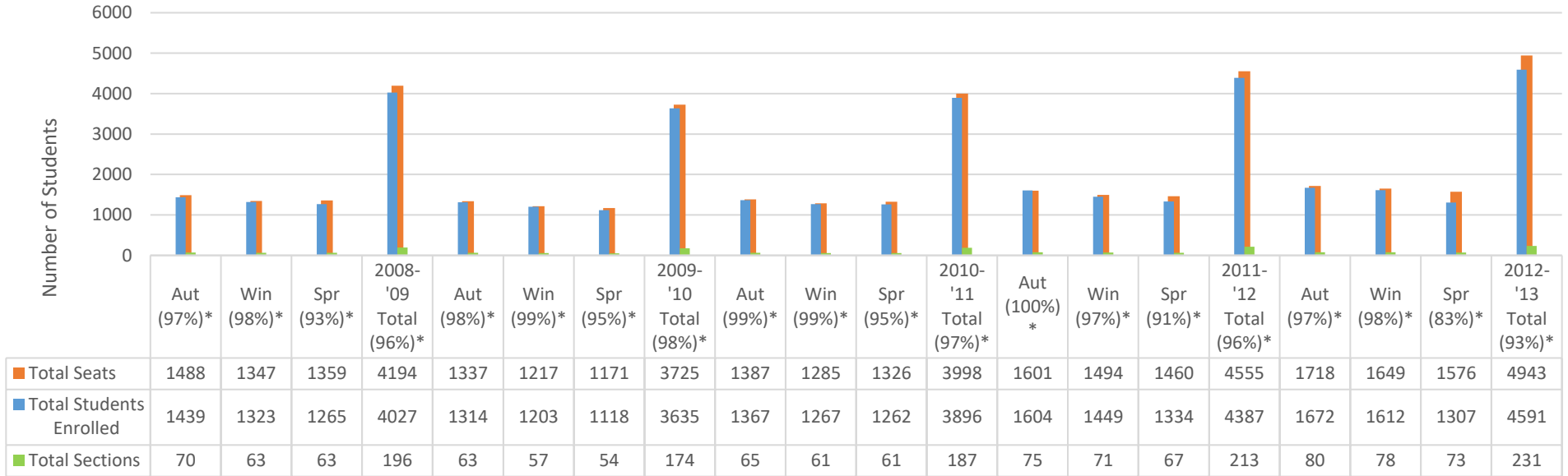


	2008-'09 Total (96%)*	2009-'10 Total (98%)*	2010-'11 Total (97%)*	2011-'12 Total (96%)*	2012-'13 Total (93%)*	2013-'14 Total (98%)*	2014-'15 Total (97%)*	2015-'16 Total (94%)*	2016-'17 Total (95%)*	2017-'18 Total (98%)*
Total Seats	4194	3725	3998	4555	4943	4577	4946	5545	5010	4954
Total Students Enrolled	4027	3635	3896	4387	4591	4504	4786	5212	4752	4852
Total Sections	196	174	187	213	231	215	222	249	220	221

*% of Capacity Enrolled

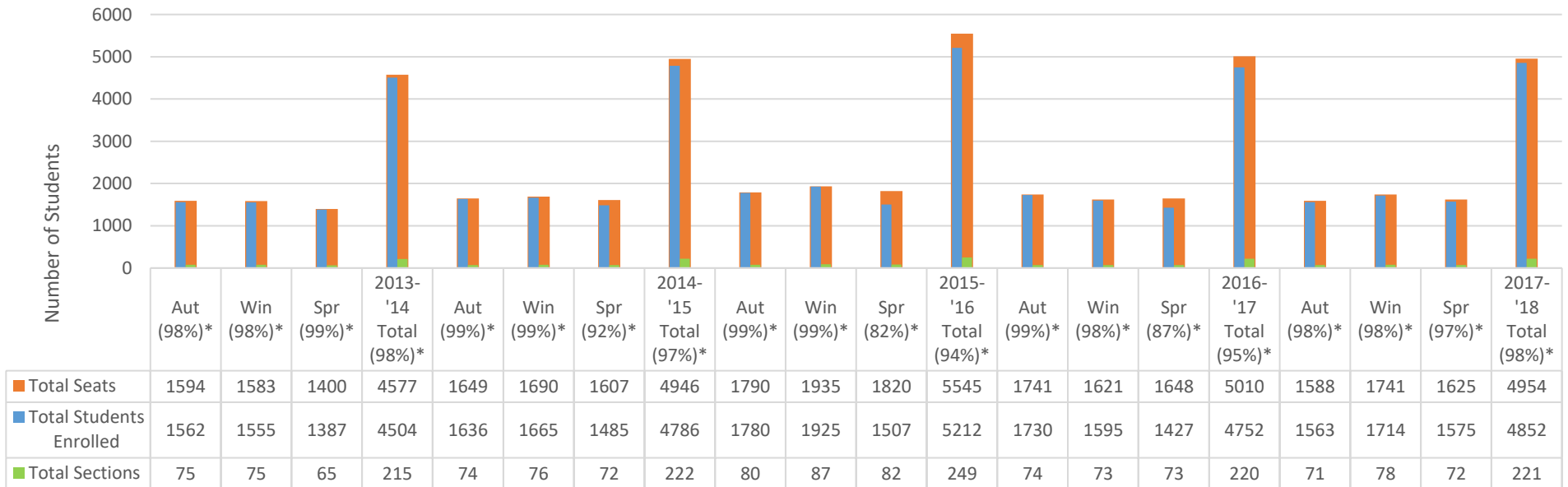
Expository Writing Program Enrollment Statistics: 2008-'18

Enrollments for Expository Writing Program 2008-2013



*% of Capacity Enrolled

Enrollments for Expository Writing Program 2013-2018



*% of Capacity Enrolled

EWP Enrollment Statistics 2008-2018

	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2008 (97%)	1439	1488	49	70	97%
Winter 2009 (98%)	1323	1347	24	63	98%
Spring 2009 (93%)	1265	1359	94	63	93%
Total	4027	4194	167	196	96%
	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2009 (98%)	1314	1337	23	63	98%
Winter 2010 (99%)	1203	1217	14	57	99%
Spring 2010 (95%)	1118	1171	53	54	95%
Total	3635	3725	90	174	98%
	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2010 (99%)	1367	1387	20	65	99%
Winter 2011 (99%)	1267	1285	18	61	99%
Spring 2011 (95%)	1262	1326	64	61	95%
Total	3896	3998	102	187	97%
	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2011 (100%)	1604	1601	-3	75	100%
Winter 2012 (97%)	1449	1494	45	71	97%
Spring 2012 (91%)	1334	1460	126	67	91%
Total	4387	4555	168	213	96%
	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2012 (97%)	1672	1718	46	80	97%
Winter 2013 (98%)	1612	1649	37	78	98%
Spring 2013 (83%)	1307	1576	269	73	83%
Total	4591	4943	352	231	93%
	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2013 (98%)	1562	1594	32	75	98%
Winter 2014 (98%)	1555	1583	28	75	98%
Spring 2014 (99%)	1387	1400	13	65	99%
Total	4504	4577	73	215	98%
	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2014 (99%)	1636	1649	31	74	99%
Winter 2015 (99%)	1665	1690	46	76	99%
Spring 2015 (92%)	1485	1607	97	72	92%
Total	4786	4946	174	222	97%

EWP Enrollment Statistics 2008-2018

	Total Students Enrolled	Total Seats	Open Seats	Total "C" Sections**	Percentage Filled
Autumn 2015 (99%)	1780	1790	10	80	99%
Winter 2016 (99%)	1925	1935	10	87	99%
Spring 2016 (82%)	1507	1820	313	82	83%
Total	5212	5545	333	249	94%
	Total Students Enrolled	Total Seats	Open Seats	Total "C" Sections**	Percentage Filled
Autumn 2016 (99%)	1730	1741	11	74	99%
Winter 2017 (98%)	1595	1621	26	73	98%
Spring 2017 (87%)	1427	1648	221	73	87%
Total	4752	5010	258	220	95%
	Total Students Enrolled	Total Seats	Open Seats	Total "C" Sections**	Percentage Filled
Autumn 2017 (98%)	1563	1588	25	71	98%
Winter 2018 (98%)	1714	1741	27	78	98%
Spring 2018 (97%)	1575	1625	50	72	97%
Total	4852	4954	102	221	98%
GRAND TOTAL	44642	46447	1819	2128	96%

** EWP "C" courses include English 109/110, 111, 121, 131, 182, 281, 282, 381, 382

EWP CIC Enrollment Statistics 2008-2018

Academic Year	Total Sections	Total EWP Sections	Total IWP Sections	Total Other Sections	Total Student Enrollment
2008-2009	65	49 (75%)*	10	6	1188 (77%)**
2009-2010	53	39 (74%)*	10	4	972 (77%)**
2010-2011	51	36 (71%)*	11	4	933 (75)**
2011-2012	36	25 (69%)*	7	4	628 (78%)**
2012-2013	29	22 (76%)*	2	5	513 (81%)**
2013-2014	43	33 (77%)*	9	1	774 (82%)**
2014-2015	36	24 (67%)*	9	3	680 (69%)**
2015-2016	29	22 (76%)*	6	1	577 (74%)**
2016-2017	37	27 (73%)*	9	1	665 (73%)**
2017-2018	29	22 (76%)*	5	2	580 (82%)**
Grand Total	408	299 (73%)*	78	31	7510 (77%)**

*Percentage of Total Sections in Academic Year

**Percentage Enrolled in EWP Sections

Faculty Taught CIC Section Statistics: 2008-2018

Academic Year	# of Faculty Taught Sections	Total CIC Sections Offered
2008-2009	2 (3%)*	65
2009-2010	4 (8%)*	53
2010-2011	5 (10%)*	51
2011-2012	5 (14%)*	36
2012-2013	3 (10%)*	29
2013-2014	3 (7%)*	43
2014-2015	7 (19%)*	36
2015-2016	7 (24%)*	29
2016-2017	8 (22%)*	37
2017-2018	8 (28%)*	29
Grand Total	52 (13%)*	408

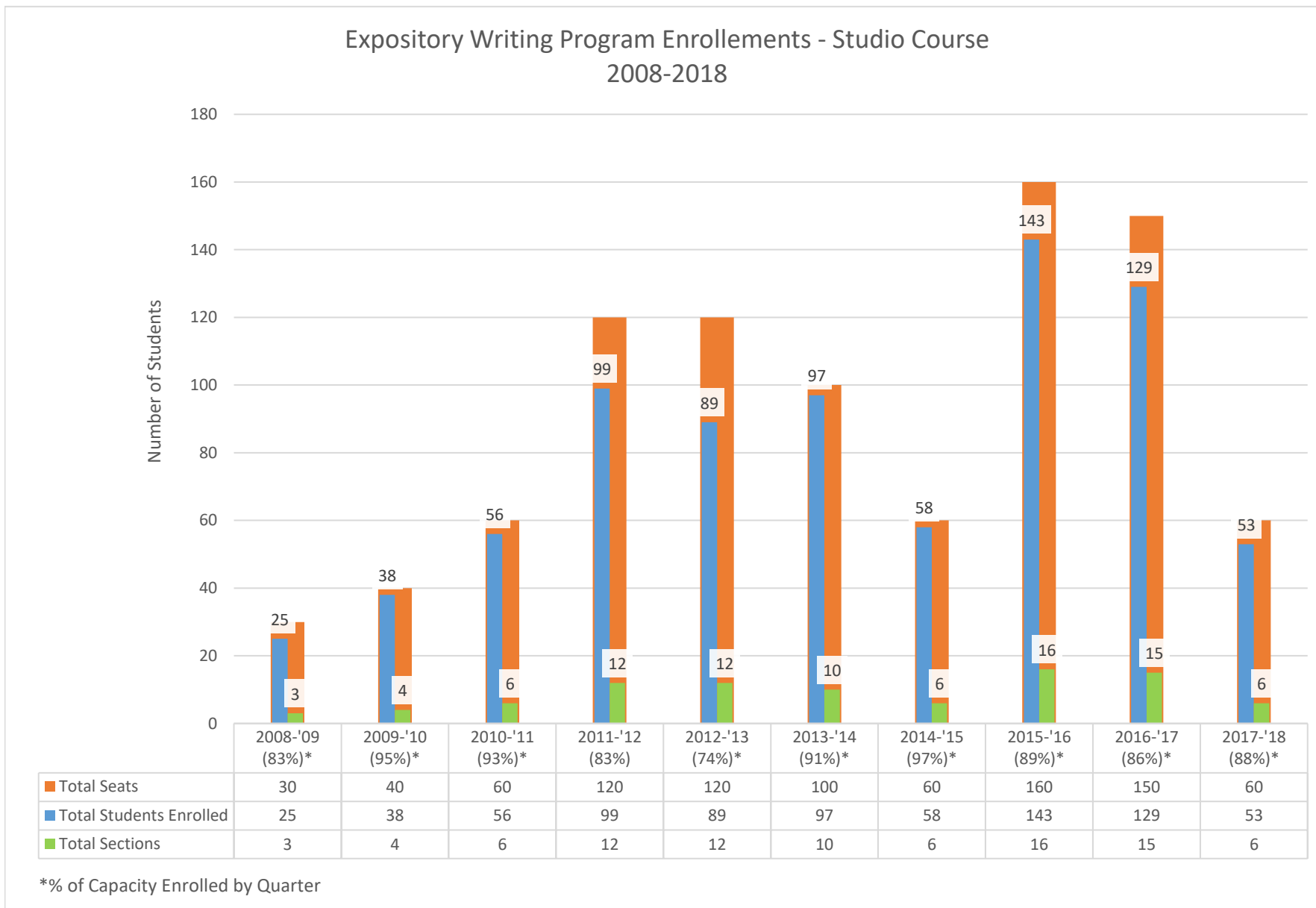
*Percentage of Sections Taught by Faculty

Appendix E.7.2: UWHS Enrollments

Expository Writing Program: UW in the High Schools
Statistics on High School Instructor Participation and Enrollments

School Year	Courses	Schools	Teachers	Students Enrolled for UW Credit
2013-14	61	32	41	1255
2014-15	61	30	39	1343
2015-16	61	35	43	1407
2016-17	63	33	44	1308
2017-18	68	33	46	1513
Total	314	163	213	6826

Expository Writing Program 115 Enrollment Statistics: 2008-2018



EWP Studio (115) Enrollment Statistics 2008-2018

	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2008 ()	0	0	0	0	000%
Winter 2009 (50%)	5	10	5	1	50%
Spring 2009 (100%)	20	20	0	2	100%
Total	25	30	5	3	83%

	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2009 ()	0	0	0	0	000%
Winter 2010 (95%)	19	20	1	2	95%
Spring 2010 (95%)	19	20	1	2	95%
Total	38	40	2	4	95%

	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2010 (95%)	19	20	1	2	95%
Winter 2011 (100%)	20	20	0	2	100%
Spring 2011 (85%)	17	20	3	2	85%
Total	56	60	4	6	93%

	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2011 (88%)	35	40	5	4	88%
Winter 2012 (78%)	31	40	9	4	78%
Spring 2012 (83%)	33	40	7	4	83%
Total	99	120	21	12	83%

	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2012 (43%)	17	40	23	4	43%
Winter 2013 (83%)	33	40	7	4	83%
Spring 2013 (98%)	39	40	1	4	98%
Total	89	120	31	12	74%

	Total Students Enrolled	Total Seats	Open Seats	Total “C” Sections**	Percentage Filled
Autumn 2013 (93%)	37	40	3	4	93%
Winter 2014 (85%)	34	40	6	4	85%
Spring 2014 (100%)	20	20	0	2	100%
Total	91	100	9	10	91%

EWP Studio (115) Enrollment Statistics 2008-2018

	Total Students Enrolled	Total Seats	Open Seats	Total "C" Sections**	Percentage Filled
Autumn 2014 (90%)	18	20	2	2	90%
Winter 2015 (100%)	20	20	0	2	100%
Spring 2015 (100%)	20	20	0	2	100%
Total	58	60	2	6	97%
<hr/>					
	Total Students Enrolled	Total Seats	Open Seats	Total "C" Sections**	Percentage Filled
Autumn 2015 (100%)	40	40	0	4	100%
Winter 2016 (95%)	57	60	3	6	95%
Spring 2016 (77%)	46	60	14	6	77%
Total	143	160	17	16	89%
<hr/>					
	Total Students Enrolled	Total Seats	Open Seats	Total "C" Sections**	Percentage Filled
Autumn 2016 (84%)	42	50	8	5	84%
Winter 2017 (90%)	45	50	5	5	90%
Spring 2017 (84%)	42	50	8	5	84%
Total	129	150	21	15	86%
<hr/>					
	Total Students Enrolled	Total Seats	Open Seats	Total "C" Sections**	Percentage Filled
Autumn 2017 (85%)	17	20	3	2	85%
Winter 2018 (85%)	17	20	3	2	85%
Spring 2018 (95%)	19	20	1	2	95%
Total	53	60	7	6	88%
<hr/>					
GRAND TOTAL	781	900	119	90	87%

(Available to instructors on a password protected section of the English Department Website)

200-level teaching support

Welcome to the UW English Undergraduate Programs website for literature instructors. On this site you will find both practical advice and important policies to help you design and teach your course.

Course Design Goals

English 200-level courses are designed and taught primarily as courses in English for non-majors, many of them serving to meet the UW's general education requirements in the Visual, Literary and Performing Arts (VLPA). Therefore, most students in 200-level courses have had few if any college literature courses. A maximum of 20 credits of 200-level courses, including required course work within the options, such as ENGL 202 (required of all English majors, both options), and both 283 and 284 (required of all Creative Writing option English majors), may count toward the English major. These guidelines are formulated with those facts in mind.

1. Course should be introductory in nature, focusing on fundamental or basic materials and skills necessary to engage in basic critical inquiry.
2. Course should incorporate active learning strategies on a regular basis, allowing students to develop their analytical skills and to develop their grasp of the course materials.
3. As a way to promote active learning, courses should include plenty of opportunities for writing-integrated instruction; that is, using writing as an opportunity to think through a problem rather than to perform mastery or demonstrate knowledge.

Learning Outcomes for Courses

Select three or four of the following suggested learning outcomes for your 200-level course. Outcomes are identified according to the skill(s) generally emphasized: general analytical, disciplinary, or writing. Obviously, these categories will overlap, but at least one of your outcomes must emphasize writing.

1. Students are able to contextualize and analyze the materials or topics covered, historically, politically, culturally. (Analytical; Writing; Disciplinary)
2. Students gain and/or build on basic research traditions and skills. Students develop more familiarity with library resources and electronic or on-line media may be critical to their improvement. (Analytical; Disciplinary; Writing)
3. Students can appreciate the value and challenge of difference and disagreement. (Analytical)
4. Students develop both an appreciation of literature and a lifelong habit of reading. (General Analytical; Disciplinary)
5. Students are able to perform competent close readings of course texts and similar texts. (Analytical; Disciplinary; Writing)

Appendix F.1.1: Undergraduate Programs Learning Outcomes and Best Practices

6. Students understand the investments, contexts, and effects of the kind of close/critical reading skills or approaches under study/use. (Analytical; Disciplinary; Writing)
7. Students are acquainted with a range of texts useful to understanding the course topic and to doing future work in this area. (Disciplinary)
8. Students have a fundamental knowledge of genres and/or arguments about genre. (Disciplinary)
9. Students have an appreciation for and knowledge of literature's relationship to related areas or disciplines. (Analytical; Disciplinary)
10. Students develop more sophisticated discussion and presentation skills in the interest of being better able to construct and defend their own arguments or interpretations. (Analytical; Disciplinary; Writing)
11. Students improve their writing skills generally, and with regard to writing about literature and culture. (Analytical; Disciplinary; Writing)

[NOTE: These learning objectives for our 200-level courses were adopted by the English Department's Undergraduate Education Committee and forwarded to the Executive Committee on 30 March 2006; they were then discussed and adopted at a Department meeting on 28 April 2006.]

We would like to thank Professor John Webster for his assistance with the plagiarism section of this teaching guide.

English 202 Learning Objectives

Recommendations for Best Practices

(approved by UEC, 2/2016)

Learning Objectives. Students will be able to:

- **Articulate what they observe as a result of close reading and rereading of literary and critical texts.** (Students pay attention to limits and nuances of texts [what they say and do not say], examine how texts are made and the effects they produce, begin to see reading and rereading as generative activities.)
- **Develop through textual analysis coherent claims about their understanding of literary and critical texts.** (Students use close reading to generate claims and support them with textual evidence, which involves the art and skill of quotation—an ability to use texts, quotations, and detailed examples to reveal an appreciation of complexity and awareness of nuance (in the texts and in their own writing.)
- **Demonstrate introductory familiarity with the ways in which historical and cultural contexts affect the production and interpretation of texts.** (Students consider why history and culture matter to the production and interpretation of texts in their own time and in our time—including what a text is saying and not saying as well as what we pay attention to in it—and how ideologies, culture, social difference, and historical context help us account for this.)

Appendix F.1.1: Undergraduate Programs Learning Outcomes and Best Practices

- **Demonstrate introductory familiarity with the ways in which critical and theoretical concepts affect the interpretation of texts.** (Relevant to the theme/focus as designed by 202 faculty, students develop a deeper more complex understanding of key critical and theoretical terms/concepts and the way these terms/concepts guide inquiry within English studies. For example, genre is a key concept in Charles LaPorte's 202; in that case, students develop an understanding of how genres not only classify texts but also shape discourse.

Recommendations for best practices

These descriptions of best practices are the product of conversations about the gateway course between 202 faculty and the UEC. They are a listing of suggestions, strategies, and cautions that emerged in the discussion; these suggestions will manifest in different ways for different versions of 202.

1. Without attempting to create a "survey" approach or to attempt a coverage model, 202 instructors endeavor to sample a range of course materials drawn from different genres, different historical periods, and different racial, ethnic, national, transnational, or diasporic formations. While 202 faculty choose their own theme and texts for their version of 202, the theme and texts should provide opportunity for students to learn, practice, and demonstrate the 202 learning objectives.
2. The UEC recommends that instructors bear in mind that the course is a lower-division course designed not for English majors, but for students who are being introduced to the discipline. The amount and kinds of reading and writing should be tailored to this audience. While some critical approaches are useful, 202 is not primarily an introduction to theoretical material. Students who declare the major will go on to take Engl 302 (Critical Practice) which is designed to provide them with a chance to investigate theoretical and critical texts.
3. Now that 202 has been delinked from 297, 202 classes should include both large-stakes and small-stakes writing. Lecture faculty, ideally in discussion with discussion section TAs, will continue to design their course assignments (essay exams, a series of short papers, a longer paper or project at the end of class). The 202 TAs would work on scaffolding for the larger assignments with smaller (1-3 page) writing assignments that target specific skills or tasks. This represents a bit of a shift for 202 from *learning to write* (as English majors) to *writing to learn* (using writing as a tool to help students practice specific skills and concepts).
4. 202 instructors have found different strategies for checking in with students. The instructor of the lecture class is no longer responsible for teaching a discussion section, but should try to figure out alternative ways to gauge student learning. Some possibilities include visiting discussion sections, assigning in-class 5-minute writing responses, using Canvas discussion boards, and soliciting frequent feedback from TAs.
5. 202 should consciously foster an inclusive classroom. This would include strategies of communicating respect, supporting student success, fostering equitable class participation, and planning for diversity in teaching.
6. Consider ways to establish coherence between the lecture and the discussion sections and to mentor the TAs. Many instructors have held regular meetings with the group of TAs or have had scheduled check ins.
7. The UEC discussed ways that lecturers can mentor and assist the TAs in their grading. The course works most successfully when the lecturer provides clear guidelines and works together with all of the TAs to establish shared expectations and create consistency in marking. Sharing in at least a little of the grading will also be helpful in gauging student progress.

8. The 202 discussion sections are planned as a launching site for individual English student archives. Especially if the UEC proposes culminating portfolios in capstone courses, 202 becomes an ideal course for students to construct their archive pages and begin their initial critical reflections (what have you learned and how will it help you?).

English 302

Description and Recommendations for Best Practice

(approved by UEC, 11/2016)

English 302 (Critical Practice) is the second requirement in the English Language and Literature major track. Department policy for Satisfactory Progress in the major asks students to take 302 within the first two quarters of declaring the English major. Ideally, therefore, the course serves as a link between our 202 gateway course and our 300-level specialized major courses.

The catalog description for 302 reads:

Intensive study of, and exercise in, applying important or influential interpretive practices for studying language, literature, and culture, along with consideration of their powers/limits. Focuses on developing critical writing abilities. Topics vary and may include critical and interpretive practice from scripture and myth to more contemporary approaches, including newer interdisciplinary practices.

Prerequisite: minimum 2.0 in ENGL 202.

Curricular Goals for 302

Building upon the recommendations of a Learning Initiative Committee which was tasked in 2007-8 with reviewing and assessing 302, the Undergraduate Education Committee developed the following recommendations for the curricular objectives of the course:

- Students should develop an understanding of theoretical discourse sufficient to being able to read and utilize at least one relatively challenging piece of critical theory with intellectual comfort and understanding.

- Students should engage in critical writing sufficient to introduce them to argumentation built upon theoretical discourse and to satisfy the University "W" requirement.

The course meets the important university requirement for a "W" course, since the department agreed that sustained writing is an effective way to assist students in developing skills at using theoretical texts as critical tools for interpretation and to assess their progress with this. Because writing is a central goal, however, the course is not essentially a history of theory course (for which see ENGL 303 and 304), but is fundamentally a course about learning to put theoretical tools into interpretative practice.

Background: Learning Initiative Committee for English 302 (2007-8)

Early in the fall of 2007, after two years of individual faculty experimentation with this course, the department received a Learning Initiative grant from the College of Arts and Sciences to define outcomes for 302 that might link to those for 202 and guide the design of future offerings, thereby, giving some coherence to what would be a range of courses taught by differently-trained and focused faculty. A faculty committee was formed and reviewed all syllabi of English 302 sections taught to that point. Committee members also interviewed most of the instructors who had taught a section, and then deliberated over these instructors' ideas about what seemed possible and effective in the courses they had led. Discussions within the committee also included input from the Office of Educational Assessment.

Results of Committee Study

Having reviewed what people had done and how they had assessed their own efforts, the review committee agreed on two basic observations. First, most instructors who had taught the course described themselves as significantly more ambitious in designing their courses than the students' collective abilities as new readers of theory allowed. This observation led the study committee to conclude that:

- Few upper division students have had significant exposure to critical theory.
- Helping students become better readers of critical theory takes far more time than most faculty have planned, requiring extensive help throughout

an entire quarter with the basics of reading and writing about theoretical concepts.

Second, course designs fell essentially into two categories, what committee members dubbed the Ladder approach, and the Hub and Wheel approach (Figure 5). These two designs were ways of conceptualizing the sequence of work in the course. The Ladder approach imagined that one had an overall theme or conversation central to the course and one staged a series of readings sequenced so as to and develop that theme/conversation. In contrast, the Wheel approach imagined that one worked with a central literary text, and orchestrated a set of “approaches” around that text.

Figure 5: Ladder and Hub and Wheel Approaches to English 302

Thus the committee felt *“being able to read and write ... with intellectual comfort and understanding”* was actually an appropriately ambitious goal. Such a goal sees such reading as predicated upon a deep, prior understanding of the conversation(s) within which that piece anchored itself—something that could be developed only by reading and reflecting on one or more other pieces of critical theory in which that conversation had already been started, or in which that conversation was subsequently extended. Further, the committee imagined that the course would be writing-intensive, asking students not just to read, but also to find ways to articulate for themselves in writing the stakes and claims of the pieces they read.

The committee agreed that, while it is sometimes a cliché in teaching design circles to remind faculty that for many students “less” really is “more,” in the case of 302, the “less-is-more” rule truly applied. Furthermore, this rule was noted again and again in conversations with faculty teaching 302. The committee felt that the implications of theoretical concepts are themselves so broad and often unexpected, their articulations so requiring of a precision that many students have not yet learned to navigate, and their invitations for response so often intimidating to novice readers that a relatively narrow focus for 302 would be appropriate.

English Senior Capstones

From Faculty Retreat, April 2016 (approved by UEC, May 2016)

Capstones serve as a culminating experience for the major.

1) They involve a final project, often in the form of a paper, a pair of papers, or a multimedia project that permits students to use skills developed over the course of the major. Typically, this final project/paper will involve an element of research, adapted for the theme/approach of the course.

2) They involve an informal piece of self-reflective writing that describes their experience through the major and assesses their learning experience.

- can be built in as part of participation grade or as small section of grade; does not need to be "graded" in a formal way
- these can take on a role of "intellectual autobiography": looking backwards across the major and looking forward to next steps
- class should encourage student conversations around the reflections and the major

What might a self-reflective writing prompt look like?

This assignment asks you to write a brief self-reflection (2-3 pages) about your experience in the English major. Before you begin to write, take a look through courses that you took for the English department or work that you completed and consider these questions:

- What are some of the moments (or courses, books, ideas, conversations) that were the most powerful or defining for you as an English major? Why did they change your outlook?
- What courses did you take to satisfy the theories & methods, forms & genres, and histories requirements for the major? Have these three approaches shaped your thinking about literary and cultural inquiry?
- Were there any particular papers or assignments that you felt stretched you as a thinker? What was challenging? What about them sparked your insight? What did you learn about yourself as a writer in the process?
- What are the skills that you worked on in the major and how might these assist you as you look forward to your professional, civic, and social life?
- What do you want to remember?

The “W” Credit in 200-Level English Courses

A 200-level “W” course in English is a writing-rich course in which students write frequently as a means to engage with course material while developing the fluency and confidence that will prepare them for a variety future writing contexts. W-courses should include both high - stakes (graded) and low-stakes (acknowledged in ways other than standard grading) writing. High-stakes assignments should focus on developing students’ abilities to think critically about course material; they can take the form of shorter graded papers, of take-home exams, or as some form of a traditional term project (see bullets below). High-stakes assignments in turn should be

Appendix F.1.1: Undergraduate Programs Learning Outcomes and Best Practices

preceded by a series of short, low-stakes assignments designed to allow students to engage themselves and think through course methods and materials, and to help them develop the habit of writing as thinking.

Thus a “W” course for a 200-level English course might require a total of 20-25 pages of writing, of which 6-10 would be high-stakes assignments and the rest would be low stakes writing. The low stakes assignments would offer scaffolding for both class discussion and for high-stakes assignments.

Low-stakes writing assigned in the support of graded assignments could include reading responses, in-class writing, or discussion board posts. Instructors can recognize/validate low stakes writing assignments either by reading and responding, or by integrating them into in-class activities (like discussion or peer review), or by end-of-term portfolios (on the simple portfolio model [Webster, 2000]).

High-stakes writing might include:

- A 6-10 page course project, preceded by a series of skills-building low stakes (i.e., validated and credited but ungraded) assignments;
- Three 3-4 page graded papers focused on thinking through specific questions posed by the course and supported by online discussion or reading responses;
- Two 3-4 page take-home exams accompanied by an end-of-term critical reflection on the course, also supported by appositely designed low stakes assignments.

OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES

University of Washington

Outcome 1

To compose strategically for a variety of audiences and contexts, both within and outside the university, by

- recognizing how different elements of a rhetorical situation matter for the task at hand and affect the options for composing and distributing texts;
- coordinating, negotiating, and experimenting with various aspects of composing—such as genre, content, conventions, style, language, organization, appeals, media, timing, and design—for diverse rhetorical effects tailored to the given audience, purpose, and situation; and
- assessing and articulating the rationale for and effects of composing choices.

Outcome 2

To work strategically with complex information in order to generate and support inquiry by

- reading, analyzing, and synthesizing a diverse range of texts and understanding the situations in which those texts are participating;
- using reading and writing strategies to craft research questions that explore and respond to complex ideas and situations;
- gathering, evaluating, and making purposeful use of primary and secondary materials appropriate for the writing goals, audience, genre, and context;
- creating a ‘conversation’—identifying and engaging with meaningful patterns across ideas, texts, experiences, and situations; and
- using citation styles appropriate for the genre and context.

Outcome 3

To craft persuasive, complex, inquiry-driven arguments that matter by

- considering, incorporating, and responding to different points of view while developing one’s own position;
- engaging in analysis—the close scrutiny and examination of evidence, claims, and assumptions—to explore and support a line of inquiry;
- understanding and accounting for the stakes and consequences of various arguments for diverse audiences and within ongoing conversations and contexts; and
- designing/organizing with respect to the demands of the genre, situation, audience, and purpose.

Outcome 4

To practice composing as a recursive, collaborative process and to develop flexible strategies for revising throughout the composition process by

- engaging in a variety of (re)visioning techniques, including (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking, and editing;
- giving, receiving, interpreting, and incorporating constructive feedback; and
- refining and nuancing composition choices for delivery to intended audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

Learning Outcomes, Creative Writing Courses

200-Level Courses

Beginning Verse Writing (ENGL 283)

Beginning Short Story Writing (ENGL 284)

Upon completion of the 200-level introductory courses in literary short prose and poetry writing, students should be able to:

- Converse in the vocabularies associated with the literary arts;
- Practice close-reading of diverse authors, styles, approaches, forms, and genres;
- Compose creditably in verse and prose, according to prompts and models provided by the instructor;
- Contribute humanely and with precision in a workshop circle, offering and receiving criticism with curiosity, openness, and compassion.
- Understand that there is no writing without reading both widely and deeply, such that any writer’s education and ultimate accomplishment will depend on a lifelong love of books.
- We support the English Department’s Statement of Values:
“The UW English Department aims to help students become more incisive thinkers, effective communicators, and imaginative writers by acknowledging that language and its use is powerful and holds the potential to empower individuals and communities; to provide the means to engage in meaningful conversation and collaboration across differences and with those with whom we disagree; and to offer methods for exploring, understanding, problem solving, and responding to the many pressing collective issues we face in our world—skills that align with and support the University of Washington’s mission to educate “a diverse student body to become responsible global citizens and future leaders through a challenging learning environment informed by cutting-edge scholarship.
“As a department, we begin with the conviction that language and texts play crucial roles in the constitution of cultures and communities. Our disciplinary commitments to the study of language, literature, and culture require of us a willingness to engage openly and critically with questions of power and difference. As such, in our teaching, service, and scholarship we frequently initiate and encourage conversations about topics such as race, immigration, gender, sexuality, and class. These topics are fundamental to the inquiry we pursue. We are proud of this fact, and we are committed to creating an environment in which our faculty and students can do so confidently and securely, knowing that they have the backing of the department.
“Towards that aim, we value the inherent dignity and uniqueness of individuals and communities. We aspire to be a place where human rights are respected and where any of us can seek support. This includes people of all ethnicities, faiths, genders, national origins, political views, and citizenship status; nontheists; LGBTQTIA+; those with disabilities; veterans; and anyone who has been targeted, abused, or disenfranchised.”

Appendix F.1.3: Creative Writing Learning Outcomes for 200 and 300-level Courses

300-Level Courses

Craft of Verse (ENGL 383)

Craft of Prose (ENGL 384)

Upon completion of the 300-level, introductory courses in short story and poetry writing, students should be able to:

- Demonstrate a deeper/more refined ability to perform close readings of literary prose and poems, paying special attention to the ways in which various techniques generate meaning and/or emotion
- Use the forms, subject matter, prose styles, and/or techniques of published writers to generate their own prose and poetry

ENGL 283

Learning Outcomes for ENGL 283

Upon completing this course, students should be able to demonstrate familiarity with the following terms:

Abstract Language
Alliteration
Assonance
Blank verse
Concrete Language
Free verse
Image
Metaphor (including simile, synecdoche, metonymy et al)
Onomatopoeia
Personification
Prosody
Synesthesia

They should also:

Be able to recognize the elements of meter
Be familiar with the major classical forms
Be able to recognize the major components of a poem's structure: the use of sound, syntax, diction, and imagery
Demonstrate ease in analyzing the work of other workshop participants
Be able to read carefully and with great precision—to be able to point to specifics in a text to support anything they have to say about it.
Have completed at least eight original poems and eight revisions, plus specific critical and creative writing exercises

The usual guideline is to devote approximately 75% of class time to the discussion of published authors and with 25% of class time allotted for discussion of student creative work. You may divide this time by class period (e.g., 75%/25% for each class) or by quarter (e.g., 75% for the several weeks, 25% for remaining weeks).

You may choose books for the class from the following list. If you feel strongly about using a different text, please contact the Director of Creative Writing.

Western Wind: an Introduction to Poetry, John Frederick Nims & David Mason, eds.
The Rattle Bag, Seamus Heaney & Ted Hughes, eds.
The Wadsworth Anthology of Poetry, Jay Parini, ed.
Writing Poems, Michelle Boisseau & Robert Wallace
The Making of a Poem, Eavan Bolland & Mark Strand
Poets Teaching Poets, Ellen Bryant Voigt & Gregory Orr
Norton Anthology of English Poetry
The Practice of Writing Poetry: Writing Exercises from Poets Who Teach, Robin Behn & Chase Twitchell, eds.
Writing Poetry, Barbara Drake
A Broken Thing: Poets on the Line, Rosko & Zee, eds.
Poets on Teaching: A Sourcebook, Joshua Marie Wilkinson, ed.

Appendix F.1.4: Creative Writing 200-level TA teaching addenda

American Hybrid, David St. John & Cole Swenson, eds.

“Racial Imaginary,” Claudia Rankine

A Sense of Regard, Laura McCoughlah, ed.

American Poets in the 21st Century, Claudia Rankine & J. Spahr, eds.

The Poem is You: Essays on Contemporary Poetry, Stephanie Burt

When the Rewards Can Be So Great: Essays on Writing and the Writing Life, Kwame Dawes, ed.

Poetry: A Writer’s Guide and Anthology, Amorak Huey & W. Todd Kaneko, eds.

Writing Poetry: Creative and Critical Approaches, Chad Davidson & Gregory Fraser, eds.

Triggering Town, Richard Hugo

Free Verse: An Essay on Prosody, Charles O. Hartman

The Flexible Lyric, Ellen Bryant Voigt

If you choose an anthology, you may also want to produce a course reader with essays or discussion of craft issues.

If you choose a text without many examples of poems, you may also want to produce a course reader with extra poems.

For poetry, you can always order books from Open Books for your entire class, which is a good way to introduce them to the store that sponsors so many free (and often excellent) readings.

Neil Aitken’s Blog

A starting point for writers of color discussing craft issues. Contains links to many interesting books and articles that might be useful in teaching.

<https://www.de-canon.com/blog/2017/5/5/writers-of-color-discussing-craft-an-invisible-archive>

ENGL 284

I. Definition/Description

Reading and writing assignments in English 284 may include a variety of forms of literary prose, including but not limited to short stories, short-short or flash fiction, collage or lyric essays, personal essays, and/or memoir.

II. Learning Outcomes for ENGL 284

Upon completing this course, students should be able to demonstrate familiarity with the broad categories of literary prose craft terminology and usage listed below, understanding there may also be overlap with poetic terms. Individual sections of ENGL 284 may choose to emphasize some subcategories over others. Some terminology includes but is not limited to:

Form/Structure

- Collage
- Flash fiction
- Memoir
- Personal essay
- Short-short essay
- Short story

Intent

- Theme

Language

- Figurative language (simile, metaphor, extended metaphor)
- Sound
- Types of sentences

Movement

- Emotional Crescendo/Decrescendo
- Narrative (chronology, sequence, real time)
- Non-narrative
- Plot
- Repetition & Variation of Imagery
- Rhyming Action

Narration

- Points of View (dramatic, 1st, 2nd and 3rd person)
- Psychic Distance
- Tone/Voice

Vividness

- Characterization
- Detail
- Dialogue
- Exposition
- Image
- Scene & Summary

Students should also

- have written and revised at least 30 pages of prose (including at least one complete prose piece),
- be able to offer and receive critique with equal aptitude and grace, demonstrating the skills necessary to analyze any story or essay, including the student’s own work,
- be able to read carefully and with great precision—to be able to point to specifics in a text to support anything they have to say about it.

These introductory classes usually include discussion of published models, workshopping (in small groups or whole class) of students’ work, and writing exercises. When planning class time, it may be helpful to think of devoting no more than half the time to workshop or of discussing an average of three published models per week.

Suggested Texts

You may choose texts for the class from the following list. If you feel strongly about using a different text, please contact the Director of Creative Writing. Please be mindful of the authors you select to teach, ensuring that your reading list is diverse in terms of authors’ identities and their intersections.

Craft Textbooks (Some may include a hefty collection of short literary prose pieces as well. If you choose one that doesn’t, you should also prepare a course reader.)

- *Writing Fiction*, Janet Burroway
- *What If? Writing Exercises for Fiction Writers*, Anne Bernays & Pamela Painter
- *Creating Fiction*, Julie Checkoway
- *The Art of Fiction: Notes on Craft for Young Writers*, John Gardner
- *Writing in General and the Short Story in Particular*, Rust Hills
- *Steering the Craft*, Ursula LeGuin
- *Making Shapely Fiction*, Jerome Sterne
- *Story Matters: Contemporary Short Story Writers Share the Creative Process*, Margaret-Love Denman & Barbara Shoup
- *Deepening Fiction: a Practical Guide for Intermediate & Advanced Writers*, Ron Nyren & Sarah Stone
- *The Art & Craft of the Short Story*, Rick DeMarinis
- *The Sincerest Form*, Nicholas Delbanco
- “Positive Obsession,” Octavia Butler
- *Burning Down the House*, Charles Baxter
- *The Art of Subtext*, Charles Baxter
- *The Art of Time in Fiction*, Joan Silber
- “On Whiteness and the Racial Imaginary,” Claudia Rankin
- “The Immigrant Artist at Work,” Edwidge Danticat
- *The Way of the Writer*, Charles Johnson
- *How Dare We Write*, Sherry Quan Lee
- *Writing the Other*, Nisi Shawl
- *The Writing Life*, Annie Dillard

Appendix F.1.4: Creative Writing 200-level TA teaching addenda

- *The Situation and the Story*, Vivian Gornick
- *The Journalist and the Murderer*, Janet Malcolm
- “language and Literature from a Pueblo Indian Perspective,” Leslie Marmon Silko
- “Narratives of Struggle,” bell hooks
- “12 Fundamentals of Writing ‘The Other’ (And the Self),” DJ Older
- “Terese Mailhot: Truth is my Aesthetic,” Kelly Thompson interview with Terese Mailhot
- “What Does It Mean to Be a Disabled Writer? Discussing writing, publishing, and disability with Keah Brown, Esmé Weijun Wang, and Jillian Weise”
- “You Are the Second Person,” Kiese Laymon

Anthologies (Some may include essays or discussions of craft issues as well. If you choose one that doesn’t, you should also prepare a course reader.)

- *The Riverside Anthology of Short Fiction: Convention and Innovation*
- *Narrative Design*, Madison Smartt Bell
- *The Norton Anthology of Contemporary Fiction*
- *The Norton Anthology of Short Fiction*
- *The Story and Its Writer*, Ann Charters
- *The Heath Introduction to Fiction*
- *Telling Stories*, Joyce Carol Oates, ed.
- *The Scribner Anthology of Contemporary Short Fiction*
- *The Next American Essay*, John D’Agata
- *The Art of the Personal Essay*, Phillip Lopate

Neil Aitken’s Blog

A starting point for writers of color discussing craft issues. Contains links to many interesting books and articles that might be useful in teaching.

<https://www.de-canon.com/blog/2017/5/5/writers-of-color-discussing-craft-an-invisible-archive>

Approved Changes to the PhD Written Exam Format
Updated April 19, 2018

In Autumn 2017, the faculty voted to change the format of the PhD written exams. Students who entered the program prior to Autumn 2018 may choose to complete their written exams using either the old or the new format. Students who enter the program beginning in Autumn 2018 or later must use the new format.

For information on the old format, please see the PhD program guide at <https://english.washington.edu/doctor-philosophy-program-guide-examinations>

Purpose of the PhD Exam: The PhD exam plays an important role in doctoral candidates' professional development. Its purpose is to help students:

- Develop areas of expertise for teaching and scholarship.
- Understand and demonstrate knowledge of the history, stakes, and conversations occurring within a professionally recognized field.
- Cultivate the critical reading, writing, research, and professional skills required for deadline-driven academic projects and long-term independent research.
- Discover and refine research inquiries that emerge from a contextualized understanding of a field as a prelude to intervening in and contributing to this field—or in other words, to writing a dissertation.

New Written Exam Format (beginning Autumn 2018)

The written exam will be in the form of a field statement. The field statement, to be written in consultation with committee members, should be 20-30 double-spaced pages (not including the bibliography) and must define 1) the student's field or fields of expertise, 2) the student's methodology, and 3) a research question. The nature of the document that students produce will vary depending on their field and research interests. The field statement might proceed as a single discussion or as a series of related sections. The formal flexibility of the field statement should give exam committees some discretion over what their students produce while ensuring that there is a uniform purpose to the endeavor.

Reading Lists

Prior to beginning the field statement, students will construct three reading lists that will inform the field statement and prepare the student to engage all three areas of the field statement.

The first list should constitute a primary field. It might be defined by the rubrics of period, nation, and genre, but could also be a specialization such as rhetoric and composition studies, applied linguistics, history of English, or the environmental or digital humanities. This area should be recognized by relevant professional organizations such as the MLA, ASA, CCCC, RSA, TESOL and AAAL. For some fields, this list may focus on a canonical set of texts; for others it may explore debates surrounding the constitution of the field itself.

Appendix F.1.5: Changes to the PhD Written Exam

The second and third lists are flexible and might include the following possibilities: a second field constituting a distinct specialization from the primary field; a sub-area within or adjacent to the primary field of specialization; a genre; an approach, theory, or method; a conceptual problem; or a clearly delimited topic of the student's choice.

Timeline

Students should organize their committee and finalize their reading lists by the end of their third year of graduate study (second year for those entering with a master's degree from elsewhere). This allows students about six to twelve months of directed reading.

Students should expect to complete their PhD exams in Winter or Spring of their fourth year of graduate study (third year for those entering with a master's degree). In order to make satisfactory progress, students **must** complete the PhD exams by the end of the fourth year (third year for those entering with a master's degree). Students will work with their committee to determine when they are ready to take their exams.

