Role Statement
Role Statement for Initial Appointment
of Lecturer in the College of Humanities, Arts, & Social Sciences

Susan Andersen
Lecturer in the Department of English
College of Humanities and Social Sciences
Utah State University

Date of Initial Appointment: August 2004

Location of Appointment: USU-Logan Campus

Lecturer appointments are renewable annually depending on continued funding, departmental needs, and positive performance review.

Utah State University is committed to creating an environment in which all faculty members can succeed. Faculty members must demonstrate to their Utah State peers that they can manage successfully the multiple responsibilities at a research-intensive university. Lecturers, who are non-tenure track faculty members, are expected to demonstrate excellence in the domain of teaching. Lecturers typically have few requirements for academic publishing or departmental service, although they are encouraged to involve themselves in areas beyond their direct teaching responsibilities if they intend to pursue promotion to senior or principal lecturer.

1. Teaching – 90% evaluative weight

The domain of teaching represents the major emphasis of your role statement. The successful lecturer will be expected to perform with excellence in this area of responsibility.

In the domain of teaching, you are expected to contribute effectively to the instructional mission of the university. Your specific teaching assignment will be determined each year by the department head in consultation with the associate department head. This assignment will reflect the needs of your academic unit combined with your areas of expertise.

Although you will not be subject to the same level of annual performance review that is demanded of tenure-track faculty, your work will be evaluated every year by the department head and dean. These evaluations will assess your fitness for continued employment at USU, as well as your annual work load, annual compensation, and so forth.

USU takes very seriously its commitment to teaching. A record of effective instruction is one of the hallmarks of success for faculty at Utah State. As you establish your credentials as an instructor and mentor, reviewers of your work will look for evidence that you have outlined a teaching philosophy, developed appropriate strategies, methods and materials, and produced desirable student outcomes. They will also look for evidence of ongoing reflection and assessment of your teaching performance in an effort to improve teaching and student learning. We expect you to be able to articulate a philosophy of teaching that communicates your approach to instruction and describes your primary goals as a teacher and advisor.
We expect faculty members to thoughtfully use student evaluations by engaging in reflective practice to identify areas of teaching that need improvement. Student evaluations may also be used to show how a faculty member's teaching has evolved and improved over time. USU expects student evaluations of your classroom performance to demonstrate your ability to create an environment that invites student learning. University colleagues will look for patterns in your student evaluations. Significant fluctuations in student evaluations from semester-to-semester will require an explanation.

We expect repeated evaluations of your classroom performance. USU also expects evidence of your reflective response to these peer evaluations and documentation of changes to your instruction that you have made as a result of such feedback. We expect you to provide evidence that improvement in your teaching is taking place when suggested by peer review of teaching.

We expect you to participate in activities intended to improve your skills as an instructor and to demonstrate your continued commitment to effective instruction.

We expect you to document your engagement with students outside normal classroom instruction. Such engagement may take many different forms including, involving undergraduate students in your scholarly activities; supervising independent study; advising student organizations; participating in the Honors Program; working with undergraduate teaching fellows, undergraduate research fellows, or rhetoric associates; or consulting with students regarding their evolving careers.

We expect you to provide a variety of types and sources of data about your teaching performance (e.g., student outcomes, portfolios of student work, course projects, peer observations, and reviews). Ultimately, the evidence that you provide regarding your teaching and advising effectiveness will be enhanced, strengthened and be more persuasive if it addresses different aspects of your instruction (e.g., in-class presentations, written course materials, tests and examinations, contributions to the USU Honors program, student outcomes data and out-of-class interactions with students).

2. **Service – 10% of evaluative weight**

In this domain of faculty responsibility, you are expected to demonstrate effectiveness in service to the operations and governance of the University, to your academic profession, and/or to the outreach and extension mission of the University. You are not expected to provide evidence of your service in all of these areas but, rather, some combination that reflects your commitment to the department, university, and profession.

In judging your efforts in the service domain, your Utah State University colleagues will look for evidence of your contributions to a variety of significant and meaningful service activities. Possible service activities may include:

- Service as a member or leader of substantive departmental, college and university committees and organizations,
- Service to regional or national professional societies and organizations in your field of expertise as evidenced by committee membership and/or holding elected or appointed office.