In the quarter during which a student takes their exams, they will use the following timeline:

- By the end of Week 5:
 - The student must submit their finalized written field statement and syllabus to englgrad@uw.edu
 - The student must provide the names of their committee members and their general availability for the oral exam to the Graduate Advising staff
- Week 6:
 - The Graduate Advising staff forwards the field statement and syllabus to the student's committee members for comment
 - In consultation with student and committee members, the Graduate Advising staff schedules a date and time for the oral exam
- Week 7:
 - The committee chair forwards the committee members' comments to the student
 - The student submits a formal request for the oral exam through MyGrad Program
- Weeks 8-10:
 - The student completes the oral exam

Frequently Asked Questions

Exam logistics

- How is the new exam format different from writing a prospectus?
The field statement poses a research question that arises from your reading, but it doesn't necessarily have an answer to that question. Instead, it might explain how you arrived at the question. By contrast, the dissertation prospectus offers a tentative answer to a research question (possibly, but not necessarily, the one you pose in your field statement). You could thus think of the field statement as a "pre-prospectus."
- How does the research question relate to the prospectus? Does your research question have to turn into your dissertation?
No, the research question you pose in your field statement does not need to be the one you take up in your dissertation. One of the purposes of reading widely in your primary field is so that you will have a command of the current debates to fall back on if for any reason the question you pose in your field statement turns out not to be one that you want to pursue in your dissertation.
- In terms of who is involved, have the players changed? (ex. student, chair, committee, grad office)
No, this has not changed.
- When should students take their exams? (Winter vs. Spring)
Ideally, you should take your exam in winter of your 4th year (3rd for those coming in with an MA). You must take your exam no later than spring of that year. Taking the exam in winter allows you to complete the prospectus in spring, leaving you with a full year of funding for writing the dissertation. The few extra weeks of preparation you'll squeeze in if you take your exams in spring won't make as much of a difference as you might hope—especially in comparison to more time to work on your dissertation.
- Why would you choose to use the old exam format?
The old exam format might be a good option for those who feel that they do their best writing under time pressure.
- How often do students fail exams?
Very rarely. If your committee chair feels that you will not pass the exam, s/he is unlikely to encourage you to take it.
- Will students still get comments on their written exam?
Yes. The quantity and quality of comments that students receive on the written exam has always varied depending on the composition of their committee. But to the extent that students now get comments, they will continue to do so.

Oral exams

- Will oral exams change?
The basic idea of the oral exam is the same.
- What's the purpose of the oral exam? What should students expect to happen?
The oral exam allows your committee members to ask follow-up questions about your field statement. For instance, they may ask you to defend your definitions of key terms, or your foundational assumptions about key concepts. They might ask you to provide

Appendix F.1.5: Changes to the PhD Written Exam

additional illustrative examples from primary texts, or they might want to know how you engage with a particular critic or theorist on your list. Ideally, the oral exam should feel less like your committee firing a barrage of questions at you and more like a conversation about key ideas and debates that are central to your field.

Reading lists

- How many texts should be on your reading list?
 - You should compile your reading list in consultation with your committee, but a general guideline is 30-40 texts per list.
 - The three lists do not need to be the same length.
 - Be circumspect in how much you put on each list.
 - Most lists are broken down into primary and secondary texts. The exception might be a methodology or theory list, in which the distinction between the two can be unclear.
- How will reading lists look different for L&R students vs. literature students?

Generally, L&R students have no primary texts on their lists.
- For each of the lists, how many primary sources vs. secondary sources should be included?

This varies according to field. For instance, there may not be a lot of criticism available for primary texts that were published recently. If you're working in a field with an established body of criticism, it's a good idea to start with a recent critical study and work backwards, noting which secondary texts are cited repeatedly and thus constitute critical touchstones in the field. You'll definitely want to include these touchstones even if they seem dated to you.
- After you've compiled your lists and it's time to move into your directed reading, where do you start?

It can be a good idea to treat list-making and reading as interrelated processes. So rather than waiting until you finish making your lists to begin reading, allow your reading of key secondary texts in your field guide your choice of other secondary texts and primary texts.

Field statement

- Is there an expected number of primary or secondary sources to be discussed in the field statement?

No. This is something you should discuss with your committee chair as you're working on the statement.

Course syllabus

- What's the purpose of the course syllabus?

The syllabus demonstrates that you've thought about your primary field not just in terms of your research, but in terms of teaching. The syllabus is generally prepared for an introductory-level survey course and shows that you've thought about you would engage students in some of the major debates or topics in your field.

Appendix F.1.6: English Major Goals for Student Learning

Skills

- Make use of textual analysis (close reading) to enunciate understanding of literary and critical texts
- Articulate coherent arguments built on specific evidence from individual texts
- Assess different kinds of evidence and opinion
- Understand and use key critical terms and concepts in the discipline
- Show an ability to use texts, quotations, and detailed examples to reveal appreciation of complexity and awareness of nuance
- Question one's own and others' conclusions, develop self-critical and reflective habits
- Recognize and appreciate the importance of major literary genres, subgenres, and periods
- Demonstrate familiarity with historical and cultural contexts and how they affect the creation and understanding of literary texts
- Relate texts from a variety of historical periods and cultures to each other
- Have a facility with literary-theoretical concepts/issues (and their sources), especially those which engage current, continuing critical questions
- Use a variety of approaches/theoretical perspectives in reading and discussing literature
- Engage competing critical approaches to literary works, think through differences in approaches, and articulate them in written arguments
- Write prose that uses standard grammar and punctuation
- Write fluently for a variety of purposes and audiences
- Create original poetry, prose fiction, or drama
- Use information technology and other methods to conduct scholarly research.
- Integrate primary and secondary sources into essays.
- Use MLA conventions for citation of sources

Content

- A wide variety of works by British and American writers from various periods
- The major works, authors, genres, and movements in literature in English
- Anglophone world literatures

- The aesthetic, cultural, political, and historical contexts and functions of literary texts
- Major historical and contemporary critical theories and their methodologies
- The structure and grammars of the English language
- The varieties and historical developments of the English language
- Standards of grammar, mechanics, and usage acceptable in the discipline and the reasons why those standards have been adopted

Assessment of Student Learning

- Classroom assessment, various methods (feedback on writing assignments, essay exams, midterms and finals)
- Course evaluations
- Peer review of teaching
- Online application for admission to the English major gathers data from incoming students, including demographic information, reports of satisfactory progress, students' academic interests and goals, and students' learning expectations.
- Portfolio-based assessment of expository writing program courses (English 111, 121, 131) that includes a reflective essay
- Senior capstone/thesis experience
- Exit survey of graduating seniors, which currently enjoys a 60% response rate, captures significant quantifiable data on student perceptions of learning in the major
- Distribution areas in the major require students to take at least one class in the following areas:
 - Theories/Methods
 - Forms/Genres/Media
 - Histories

Faculty receive an email message every term that they are teaching one of these distribution requirements, reminding them of the shared goals for the curriculum. Learning goals for each area may be found on the English web site at

Department Ratings Summary

	English			Humanities			University of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	702	4.3 (0.49)	4.3 (0.47)	3412	4.5 (0.46)	4.4 (0.43)	12914	4.2 (0.60)	4.3 (0.52)
Lower level, TAs	3246	4.2 (0.57)	4.2 (0.52)	7998	4.3 (0.55)	4.2 (0.51)	36555	4.1 (0.62)	4.1 (0.58)
Upper level	778	4.5 (0.46)	4.4 (0.45)	5002	4.5 (0.48)	4.3 (0.46)	44280	4.2 (0.63)	4.1 (0.58)
Graduate level	316	4.6 (0.40)	4.5 (0.41)	1341	4.6 (0.47)	4.4 (0.48)	34130	4.2 (0.66)	4.2 (0.61)
TOTAL	5042	4.3 (0.56)	4.2 (0.51)	17753	4.4 (0.52)	4.3 (0.49)	127879	4.2 (0.64)	4.1 (0.59)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	702	4.2 (0.51)	4.2 (0.48)	3412	4.4 (0.49)	4.3 (0.45)	12913	4.1 (0.60)	4.2 (0.51)
Lower level, TAs	3246	4.0 (0.59)	4.0 (0.52)	7998	4.2 (0.57)	4.1 (0.52)	36555	4.0 (0.63)	4.0 (0.58)
Upper level	778	4.4 (0.50)	4.3 (0.48)	5002	4.4 (0.52)	4.2 (0.49)	44266	4.1 (0.64)	4.1 (0.59)
Graduate level	316	4.5 (0.48)	4.4 (0.47)	1341	4.5 (0.51)	4.3 (0.51)	34099	4.2 (0.67)	4.1 (0.63)
TOTAL	5042	4.1 (0.58)	4.1 (0.52)	17753	4.3 (0.55)	4.2 (0.51)	127833	4.1 (0.65)	4.1 (0.59)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	699	4.3 (0.56)	4.3 (0.54)	3355	4.5 (0.52)	4.4 (0.49)	12608	4.2 (0.69)	4.3 (0.62)
Lower level, TAs	3246	4.2 (0.63)	4.2 (0.58)	7971	4.3 (0.60)	4.2 (0.57)	36459	4.1 (0.70)	4.1 (0.66)
Upper level	777	4.5 (0.52)	4.4 (0.51)	4894	4.5 (0.54)	4.3 (0.52)	43161	4.2 (0.71)	4.1 (0.67)
Graduate level	316	4.6 (0.43)	4.5 (0.44)	1327	4.6 (0.54)	4.4 (0.55)	33602	4.2 (0.72)	4.2 (0.69)
TOTAL	5038	4.3 (0.61)	4.2 (0.57)	17547	4.4 (0.57)	4.3 (0.55)	125830	4.2 (0.71)	4.1 (0.67)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	702	5.3 (0.57)		3410	5.3 (0.63)		12738	5.1 (0.72)	
Lower level, TAs	3246	5.4 (0.56)		7998	5.3 (0.61)		36312	5.0 (0.70)	
Upper level	777	5.0 (0.55)		4993	5.1 (0.70)		43056	5.0 (0.69)	
Graduate level	316	4.8 (0.64)		1339	4.9 (0.78)		32615	4.9 (0.70)	
TOTAL	5041	5.3 (0.60)		17740	5.2 (0.67)		124721	5.0 (0.70)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	702	5.4 (0.57)		3411	5.3 (0.63)		12739	5.2 (0.67)	
Lower level, TAs	3246	5.4 (0.52)		7998	5.2 (0.64)		36310	5.2 (0.65)	
Upper level	777	5.4 (0.61)		4996	5.3 (0.69)		43066	5.3 (0.73)	
Graduate level	316	5.6 (0.69)		1341	5.5 (0.80)		32659	5.3 (0.83)	
TOTAL	5041	5.4 (0.56)		17746	5.3 (0.67)		124774	5.2 (0.73)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	700	1.6 (0.42)		3291	1.7 (0.49)		12221	1.8 (0.68)	
Lower level, TAs	3181	1.5 (0.33)		7022	1.7 (0.48)		22728	1.7 (0.75)	
Upper level	753	1.7 (0.65)		4833	1.9 (0.74)		38957	2.2 (1.07)	
Graduate level	303	2.1 (0.75)		1295	2.2 (0.99)		32114	2.5 (1.48)	
TOTAL	4937	1.6 (0.46)		16441	1.8 (0.64)		106020	2.1 (1.16)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	702	3.6 (0.15)		3409	3.6 (0.22)		12725	3.5 (0.26)	
Lower level, TAs	3246	3.6 (0.17)		7998	3.6 (0.20)		36304	3.4 (0.27)	
Upper level	777	3.6 (0.16)		4988	3.6 (0.23)		43015	3.5 (0.25)	
Graduate level	316	3.9 (0.16)		1338	3.7 (0.33)		32665	3.6 (0.36)	
TOTAL	5041	3.6 (0.18)		17733	3.6 (0.23)		124709	3.5 (0.30)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

EWP PORTFOLIO RUBRIC

Outstanding Portfolio 3.7-4.0

This portfolio exhibits outstanding proficiency in all outcomes categories—academic argumentation, purposeful use of texts, rhetorical awareness, and revision, editing, and proofreading—outweighing its few weaknesses. The critical reflection clearly indicates which items in the portfolio demonstrate the course outcomes, and makes a compelling argument for how they do so. In so doing, it displays thorough and thoughtful awareness of the writer's own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument. The selected major assignment and shorter assignments offer an outstanding demonstration of all the course outcomes through a very highly proficient and skillful handling of the traits associated with them. The outstanding portfolio will likely demonstrate some appropriate risk-taking, originality, variety, and/or creativity.

Strong Portfolio 3.1-3.6

The strong portfolio exhibits strengths clearly outweighing weaknesses, but may show somewhat less proficiency in one or two of the outcomes categories, perhaps strong in academic argumentation, purposeful use of texts, and rhetorical awareness, but slightly less in revision, editing, and proofreading. The critical reflection clearly indicates which items in the portfolio demonstrate the course outcomes, and makes an effective argument for how they do so. It also displays thoughtful awareness of the writer's own writing, using evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses by quoting or paraphrasing from these materials in support of its argument, but may not present as clear an argument for the choices as the outstanding portfolio. The selected major assignment and shorter assignments, although slightly less consistent in demonstrating the course outcomes, nonetheless offer a strong demonstration of effectiveness in many traits associated with the outcomes, handling a variety of tasks successfully. This portfolio engages the material and follows the assignments given, but may risk less than the outstanding portfolio.

Good Portfolio 2.5-3.0

The good portfolio also exhibits strengths outweighing weaknesses, but may show less strength in two of the outcomes categories, perhaps strong in academic argumentation and purposeful use of texts, but less so in revision, editing, proofreading, and rhetorical awareness. The critical reflection indicates which items in the portfolio demonstrate the course outcomes, and makes an argument for how they do so, although the argument may display less thoughtful awareness of the writer's own writing by using less evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses in support of its argument. The selected major assignment and shorter assignments effectively demonstrate the course outcomes, but with less proficiency and control. The portfolio usually will not display the appropriate risk-taking and creativity of the strong and outstanding portfolios.

Acceptable Portfolio 2.0-2.4

The acceptable portfolio is competent, demonstrating that the course outcomes are basically met, but the traits associated with them are not as fully realized or controlled. The writing can succeed in the academic environment. The strengths and weaknesses are about evenly balanced, but should be slightly stronger on academic argument and purposeful use of texts, as these represent key facets of academic writing. Some parts of the selected assignments may be underdeveloped, too general, or predictable, or leave parts of the outcomes unconsidered. While demonstrating knowledge of conventions, this portfolio typically will not display rhetorical awareness or control over revision, editing, and proofreading. The critical reflection indicates which items in the portfolio demonstrate the course outcomes, but may not make as effective an argument for how they do so, one based in evidence from the course outcomes, assignments, self-assessments, peer responses, and teacher responses. There may be moments of excellence, but in general the portfolio simply meets successfully the demands of the course outcomes.

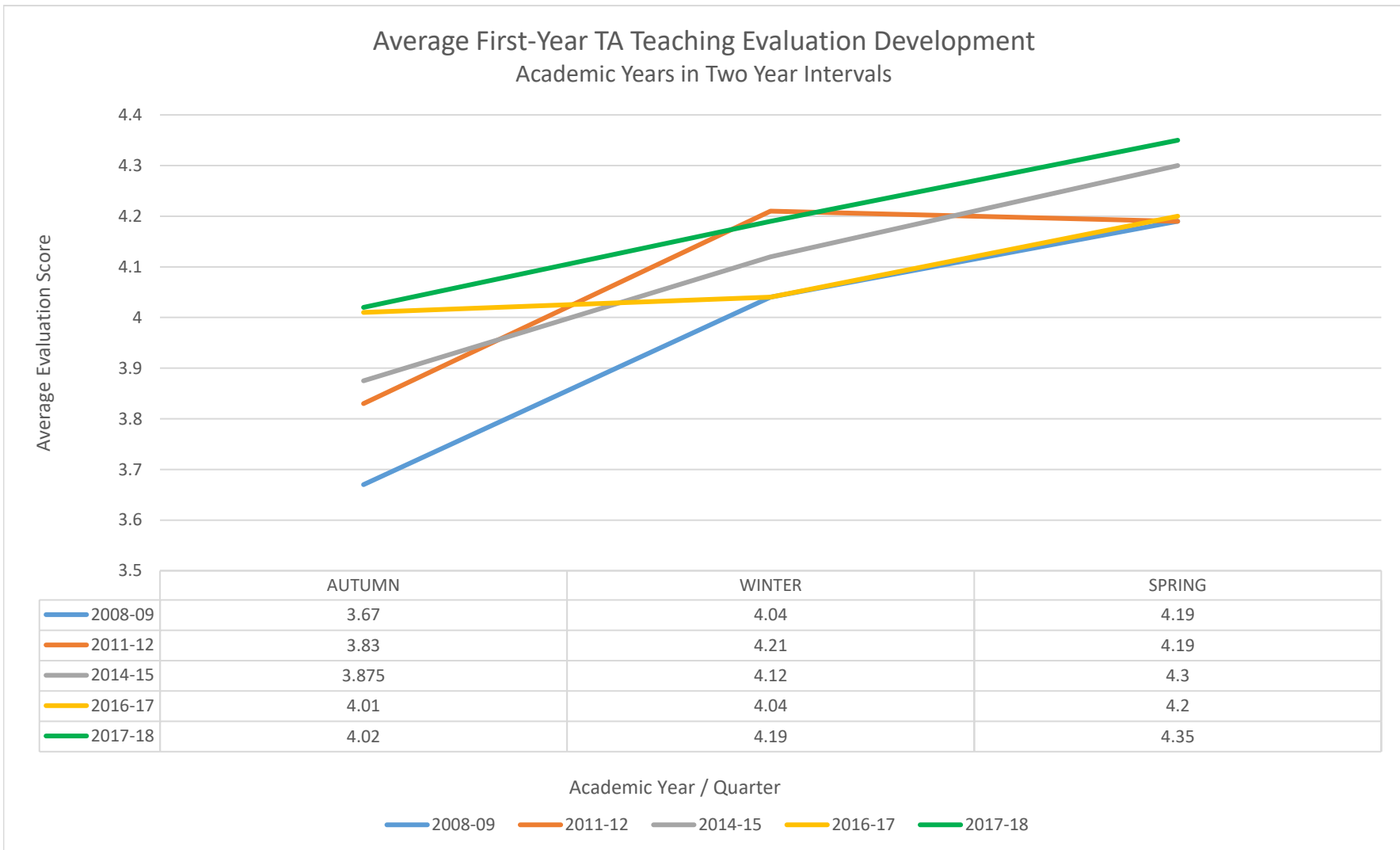
Inadequate Portfolio 1.0-1.9

A portfolio will be inadequate when it shows serious deficiencies in three of the four course outcomes, especially in academic argument, purposeful use of texts, and revision, editing, and proofreading (for example, revision is limited to correcting grammar or to adding or deleting sentence and phrase level changes.) Alternatively, this portfolio may be error-free, yet does not adequately demonstrate the other outcomes. The critical reflection will be brief and may not indicate which items in the portfolio demonstrate the course outcomes or make an effective argument for how they do so. The portfolio indicates that the student may need more time to be able to handle the demands of both academic reading and writing as characterized in the course outcomes and associated traits.

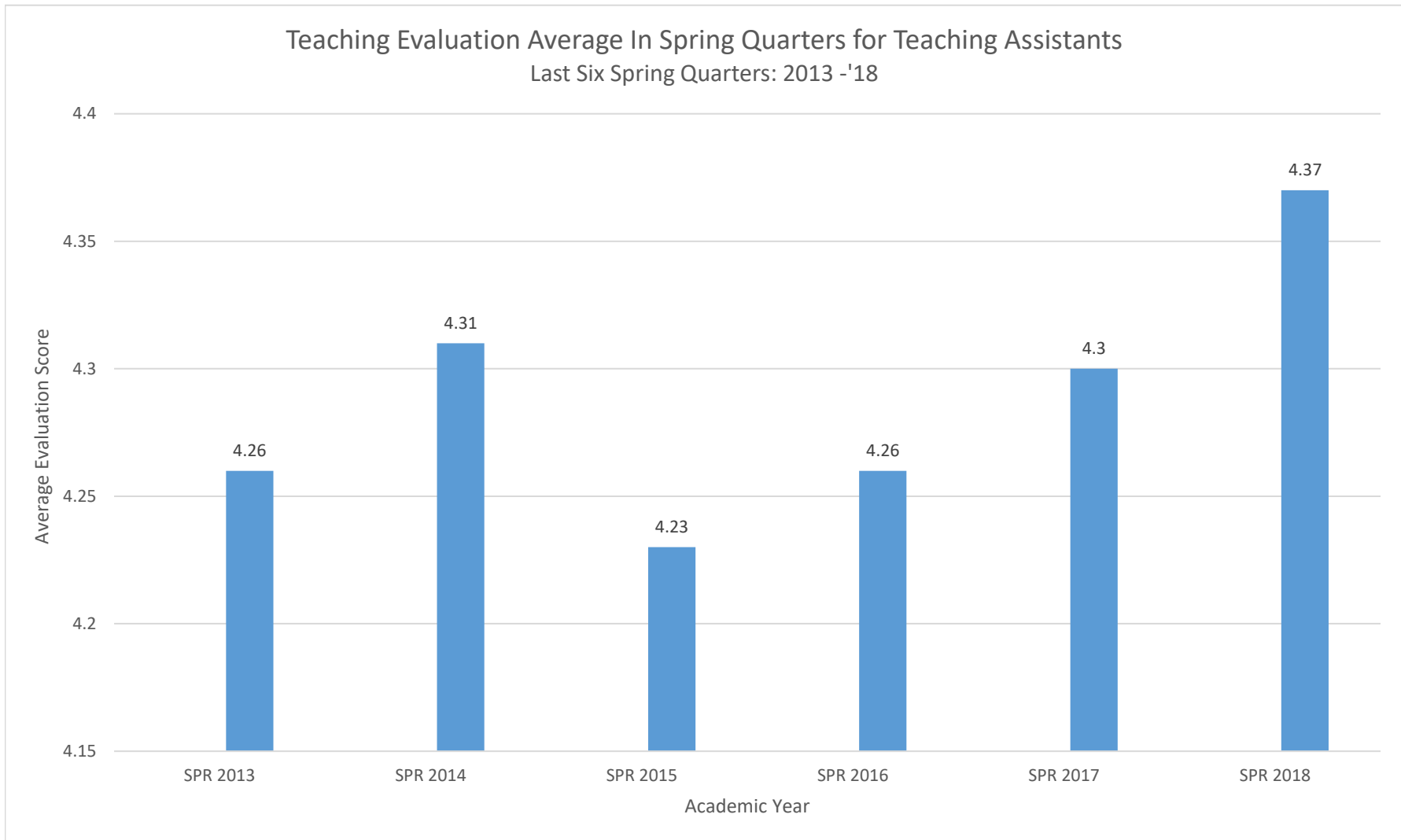
Incomplete Portfolio 0.0-0.9

A portfolio will be considered incomplete if no portfolio is submitted (0.0) or if the portfolio includes only part of the required work for the class, sometimes missing significant portions of the work of the course.

Expository Writing Program Teaching Evaluations: First-Year Teaching Assistants



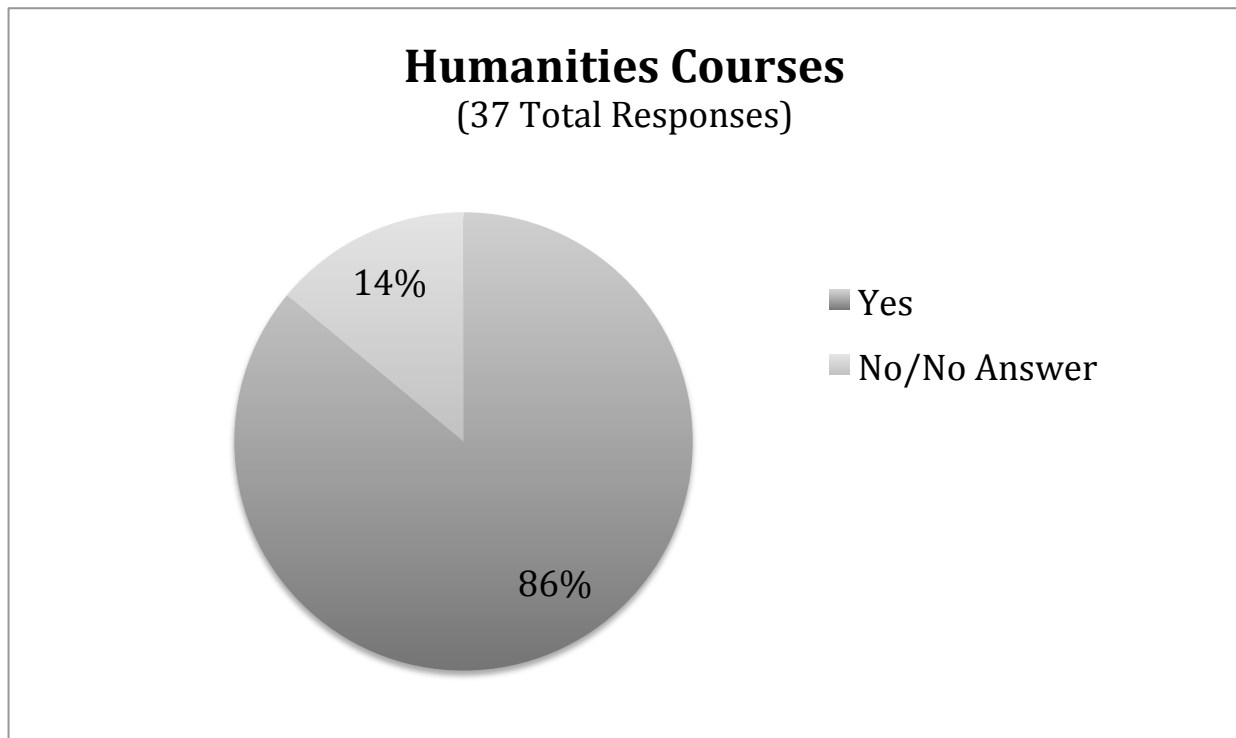
Expository Writing Program Teaching Evaluations: All EWP Teaching Assistants



IWP Course Evaluation Data

Synthesized from a random sample of new program-specific course evaluation reports administered during the 2017-2018 academic year

Question #1: Has working on your writing in this class contributed to your learning in the linked lecture course?

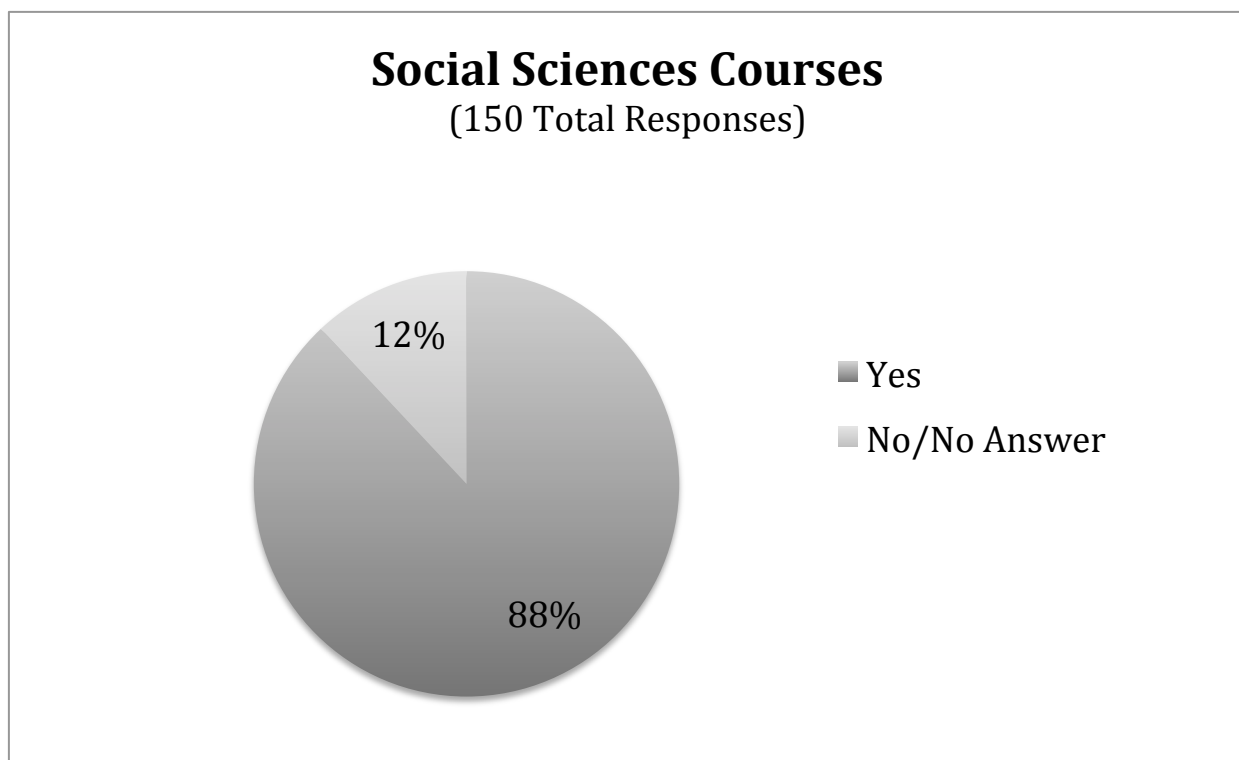


Sample Student Responses:

“Writing essays helped me bring a more nuanced and refined perspective on the work to the lecture class-- but, in turn, the lecture class helped me see perspectives that I missed while writing my essays.”

“The first part of this class lining up with the first assignment really helped me get comfortable with using musical terminology.”

“The writing in this class helped me better understand the subject of the CMS class, and in turn do better on the test and assignments.”



Sample Student Responses:

“I was able to more clearly articulate my argument(s), & my writing improved greatly. This course helped to write a well-developed final project.”

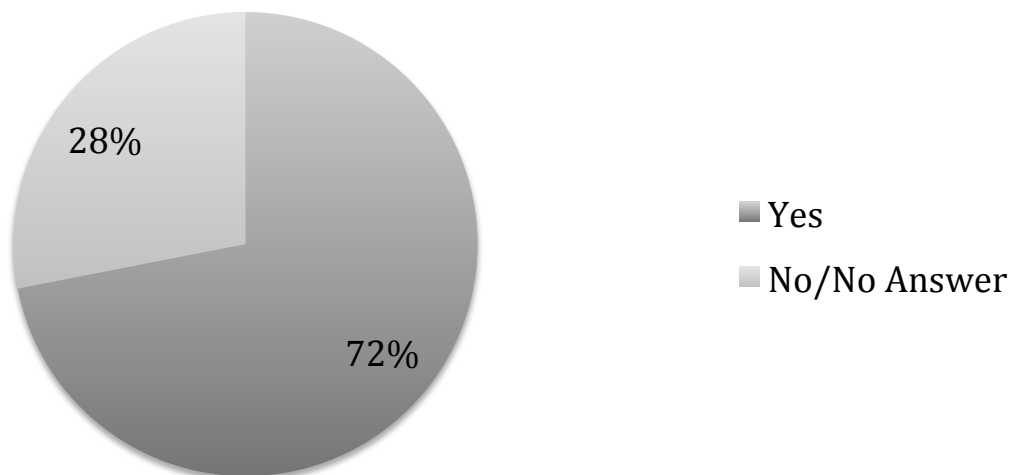
“Working on writing in this course really afforded me to understand what it means to think/write like a historian. It also allowed me to pay more attention to readings and understand what arguments the historians were trying to make.”

“This class really helped me think deeper about lecture course content because more articles and assignments were introduced regarding the subject. Working with my classmates also helped me get more ideas from different people.”

“The essays we wrote in this class all tied into what we were learning in Professor []'s class (except the last essay, I think). It really helped me to deepen my knowledge and understanding of the lecture course materials, because I got to analyze what I was learning and apply the ideas to my own life.”

Natural Sciences Courses

(118 Total Responses)



Sample Student Responses:

"It has been extremely useful learning how to write scientifically-gearred papers. It will be a great skill to have to know how to effectively write and communicate in this field."

"It kind of emphasized topics and genres I wouldn't have been able to explore in the lecture course. Though there was a fair amount of disconnect I felt that the assignments were still within the realm of [lecture]."

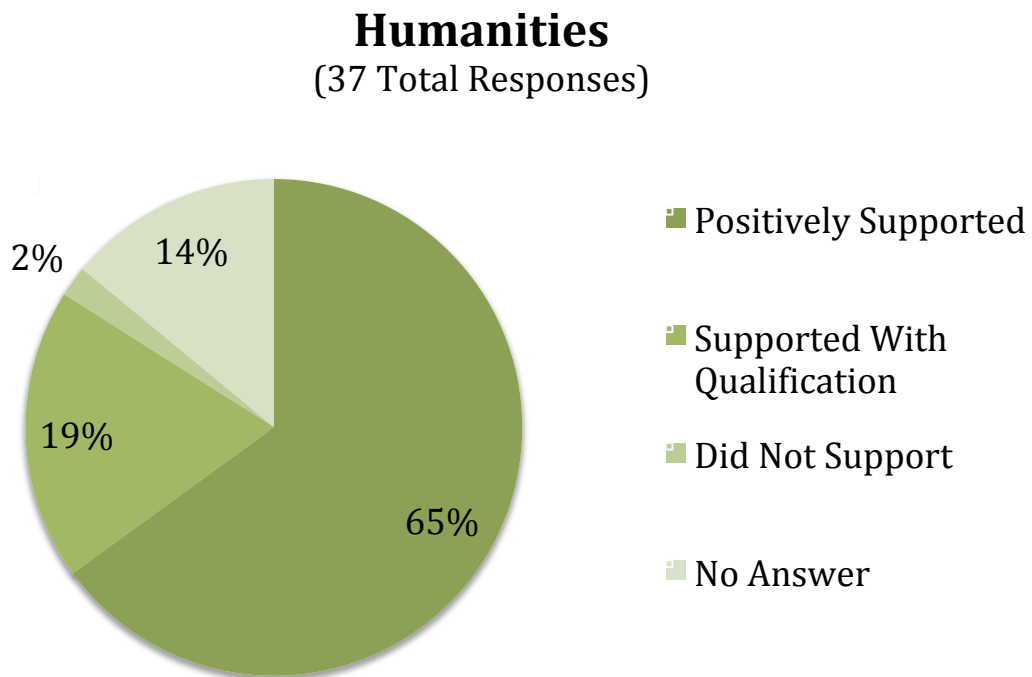
"I don't know if it helped me as much in this particular class, but I think the skills I learned in this English class will definitely help me in future biology classes when we actually do more writing, as well as any other classes where writing is involved."

"Since this class was not part of my major, this linked writing course allowed me to explore topics within the lecture course that tailored more to my interests, and made the lecture overall more interesting and relevant."

Question #3: Please comment on how effectively the instructor supported your writing development in this course.

Note: In order to render these responses concisely, we categorized qualitative responses according to whether or not students felt the instructor supported their development positively, supported it with qualification, or did not support it.

□



Sample Student Responses:

“I will say this about [], he truly cares about student learning and I really respect that. He tries his best to help and benefit students because he cares if they are learning. I felt incredibly supported in this course by my instructor.”

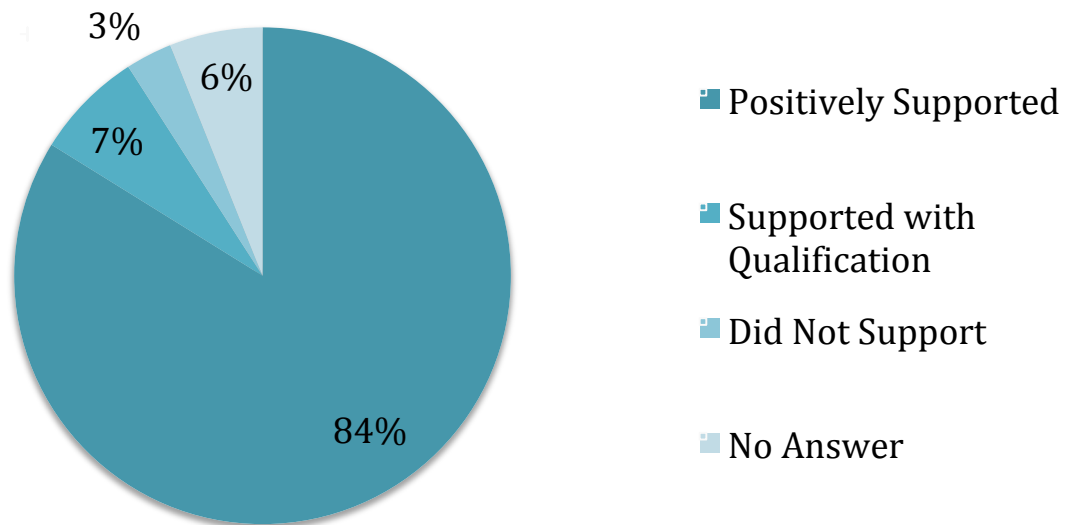
The instructor had some really great assignments, but it would have been nice to have been given more flexibility within the assignments.”

“Instead of him providing a bunch of information to us, he provided ways to think. Therefore, I am more aware of my thought process and effectively influence my writing after all.”

□

Social Sciences

(150 Total Responses)



Sample Student Responses:

“The instructor was excellent in providing feedback as well as allowing for students to take risks and expand their boundaries through contract grading.”

“All of my work was returned with useful commentary/criticism that felt like it went beyond the generic corrections/rubric grading I'm used to receiving when my writing is evaluated. I also feel like [] did a wonderful job at making me feel comfortable in talking to instructors as a mentor or collaborator rather than simply an authority figure in and outside the classroom.”

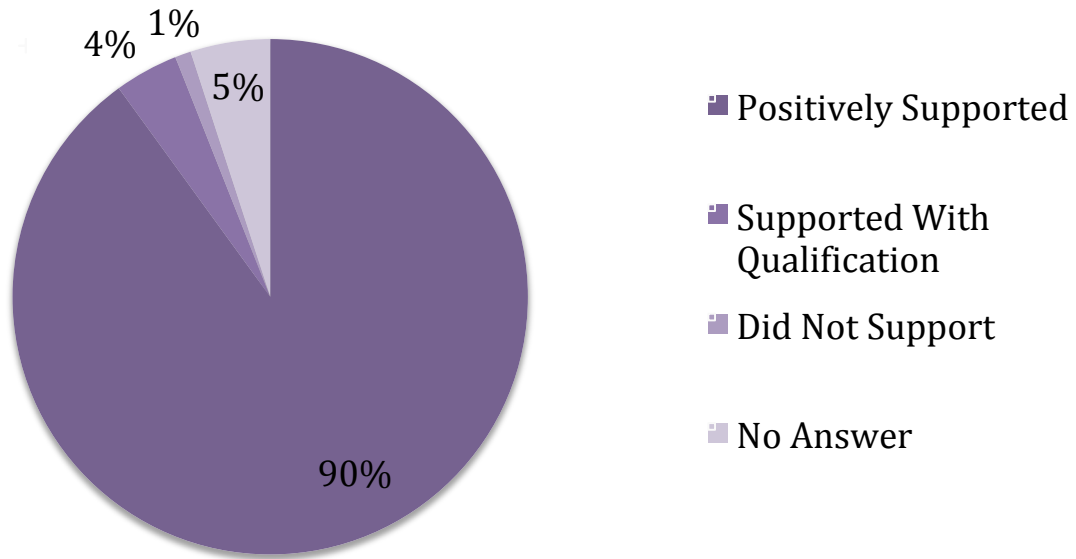
“Grading was confusing and did not reflect writing development. Assignments that received more praise were graded almost identically to assignments that received lots of criticism which did not motivate me to push myself if the grade I got would be basically the same as if I didn't push myself.”

“[] was great, she was able to review my work and tell me where I needed to improve and she was very specific. The level of support I had allowed me to succeed in the course.”

□

Natural Sciences

(118 Total Responses)



Sample Student Responses:

“The instructor was wonderful. She genuinely cared about the supports and had a lot of respect for us. I felt she valued our opinions and viewed us as equals, which I really appreciated. This in turn supported my writing.”

“[] was a great instructor overall. He was always on time, prepared and pushed me to become a better writer. I was surprised at how much he helped me and sometimes I was sad because the feedback was negative but that actually pushed me to become better rather than just praising every work I did.”

“The peer conferences were very helpful and the feedback provided by the instructor on the major assignments really helped. I think I wouldn't have done as well in the course otherwise. I think I got a lot better at writing scientifically in this course.”

“I don't think I learned to write any better, but I did learn how to write in different styles/appeal to different audiences.”

All Catalyst Web Tools--except WebQ Survey and GradeBook--will be retired. [View timeline and details.](#)

Statistics for Survey of Students in English Courses

Total submissions: 757

* Calculated using numeric values

Multiple choice - one answer (button) Question				Response statistics*																									
Are you (or are you considering) an English Major, English Minor, or Writing Minor?				Mean	3.76																								
Total responses (N): 757 Did not respond: 0				Median	5.00																								
<table border="1"> <thead> <tr> <th>Numeric value</th> <th>Answer</th> <th>Frequency</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>English Major</td> <td>193</td> <td>25.50%</td> </tr> <tr> <td>2</td> <td>English Minor</td> <td>33</td> <td>4.36%</td> </tr> <tr> <td>3</td> <td>Writing Minor</td> <td>5</td> <td>0.66%</td> </tr> <tr> <td>4</td> <td>Considering an English Major/Minor</td> <td>57</td> <td>7.53%</td> </tr> <tr> <td>5</td> <td>Not Considering an English Major/Minor</td> <td>469</td> <td>61.96%</td> </tr> </tbody> </table>				Numeric value	Answer	Frequency	Percentage	1	English Major	193	25.50%	2	English Minor	33	4.36%	3	Writing Minor	5	0.66%	4	Considering an English Major/Minor	57	7.53%	5	Not Considering an English Major/Minor	469	61.96%	Mode	5
Numeric value	Answer	Frequency	Percentage																										
1	English Major	193	25.50%																										
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4	Considering an English Major/Minor	57	7.53%																										
5	Not Considering an English Major/Minor	469	61.96%																										
				Min/Max	1/5																								
				Standard deviation	1.74																								

Multiple choice - multiple answers (check) Question				Response statistics*																																					
Why are you currently enrolled in an English class? (check all that apply)				Mean	2.96																																				
Total responses (N): 526 Did not respond: 0				Median	2.00																																				
<table border="1"> <thead> <tr> <th>Numeric value</th> <th>Answer</th> <th>Frequency</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Composition Requirement ("C")</td> <td>224</td> <td>42.59%</td> </tr> <tr> <td>2</td> <td>Writing Requirement ("W")</td> <td>242</td> <td>46.01%</td> </tr> <tr> <td>3</td> <td>Visual, Literary, and Performing Arts Requirement ("VLPA")</td> <td>104</td> <td>19.77%</td> </tr> <tr> <td>4</td> <td>Diversity Requirement ("DIV")</td> <td>38</td> <td>7.22%</td> </tr> <tr> <td>5</td> <td>Interest in Specific Course Topic</td> <td>88</td> <td>16.73%</td> </tr> <tr> <td>6</td> <td>General Interest in English Courses</td> <td>75</td> <td>14.26%</td> </tr> <tr> <td>7</td> <td>Instructor</td> <td>17</td> <td>3.23%</td> </tr> <tr> <td>8</td> <td>Other:</td> <td>30</td> <td>5.70%</td> </tr> </tbody> </table>				Numeric value	Answer	Frequency	Percentage	1	Composition Requirement ("C")	224	42.59%	2	Writing Requirement ("W")	242	46.01%	3	Visual, Literary, and Performing Arts Requirement ("VLPA")	104	19.77%	4	Diversity Requirement ("DIV")	38	7.22%	5	Interest in Specific Course Topic	88	16.73%	6	General Interest in English Courses	75	14.26%	7	Instructor	17	3.23%	8	Other:	30	5.70%	Mode	2
Numeric value	Answer	Frequency	Percentage																																						
1	Composition Requirement ("C")	224	42.59%																																						
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6	General Interest in English Courses	75	14.26%																																						
7	Instructor	17	3.23%																																						
8	Other:	30	5.70%																																						
				Min/Max	1/8																																				
				Standard deviation	1.99																																				

Multiple choice - multiple answers (check) Question				Response statistics*																	
Are you familiar with the English department minors?				Mean	2.74																
Total responses (N): 523 Did not respond: 3				Median	3.00																
<table border="1"> <thead> <tr> <th>Numeric value</th> <th>Answer</th> <th>Frequency</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>English Minor</td> <td>59</td> <td>11.28%</td> </tr> <tr> <td>2</td> <td>Writing Minor</td> <td>23</td> <td>4.40%</td> </tr> <tr> <td>3</td> <td>Neither</td> <td>460</td> <td>87.95%</td> </tr> </tbody> </table>				Numeric value	Answer	Frequency	Percentage	1	English Minor	59	11.28%	2	Writing Minor	23	4.40%	3	Neither	460	87.95%	Mode	3
Numeric value	Answer	Frequency	Percentage																		
1	English Minor	59	11.28%																		
2	Writing Minor	23	4.40%																		
3	Neither	460	87.95%																		
				Min/Max	1/3																
				Standard deviation	0.64																

Multiple choice - one answer (button) Question				Response statistics*	
What is your focus within the English major?				<i>Mean</i>	1.38
Total responses (N): 622 Did not respond: 97				<i>Median</i>	1.00
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>	<i>Mode</i>	1
1	Language and Literature	388	62.38%	<i>Min/Max</i>	1/2
2	Creative Writing	234	37.62%	<i>Standard deviation</i>	0.48

Multiple choice - one answer (button) Question				Response statistics*	
Is English your first or primary language?				<i>Mean</i>	1.21
Total responses (N): 757 Did not respond: 0				<i>Median</i>	1.00
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>	<i>Mode</i>	1
1	Yes	596	78.73%	<i>Min/Max</i>	1/2
2	No	161	21.27%	<i>Standard deviation</i>	0.41

Short response Question		Statistics are not calculated for this question type.
What other language(s) do you speak?		
Total responses (N): 159 Did not respond: 2		

Short response Question		Statistics are not calculated for this question type.
Do you have suggestions for how the English Department might better support multi-lingual students?		
Total responses (N): 111 Did not respond: 50		

Multiple choice - multiple answers (check) Question				Response statistics*	
Did career planning affect your choice of major/ minor?				<i>Mean</i>	1.36
Total responses (N): 757 Did not respond: 0				<i>Median</i>	1.00
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>	<i>Mode</i>	1
1	Yes	483	63.80%	<i>Min/Max</i>	1/2
2	No	274	36.20%	<i>Standard deviation</i>	0.48

Multiple choice - multiple answers (check) Question				Response statistics*	
What kind of career do you envision for yourself? (check up to 3)				<i>Mean</i>	6.45
Total responses (N): 757 Did not respond: 0				<i>Median</i>	3.00
<i>Numeric</i>				<i>Mode</i>	3
				<i>Min/Max</i>	1/15
				<i>Standard</i>	

<i>value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>	<i>deviation</i>	<i>3.87</i>
1	Business	169	22.32%		
2	Self-employed/entrepreneur	98	12.95%		
3	Medicine	170	22.46%		
4	Law	66	8.72%		
5	Teaching (Primary/Secondary)	131	17.31%		
6	Academia (Higher Ed/Research)	152	20.08%		
7	Tech	151	19.95%		
8	Creative Arts	154	20.34%		
9	Nonprofit / NGO	78	10.30%		
10	Social Services / Government / Administration	119	15.72%		
11	Journalism	80	10.57%		
12	Trades	8	1.06%		
13	Agriculture	8	1.06%		
14	Tourism / Hospitality / Restaurants	15	1.98%		
15	Other:	99	13.08%		

<i>Multiple choice - multiple answers (check)</i>				<i>Response statistics*</i>	
<i>Question</i>				<i>Mean</i>	<i>5.97</i>
Are you considering graduate, professional, or other further education after college? If so, in what areas?				<i>Median</i>	<i>3.00</i>
Total responses (N): 757 Did not respond: 0				<i>Mode</i>	<i>1</i>
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>	<i>Min/Max</i>	<i>1/13</i>
1	Not planning to attend graduate school	165	21.80%	<i>Standard deviation</i>	<i>3.80</i>
2	Law School	73	9.64%		
3	Medical School	128	16.91%		
4	Business School	83	10.96%		
5	Graduate Study in Humanities	87	11.49%		
6	Graduate Study in Social Sciences	74	9.78%		
7	Graduate Study in Journalism	20	2.64%		
8	Graduate Study in Sciences	133	17.57%		
9	Graduate Study in Education	68	8.98%		
10	Graduate Study in Arts	59	7.79%		
11	Graduate Study in Social Work / Counseling	27	3.57%		
12	Graduate Study in Engineering	83	10.96%		
13	Other post-graduate education plans, or elaboration on above:	52	6.87%		

<i>Multiple choice - multiple answers (check)</i>	<i>Response statistics*</i>
<i>Question</i>	<i>Mean</i>

Are you a double major?				Response statistics*	
Total responses (N): 757 Did not respond: 0				Median	2.00
				Mode	2
				Min/Max	1/3
				Standard deviation	0.57
Numeric value	Answer	Frequency	Percentage		
1	Yes	145	19.15%		
2	No	604	79.79%		
3	If "Yes" what is your other major field?	147	19.42%		

Multiple choice - multiple answers (check) Question				Response statistics*	
What aspects of English courses are particularly appealing to you? (check all that apply)				Mean	3.94
Total responses (N): 757 Did not respond: 0				Median	4.00
				Mode	6
				Min/Max	1/9
				Standard deviation	2.05
Numeric value	Answer	Frequency	Percentage		
1	Readings	348	45.97%		
2	Discussion-focused classes	408	53.90%		
3	Writing	387	51.12%		
4	Lectures	186	24.57%		
5	Big ideas and/or complex questions without clear answers	397	52.44%		
6	Discussion of history, culture, and politics	434	57.33%		
7	Career goals/preparation	204	26.95%		
8	None	36	4.76%		
9	Other:	18	2.38%		

Multiple choice - multiple answers (check) Question				Response statistics*	
What aspects of English courses are NOT appealing to you? (check all that apply)				Mean	3.93
Total responses (N): 757 Did not respond: 0				Median	4.00
				Mode	1
				Min/Max	1/8
				Standard deviation	2.22
Numeric value	Answer	Frequency	Percentage		
1	Reading	225	29.72%		
2	Discussion focused classes	145	19.15%		
3	Writing	189	24.97%		
4	Big ideas and/or complex questions without clear answers	122	16.12%		
5	Discussion of history, culture, and politics	98	12.95%		
6	Career goals/Preparation	157	20.74%		
7	None	170	22.46%		
8	Other:	38	5.02%		

Multiple choice - multiple answers (check) Question				Response statistics*	

What factors might make you more comfortable participating in class discussions? (check all that apply)				<i>Response statistics*</i>	
Total responses (N): 757 Did not respond: 0				<i>Mean</i>	4.32
				<i>Median</i>	4.00
				<i>Mode</i>	2
				<i>Min/Max</i>	1/9
				<i>Standard deviation</i>	2.65
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>		
1	Discussion questions circulated in advance	298	39.37%		
2	Small groups	434	57.33%		
3	In-class writing prior to discussion	147	19.42%		
4	Structured discussion or designated roles (debates, call and response, etc.)	133	17.57%		
5	Formal presentations	49	6.47%		
6	Student-led discussion	172	22.72%		
7	Greater cultural or historical context provided by instructor (either via lecture or supplemental readings, videos, etc.)	270	35.67%		
8	I am already comfortable participating in class discussion	297	39.23%		
9	Other:	20	2.64%		

Multiple choice - multiple answers (check) Question				<i>Response statistics*</i>	
What kinds of classroom technology (or lack thereof) have been most useful to you? (check all that apply)				<i>Mean</i>	2.43
Total responses (N): 757 Did not respond: 0				<i>Median</i>	2.00
				<i>Mode</i>	1
				<i>Min/Max</i>	1/6
				<i>Standard deviation</i>	1.42
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>		
1	Bringing laptops for specific activities (research, collaboratively marking up text, sharing drafts or collaborative writing)	425	56.14%		
2	Projecting Media-- slides, audio, video, etc. (by instructor)	407	53.76%		
3	Using polling software to take short quizzes/ surveys in class	107	14.13%		
4	Prefer classes that do not use technology	188	24.83%		
5	Projecting Media-- slides, audio, video, etc. (by students, in class presentations, etc)	143	18.89%		
6	Other:	17	2.25%		

Multiple choice - multiple answers (check) Question		<i>Response statistics*</i>	
Do you find online discussion boards (Canvas, etc) useful?		<i>Mean</i>	2.82

(check all that apply)				<i>Response statistics*</i>	
Total responses (N): 757 Did not respond: 0				<i>Median</i>	3.00
				<i>Mode</i>	1
				<i>Min/Max</i>	1/6
				<i>Standard deviation</i>	1.63
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>		
1	Yes (if explicitly incorporated into in-class discussion)	314	41.48%		
2	Yes (even if not explicitly included into in-class discussion)	221	29.19%		
3	No (even if explicitly incorporated into class discussion)	185	24.44%		
4	Yes (if graded)	142	18.76%		
5	No (if graded)	129	17.04%		
6	Care to elaborate on these answers?	85	11.23%		

Multiple choice - multiple answers (check)				<i>Response statistics*</i>	
<i>Question</i>				<i>Mean</i>	4.19
What challenges have you faced in English classes? (check all that apply)				<i>Median</i>	4.00
Total responses (N): 757 Did not respond: 0				<i>Mode</i>	1
				<i>Min/Max</i>	1/9
				<i>Standard deviation</i>	2.58
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>		
1	Reading load (quantity)	417	55.09%		
2	Reading load (difficulty)	216	28.53%		
3	Difficult Concepts/ Ideas	170	22.46%		
4	"Insider" or culturally-specific knowledge expectations	135	17.83%		
5	Expectation to speak up in class	227	29.99%		
6	Writing (quantity)	223	29.46%		
7	Writing (difficulty)	199	26.29%		
8	None	85	11.23%		
9	Can you provide examples or specifics pertaining to any of your answers above?	115	15.19%		

Multiple choice - multiple answers (check)				<i>Response statistics*</i>	
<i>Question</i>				<i>Mean</i>	4.57
What kinds of classroom activities have been most productive or engaging for you? (check all that apply)				<i>Median</i>	4.00
Total responses (N): 757 Did not respond: 0				<i>Mode</i>	3
				<i>Min/Max</i>	1/10
				<i>Standard deviation</i>	2.62
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>		
1	Lecture with visual aids (PowerPoint, Prezi, etc)	440	58.12%		
2	Lecture without visual aids (PowerPoint, Prezi, etc.)	125	16.51%		
3	Small-group discussion	466	61.56%		
4	Whole-class discussion	460	60.77%		
5		127	16.78%		

	In-class writing (graded)		
6	In-class writing (ungraded)	274	36.20%
7	In-class presentations, student-led discussions, or debates	148	19.55%
8	Peer review of student writing	267	35.27%
9	Analyzing sample student writing	248	32.76%
10	Other:	13	1.72%

Multiple choice - multiple answers (check) Question				Response statistics*	
What kinds of assignments have been most conducive to your learning? (check all that apply)				Mean	7.19
				Median	2.00
				Mode	4
				Min/Max	1/17
				Standard deviation	4.80
Total responses (N): 757 Did not respond: 0					
Numeric value	Answer	Frequency	Percentage		
1	Research/ Term Papers	216	28.53%		
2	Short papers (building toward a longer assignment)	374	49.41%		
3	Short papers (stand alone)	382	50.46%		
4	Drafts with instructor comments	437	57.73%		
5	Response papers	227	29.99%		
6	In-class writing	189	24.97%		
7	Take-home exams	148	19.55%		
8	In-class exams	55	7.27%		
9	Reading quizzes	74	9.78%		
10	Multi-media assignments (eg video, apps, images, audio recordings)	123	16.25%		
11	Creative assignments	307	40.55%		
12	Formal presentations	83	10.96%		
13	Porfolios	88	11.62%		
14	Peer review	282	37.25%		
15	Online discussions	133	17.57%		
16	Informal writing (blogs, commonplace books, journals)	151	19.95%		
17	Other:	12	1.59%		

Multiple choice - multiple answers (check) Question				Response statistics*	
In terms of class format, what kinds of courses are most appealing to you? (check up to 3)				Mean	3.73
				Median	3.00
				Mode	3
				Min/Max	1/8
				Standard deviation	1.66
Total responses (N): 757 Did not respond: 0					
Numeric value	Answer	Frequency	Percentage		
1	Large lectures (60 students +)	159	21.00%		
2	Medium sized,	278	36.72%		

	participatory lecture courses (40-50 students)		
3	Small (<40) seminars	500	66.05%
4	Writing-links, or discussion sections attached to larger lectures	110	14.53%
5	Courses that meet twice a week (M/W, T/TH) for 2 hours	439	57.99%
6	Courses that meet four times a week for 50 minutes (M/T/W/Th)	205	27.08%
7	Online/hybrid courses	58	7.66%
8	Other:	9	1.19%

Multiple choice - multiple answers (check)				Response statistics*	
Question					
In terms of subject matter, what English courses have been (or would be) most engaging or appealing to you?				Mean	7.28
Total responses (N): 757 Did not respond: 0				Median	2.00
				Mode	1
				Min/Max	1/15
				Standard deviation	4.35
Numeric value	Answer	Frequency	Percentage		
1	Creative Writing	404	53.37%		
2	Literature (Historical or Classic)	267	35.27%		
3	Literature (Modern or Contemporary)	347	45.84%		
4	Rhetoric	139	18.36%		
5	Linguistics	158	20.87%		
6	Writing (critical, technical, expository, or interdisciplinary)	263	34.74%		
7	Cultural Studies	268	35.40%		
8	Theory	138	18.23%		
9	Fiction/ the Novel	387	51.12%		
10	Poetry	198	26.16%		
11	Nonfiction	135	17.83%		
12	Drama	148	19.55%		
13	Popular Culture	315	41.61%		
14	Film, Video Games, or other media	331	43.73%		
15	Other:	17	2.25%		

Multiple choice - multiple answers (check)				Response statistics*	
Question					
What writing or communication skills do you feel you have gained from your English classes?				Mean	4.59
Total responses (N): 757 Did not respond: 0				Median	4.00
				Mode	7
				Min/Max	1/9
				Standard deviation	2.34
Numeric value	Answer	Frequency	Percentage		
1	Ability to research complex, multifaceted topics	338	44.65%		
2	Presenting complex ideas clearly	405	53.50%		

3	Responding quickly and imaginatively to an assignment, prompt, or project	335	44.25%
4	Mounting a persuasive argument and supporting it with evidence	406	53.63%
5	Addressing counterarguments	292	38.57%
6	Meeting deadlines	351	46.37%
7	Revising and/or editing your own work	451	59.58%
8	Editing and/or helping others revise their work	332	43.86%
9	Please elaborate on any of the above:	44	5.81%

Multiple choice - multiple answers (check)				<i>Response statistics*</i>	
<i>Question</i>					
What reading and comprehension skills do feel you have gained from your English classes?				Mean 3.49	
				Median 4.00	
				Mode 2	
				Min/Max 1/7	
				Standard deviation 1.86	
Total responses (N): 757 Did not respond: 0					
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>		
1	Close reading	421	55.61%		
2	Reading and understanding complex or difficult material	450	59.45%		
3	Locating a text or artifact in its cultural or historical context	220	29.06%		
4	Dealing with nuance and ambiguity	341	45.05%		
5	Understanding strange, unfamiliar, or difficult language	288	38.04%		
6	Drawing connections among disparate texts, objects, or artifacts	432	57.07%		
7	Please elaborate on any of the above:	38	5.02%		

Multiple choice - multiple answers (check)				<i>Response statistics*</i>	
<i>Question</i>					
In terms of collaborative, team-building, or discussion-based skills, which of the following do you feel you have gained from your English courses?				Mean 4.22	
				Median 4.00	
				Mode 4	
				Min/Max 1/10	
				Standard deviation 2.48	
Total responses (N): 757 Did not respond: 0					
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>		
1	Ability to take a position and support it with evidence	472	62.35%		
2	Supporting a colleague by listening to what they have said and adding relevant information	390	51.52%		

3	Engaging in respectful, evidence-based debate	405	53.50%
4	Building on others' ideas in discussion	475	62.75%
5	Handling nuance and ambiguity in discussion	252	33.29%
6	Collaboration on group projects	205	27.08%
7	Drawing connections among different artifacts or points of view	283	37.38%
8	Working collaboratively toward a shared goal	213	28.14%
9	Delegating tasks in group work	134	17.70%
10	Please elaborate on any of the above:	34	4.49%

Multiple choice - one answer (button)
Question

Do you feel well prepared for your English courses?

Total responses (N): 757 Did not respond: 0

Numeric value	Answer	Frequency	Percentage
1	Yes	618	81.64%
2	No	62	8.19%
3	Why or why not?	77	10.17%

Response statistics*

Mean	1.29
Median	1.00
Mode	1
Min/Max	1/3
Standard deviation	0.64

Multiple choice - multiple answers (check)
Question

Do you feel your English courses build on or connect to one another?

Total responses (N): 757 Did not respond: 0

Numeric value	Answer	Frequency	Percentage
1	Yes, often (75% of the time or more)	253	33.42%
2	Sometimes (around 50% of the time)	387	51.12%
3	Rarely (25% of the time or less)	72	9.51%
4	No (Never)	48	6.34%
5	Can you clarify or elaborate on your answer?	97	12.81%

Response statistics*

Mean	2.24
Median	2.00
Mode	2
Min/Max	1/5
Standard deviation	1.25

Long response
Question

Are there things you wish faculty knew about your experience in English classes?

Total responses (N): 311 Did not respond: 446

Statistics are not calculated for this question type.

Long response Question What might the English Department do to better support you?
Total responses (N): 301 Did not respond: 456

Statistics are not calculated for this question type.

Long response Question Are there any specific experiences from English courses that you would like to share?
Total responses (N): 251 Did not respond: 506

Statistics are not calculated for this question type.

Short response Question How old are you?
Total responses (N): 641 Did not respond: 116

Statistics are not calculated for this question type.

Multiple choice - one answer (button) Question What is your sexual identity? (check all that apply)			
Total responses (N): 699 Did not respond: 58			
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>
1	Straight	529	75.68%
2	Gay and/or Lesbian	29	4.15%
3	Bisexual	67	9.59%
4	Asexual	8	1.14%
5	Queer	22	3.15%
6	Prefer not to answer	38	5.44%
7	Other:	6	0.86%

<i>Response statistics*</i>	
<i>Mean</i>	1.72
<i>Median</i>	1.00
<i>Mode</i>	1
<i>Min/Max</i>	1/7
<i>Standard deviation</i>	1.48

Multiple choice - one answer (button) Question What is your gender?			
Total responses (N): 757 Did not respond: 0			
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>
1	Female	435	57.46%
2	Male	282	37.25%
3	Gender Queer	13	1.72%
4	Trans	5	0.66%
5	Prefer not to answer	17	2.25%
6	Other:	5	0.66%

<i>Response statistics*</i>	
<i>Mean</i>	1.55
<i>Median</i>	1.00
<i>Mode</i>	1
<i>Min/Max</i>	1/6
<i>Standard deviation</i>	0.85

Multiple choice - multiple answers (check) Question
--

<i>Response statistics*</i>

What is your race/ ethnicity? (check all that apply)				<i>Response statistics*</i>	
Total responses (N): 713 Did not respond: 44				Mean	4.69
				Median	5.00
				Mode	7
				Min/Max	1/8
				Standard deviation	2.41
Numeric value	Answer	Frequency	Percentage		
1	Arab/ Persian/ Middle Eastern	27	3.79%		
2	Asian	289	40.53%		
3	Black	27	3.79%		
4	Hispanic/ Latino(a)	64	8.98%		
5	Native American	14	1.96%		
6	Pacific Islander	21	2.95%		
7	White	369	51.75%		
8	Other:	25	3.51%		

Multiple choice - one answer (button) Question				<i>Response statistics*</i>	
What year at UW are you?				Mean	2.24
Total responses (N): 726 Did not respond: 31				Median	2.00
				Mode	1
				Min/Max	1/5
				Standard deviation	1.17
Numeric value	Answer	Frequency	Percentage		
1	Freshman	268	36.91%		
2	Sophomore	159	21.90%		
3	Junior	172	23.69%		
4	Senior	109	15.01%		
5	Other:	18	2.48%		

Multiple choice - one answer (button) Question				<i>Response statistics*</i>	
Do you have a disability?				Mean	1.95
Total responses (N): 723 Did not respond: 34				Median	2.00
				Mode	2
				Min/Max	1/2
				Standard deviation	0.22
Numeric value	Answer	Frequency	Percentage		
1	Yes	37	5.12%		
2	No	686	94.88%		

Multiple choice - multiple answers (check) Question				<i>Response statistics*</i>	
Has the English department, or English department faculty, been supportive in accommodating your disability? (check all that apply)				Mean	2.41
Total responses (N): 40 Did not respond: 31				Median	2.00
				Mode	1
				Min/Max	1/5
				Standard deviation	1.67
Numeric value	Answer	Frequency	Percentage		
1	Yes (individual faculty)	26	65.00%		
2	Yes (department/ administration)	11	27.50%		
3	No (individual faculty)	3	7.50%		
4	No (individual faculty)	2	5.00%		
5	Please elaborate:	14	35.00%		

Multiple choice - one answer (button) Question				Response statistics*													
Are you an international student?				Mean	1.80												
Total responses (N): 50 Did not respond: 21				Median	2.00												
<table border="1"> <thead> <tr> <th>Numeric value</th> <th>Answer</th> <th>Frequency</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Yes</td> <td>10</td> <td>20.00%</td> </tr> <tr> <td>2</td> <td>No</td> <td>40</td> <td>80.00%</td> </tr> </tbody> </table>				Numeric value	Answer	Frequency	Percentage	1	Yes	10	20.00%	2	No	40	80.00%	Mode	2
Numeric value	Answer	Frequency	Percentage														
1	Yes	10	20.00%														
2	No	40	80.00%														
				Min/Max	1/2												
				Standard deviation	0.40												

Multiple choice - one answer (button) Question				Response statistics*													
Are you a transfer student?				Mean	1.83												
Total responses (N): 717 Did not respond: 40				Median	2.00												
<table border="1"> <thead> <tr> <th>Numeric value</th> <th>Answer</th> <th>Frequency</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Yes</td> <td>119</td> <td>16.60%</td> </tr> <tr> <td>2</td> <td>No</td> <td>598</td> <td>83.40%</td> </tr> </tbody> </table>				Numeric value	Answer	Frequency	Percentage	1	Yes	119	16.60%	2	No	598	83.40%	Mode	2
Numeric value	Answer	Frequency	Percentage														
1	Yes	119	16.60%														
2	No	598	83.40%														
				Min/Max	1/2												
				Standard deviation	0.37												

Multiple choice - one answer (button) Question				Response statistics*													
Are you the first person in your family to attend college or university?				Mean	1.80												
Total responses (N): 757 Did not respond: 0				Median	2.00												
<table border="1"> <thead> <tr> <th>Numeric value</th> <th>Answer</th> <th>Frequency</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Yes</td> <td>155</td> <td>20.48%</td> </tr> <tr> <td>2</td> <td>No</td> <td>602</td> <td>79.52%</td> </tr> </tbody> </table>				Numeric value	Answer	Frequency	Percentage	1	Yes	155	20.48%	2	No	602	79.52%	Mode	2
Numeric value	Answer	Frequency	Percentage														
1	Yes	155	20.48%														
2	No	602	79.52%														
				Min/Max	1/2												
				Standard deviation	0.40												

Multiple choice - one answer (button) Question				Response statistics*													
Are you a Washington State resident for tuition purposes?				Mean	1.39												
Total responses (N): 705 Did not respond: 52				Median	1.00												
<table border="1"> <thead> <tr> <th>Numeric value</th> <th>Answer</th> <th>Frequency</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Yes</td> <td>432</td> <td>61.28%</td> </tr> <tr> <td>2</td> <td>No</td> <td>273</td> <td>38.72%</td> </tr> </tbody> </table>				Numeric value	Answer	Frequency	Percentage	1	Yes	432	61.28%	2	No	273	38.72%	Mode	1
Numeric value	Answer	Frequency	Percentage														
1	Yes	432	61.28%														
2	No	273	38.72%														
				Min/Max	1/2												
				Standard deviation	0.49												

Multiple choice - one answer (button) Question				Response statistics*																	
Do you have a job in addition to your studies?				Mean	2.08																
Total responses (N): 707 Did not respond: 50				Median	3.00																
<table border="1"> <thead> <tr> <th>Numeric value</th> <th>Answer</th> <th>Frequency</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Yes (part time)</td> <td>311</td> <td>43.99%</td> </tr> <tr> <td>2</td> <td>Yes (full time)</td> <td>27</td> <td>3.82%</td> </tr> <tr> <td>3</td> <td>No</td> <td>369</td> <td>52.19%</td> </tr> </tbody> </table>				Numeric value	Answer	Frequency	Percentage	1	Yes (part time)	311	43.99%	2	Yes (full time)	27	3.82%	3	No	369	52.19%	Mode	3
Numeric value	Answer	Frequency	Percentage																		
1	Yes (part time)	311	43.99%																		
2	Yes (full time)	27	3.82%																		
3	No	369	52.19%																		
				Min/Max	1/3																
				Standard deviation	0.98																

Multiple choice - one answer (button) Question		<i>Response statistics*</i>	
<p>Thank you for taking the time to complete this survey. Your answers will remain completely anonymous, and will help us improve the experience of future students. They may also be used in ongoing research by department faculty. However, if you would prefer, we can exclude your answers from any subsequent research or publications. Do you consent to have data from your answers included in future research and/or publications by the English Department or our faculty?</p>		<i>Mean</i>	1.07
		<i>Median</i>	1.00
		<i>Mode</i>	1
		<i>Min/Max</i>	1/2
		<i>Standard deviation</i>	0.25
<p>Total responses (N): 757 Did not respond: 0</p>			
<i>Numeric value</i>	<i>Answer</i>	<i>Frequency</i>	<i>Percentage</i>
1	Yes	705	93.13%
2	No	52	6.87%

Questions or comments?
[Contact us](#) or email catalysthelp@uw.edu

Summary and Recommendations from Spring 2014 Graduate Student Survey

The working group (Cherniavsky, Foster, Knight, J. Shields), appointed by the 2013-14 EC and GSC, designed a survey for graduate students in order to document their understanding and experience of the curriculum as it relates to program benchmarks, particularly exams and the dissertation prospectus. The appointment and survey were occasioned by a spring 2014 meeting between the EC and GSC in which it was agreed that despite recent fixes -- the creation of a graduate program handbook, the implementation of benchmarks -- we lack insight into the root causes of delays and the confusion surrounding requirements. Our survey was intended to provide insight into these causes -- the areas where we need to improve program coherence -- so that benchmarks can be readily and efficiently met. The survey was available to students through catalyst between May 20 and June 15. We received 71 responses, all of which are available in a PDF document we can make available. Below we have summarized the major issues revealed by the survey, before offering some recommendations to begin resolving them.

Summary of findings

The survey revealed several interconnected problems concerning the relationships between the curriculum and program benchmarks. First, students seem either unaware that coursework should contribute to the construction of exam lists, or frustrated (where a connection is perceived) by the level of preparation offered by coursework for the task of building a list. "I felt like I was creating my lists ex nihilo," one respondent remarked. The survey responses indicated that some students see exams as an opportunity to change directions and learn an entirely new area, which slows them down. Furthermore, the survey responses suggest that many students do not seem to understand that one of the purposes of exam lists is to offer a reading or interpretation of a particular set of texts (in other words, of a field).

More generally, students seem unaware of the purposes of the exam lists and of the relationships among the lists. As one respondent explained:

students continue to receive the mixed messages of 1. It is imperative to develop expertise in a nation/period/theory and 2. It is also imperative to creatively design the basis for new research in the field. It is worth noting that our coursework very effectively models the latter and gives little attention to the former.

It is problematic that, in the context of exam preparation, this respondent sees broad knowledge of a field as inconsistent with the development of an original research question. However, s/he astutely points to one possible source of this perception—the fact that the graduate program does not offer enough courses that are broad and foundational in scope, even (as other respondents observe) in fields like contemporary American literature, in which we have a number of faculty working. Another respondent commented, "So many of the courses that I took outside my primary areas of focus were so specific that I still feel I don't have a coherent and competent sense of literary history [in which] to ground my understanding of my own period."

In addition to these specific problems concerning the relationship between coursework and exams, the survey responses revealed a broader source of discontent that we might work towards remedying: students evidently feel confused and frustrated about the program's perceived lack of structure, or about the perceived lack of information concerning the structure. Students seem largely unaware of the existence of the online graduate handbook that Brian Reed

worked so hard on, which suggests that poor communication between students and faculty may be contributing to the wide-spread perception that information about the program is not readily available. One respondent complained, “Everything about this program is word-of-mouth. I have just about never received info about requirements or goals in a streamlined manner. I hear it from other students, from one prof one way, from another prof another way.” Another echoed, “At every step of the way, I have had no idea what I was doing. I have never felt like I was guided, I never felt like any faculty took an interest in me, I felt like I was in a wide open space without direction and without any sense of how to direct myself.” While frustration is to some degree expected as part of a productive learning process, our students’ frustration about poor communication and lack of guidance is not of this productive variety, and it is causing them to feel alienated—from other students, from faculty, and from disciplinary endeavors.

Finally, the survey responses offer some context for our program’s poor job placement rate. In spite of some stellar placements in the past few years, our placement rate lags far behind the national average. The MLA’s published “national tenure-track placement rate” for English (meaning first employment placements of English Ph.D.s in nationally advertised tenure-track appointments within a year of degree conferral, post-2009-10) is approximately 40% (see Appendix II). Jeff Knight has examined the department’s placement data and has found that our post-2009-10 rate using the MLA’s metric is 23.8%, well below the national rate. Including second- and third-employment placements up to three years after degree conferral, our placement rate is 32.5%. Including all placements from any number of years out, our placement rate is 37.5%.

The survey suggests at least a couple of causes that may be contributing to our graduates’ under-performance on the job market. The current confusion about the purpose of the three exam lists is certainly one of these. The construction of exam lists should provide an opportunity for students to define their research interests in relation to a broader field of study as they will need to do if they apply for academic jobs. Survey responses also indicate that students feel they do not receive adequate information about professional protocol, or about how to “professionalize” themselves. Several respondents praised the publication seminar (run most recently by Carolyn Allen) as one of the rare instances in our program in which students receive guidance on professional expectations and practices. We would do well to provide our students with more opportunities for professionalization such as this.

Recommendations

It seems to us that the issues identified in the survey are serious and should not be permitted to continue unresolved. Consequently, it seems vital that we put constructive changes in place by the start of fall 2015. We offer the following recommendations to the department.

Administration

As long as the DGS and GSC spend the greater part of two quarters on graduate admissions, it will be difficult to implement much-needed changes in the graduate program’s policies and updates in the curriculum. Therefore, we propose a redistribution of the GSC’s and DGS’s current responsibilities. First, we urge the establishment of a separate committee to handle graduate admissions, and the creation of a director of admissions to chair this committee. The Graduate Admissions Committee will read applications and rank applicants for admission and TAs. Because the task of reading applications is so intensive, the chair (who will read them all), will need to receive a course release.

A second committee--let's call it the Graduate Education Committee--will oversee curriculum and policy development. It would undertake routine administrative tasks like reading PhD letters, while also addressing longer-term concerns like program size and time to degree. The GEC will be chaired by the DGS.

In addition, we recommend that the Placement Committee, which already has its own chair, add to its current responsibilities the task of organizing a couple of professionalization workshops each year (more on this below). Involving the Placement Committee more closely in the running of the graduate program will convey to students the message that professionalization is a process that precedes going on the market and is an important factor in job placement. Whereas the GSC currently tries to do everything and consequently accomplishes very little, distributing these tasks to distinct committees will dramatically increase the efficiency with which the graduate program is run.

Coursework

One of the responsibilities of the DGS and GSC would be to ensure that we are offering the foundational classes that graduate students need, and providing a balance between broader field-modeling classes and narrower problem-modeling classes. To the first issue, we propose that graduate faculty should develop a heuristic taxonomy of courses that will be offered on a regular basis (e.g. Contemporary U.S. Lit; African and African Diasporic literatures; the Rise of the Novel, Marxism; Queer Studies) and determine how often they should be taught. We will suggest one possible way of developing this heuristic taxonomy in our conclusion below.

To the second issue, we suggest that all graduate classes (not just those included in the regular rotation) designate themselves as either "field" or "problem" courses. The former, broader in scope, would survey a field and provide background on field formation. The latter, more specialized courses would model for students how to identify and explore a productive research question or how to construct a research project.

Two other curricular recommendations came out of our discussions. First, we feel that the required introduction to theory course is outdated and does not provide an adequate first-year cohort experience for incoming students. It is particularly exclusive of our language/rhetoric students, who are our most successful academic job seekers. We recommend that the intro to theory requirement be replaced with an updated Intro to Graduate Studies course that covers the history and organization of the discipline, introduces students to current debates, balances the needs of language/rhetoric and literature/culture students, and builds a foundation for cohort-building and professionalization in the years ahead. Faculty who are interested in teaching courses on specific fields of theory would be welcome to teach them as one-off classes or to propose that they be offered as one of our regular rotation of courses.

Second, on the quarter system, graduate students have limited opportunities for the kind of extended writing projects that are key to their professional development. We suggest replacing the MA essay option with two five-credit course-extensions, through which a student could choose, in consultation with the instructor, to extend her or his written work for a particular course across an additional quarter. This would provide two opportunities for students to develop a seminar paper towards publication.

We also recommend surveying faculty about the types of assignments that they use in grad classes, especially alternatives to the article-length seminar paper. What seems to work well and why?

Exams

To speed up graduate students' progress through the program, we need to eliminate confusion about the purpose and structure of exams. A good first step would be simply to establish a unified philosophy surrounding the exams that would clarify the scope and function of the three lists. Our working group came up with the following exam philosophy that could be used a starting point for broader discussion.

The major period list should offer an interpretation or reading of a recognized field of study (e.g. nineteenth-century American literature), against and within which a dissertation topic can be defined. Together, the major period list and the methodology/theory list should buttress a pre-dissertation list with a focus out of which a viable dissertation topic might emerge. It could also be helpful to think of the lists in terms of the field/problem distinction that we made in regard to graduate courses. The major period list defines a field, the pre-dissertation list formulates a problem within that field, and the methodology/theory list brings together some tools that could be used to explore the problem.

Following the example of rhetoric and language faculty, literature faculty should create templates for major period lists. Where applicable, interest groups should do this.

Professionalization

To help our students more efficiently navigate the program, we should institute regular meetings/workshops for each cohort of grad students—e.g. an annual meeting with the DGS to review what students should be doing each year of the program, or workshops with the placement committee on topics like constructing exam lists, writing a dissertation prospectus, publication, etc. These workshops could also be an extension of the updated Intro to Graduate Studies course, following the model of other English Departments.

Conclusion

Some of the suggestions we've made here could provide a focus for the coming year's Graduate Studies retreat. In particular, the retreat could be used to develop a heuristic taxonomy of courses to be taught on a regular basis. Prior to the retreat, we could ask faculty to network with departmental colleagues who share their methodological or historical interests and to decide collaboratively whether to propose adding a course (or courses) in that area to the taxonomy of regular offerings. So, for example, colleagues who have an interest in affect theory or environmental criticism or new media could decide whether they might want to add a course on that topic to the taxonomy, or not. Some fields within the department—rhetoric and language, and textual studies, for instance-- already have a regular rotation of courses and wouldn't need to do this kind of networking. The DGS would collate the proposals. Our task at the retreat would be to sit down as a group and see what this exercise yields: where we have too much; where we have too little; what areas of strength in the department are not reflected in the proposals? conversely, where we have we over-extended ourselves by proposing more courses than we have staff to cover.

This exercise might help us to identify some new faculty interest groups to replace the older, primarily non-functioning groups (e.g. American literature and culture, pre-1900 literature, etc.). Identifying such interest groups might help us to better model for graduate students what it means to position one's research within and against a field. They could also work together to generate categories that could be used to "tag" graduate course descriptions, and, where

appropriate, they could collaboratively develop major-period and theory/methodology exam list templates.

EWP Mission Statement

DRAFTED Spring 2018 to be revised & finalized in Fall 2018

The Expository Writing Program is dedicated to excellence in teacher preparation and to supporting undergraduate students across the university through curriculum that develops research, analytical, persuasive, and problem solving capacities and that prepares students to compose effectively and ethically across different disciplines, genres, media, audiences, and situations; in various academic, professional, and public settings; and within linguistically, culturally, and socioeconomically diverse contexts.

EWP Values and Beliefs

DRAFTED Spring 2018 to be revised & finalized in Fall 2018

The following values and beliefs underscore the work we collectively strive to do in our program:

- We believe, along with the rest of the English department, that language and its use is powerful—holding the potential to empower or harm individuals, communities, environments; to provide the means to engage in meaningful conversation and collaboration across difference and with those with whom we disagree; and to offer the methods for exploring, understanding, problem solving, and responding to the many pressing collective issues we face in our world.
- We understand writing (and communication practices, broadly conceived) as forms of social action that are inherently bound to asymmetrical relationships to power; therefore, we seek to prepare students as participants in public life to analyze, understand, and be responsible for the consequences of the various discourses, arguments, and stories they encounter and craft for diverse people and communities.
- We teach writing as inquiry grounded in ongoing scholarly and public conversations, and teach students to develop their own voice, arguments and narratives to contribute to those conversations.
- We are committed to ongoing reflection of and intentional response to the ways we—as writers, teachers, and administrators—are participating in maintaining inequities and systemic harm in our practices, classrooms, policies, institutions, and everyday lives.
- We acknowledge that literacy education in the U.S. has been complicit in delegitimizing (and often penalizing) the language practices, experiences, and knowledges of minoritized and historically underrepresented peoples, and we seek to develop writing curriculum, assessment practices, and language policies that acknowledge linguistic differences as the norm of communication and that stress rhetorical effectiveness and ethical language use across different contexts, genres, purposes, audiences, and writing occasions. (See [CCC's Students' Rights to Their Own Language](#) and [Guideline on the National Language Policy](#) for more information).

- We believe it is important to teach 21st century writing and rhetorical skills that are flexible and transferable across different media, modes, disciplines, technologies, contexts, and audiences.
- We believe that striving for excellence in teaching, and more specifically the teaching of composition and rhetoric, is an invaluable contribution to students, the university, and the public; therefore, we are deeply committed to teacher preparation that supports the lifelong development of flexible, ethical, and highly skilled teachers.
- We believe that learning to write is a challenging, recursive, and rewarding lifelong process. We believe that the teaching of composition and rhetoric can facilitate the understanding and development of complex ideas and arguments, and can help cultivate capacities for engaging with, crafting, and circulating discourses and texts that matter.
- At our core, we strive to teach composition as a form of inquiry, encounter, and empowering ethical response to world.

**Statement on Anti-Racist and Anti-Discriminatory
Writing Pedagogy and Classroom Practices**

DRAFTED Spring 2018 to be revised & finalized in Fall 2018

Our Beliefs

We in the Expository Writing Program believe in teaching writing as social action and ethical communication. In our role as educators, we are committed to better understanding and working against the various forms of systemic discrimination (racism, sexism, ableism, classism, and so on) that underscore the social conditions of teaching, learning, and living that we, our students, and others experience in the university, in our social institutions, and in our everyday lives. Rather than simply a matter of individual biases or prejudices, we believe that racism and other forms of discrimination are pervasive and built into our educational, economic, and political systems. Racism and other forms of discrimination are collective ongoing problems that concern all of us, that we all participate in perpetuating often unconsciously and unintentionally, and that require us to work together to undermine with empathy, care, and intention.

Our Vision & Practice

In teaching writing as social and ethical literacy, we are committed to developing anti-racist, anti-discriminatory pedagogical frameworks in our writing program and policies, in our teaching preparation and mentoring efforts, and in our curriculum and classroom practices. Anti-racist pedagogical frameworks, as we understand them, are intersectional, which means that they examine the different forms of intersectional experiences of race, class, gender, and other social, political, and cultural identities and experiences that may manifest in texts that we read and write, in student and teachers' experiences, and in classroom and broader social dynamics. We seek to support our students and instructors through anti-racist and anti-discriminatory pedagogies that:

- contextualize writing as a social practice and that help students examine how writing might be practiced as ethical, empowering, and self-reflexive literacy;
- engage in reading and writing curricula that honor both mainstream voices, knowledges, and experiences and those from marginalized traditions
- explore the relationships among writing, language, power, and social identities such as race, class, gender, sexuality, ability, mobility, faith/religion and citizenship;
- create writing occasions through assignment design that invite students to practice their fluid language and literacy repertoires for different audiences, contexts, media, and situations with varying stakes;
- develop writing assessment criteria for grading, peer-reviews, and students' self-assessment that emphasizes writers' language choices and rhetorical effectiveness based on the writing occasion, genre, purpose, and audience rather than strictly on monolingual and dominant academic English norms and standards of correctness;
- nurture classroom learning environments in which students and teachers are committed to engaging in productive dialogue—even through uncomfortable moments—on issues of equity, justice, difference, and power as they manifest in class readings, writing, discussion, and more broadly;
- draw on and practice embodied, multiple, and vernacular knowledges, for example, by integrating lived experiences and library/academic research that complicate the notions of objectivity and neutrality in academic research;
- practice ongoing metacognition and self-reflexivity with regards to our own teaching philosophies, classroom practices, and positionality to help create more equitable classrooms and curricula.

Our statement on anti-racist writing pedagogy and classroom practices has been inspired by the following publications and documents:

[UW Tacoma Writing Center's Statement on antiracist & social justice](#)
[UW Public Health Program's Commitment to Anti-Racism](#)
[CCCC Position Statement on Language, Power, and Action](#)
[CCCC Statement on Students' Right to Their Own Language](#)
[CCCC Statement on National Language Policy](#)

NEW-TA ORIENTATION SCHEDULE

SEPT. 16—23, 2017

Main Orientation Room: MEB 246
Breakout Rooms: MEB 234, 235, 245 246, 248

Day 1: Saturday, September 16

Main Outcomes for the Day: Rapport and team building; to situate the class; to get to know the outcomes and prepare to write course descriptions

rm	times	activities	Lead(s)
246	9:00 – 10:15	Coffee, Juice, & Brunch Training Team Introductions, <i>Why We're Here</i> , New TA Introductions	All
	10:15 – 10:30	BREAK	
246	10:30 - 11:15	Our Teaching Practice and Philosophy: Expectations, Values, Vulnerabilities, and Commitments Exploring teacher positionality; Negotiating personal philosophies Framework of anti-racist pedagogy: Why now? Navigating power in the classroom.	(Sumyat/Belle)
	11:15-12:00	Teaching Writing for Equity and Access: Program Goals and Students' Diverse Incomes <ul style="list-style-type: none"> Freewrite: How did you learn to be a good writer; what are the features of good writing? What do we hope to accomplish as writing instructors? Who are our students? Do we have the same goals for all students? How does power affect students different in my classroom in ways that matter to my approach to curriculum design, assessment, etc.? Defining key Outcomes terms Outcomes as (1) skill set (2) language of coursework & assessment (3) resource/tool 	(Sumyat/Belle)
	12:00 –1:00	LUNCH	
	1:00 – 1:45	EWP Outcomes and English 131 <ul style="list-style-type: none"> sketch 131 curriculum (sequences, portfolio) locate outcomes nationally and locally using <i>Writer/Thinker/Maker</i> to teach writing 	Candice
246	1:45 – 2:05	Introducing the 131 Portfolio	TJ
	2:05- –2:15	EWP Website Overview and Teaching Resources Distribute orientation schedule/folders; Review EWP & orientation website; Point to Teaching Resources	Candice
246	2:15 –2:50	Genre Analysis of Course Description	Belle
	2:50 – 3:00	BREAK	
Break out	3:00 – 3:45	Developing Course Descriptions	ALL

reading	work for tomorrow
Manual: Ch. 1: "Introduction" Ch. 2: "Backgrounds and Overview"	<ul style="list-style-type: none"> Write a course description, keeping in mind an undergraduate audience, and explain your rationale for teaching it. Bring 6 copies or laptop. Familiarize yourself with the chapters/sections of <i>Writer/Thinker/Maker</i> that support and will help you teach the various course outcomes.

Day 2: Sunday, September 17

Main Outcomes for the Day: scaffolding sequences; designing sequences and major papers; reviewing course descriptions

rm	times	activities	Lead(s)
Break out	9:00 – 10:00	Workshop course descriptions ... watch for <i>audience</i> , balancing themes with course goals	All
	10:00 – 10:10	BREAK	
246	10:10 – 10:25	EWP Policies and Workload	Candice
246	10:25 – 11:00	Timing and Pacing: Scaffolding Your Class; day-to-day, over the quarter; "working backwards"	Candice
246	11:00 – 12:00	Designing Your Assignment Sequence and Meeting the Outcome Goals <ul style="list-style-type: none"> ▪ an example of an assignment sequence (how it uses course outcomes, readings, and short projects to explore a subject and work toward a more complex major project) ▪ overview of pathways ▪ building a sequence 	Sumyat/Belle/ TJ
	12:00– 1:15	L u n c h	
246	1:15 – 2:00	Developing a Major Project Prompt/Evaluative Rubric <ul style="list-style-type: none"> ▪ understanding assessment as part of prompt design ▪ using the outcomes and rubric to respond to assignments 	Sumyat/Belle/ TJ
246	2:00 – 2:15	Homework and Announcements	Candice
Break out	2:15 – 3:30	Hands-on Workshop: Getting Started on the Sequence and MP 1	All

reading	work for tomorrow
Manual: Ch. 3: "Designing Assignments" <i>Contexts for Inquiry</i> : Parts I-IV	<ul style="list-style-type: none"> • Revise course description • Write your first major project assignment (using the outcomes) and brainstorm short assignments • Choose a pathway and begin filling out your calendar. • Develop a list of writing and reading skills (and relevant Outcomes and <i>Writer/Thinker/Maker</i> chapters) required to complete the major project assignment; Bring a bullet list of possible readings from the textbook • Bring laptop or 6 copies of the major project assignment to workshop

Day 3: Tuesday, September 19

Main Outcomes for the Day: English Department introductions; Workshop 1st major paper project; designing shorter assignments and course calendars; using the textbook

rm	times	activities	lead(s)
246	9:00 – 9:15	Q & A: Review Note Cards	Candice
	9:15 – 10:00	English Department Introductions [Juliet Shields, Kathy Mork, Rob Weller/RA, Anis Bawarshi, Elizabeth Simmons-O'Neill, Mandy Macklin, Carolyn Busch]	Candice
Break out	10:00 – 12:00	Workshop on first major project	All
	12:00 – 1:00	L U N C H	
246	1:00 – 2:00	Scaffolding the Day-to-Day and Short Assignment Examples	TJ
Break out	2:00 – 3:00	Workshop on developing sequences, skills for MP 1, and readings Identifying Skills and Using Textbook to Support Your Sequence	All
	3:00 – 3:10	Break	
246	3:10 – 3:45	Teaching Reading in Service of Writing	Sumyat
246	3:45 – 4:00	Wrap Up and Homework	Candice

reading	work for tomorrow
Manual: Ch. 8: "Evaluating and Responding to Writing"	<ul style="list-style-type: none"> • Revise first major project assignment • Write a 1 page outline of your assignment sequence briefly explaining the main assignments, the skills or outcomes each assignment targets, and the <i>Writer/Thinker/Maker</i> chapters or readings each assignment draws upon. Come prepared to explain your scaffolding rationale • Continue fleshing out course calendar by adding potential readings based on assignment sequence; be sure to block out days for student conferences

Day 4: Wednesday, September 20

Main Outcomes for the Day: workshop assignment sequence outlines, responding to student writing, lesson planning

rm	times	activities	lead(s)
break out	9:00 – 10:45	Workshop assignment sequence and Short Assignment ideas	All
	10:45 – 11:00	BREAK	
246	11:00 – 12:00	Giving Feedback: best practices Sample student paper strategies Choosing a Pathway as feedback orientation	Candice, Sumyat, Belle
246	12:00 – 1:00	LUNCH	
break out	1:00 – 2:00	Feedback Workshop	All
246	2:00 – 2:30	Union	Candice
246	2:30 – 3:00	Introduction to Health and Wellness, Safe Campus, Student Code and Conduct	Candice
	3:00 – 3:15	BREAK	
246	3:15 – 3:45	Developing lesson plans <ul style="list-style-type: none"> ▪ Discussion of key topics in lesson planning ▪ Overview of Lesson Plan Templates ▪ Sequence 1 Calendar example reprise 	Belle
break out	3:45 – 4:30	Developing Lesson Plan Workshop Wrap Up and Homework	All

reading	work for tomorrow
Manual: Ch. 4: "Teaching Inquiry and Argument" Ch. 6: "Grammar and MLL"	<ul style="list-style-type: none"> • Fully develop first assignment sequence by drafting shorter assignments. Print out 6 copies or bring laptops • Using the provided worksheet, develop two fifty minute lesson plans (if teaching four days a week) or one two hour lesson plan (if teaching two days a week) that support shorter assignments in sequence (see samples on website). Choose a lesson plan and template for the teaching demo. • Further detail your course calendar for first 5 weeks (daily events, assignments, conferences, due dates, etc.)