- Service as a reviewer of manuscripts or member of an editorial board of a professional publication.

- Service as a reviewer of grant proposals for an agency or professional organization.

- Service as a consultant to local, regional, national or international organizations and agencies.

- Service on behalf of the outreach and land-grant mission of Utah State University through public speaking and/or information dissemination involving your professional expertise.

- Service on local, regional, national or international advisory or governing boards that reflect your professional expertise.

The undersigned have reviewed and accepted the conditions that are stated or implied in this role statement.

G. Marc B. Dem
Signature of Department Head
English Department

7/28/11
Date

M. Call
Signature of Dean
Humanities and Social Sciences

7/29/11
Date

Allan B. Andrews
Signature of Candidate

9-14-2011
Date
A Context for Role Statements

The Faculty Code (401.5) provides information on the definition of lecturers as faculty with term appointments and the related hiring and promotion procedures (see 404 and 405). Role statements are to be provided to all lecturers following the same guidelines and principles as used for regular tenure-track faculty as specified in the Faculty Code (see 405.11).

A role statement is a document that broadly describes the multiple responsibilities of a faculty member at Utah State University and outlines the performance expectations that the University has of faculty members. The role statement establishes general parameters and principles for the employment of faculty at Utah State University.

Role statements should not be confused with annual work plans. An annual work plan describes in detail the specific duties that a faculty member will perform (such as specific courses to be taught or precise research to be undertaken). An annual work plan also may outline the goals for a faculty member for a given academic year in each of the domains of responsibility. While annual work plans may be modified from year to year, role statements are relatively stable and change infrequently. Annual work plans, however, should strive to be consistent with, and reflective of, the general parameters and principles outlined in the role statement.

The Faculty Code of Utah State University (USU) requires that a role statement “be prepared by the department head or supervisor, agreed upon between the department head or supervisor and the faculty member at the time he or she accepts an appointment, and approved by the director (where applicable) or dean” (Section 405.6.1; italics added for emphasis). Initial role statements can be changed or modified using the procedures described in the Faculty Code (see Section 405.6.1).

The Faculty Code indicates that a role statement “shall include percentages for each area of professional service” (Section 405.6.1). The areas of professional service refer to the traditional domains of faculty responsibility at land-grant universities like Utah State University; i.e., (1) teaching — including classroom instruction and the advising and mentoring of both undergraduate and graduate students; (2) research, scholarship and creative activities (a domain not expected of lecturers); and (3) service — including academic unit operations, campus governance, service to professional organizations, participation in Cooperative Extension programs and professional involvement with community-based agencies and organizations. The percentages allocated to each area of professional service should be adhered to judiciously by the faculty member and it is the responsibility of the faculty member to ensure that his or her efforts mirror these allocations.

The Faculty Code states that a primary function of the role statement is to provide a means by which “the faculty member can gauge his or her expenditure of time and energy relative to the various roles the faculty member is asked to perform in the University” (Section 405.6.1).
Course Assignments. Lecturers function as the General Education arm of the English department and are primarily responsible to teach courses for non-majors. The chief of these courses are English 1010 and 2010, the university's composition courses.

In addition, lecturers may teach other general education courses for which they are qualified. Most of these courses are administered by the department's Breadth and Depth Humanities Committee. The committee is chaired by a lecturer (with the Associate Department Head as ex-officio) and is responsible to develop and maintain English General Education curriculum as well as course rotations based on historical demand. The Associate Department Head uses these rotations as a basis for making specific course assignments. Other General Education courses, like USU 1320, may also be assigned, through approval of the university's General Education Committee.

Further, lecturers may contact (or may be contacted by) departmental curriculum committees or the Department Head to fill other teaching assignments in the department on a case-by-case, as-needed basis. Lecturers are encouraged to gain experience teaching in a variety of formats including online and IP video. Accepting assignments to cover courses for Concurrent Enrollment and Distance Education must be coordinated with department needs. In sum, all teaching assignments for lecturers are made at the department's discretion, depending on academic need and lecturer qualifications.