Day 5: Thursday, September 21

Main Outcomes for the Day: Teaching writing skills; workshop shorter assignments and daily lesson plans; plan for teaching demos; Conversations with writing center and library reps.

rm	times	activities	lead(s)
break out	9:30 – 10:45	Workshop Shorter Assignments Drafts	All
246	10:45 – 12:00	Teaching Argument, Claims, and Other Writing Skills Reflection Group Introduction to Teaching Demos	All Candice
246	12:00 – 1:00	Lunch	
break out	1:00 – 2:45	Workshop Lesson Planning	All
246	2:45 – 3:15	Introduction to the Library and Writing Centers	Candice
246	3:15 – 4:00	Teaching Demo: The Big Five Multimodal Composition	Patrick Milian
246	4:00 – 4:15	Wrap Up and Homework	Sumyat

reading	work for tomorrow
Manual: Ch. 10: "Being in the Classroom"	<ul style="list-style-type: none"> ▪ Bring questions to ask students and tutors ▪ Finalize lesson plan teaching demo ▪ Continue to build course calendar (@ least first 5 weeks): ▪ Continue revising and finalizing assignment sequence: <ul style="list-style-type: none"> ▪ first major project assignment ▪ shorter project assignments ▪ daily lesson plans

Day 6: Friday, September 22

Main Outcomes for the Day: Teaching demos; students and experienced teachers; syllabus basics

rm	times	activities	lead(s)
break out	9:30 – 12:00	Teaching Demos	All
	12:00 – 1:00	L U N C H	
SMI 404	1:00- 2:00	Anti-racist Pedagogy Workshop (Note: NEW ROOM!!!!)	Panelists
246	2:15 – 3:00	Student Panel: Presentations and Questions	Sumyat
	3:00 – 3:15	BREAK	
246	3:15 – 4:00	Experienced TA Panel Discuss Experiences, Anxieties, Excitement, and Worries	Belle
246	4:00 – 4:30	The Course Syllabus (have a template with links to website; combine with outcomes and calendars) Wrap Up and Homework	TJ

reading	work for tomorrow
	<ul style="list-style-type: none"> ▪ Finish up course calendar (@ least first 5 weeks) ▪ Compose syllabus draft with course calendar (bring 1 copy) ▪ Read portfolios and prepare responses to questions ▪ Put final touches on assignment sequence: <ul style="list-style-type: none"> ▪ first major project assignment ▪ shorter project assignments ▪ daily lesson plans ▪ Have digital copies of all course materials to work on in CIC

Day 7: Saturday, September 23

Main Outcomes for the Day: Familiarity with campus resources; teaching with technology; syllabus check; address final questions; evaluations and wrap up

rm	times	activities	lead(s)
MGH 082	9:00 – 10:15	Teaching with technology (build Canvas websites, using Canvas, lesson plans that use Canvas, hands-on help) Building technology tools	Holly Shelton
MGH 082	10:15 – 10:45	Library and Research Support for TAs and Students	Anna Nakano-Baker
MGH 082	10:45 - 11:15	Teaching the Portfolio: Theory and Practice	Sumyat/Candice
MGH 082	11:15-12:00	Evaluating the Portfolio: Holistic Grading, Norming, Participation Grade, Academic Conduct and Plagiarism	Candice
MEB 246	12:00-1:00	LUNCH	Candice All
break out	1:00 – 2:00	Final Workshop: Syllabus	All
MEB 246	2:00 – 2:30	Conferencing	All
MEB 246	2:30 – 3:00	Lingering Questions Distribute teaching materials packages; do evaluations; Wrap-up	All Candice

P o t L u c k / P a r t y S a t u r d a y 9 / 2 3
K a n e H a l l
6 : 0 0 - 9 : 0 0 p . m .

English 567

Theory and Practice of Composition—Fall 2017

Candice Rai

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crai@uw.edu

Office Hours: M 11:30-2:30; T/TH 10:30-12:30,
F 9:30-11:30, and by appointment

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Office Hours: By appointment

COURSE WEBSITE & REQUIRED TEXTS:

- **Course Website:** <https://canvas.uw.edu/courses/1117828>
- **Course Readings** available on course website

COURSE DESCRIPTION:

In this course, we will explore theories and practices that guide the teaching of writing in the context of pertinent essays written by scholars in the field of composition and rhetoric. In the process of examining and interrogating various theories and practices, we will work together to understand the “why” behind the “what we do” and “how we do it” when we teach writing—challenging not only our conceptions of writing pedagogy but the field’s (and our own program’s) understanding of writer, writing, and language. For example, traditionally, first-year composition courses (like the one you’re assigned to teach this term) and upper-level graduate composition pedagogy classes (like the one you’re currently enrolled in) represent and treat standardized English and academic discourse as the unnamed and unquestioned linguistic norm. In contrast, we will be challenging you in this course to grapple with how to teach composition when all language and communication acts are conceived of as deeply rhetorical, emergent, political, and materially situated and consequential—as always open to examination, interrogation, and revision; as susceptible to different forms of mediation, negotiation, translation; and as continually refashioned by both writers and teachers of writing within and in response to the demands, opportunities, and constraints we encounter in the world.

As such, this course will give you an opportunity to examine and reflect on your teaching practices as you develop a critically aware and theoretically informed pedagogy that you can build on throughout your teaching career. By the end of the course, you will be asked to craft a teaching philosophy and curate a teaching portfolio that grounds and enacts that philosophy. While some of you come to this course with teaching experience, most of you will not have had an opportunity to reflect in theoretical and applied ways on how and what it means to teach writing. Because of that, this course is in many ways a survey course, rather than focused on any area of specialization in rhetoric and composition. In conducting this survey, we want you to become aware that the teaching of writing has been intensively researched in the past fifty+ years and that you can make use of that research in your classroom. We also want to prepare you for teaching beyond this course. Many of the general theories of student learning and pedagogy that you will be exposed to in this class will carry over to other disciplines, areas of specializations, and courses that you may teach in the future. Therefore, while we will focus on the teaching of writing, this course is also aims to support your general development as teachers. In sum, we want you to be able to explain to your students, your peers, to us, and, *most of all*, to yourselves why you have chosen particular pedagogical strategies for your classroom and the implications of those strategies.

As such, the course goals are as follows:

- To continue the process of building a teaching community begun in orientation
- To facilitate a general understanding of the field of composition and to provide a broad introduction to the theories and practices of writing instruction
- To craft and experiment with teaching philosophies and practices that acknowledge and negotiate diversity (linguistic, sociocultural, identity, ideological) as the norm in all classrooms and social contexts
- To create an institutional space as well as the theoretical and analytical tools to enable you to inquire into and critically reflect on your teaching practices
- To help you begin the process of building a teaching portfolio

COURSE REQUIREMENTS:

Because we want to encourage you to integrate your work in the autumn orientation, in the English 131 class you are teaching, and in this course in ways that will prove most beneficial for you, the assignments and workshops we have developed will ask you to observe a classroom, to participate in three workshops in class, and to complete a series of short essays that will give you an opportunity to reflect and build on the work you are doing as a teacher. These essays encourage you to engage and apply the course readings in the context of various teaching practices. In groups, each of you will be asked to present from one of your essays to the class. At the end of the course, you will develop a statement of teaching philosophy and compile an online teaching portfolio in which you illustrate that philosophy at work.

Class Participation:

Although we will be lecturing on occasion, most in-class activities will be interactive. For this reason, we expect everyone to participate in our class discussions, presentations, and group work on a regular basis. It is important to note, however, that participation is best measured in qualitative, and not quantitative, terms. In other words, what you say and how you say it is often more important than how much you say. Especially in a class like this where many of us will be trying out theories and practices, it is crucial that we maintain an atmosphere of respect and generosity as we listen to and learn from and with each other and the course texts. Moreover, some individuals feel very comfortable engaging classmates in conversation right away, while others need time to establish a comfort zone. These differences are both personal and cultural; let us all, therefore, be sensitive to one another's needs. Above all, keep in mind that regular class participation is required because it is essential for the successful operation of our problem-posing approach to classroom activities.

Teaching Observations:

Observing someone else's classroom or talking to another teacher about their practice is a great way to learn about teaching and to observe lesson plans in action. As such, we ask you to observe a writing class sometime throughout the quarter. During your observation, please take notes in preparation for a brief paper class presentation. **For the class presentation:** 5 minute presentation max (dates to be arranged), in which you share a concrete teaching tip, resource, activity, or lesson plan based on your observation.

Essays:

Each of the following six essay assignments (**of which you will need to complete three**) relates to a particular topic/set of readings in the course. While each assignment has a distinct focus, in each, you will be expected to:

- directly engage the topic/readings
- apply the readings (or particular concepts from them) to your teaching practices
- make some explicit links between issues/practices discussed in each paper and your broader (and emerging) teaching philosophies

The due date for each essay is marked on the course schedule. Throughout the quarter, you will need to **select and complete three out of the six essays** and submit them on the day each is due. It is up to you to decide which three you wish to complete. *The essays rubric at the end of the syllabus outlines our expectations and assessment criteria.*

- 1. Situating Goals for English 131.** During the autumn orientation, we asked you to decide on and write up a course description for your writing class that worked in conjunction with the 131 course outcomes. We have begun this course by locating these outcomes within some of the national and local debates from which they emerge, as well as some of the research on writing that inform them. Based on the assigned readings for the first two weeks of this course, reflect on your course description and course outcomes and write about how the readings support and/or challenge them in ways that give you a more critical understanding of what you are asking students to do and why. In other words, use the research and theory we're reading to locate and better articulate your course to yourself and your students: Which of your outcomes and course rationale do you find reinforced in the theory? What seems left out? Which now seem problematic, and why? Finally, how would you need to revise your description (and our 131 outcomes for that matter) so that they more accurately reflect what you hope students can and will manage to learn in your class? (**4-5 double-spaced pages**)
- 2. Critical Language Awareness and Inquiry.** Think of this assignment as an occasion for continuous reflection throughout the quarter on what it means, or can mean, to teach writing in light of a translingual understanding and treatment of language, language relations, and language use in writing. Please use the following questions in guiding your reflections:
 - What appear to be the expectations, aims, and assumptions regarding the nature and use(s) of language(s) in writing guiding your work as a graduate student and as a teaching assistant?
 - In what ways do these shape the kinds of language and literacy practices you think need to be valued and developed in your course design?
 - What current and/or past personal and/or professional experiences or specific influential individuals (or it could be a combination of both events and social agents) might have played a pivotal role in shaping the way you currently view and consequently treat language, language-in-use, and language difference in your writing, teaching and assessment practices?
 - In what ways are your attitudes, beliefs, and (ultimately) practices regarding language and language differences in writing problematized, contested and/or transformed by the alternative ideas and practices involving language you've been exposed to in this course?

Choose one (or a related group of) component(s) from our existing EWP's ENGL 131 curriculum (e.g. course outcomes, adopted textbook, writing assignment sequences, portfolio, assessment rubrics, etc.) and elaborate with concrete examples how you think this particular component might be effectively reworked in ways that embody the translingual theories of writing and writing development you are introduced to in this course? (**4-5 double-spaced pages**)

- 3. Teaching Reading.** By this point in the quarter, you have faced the task of helping your students understand the importance of developing particular strategies for reading challenging texts, cultural objects, and situations in order to write about and in relation to them. Review an assignment that you've developed specifically to help students address this need, then, based on the readings for the unit on "Reading in Support of Writing," analyze it and discuss the assignment's strengths and weaknesses. Knowing what you know now about the tensions between reading (generally understood as an interpretive and generative act) and writing, how would you revise this assignment for future use? Be sure to include the reading assignment (as an

artifact) along with your written analysis. (4-5 double-spaced pages)

4. **Sequencing Assignments.** At this point in the quarter, you're probably preparing the second sequence of assignments. (If you're not far enough in developing the final sequence at this point, please feel free to use the first assignment sequence you developed.) In light of what you have learned in the course of developing your first sequence as well what you have learned from the readings for the unit on "Developing Literacy Tasks," think about the underlying logic informing the assignment sequence and the way it is presented to students. Using Rankin's essay, consider: How does each succeeding assignment build on the one that came before? To what extent are they integrated? Are students using each preceding assignment as a building block for those that come next, or is each assignment in the sequence distinct? Explain your scaffolding rationale. **Alternatively**, using Reid and Kroll's guidelines for assignment design, analyze and assess one or more of your assignment prompts for how it situates students, articulates expectations, delineates the tasks, etc. Please include your assignment sequence or applicable prompts (as an artifact) along with your written analysis. (4-5 double-spaced pages)
5. **Responding to Student Writing: The Hows and The Whys.** There are few tasks more time-consuming than responding to student writing. Anything we can do to become more efficient and still provide our students with adequate feedback is likely to grant us more time to address other equally important tasks. In preparation for this assignment, we encourage you to keep a few examples of the kind of written feedback you've provided your students. Select a couple of the student papers you've collected (you'll probably want them to be contrasting in one way or another—either in terms of the quality of student writing or the kinds of feedback you provided), then analyze them looking in particular at the quantity and quality, as well as the underlying patterns, of your feedback. Did you, for example, provide both marginal and end comments, as well as make markings at the word, phrase, or sentence level? What is the nature of these comments? Develop your analysis in the context of what you have learned from the readings for the unit on "Response to Student Writing: Commenting." Be sure to include the student essays (as artifacts) along with your written analysis. (4-5 double-spaced pages)
6. **Collaboration and Conferencing.** Some time during the quarter, make arrangements to observe one of your colleagues engaged in a conference with one of their students; a student peer writing group; or some other group work in a writing classroom. Take notes on your observations, paying careful attention to seating arrangements, turn-taking, the amount of talk produced by the participants, the quality of their comments and observations, and the underlying logic of the activity itself. Once you read the material for the units on "Conferencing" and "Collaboration," review your notes and analyze various aspects of the activity that you observed, paying special attention to the role of power and authority, as well as the quality of the activity itself. Be sure to submit your notes (as an artifact) along with your written analysis. (4-5 double-spaced pages)

Interactive Group Presentations:

Because the above assignments will give you a chance to engage the course readings in applied ways, and because we would like to make that engagement open for discussion and sharing, we will be asking each of you, in groups of two or three, to develop **one** of your three selected essay topics into a **30-40 minute** presentation (mini-lecture with workshop, brief overview and facilitated conversation, etc.), delivered to the class on the date specified on the course calendar. These presentations can take different formats, but their main objective is to give you a chance to share your engagement with and application of the readings with your colleagues in a way that opens for discussion what the readings offer to our teaching practices: what we can do with the readings, what they ask us to do, what they offer to our teaching practices, where they fall short, how we might use them in alternative ways, and so on. As such, presentations should be **interactive** and should emphasize the relevancy of readings to pedagogical practice (e.g. please do not simply read or summarize your papers, though you are welcome to draw from them). *These interactive presentations will be graded full credit/no credit where group members will receive full credit for collaboratively planning and facilitating the presentation. If you do not participate or miss the presentation date, speak with me for alternative opportunities for making this up.*

Workshops:

Workshops are designed as opportunities to ground class readings in teaching practice, to develop and

share theoretically-informed teaching materials, and to discuss ways to respond to the concrete issues and immediate concerns that arise in your classrooms. For each of the three workshops listed below, you will be responsible **for crafting one corresponding teaching artifact** (writing prompt, description of an activity, worksheet, discussion questions, and so on). Please **post your teaching artifact online on the course website by the following class period**. *These workshops will be graded full credit/no credit where individuals will receive full credit for participating in and posting materials for workshop 1 and 2 and groups will receive full credit for collaboratively planning, facilitating, and posting relevant materials for the presentation. If you do not participate or miss the workshop date, speak with me for alternative opportunities for making this up.*

Negotiating Diversities. By the time this workshop occurs, you will have had a chance to reflect on the course outcomes and to learn more about your students' diverse *incomes*. We've explored various approaches to navigating issues of diversity and equity; considered the multimodal demands of 21st literacies; and read theories that conceive language and rhetoric-in-use as diverse, dynamic, emergent, and negotiated within various situations. The goal of this workshop is to develop and share teaching practices that recognize and mobilize diversity (linguistic, cultural, learning styles, ideological, forms/modes of communication) as the norm in our classrooms while also responsive to our institutional requirements and personal philosophies. You are encouraged to consider how a range of pedagogical tools and approaches might be used to accommodate and negotiate diversity, as you choose to define it for your general practice and for this specific assignment. This might include utilizing multimodal approaches, designing translanguaging assignments, crafting assignments that attend to power and ideological conflicts in the classroom, adopting anti-racist or other critical writing pedagogical practices, incorporating new media and technology tools into your curriculum, making use of aural or visual tools, and/or focusing on particular types of case studies/readings/archives, and so on. For the workshop, please bring **one teaching artifact (four copies or your laptop)** that you have used or that you might use to address issues of diversity. You will workshop your artifacts in groups and share strategies with the class. Please make revisions based on the feedback you receive and post your artifact online.

Teaching Argument. Bring a draft of a teaching artifact (assignment, lesson, sketched plan, discussion questions, activity, etc.) that focuses on teaching argument, and prepare to speak in small groups about your approach to argument (in relation to our readings or more broadly) and how your artifact embodies or might be revised to better embody your approach. You are welcome to focus on any aspect of teaching argument, for example: invention/discovery of argument, how to explain argument to students, claim-making, developing warrants, using evidence, reasoning, rebuttals, organization/arrangement of arguments for rhetorical effect, and so on. Please make revisions based on the feedback you receive and post your materials online.

Teaching Rhetorical Grammar. We encourage instructors to take a rhetorical approach to grammar instruction, which helps students deploy, analyze, and experiment with grammar as micro-level writing choices that are strategic, genre-specific, context-dependent, and intimately tied to meaning-making, politics, and power. Rhetorical grammar approaches should focus on helping students negotiate their language choices to produce various effects in different writing situations and to become more aware of how micro-level choices are linked to macro-level arguments. For this workshop, each of you will work in **groups of five or six** to develop materials and strategies for teaching grammar rhetorically. After you develop the teaching strategy, each group will share it (as well as any handouts, etc.) with the class at large so that others can use it in their own teaching. Groups may decide to design worksheets, exercises, in-class activities, a dynamic mini-lecture, and so on. Each group is responsible for developing a teaching artifact (or artifacts) to teach grammar rhetorically and posting the artifact(s) online.

Teaching Portfolio:

Teaching portfolios can take different shapes, but they generally include a statement of teaching philosophy as well as a corpus of sample materials that illustrate that philosophy as it is enacted in various ways and across different course contexts. To help you start building a teaching portfolio, this final project asks you to **write a teaching philosophy statement (2-3 double-spaced pages)** and to **compile selected sample artifacts from your English 131 course** (such as a syllabus, an assignment sequence, a lesson plan(s), handouts you have used, a couple of sample student papers with your comments, etc.). **Each sample artifact will need to be introduced with a brief (approximately 400 word) statement that reflects on the relationship between the artifact and your statement of teaching philosophy. We will ask you to compile and submit your teaching portfolio using the e-portfolio directions available on Canvas.**

In developing your **teaching philosophy statement**, feel free to draw on the 567 readings and to review what you wrote in the three short paper assignments you completed, and use those as a starting point to write your philosophy. Here are a few questions to get you started: What are the broad pedagogical goals that you aim for when you are teaching? How do you situate yourself and your students in light of the subject matter and the issues of power and authority that inform any teaching moment? What theoretical imperatives inform how and why you do what you do in the classroom? What do you perceive as your strengths as a teacher; what do you perceive as areas for improvement? In looking ahead to future teaching, which materials might you revise, how and why?

In the **rest of the portfolio**, you will explain how and why the English 131 materials you selected reflect and enact your philosophy. You're encouraged to reference your materials as evidence. The criteria you use to select the materials are up to you. You may select them because you think they represent your best work in the class, because they were among the least fulfilling materials you used, because you wish to reflect on how you would revise them, or because they gave you an opportunity to revisit a couple of issues that you consider central to your teaching.

Toward the end of the quarter, we will show you how to build your e-portfolio. We hope you will be able to keep and add to your teaching portfolio over the next several years to reflect on your teaching, to apply for teaching awards, and to send along with your curriculum vita when you're ready to do a job search.

EVALUATION:

The course work will be evaluated on the basis of the following point system:

Class Participation	40
Workshops (3 – a maximum of 25 points for each)	75 (full credit/no credit)
Essays (3 – a maximum of 50 points for each)	150
Group Presentation	35 (full credit/no credit)
Teaching Portfolio	100
TOTAL	400

Most activities will be assessed holistically, using point totals. If you require extensions or accommodations or if you have any questions or concerns about the grade you're earning in this class as the quarter progresses, please be sure to speak with me as soon as you can. I am happy to accept revisions to any graded essays should you choose to revise, but please touch base.

Schedule Overview

Week One

9/28	Welcome! Introduction to the Course and Each Other
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Week Two

10/03	<i>All in LOW 205</i>
<u>Concepts and Reading</u>	
Disciplinary and Academic Writing	
<ul style="list-style-type: none">Carroll, "A Preview of Writing Development"Bergman and Zepernick, "Disciplinary and Transfer"Sommers and Saltz, "The Novice as Expert: Writing the Freshman Year"	

10/05	<i>All in LOW 205</i>
<u>Concepts and Reading</u>	
Disciplinary and Academic Writing	
<ul style="list-style-type: none">Yancey, "WPA Outcomes Statement"Cathy Beyer SOUL Report, ExcerptsEWP OutcomesReiff & Bawarshi, "Tracing Discursive Resources"	
<u>Activities</u>	
Review Preliminary Essay Student Responses	

Week Three

10/10	<i>Classes Meet Separately</i>
<u>Concepts and Reading</u>	
Understanding Our Students' Roles as Writers	
<ul style="list-style-type: none">Halasek, "Redefining the Student Writer"Stygall, "Resisting Privilege"	
<u>Activities/Writing</u>	
Essay #1 due: Situating Goals for Eng 131	
Presentation #1: Situating Goals for Eng 131	

10/12	<i>All in LOW 205</i>
<u>Concepts and Reading</u>	
Working Across Difference	
<ul style="list-style-type: none">Matsuda, "Lure of Translingual Writing"Bou Ayash, "Conditions of (Im)Possibility"Hanson, "Moving Out of the Monolingual Comfort Zone"	
<u>Activities/Writing</u>	
Prepare questions for panel	
Panel: Negotiating Linguistic Diversity	

Week Four

10/17	<i>Classes Meet Separately</i>
<u>Concepts and Reading</u>	
Working Across Difference	
<ul style="list-style-type: none">Miller, "Fault Lines in the Contact Zone"Kerschbaum, "Re-thinking Diversity in Writing Studies"Stenberg, "Cultivating Listening"	

10/19	<i>All in LOW 205</i>
<u>Concepts and Reading</u>	
Multimodal Composition / Public Rhetoric	
<ul style="list-style-type: none">Shipka, "A Multimodal Task-Based Framework"Sheridan et al., "Multimodal Public Rhetoric in the Composition Classroom" plus "Appendix"Arola, Ball, Sheppard, "Multimodality as a Frame for Individual and Institutional Change"	
<u>Activities/Writing</u>	
Guest Lecturer: Holly Shelton on Multimodal Composition	

Week Five

10/24 *Classes Meet Separately*
Concepts and Reading
Mobilizing Student Incomes

- Canvas: Framing Statements and Artifacts on Alternative Pedagogies from previous 567ers

Activities/Writing
Workshop: Negotiating Diversities. Bring drafts of your artifact.
Workshop: 2nd Sequence of 131. Bring drafts.

10/26 *Classes Meet Separately at Start but Reconvene in LOW 205 for 2nd half.*
Concepts and Reading
Reading in Support of Writing

- Miller, "Technologies of Self-Formation"
- McCormick, "Closer than Close Reading"
- Sweeny & McBride, "Difficulty Papers..."

Activities/Writing
Essay #2 due: Critical Language Awareness
Presentation #2: Critical Language Awareness

Week Six

10/31 *Classes Meet Separately*
Concepts and Reading
Reading in Support of Writing

- Wysocki, "Multiple Media of Texts"
- Micciche, "Making a Case for Rhetorical Grammar"

Activities/Writing
Presentation #3: Teaching Reading

11/02 *Classes Meet Separately*
Concepts and Reading
Developing Literacy Tasks

- Rankin, "From Simple to Complex"
- Reid and Kroll, "Designing and Assessing..."

Activities/Writing
Presentation #4: Sequencing Assignments
Essay #3 due: Teaching Reading

Week Seven

11/07 *All in LOW 205*
Concepts and Reading
Teaching Argument

- Baker et al, "The Art of Being Persuaded"
- Crowley and Hawhee, "Kairos and..."
- "Toulmin Argument," *W/T/M*, 323-336, 340-341

Activities/Writing
Essay #4 due: Sequencing Assignments

11/09 *All in LOW 205*
Concepts and Reading
Teaching Argument

- "On Argument," *Writer/ Thinker/Maker*, 217-245
- Canvas: Framing Statements and Artifacts on Argument from previous English 567ers

Activities
Workshop: Teaching Argument

Week Eight

11/14

Classes Meet Separately

Concepts and Reading

Response to Student Writing: Commenting

- Smith, "The Genre of the End Comment"
- Rysdam & Johnson-Shull, "Introducing"
- Kleinfeld & Braziller, "Evaluating Multimodal"

Activities

Presentation #5: Responding to Student Writing

11/16

All in LOW 205

Concepts and Reading

Response to Student Writing: Theories of Error

- Lee, "Beyond Translingual Writing"
- Horner, "Rethinking the Sociality" (Skim)
- Aimee Krall-Lanoue, "And Yea I'm Venting"

Activities/Writing

Essay #5 Due: Responding to Student Writing
Rhetorical Grammar Preparation: Bring Ideas

Week Nine

11/21

All in LOW 205

Concepts and Reading

The Writing Portfolio

- *Writer/Thinker/Maker*, Chapter 17, *skim*
- Canvas, sections on 131 Portfolio, *skim*

Activities

Workshop: AD Panel Presentation/Workshop on Portfolio Sequence; Q & A on Portfolios

11/23

Thanksgiving Holiday!

No Class!

Week Ten

11/28

All in LOW 205

Activities

Teaching Grammar Rhetorically: Presentations

11/30

Classes Meet Separately at Start but Reconvene in 205 for last 20 minutes.

Concepts and Reading

Conferencing

Black, "Conversation, Teaching, and Points in Between"

Activities/Writing

Presentation #6: Collaboration and Conferencing
Review Teaching Portfolio

Week Eleven

12/05

All in LOW 205

Concepts and Reading

Collaboration

- Barnard, "Whole-Class Workshops..."
- Gere, "Practical Directions..."
- Trimbur, "Consensus and Difference..."

Activities/Writing

Essay #6 due: Collaboration and Conferencing

12/07

All in LOW 205

Concepts and Reading

Professional Issues / Teaching Opportunities

- Canvas: Materials on Developing a Teaching Portfolio

Activities

Panel Day and Wrapping Up

Finals Week

12/12: Student Portfolio Norming Session (Required); Mary Gates Hall, Room 044: 1:00pm to 5:00pm)

12/14: Final English 567 Teaching Portfolios Due by 5:00 pm

Essays Rubric

	Outstanding 3.8-4.0	Strong 3.4-3.7	Inadequate 3.3 or below, with invitation to revise and resubmit
Demonstrates an understanding of the reading(s)/topic.			
Engages in critical dialogue with the reading(s)/topic.			
Identifies pertinent issues in the reading(s)/topic and articulates their relevance to one's teaching.			
Applies the reading(s) to specific teaching practices.			
Makes explicit connections between teaching practices/topics discussed and one's broader teaching philosophy.			

Teaching Portfolio Rubric

	Outstanding 3.8-4.0	Strong 3.4-3.7	Inadequate 3.3 or below, with invitation to revise and resubmit
Teaching philosophy statement articulates pedagogical goals and philosophy that underwrites them.			
Sustained dialogue between teaching philosophy and artifacts			
Explanation of how and why artifacts reflect and enact teaching philosophy.			
Selection and range of artifacts used as evidence.			

Guidelines for Conducting EWP Teaching Observations

What are the EWP teaching observations? What purposes do they serve?

EWP observations occur twice for new 131 TAs (once in fall and once in winter) and once for TAs moving into new 100-level courses (109/110, 111, 121, 182). Observations are conducted primarily by EWP staff members, who observe a single class and facilitate a follow up conversation.

The observations are intended primarily as supportive opportunities for:

- mentoring and conversation on teaching within our program (and more generally)
- highlighting and developing teaching strengths, offering productive feedback, responding to teachers' concerns and questions
- upholding the integrity of our program goals and curriculum

While teaching observations are generally understood as non-evaluative, if any serious concerns arise from your observations or follow up meetings, please contact the EWP Director immediately.

Guidelines for taking observation notes

The primary purpose of the notes is to guide the follow up conversation and serve as a general record of what happened in the classroom on the day observed.

The following are **some** things you might want to take note of in the observation:

- **The class dynamics**
 - generally (how are students interacting with each other, the instructor, and the course material)
 - across student demographics (noting how gender, nationality, ethnicity, etc. might inform who is talking, how people are interacting, participating, are groups together, seated, engaging in course discussions or themes, etc.)
 - general feel/vibe of the room (energy of the room, affective qualities, body language, spatial arrangements etc.)
- **The perceived structure and purpose of the lesson plan**
 - Essentially, what do you perceived happened, how, and why?
 - Possibly sketch a reverse lesson plan (sketch of the lesson plan and perceived goal), which can help guide the follow up discussion
 - Pay attention to what the instructor communicated vs. what students did or understood (were students lost, was there a breakdown between directions/framing and what happened)
- **Framing of lessons/activities**
 - Were lessons clearly framed (clear purpose linked to writing goals, etc., clear applicability of lesson for papers, skill building, practice of skills for X purpose, etc.)
 - Was this clearly a writing lesson? If not, note ideas for revision.
- **Use of technology/multimodal presentation**
 - How was technology (projector, overhead, chalkboard, etc.) used in the lessons?
 - Was the teaching multimodal in some way, offering visual, aural, embodied deliveries?
 - Was the use of technology effective? How, why, suggestions?
- **Strengths of teaching, curriculum, lesson planning, etc.**
- **Activity scaffolding and pacing**
 - How were activities scaffolded, how well did the scaffolding work in this lesson
 - What did you notice about pacing... (too fast, too slow, just right?)

Guidelines for the follow up conversation

After the teaching observation, please schedule a 30 minute or so conversation with the TA. You might:

- Ask TAs if there are any particular questions/things they'd like for the conversation to address
- Ask TAs to describe what they wanted to accomplish and how they thought it went (here would be a possible opportunity to share your perception of the lesson plan)
- Consider describing strengths early on, not only to be supportive but as an opportunity for TAs to see areas that can be built on
- Share ideas for adapting things in the future.

After the observation and meeting

Please share electronic copies of your observation and meeting notes (use form below) with both the EWP program coordinator and director. These will be maintained by the program coordinator.

EWP Teaching Observation

TA Name:

Date/Time/Place of Observation:

Date/Time of Follow up Meeting:

Observation By:

Course Observed:

Brief narrative of class observed (2 paragraphs or so)

Outline of key activities, lesson plans, feedback on lesson

Additional notes, if any, from observation

Notes on student interaction, class dynamic, use of technology, pacing, additional feedback on lessons to discuss in meeting, questions for TA, teaching strengths, and so on.

Brief list of issues discussed in follow up meeting (1 paragraph or so)

Skeletal rundown of meeting. (e.g., talked about ways to handle X, talked about alternative ways to lesson plan Y, productive conversation on Z)

English 131 Orientation Evaluation—Autumn 2017

We are always looking to improve orientation and would very much appreciate your honest feedback to help us do so. Thanks for taking the time to fill out this anonymous evaluation.

1. General Assessment: Overall this orientation was

___ outstanding ___ strong ___ good ___ acceptable ___ inadequate

Comments:

2. Presenters and Presentations: In presenting the materials, the EWP crew was generally:

___ outstanding ___ strong ___ good ___ acceptable ___ inadequate

Comments:

3. Format: The orientation had

___ too little ___ too much ___ about the right amount of **lecture**

___ too little ___ too much ___ about the right amount of **full group discussion**

___ too little ___ too much ___ about the right amount of **materials workshops**

___ too little ___ too much ___ about the right amount of **small group work**

___ too little ___ too much ___ about the right amount of **opportunity for questions**

___ too little ___ too much ___ about the right amount of **guest speakers**

___ too little ___ too much ___ about the right amount of **homework**

Comments:

4. How helpful did you find the teaching demo?

___ outstanding ___ strong ___ good ___ acceptable ___ inadequate

Comments:

5. Workshops. How helpful were the break out workshops to you? How well did the format work?

6. Content

I would have liked more/less time for:

It would be helpful to have more sample materials on:

If I could change one thing about orientation it would be:

6. To what extent was the TA Manual helpful to you leading up to and during orientation? If we were to revise the Manual, what would you like to see added and/or deleted?

7. What I would most like you to know about my experience in orientation is:

English 131 – End of First Quarter Evaluation - 2017

Congratulations on (nearly) completing your first quarter of teaching English 131!

While your first 131 teaching experience remains fresh, we invite you to reflect back on the orientation experience and provide feedback on how well you feel the orientation prepared you for teaching 131. We deeply appreciate your honest feedback and value it as a resource for improving our orientation. Thank you for taking the time to respond to these questions.

Orientation Content

What aspects of orientation have proved to be most useful to you in the classroom?

What do you wish we had spent more time on in orientation?

Was there anything covered in orientation that you think could wait until 567 (or vice versa, anything covered in 567, that should have come sooner)?

Overall Sense of Preparedness to Teach

On a scale of 1-10 (with “1” feeling not at all prepared and “10” feeling well prepared), how well do you feel the orientation prepared you to:

- Step into your classroom on day one _____
- Develop your curriculum and teaching materials _____
- Design classroom activities _____
- Teach and communicate the value of the EWP outcomes _____
- Evaluate student writing/projects _____
- Know and connect students with campus resources _____
- Find teaching resources/community for yourself _____
- Use the textbook _____
- Handle time and classroom management concerns _____
- Teach and communicate the value of the portfolio _____
- Teach within a linguistically and culturally diverse classroom _____

Given your training and mentoring in both the orientation and 567, along with your teaching experience this quarter, how well, overall, do you feel prepared to teach 131 *next quarter* (bearing in mind the above list)? _____

Additional Comments/Feedback

What else could we do in the future to better prepare instructors to teach English 131?

Appendix F.3.5: IWP Workshop Schedule and Sample Syllabi

Annual IWP Orientation/Workshop for New Instructors, Autumn 2018

Thursday, September 20 – 10am-3pm, Smith 107

- Introduction to IWP Goals & Core Practices; Overview of “Major Paper” (sequence-culminating writing project) Assignments
- Cohort Introduction: Who are you; what brings you here; what questions do you have; and what is one truly important aspect/value of writing in your discipline or subfield?
- Criteria & Norming in IWP Classrooms

12:15-1:00: Lunch Break

- Sample Sequences: Approaches to scaffolding & working with student writing in class
- Models of Grading & Privileging the Grade Contract
- Q&A

Friday, September 21 – 10am-3pm, Smith 107

- Peer review & Conferencing, IWP-style
- Preparing for Meetings with Linked Lecturers
- New IWP Instructors meet with Linked Lecturers

12:00-12:45: Lunch w/Teaching Colleagues (Provided)

- Anti-Racist Pedagogy Session
- Share out
- Sample Syllabi

HW: Draft syllabus and 1-2 scaffolding assignments with supporting class activities OR draft of major writing project with sequence scaffolding

Monday, September 24 – 10am-3pm, Smith 107

- IWP Logistics: Working with IWP Coordinator Karen Wennerstrom
- Workshop syllabus drafts
- Knowing your local context: teaching for student retention

12:00-12:45: Lunch Break

- Revise 1st Sequence to present at 1:30
- Workshop draft scaffolding assignments/activities or draft major writing project w/sequence scaffolding
- Wrap-up, Q&A

ENGL 592: Foundations for Teaching Disciplinary/Interdisciplinary Writing

Carrie Matthews

Office hours: MWF: 11-12 noon; Tuesday, 12-2 p.m.

Email: crmatthe@uw.edu

Course Overview

The subtitle of this mini-seminar is “Attempting an Antiracist WID Praxis.” We visited work by Chris Anson, Asao Inoue, and Carmen Kynard at orientation, but given the time crunch, our focus was more on nuts-and-bolts preparation to teach an IWP course. This credit/no credit English 592 mini-seminar will be a space for you to engage with a little of the literature on antiracist and inclusive justice-and-equity focused writing pedagogies while you’re actually teaching. Please take time to seriously grapple with the readings. Other than that, the only expectations are that you contribute to our conversations and prepare a brief reflection (about 400-700 words) for each of our three class sessions.

Session 1: Friday, 9/28

Readings:

- Brian Hendrickson and Genevieve Garcia de Mueller, “Inviting Students to Determine for Themselves What It Means to Write Across the Disciplines,” *The WAC Journal* 27 (Fall 2016), pp. 74-93.
- Dylan Hardman, “Why You Shouldn’t Go to UW: <https://www.youtube.com/watch?v=6Xe2ITfsohs>

Writing: Reflection 1 due

Session 2: Friday, 10/5

Readings:

- Mya Poe, “Reframing Race in Teaching Writing Across the Curriculum,” in Condon & Young, *Performing Antiracist Pedagogy in Rhetoric, Writing, and Communication* (WAC Clearinghouse and University of Colorado Press, 2016), pp. 87-105.
- Juan Guerra, “Language Difference and Inequality,” Chapter 2 of *Language, Culture, Identity, and Citizenship in College Classrooms and Communities* (Routledge, 2015), pp. 26-46.

Writing: Reflection 2 due

Session 3: Friday, 10/12

Reading: Cruz Medina, “Poch@” in Ruiz & Sánchez, *Decolonizing Rhetoric and Composition Studies: New Latinx Keywords for Theory and Pedagogy* (Palgrave Macmillan, 2016), pp. 93-107.

Writing: Reflection 3, including actionable teaching goals/praxis, due.

ENGL299A - Intermediate Interdisciplinary Writing: Natural Sciences

Course Information:

Class Time: Mon. & Wed. 1:00-2:20 and Canvas

Classroom: Loew 117

Instructor: Megan Callow

Office Hours: Mon. & Wed. 10:30-11:20, and by appointment

My Office: A-18 Padelford

E-mail: mcallow@uw.edu

Additional Required meetings: Three major essay conferences with the instructor and classmates (by appointment)

Description: ENGL299A: Intermediate Interdisciplinary Writing for the Natural Sciences (Instructor: Dr. Megan Callow) is linked with BIOL200: Introductory Biology (Instructor: Dr. Eva Ma). Although the two courses complement each other, they have distinct goals, activities, and assessments. Our focus in ENGL299A is on the creation of knowledge in science through writing: (1) how does writing contribute to our understanding of the natural world, and (2) how can we write effectively in the sciences, as well as in other disciplines? We address these questions as we read, carefully re-read and discuss bioscience writing and commit our responses to writing. We use a process of annotation, paraphrase, and outlining of research questions, experimental methods, and findings to examine the significance of the science writing we read. As we compose and revise our own draft responses, we place special emphasis on the purposes different types of science writing serve in framing scientific questions, and in reporting new science knowledge and debate. Namely, through our writing we seek to understand the way any one scientific study enters into conversation with other studies in an area of research.

Learning Goals:

- Read texts by academic and professional participants in the discipline, identifying such writers' purposes and recognizing rhetorical principles that underlie genres in the field.
- Analyze writing tasks assigned in a disciplinary context.
- Generate material relevant to discipline-based paper assignments; draft and revise arguments as a participant in your disciplinary context; and respond to arguments by other participants.
- Use critical comments on your work, and writing activity itself, to extend and refine your thinking.
- Grasp, employ, or pursue implications of new learning in the discipline to the BIOL 200 lecture course.
- Relate the writing you have done in this course to your past writing in other relevant contexts, and anticipate new kinds of writing expectations you are likely to confront, whether for fellow science students and professionals, or for a scientifically interested general public.

Expectations:

- Attend each class session and participate fully in course activities. This includes logging into Canvas daily, preparing for class, bringing a laptop to class, asking questions, contributing to group work and class discussion, while completing assignments on time and with your best efforts.
- Email is a professional tool, and you are expected to use and check your UW email everyday. Also, double check that Canvas notifications will be sent to your UW email. Canvas and email are how your instructors (and future employers!) communicate with you, and “I didn’t check my email” is not a legitimate excuse for missing an important update.
- Show respect for all individuals and demonstrate responsibility in groups. Many activities in science inquiry and science writing are collaborative in nature and success depends on the contributions and insights generated in group work.
- Take advantage of opportunities to incorporate feedback and to grow as a scientist and writer; debate and feedback are fundamental to the development and testing of scientific questions.
- Share your questions, concerns and insights clearly and regularly with both peers and instructors. If you are struggling academically or personally, get help from the great many campus resources available to you (see more below).
- Conduct yourself with academic honesty by completing your own work and acknowledging any contributions of others. Do not deprive yourself of opportunities to challenge yourself and learn.
- What other expectations do you have of yourself? Of the instructor?

Canvas course site:

Check the course site in Canvas and your UW email regularly for announcements and assignments. You will submit assignments in Canvas in multiple ways: electronically in MS Word format directly to Canvas, or will write (or copy and paste) written responses onto Wiki pages in Canvas. Additional instructions will be provided by the instructor, and online assistance is available from the associated help centers (<http://www.washington.edu/itconnect/learn/tools/canvas/canvas-help-for-students/>). In-class activities may also be legibly hand-written and later scanned and posted to the Canvas drop-box.

Assignments:

We will do lots of informal and collaborative writing in this course, but the three main assignments are as follows. More detailed prompts will be provided in class.

- **Major Essay 1: Article Analysis.** To develop our skills in close reading of scientific research articles, we will conduct a written analysis of one such article.
- **Major Essay 2: Lab Research Cover Letter & Resume.** To develop our identities as professional scientists, we will develop applications for a real laboratory research position.
- **Major Essay 3: Literature Review.** To expand our knowledge of our chosen biological concept, and to become better researchers, we will write a literature review on the same or similar topic from ME1.

SAMPLE SYLLABI: ENGL 592; Biology- and Law, Societies & Justice- linked IWP Courses

I encourage you to explore and refine the same topic for Major Essays 1 and 3. Committing to one topic has pros and cons. On the one hand, you will learn a ton about your topic, and will learn to read the literature on this topic more and more proficiently as the quarter progresses (which will make writing each paper progressively easier). On the other hand, it can get tiresome to write about the same topic three times. You can deal with this by planning ways to focus on different elements of the topic for each paper. We'll talk more about how to do this.

Grading:

- Homework will account for 20% of your grade. Homework assignments will be graded on a 5-point scale (If you turn in a thoughtfully completed assignment on time, then you will get full credit).
- Course participation will count for 20% of your grade. At the end of the semester I will award your participation grade on a 10-point scale. To determine your score I will consider class attendance, class participation, general effort, and participation in peer conferences.
- The three papers will account for 60% of your final grade (8% for each rough draft, 12% for each final draft). Each paper will be graded on a 6-point scale through a peer-based holistic scoring process, which you can read more about below, and which we will practice extensively in class. The 6-point grading scale can be converted to a 4.0 scale thusly:

Score	Conversion to 4.0 Scale
6	4.0
5/6	3.9
5	3.7
4/5	3.5
4	3.3
3/4	3.0
3	2.7
2/3	2.4
2	2.0
1/2	1.7
1	1.4

Peer-Based Scoring: In this class we will use specific criteria to assess your writing throughout the course and to help you develop your writing in the sciences. These analytic criteria describe important traits of successful writing in the field, and they will guide peer review. The criteria will help you see specific strengths as well as areas to focus on revising in your writing. At the end of each writing sequence, I will give you a scoring rubric for the assignment you have been working on. That rubric will enable you to assess final drafts holistically. A holistic assessment evaluates the draft as a whole, just as teachers do when they give a paper a single grade for the whole.

SAMPLE SYLLABI: ENGL 592; Biology- and Law, Societies & Justice- linked IWP Courses

We will function as a scholarly community in this class, and you will assess your peers' writing based on our communal norms. Each of your final drafts will be read anonymously (with your secret pen name) and scored by two of your classmates using the holistic rubric. I will then read all the final drafts and correct any scoring errors if necessary.

The Writing Criteria: We will use the following criteria to assess ME1 and ME3 (your own writing, and your peers'; rough drafts and final drafts). Think of this as a kind of checklist of traits that all scientific academic writing should embody:

- **Thesis:** Does your essay clearly communicate a specific thesis? Is the thesis complex? Is it an argument? That is, does it make a claim that is arguable (or is it simply an obvious statement that no one would dispute)? Does this thesis make a claim that your audience might find worthwhile? Is your thesis one that can be supported primarily through close reading the literary text?
- **Organization:** Do the opening sentences of each body paragraph clearly *convey* and *explain* (“unpack”) that paragraph’s central claim? Is each body paragraph unified around that claim, and coherent? Is the relationship among paragraphs easily apparent to readers?
- **Explanation and Definition:** Each of your essays and the articles upon which they are based will contain complex scientific terms and concepts. Do you provide sufficiently clear and concise explanations of these concepts so that non-specialists can easily follow the line of argument?
- **Evidence:** Do you closely reference the primary research article that is the object of your analysis? Do you quote from it frequently? Is the evidence you select relevant to your thesis? Do you closely reference/quote secondary texts, if relevant to the assignment? Important: Do you do something with the evidence you provide? Do you explain how your analysis of the evidence connects back to the argument of your paper?
- **Stakes:** The “stakes” of an essay are its claim(s) for significance. The stakes of your essay should be implicit throughout the essay, but they should be explicitly clear in the introduction and conclusion. It is very challenging to come up with good stakes when one is a relative newcomer to an academic discipline, so you will not be penalized for failing to come up with the “right” answer. However, in all your essays, you should make a reasonable attempt at answering the “so what” question, even if this means doing some supplementary research.

Peer Conferences: For each of the three major papers we will conduct a peer conference. You will be placed in peer conference groups at the start of the quarter, and you will remain in these groups for the duration. You will read, assess, and offer extensive feedback on your group’s drafts, and each group will meet with me during the week prior

to your final draft due date (these conferences will take the place of normally scheduled class time). You will sign up for these peer conference appointments in Canvas.

Supplementary Materials:

- I recommend a writing guide for matters of style and mechanics, such as *A Pocket Style Manual* (7th Edition) by Diana Hacker and Nancy Sommers, particularly if you have struggled with mechanics and other surface-level writing errors.
- Biology 200 textbook, lecture, and lab manual content.
- Research databases for scientific literature. These are available at the UW Libraries web site, and are individually linked in Canvas.
- Bookmark the Purdue Online Writing Lab’s reference guide to the APA style! You will be using this site a lot:
<https://owl.english.purdue.edu/owl/resource/560/01/>

Participation: In-class activities cannot be completed at another time. If you are unable to participate in class due to illness, family emergency, or UW-recognized event, email the instructor before class or as soon as possible. An excused absence from participation requires appropriate documentation.

Communication: Email is the best way to communicate with me outside of class time. Except for some weekends, I usually respond within 24 hours or so. If I don’t, please feel free to send a gentle reminder that I have not responded to your question. Because we have a professional relationship, I expect all your emails to me (and to all your colleagues) will be professional and polite. This means all your emails will contain a salutation (e.g., “Dear Megan” or “Hi Megan”) and a closing (e.g., “From, Hannah Jones in 299A”), and will be complete and polite in tone. I will not reply to emails that simply say, “when is our first essay due.”

It is my policy NOT to discuss grades over email. There is simply too much room for miscommunication, and it takes up too much time. Please come to office hours or make an appointment (phone appointment is fine) to discuss grades.

Course Schedule:

I will distribute an assignment schedule for each of our three assignment sequences. The schedule is subject to instructor-announced changes. Check the course website and your email regularly for announcements and assignments. *Please follow the Modules section in Canvas to see all relevant assignment requirements and materials.*

I’m looking forward to a challenging and rewarding quarter!

ENGLISH 298: LSJ 200-LINKED WRITING SEMINAR

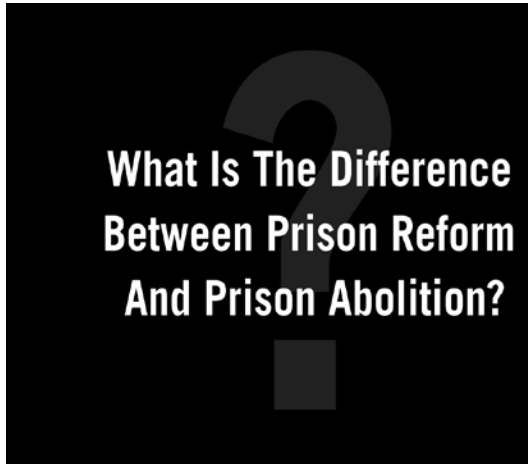
Carrie Matthews

Office: Padelford A-11 E (in the Writing Programs Suite)

Office hours: M & FW 12noon-1 p.m.; T, 11 a.m.-3 p.m.

or by appointment

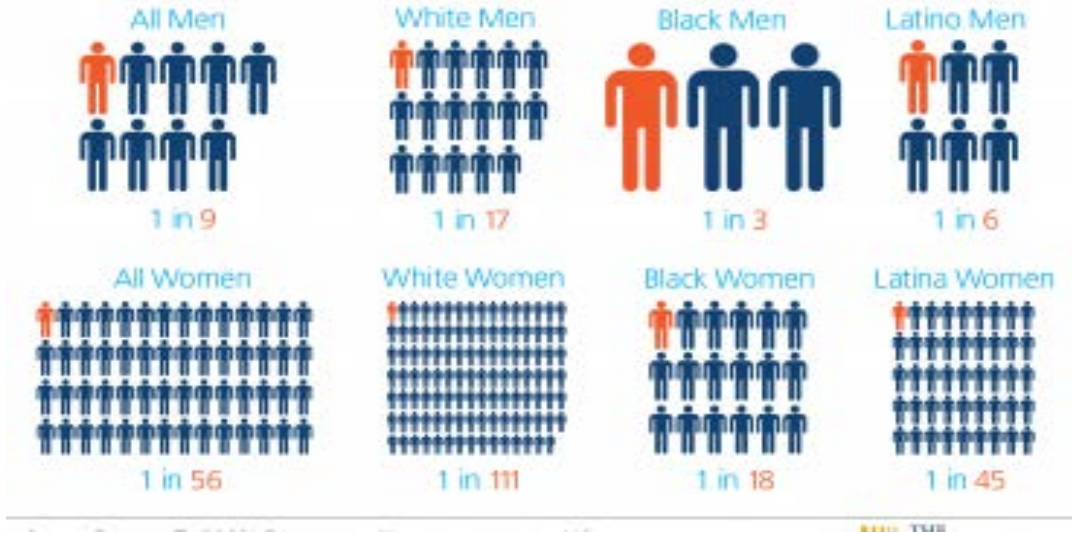
crmatthe@uw.edu



Prison Reform

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INCARCERATED PEOPLE IN THE UNITED STATES OF AMERICA



Incapacitation is a reasonable goal of punishment. Incapacitation, in my case, has now exhausted its purpose. Of course, the purpose of imprisoning me was not to incapacitate me so long as I posed a threat to society. I was given a life-without parole sentence under the assumption that youths like me would always be a threat to society. Though science has proven such arguments fallacious, regardless, I have been defined by what I did as a child.

--Jeremiah Bourgeois, 2013

Texts

All texts assigned in LSJ 200
Occasional supplementary texts will be posted to our Canvas website or distributed in class

Course Overview

Welcome to English 298, a writing seminar linked to LSJ 200!. One underlying assumption of this course is that ‘good’ college writing cannot happen independently of real knowledge, and knowledge at a university usually means inquiry under the rubric of a specific academic discipline or field, in this case an interdisciplinary field that draws particularly from sociology and law, as well as anthropology, geography, and critical race theory (CRT). So our writing in this class will be grounded in what you are learning in LSJ 200. Our writing projects will focus quite selectively on a few of the case studies, concepts, issues, and texts that emerge in LSJ 200. Basically, we operate as friendly parasites in English 298, using LSJ 200 to provide us with genuine and rich academic writing contexts.

Over the course of the quarter, you will build on the knowledge you are acquiring in LSJ 200 through three writing sequences. Each sequence will include exploratory “pre-writing” and culminate in a “major paper or other writing project” that you have rigorously revised with the help of peer critiques and conferences with me.

Goals:

- 1) To help you develop your abilities to read, think, and write critically about issues of law, justice, and (wait for it) society. By the end of this course, I hope you will have developed your capacity to interrogate ideas and norms through writing, particularly in terms of the violence law and incarceration enacts.
- 2) To provide occasions for you to draw connections between some of the cases, concepts, issues, and arguments raised in LSJ 200 and problems/concerns you care about.
- 3) To guide you in accurately assessing your own and your peers' work in relation to our specific writing criteria.
- 4) To practice collaborative, public-facing writing and multimodal composition

Class Community Norms

This class is an inclusive learning community that will frequently function as a writing workshop. Because of that—and because we learn from reading others’ writing—I will frequently ask you to post your writing on our class discussion board. If you are puzzled by an assignment, this will allow you to read your classmates’ responses and get a better sense of the task at hand. Please respect the parameters of our learning community and do not share your classmates’ writing with people outside the course unless you have their permission to do so in writing.

Sharing Writing in Class: Much of our class time will be spent reading and responding to one another’s writing in progress. Most of your informal writing will receive peer feedback in class, so you should always bring a hard copy of writing assignments to class.

SAMPLE SYLLABI: ENGL 592; Biology- and Law, Societies & Justice- linked IWP Courses

Respect: Hopefully this goes without saying, but at the risk of redundancy, I'll say (well, write) it: treat everyone and everyone's drafts in this class with respect. In particular, when we discuss informal writing or drafts, identify emerging or potential strengths as well as weaknesses. And remember that you're critiquing the draft in front of you, not the writer.

Expectations: This course is designed to lead you through the steps of a developed writing process. You are required to complete every step. This includes:

- 1) actively participating in class discussions, small group work, and conferences;
- 2) providing timely, thoughtful, and engaged written feedback on peers' drafts;
- 3) completing informal writing/pre-writing assignments on time; and
- 4) submitting all drafts and revisions of the major essays on the date they are due.

My Role: to engage—to take seriously and read attentively—your work in progress. I will coach your writing, helping you hone your critical reading skills, develop nascent ideas, analyze others' arguments, and push your own arguments further in conversation with your classmates and professional/scholarly texts.

Your Role: to grapple with the ideas in lecture and readings and in your peers' writing and conversation. You should puzzle through the texts we read, not skim them; consistently demonstrate engaged, critical intelligence in your writing; and come to class and conferences prepared. Perhaps most importantly, you will need to think through your own and your peers' writing critically and engage in significant revision of your own thinking and writing. In return, you can expect your classmates and me to read your writing with care and take your reflections seriously.

The IWP & Anti-Racist Pedagogy: The Interdisciplinary Writing Program (IWP) is committed to engaging with anti-racist pedagogies. These pedagogies may take various forms, such as curricular attention to voices, communities, and perspectives that have been historically marginalized inside and beyond academic disciplines; inclusive classroom practices; discussions of racism; and consideration of other forms of prejudice and exclusion. We believe that countering the cultures and practices of racism in an academic institution is fundamental to developing a vibrant intellectual community. The IWP is happy to talk with you about your questions as well as to support student-led initiatives around anti-racist work, and we invite you to contact IWP faculty member Rush Daniel at daniej9@uw.edu or IWP Program Director Carrie Matthews at crmatthe@uw.edu. If you're interested in how teachers of English as a professional community have taken up anti-racist work, check out the National Council of Teachers of English Statement on Anti-Racism to Support Teaching and Learning at <http://www.ncte.org/positions/statements/antiracisminteaching>

Nuts and Bolts

Paper Format: Unless an assignment specifies otherwise, please submit all papers in 11- or 12-pt. Times New Roman font, double-spaced, with one-inch margins. Include your name, the date, and a title at the top of the first page: you don't need a title page.

Plagiarism: Don't do it! If you ever have questions about documentation, please come see me—I'm happy to help answer questions and share strategies for avoiding plagiarism. I do expect your words and the ideas they express to be your own except when you clearly signal and name another source.

Conferences and Due Dates for Major Papers

A detailed calendar of events will be distributed at the beginning of each sequence, but so that you can plan your schedule around conferences and major paper due dates, here they are:

Sequence 1 Conferences: January 22nd-24th
Final Draft due Friday, January 26th

Sequence 2 Conferences: February 12th-14^h
Final Draft due Friday, February 16th

Sequence 3 Conferences: March 2nd-6th
Final Draft due Friday, March 9th

RESOURCES & SUPPORT:

Accommodations: Please let me know if you need accommodation of any sort. I am happy to work with the UW Disability Resources for Students Office (DRS) to provide what you require, and I am very willing to take suggestions specific to this class to meet your needs. This syllabus is available in large print, as are other class materials—just ask. More information on support at UW may be found on the DRS web site at <http://www.washington.edu/students/drs/>

Writing Centers

Wherever you fall on the spectrum of writing in this course— whether you are struggling with a writing assignment or seeking to “reach the next level”— take advantage of the UW’s writing centers. You will receive feedback and guidance on your writing from me and from your classmates, but it’s also valuable to get the perspective of someone outside the course (especially someone with expertise in producing academic writing!). UW’s writing centers are **free** for students and provide individual attention from trained readers and writing coaches.

We are lucky that the UW has a **Law, Societies, and Justice Writing Center** (jointly with Political Science and the Jackson School of International Studies). GO THERE (Gowen 111): you’ll get expert advice from tutors likely to be familiar with LSJ concepts, themes, and genres of writing. The url is <https://depts.washington.edu/pswrite/>

The **Odegaard Writing and Research Center (OWRC)** offers free, one-on-one help with all aspects of writing at any stage in the writing process. You can consult with a writing tutor at any stage of the writing process, from the very beginning (when you are planning a paper) to near the end (when you are thinking about how to revise a draft to submit to your instructor). To make the best use of your time there, please bring a copy of your assignment with you and double-space any drafts you want to bring in. While OWRC writing consultants are eager to help you improve your writing, they will not proofread your paper. Available spots are limited, so **book your appointments early!** Reserve appointments online at <http://depts.washington.edu/owrc/>.

You can also try out the **CLUE Writing Center**, open 7 pm until midnight, Sunday through Thursday. CLUE is a first-come, first-served writing center located in the Gateway

SAMPLE SYLLABI: ENGL 592; Biology- and Law, Societies & Justice- linked IWP Courses

Center at the south end of the Mary Gates Hall Commons. To learn more, visit http://depts.washington.edu/clue/dropintutor_writing.php

Confidentiality: Barring an imminent threat, I will not discuss you or your performance in this class with third parties outside the University of Washington unless you instruct me to do so and sign a consent form. FERPA (the Family Education Rights and Privacy Act) prevents me from legally disclosing student information to third parties without a release signed by you. And even if a third party (a potential employer, a government agency, etc.) contacts me for information about you and has a consent form that you have signed, I will still refrain from providing information unless you have given me a written request (email is fine). So: if you would like me to respond to queries about you from a potential employer or anyone else, you should do two things: 1) fill out and sign a release form (one the third party provides or the UW's own, found at <http://www.washington.edu/students/reg/ferpafac.html>); and 2) email me a request to talk with this third party, giving me a sense of the context (recommendation? background check?) and of any information I should be sure to reveal or not reveal.

Evaluation: Contract Grading

I have found that conventional grading often leads my students to think more about grades than about writing; to worry more about pleasing me or psyching me out than about figuring out what you really want to say or how you want to say it; to be reluctant to take risks with your writing. Grading even makes some students feel they are working against me. Therefore I am using a contract system for grading in this course. –Writing Studies Scholar Peter Elbow

The advantage of contract grading is that you, the student, decide how much work you wish to do this semester; if you complete that work on time and satisfactorily, you will receive the grade for which you contracted. This means planning ahead, thinking about all of your obligations and responsibilities this semester and also determining what grade you want or need in this course. The advantage of contract grading to the professor is no whining, no special pleading, on the students part. If you complete the work you contracted for, you get the grade. Done. I respect the student who only needs a C, who has other obligations that preclude doing all of the requirements to earn an A in the course, and who contracts for the C and carries out the contract perfectly. (This is another one of those major life skills: taking responsibility for your own workflow.) -- CUNY Professor Cathy Davidson

In this course we will use a system of evaluation called “contract grading.” In a nutshell, that means I specify what you have to do to earn a particular course grade, and you decide what you’re willing and able to do and then sign up for the contract that works best for you. There are no surprises: if you fulfill the obligations of your contract, you get the grade you signed up for.

Grade contracts aren’t new. I used them in grad school (way back in the early 2000s!) to respond to first-year students’ grade anxiety. Basically, the contract I used guaranteed students a minimum grade of “B” if they did the work specified in the contract. But now I use grade contracts for another reason: I would like the final course grade to reflect your *learning* and *work* rather than just my evaluation of your finals drafts of writing projects. I’m guessing that we’ve all been in classes where someone comes to class already writing

SAMPLE SYLLABI: ENGL 592; Biology- and Law, Societies & Justice- linked IWP Courses

well and basically slacks off because they're confident that they can pull a "B," or even an "A-," not because they've learned much, but just because they've had a lot of practice writing mediocre-to-pretty-decent essays, and they know that's what they will be graded on. And we've all seen—or been!—the student who comes to class curious, puts in the work, and gets a lower grade because they took risks in their writing, or because they came into the class with less developed reading/writing abilities.

I think a course grade should reflect your learning and work in a course, not what you were already able to do when you entered the course.

In this class, I will assess your final essays, but that score or assessment will pretty much have nothing to do with your course grade. I think you should know where a particular piece of writing stands in relation to others' writing and our writing criteria, but I think your course grade should reflect your learning and work. So you'll see that revision matters a lot.

You may renegotiate this contract if necessary ONCE during the quarter. Renegotiation requires a meeting with me during office hours.

REQUIREMENTS FOR A GRADE OF A (4.0):

1. Participate with good faith and generosity in all classroom discussions, activities, and workshopping of writing. You may miss one class session, but no more.
2. Complete all informal writing/pre-writing (the exercises) on time and bring them with you to class, since we use the writing in class.
3. Submit substantive and complete rough drafts on time.
4. Complete "A-level" (see sample) peer reviews of your classmates' drafts and fully participate in three "major-paper" conferences.
5. Submit finals drafts of the three major papers on time.
6. Submit a full reflection of at least 250 words with each final draft that tells me how the drafting, peer reviewing, conferencing, and revising process went for you and explains the major revisions you made (from your rough draft to your final draft). The account of your revising should address my comments and those of your classmates on your rough draft, and the paper itself should (of course!) evidence your revisions.
7. Complete the midterm evaluation with sincere self-reflection.
8. Attend at least three LSJ-related related colloquia, lectures, or talks, and for each event you attend, submit a paragraph summarizing the event and reflecting on what you took away from it. (If you're not sure an event is 'LSJ related,' just check with me.) UW's Simpson Center for the Humanities sponsors a lot of relevant talks. Check out their list of events at <https://simpsoncenter.org/> And of

SAMPLE SYLLABI: ENGL 592; Biology- and Law, Societies & Justice- linked IWP Courses

course check out the events LSJ is hosting at <https://lsj.washington.edu/> *NOTE: You may substitute one writing center visit (written up) for a talk or colloquium.*

9. Come to my office hours at least twice. At least one of those visits should be substantive. (If my office hours don't work with your schedule, we can make appointments outside them.) Please note that coming to my office hours to renegotiate your contract won't count as one of these visits.
10. Submit two metacognitive reflections on yourself as a learner in this pair of linked courses. These reflections are an opportunity for you to take stock of what you are learning, how you are learning it, what you find more or less interesting, and what you think you might do with your learning going forward (at UW or outside the university.) Basically, I want to know how your intellectual life is going. Each reflection should be 400 words or longer. (Due dates: Monday, February 5th & Friday, March 2nd.)

CONTRACT FOR A GRADE OF A (4.0) IN ENGLISH 298

To earn an A (4.0), complete requirements 1-10.

CONTRACT: By signing this contract for a grade of "A" in English 298, I agree to all of the terms above.

Name:

Signature:

Date:

Co-signed by instructor Carrie Matthews:

Date:

CONTRACT FOR A GRADE OF A- (3.5) IN ENGLISH 298

To earn an A- (3.5), complete requirements 1-10 with this "wobble room": you may miss one pre-writing or informal writing assignment; you have to attend only two LSJ-related related colloquia, lectures, or talk; and you may also miss up to two class sessions.

CONTRACT: By signing this contract for a grade of A- in English 298, I agree to all of the terms above.

SAMPLE SYLLABI: ENGL 592; Biology- and Law, Societies & Justice- linked IWP Courses

Name:

Signature:

Date:

Co-signed by instructor Carrie Matthews:

Date:

CONTRACT FOR A GRADE OF B (3.0) IN ENGLISH 298

To earn a B (3.0), complete all requirements except #8 (attending talks) and #10 (the metacognitive reflections) with this wiggle room: you may miss two pre-writing or informal writing assignments; your reflections accompanying final drafts may be as short as one paragraph; and your peer reviews, while they should be complete, may not be as full or detailed. (They may not be “A-level.”) You may miss up to two class sessions.

CONTRACT: By signing this contract for a grade of “B” in English 298, I agree to all of the terms above.

Name:

Signature:

Date:

Co-signed by instructor Carrie Matthews:

Date:

CONTRACT FOR A GRADE OF C (2.0) IN ENGLISH 298

To earn a “C” (2.0), submit rough and final drafts of each major paper, write a reflection of at least one paragraph to accompany each final draft, submit assigned peer reviews on time, and show up and participate in major-paper conferences.

CONTRACT: By signing this contract for a grade of “C” in English 298, I agree to all of the terms above.

SAMPLE SYLLABI: ENGL 592; Biology- and Law, Societies & Justice- linked IWP Courses

Name:

Signature:

Date:

Co-signed by instructor Carrie Matthews:

Date:

A NOTE ON GRADES BELOW 2.0

The instructor reserves the right to award a grade below a 2.0 to anyone who fails to meet a contractual obligation in a systematic way. A 1.0 grade denotes some minimal fulfilling of the contract. A grade of 0.6 is absence of enough satisfactory work, as contracted, to warrant passing of the course. These grades signal a breakdown of the contractual relationship implied by signing any of the contracts above.

ENGL 587

Autumn 2017, PAR 310

Fridays, 12:30-2:20

Professor Andrew Feld

Office Hours: MW 12:30-1:30 and by appointment

aefeld@uw.edu

TOPICS IN TEACHING CREATIVE WRITING

Course Description:

In this course, we will explore some of the issues that guide the teaching of creative writing and delve into the different ways this field has been written about: the manifesto, the anecdote, the how-to, the theoretical debate. We will read articles that relate the teaching of creative writing to current ideas in literary theory, as well as articles “from the trenches”—articles by writers in the midst of teaching. In the process, each student will develop a teaching philosophy and a pedagogy that reflects that philosophy. The specific topics we’ll cover will include choosing texts and exercises, the traditional workshop and its alternatives, and responding to and grading creative work. We will all be the guinea pigs for the ideas we come up with—teaching to each other, doing exercises, practicing alternatives to the workshop, grading stories or poems. By the end of the quarter, each student will have a refined syllabus that reflects his or her thinking on all these issues.

Text:

Course Reader available at the [Professional Copy and Print](#), located at 4200 University Way NE
Additional hand-outs as necessary

Course Requirements (detailed assignment sheets will follow):

Class Engagement: While I will be lecturing on occasion, this is primarily a discussion class and so your participation will be highly valued. Class participation will take other forms here as well: trying the exercises other students have developed; participating in our dummy alternatives to the workshop; grading work using rubrics developed by other students; and sharing all the written work you prepare for this class.

Learning Outcomes: a simple list of the ideas, terms, and skills you expect undergraduate students to be familiar with by the end of one quarter of an introductory creative writing class.

Annotated Bibliography: an annotated bibliography of at least 3 fiction or poetry anthologies or at least 3 creative writing how-to books or at least 3 creative writing textbooks. Be prepared to present the best and worst books from your list to the class. I have provided a list of books at the bottom, but you may choose others instead.

List of Exercises and Texts: a group of 10 exercises that all deal with the SAME specific problem, technique, or process. To accompany this, provide a list of 10 stories, poems, novel excerpts, or creative essays that could be used to teach THIS SAME specific problem, technique, or process. At least 5 of the readings should match up with an exercise.

Teach a Class: each of you will teach a mini-class on the topic you chose for the exercise/text assignment.

Grading System: a written chart, response sheet, or table that would be useful to you in assigning grades to an undergraduate student’s creative writing.

Appendix F.3.6: Creative Writing English 587 Syllabus 2017

Syllabus and Paper: your final assignment is to prepare a complete syllabus for an introductory creative writing class, along with a 2-4 page paper discussing how this syllabus embodies your teaching philosophy for this particular course.

Grading:

List of Learning Goals: 10%

Annotated Bibliography: 10%

List of exercises and sample texts: 15%

Teaching a class: 15%

Grading rubric: 10%

Syllabus & Paper: 20%

Class Engagement: 20%

A note on revisions: you may revise any of your assignments for this class and include the revisions with your final syllabus and paper.

DATE	TOPIC	READING DUE	ASSIGNMENTS DUE*
9/29	Students' Expectations/Teachers' Goals	Levis, "On Philip Levine" Stegner, "On the Teaching of Creative Writing" Learning Goals for ENGL 283 & 284 St. John, "Teaching Poetry Writing Workshops for Undergraduates"	
10/6	The Teacher You Want to Be/The Teacher You Can Be Right Now	Bizzaro, "Reading the Creative Writing Course: the Teacher's Many Selves" Nguyen: "Writing Workshops Can Be Hostile" Moody, "Writers and Mentors" Sperber, "Notes from a Career in Teaching"	List of Learning Goals for an introductory creative writing class Topic Choice
10/13	Choosing a Text Rankine & Loffreda, "The Racial Imaginary"	See below for choices	Annotated Bibliography & Presentation
10/20	Teaching a Topic	Hand-outs from your classmates	Teach your topic
10/27	Teaching a Topic	Hand-outs from your classmates	Teach your topic
11/3	Teaching a Topic	Hand-outs from your classmates	Teach your topic
11/10: Veterans' Day. Alternative Date: Thursday, in CW Office	The Traditional Workshop & Its Alternatives and Difficulties	LeGuin, "The Peer Group Workshop" Shoemaker, "Workshop in 283" Brooke, "A Sequential Writing Class" Brooke, "A Writing Workshop & Emerging Writers' Identities"	List of exercises & texts

Appendix F.3.6: Creative Writing English 587 Syllabus 2017

3:30			
11/17: CW Office, 11:30	The Traditional Workshop, part 2	Shelnutt, “Transforming Experience into Fiction: An Alternative to the Workshop” Haake, “Dismantling Authority: Teaching What We Do Not Know” Lerman, “Toward a Process for Critical Response” Neubauer, “An Interview with Jane Smiley” Optional: Holtman & Lent, “From Here to Quarter After Eight”	
11/24: Thanksgiving			
12/1 11:30, 3:30, in Parrington, 320.	Responding to & Grading Creative Writing, the Syllabus	Bizzaro, “Grading Student Poems: Adaptations of the New Criticism and Reader-Response Criticism” Ziegler, “Midwifing the Craft— Teaching Revision and Editing” Cantrell, “Teaching & Evaluation: Why Bother?” Greenberg, “An ‘A’ for Effort: How Grading Policies Shape Courses” Various Grading Systems/Sheets	Grading System
12/8			Syllabus, paper & any revisions , Due in my office on Thursday, 12/14/17 by 1 pm

*Assignments—see individual assignment sheets for details; always bring enough copies of your completed assignments to share with all your classmates.

Possible Choices for your Annotated Bibliographies

(Feel free to choose among these or any others you come across. I have copies of many of these in my office and you may check them out with me or Judy.)

Anthologies

Fiction

- Dean Baldwin, *The Riverside Anthology of Short Fiction: Convention and Innovation*
- Madison Smartt Bell, *Narrative Design*
- Charles Bohner, *Short Fiction: Classic and Contemporary*
- R.V. Cassill & Joyce Carol Oates, *The Norton Anthology of Contemporary Fiction*
- R.V. Cassill, *The Norton Anthology of Short Fiction*
- Ann Charters, *The Story and Its Writer*
- John Clayton, *The Heath Introduction to Fiction*

Appendix F.3.6: Creative Writing English 587 Syllabus 2017

- Margaret-Love Denman & Barbara Shoup, *Story Matters: Contemporary Short Story Writers Share the Creative Process*
- Clifton Fadiman, *The World of the Short Story: A Twentieth Century Collection*
- Paula Geyh, Fred Leebron & Andrew Levy, *Postmodern American Fiction*
- Daniel Halpern, *The Art of the Tale*
- Joyce Carol Oates, *Telling Stories*
- James H. Pickering, *Fiction 100*
- Ishmael Reed, Karen Trueblood & Shawn Wong, *The Before Columbus Foundation Fiction Anthology*
- Lucy Rosenthal, *The Eloquent Short Story*
- Joseph Trimmer, & C. Wade Jennings, *Fictions*
- Lex Williford & Michael Martone, *The Scribner Anthology of Contemporary Short Fiction: Fifty American Stories Since 1970*

Poetry

- Margaret Ferguson, Jon Stallworthy & May Jo Salter, *The Norton Anthology of Poetry*
- Paul Hoover, *Postmodern American Poetry: a Norton Anthology*
- Lynne McMahan & Averill Curdy, *Longman Anthology of Poetry*
- Askold Melnyczuk, *Agni 56: Thirtieth Anniversary Poetry Anthology*
- Ed Ochester & Peter Oresick, *The Pittsburgh Book of Contemporary American Poetry*
- Jay Parini, *Wadsworth Anthology of Poetry*
- Jahan Ramazani, Richard Ellman & Robert O'Clair, *The Norton Modern and Contemporary*
- Jerome Rothenberg & Pierre Joris, *Poems for the Millennium*
- Mark Strand, *The Contemporary American Poets*
- Cole Swenson & David St. John, *American Hybrid: A Norton Anthology of New Poetry*
- Helen Vendler, *Poems, Poets, Poetry: an Introduction & Anthology*
- Karen Washburn, John S. Major & Clifton Fadiman, *World Poetry: an Anthology of Verse from Antiquity to Our Time*
- Keith & Rosemarie Waldrop, *A Century in Two Decades: a Burning Deck Anthology*
- About a zillion anthologies donated by David Wagoner and housed in the CW office

How-To Books/Textbooks

Fiction

- Mark Baechtel, *Shaping the Story: A Step-by-Step Guide to Writing Short Fiction*
- Tom Bailey, *On Writing Short Stories*
- Tom Bailey, *A Short Story Writer's Companion*
- Charles Baxter, *Burning Down the House*
- Anne Bernays & Pamela Painter, *What If? Writing Exercises for Fiction Writers*
- Carol Bly, *The Passionate, Accurate Story*
- Helmut Bonheim, *The Narrative Modes: Techniques of the Short Story*
- Janet Burroway, *Writing Fiction*
- R.V. Cassill, *Writing Fiction*
- Julie Checkoway, *Creating Fiction*
- Richard Cohen, *Writer's Mind: Crafting Fiction*
- Ann Copeland, *The ABC's of Writing Fiction*

Appendix F.3.6: Creative Writing English 587 Syllabus 2017

- Nicholas Delbanco, *The Sincerest Form: Writing Fiction by Imitation*
- Marvin Diogenes & Clyde Moneyhun, *Crafting Fiction: In Theory, In Practice*
- E.M. Forster, *Aspects of the Novel*
- John Gardner, *The Art of Fiction: Notes on Craft for Young Writers*
- Gotham Writer's Workshop, *Writing Fiction*
- A.B. Guthrie, *A Field Guide to Writing Fiction*
- Rust Hills, *Writing in General and the Short Story in Particular: an Informal Textbook*
- Alice LaPlante, *The Making of a Story: a Norton Guide to Writing Fiction and Nonfiction*
- Jesse Lee Kercheval, *Building Fiction: How to Develop Plot and Structure*
- Fred Leebron & Andrew Levy, *Creating Fiction: A Writer's Companion*
- Ursula LeGuin, *Steering the Craft*
- David Lodge, *The Art of Fiction*
- Michael Martone & Susan Neville, *Rules of Thumb: 71 Authors Reveal Their Fiction Writing Fixations*
- Carole Maso, *Break Every Rule*
- Robert Olmstead, *Elements of the Writing Craft*
- Raymond Queneau, *Exercises in Style*
- Sandra Scofield, *The Scene Book: a Primer for the Fiction Writer*
- Jerome Stern, *Making Shapely Fiction*
- Edith Wharton, *The Writing of Fiction*

Poetry

- Michelle Boisseau, Robert Wallace & Randall Mann, *Writing Poems*
- Robin Behn & Chase Twitchell, *The Practice of Poetry: Writing Exercises from Poets Who Teach*
- John Drury, *Creating Poetry*
- Paul Fussell, *Poetic Meter and Poetic Form*
- Harvey Gross, *Sounds and Form in Modern Poetry*
- David Kirby, *Writing Poetry: Where Poems Come From and How to Write Them*
- Frances Mayes, *The Discovery of Poetry*
- John Frederick Nims, *Western Wind: an Introduction to Poetry*
- Ron Padgett, *Handbook of Poetic Forms*
- Laurence Perrine, *Sound & Sense*
- Mark Strand & Eavan Boland, *The Making of a Poem: A Norton Anthology of Poetic Forms*
- Lewis Turco, *The New Books of Forms: a Handbook of Poetics*

Mixed Genre

- Pat Boran, *The Portable Creative Writing Workshop*
- Carol Burke & Molly Best Tinsley, *The Creative Process*
- Janet Burroway, *Imaginative Writing: The Elements of Craft*
- Robert DeMaria, *The College Handbook of Creative Writing*
- Philip K. Jason & Allan B. Lefowitz, *Creative Writer's Handbook*
- Stephen Minot, *Three Genres: the Writing of Poetry, Fiction and Drama*
- Eve Shelnutt, *The Writing Room: Keys to the Craft of Fiction and Poetry*

Inspirational

- Dorothea Brande, *Becoming a Writer*

Appendix F.3.6: Creative Writing English 587 Syllabus 2017

- Bonnie Friedman, *Writing Past Dark*
- Natalie Goldberg, *Writing Down the Bones: Freeing the Writer Within*
- Natalie Goldberg, *Wild Mind: Living the Writer's Life*
- Elaine Farris Hughes, *Writing from the Inner Self*
- Gabriele Lusser Rico, *Writing the Natural Way: Using Right Brain Techniques to Release Your Expressive Powers*
- Brenda Ueland, *If You Want to Write*

Additional Books of Interest on the Teaching of Creative Writing:

- Wendy Bishop & Hans Ostrom (ed.), *Colors of a Different Horse: Rethinking Creative Writing Theory & Pedagogy*, (National Council of Teachers of English, Urbana, Illinois, 1994). Essays by writers, teachers, and grad students on such topics as Reconsidering the Workshop; Theoretical Contexts for Creative Writing; and Rethinking, (Re)Vision, and Collaboration. Editors have a bias toward theory.
- Patrick Bizzaro, *Responding to Student Poems: Applications of Critical Theory*, (National Council of Teachers of English, Urbana, Illinois, 1993). The title pretty much says it all. Tries to reposition the teaching of creative writing away from a New Criticism model and toward deconstruction, reader-response criticism, and feminist criticism.
- Carol Bly, *Beyond the Writers' Workshop: New Ways to Write Creative Nonfiction*, (Anchor Books, NY, NY, 2001). Mostly a how-to book on writing creative nonfiction but it has thought-provoking sections on teaching all types of creative writing in many different settings.
- Nancy L. Bunge, *Finding the Words: Conversations with Writers Who Teach* (Ohio University Press, Athens, OH, 1985). The title says it all. Interviews with Marvin Bell, Allen Ginsberg, Clarence Major, Lisel Mueller, and Anne Waldman, among others. Interviews touch on general issues of writing, as well as teaching.
- Paul Dawson, *Creative Writing and the New Humanities*, (Routledge, NY & London, 2005). A history of creative writing in academia, exploration of creative writing's place in contemporary English departments in the US, England, and Australia. Discusses the relationship between creative writing and theory.
- Richard Hugo, *The Triggering Town: Lectures & Essays on Poetry & Writing* (W. W. Norton, NY, NY, 1979). And great essays on teaching too.
- Anna Leahy (ed.), *Power and Identity in the Creative Writing Classroom: The Authority Project* (Multilingual Matter, Ltd, Clevedon, Buffalo, Toronto, 2005). Wide-ranging essays on the power relationships between teachers and students. Not a vote for the simple abdication of authority in the classroom, but a nuanced discussion of what that authority means.
- Michael Martone, *Unconventions: Attempting the Art of Craft and the Craft of Art*, (University of Georgia Press, Athens, GA, 2005). Some great essays about attitudes toward teaching and reading student work in here, along with essays about craft.
- Tim Mayers, *(Re)Writing Craft: Composition, Creative Writing & the Future of English Studies*, (University of Pittsburgh Press, Pittsburgh, PA, 2005). Mostly discusses the relationships among the various components of English departments, proposing an alliance between creative writing and rhet/comp programs.
- Joseph Moxley (ed.), *Creative Writing in America: Theory & Pedagogy*, (National Council of Teachers of English, Urbana, Illinois, 1989). Mixture of essays on writing topics, as well as

Appendix F.3.6: Creative Writing English 587 Syllabus 2017

teaching and theory. Sections on Craft and the Creative Process; Editing and Publishing; and Maxims, Methods and Goals.

- D. G. Meyers, *The Elephants Teach: Creative Writing Since 1880*, (Prentice Hall, Englewood Cliffs, NY, 1996). A history of the teaching of creative writing in academia.
- Nancy Larsen Shapiro & Ron Padgett, *The Point: Where Teaching and Writing Intersect*, (Teachers & Writers Collaborative, NY, NY 1983). Short essays by writers such as Phillip Lopate, Miguel Ortiz, and Meredith Sue Willis.
- Wallace Stegner, *On Teaching and Writing Fiction*, (Penguin Books, NY, NY, 2002). Great essays on teaching and writing.
- Daniel Tobin & Pimone Triplett (eds.), *Poet's Work, Poet's Play: Essays on the Practice and the Art*, (University of Michigan Press, Ann Arbor, MN, 2008).
- Albert Turner, *Poets Teaching: The Creative Process*, (Longman, NY, NY, 1980). Poets such as William Stafford, Sandra McPherson, Marvin Bell, and Heather McHugh actually discuss real student poems on the page. Great for insights into different approaches to teaching and also great for seeing suggestions for revision in action.
- Paul West, *Master Class: Scenes from a Fiction Writing Workshop*, (Harcourt, NY, NY, 2001). West's narrative account of one year of teaching a graduate fiction workshop.
- Alan Ziegler, *The Writing Workshop, Volumes 1 & 2*, (Teachers & Writers Collaborative, NY, NY, 1981). A classic, developed through years of teaching creative writing in the New York City public school system.

Appendix F.4.1: English Courses Fulfilling the University Diversity (DIV) Requirement

256 Introduction to Queer Studies* [pending]
257 Asian-American Literature
258 Survey of African-American Literature
259 Literature and Social Difference*
265 Introduction to Environmental Humanities*
312 Jewish Literature: Biblical to Modern
316 Postcolonial Literature and Culture
317 Literature of the Americas
318 Black Literary Genres
319 African Literatures
357 Jewish American Literature and Culture
358 Literature of Black Americans
359 Contemporary American Indian Literature
361 American Political Culture: After 1865
362 Latino Literary Genres*
367 Gender Studies in Literature
368 Women Writers
372 World Englishes
386 Asian-American Literature*
466 Gay and Lesbian Studies
478 Language and Social Policy
479 Language Variation and Language Policy in North America

*denote new course

**Looking Forward: Professionalization and Public Life
2-Credit Seminar
(Sample Syllabus included with Course Proposal)**

Course Description

This course offers methods for students to identify, highlight, and present transferrable skills and proficiencies gleaned while completing the English major. By drawing connections between specific skills of literary/theoretical and critical reading, writing, dialogue and analysis and the larger demands of contemporary workplaces and civic life, this class offers students the opportunity to consider their post-college goals. It provides a venue in which students can reflect on their experience at UW, while also developing an e-portfolio (or “e-vita”) to help present their skills to potential employers. It will focus on the relevance of the English major beyond the university, both in terms of professional development and civic engagement, helping students articulate how their studies have prepared them to be successful and productive citizens.

Course will meet once per week for 2 hours, and will be open to English majors with Junior Standing.

Learning Goals

- > Articulate skills acquired across various English courses
- > Relate the study of English to professional goals
- > Discuss the public relevance of the humanities
- > Produce a e-portfolio, e-vita and/or digital narrative showcasing skills and expertise
- > Gather, edit, and showcase a range of writing samples

Evaluation

(4.0 scale)

Class participation (15%) (e.g., contribution to discussion, sharing fieldwork insights, sharing/peer reviewing short assignments and e-portfolios)

Short Assignments (15%)

Fieldwork %30 (e.g. alumni interview, research a professional field, informational interview, attend public meeting or professional society meeting, internship, service learning)

E-portfolio (%40)

Schedule:

Week 1: Introductions & Portfolio Platform Considerations

Appendix F.4.2: Proposal for 2-Credit “Professionalization and Public Life” Seminar

Homework: Choose e-portfolio platform and format and create skeleton

Week 2: Reflecting on Major Skills (bring at least 3 previous papers or project to class)

Homework: Write up reflection based on those projects

Week 3: Articulating Major Skills (group work: students describe the process of working on a project they are proud of, while others listen and identify skills acquired in that process)

Homework: Begin listing projects and skills on e-portfolio

Week 4: Job Searching (visit HuskyJobs, UW hires, or other job site and bring in list of three jobs of interest). Class visit from Career Counselor from Career Center to discuss cover letters, resumes, etc. that connect their major skills to jobs.

Homework: draft cover letter and resume; sign up for LinkedIn

Week 5: Fieldwork 101 (How to set goals for fieldwork, develop questions, identify potential opportunities, subjects, and resources, develop interview questions and strategies for effectively contacting interviewees, discuss interview protocols and professional etiquette)

Homework: Annotated bibliography of professional resources relevant to your career and public service interests

Week 6: Interviewing (interview English alumni and examining career paths of English majors; use English advising resources and LinkedIn profiles to schedule informational interview). Discuss insights from interview in class and peer review cover letter and resume.

Homework: Reflection essay on how major skills translate into potential careers of interest; update eportfolio to incorporate insights from interview. Thank you note to interviewee.

Week 7: Public meeting/professional society meeting attendance

Homework: Write-up of meeting

Week 8: Studio class: Hands-on Portfolio Development

Appendix F.4.2: Proposal for 2-Credit “Professionalization and Public Life” Seminar

Homework: Complete first draft of e-portfolio

Week 9: Share e-portfolio first draft. Peer review. Discuss how to present e-portfolio.

Homework: Revise e-portfolios

Week 10: Showcase of e-portfolios (invite interviewees and/or people from public meetings, career counsellors, English department faculty to portfolio showcase)

Composition and Writing Courses and Resources for International & Multilingual Students at the University of Washington

["C" and "W" courses]

- To graduate or apply for certain majors, you will need 5 "English Composition" ("[C" credits](#)) and up to 10 "Additional Writing" ([W-Credits](#))

[The Expository Writing Program \(EWP\)](#) (C-Credit)

The EWP has a variety of courses that you can take to fulfill your "C-credit requirement. Some of these courses have **sections designed specifically for international and multilingual students**. These sections are called "**MLL**" sections and they say "**Multilingual Students Only**" in the time schedule.

These courses have the same requirements as other sections, but they have fewer students and are taught by teachers with experience teaching English as a second language.

- ❖ **MLL 131** Offered every quarter. This is the most common c-credit course.
- ❖ **MLL 121** Offered once or twice per year. For this course, you will do volunteer work with an off-campus organization and write about your experiences.
- ❖ **MLL 182/282** Offered sometimes. You compose multimodal projects (projects that involve not only writing, but also pictures, video, etc.)

[The Interdisciplinary Writing Program \(IWP\)](#) (C-Credit OR W-Credit)

The IWP offers writing courses that are based on the content of another class you are taking, like History, Astronomy, Biology or Psychology. In IWP classes you write about things that you are studying already! These courses also give "C-Credit." If you have your C-Credit, you can take additional links for W-Credit.

- ❖ **ENGL 197, 198, and 199** are linked with lecture courses at the 100-level. **ENGL 297, 298, and 299** are linked with courses at the 200-level and above. **Some sections are "MLL" sections.**

[Academic Achievement Courses](#) (W-Credit)

These 3-credit courses meet once per week and can count for "W-Credits." You will build academic skills like note-taking, test-taking, and essay writing. You will also meet with a tutor three hours per week to work on class assignments and learn about university resources. **Some sections are "MLL" sections.**

[Additional writing support courses that do not give "C" or "W" credits]

- [English 115: "MLL Writing Studios"](#)

These are small, ungraded, 2-credit support courses that meet twice per week to give extra writing help to students who are taking a "C" or "W" credit class.

- [Targeted Learning Communities \(TLC\)](#)

This is a 1-credit program at the Odegaard Writing and Research Center (OWRC) that will support you as you take an intensive writing or an intensive reading class. It will give you free tutoring in the same small group with the same tutor each week.

➤ [The Academic English Program \(AEP\)](#)

This program offers a series of courses designed to improve academic English skills. These courses are **NOT** covered by regular tuition and charge extra fees, but they do give UW elective credits.

➤ [International & English Language Programs \(IELP\)](#)

This program offers a wide variety of English language courses. These courses are **NOT** covered by regular tuition and do **NOT** give college credit.

[Additional Language and Social Resources]

- [FIUTS](#): (The *Foundation for International Understanding Through Students*) offers programs that build international awareness, cross-cultural communication, and informed leadership. FIUTS organizes [social events & activities](#), English and Culture Conversation Groups (Wednesdays and Thursdays), a language exchange program, [homestay and friendship programs](#) with local Seattle hosts, and a [Connections Program](#) to help build relationships across cultures.
- [Unite UW](#): This is a quarterly program that pairs up international students and domestic students through weekly meet-ups and a 2-night retreat. It's fun and free! You can apply on its official website.
- [OWRC](#): Free tutoring at Odegaard Library (Appointments required)
- [CLUE](#): Free late-night tutoring at Mary Gates Hall (No Appointment Necessary)
- [Disciplinary Writing Centers](#): These give writing advice for specific disciplines, like History, Philosophy, or Political Science.
- [SPCH 111](#) focuses on speech sounds of American English. Students practice listening and using American speech sounds and intonation patterns (Credit/no-credit).
- [The Speaking Center](#): A safe space for all students to practice public speaking. Students can sign up for a 20-minute tutoring session to practice speaking and receive feedback from a speaking tutor.
- [The Language Learning Center \(LLC\)](#): In Denny Hall, you can find the LLC, which has thousands of language learning resources for many languages, including English.
- [International Student Services](#): This office is in Schmitz Hall, and it helps with visa issues, off-campus employment, and travel advice.
- [The OMAD Instructional center](#): Offers tutoring, study groups, workshops, and other academic support for students from low-income families, students who will be the first in their family to graduate from a four-year college, and under-represented minority students.