Department Support. In accordance with professional guidelines [e.g., MLA and NCTE guidelines], "It is important that all instructors have adequate and reasonably private office space for regular conferences." Office space will be allotted based on the department's Office Assignments policy. As with all other faculty, lecturers should also have access to "all necessary support services for the teaching of writing, including supplies, duplication services, and secretarial assistance."

Travel funding for lecturers is available based on the department's Travel Guidelines. Since teaching is the primary role, these funds should be used expressly for improvement in the practice of the field, including, but not limited to: presenting papers at or attending academic conferences, participating in writing or teaching workshops, and collaborating with professionals at other institutions. Occasional use of these travel funds is part of the expectations of lecturers, and does not necessarily constitute meeting promotional criteria.

Lecturers have the option, with department head approval, to take up to a one-year leave of absence without pay (sec 355.1). All adjustments in workload are to be negotiated with the department.

Utah State University is proud that you have decided to join its faculty. As your career evolves and matures, the entire university community looks forward to your becoming an important contributor to the teaching mission of USU.
Self Assessment Letter
SELF-ASSESSMENT

As a Lecturer in the English Department, I play a key role in English general education courses, as well as courses for English majors. I have been teaching at USU since the fall of 2001 when I started as a graduate instructor, and full-time since fall 2004 when I was hired as a Lecturer. Every day I find personal fulfillment in my career choice, but even more importantly, through teaching, service, and research, I affect the lives of students at Utah State University.

Quite simply, I’m a teacher. I believe in the power of teaching. I believe that every student has a voice, and I want to hear that voice. I believe that I can reach students, that I can challenge them intellectually, that I can create an environment for their learning. I believe that I have a tremendous responsibility as a teacher, and it’s an obligation that I don’t take lightly. From a student evaluation:

"Susan, thank you. Thank you for exhibiting a burning love of learning, for asking us and allowing us to openly examine the authors, texts, and ideas of this semester. Your ability to engage your students in the learning process comes to you implicitly. It is who you are."

I have shown excellence in teaching, service, and research (though research is not part of my role statement). Based on the evidence presented here, I am well qualified for promotion from Lecturer to Senior Lecturer.

TEACHING (90%)

Synopsis of Courses Taught
I am unique among lecturers in that I have taught (or co-taught) thirteen different courses at USU from Connections (USU 1010) to American Culture (English 2630) to the Honors course, Preparing for Scholarships, Fellowships, and Graduate School Applications (Honors 3900). I also teach and have taught in roles from Associate Director of the USU Writing Center to Assistant Director in the Writing Program. I teach students from incoming freshman to graduate students. I teach and have taught face-to-face, online, and via broadcast.

Intermediate Writing (English 2010) [3 credits] is a required writing course for all USU students. The course focuses on persuasion and research. My work in this course is both constant, having taught it nearly every semester since 2002, and frequent, up to four sections a semester. Since 2002, I have taught 28 sections of English 2010 (both Honors and non-Honors).

Introduction to Literature (English 2200, formerly English 1030) [3 credits] a breadth Humanities course, focuses on the study of poetry, fiction, and drama.

American Literary History II (English 2170) [3 credits] is a survey of literature from 1865 to contemporary.
Survey of American Culture (English 2630) [3 credits] is a breadth Humanities course and also meets the English Department’s culture requirement. In this course I have designed with the topic, “House, Home, and the American Identity,” we look at American culture through the lens of house and home. Through an investigation of space, place, and the built environment in the US today and the past, we gain a better understanding of others and ourselves.

Preparing for Scholarships, Fellowships, and Graduate School Applications (Honors 3900) [1 credit] focuses on preparing students’ personal statements and CVs. The course also includes techniques for succeeding in social settings, interviewing skills, and graduate school culture.

English Orientation (English 1110) [1 credit] was designed to teach incoming English majors the emphases within the major and the possibilities of careers. Department faculty, particularly curriculum chairs, were often guest speakers in the class. I also assembled a Career Panel every semester, with the assistance of Marina Hall and Linda Morse, bringing in USU English alums as diverse as Scott Cheney from the Utah’s Attorney General’s office, and Jeremy Pugh, editor of Salt Lake Magazine. I had up to fifty students a semester and taught the class twenty times.