To receive additional information and/or to give updated information, contact: TJ Walker, MLL Coordinator for the Expository Writing Program, tjwalker@uw.edu

2017-18 IWP Courses

	Autumn 2017	Winter 2018	Spring 2018
Academy	ACADEM 197 <i>Laufenberg</i>		
	ACADEM 197 <i>Laufenberg</i>		
American Ethnic Studies			AES 151 <i>Daniel</i>
American Indian Studies	AIS 102 <i>Heberling</i>		
Anthropology	ANTH 101 <i>Miller</i>	ANTH 228 <i>Miller</i>	ANTH 213 <i>Lee</i>
Astronomy	ASTR 101 <i>Laws</i>	ASTR 101 <i>Laws</i>	ASTR 101 <i>Fraser</i>
	ASTR 150* <i>Stansbury</i>	ASTR 150 <i>Stansbury</i>	
Atmospheric Sciences	ATM S 111 <i>Peters</i>	ATM S 111 <i>Peters</i>	
Biology	BIOL 200 <i>Maley</i>	BIOL 200 <i>Maley</i>	BIOL 200 <i>Wacker</i>
	BIOL 220 <i>Maley</i>	BIOL 220 <i>Maley</i>	BIOL 220 <i>Maley</i>
	BIOL 180 <i>DeRosa</i>	BIOL 180 <i>DeRosa</i>	BIOL 180 <i>DeRosa</i>
	BIOL 180 <i>Callow</i>	BIOL 180 <i>Callow</i>	BIOL 180 <i>Callow</i>
	BIOL 180 <i>Knapp</i>		
Classics			CLAS 430 <i>Daniel</i>
Communication			COM 200 <i>Simmons-O'Neill</i>
			COM 234 <i>Hotz</i>
Comp Lit/Film/Media		CMS 270 <i>Kim</i>	CMS 272 <i>Stansbury</i>
Drama	DRAMA 101* <i>Kim</i>		
English	ENGL 202 <i>Wacker</i>	ENGL 202 <i>Wacker</i>	ENGL 202 <i>Peters</i>
	ENGL 202 <i>Wacker</i>	ENGL 202 <i>Wacker</i>	
	ENGL 491 <i>Simmons-O'Neill</i>	ENGL 491 <i>Simmons-O'Neill</i>	
	ENGL 204* <i>Jaccard</i>		
	ENVIR 100* <i>Little</i>	ENVIR 100 <i>Knapp</i>	
GWSS	GWSS 200* <i>Morado-Peters</i>		
Geography	GEOG 123 <i>Shoffner</i>	GEOG 205 <i>Shoffner</i>	
Health Services	HSERV 100* <i>Lee</i>		
History	HSTAM 111* <i>Daniel</i>	HSTAA 105 <i>Hotz</i>	
	HSTAA 110 <i>Simmons-O'Neill</i>		
Jackson School	JSIS 200* <i>O'Neill</i>	JSIS 201 <i>O'Neill</i>	JSIS 201 <i>O'Neill</i>
	JSIS 200 <i>O'Neill</i>	JSIS 201 <i>O'Neill</i>	
Law, Society, & Justice	LSJ 200* <i>Matthews</i>	LSJ 200 <i>Matthews</i>	
Music	MUSIC 120* <i>Francisco</i>	MUSIC 120 <i>Francisco</i>	
Oceanography	OCEAN 101B <i>Callow</i>		
Philosophy		PHIL 100 <i>Morel</i>	
Political Science	POL S 202 <i>Daniel</i>	POL S 202 <i>Daniel</i>	POL S 202 <i>Daniel</i>
		POL S 202 <i>Daniel</i>	
Psychology	PSYCH 101 <i>He</i>	PSYCH 101 - MLL <i>He</i>	PSYCH 101 - MLL <i>He</i>
	PSYCH 101 <i>Manganaro</i>	PSYCH 101 <i>Laufenberg</i>	
		PSYCH 101 <i>Laufenberg</i>	PSYCH 101 <i>Knapp</i>
	PSYCH 202 <i>Van Houdt</i>		PSYCH 202 <i>Van Houdt</i>
Sociology	SOC 270* <i>Hotz</i>		

Legend: *FIG IWP Faculty English TA English PTL Outside English TA/PTL/Faculty

2016-17 IWP Courses

	Autumn 2016	Winter 2017	Spring 2017
Academy	ACADEM 197 <i>Laufenberg</i>		
	ACADEM 197 <i>Laufenberg</i>		
American Ethnic Studies			AES 151 <i>Bauer</i>
Anthropology	ANTH 215 <i>Stanford</i>	ANTH 209 <i>Stanford</i>	ANTH 269 <i>Stanford</i>
	BIO ANTH 101* <i>Gutierrez</i>		
Astronomy	ASTR 101 <i>Laws</i>	ASTR 101 <i>Laws</i>	ASTR 101 <i>Fraser</i>
	ASTR 150* <i>Stansbury</i>	ASTR 150 <i>Stansbury</i>	ASTR 150 <i>Stansbury</i>
Atmospheric Sciences	ATM S 111 <i>Chao</i>	ATM S 111 <i>Chao</i>	
Biology	BIOL 200 <i>Maley</i>	BIOL 200 <i>Maley</i>	BIOL 200 <i>Wacker</i>
	BIOL 220 <i>Maley</i>	BIOL 220 <i>Maley</i>	BIOL 220 <i>Maley</i>
	BIOL 180 <i>Dykema - MLL</i>	BIOL 180 <i>Dykema - MLL</i>	BIOL 180 <i>Dykema - MLL</i>
	BIOL 180 <i>Callow</i>	BIOL 180 <i>Callow</i>	BIOL 180 <i>Callow</i>
	BIOL 180 <i>Callow</i>	BIOL 180 <i>Knapp</i>	
	BIOL 180 <i>Knapp</i>		
Chemistry		CHEM 220 <i>Simon</i>	CHEM 221 <i>Simon</i>
Classics			CLAS 430 <i>Boulet</i>
Communication	COM 201 <i>Little</i>		COM 201 <i>Little</i>
Comp Lit/Film/Media	CMS 271 <i>Bauer</i>	CMS 271 <i>Bald</i>	CMS 272 <i>Hodges</i>
Drama	DRAMA 101* <i>Simon</i>		
English	ENGL 202* <i>Wacker</i>	ENGL 202 <i>Wacker</i>	ENGL 202 <i>Laufenberg</i>
	ENGL 202 <i>Wacker</i>	ENGL 202 <i>Wacker</i>	
	ENGL 204* <i>Jaccard</i>		ENGL 491 <i>Simmons-O'Neill</i>
	ENVIR 100* <i>Morel</i>	ENVIR 100 <i>Chartudomdej</i>	
GWSS	GWSS 200* <i>Saung</i>		
Geography	GEOG 123* <i>Muirow</i>	GH 101 <i>Muirow</i>	
Health Services	HSERV 100* <i>Chartudomdej</i>		
History	HSTAM 111* <i>Bald</i>	HSTAA 105 <i>Hotz</i>	
	HSTAA 110 <i>Reagan</i>	HSTAM 112 <i>Reagan</i>	
Jackson School	JSIS 200* <i>O'Neill</i>	JSIS 201 <i>O'Neill</i>	JSIS 201 <i>O'Neill</i>
	JSIS 200 <i>O'Neill</i>	JSIS 201 <i>O'Neill</i>	
Law, Society, & Justice	LSJ 200* <i>Boulet</i>	LSJ 200 <i>Boulet</i>	
Music	MUSIC 120* <i>Riskind</i>	MUSIC 120 <i>Riskind</i>	
Philosophy			PHIL 100 <i>Matthews</i>
Political Science	POL S 203 <i>Garner</i>	POL S 202 <i>Hodges</i>	
Psychology	PSYCH 101 <i>Lofitn</i>	PSYCH 101 <i>Bauer</i>	PSYCH 101 <i>Hotz</i>
	PSYCH 101 <i>Manganara</i>	PSYCH 101 <i>Little</i>	PSYCH 101 <i>Chao</i>
			PSYCH 101 <i>Knapp</i>
			PSYCH 101 <i>Laufenberg</i>
	PSYCH 202 <i>Van Houdt</i>		PSYCH 202 <i>Van Houdt</i>
Sociology	SOC 270* <i>Malone</i>		

Legend: *FIG IWP Faculty English TA English PTL Outside English TA/PTL/Faculty

2015-16 IWP Courses

	Autumn 2015	Winter 2016	Spring 2016
Academy	ACADEM 197 <i>McNamara</i>		
	ACADEM 197 <i>McNamara</i>		
American Ethnic Studies			AES 151 <i>Palo</i>
Anthropology	ANTH 101 <i>Stanford</i>	ANTH 228 <i>Stanford</i>	ANTH 213 <i>Stanford</i>
	ANTH 215 <i>Palo</i>		
	BIO ANTH 101* <i>Gutierrez</i>		
Astronomy	ASTR 101 <i>Laws</i>	ASTR 101 <i>Laws</i>	ASTR 101 <i>Fraser</i>
	ASTR 150* <i>Stansbury</i>	ASTR 150 <i>Stansbury</i>	ASTR 150 <i>Stansbury</i>
Atmospheric Sciences	ATM S 111 <i>Wacker</i>	ATM S 111 <i>Wacker</i>	ATM S 111 <i>Wacker</i>
Biology	BIOL 200 <i>Callow</i>	BIOL 200 <i>Callow</i>	BIOL 200 <i>Callow</i>
	BIOL 200 <i>Oliveri</i>		
	BIOL 220 <i>Maley</i>	BIOL 220 <i>Maley</i>	BIOL 220 <i>Maley</i>
	BIOL 180 <i>Dykema</i>	BIOL 180 <i>Dykema - MLL</i>	BIOL 180 <i>Dykema - MLL</i>
	BIOL 180 <i>Van Buren</i>	BIOL 180 <i>Van Buren</i>	BIOL 180 <i>Van Buren</i>
	BIOL 180 <i>Van Buren</i>	BIOL 180 <i>Callow</i>	BIOL 180 <i>Callow</i>
Chemistry		CHEM 220 <i>Simon</i>	CHEM 221 <i>Simon</i>
Communication	COM 201 <i>Little</i>	COM 201 <i>Little</i>	COM 201 <i>Little</i>
Comp Lit/Film/Media		C LIT 272 <i>Kremen-Hicks</i>	CMS 272 <i>Bauer</i>
Drama	DRAMA 101* <i>Simon</i>		DRAMA 101 <i>Boulet</i>
English	ENGL 202 <i>Matthews</i>	ENGL 202 <i>Matthews</i>	ENGL 202 <i>Laufenberg</i>
	ENGL 202 <i>Matthews</i>	ENGL 202 <i>Matthews</i>	ENGL 202 <i>Laufenberg</i>
	ENGL 202 <i>Percinkova-Patton</i>	ENGL 202 <i>Escalera</i>	ENGL 202 <i>Gutierrez</i>
	ENGL 202 <i>Vidakovic</i>	ENGL 202 <i>Shon</i>	ENGL 202 <i>Jacard</i>
	ENGL 202* <i>Costa</i>	ENGL 202 <i>Hodges</i>	ENGL 202 <i>Ottinger</i>
	ENGL 202 <i>Escalera</i>		
	ENGL 202* <i>Shon</i>		
	ENGL 207* <i>Jaccard</i>		
Environmental Studies	ENVIR 100* <i>Helterbrand</i>	ENVIR 100 <i>Helterbrand</i>	
GWSS	GWSS 200* <i>O'Laughlin</i>		
Geography	GEOG 123* <i>Childs</i>	GH 101/GEOG 180A <i>Childs</i>	
Global Health		GH 101/GEOG 180A <i>Palo</i>	
Health Services	HSERV 100 <i>Simons</i>		
History	HSTAM 111* <i>Reagan</i>	HSTAM 112 <i>Reagan</i>	
	HSTAM 235 <i>Loftin</i>	HSTAA 105 <i>Reagan</i>	
	HSTAA 110* <i>Simmons-O'Neill</i>		
	HSTAA 110 <i>Simmons-O'Neill</i>		
Jackson School	JSIS 200* <i>O'Neill</i>	JSIS 201 <i>O'Neill</i>	JSIS 201 <i>O'Neill</i>
	JSIS 200 <i>O'Neill</i>		
Law, Society, & Justice	LSJ 200 <i>Boulet</i>	LSJ 200 <i>Boulet</i>	
Music	MUSIC 120* <i>Francisco</i>		MUSIC 120* <i>Francisco</i>
Philosophy		PHIL 100 <i>Laufenberg</i>	PHIL 100 <i>Matthews</i>
Political Science	POL S 203 <i>Garner</i>	POL S 203 <i>Garner</i>	POL S 203 <i>Garner</i>
		POL S 204 <i>O'Neill</i>	
Psychology	PSYCH 101 <i>Manganaro</i>	PSYCH 101 <i>Manganaro</i>	PSYCH 101 <i>Manganaro</i>

Legend: *FIG IWP Faculty English TA English PTL Outside English TA/PTL/Faculty

Appendix F.4.4: IWP Courses 2015-2018

	PSYCH 101 <i>Bauer</i>	PSYCH 101 <i>Bauer</i>	PSYCH 101 <i>Little</i>
			PSYCH 101 <i>Helterbrand</i>
	PSYCH 202 <i>Malone</i>	PSYCH 202 <i>Malone</i>	PSYCH 202 <i>Malone</i>
Sociology	SOC 110 <i>Reisman</i>	SOC 110 <i>Reisman</i>	
	SOC 270* <i>Laufenberg</i>		
	SOC 270 <i>Laufenberg</i>		

Master of Fine Arts (Creative Writing) Degree Requirements

55 credits, a creative manuscript, and a critical essay. The program should be completed within six full-time quarters.

- 20 course credits in creative writing workshops (one may be outside the student's genre)
- 15 credits in graduate literature seminars (5 credits of which must be a seminar numbered 506-510, 550, 551, or 581)
- 5 elective credits (5 credits of internship [601] can count for degree credit)
- 15 thesis credits, under the direction of a Thesis Committee, including each of the following:
 - 1) Creative Manuscript: a minimum of 30 poems, or 100 pages of 5 short stories and/or personal essays, or 150 pages of a novel or book-length essay.
 - 2) Critical Essay: 20-30 pages, addressing the student's relationship to his or her reading, based on the student's own writerly concerns and studies, using a reading list compiled by the student.
- An Oral Presentation: a discussion with and/or questions from the candidate's thesis committee on the creative manuscript, critical essay, and/or the writing process and which may include a reading from the candidate's creative manuscript.
- The submission of the Creative Manuscript or the Critical Essay as an Electronic Thesis.

Major Requirements, Creative Writing Option

Effective Autumn 2013 and later. For those accepted to the Creative Writing option in the English major in Autumn 2013 and later. If you declared the Creative Writing option in Spring 2013 or earlier, please see the [older requirement sets](#).

A minimum of 60 credits in English

ENGL 202 [formerly ENGL 301] (Introduction to English Language and Literature)

Grades of 2.0 or above required in both courses.

(ENGL 202 was formerly numbered ENGL 301, but the content remains the same. If you took ENGL 301 and 297, you can use these as prerequisites when you apply to the English major, and you can use them toward the major in place of the new course number, ENGL 202.)

ENGL 283 (Beginning Verse Writing) and ENGL 284 (Beginning Short Story Writing): 10 credits.

Both courses (or transfer equivalents) must be completed for a student to be eligible to apply for admission to the Creative Writing option.

English Literature Core: 10 credits.

At least 5 credits from each of two categories. All courses must be taken at the 300 level or above. *Note that all students must complete at least 15 credits in pre-1900 literature.**

- [Theories and Methodologies of Language and Literature](#)
(*Note that ENGL 302 may count as a Theories & Methods course for Creative Writing option majors.)
- [Histories of Language and Literature](#)

English Literature Electives: 15 credits (taken from the Theories and Histories list).

All courses must be taken at the 300 level or above. *Note that all English majors in both major options must complete at least 15 credits in pre-1900 literature.**

ENGL 383 (The Craft of Verse) and ENGL 384 (The Craft of Prose): 10 credits.

Both of these courses must be completed before students may move up to the 400-level workshops.

Approved 400-level Creative Writing courses: 10 credits.

(ENGL 483, 484, 485, 486, 493: Each of these 400-level workshops may be repeated for credit.)

***Pre-1900 Literature:**

At least 15 credits in ENGL courses must be focused on [pre-1900 literature](#). (These pre-1900 literature credits may overlap with English Literature Core courses within the English major requirements.)

Limit on 200-level ENGL credit:

Only 5 credits of 200-level ENGL beyond the required courses (ENGL 202, 283, and 284) may

Appendix F.4.6: Creative Writing BA Degree Requirements

be applied toward the English major: all other English credits must be taken at the 300 or 400 level.

GPA Requirements:

All English majors must maintain a minimum overall GPA of 2.00 in all UW ENGL courses.

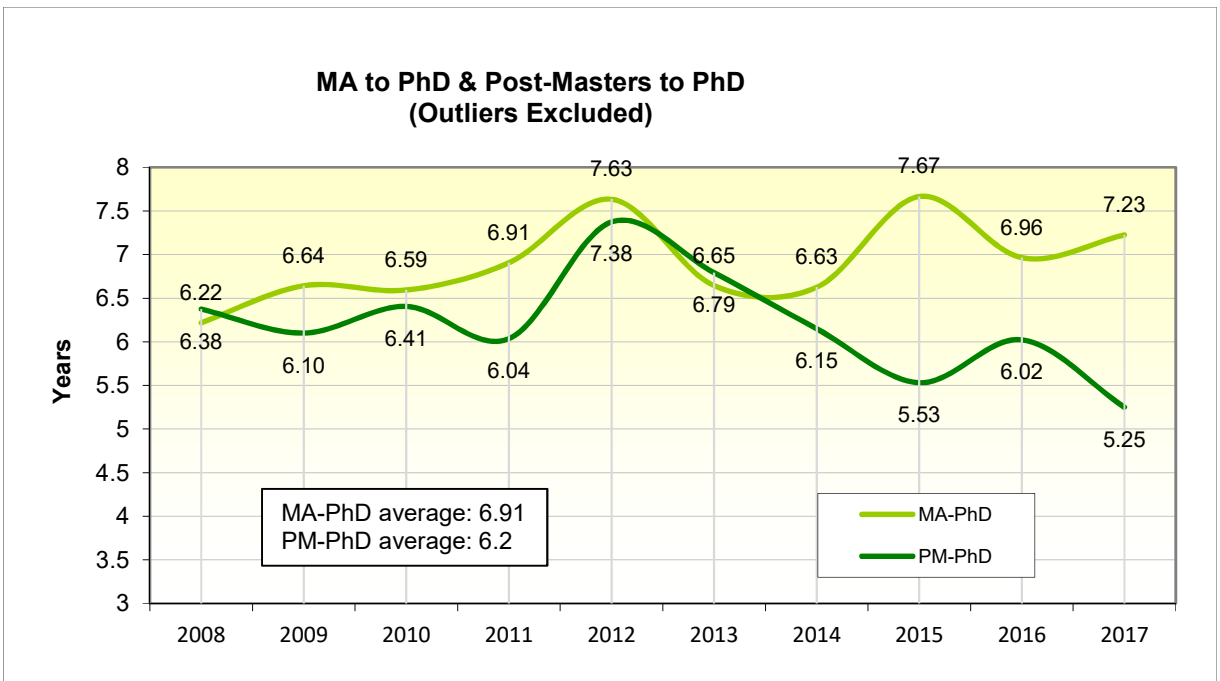
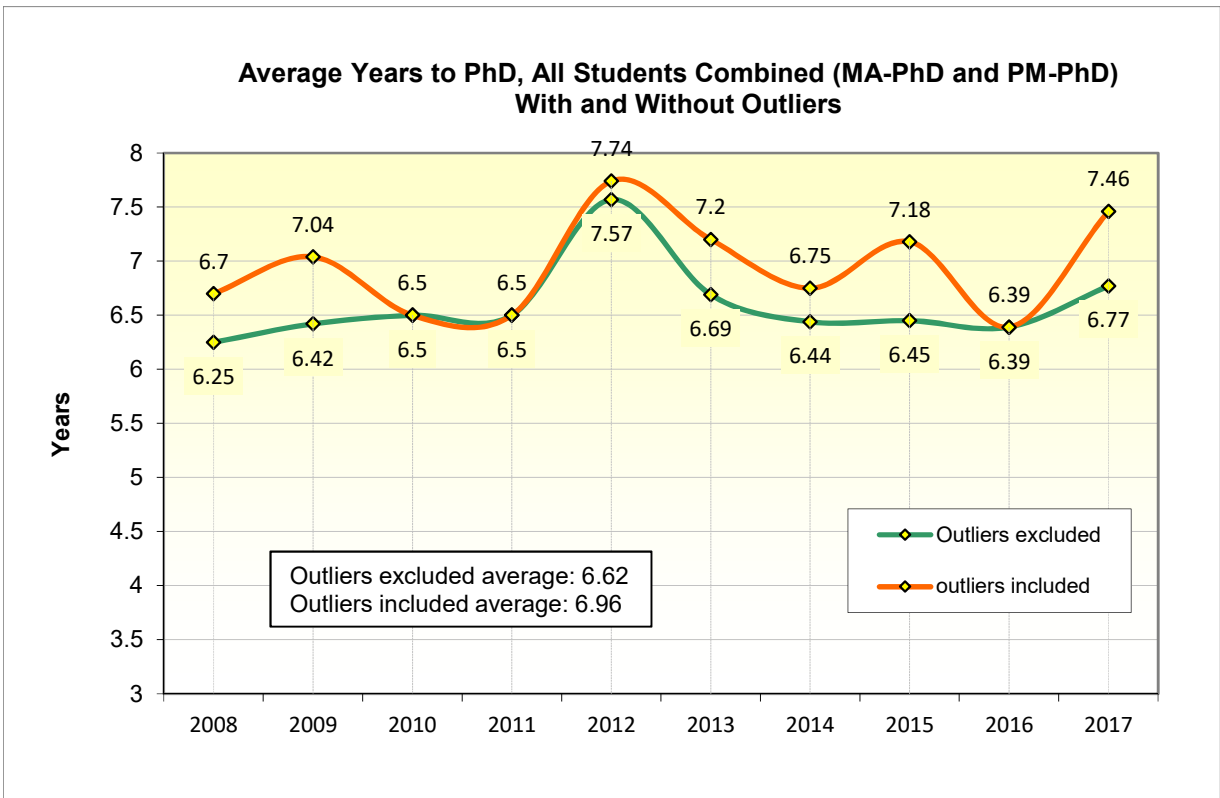
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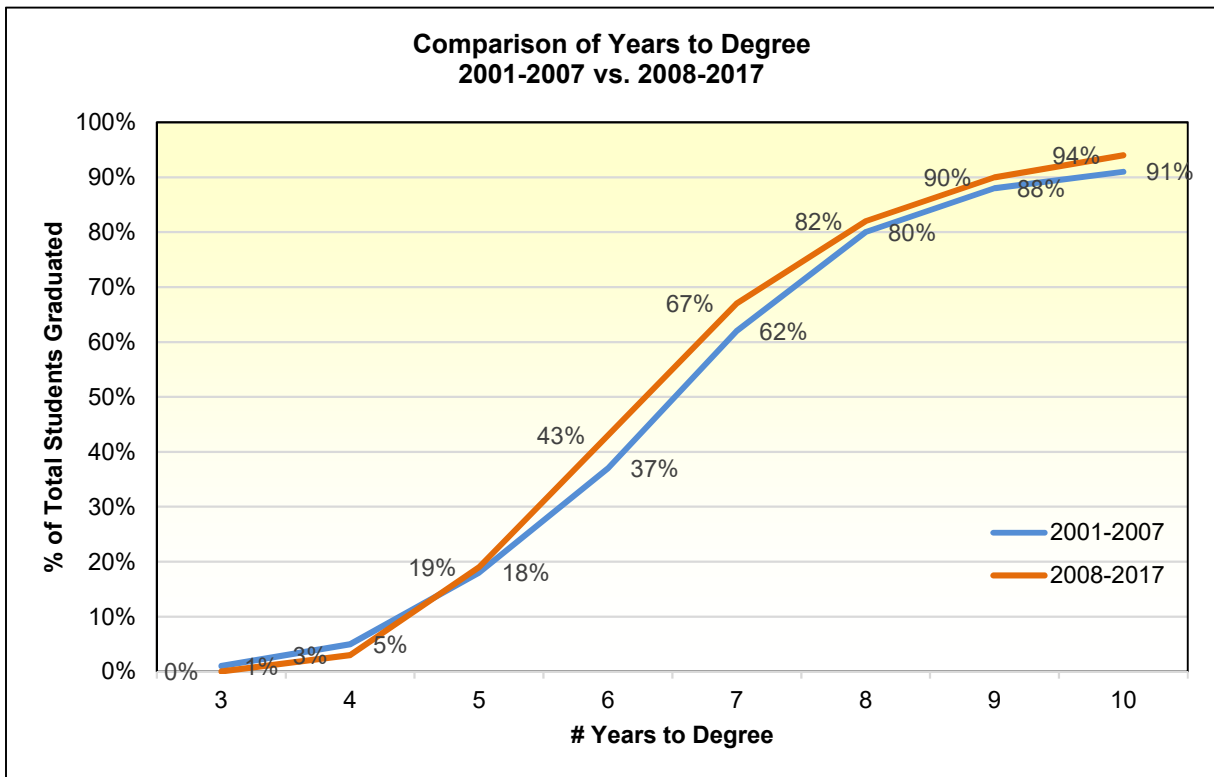
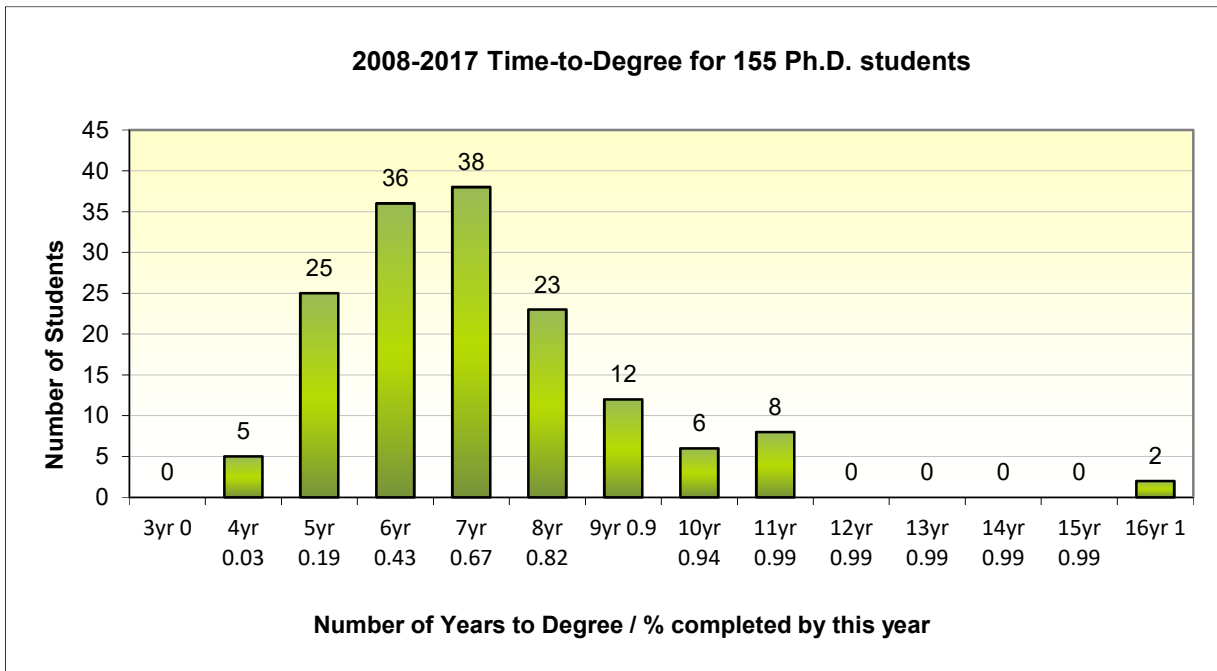
At least 25 ENGL credits applicable to the English major must be taken in residence at the UW Seattle.

Appendix G.1: Graduate Student Support Levels 2008-2018

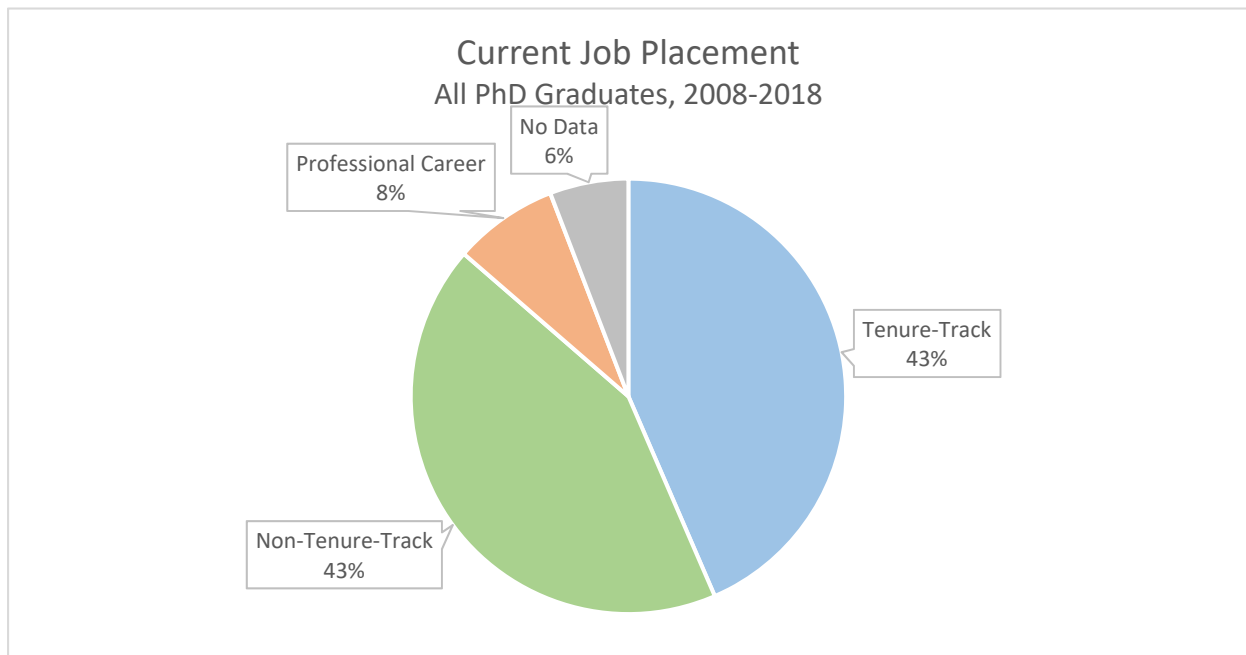
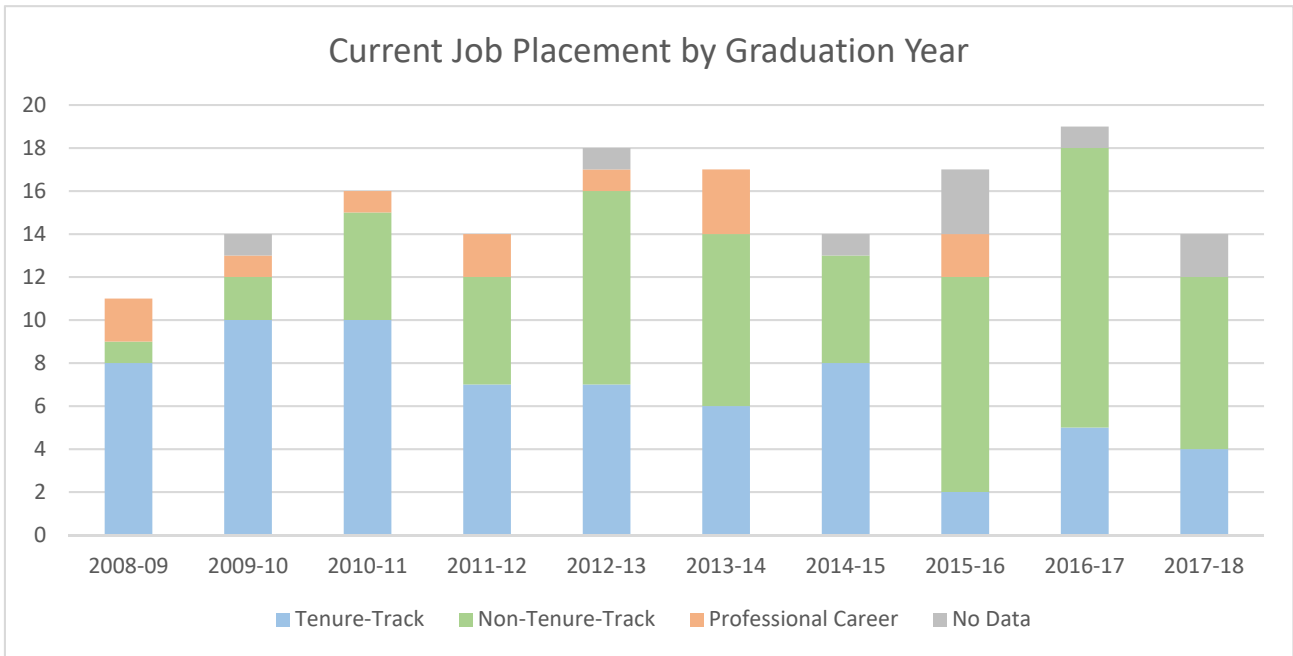
Department of English									
MA/Ph.D. Program Support Levels 2008-2018									
Year	Enrolled	English Dept TA	% Dept TA	English Dept AD	IWP Tas	Other Positions	Fellows	Total Support	% Support
2017	110	67.6	61.45%	5	8	14.6	7.3	102.5	93.18%
2016	131	76.6	58.47%	5	11.6	13.3	7.6	114.1	87.10%
2015	131	77.3	59.01%	5.3	10	20.3	7.3	120.2	91.76%
2014	135	79	58.52%	4	10	17.6	9.6	120.2	89.04%
2013	130	79	60.77%	3	6	16.3	5.6	109.9	84.54%
2012	141	83.3	59.08%	4	8	20.3	10	125.6	89.08%
2011	139	76.6	55.11%	6	7.6	20.6	12.6	123.4	88.78%
2010	134	69.3	51.72%	5.6	6.6	20.3	9.3	111.1	82.91%
2009	133	76	57.14%	5.3	7.3	14.3	14.6	117.5	88.35%
2008	145	81	55.86%	4.3	12.6	18	16	131.9	90.97%
MFA Program									
Year	Enrolled	English Dept TA	% Dept TA	English Dept AD	IWP Tas	Other Positions	Fellows	Total Support	% Support
2017	19	13.3	70.00%				4.6	17.9	94.21%
2016	20	14.6	73.00%			1	4.3	19.9	99.50%
2015	20	13	65.00%			3	3.3	19.3	96.50%
2014	21	13.3	63.33%			2	0.3	15.6	74.29%
2013	26	14.6	56.15%			1	0.6	16.2	62.31%
2012	30	15.3	51.00%			1	0.6	16.9	56.33%
2011	28	14	50.00%			1		15	53.57% ?
2010	25	12.6	50.40%			1	0.6	14.2	56.80%
2009	29	11.6	40.00%			1		12.6	43.45%
2008	32	12	37.50%			2	1	15	46.88%

MATESOL Program										
Year	Enrolled	English Dept TA	% Dept TA	English Dept AD	IWP Tas	Other Positions	Fellows	Total Support	% Support	
2017	23	0	0.00%			11		11	47.83%	
2016	24		0.00%			11		11	45.83%	
2015	23		0.00%			15		15	65.22%	
2014	30	1	3.33%			14	1	16	53.33%	
2013	34	1	2.94%			16	2	19	55.88%	
2012	27	1	3.70%			14		15	55.56%	
2011	25		0.00%			14		14	56.00%	
2010	22		0.00%			14		14	63.64%	
2009	28		0.00%			16		16	57.14%	
2008	28		0.00%			15		15	53.57%	
All Programs										
Year	Enrolled	English Dept TA	% Dept TA	English Dept AD	IWP Tas	Other Positions	Fellows	Total Support	% Support	
2017	152	81	53.29%	5	8	25.6	12	131.6	86.58%	
2016	175	91.3	52.17%	5	11.6	25.3	12	145.2	82.97%	
2015	174	90.3	51.90%	5.3	10	38.3	10.6	154.5	88.79%	
2014	186	93.3	50.16%	3	6	34.3	10.3	146.9	78.98%	?
2013	190	94.6	49.79%	3	6	34.3	10.3	148.2	78.00%	
2012	198	99.6	50.30%	4	8	35.3	10.6	157.5	79.55%	
2011	192	90.6	47.19%	6	7.6	35.6	12.6	152.4	79.38%	
2010	181	82	45.30%	5.6	6.6	35.3	10	139.5	77.07%	
2009	190	87.6	46.11%	5.3	7.3	30.3	14.6	145.1	76.37%	
2008	205	93	45.37%	4.3	12.6	35	17	161.9	78.98%	





Academic Year	Tenure-Track	Non-Tenure-Track	Professional Career	No Data	Total
2008-09	8	1	2		11
2009-10	10	2	1	1	14
2010-11	10	5	1		16
2011-12	7	5	2		14
2012-13	7	9	1	1	18
2013-14	6	8	3		17
2014-15	8	5		1	14
2015-16	2	10	2	3	17
2016-17	5	13		1	19
2017-18	4	8		2	14
Grand Total	67	66	12	9	154



Appendix G.4: MFA Graduate Student Accomplishments

MFA Placements: Career, Scholarly and Community Impact, 2008-2018

As the MFA is above all an arts degree, the impact of graduates cannot only be measured by placement in teaching positions. Nevertheless, over a quarter of our graduates from the past ten years have found employment teaching at every level. Another quarter have continued their education in PhD or other graduate programs. Many others use the skills developed in our MFA program in other forms of employment: starting their own freelance writing and editing businesses or bringing those skills to established companies such as Microsoft, Amazon, Starbucks, and Good Grains; editing at trade magazines or publishers such as *Seattle Met*, *Kirkus Reviews*, and Simon & Schuster; working for nonprofits such as Seattle Arts & Lectures, the Museum of Popular Culture, and the YWCA; and even serving as editor, writer, and social media coordinator for NOAA's Office of Marine Sanctuaries.

Impressively, 22 graduates of the MFA program in the past ten years have published a total of 55 books and/or chapbooks. In addition, 33 have received a total of 79 prominent awards, including 52 national or international awards, such as fellowships from the National Endowment for the Arts, book prizes like the Juniper Prize, and 27 regionally competitive awards. Over half of our graduates have published stories, essays, poems, or book reviews in literary journals—a staggering number of at least 626 individual publications.

In addition to their other “day jobs,” graduates have been heavily involved in the local and national literary scene, working at 30 literary journals and small presses, and even founding presses and reading series.

Number of MFA Degrees Conferred: 144

Major Publications

Total number of students who have published books and/or chapbooks: 22

- Books published: 43
- Chapbooks published: 12

Stories/Essays/Poems in national general interest publications such as *Elle*, *The New Yorker*, *The New York Times*, *The Atlantic*: 8

Total number of students who have published in literary journals: 76

Stories/Essays/Poets/Book Reviews in literary journals: 626+ (low estimate)

Further Education

PhD: 27 (at UW 9)

Law: 3

Library Science: 3

Other: 4

Prizes/Fellowships

Total number of students who have received prizes/fellowships: 33

Total number of prizes/fellowships: 79

Internationally Competitive: (1 total)

Arteles Creative Center Residency, Finland: 1

Appendix G.4: MFA Graduate Student Accomplishments

Nationally Competitive: (51 total)

National Endowment for the Arts: 2
Ruth Lilly Poetry Award: 1
Wisconsin Institute for Creative Writing: 1
Milton Center Post-Graduate Fellow: 1
Bucknell Seminar for Younger Poets Fellow: 1
Hopwood Graduate Poetry Prize: 1
Kundiman Fellow: 2
VONA/Voices of Our Nation Fellow: 1
Elizabeth George Foundation: 1
San Francisco Public Library Laureate: 1
Lambda Literary Fellow: 1
Round Top Poetry Fellow: 1
Rightful Place of Science Conference Fellow: 1
Residencies at artist colonies: 7
Book Prizes (for publication or for recently published books): 8
Inclusion in "best of" anthologies: 12
Prizes at literary journals: 9

Pacific Northwest Competitive: (1 total)

Potlatch Fund Grant: 1

State-wide Competitive: (9 total)

Artist Trust Grants for Artist Projects (GAP): 7
Artist Trust/LaSalle Storyteller Award: 1
Arts Innovator Award: 1

Puget Sound Area Competitive: (2 total)

Jack Straw Writers Program: 2

County-wide Competitive: (4 total)

4Culture Arts Projects Grant: 4

City-wide Competitive: (11 total)

Made at Hugo House Fellow: 7
Fremont Bridge Writer-in-Residence: 1
JG Farrell Prize: 1
Hugo House Prose Writer-in-Residence: 1
Awesome Foundation Grant: 1

Jobs

Total number of students who have held teaching positions: 39

Total teaching positions: 51

Tenure track teaching positions: 3
Adjunct/Visiting at 4 yr schools: 11
Community Colleges: 16
Community Centers, Writers-in-Residence: 9
Pre-K-12: 12

Other Positions (total positions, not students)

Business: 25

Appendix G.4: MFA Graduate Student Accomplishments

Copywriting (not freelance): 6

Freelance writing/editing/copyediting: 16

Ghost Writing: 2

Government: 2 (National Park Ranger, NOAA editor/writer/social media coordinator)

Higher Ed (non-teaching): 6

Journalism: 9

Nonprofits: 18

Open Books (Seattle's poetry-only bookstore): 3

Other (ie. Law, film indexer, actor, musician, boat builder): 7

Other Writing: 5

Publishing/Editing: 49

Includes 29 at 21 different literary journals & 7 at 9 different small presses

Technology: 10

Relevant Volunteer Work

Start Reading Series or Literary Festivals: 4

Start Literary Journals or Small Presses: 4

Serve on nonprofit boards: 8

**Understanding PhD Career Pathways for Program Improvement
Council of Graduate Schools and University of Washington – The Graduate School
2017 – 2018 Mid-Year Update**

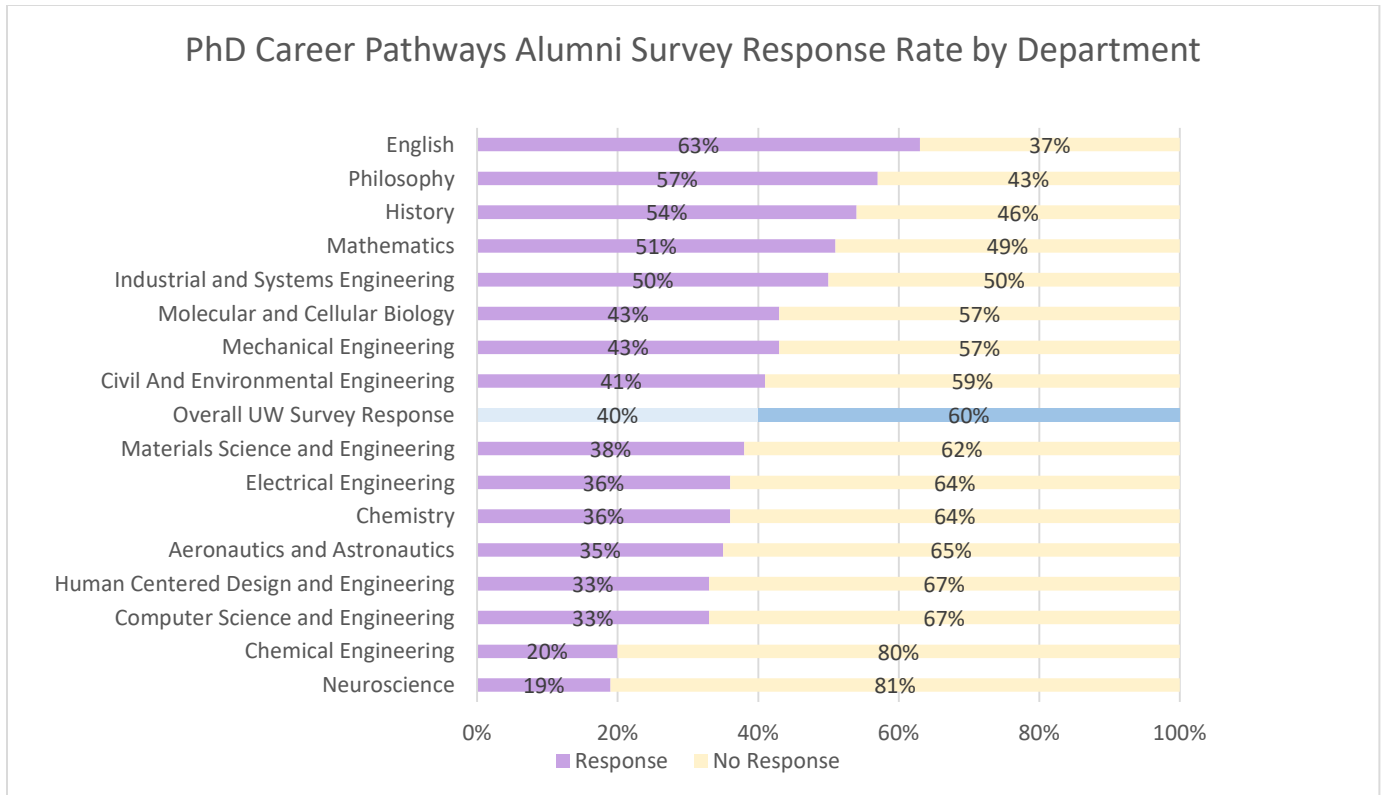
The Understanding PhD Career Pathways for Program Improvement is a three-year project to help graduate schools collect data regarding the career pathways of PhDs that can be used to improve the educational experiences and career preparation of PhD students and to identify best practices in capturing and using these data for program improvement.

There are sixteen programs participating in the project; Aeronautics and Astronautics, Chemical Engineering, Chemistry, Civil Engineering, Computer Science and Engineering, Electrical Engineering, English, History, Human Centered Design and Engineering, Industrial and Systems Engineering, Materials Science and Engineering, Mathematics, Molecular and Cellular Biology, Neuroscience, and Philosophy.

Alumni Survey

The Alumni Survey was administered in the fall to PhD alumni that earned their degrees 3, 8, and 15 years ago. There were **561 alumni eligible** to receive the survey from the participating departments. The participating departments assisted in locating current email addresses and encouraging alumni to anticipate the survey invitation. The survey invitation was sent in an email from Qualtrics from the Dean of the Graduate School. Postal invitations were sent to alumni without a valid email address but had a postal address in our database. Reminders were sent via both postal mail and email. A total of 559 alumni were invited to participate in the survey, with 223 alumni completing the survey, a **40% response rate**. The average response rate across institutions participating nationally in the Council of Graduate Schools PhD Career Pathways study was 33.5%.