Tutoring Practicum (English 4910) [1 credit] is a course I team-teach with Writing Center Director Star Coulbrooke. We teach and train new undergraduate tutors for their work in the USU Writing Center. Pedagogy focuses on best practices gleaned from The Bedford Guide for Writing Tutors.

Tutoring Practicum (English 6820B) focuses on teaching best writing center practices to Graduate Instructors who work at the USU Writing Center as part of their teaching contract.

Courses Taught

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<tr>
<th>Course Name</th>
<th>Number of Credits</th>
<th>Number of Classes Taught</th>
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<tbody>
<tr>
<td>ENGL 2630 Survey of American Culture</td>
<td>3</td>
<td>2</td>
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<tr>
<td>ENGL 2010 Intermediate Writing</td>
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<tr>
<td>ENGL 2170 American Literary History II</td>
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<td>7</td>
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<tr>
<td>ENGL 1010 Beginning Writing</td>
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<tr>
<td>ENGL 1110 English Orientation</td>
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<tr>
<td>ENGL 4910* Tutoring Practicum for Undergrads</td>
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<tr>
<td>ENGL 6820B* Tutoring Practicum for Grads</td>
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<td>ENGL 2200 Introduction to Literature</td>
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<td>ENGL 2010H Honors Intermediate Writing</td>
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<td>HONORS 3900 Preparing for Scholarships, Fellowships and Grad School Applications</td>
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*Team Teaching—not instructor of record.
Course Load Information

The English department norm for full-time lecturers’ teaching load is four classes (12 credits) each fall and spring semester. My position is full-time, but my course load is unusual. From 2006-2008, I taught three courses per semester with one course release for my work as an Assistant Director of Writing. When I accepted the Associate Director of the Writing Center position in 2008, the position itself was nearly ¼ time with two additional courses taught (one 1-credit and one 3-credit). With budget cuts in 2009, my writing center work ranged from ½ time to ¼ time and I generally taught three classes each semester (usually 7 credits).

Teacher/Course Evaluations

Evaluation scores from students are consistently higher than departmental, college, and university scores as noted in the bar graph (see raw scores in Appendix F). Scores are particularly high in my literature and culture classes, with an average of 5.5 for Course Quality and 5.7 for Instructor Effectiveness (see Appendix F). I also teach English 4910—the tutoring practicum with up to ten of our recently hired tutors—in collaboration with Writing Center Director, Star Coulbrooke. Though I am not the instructor of record, I teach every class with Star; we work together as a team. The scores for the class average 5.8 for Course Quality and 5.8 for Instructor Effectiveness (see Appendix F). Online course evaluations are also high, averaging 5.5 for Course Quality and 5.5 for Instructor Effectiveness (see Appendix F).

On the other end of the spectrum, English orientation, a one-credit class with many guest speakers and 35-50 students, scored lower than other classes, particularly in spring 2008. Those students who scored the course in the “fair” to “poor” range, submitted comments that reflect a considerable grudge against a required course: “I’m a senior. Why should I have to take this course?” and “This course should not be required. I already know my emphasis.” Because of my concern with the spring 2008 scores, I immediately scheduled a meeting with then department head, Jeff Smitten, and associate department head, Kris Miller. We brainstormed ways to make the class more effective if the students were, indeed, seniors in a first-year course. I started what I called a “smorgasbord” of assignments where students could pick and choose the most applicable assignments, such as resume writing and/or delving into the Career Services website. Evaluations picked up thereafter, culminating in a respectable 5.4 for the course and 5.6 for the instructor during the last semester the course was offered. We also began an online course, which
in many ways seemed to be the most effective course for students. Course evaluations for online English 1110 average 5.6 for the course and 5.7 for the instructor.

Teaching Philosophy

Most important in my teaching philosophy is that I create a safe, creative learning environment for my students. This begins on Day One, when I make a valiant effort to learn names in class, followed by an evening of study at home with the photo roster. Students see from the beginning that I’m personally invested in the class and each individual student. Students know that I assume they will do their best work in my class, that they will make a good, honest effort. I expect honesty from them, and I am honest with them.

Authenticity in the classroom leads to a safe environment for students to share their thoughts and their writing—an act that often leads to incredible vulnerability. Heidi said this about the story she wrote about her brother Jake’s death, in response to a creative non-fiction assignment in my House and Home class: “I was really grateful to receive this assignment in your class. It was a story I’ve been trying to write for years and in thinking about Jake’s room, I finally had a way to tell it that was satisfying.” Over the years, I have had dozens, hundreds even, of stories told. I always keep this thought first and foremost in my teaching: I teach in the humanities, and the humanities are all about being human and humane. First, do no harm.

That’s not to say that I don’t take risks in assigning readings or that I don’t expect my students to take risks in classroom discussion and in their writing. Quite the contrary. I do take risks and expect my students to do the same. From a student evaluation: “I liked your openness and willingness to allow risky pieces to broaden our understanding and experience.” Taking risks can lead to great payoffs: students highly engaged in class discussions and students invested in their chosen paper topic.

Students know that in my classroom each person has a voice and I want to hear it. I have learned the art of asking a good question, then giving students time to reflect on the question in a free-write. After writing, a small group discussion might take place before coming back to the larger group. It’s a tried and true method that works every time, and it’s a way to reach the quiet ones.

“The class discussion was the best. Everyone felt welcome to participate, and the upshot was incredibly meaningful discussions about literature and how it impacted and grew from culture and society—and what it says today in our own culture. Susan leads intriguing discussions.” (student evaluation)

“This class has been by far my most enjoyable class not only for the great readings, but for the enthusiasm we all have for the class. I was excited to come to class to talk openly about issues and felt that my opinion mattered.” (student evaluation)
"[Susan] is amazing in her ability to connect well with her students. She is very knowledgeable in her subject and is willing to drop anything if a student needs help." "I could tell that Susan has a great interest in helping us progress within the English major and progress in a successful life." (student evaluation)

I often score 5.9 or 6.0 on course evaluations in the area of "opportunity to ask questions" and "opportunity for students to make comments and express opinions" (see Appendix F) The upshot of giving students the opportunity to make comments and express opinions is that I learn from my students. We are regularly in the business of creating knowledge in the classroom.

I learn from my students, and my scholarship deepens my teaching proficiency and my enthusiasm for the material. Students quickly sense that not only do I know the material, I love it. I regularly score a perfect 5.9 or 6.0 on "enthusiasm for subject" on course evaluations (see Appendix F):

"Susan really makes her subject come alive. You can tell that she is passionate." "She has a lot of enthusiasm and energy and clearly loves the subject." (student evaluation)

Part of my job as a Lecturer teaching general education courses is to have a broad range of knowledge. For my composition classes and writing center work, it is vitally important to be well versed in writing processes, grammar and mechanics, but equally critical to keep informed about current events and social issues. In my American Culture class, I must know American Studies theories and practices, while having the depth of knowledge to teach an interdisciplinary course which I developed on "House, Home and the American Identity." If I’m teaching an Introduction to Literature course, I need to know not only American literature, but British and world literature as well. My range of knowledge should be as vast as Beowulf to contemporary bestsellers. I read widely and deeply. I regularly attend and present at regional and national conferences.

Teaching is, indeed, a privilege. I owe it to my students and my profession to be continually learning in my fields of scholarship and continually reflecting best teaching practices.

Methodologies of Student Learning

Integral to learning are inquiry and critical thinking. Students in my composition classes are required to write a persuasive research essay beginning from a place of curiosity and inquiry. I encourage all students to relate concepts and research to previous experiences and personal interests. When a student is invested in a topic, learning happens. "Your topic matters to me," I tell students, "and it also must matter to you."

Topic generating exercises—concept mapping, bubble diagramming, and authority lists—are
followed by exercises to find a unique angle on the topic. A class visit to the library, where our librarian, library peer mentor and I assist students is followed by a scheduled thirty-minute student-instructor conference, where we can discuss the elements of persuasion and research in depth. Students take drafts to the Writing Center for a required session and participate in group work, peer review, and class workshop sessions (see Appendix G).