The PhD Career Pathways Team will analyze the survey data during winter quarter and prepare summary reports to share with the participating departments early spring quarter.



Student Survey

The Student Survey explores career aspirations, funding support, and professional development experiences of current doctoral students in their **second and fifth years of study**. The survey will be administered in Spring 2018. Students will receive an email invitation from the Graduate School to participate. Similar to the Alumni Survey, the Student Survey will be hosted by Qualtrics. However, instead of receiving a unique link to participate, students will be able to complete the survey using their UWNNetID. As with the alumni survey, it is very helpful for departments to send an email in advance with encouragement to participate.

Student Survey Schedule

- **Week of March 26th** Departments inform students of the upcoming survey
- **March 29th** Students receive survey invitation from the Graduate School via Qualtrics
- **April 5th** First Reminder
- **April 16th** Second Reminder
- **April 24th** Final Reminder
- **April 30th** Student Survey Closes

Appendix G.6: Career Shadowing – Next Generation Humanities PhD Grant Application

It is, or should be, common knowledge that there are very few tenure-track faculty positions available in the humanities these days. Yet we continue to train and mentor graduate students as if a full-time faculty position at a four-year college or university was the end-goal of earning a doctorate in the humanities. It shouldn't be surprising that graduate students want to be professors because they are taught and advised by professors. They have little, if any, exposure to those who have taken different routes after completing a PhD.

I am applying for a Next Generation Humanities PhD grant to pilot a humanities career exploration course that might begin to change this situation in the English department and beyond at the University of Washington. My hope is that once the program is up and running, other faculty members in the humanities—particularly directors of graduate studies--will be able to reproduce it in years to come without too much work. In what follows, I describe the specifics of the program and what I hope it will help us to achieve.

As I'm envisioning it, the humanities career exploration course will be offered as a one-quarter two-credit class through the Simpson Center. In its first iteration, at least, I would like it to be open to any student enrolled in a doctoral program in the humanities at the UW. My sense is that, at present, only about 10% of the graduate students in any given department are interested in exploring a range of humanities careers, and an even smaller percentage of faculty members are actively interested in helping to prepare students for such position. So, it's in the best interests of those of us who want to promote the exploration of a broad range of humanities careers to join forces and work across departments.

The course will make use of humanities PhDs in the Puget Sound region, probably largely alumni of the University of Washington, to serve as panelists and mentors. At a panel run by Connected Academics at the MLA in January 2018, presenters emphasized that to begin changing the culture surrounding post-PhD employment in the humanities, we need to draw on our best resources--alumni. We have not done a great job of keeping track of our PhD alumni in the English department, regardless of the type of employment they've secured. Fortunately, we are currently participating in the Mellon-funded Career Pathways Project that will help us locate at least some of these alumni. But the Career Pathways Project will only provide alumni data for the few select graduation years surveyed by the Graduate School. So, I would like to hire two graduate students to help me develop a more comprehensive list of humanities PhDs, UW alumni and otherwise, in the area and subsequently to find out whether these individuals would be interested in serving as panelists and/or mentors in the career explorations course. In helping to locate humanities PhDs working in non-faculty positions in the Puget Sound region, these graduate student research assistants would gain valuable networking skills and learn how to make themselves, as future humanities PhDs, visible beyond the academy.

Students enrolled in the humanities career exploration course will participate in the following:

- **a two-hour community-building, skills assessment workshop at the beginning of the quarter**

The aim of the first workshop will be to establish a community in which students feel comfortable thinking and talking about a range of career aspirations. Much as I don't want graduate students to feel that a faculty position is the only acceptable form of employment, I also don't want them to feel that participating in this class commits (or dooms) them to

pursuing a non-faculty position. Using the [MLA Connected Academics career exploration packet](#), and/or the [Imagine PhD interests, skills, and values assessments](#), students will reflect on which skills they most enjoy using in their current work life, which they enjoy least, and which they might like to learn.

- **two humanities careers panel presentations**

The panel presentations will be open to the public; students signed up for the class will be required to attend. One panel will consist of several humanities PhDs now employed in secondary and higher education in non-faculty positions (e.g. Rebecca Aanerud, Interim Dean of the Graduate School at the UW, or Julie Villegas, Associate Director of the University Honors Program at the UW), and the other will consist of several humanities PhDs now employed in sectors beyond education—for instance, in local businesses, nonprofit organizations, or secondary schools (e.g. Heather Arvidson, software engineer at Narrative Science, or Caitlin Hansen, Promotional Copy Manager with Amazon Publishing).

Panelists will be encouraged to speak to the following questions:

- What brings them satisfaction in their current role?
- What brought them to the field?
- What was their first post-PhD job hunt like?
 - What job did they end up with, and how did they find it?
 - What advice would they give?
 - What do they wish they had known?
- How does their PhD relate to their current job? How have the skills they received helped them succeed? Is there anything they miss about academia?

- **two half-day shadowing sessions--one at the UW or another educational institution and the other at a business or nonprofit--and write up a short account of each.**

Ideally, the panels would be scheduled towards the beginning of the quarter to provide a kind of overview of the career paths and experiences of humanities PhDs. Students would then sign up for their two half-day shadowing sessions, which would give them a more experiential sense of the different kinds of work that humanities PhDs are performing. I would like students to have some degree of choice in the positions that they shadow, but this will depend on the availability of participating mentors and the number of students in the class. Although a half-day shadowing session can provide only the briefest glimpse into any workplace or career path, I hope it will be enough to motivate interested students to follow up and find out more. Following each of their half-day shadows, students will write up a one-page reflection paper on their experience. I have included sample guidelines for writing these reflection papers in Appendix A.

Ideally, the panels would be scheduled towards the beginning of the quarter to provide a kind of overview of the career paths and experiences of humanities PhDs. Students would then sign up for their two half-day shadowing sessions, which would give them a more experiential sense of the different kinds of work that humanities PhDs are performing. I would like students to have some degree of choice in the positions that they shadow, but this will depend on the availability of participating mentors and the number of students in the class. Although a half-day shadowing session can provide only the briefest glimpse into any

workplace or career path, I hope it will be enough to motivate interested students to follow up and find out more. Following each of their half-day shadows, students will write up a one-page reflection paper on their experience. I have included sample guidelines for writing these reflection papers in Appendix A.

- **a two-hour workshop at the end of the quarter in which we'll share experiences and talk about how students can build on what they've done in the class.**

The final meeting should re-affirm the sense of shared endeavor that we established at the beginning of the quarter. I will introduce students to some additional resources for career exploration and planning, such as the podcasts and videos produced by [Humanists @ Work](#) and the [Inside Higher Ed "Carpe Career" articles](#) collected on the Imagine PhD site, or the job listings at [the Versatile PhD](#) website. If it seems productive, I may ask Patrick Chidsey from the UW Career and Internship Center to join us to discuss the services that he can offer job seekers. I'll encourage students to fill out a Career Action Plan worksheet (see Appendix B), and I'll ask students to provide some anonymous feedback on their experiences in the course.

The short- and long-term goals for this career exploration course are closely connected. In the short term, I hope that it will encourage doctoral students to begin exploring a broad range of humanities careers, beyond faculty positions. In the long term, I hope it will help to change the culture around how we think and talk about, and how we plan for, post-PhD employment.

Fostering ties with PhD alumni in the area is in itself a valuable goal. Creating a more active alumni network will benefit current doctoral students and also, I hope, be a positive experience for alumni, a way of recognizing their achievements. They have forged career paths for themselves without the assistance of programs like the one I hope to create, and I admire them immensely for that.

In addition, I hope that connecting doctoral students to mentors who are not faculty members might encourage those students to pursue innovative dissertation projects. I'm glad that the English department has voted to support such projects, but unless we change the way we teach and mentor graduate students, dissertations aren't going to change much. I have seen some amazing research that PhD candidates in the UK are pursuing through the Arts and Humanities Research Council's Collaborative Doctoral Project. (for examples see: <http://www.ahrc-cdp.org/projects-in-progress/>). Dissertations funded through the Collaborative Doctoral Project are overseen by a committee that brings together faculty members and professionals from other sectors such as museums, libraries, local government, primary and secondary schools, or businesses. These projects not only bring together multiple forms of expertise, but also provide doctoral candidates with a range of mentors and role models—faculty and non-faculty. While we don't have the large-scale support that the AHRC provides, an internship program that allows doctoral students to see humanities PhDs at work in the world is a first step towards fostering deeper forms of collaboration.

We may not have the resources of the combined University of California campuses or the University of Michigan, which have led efforts to re-envision the possible career trajectories of humanities PhDs; nonetheless, I feel strongly that we at the UW would be remiss not to acknowledge that a substantial number of our PhD alumni will not obtain, and may not want to pursue, faculty positions. I see this career exploration course as a first step in encouraging our

Appendix G.6: Career Shadowing – Next Generation Humanities PhD Grant Application

students (and faculty) to think more broadly and more positively about the career options open to humanities PhDs. Although it makes a very modest intervention, I hope it will be enough to initiate broader changes over time.

The opportunity to create a two-credit humanities career exploration course will also be a first step for me in thinking about how to better prepare our doctoral candidates for a broad range of careers. The research budget that I'm requesting as part of this grant will enable me to compile resources and make connections that might allow me to develop an expanded five-credit version of the course that would require more extensive reading and research from students, or perhaps to establish working relationships with local businesses and organizations in which our graduate students could undertake more extended internships.

Budget

The budget assumes a course enrollment of 12 students, meaning that we would need at least 6 mentors in non-faculty positions in higher education and 6 in business or nonprofit, each willing to allow 2 students to shadow them. I am treating panelists and mentors as separate entities even though it's possible that some alumni might be willing to serve as both.

I debated with myself whether to provide honoraria for alumni participants, as this is something we would not be able to do in future iterations of the humanities career exploration course unless we had another grant. I decided that I would like to be able to make at least a small gesture of appreciation to alumni for sharing their expertise with current students. But I'm happy to negotiate on budget amounts if the amounts I'm requesting seem inappropriate.

Two graduate Research Assistants: 40 hours each @ \$30/hr: \$2400

Reception to follow alumni panels: \$150 x 2: \$300

Honoraria for alumni panelists: \$150 x 6: \$900

Honoraria for alumni mentors: \$300 x 12: \$3,600

Refreshments for workshops: \$150 x 2: \$300

Research stipend for Juliet: \$2000

Total: \$9,500

Appendix A

Reflection papers

Shadowing provides a huge amount of input. Processing what you hear and what you see will take some time. The purpose of this assignment is to help you carve out the time to reflect on what you learned and make sense of it.

Within a day or two of each of your shadows, write a one-to-two-page summary of what you learned and what that means to you. Please post your reflection to the Canvas site within a week of the shadow.

Here are some questions to think about before writing your reflection.

1. What did you learn about this workplace or position and workplaces or positions like it?
How would you characterize the identity and culture of the workplace?
What is unique to this workplace or position, and what can you generalize about workplaces or positions that are similar to this one?
2. What did you learn from speaking to your mentor or other staff members in this workplace?
Are there any common themes that emerged in people's stories of how they got into the field?
How do they use their PhD in their current position (content knowledge? skills? both)?
3. How might this experience influence your job search?
Would this workplace or similar ones be a good fit with your career goals?
Would you be a competitive candidate for a position at this or a similar institution?
What could you do in the next twelve to eighteen months to become a more competitive candidate?
4. What else would you like to learn about this workplace or similar ones?
5. What are you learning about your values, interests, and aspirations?

Appendix B

Career Action Steps

This course has exposed you to a very small sample of the various career paths you might explore. Hopefully it has also shown you that you have some agency in determining what your future looks like. Reflecting on what you've learned from your experiences in this course, establish some next steps for yourself.

1. I am going to research the following 2–3 fields or careers:

2. I am going to develop the following skills:

3. One thing I can do to start building a broader career profile is the following (try to come up with a task or skill that will also build your academic profile, provide an income, or bring you happiness):

4. I am going to contact the following person for career advice or information about the career development process:

Juliet Shields
English Department
University of Washington
Box 354330
Seattle, WA 98195-4330

Education

Ph.D., English Literature, University of Pennsylvania, 2004
M.A., English Literature, University of Pennsylvania, 1999
B.A., English Literature and Philosophy, *summa cum laude*, University of California, Irvine, 1998

Academic Positions

Professor, University of Washington, 2017-
Associate Professor, University of Washington, 2011-2017
Assistant Professor, University of Washington, 2008-2011
Assistant Professor, Binghamton University, 2006-8
Visiting Assistant Professor, The Ohio State University, 2004-6

Awards and Fellowships

Fulbright U. S. Scholars Award to the UK Dec. 2016 - May 2017
Institute for Advanced Studies in the Humanities Visiting Fellowship, Edinburgh University, Dec. 2016 – May 2017
Arts and Humanities Research Council grant participant, “Anglo-Scottish Migration, 1603-1762,” 2012-14
University of Washington Royalty Research Fund Scholar’s Award, Winter 2013
Postdoctoral Fellowship, Center for Historical Research, The Ohio State University, 2009-10
Clark Center for Eighteenth-Century Studies, ASECS fellowship, Spring 2009
James M. Osborn Postdoctoral Fellowship in British Studies, Beinecke Rare Book and Manuscript Library, Yale University, 2007-8
National Endowment for the Humanities Summer Seminar Fellowship, “Anglo-Irish Identities 1600-1800,” Notre Dame University, June 2007
Diane Hunter Dissertation Prize, U of Pennsylvania, 2005
School of Arts and Sciences Dissertation Fellowship, U of Pennsylvania, 2003-2004
Dean’s Award for Distinguished Teaching, U of Pennsylvania, 2001
Jacob K. Javits Fellowship in the Humanities, 1998-2002
Phi Beta Kappa, 1996

Selected publications

Books

Nation and Migration: The Making of British Atlantic Literature, 1765-1835 (Oxford University Press, 2016), 195 pages.
Sentimental Literature and Anglo-Scottish Identity, 1745-1820 (Cambridge University Press, 2010), 224 pages. Paperback edn. 2015.

Edited volumes and special issues

Juliet Shields and JoEllen DeLucia, eds., *Migrations and Modernities: the state of being stateless, 1700-1850*, under contract with Edinburgh University Press, forthcoming fall 2018

Appendix G.6: Career Shadowing – Next Generation Humanities PhD Grant Application

Juliet Shields, ed. "Symposium on Periodization and Scottish Literature," *Studies in Scottish Literature* 43.1 (2017), 45 pages.

Juliet Shields and Evan Gottlieb, eds. *Representing Place in British Literature and Culture, 1660-1830* (Farnham: Ashgate, 2013), 221 pages.

Journal Articles

"Flora Annie Steel: Walter Scott of the Punjab?" forthcoming in *Studies in Scottish Literature*, May 2018 (4,000 words)

"Authorship of Poem to Walter Scott Discovered," *Notes & Queries* 64.4, (2017): 611-13.

"O. Douglas and the Aesthetics of the Ordinary," *Scottish Literary Review* 8.2 (2016): 113-136.

"Reviving Ossian's Female Corpses: Mourners and Warriors in the *Poems of Ossian*," *Journal of Eighteenth-Century Studies* 39.2 (2016): 211-221.

"Tobias Smollett, Novelist: British or Brutish?" *Oxford Handbooks Online*, (October 2014), 9,000 words.

"From Wales to the American West in Robert Southey's *Madoc*," *The Wordsworth Circle* (2013): 96-101.

"Highland Emigration and the Transformation of Nostalgia in Romantic Poetry," *European Romantic Review* 23 (2012): 765-84.

"Situating Scotland in Eighteenth Century Studies," *Literature Compass Online* 9.2 (2012): 140-151.

"Savage and Scott-ish Masculinity in *The Last of the Mohicans* and *The Prairie*: Cooper and the Disaporic Origins of American identity." *Nineteenth-Century Literature* 64.2 (2009): 137-162.

"Pedagogy in the Post-Colony: Documentary Didacticism and the 'Irish Problem.'" *Eighteenth-Century Novel* 6 (2009): 465-493.

"The Races of Women: Gender, Hybridity, and National Identity in Dinah Craik's *Olive*." *Studies in the Novel* 39.3 (2007): 284-300.

"From Family Roots to the Routes of Empire: National Tales and the Domestication of the Scottish Highlands." *ELH* 74.2 (2006): 919-40.

"Smollett's Scots and Sodomites: British Masculinity in *Roderick Random*." *The Eighteenth Century: Theory and Interpretation* 46.2 (2005): 175-88.

"Writing Home: Scottish Women Travelers at the Margins of Empire." *Eighteenth-Century Scotland* 19 (2005): 9-13.

Book Chapters

“Old Mortality’s Daughters: the Covenanting Fiction of Margaret Oliphant and Annie S. Swan,” forthcoming in *Scottish Literature and Religion*, ed. John Pazdziora, Glasgow: Association for Scottish Literary Studies

“How to Become an ‘Authoress’ in Provincial Scotland: women’s poetry in manuscript and print,” forthcoming in the *ASLS Companion to Scottish Literature, 1660-1800*, ed. Leith Davis and Janet Sorensen, Glasgow: Association for Scottish Literary Studies

“From Auburn to Upper Canada: Pastoral and Georgic Villages in the Atlantic World,” *The Edinburgh Companion to Atlantic Literature*, ed. by Clare Elliott and Leslie Eckel (Edinburgh: Edinburgh University Press, 2016), 40-53.

“What’s British about *The British Recluse*? Region and Nation in the Early Eighteenth-Century Novel.” *Representing Place in British Literature and Culture, 1660-1830*, ed. by Evan Gottlieb and Juliet Shields (Farnham: Ashgate, 2013), 31-46.

Shields, Juliet and Evan Gottlieb, “Introduction,” *Representing Place in British Literature and Culture, 1660-1830*, ed. by Evan Gottlieb and Juliet Shields (Farnham: Ashgate, 2013), 1-14.

“Gendered Liberties and Genuine Sentiments: Marriage and Migration in Anglo-American Novels of the 1790s,” *Atlantic Worlds in the Eighteenth Century: Seduction and Sentiment*, ed. by Toni Bowers and Tita Chico (New York: Palgrave Macmillan, 2012), 33-48.

“Center and Peripheries in the Classroom,” *Teaching the Transatlantic Eighteenth Century*, ed. By Jennifer Frangos and Cristobal Silva (Cambridge Scholars Press, 2011), 75-88.

Public-facing scholarship

“Scottish Settlers and the Making of Modern Canada,” *The Scottish Banner*, October 2017 (1,000 words)

“Did Walter Scott Invent Scotland?” *The Scottish Banner*, May 2017 (1,500 words)

“Flora Annie Steel: the Female Kipling?” *The Dangerous Woman Project* (1,500 words)
<http://dangerouswomenproject.org/2016/11/09/flora-annie-steel-female-kipling/>

“Margaret Oliphant on the Margins at Maga,” *The Bottle Imp: a Scottish Studies e-zine* (March 2017), 4,000 words.

“Naturalism in Nineteenth-Century Scottish Domestic Fiction,” *The Bottle Imp: a Scottish Studies e-zine* (March 2015), 4,000 words.

“Scottish Studies after Area Studies,” *The Bottle Imp: a Scottish Studies e-zine* (March 2013), 4,000 words

Invited talks

“Was there a Scottish Novel after Scott?” Simon Fraser University, Vancouver, BC, 9 March 2017

Appendix G.6: Career Shadowing – Next Generation Humanities PhD Grant Application

“When Scotswomen Ran the Press,” Verdant Works Museum, Dundee, Scotland, 28 May 2017

“Flora Annie Steel: Walter Scott of the Punjab?” Glasgow University, Glasgow, Scotland, 13 May 2017

“From Commonplace Books to Facebook,” National Library of Scotland, Edinburgh, Scotland, 11 April 2017

“Margaret Oliphant’s Life of Scott: the first Scottish woman novelist?” Dundee University, Dundee, Scotland, 31 March 2017

“When Women Ran the Scottish Periodical Press,” National Library of Scotland, Edinburgh, Scotland, 7 March 2017

“Women Writers and the Work of Fiction in the Victorian Periodical Press,” Strathclyde University, Glasgow, Scotland, 8 February 2017

“Did Walter Scott Invent Scotland?” Gresham Lecture Series, Museum of London, London, England, 17 January 2017

“*Ossian* in the twenty-first century,” Oxford University, 8 January 2015

“At Sea in *The Pirate*,” International Association for the Study of Scottish Literature, Glasgow, UK, 2-5 July 2014

“Anglo-Scottish literary relations, 1603-1762,” Arts and Humanities Research Council Colloquium on Anglo-Scottish Migration, Manchester, England, 5-6 June 2014

“Pamphlets, Letters, and Songs: Genres of Migrant Writing, 1760-1830,” Arts and Humanities Council Colloquium on Anglo-Scottish Migration, Manchester, England, 30-31 May 2013

“Welsh Indians in Kentucky: British Identity and Westward Migration in the 1790s,” Ohio State University, Columbus, Ohio, 21 May 2010

“Genuine Sentiments and Gendered Liberties: Marriage and Migration in Anglo-American Novels of the 1790s,” University of Tennessee, Knoxville, Tennessee, 26 October 2009

“The Osborn Collection’s Jacobite Relics,” Beinecke Library, Yale University, New Haven, Connecticut, 28 May 2008

What’s British about Eliza Haywood’s *The British Recluse*? Or, Reading Eighteenth-Century British Literature from the Margins,” University of Pennsylvania, Philadelphia, Pennsylvania, 21 September 2007

Selected Courses Taught

Undergraduate

Engl 202/301: Introduction to the Study of English Literature and Language
Engl 211: British Literature and Culture 1500-1700
Engl 212: British Literature and Culture 1700-1900
Hon 390: What is an American? Immigration, Citizenship, and American Identity
Engl 327: British Literature 1660-1740
Engl 440: Gothic Fiction
Engl 329: The Early Novel
Engl 494: Literature in the Age of Revolution
Honors Thesis Proseminar

Graduate

Engl 599: Publication Seminar
Engl 550: Novel Realisms
Engl 550: The Rhetoric of Fiction Revisited
Engl 550: The British Novel and the British Empire
Engl 527: Enlightenment and Revolution in the Atlantic World
Engl 526: Race, Religion, and Empire 1660-1830

Selected service

University service

Faculty Council on Research member, 2013-2016
Royalty Research Fund proposal review committee member, 2012-2014
Graduate Fellowship selection committee member, 2012-2014
Early Modern Research Group coordinator 2008-2009

Departmental service

Director of graduate studies (2017-2020)
Executive committee 2015-16 (chair winter 2016)
Graduate studies committee, 2013-2015
Job placement chair, 2010-2013
Review committee for Joan Graham (2012) and Nicolai Popov (2014)

Selected Professional service

Referee for *Lumen*, *PMLA*, *Modern Language Quarterly*, *Tulsa Women's Studies Journal*, *The Eighteenth Century: Theory and Interpretation*, *Eighteenth-Century Fiction*, *Studies in Romanticism*, *Women's Writing*, *Studies in Eighteenth Century Culture*, *European Romantic Review*, *MLQ*, University of Toronto Press, University of Pennsylvania Press, Broadview Press, University of Edinburgh Press

Vice President, Eighteenth Century Scottish Studies Society, 2018-2020
Judge, Association for Scottish Literary Studies, Best Scottish Books of 2017
Modern Language Association Scottish Studies Forum committee member, 2016-2020
Second World Congress of Scottish Literatures steering committee, 2014-2017
Executive board member, Eighteenth Century Scottish Studies Society, 2008-2011

The Next Generation Ph.D. Faculty Retreat

Morning Discussions

Round 1

A. Imagine you are creating a new doctoral program for the English Department. What might it look like? What is its goal? What is its rationale?

- We want a boat: thinking in terms of the Outward Bound model, predicated on students doing the work from day one—the students help sail that ship. All students have jobs that need to be done. How can you translate that into shared projects, people presenting work from seminars every year in conference format, etc.? What are the goals of our program? Being able to frame intellectual inquiry for research and have skills to pursue that inquiry and articulate the importance of that inquiry. We do that well in terms of teaching but not necessarily in terms of research. How can we foreground research in that set of project goals? We want everyone fully funded throughout. It would be a program that is very clear to itself and students about what its goals are, and thinks very creatively about pathways to achieve these—not necessarily through coursework as we know it now, but rather a range of experiences that would allow people to identify questions situated in intellectual traditions and show what they're adding to those. Coursework should generate work that students can then present to their peers (again, through something like end-of-the-year presentations).
- Our conversation fell into a categorization exercise. We were discussing discrete categories. We have re-organizing the department into areas that imagine outcomes. We want to imagine working together in groups/clusters within the department, with students doing a range of things. We called them “tracks,” but we're not sure: maybe things like technology, textual studies, portfolios, digital archives, historical digital archives, digital humanities, social and historical analysis—perhaps that track containing some of what is familiar, but also critical studies, critical cultural studies, postcolonial studies, American studies (historical and social), etc.—and training students for interdisciplinary programs. What about an activist component? How might we train students for activist careers in the world, not just the academy? What are the motivating areas behind tracks? One is transferability. What is the possible career it's preparing for? What departments at the university would this track reach out to (i.e. I-school, Communications, etc.)? Each track/cluster could have associated programs. How should we position critical cultural studies? Should we take critical cultural studies back in the English Department (as opposed to having it shift more to Comparative Literature)?

- Three issues. Highlighting faculty research areas, which does indeed engage coursework. For instance, getting together a series of faculty interested (self-declared) on African studies, African American studies, etc., and having students work together on that “track” (or an alternative term for that). Second, loosely gathered under “efficiency,” with shorter time to degree. Third, workload credit. Increasing investment both on the part of faculty member and cutting down on advising students who have arrived at topics that only tangentially relate to their interests and less to the faculty member. Creating a relationship between faculty and students based on research areas that faculty create that show up in coursework and that reverberate throughout, say, five years that the student is here. Putting the prospectus as part of the qualifying exams (like in other departments at this university). Integration: faculty collaboration and interaction that creates clusters such that graduate education is conceived as part of that (course work, research projects, etc.)—creating a pipeline, so admitted students know what they’re coming into. Thinking about graduate education so that it’s not removed from faculty interests (so in other words conceived more holistically).

In sum, the priorities that emerged in these discussions were:

1. Creating a culture of conceptualizing what the doctoral program is and what it achieves
2. What are our goals?
3. Formation: how do we create the most flexible route for students to meet those goals?
4. How do we think about the strengths of the department and how we might cluster activities that would join faculty with grad students in collective endeavors as they move through?

B. Create an inventory of the assets here at the UW—in the department, in the humanities, the university, and the greater Seattle community—that could be tapped to contribute to doctoral education in English. Where and how could they be brought to bear in the doctoral program?

- We have one overarching asset and then some categories. Overarching: this institution seems to have the least territoriality of units and the most ability to collaborate across units. This helps us send students places for training, mentorship, internships, etc. There are also the institutional ones—the Simpson Center, the IWP (which teaches students to work across disciplines and train others to work across disciplines), International English Language programs, the Communications Department, Center for Communication, Difference, and Equity—initiatives all over campus that we’re skilled at tapping into.

Museums, places where people give lectures, the Henry, the SAM, service-learning opportunities, units of multilingual students, international internships, etc.

- Intersections with the arts and anthropology (Burke Museum & material culture), the Henry, anthropology, art, design—other departments that share our methods, repositories we have that we should help students take advantage of. Similarly thinking about community—theaters, museums, galleries. Within the department, we started thinking about people as assets. Thinking about our regional strengths—Seattle and Puget Sound, not only physical resources, but moreover population (who is here, who we could be serving, who we could be working with, perhaps in conjunction with specific courses). One problem we discussed is we could find potential resources, but then we have to figure out how to make them useful to us. As an institution, this is one that allows considerable movement, but to get the resources to get students there, we frequently defeat ourselves—so we have structural questions about how to make use of and access these resources. We also discussed independent publishers in Seattle, some of which have internships.
- We focused on huge resources in the area (population and community presence, the arts, cultural institutions). Also relationships with other departments. One of our strengths is the Simpson Center. We have an opportunity to create more partnerships with the medical and law schools, Gender & Women’s Studies, etc.—building partnerships into bigger assets, especially focusing on departments without grad programs to make it mutually beneficial. Internship programs, presses, academic journals, literary institutions and bookstores (Elliot Bay etc.)—consistent internships, including perhaps in the tech sector. Making these assets more transparent and assessing what the capacities we have are. We have a lot of research-based as well as archival skills. Internships and collaboration that are mutually beneficial.
- Our physical environment. Ecocriticism, and prospective students’ attraction to this physical environment. Cross-disciplinary possibilities to tap into this (i.e. Oceanography). Friday Harbor Labs—field station on San Juan islands, etc.
- Other possibilities discussed in large group conversation:
 - Other higher education resources in the area (two-year colleges, etc.)
 - Undergraduate internship page—dozens listed, but could be a resource to graduate students too.
 - Pop culture—fan communities, conferences, conventions (Comicon)—opportunities for fieldwork and ethnographic approaches to reading and research.

- If we could be visionary about this we could have a track that is regional—about engagement with this place. Something that brings in native communities and nature interest and popular cultural interest (EMP Museum etc.), plus Seattle as a hub for activism. You could really craft an initiative that would be new and would take resources and perhaps retraining, but there is real excitement and possibility there.
- It could be articulated as commitment to Washington state. It could go across disciplines.
- Creative writing scene in Seattle—performances, readings, etc.
- One of few cities in country where independent bookstores thrive
- Philanthropy capital of country

In sum:

Part of the goal for the doctoral degree is to conceive of inquiry and argue its significance, but often the path to doing that is in relation to relevant fields. These other opportunities involve arguing for the importance of a project for other communities, organizations, etc. It expands opportunities for grad students to argue for the importance of their work.

Round 2

A. Regarding the coursework for the English doctorate: what different kinds of courses do and might we offer; and what different kinds of activities/assignments might be asked of students with respect to coursework? Come up with five suggestions for actions that could be taken.

1. Re-tool 506
2. Linking of classes, having reading in one, production of research in another (2-quarter sequence)—must have some big-picture conversation about this, while considering department’s strengths and possibilities (centralized planning around program), and a way to determine whether these sequences should be institutionalized, or how to figure out which faculty will commit to teaching such sequences; more structure
3. Uncouple/re-tool DGS job—make it into two jobs: 1. Director of admissions; 2. Director of Graduate Program
4. Reduce number of required courses and abbreviate period of coursework to two years

5. Introduce diversity requirement (whether a range of courses or a diversity component in curriculum)
 6. Not all courses should be weighted the same way in terms of credits (different credit courses (i.e. 1-, 2-, and 3-credit courses))
-
1. Addressing the linking—have an end-of-year symposium for everyone who taught a graduate course, where everyone discusses their course and has conversations about potentially linking courses in the subsequent year. Perhaps presentation section then section groups for how to potentially link—or cluster retreat component (*a retreat first to plan and then a subsequent symposium to present)
 2. Linking of content and capacity pairings in courses. Develop a list of, say, 10 capacities and everyone should specify which capacity/capacities they will address in their graduate course (in addition to content). Examples: conference paper, book review, publishable article, course syllabus
 3. Prospectus course
 4. Have grad program organize for grad students a series of groups or workshops for different stages of the career (putting together lists, first chapter)—ongoing group—designated, one-credit course, for instance
 5. Internship course (anyone involved in internship could take this course, and faculty member creates intellectual component alongside it)
 6. Opportunities for graduate students to present, whether lightning talks or conference or symposium, so that students are aware of each other's works in progress
 7. Instead of having certain courses fulfill certain requirements, instead require a coursework portfolio: by the end of coursework, students are required to assemble a portfolio containing, say, a book review, a 25-page research paper, etc. Name skillsets you want students to develop and have student determine, "I'm going into this course to do X, and this course to do Y." This helps shift responsibility to student (to make those connections and synthesize)

** Possible linkage between (10) capacities and portfolio (whereby student makes those links)

B. “Career development” or “professionalization” are often terms designating the expansion of capacities, capabilities, expertise, and yes skills requisite to careers in the academy and outside the academy. What do we want our students to be able to do by the time they graduate? What repertoire of capacities and expertise should or might they be developing? Where and how do and might they gain these capacities? How can the graduate program provide and support them as they gain capacities and experiences throughout all stages of their studies? How might the cataloging of capacities and expertise be made explicit at various points in their studies? Come up with five suggestions for actions that can be taken.

1. To consider outcomes (what kinds of jobs). Some we know, some we don’t—keep as constant consideration. Be wary of presuming we already have an inventory of what is ‘professional.’ It’s not static; it’s changing in fundamental ways. And the profession itself is changing.
2. Professionalization must be a component of every stage from orientation to graduation
3. How to break professionalization into different pieces
4. We should create a list of professionalization skills or tasks, beyond just forms like ‘book review.’ (We might include digital project, internship, etc.) A list of competencies would be bigger and drawn upon by every class
5. Built into PhD letter: paragraph becomes ‘here are skills I’m developing, and here are some alternative jobs I might consider.’ This could perhaps be built into exams process (turning in sample syllabus, but also alternative career pathways could be brought into that)
6. Prospectus: have paragraph about other competencies student has been developing and where they can take her
7. Change culture of graduate attendance so we’re not forcing everything to be part of a class. Perhaps 1- or 2-credit courses, or changing culture so students feel obliged to attend professionalization events
8. Figuring out who manages pieces of all of this (too much for the DGS)—maybe whoever teaches the professionalization seminar could do this. Making sure students don’t fall through the cracks. Opportunities are circulated—someone to oversee those pieces. This should be explicitly linked with placement—that trajectory through not only graduation but placement process.
9. Amass/identify places where on websites departments have put information about capacity-building related to multiple possible careers (Michigan). Need to gather what people already have available on these issues, articles written on them, or projections in shifting career landscape (information-gathering project)

C. What is ‘the dissertation’ or ‘capstone’ to the doctorate? How might the department convey its meaning, intent, and concept to students? How might students be given more agency in conceptualizing/designing a dissertation project? What set of forms might the English Department consider exciting, or satisfactory, for fulfillment of the dissertation requirement?

1. Overarching flux of conversation involved re-imagining dissertation as something other than monograph, the proto-book. There are alternative ways of publishing, archival projects online, to gather broader interest in project. Interviews and other break-out models. Issues related to electronic deposit of dissertation (embargoing issues—ProQuest)
2. Part could be writing-focused. Dissertation not always used to procure academic position
3. Maybe expand possibilities for committee members outside English Department. Find ways to encourage out-of-dept, interdisciplinary input
4. Exams in coordination with the dissertation—closer connection
5. Dissertation linked up to teaching, pedagogy, connect to teaching dossier

1. Not so much focus on the final form, but rather the importance of articulating and clearly defining outcomes, or capacities that we are hoping a particular doctoral projection would demonstrate.
2. Part of these capacities would be demonstrating research expertise and skills, ability to ask and formulate original, thoughtful questions, ability to identify the stakes and significance of a particular project, ability to identify the public or the audience, making strategic decisions about mode of delivery and establish rhetorical effectiveness of those modes.
3. Expand on the boat metaphor? Hoping students would imagine dissertation projects not only as a boat but think about the congested traffic of boats. Tapping into resources of local ecologies—for instance, the fascinating image of traffic of boats of different sizes, kayaks during Seafair, bodies and passengers inhabiting boats. Part of the competencies our students should be making are how and when to enter this congested traffic of knowledge production and how to participate in that traffic and situate their developing scholarly interests. If they find it rhetorically effective, how are they going to disrupt this traffic in the academy—to what ends and at what costs?
4. Our students need to demonstrate ability to navigate dominant politics and economies of knowledge production. Part of a dissertation or doctoral project would be ability to anticipate resistance to a non-traditional mode of delivery

related to some of options Sidonie presents (i.e. digital project or multimodal project).

5. Part of exercise would be for students to think about how to respond to anticipated moments of conflict, tension, etc. that they might face either from committee members or on job market (if pushing boundaries of dissertation form/delivery). Final course of action would be to define and be more specific in ability to identify the goals of the committee, define and clarify committee expertise and the relevance meaning of their contribution to the scope of the project.
6. Need to justify your project and defend your choice not only if it's non-traditional, but even if you're doing a monograph, you should be able to defend that choice.
7. All of this ought to help us think about the prospectus course differently
8. A successful dissertation doesn't simply point to one possible career. Expanding reach of the project (generate other ideas, lead you to other projects, etc.)
9. How or whether to combine prospectus and exams (as a way to make connection explicit).

Afternoon Discussions

1. List of skills/capacities we would like graduate students to have when they complete their doctorate

Skills	Tasks
close reading	conference paper
archive-building	seminar paper
best practices for writing in different genres	professional article
revising academic writing	book review
figuring out contours of scholarly field	lecture
consolidating information	syllabus design
determine interventions into scholarly conversations	discussion leading
how to start a new project	digital presentation
work management/follow-through	Q&A format
using digital presentation tools (Prezzi, Powerpoint)	teaching statement/philosophy
practice at "elevator pitch" for job, research	teaching portfolio
using digital resources	research statement
best practices at oral presentation	diversity statement
best practices at interviewing	CV
determining how to do ethnographic or community-based work	grant/fellowship application

research tools pedagogy website design exploration of a broad range of resources and archives public-facing writing (grey writing) multimodal construction of social media presence collaboration mentoring conference organizing field-building peer support and community-building providing feedback languages: foreign languages or coding languages translation visualization	readers' report edited text electronic edition creative project website summaries or article précis annotated bibliography build corpus/archive IRB application exhibit curation electronic curation social media curation electronic professional profile lexicography or reference work collaborative work letters of recommendation podcasts translations computer program or code-building
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- * how does repetition and prioritization get built in?
- * keeping a place for serendipitous discoveries and browsing
- * where would a portfolio fit? Exams rationale, prospectus meeting?

2. Prospectus

As frequently happens in this department, things moved to exams. We don't have a department definition of the prospectus. We discussed some statement worked out among graduate faculty about things we want to see in the prospectus, and to do that we should consider what came out of the dissertation conversation. It might have to do with dissemination—how to share with various publics (not just, “I'm going to write four chapters.”). Clearer expectations about what a prospectus should look like.

As a result, we should consider how this impacts exams. Instead of a hazing ritual, imagine an exam process where students submit writing with three components: field survey, statement of

theories and methods, and statement of a research question and a plan for how to go about investigating that question. Then an oral exam in response to that (is this a good question, etc.). This could lead to a colloquium or class to help students prepare the prospectus. This would help clarify connections between various stages in the program. And as part of that we want greater clarity about what a list is and how it ought to be framed. Because we would potentially frame this as field, theory/methods, and question, we could then define ‘field’ dynamically, and still keep people to how they go out in the world and define themselves as scholars. We could come up with field lists as models to help people start to navigate possibilities and to position themselves. Exams that are a gateway from coursework to prospectus. How to keep in sense of discovery and exploration, it must be clarified that this is not a binding step: students might very well switch topics/questions.

- Might we accept a student’s IRB as a part of the exam?
- If we did this, we’d maybe lose the way to de-fetishize the writing process (how to preserve this so that exams don’t stall students)
- Be sure not to over-itemize steps/skills leading to the dissertation, which is fundamentally about generating a sophisticated research question
- Maybe instead of giving them reading credits, we could have 2-credit or 3-credit classes for those going through this process together—more direction and support
- Clarification of research question component: let’s take the next step (from current model of second list) and make this the list that elaborates your more nuanced list and research question (the idea is to get everyone on the same page to give clearer directives to students)

Coursework

Linkage of courses: rather than having a structure where courses are administratively linked (i.e. fall courses tied to winter courses), we preferred the notion of courses being linked conceptually, and the linkage would arise ultimately from the way we’re defining interest areas and interest groups among faculty within the department—this would be the basis for tracked courses students might take. We talked about creating or the need to create more of a breadth culture for students. Having established a more coherent set of interest groups/courses, we would not only have students affiliate to particular area, but require them to take a course outside of that interest area (to perhaps tap into diversity requirements). We talked about giving students an incentive (career possibilities for that breadth). We talked about the desirability of establishing an introductory tier of classes—classes designed as intro to field—and one way to increase those intro offerings and decrease more specialized courses would be to consider them pro-seminars normally open to undergraduates (advantages for the Honors Program, which is suffering from fading enrollment, and for Early Modern and Medieval course teaching). Workshops for students

to cultivate different kinds of writing/competencies, which could be built into placement committee mandate. Also the full-credit course on offer (writing for publication) could be a 1-credit unit, or a full-credit course could be opened up that has article publication as just one component. This would be built on the fall 506 course (maybe following in winter and/or spring). We discussed abbreviation of coursework to two years—an advantage to the way we structure our program. Utility of internships replacing independent studies, the i.s. model being one that is very labor-intensive for us and is increasingly relied upon because students are getting less of what they want from course offerings. We discussed various difficulties of enacting reform without stepping on people's toes, but there is an ethical issue of students who come here and spend a very long time—you want them to go faster without sacrificing mastery of a field. We want them to get breadth of study and also be exposed to things beyond one's field. And we want to cultivate a culture in which we're supportive of one another's graduate teaching. We discussed the possibility of failing more students at the qualifying exams stage. A number of students pass on who shouldn't.

- In list-building stage, part of the process is constructing and rationalizing what a field is
- Ways for faculty to cut down on independent study burdens (too time- and labor-intensive)
- If we streamline coursework, does this mean students who come with MA only have a year of coursework? And what if your one year of coursework doesn't align with the graduate teaching of the faculty you hope to work with?
- Do we need to differentiate? Might you have two years of coursework for those who come with an MA?

Dissertation

We began to think about the learning objectives of a dissertation. The first is to formulate a research question or project. We were trying to frame it as a range of projects. Identifying sources/techniques to address it, expertise, stakes and significance, making a sustained argument (which could be done in many formats), providing meta-analysis of intervention in field, and identifying an audience and speaking effectively to it. Being able to ask, regardless of form, "Has a sustained argument been made?"

Should we also re-think the MA essay? Might we replace it with an exam? Many institutions use the point of granting the MA as a point of submitting a portfolio (of various academic forms—book review, publishable essay, etc.). Maybe after two years of coursework, everyone submits portfolio (including the PhD letter).

Appendix H.1: Faculty and Staff Demographics

Category	Spring 2018	2007
Professors (26)	54% Male 46% Female 16% Minority	59% Male 41% female 14% Minority
Associate Professors (20)	45% Male 55% Female 30% Minority	65% Male 35% Female 12% Minority
Assistant Professors (4)	0% Male 100% Female 25% Minority	50% Male 50% Female 50% Minority
Professor Totals (50)	46% Male 54% Female 22% Minority	59% Male 41% Female 19% Minority
Principal Lecturers (3)	0% Male 100% Female 0% Minority	0% Male 100% Female 0% Minority
Senior Lecturers (8)	50% Male 50% Female 25% Minority	25% Male 75% Female 13% Minority
Lecturers (2)	50% Male 50% Female 0% Minority	100% Male 0% Female 0% Minority
Lecturer Totals (13)	48% Male 52% Female 17% Minority	27% Male 73% female 9% Minority
Faculty Totals (63)	44% Male 56% Female 21% Minority	54% Male 46% Female 17% Minority
Staff (13)	23% Male 77% Female 8% Minority	

Source: UW Workforce Analysis (adjusted to include six uncounted faculty)

Appendix H.2: University of Washington Workforce Analysis

November 1, 2017 Annual Affirmative Action Plan

Sector: English

Master Plan

Workforce Analysis

2540346000

ENGLISH

Job Code & Title		Grade & EEO Code		Total	W	B	A	H	I	P	2
17080	NE S SEIU 925 NON S	Total	2	Mal	0	0	0	0	0	0	0
ADMINISTRATIVE COORDINATOR	4	Tot Min	0	Fem	2	2	0	0	0	0	0
17256	NE S SEIU 925 NON S	Total	3	Mal	1	1	0	0	0	0	0
PROGRAM COORDINATOR	4	Tot Min	1	Fem	2	1	0	1	0	0	0
19616	NE S 6	Total	1	Mal	0	0	0	0	0	0	0
COUNSELING SERVICES	3	Tot Min	0	Fem	1	1	0	0	0	0	0
17257	E S SEIU 925 SUPV	Total	1	Mal	0	0	0	0	0	0	0
PROGRAM SUPPORT	4	Tot Min	0	Fem	1	1	0	0	0	0	0
11361	E S 9	Total	1	Mal	0	0	0	0	0	0	0
ACADEMIC SERVICES-DIRECTOR	3	Tot Min	0	Fem	1	1	0	0	0	0	0
11249	E S 9	Total	1	Mal	0	0	0	0	0	0	0
ADMINISTRATOR	3	Tot Min	0	Fem	1	1	0	0	0	0	0
11568	E S 8	Total	1	Mal	1	1	0	0	0	0	0
SENIOR COMPUTER SPECIALIST	3	Tot Min	0	Fem	0	0	0	0	0	0	0
11314	E S 7	Total	1	Mal	0	0	0	0	0	0	0
ASSISTANT TO THE CHAIR	3	Tot Min	0	Fem	1	1	0	0	0	0	0
11347	E S 6	Total	2	Mal	1	1	0	0	0	0	0
ACADEMIC COUNSELOR	3	Tot Min	0	Fem	1	1	0	0	0	0	0
10179 60430		Total	2	Mal	1	0	0	0	0	0	0
Lecturer Full-Time-Competitive	2	Tot Min	0	Fem	1	1	0	0	0	0	0
10117 60430		Total	8	Mal	4	4	0	0	0	0	0
Senior Lecturer-Full Time ENGLISH	2	Tot Min	2	Fem	4	2	0	2	0	0	0
10116 60430		Total	4	Mal	0	0	0	0	0	0	0
Assistant Professor ENGLISH	2	Tot Min	1	Fem	4	3	1	0	0	0	0
10180 60430		Total	3	Mal	0	0	0	0	0	0	0
Principal Lecturer ENGLISH	2	Tot Min	0	Fem	3	3	0	0	0	0	0
10102 60430		Total	20	Mal	9	9	0	0	0	0	0
Associate Professor ENGLISH	2	Tot Min	6	Fem	11	5	1	4	0	0	1
10101 60430		Total	26	Mal	14	11	0	1	2	0	0
Professor ENGLISH	2	Tot Min	4	Fem	12	11	1	0	0	0	0
Total for 2540346000		Total	76	Mal	28	25	0	1	2	0	0
		Tot Min	14	Fem	42	32	2	7	0	0	1

Note: adjusted to include total 2017-18 faculty.