Lecturer Nikki Eyre said the following about my work with students:

"More than any other composition instructor I know, Susan works to develop classroom activities that encourage her students to share ideas and look at writing differently—I've seen her carrying art books and music to class to introduce new writing techniques or help students choose research topics" (see Appendix B-5).

I give thoughtful feedback on each paper. My feedback always starts with the positive: “Quite an ambitious effort here.” before moving on to suggestions for improvement: “You might consider discussion on the effects on children when parents divorce.” Students need validation for their efforts, especially in an English class where the writing is often personal.

"Susan gave us a lot to think about. She gave us the tools we needed to successfully write a paper. She gave me great appreciation for expressing my thoughts into words. By far my favorite teacher this semester. Excellent. I am a better student and person because of this teacher" (student evaluation).

Students in American Culture class complete a primary research project which begins with small-group discussion of ideas, followed by a class visit to USU Special Collections and Archives where curators and I assist students to flesh out ideas and locate primary sources. Later, students meet with me for a scheduled conference. Creativity is encouraged. Students final projects come in many different forms: crafted models, blogs, films, artwork, captioned photo montage, and essays. Students complete projects in many areas of interests: one student studied how cooking has changed from the 1950s to current day through recipe analysis; another student studied the culture of log homes, including a self-crafted model log home; another student compiled a survey of lifestyle from 1948 to current day from the pages of Better Homes and Gardens magazines (see Appendix G).

Much of my teaching is influenced by the USU Writing Center, where I team-teach the Tutoring Practicums (English 4910 and 6820B) with Director Star Coulbrooke and observe and mentor up to 48 tutors a semester. Best writing center pedagogy includes specific praise and suggestions for improvement, active listening, and open-ended rather than yes/no questions. I also serve as Associate Editor of the USU Writing Center Handbook of Policies and Procedures (see Other Appendix).

**English 2010 Assessment**

In spring 2011, student learning for English 2010 was assessed in twenty areas of expected outcomes for the Persuasive Research Essay (PRE), such as, critical thinking, audience awareness, and grammar. In the assessment 159 essays were pulled randomly from 53 sections of English 2010. These essays were then coded (unidentifiable to those assessing) in many different areas. Most notable here is the category distinction of title: lecturer, adjunct instructor, 2nd-year
graduate instructor, and PhD candidates. Essays were then assessed in the defined twenty areas. In 15 out of 20 areas, essays from classes taught by lecturers outperformed all other instructors. Students were assessed as performing in the “average” or “above average” in 18 of the 20 categories.

Assessment also revealed that while instructors were doing a fine job as a whole, areas for improvement existed. Those areas, “critical thinking” and “persuasion,” became strong points of emphasis for my teaching the following semester.

**Online Classes**

I became a strong online teacher through participation in FACT center workshops and focus groups and through observation of online classes in my Assistant Director position. When I worked with the FACT center to transfer my classes from Blackboard to Canvas, my course scored high in nearly every category (organization, clarity, etc.) on the center’s evaluation rubric. Course evaluation scores have far exceeded RCDE averages (see Appendix F-2). Students know that in my online class they will receive prompt responses to their questions and timely return of their papers.

"[The best part of Susan’s teaching] was that she was so good about answering our questions. It felt like she really put a lot of time and effort into this class every single week. The notes were tailored to our class instead of the ‘set it and forget it’ method most teachers use in online courses."

"I enjoyed reading all the lecture notes. I felt like Susan was right there. It almost felt like she was talking to me face-to-face.” (Comments from online student course evaluation)

**Voices : On Stage and In Print**

In 2006, USU English Department Senior Lecturer John Engler had an idea about a writing contest for English 2010 students. He approached me with the idea, since I was then an Assistant Director of the Writing Program, working with English 2010. Soon after, I attended a meeting where HASS Dean Gary Kiger spoke of the Innovation Grant, and John and I began collaborating on the proposal for *Voices: On Stage and In Print*, for which we were awarded $16,800. Chris Hult, who was on the award committee, confided to us that our proposal was the first choice for funding.

*Voices* not only supports the course objectives and learning outcomes of English 2010, but also supports the objectives of USU’s General Education mission of the Citizen Scholar.

In the *Voices* program, students from each participating section of English 2010 (about 90 sections a year) enter a research- and persuasion-based course assignment (essay) into the class read-around, where the students themselves have the opportunity to evaluate the essays and select class representatives. These class
representatives and their essays go through a final judging process for award money and selection for publication in the *Voices* anthology. Student representatives read excerpts of their essays at the *Voices* Celebration in the Kathryn Caine Wanlass and Manon Caine Russell Performance Hall. The celebration runs throughout the day and English 2010 classes attend during their regularly-scheduled class times.

Award-winning essays are published annually in the *Voices* anthology, which funds the program and is used the next year as a textbook for English 2010 classes (See Appendix “Other”). As a director this year, I focused on training new instructors in using the 96-page text in the classroom. Students read, study, and critique essays that are of topical and regional relevance to them. I use the nationally known textbook *Writing Arguments* in my class, but it’s the student writing in the *Voices* anthology that I return to time and time again as my prime teaching tool. Co-director Bonnie Moore and I compiled a teacher’s supplement of questions/discussion prompts to use with the anthology as an additional support for instruction (see Appendix *Voices*).

In the spring of 2010, with a change in Writing Program administration, the *Voices* program was in some danger of going under. Seeing a need, I volunteered to take over as director again. Knowing I needed to involve graduate instructors in the workings of the program as quickly as possible, I encouraged graduate instructor Bonnie Moore to apply as a co-director. The program is once again successful and running strong. Each year the *Voices* program serves nearly 2000 students, awards approximately $4000 in prize money, employs two interns, and publishes twelve to fifteen authors. The program is still successful with a self-sustaining yearly operating budget of approximately $15,000.

**Collaborative Scholarship, Mentoring, and Advising Individual Students**

Because most of my teaching is with first- and second-year students in general education courses, the impact of my teaching is not always easy to document. In my years at USU I’ve taught nearly 2000 students, most of whom have low- to medium- interest in my class when they first register for the course. They most often come to my classes early in their college years, when the choice of a major might still be blurry, and an area of focus and a mentor are in the distant future. Nevertheless, these are students that I often connect with in real and profound ways. These are not students taught in large, lecture-based classes. These are students that I teach without the services of a teaching assistant or a grader. I grade every paper. I know every name. Even with the volume of students, my forte as a teacher is that I strive to know each student as an individual. I’ve been asked to write letters of recommendation for dozens of students—and they have won scholarships, jobs, acceptance in the Huntsman Scholars program, and experiences in Study Abroad.

**Writing Center**

One of the main responsibilities in my job as Associate Director of the USU Writing Center is to observe tutoring sessions. Each tutor is observed and mentored every semester—this semester alone we have 48 tutors (see Appendix A). After an observed tutoring session, I meet individually with each tutor for thirty minutes, and together we go through the list of best-practices for a writing center tutor.
My observations of writing center tutors include not only undergraduates, but graduate students, whose teaching contract includes service as writing center tutors. My work this past year has included mentoring Amber Bowden as Writing Center Apprentice Director. We have met bi-weekly to discuss Amber’s research and her writing center assessment project, which includes an exit survey for clients. Amber says this about my mentoring (see Appendix C):

[Susan] is able to take my small ideas and turn them into realistic applications for the Writing Center. For example, she gave me the task of analyzing other Writing Centers’ student surveys. This task inspired the idea for the exit survey pilot we have currently. Not only does Susan give me the chance to grow as a researcher, she is kind enough to give me much of the spotlight. We look forward to presenting our findings together at a national conference, just another way she continues to foster my growth while contributing to Writing Center scholarship. (Amber Bowden)

**Writing Program**

During my nearly four-year service as Assistant Director of Writing for English 2010, I mentored forty graduate instructors who were teaching second-year composition for the first time. I created lesson plans, conducted staff meetings, observed classes, wrote many letters of recommendation, and assisted with and approved syllabi. Former graduate instructor Kelli Towers wrote (see Appendix C):