Appendix H.3: English Major Diversity Data

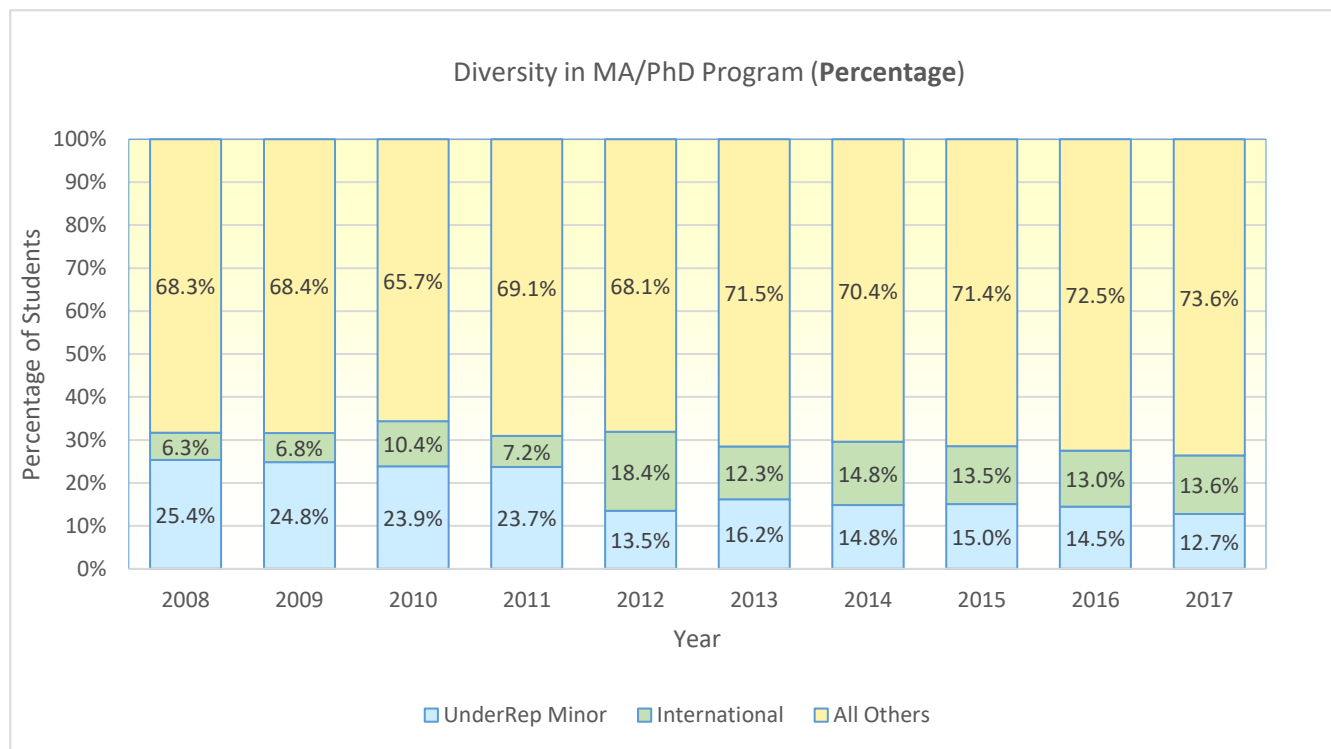
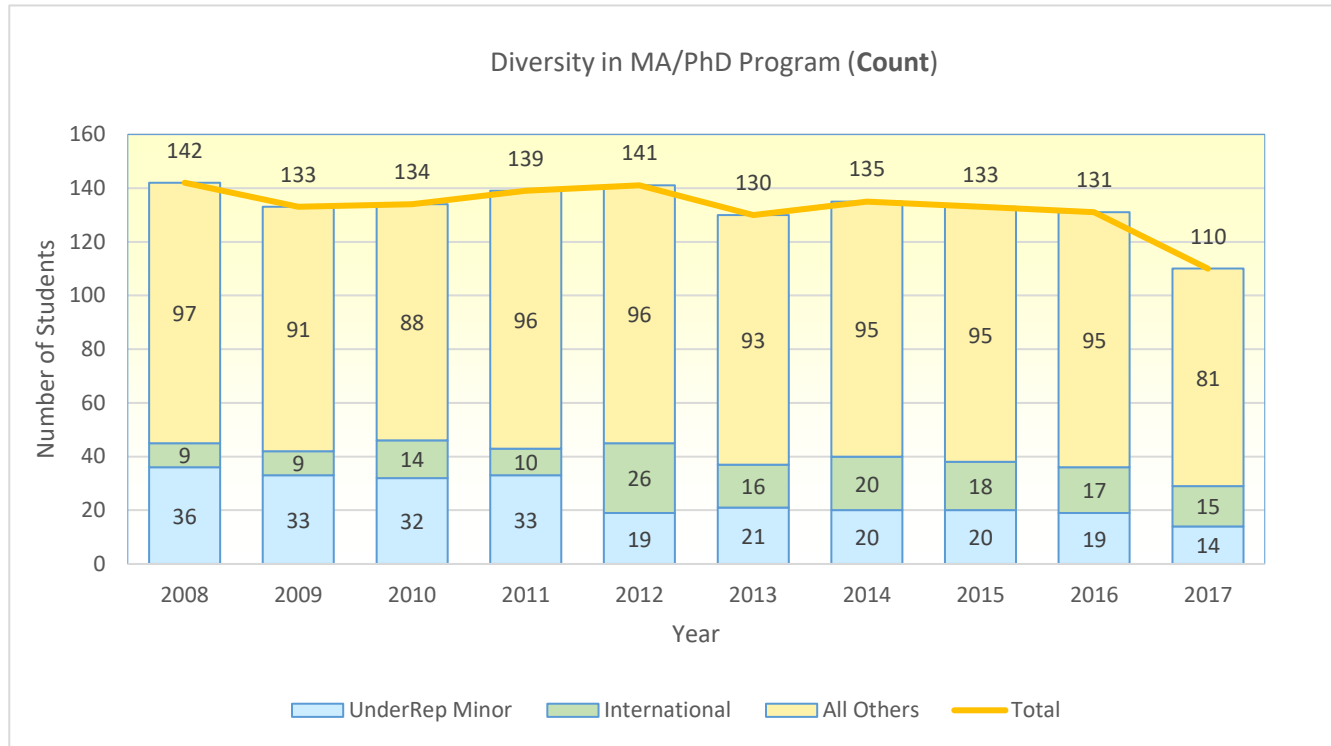
Spring Quarter Race/Ethnicity Trend - Table Format																		
AcademicYear	African American		American Indian		Asian American		Caucasian		Hawaiian/Pacific I.		Hispanic		Two or More Rac..		International		Unknown	
	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students
08-09	3.1%	21	1.2%	8	19.8%	134	63.4%	430	0.3%	2	5.2%	35			0.3%	2	6.8%	46
09-10	2.9%	19	1.5%	10	18.0%	116	62.7%	405	0.3%	2	6.2%	40			0.8%	5	7.0%	49
10-11	3.3%	20	1.2%	7	16.4%	99	63.5%	382	0.5%	3	6.3%	38	0.2%	1	0.8%	5	7.8%	47
11-12	2.9%	16	1.7%	9	17.8%	97	62.3%	339	0.6%	3	6.4%	35	1.3%	7	1.5%	8	5.5%	30
12-13	3.0%	14	1.3%	6	19.6%	92	59.9%	281	0.6%	3	5.5%	26	3.6%	17	3.0%	14	3.4%	16
13-14	4.1%	18	0.9%	4	18.3%	80	58.0%	254	0.2%	1	4.8%	21	5.7%	25	4.8%	21	3.2%	14
14-15	4.0%	16	0.5%	2	15.3%	62	58.7%	237			6.9%	28	8.2%	33	5.0%	20	1.5%	6
15-16	1.3%	5	1.0%	4	15.4%	69	56.8%	217			8.9%	34	9.4%	36	5.5%	21	1.6%	6
16-17	1.3%	5	0.8%	3	17.9%	68	57.3%	217	0.5%	2	7.7%	29	7.7%	29	5.5%	21	1.3%	5
17-18	2.7%	11	1.2%	5	18.4%	76	53.9%	222	0.7%	3	6.1%	25	10.0%	41	6.1%	25	1.0%	4

(English Department Majors)

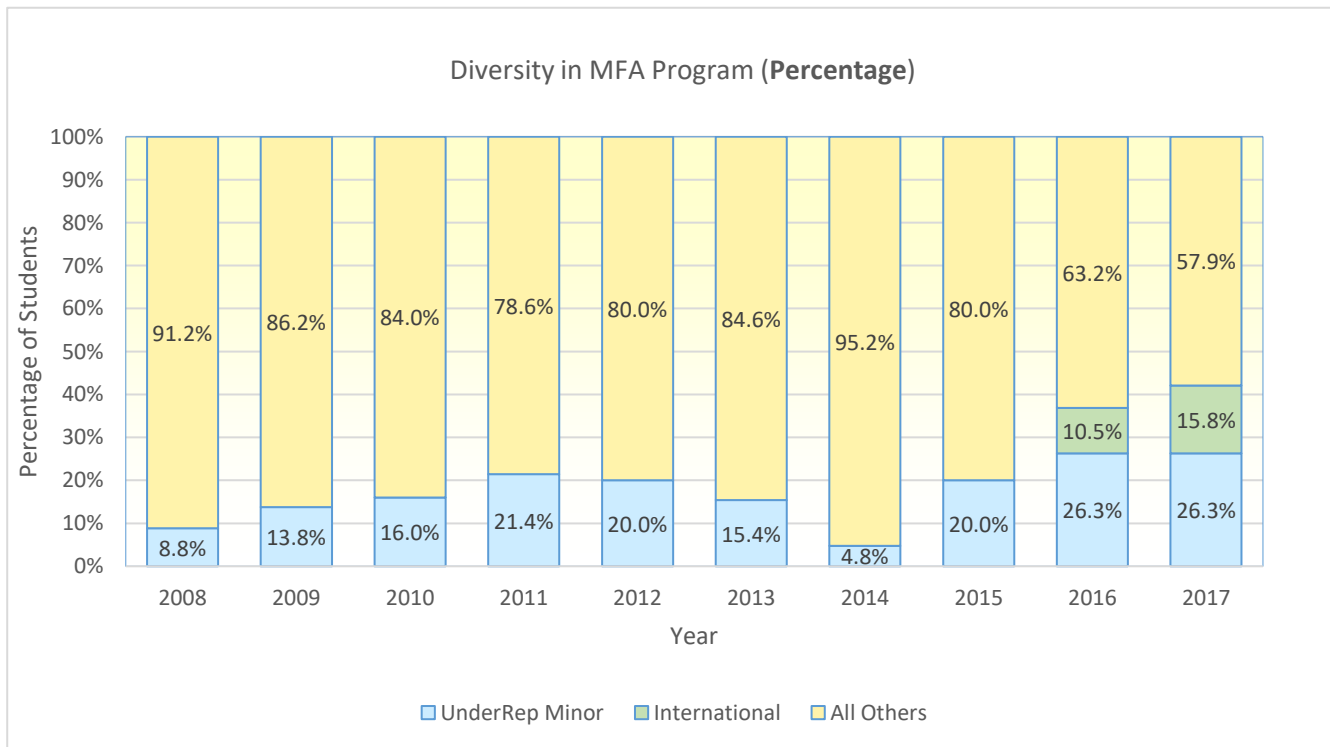
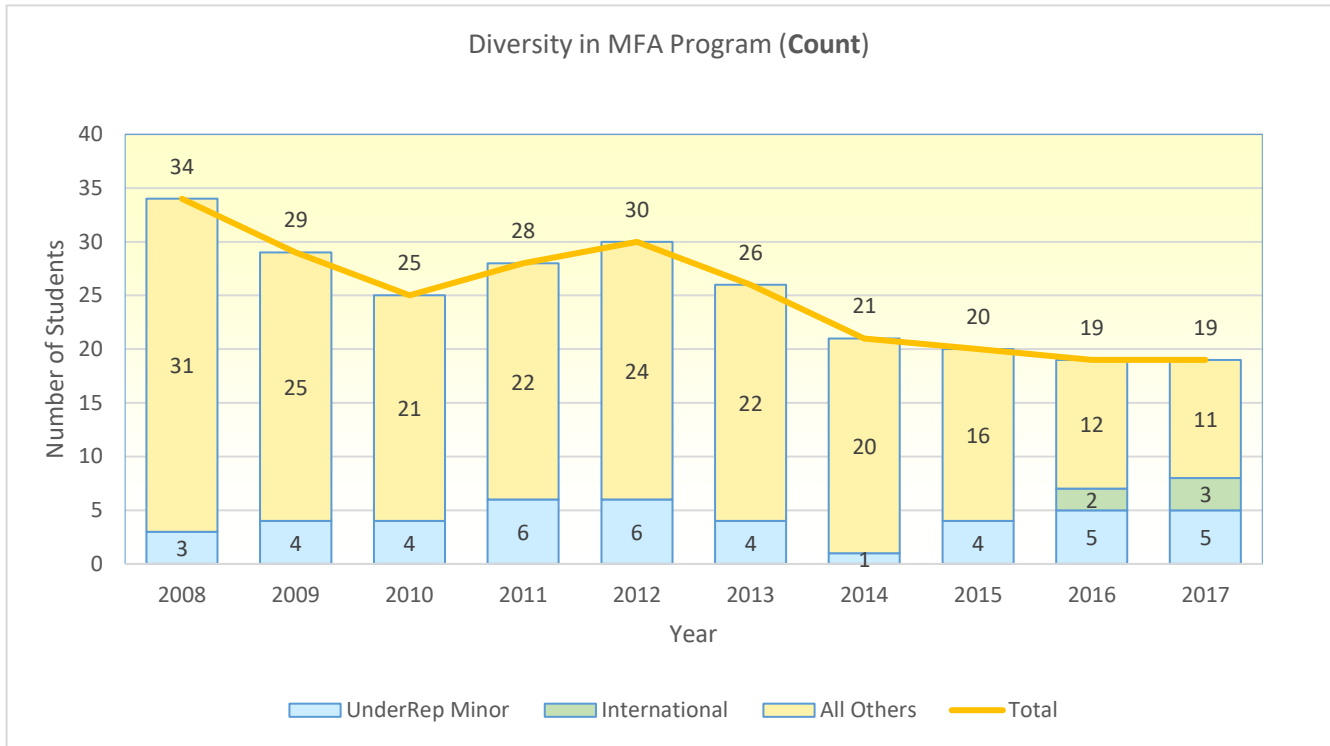
Spring Quarter Race/Ethnicity Trend - Table Format																		
AcademicYear	African American		American Indian		Asian American		Caucasian		Hawaiian/Pacific I.		Hispanic		Two or More Rac..		International		Unknown	
	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students	% of Total	Students
08-09	2.9%	330	1.2%	142	26.2%	2,992	54.2%	6,183	0.7%	75	5.5%	630			3.2%	360	6.2%	704
09-10	3.5%	409	1.3%	151	26.8%	3,168	52.5%	6,218	0.8%	68	5.8%	692			3.7%	436	5.8%	691
10-11	3.6%	411	1.3%	147	26.6%	3,043	51.3%	5,873	0.8%	86	6.0%	692	0.1%	11	5.5%	634	4.9%	561
11-12	3.1%	335	1.3%	147	26.1%	2,863	49.9%	5,473	0.8%	90	6.3%	696	0.7%	78	7.6%	835	4.1%	453
12-13	2.9%	303	1.3%	133	25.0%	2,587	47.6%	4,923	0.7%	74	6.6%	682	2.2%	228	10.4%	1,075	3.3%	339
13-14	3.0%	298	0.9%	87	23.3%	2,339	45.0%	4,506	0.7%	68	6.7%	670	4.7%	468	13.7%	1,377	2.0%	205
14-15	2.5%	245	0.4%	43	22.2%	2,154	43.8%	4,224	0.6%	54	6.9%	671	6.4%	621	15.6%	1,515	1.6%	157
15-16	2.3%	224	0.4%	36	21.6%	2,070	43.4%	4,151	0.5%	48	8.1%	774	6.7%	637	15.6%	1,490	1.5%	144
16-17	2.5%	240	0.4%	38	23.0%	2,199	42.1%	4,020	0.4%	39	7.6%	724	6.8%	652	15.7%	1,497	1.5%	141
17-18	2.7%	267	0.5%	45	23.3%	2,281	40.9%	4,003	0.4%	42	7.5%	733	7.2%	704	16.0%	1,564	1.5%	143

(College of Arts & Sciences)

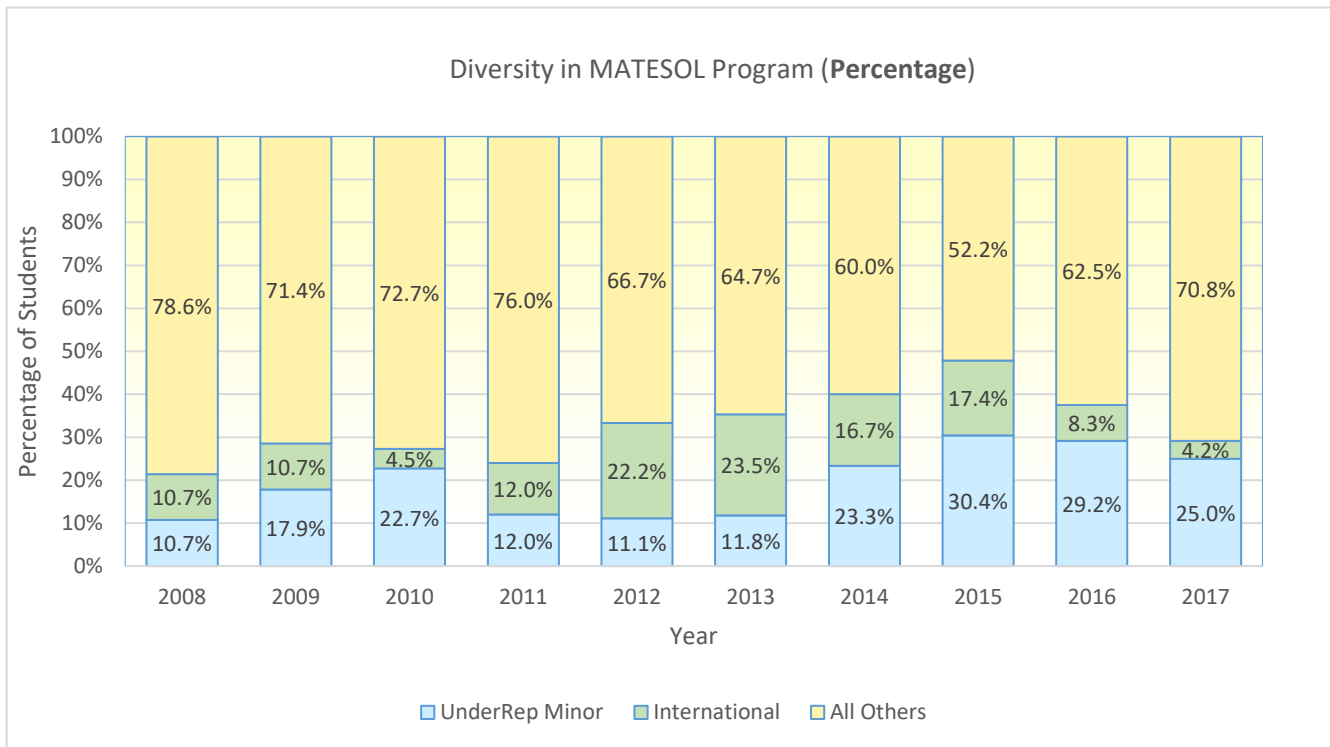
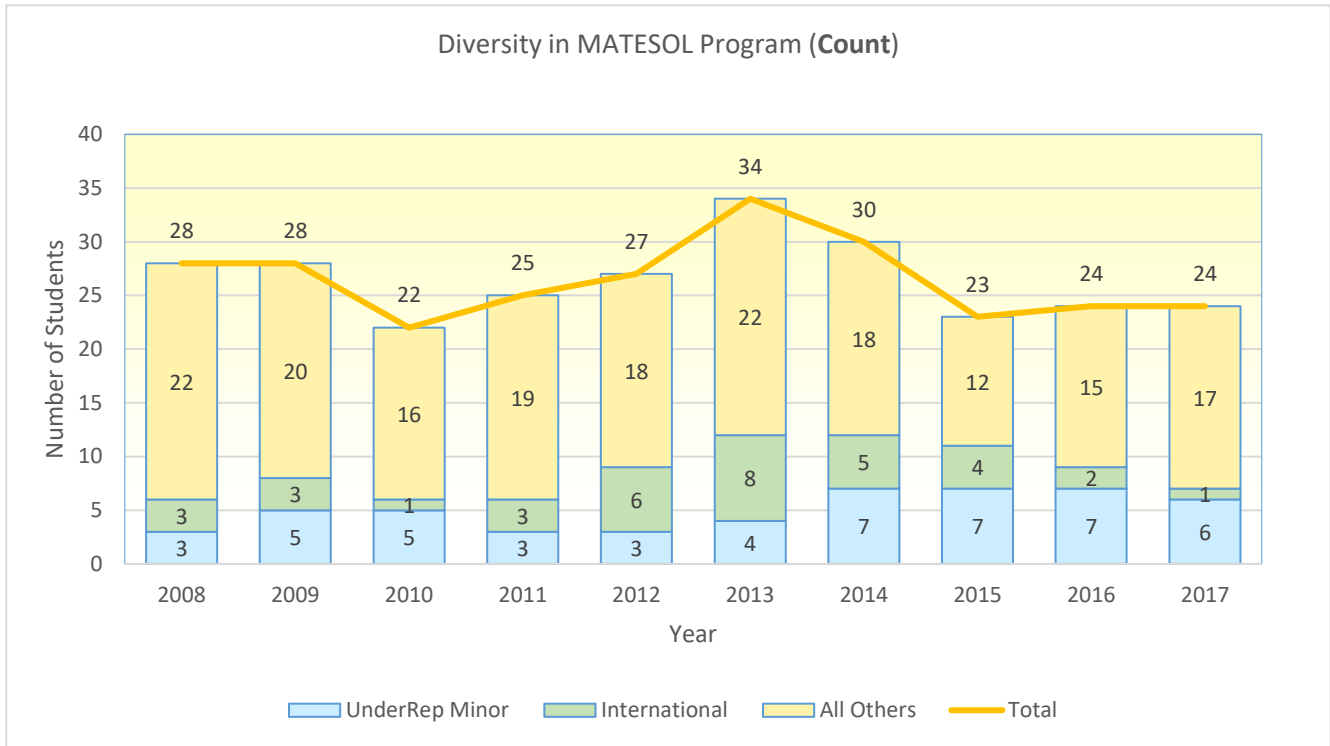
Underrepresented Minorities and International Graduate Students By Program (Count and Percentage)



Underrepresented Minorities and International Graduate Students By Program (Count and Percentage)



Underrepresented Minorities and International Graduate Students By Program (Count and Percentage)



Community Volunteer Hours by Students in English Department Service-Learning Courses Autumn 2008-Spring 2018

Total individuals providing community service in English Dept. courses: 3,478
Total hours community service provided: 74,978

Community Literacy Program

(Students in CLP register for two classes in order to participate in the program: a 5 credit seminar [English 298 or 498] and an internship [English 491], typically 3 credits. CLP and Phoenix Partner Schools have included Olympic Hills Elementary, Thornton Creek School at Decatur, Eckstein Middle School, Garfield High School, Shorecrest High School, Franklin High School, University Co-Op, Bryant Elementary, Aki Kurose Middle School, Rainier Beach High School, Nathan Hale High School, the Dream Project, and The Academic Institute, Seattle World School)

Academic Year	Community Literacy Program participants	Hours
2008-09	38	1756
2009-10	51	2507
2010-11	39	1741
2011-12	31	1425
2012-13	32	1030
2013-14	22	826
2014-15	18	585
2015-16	1	30
2016-17	13	622
2017-18	30	1024
Total	275	11,546

Community volunteer hours provided through English 471 students participating in the community-based option through the Phoenix Project

Academic Year	Community Literacy Program participants	Hours
2008-09		
2009-10	10	200
2010-11	31	886
2011-12	33	916
2012-13	5	150
2013-14	17	510
2014-15	10	300
2015-16	12	360
2016-17	11	330
2017-18	10	300
Total	139	3,952

Community Volunteer Hours provided by English 121 Students in service-learning composition courses

Academic Year	Number of students	Number of sections	Number of hours (using minimum 20 hours per student, the method sites use to report to UW. Hours volunteered may be higher.)
2008-09	343	16	6860
2009-10	314	15	6280
2010-11	301	15	6020
2011-12	290	14	5800
2012-13	275	15	3700
2013-14	379	19	7580
2014-15	306	15	6120
2015-16	288	14	5760
2016-17	288	14	5760
2017-18	280	13	5600
Total	3,064	150	59,480

Appendix I.2: Graduate Student Community Outreach

Shane Peterson: I've taught career workshops on writing job applications for a veterans transitioning out of the military down at JBLM and refugee families with the International Rescue Committee.

Stephanie Hankinson: contributing author to DeConstruct (an Intersectional Performance Critique Collective); Managing Editor for *Process: Journal of Multidisciplinary Undergraduate Scholarship*

Denise Grollmus: ran a seminar for University Beyond Bars on the cultural history of addiction and recently received a Harlan Hahn grant in disability studies to build the seminar out into a series for UBB.

Nancy Fox: serves in an NEH-funded veterans' reading group, "Talking Service."

Jessica Holmes: Liaison for the UW in the High School program, which partners with high school teachers across the state on teaching college Composition classes in the high school setting and collaborates with the UWHS leadership team on campus on teacher trainings, observations and curriculum development.

Zhenzhen He-Weatherford: Mellon Fellow for Reaching New Publics in the Humanities; with Sumyat Thu and Sara Lovett, developed a teacher's guide website, "*Materializing Translingualism in the Writing Classroom.*"

EJ Koh: teaches poetry and memoir writing at Hugo House, and also participates as a judge on their board for Made Fellows; curates readings for local bookstores such as The Elliott Bay Book Company and Open Books to broaden subjects of discourse; represents Kundiman in the PNW as an Asian American writer and teacher, holding meetings with local fellows for panels and events.

Emily George: coordinates the UW Classics, Medieval, and Early Modern Studies graduate student group; uses her research focus on theater history to write for *DeConstruct*, a Seattle-based collective of artists and academics dedicated to intersectional performance critique.

Sarah Faulkner: organized JaneFest 2017, which brought over 800 people together in celebration of Jane Austen's life and works; planning a public engagement event surrounding the bicentenary of Mary Shelley's *Frankenstein* called Frankenreads in October 2018; member of the Jane Austen Society of North America-Puget Sound Region and sits on the board of their literary magazine ; Liaison for the UW in the High School program.

Lydia Heberling: participated in the UW Pipeline Project through the UW Center for Experiential Learning and Diversity--a weeklong immersive project at Makah Nation developing digital storytelling projects with the 5th grade class; Liaison for the UW in the High School program, which visits between 12 and 24 different classrooms across the state each year, interacting with a diverse student and teacher population and collaborating to bring the rigor and goals of our UW curriculum into these spaces in effective and meaningful ways; published a post about surfing as a trans-Indigenous activity and expression of sovereignty on the Winnipeg Art Gallery's exhibition blog, *BoarderX*.

Appendix I.2: Graduate Student Community Outreach

Judy-Gail Baker: a member of Jackson High School's UWHS instructor team--this year expanding with two more teachers in order to keep up with student demand; has taught open-enrollment ENG 131 and 111 and Comp Lit 240 since 2002, serving hundreds of diverse students year after year.

Caleb Knapp: teaches expository writing to incarcerated students at the Monroe Correctional Complex. Working closely with local community colleges and University Beyond Bars, a nonprofit organization offering post-secondary courses to prisoners in Washington State, Caleb helps students behind bars access higher education and earn college credit.

Sumyat Thu: a Public Scholarship fellow of the Simpson Center's certificate program; involved with the Wing Luke Museum in putting together exhibits about Burmese-American communities in the PNW; also involved with youth education and community building in the Northwest Communities of Burma (NWCB) local non-profit.

Appendix I.3: Graduate Student Awards

Simpson Center Society of Fellows

Ungsan Kim (2018-19)

Liz Janssen (2017-18)

Heather Arvidson (2013-14)

Deborah Kimmey (2011-12)

Ram Prasanak (2010-11)

Sharmilla Mukherjee (2010-11)

Jentery Sayers (2009-10)

Matthew Levay (2008-9)

Honni van Rijswijk (2008-9)

Alvord Interdisciplinary Fellowship

Sue Shon (2014-15)

Jun Xu (2011-12)

Allan and Mary Kollar Endowed Fellowship

Lydia Heberling (2018-19)

Laura DeVos (2018-19)

Hsinmei Lin (2017-18)

Zachary Tavlin (2016-17)

Robert Hodges (2015-16)

Sue Shon (2014-15)

Melanie Hernandez (2012-13)

Jennifer Bryant (2010-11)

David Holmberg (2010-11)

Chester Fritz Grant for Intl Study

Ungsan Kim (2018-19)

Sarah Faulkner (2018-19)

Sarah Ghasedi (2018-19)

Joe Concannon (2017-18)

Appendix I.3: Graduate Student Awards

Brian Hardison (2016-17)

Meagan Loftin (2014-15)

Sarah Kremen-Hicks (2012-13)

C. Martin (2012-13)

S. Fukinaga (2012-13)

Danielle Magnusson (2011-12)

Raj Chetty (2011-12)

Paige Morgan (2009-10, 2010-11)

Sharmila Mukherjee (2009-10)

Rania Mahmoud (2009-10)

Todd Rygh (2008-9)

Matthew Nicdao (2008-9)

Hanauer Fellowship

Patrick Milian (2017-18)

Zachary Tavlin (2017-18)

Alexandra Burgin (2016-17)

Rene Bouillet (2013-14)

Melanie Hernandez (2012-13)

Traynor Hansen (2011-12)

GOP

Lydia Heberling (2014-15)

Michael Hodges (2010-11)

Marleigh Garcia (2008-9)

Presidential

Richard Allen Baros (2016-17)

Sumayyah Daud (2014-15)

Carole Warrior (2008-9)

Graduate School Dissertation Fellowship

Appendix I.3: Graduate Student Awards

Kathleen Boyd (2012-13)

Emily James (2009-10)

Meagan Miller (2008-9)

Stroum

Sergio Casillas (2012-13)

EWP-Related Research Bibliography between 2008-2018 (A partial list)

The below list includes publications by UW undergraduate and graduate students, faculty, and alumni that draws on research conducted on / about various aspects of EWP, that occurred in EWP classrooms or involved students enrolled in EWP, or that focuses on EWP-related teaching preparation work. Some of these publications are explicitly about EWP initiatives and pedagogies, others involve research within our classrooms or with our instructors/students or touch on the program but are not explicitly about EWP.

Books

Bou Ayash, Nancy. *Toward Translingual Realities in Composition: (Re)Working Local Language Representations and Practices*. Logan: Utah State University Press. forthcoming.

Textbooks

Burgin, AJ, Stephanie Hankinson, and Candice Rai, Eds. *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. Macmillan Publishing Custom Book, New York, 2017.

Hobmeier, Amanda, Kirin Wachter-Grene, Taylor Boulware, Lilly Campbell, Leanne Day, Kimberlee Gillis-Bridges, Jeffrey Janosik, and Anis Bawarshi, Eds. *Contexts for Inquiry: A Guide to Research and Writing at the University of Washington*. Bedford/St. Martin's Custom Book, NY, 2014.

Gross, Allison, Annie Dwyer, David Holmberg, and Anis Bawarshi, Eds. *Acts of Inquiry: A Guide to Reading, Research, and Writing at the University of Washington*. Bedford/St. Martin's Custom Book, NY, 2011.

Book Chapters

Fahim, Norah, Bonnie Vidrine, and Dan Zhu. "Keepin' It Real: Developing Authentic Translingual Experiences for Multilingual Students." co-authored with Bonnie Vidrine and Dan Zhu. Chapter in edited collection, *Pedagogies: Engaging Domestic and International Students in Translingual & Translocal Writing*. Edited by Suzanne Blum Malley, Alanna Frost and Julia Kiernan. In Press.

Fiscus, Jaclyn and Lillian Campbell. "Multi-modal Analysis and the Composition TAsip: Exploring Embodied Teaching in the Writing Classroom." In *New Teachers, New Teaching, and the Liminality of TAsips in Composition and Rhetoric*. Edited by William McAuley. Forthcoming

Peer-Reviewed Journal Articles

Fiscus, Jaclyn. "Genre, Reflection, and Multimodality: Capturing Uptake in the Making." (2017). *Composition Forum*: 37.

Rounsaville, Angela. "Selecting Genres for Transfer: The Role of Uptake in Students' Antecedent Genre Knowledge," Spec. issue of *Composition Forum* 26 (2012): Web. <http://compositionforum.com/issue/26/>.

Rounsaville, Angela. "Genre Repertoires from Below: How one Student Built a Writing Life across Generations, Borders, and Communities." *Research in the Teaching of English* 51.3 (February 2017).

Rounsaville, Angela. "Situating Transnational Genre Knowledge: A Genre Trajectory Analysis of One Student's Personal and Private Writing," *Written Communication* 31.3 (July 2014): 332-364.

Rounsaville, Angela, Rachel Goldberg, and Anis Bawarshi. "From Incomes to Outcomes: FYW Students' Prior Genre Knowledge, Meta-Cognition, and the Question of Transfer," *WPA: Journal of the Council of Writing Program Administrators* 32.1 (2009): 97-112.

Reiff, Mary Jo, Anis Bawarshi, Cathryn Cabral, Sergio Casillas, Bill Doyle, Rachel Goldberg, Jennifer Halpin, Megan Kelly, Melanie Kill, Shannon Mondor, and Angela Rounsaville. "Tracing Discursive Resources: How Students Use Prior Genre Knowledge to Negotiate New Writing Contexts in First-Year Composition," *Written Communication* 28.3 (July 2011): 312-337.

Shivers-McNair, Ann, Joy Phillips, Alyse Campbell, Hanh Mai, Alice Yan, John Forrest Macy, James Wenlock, Savannah Fry, and Yishan Guan. "User-Centered Design In and Beyond the Classroom: Toward an Accountable Practice." *Computers and Composition*. Forthcoming September 2018.

Romero, Yasmine. "Developing an Intersectional Framework: Engaging the decenter in Language Studies." *Critical Inquiry in Language Studies*, 14(4) (2017): 320-346.

Romero, Yasmine, and Ann Shivers-McNair. "Encountering Internationalization in the Writing Classroom: Resistant Teaching and Learning Strategies." *Across the Disciplines*, vol. 15 no. 1 (April 2018): 47-60. https://wac.colostate.edu/docs/atd/internationalizing_wac/romero-shiversmcnair2018.pdf

Winzenreid, Misty Anne, Lillian Campbell, Roger Chao, and Alison Carinal. "Co-Constructing Writing Knowledge: Students' Collaborative Talk Across Contexts." *Composition Forum*. 37. 2017. http://compositionforum.com/issue/37/co-constructing.php#note1_ref

Non-referred Articles

Zinchuk, Jennifer Eidum. (12 December 2014). Challenging Languages; Challenging Form: Student Perspectives on Translingual Composing, *Digital Rhetoric Collaborative*.

<http://www.digitalrhetoriccollaborative.org/2014/12/12/challenging-languages-challenging-form-student-perspectives-on-translingual-composing/>

Fiscus, Jaclyn. "Transmodal/Translingual Projects: A Case Study." (2014 Dec 5). Digital Rhetoric Collaborative. Ann Arbor, MI. <http://www.digitalrhetoriccollaborative.org/2014/12/05/transmodaltranslingual-projects-a-case-study-2/>

Fox, Nancy. "Mashup of Discourse: A Critical Analysis of the Videotext, 'Dream America Movie.'" *xchanges*. 6.2. 2009

Textbook Chapters

Burgin, AJ. "The 'Big 5': A model for Creating Complex Claims." *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. AJ Burgin, Stephanie Hankinson, and Candice Rai, Eds. Macmillan Learning Custom Book, 2017: 273-284.

Fiscus, Jaclyn. "Rethinking Revision." *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. AJ Burgin, Stephanie Hankinson, and Candice Rai, Eds. Macmillan Learning Custom Book, 2017: 353-369.

Fiscus, Jaclyn. "Tools for Metacognition and Reflective Practice." *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. AJ Burgin, Stephanie Hankinson, and Candice Rai, Eds. Macmillan Learning Custom Book, 2017: 79-90.

Grollmus, Denise. "Rhetorical Grammar." *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. AJ Burgin, Stephanie Hankinson, and Candice Rai, Eds. Macmillan Learning Custom Book, 2017: 371-394.

Grollmus, Denise. "Understanding and Writing for an Audience." *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. AJ Burgin, Stephanie Hankinson, and Candice Rai, Eds. Macmillan Learning Custom Book, 2017: 31-50

Hobmeier, Amanda. "Enhancing Genre Awareness." *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. AJ Burgin, Stephanie Hankinson, and Candice Rai, Eds. Macmillan Learning Custom Book, 2017: 51-78.

Janssen, Liz. "Practicing Intertextuality: Joining the Conversation." *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. AJ Burgin, Stephanie Hankinson, and Candice Rai, Eds. Macmillan Learning Custom Book, 2017: 197-214

Macklin, Mandy and Candice Rai. "Introduction." *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. AJ Burgin, Stephanie Hankinson, and Candice Rai, Eds. Macmillan Learning Custom Book, 2017: 1-12.

Macklin, Mandy, Roger Chao, and Candice Rai. "Understanding Rhetoric and Rhetorical Situations." *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. AJ Burgin, Stephanie Hankinson, and Candice Rai, Eds. Macmillan Learning Custom Book, 2017: 13-30.

Wachter-Grene, Kirin. "The Portfolio." *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research*. AJ Burgin, Stephanie Hankinson, and Candice Rai, Eds. Macmillan Learning Custom Book, 2017: 397-424.

Dissertations

Chao, Roger. *Navigation and Negotiation: Examining the Ecology of Service Learning Composition Courses*, 2017. (Department of English)

Corbett, Steven. *Rhetorics of Close Collaboration: Four Case Studies of Classroom-Based Writing Tutoring and One-to-One Conferencing*, 2008. (Department of English)

Fiscus, Jaelyn. *Reflection in Motion: A Case Study of Reflective Practices in the Composition Classroom*, 2018. (Department of English)

Gross, Allison V. *Responding to Students: Uptake and First-Year Composition*, 2011. (Department of English)

Heather Hill. *Telling What They Know; Performing What They Say: Genre Awareness and the Transferability of Writing*, 2012. (Department of English)

Hobmeier, Amanda. *The Ecology of Peer Response Interactions: Mapping the Relationship Between Context and Experience in Multilingual College Composition Environments*, 2015. (Department of English)

Kang, Hee Seung. *Challenges and Successes of a Piloted First-Year Composition and English for Academic Purposes Link*, 2011. (Department of English)

Kirking, Cornelia Ann. *Teaching College Writing in a High School Setting: The Impact of Concurrent Enrollment on Teacher Learning and Practice*, 2016. (Department of Education)

McCoy, Shane. *Texts that Teach: Curriculum, Affect, and Critical Pedagogy in the Neoliberal University*, 2017. (Department of English)

Medina, Dylan. *A Transfer Subject: Tracing Boundary-Work and Micro-Transfer in First-Year Composition*, 2018. (Department of English)

Romero, Yasmine. *Intersectionality in the Language and Writing Classroom*, 2016. (Department of English)

Rompogren, Justina. *Identity Positioning in Mainstream and Multilingual First-Year Composition Courses*, 2017. (Department of English)

Rounsaville, Angela. *Figuring Transnational Literacies: Rhetorical Negotiations in a Global Paradigm*, 2010. (Department of English)

Zinchuk, Jennifer E. *Tracing Pedagogical Memory: The Role of Teaching Metacognition and Learning Concepts in Student Writing Development*, 2015. (Department of English)

Zheng, Xuan. *Translingual Identity-as-Pedagogy: International Teaching Assistants (ITAs) of English in the College Composition Classroom*, 2013. (Department of English)

Undergraduate Student Publication

The EWP has also supported undergraduate student publication. For example, between 2002 and 2017, EWP hosted *e.g.*, a journal of expository writing that showcased exemplary composition by UW undergraduates and published 40 UW student essays:

<http://depts.washington.edu/egonline/>. In 2017, EWP staff members working on *e.g.*

collaborated to create a more public facing digital publication for undergraduate composition, now titled *Process: Journal of Multidisciplinary Undergraduate Scholarship*,

<https://www.processjmus.org/>. *Process* ran a special issue on equity in 2018 showcasing UW student writers: <https://www.processjmus.org/onequity/>.

English Department Strategic Plan: Goals (Goals unanimously endorsed at dept. workshop on 05-11-2018)

Over the next five years (2018-2023), the UW Department of English resolves:

- (1) To sustain our core mission in research, teaching, and service.
- (2) To promote inclusion and equity, especially racial equity, by recruiting, retaining, and supporting a diverse population of faculty and students.
- (3) To create a departmental culture committed to building intellectual community, encouraging collaboration, and nurturing professional growth.
- (4) To increase transparency, accountability, and workload equity.
- (5) To communicate effectively our mission, values, and accomplishments to ourselves, the university, and the wider public.
- (6) To enable and support public engagement, advocacy, and outreach.
- (7) To continue our efforts to reinvent our graduate programs in light of ongoing, fundamental changes to the profession and to higher education.

English Department Strategic Plan: Entailments (Entailments generated at 05-11-2018 workshop but not voted on)

To achieve each of the agreed upon goals, the department is committed to pursuing, prioritizing, and focusing resources as follows:

(1) To sustain our core mission in research, teaching, and service.

- Through advancement and other funding sources, secure faculty travel and support for research reflecting our status as an R-1 department.
- Create a hiring plan for a smaller, leaner department, welcoming faculty who can add value to multiple areas of undergraduate and graduate education.
- Reassess the undergraduate curriculum to realign with actual personnel and changing student interests, including exploring ways of being more imaginative in how we staff full range and diversity of classes.
- Explore the relation between large lecture classes (with no TAs?) and smaller, more intensive classes.
- Continue playing a campus leadership role in the teaching of writing.
- Revisit balance of administrative commitments and teaching mission.
- Proactively address contingent faculty issues.

(2) To promote inclusion and equity, especially racial equity, by recruiting, retaining, and supporting a diverse population of faculty and students.

- Stage serious conversations about what diversity means in the context of our department, in ways that welcome multiple participants.
- Build capacity to listen to and work with each other across differences/communities.
- Draft clear and forceful statement on anti-racist pedagogy for syllabi.
- Sustain, deepen, and develop a curriculum that reflects and respects a diverse population of students (multilingual, heritage, international, underrepresented, and non-traditional) through course development grants, including rethinking pedagogy in the context of diverse student needs.
- Create groups for students of color within various programs.
- In case of hiring, pursue active recruitment of underrepresented faculty.
- Articulate the utility and generativity of work in English for a range of academic, personal, civic, and career needs and purposes.

(3) To create a departmental culture committed to building intellectual community, encouraging collaboration, and nurturing professional growth.

- Host appreciation and celebration events to recognize faculty, staff, and student achievements.
- Include a wider range of announcements in the weekly department news.

- Make annual activity reports visible within the department so that we can see what other faculty are up to.
- Consider the creation of a Personnel Committee to review merit materials. Also, include colleagues from other units of the department in faculty review (reappointment, promotion, and peer teaching review).
- Provide support, including small grants, for faculty collaborations, including cross-disciplinary events within the department such as colloquia, study groups, brown bags, and faculty teaching presentations.
- Use the honors sequence theme to establish an annual event such as a lecture.
- Encourage co-teaching.
- Restructure the EC so that it consistently represents the diversity of voices and programs within the department.

(4) To increase transparency, accountability, and workload equity.

- Create system of accountability for performing committee service.
- Recognize and reward people whose capacities and willingness to serve mean they provide more to the department. Create means for making this work visible, including teaching and mentoring outside of traditional venues.
- Work to restructure and downsize department committees to better reflect current and future size of department.
- Clarify and regularize faculty promotion and reappointment practices; clarify and fully communicate the process of ranking graduate students post 6th year.
- Make annual activity reports visible within the department.

(5) To communicate effectively our mission, values, and accomplishments to ourselves, the university, and the wider public.

- Perform more outreach to local high schools, including expanding course offerings in UW in the High School program (beyond Eng. 131 and 111).
- Increase social media presence, including PR to news media. Identify a coordinator for communication.
- Emphasize interdisciplinary outreach with the goal of reaching students outside of traditional humanities orientation, for example: team teaching with other departments, promoting the writing minor in other disciplines, publicizing collaborations with faculty in other units.
- Rethink focus and audience of department newsletter, *English Matters*.
- Communicate department statement of values to wider public.
- Host more lightning talks as public outreach; podcasts.

(6) To enable and support public engagement, advocacy, and outreach.

- Ensure that faculty work with respect to these activities is valued for merit and promotion discussions; share more about what we do in the community with each other.

- Encourage in job searches and descriptions language that values public engagement, advocacy, and outreach.
- Add curricular and capstone options to enable undergraduate and graduate students to engage with diverse publics.
- Invite members in the community to the department.
- Provide workshops for faculty on how to use social media for advocacy, including risks.
- Make and post videos on our website of faculty and student work in the community (work with student internships to do this).

(7) To continue our efforts to reinvent our graduate programs in light of ongoing, fundamental changes to the profession and to higher education.

- Provide practicum in multiple career paths as well host “Alt-ac” career fair.
- Build partnerships with community organizations, nonprofits, and corporations to enable internships and other collaborations.
- Consider developing interdisciplinary PhD programs (for example: English/Library Science).
- Expand teaching opportunities to graduates in order to make them more attractive to teaching-focused positions, including breaking down some of the divisions between literary and rhetoric and compositions studies.
- Consider ways to increase graduate seminar enrollments, such as: allowing strong undergraduates into graduate seminars, combining a BA with a terminal MA, publicizing our graduate seminars to other departments, team teaching graduate seminars.
- Consider/pilot graduate electronic portfolios and other forms of digital presence.