_I modeled my syllabus for English 2010 off of [Susan’s], and not just because it was readily available. I appreciated her humane approach to writing, and to teaching writing. She genuinely set out to help her students discover and articulate ideas that were important to them. I could discern this through her statement of course objectives, and through the setup and description of her assignments, many of which challenged students to look inward and discover what they value and desire._

Kelli is one of many graduate instructors who have used my syllabus and assignment descriptions over the years. I also acted as an advocate for graduate instructors, often serving as helper, confidante, and liaison with faculty. Graduate instructor Bonnie Moore wrote this (see Appendix C):

“As I struggled to make the leap from student to teacher, [Susan] consistently helped me with samples of her syllabi, lesson plans, student-written examples of essays, and just by being there. . . . Whenever she saw me, she gave me an emotional boost.”

My relationship with many of these graduate instructors continues, and many succeed in PhD work all over the country.

**Student Scholars**

I have also worked with undergraduate students in my literature courses to further individual scholarly research. Along with Christine Cooper-Rompato, I was honored to serve as a faculty
mentor for Trent Olsen, who was awarded HASS undergraduate researcher of the year and is now in a PhD program. Trent’s project, “Social Barriers to Intercultural Romance in Henry James’s Daisy Miller: A Study” was featured in “Posters on the Hill” and the publication Research on Capitol Hill (see Appendix C). I also worked individually with Audrey McConkie Merket on her paper, “Things are Not Always What They Seem: Women’s Roles in Daisy Miller and The Awakening,” as she polished her paper at my suggestion to send in for the Norton’s Scholar’s Prize. Most recently, I’m advising and working individually with students in Honors 3900, where I help students polish applications for Fulbright, Marshall, Truman, and NSF scholarships.

I was honored to serve as a faculty mentor for Trent Olsen, who was awarded HASS undergraduate researcher of the year and is now in a PhD program.

Voices Interns
I supervise internships for the Voices program (see Appendix Voices), a program that employs two interns for the academic year. Interns have an incredible responsibility as we program administrators rely on them for much of the work: tallying scores, creating certificates, lay-out of the anthology, and emceeing the Voices Celebration in the Performance Hall. Co-director Bonnie Moore and I meet twice monthly with the interns. From Voices intern Aliya Drake:

"Susan always expected her interns to perform their very best. She kept open communication going to make sure everything that needed to be accomplished was happening, while still giving us freedom and the space to work on projects on our own. Most importantly she treats everyone like equals and loves to have a good time while getting work done. Every meeting we had was enjoyable and productive. I learned how to accomplish tasks in a timely fashion, how to communicate well to make sure everyone was in the loop, and how to love the work I was doing."

Thesis Committee
Much of my service work is intrinsically tied to teaching. In spring 2011, I was asked to serve on Paola DeHart’s thesis committee, chaired by Lucy Delgadoillo, Associate Professor in FCHD. Paola’s thesis is on the recent increase in housing foreclosures and the subsequent impact on neighborhoods; Lucy and Paola invited me as a committee member because of my expertise on the cultural significance of house and home. One of the units covered in my American culture class is home loss and displacement, and Paola will be presenting her research during one of our class periods. Paola gains from her attendance in the class as we study a poem like Rob Carney’s “January 26, 2009,” about job loss and subsequent home loss. She sees the tremendous emotional costs of foreclosure as she learns about the cultural significance of house and home. In turn, our class gains a new perspective as Paola shares the economic costs of house foreclosures.

Student Story
A few years ago I taught an Honors composition class with a theme to coincide with the Tanner symposium, which USU hosted and for which my class volunteered assistance. The following semester I received a letter from Morgan Summers, a student in the class, proclaiming that “English 2010 has, so far, contributed more to my overall education here at Utah State than any other single class I have taken” (see Appendix C). As a Mathematics major, Morgan was both fearful and reluctant to take an English class. She met with me before the semester began, and I
assured her that I would work with her to allay her fears and improve her writing. During the course of the semester, both goals were achieved.

I heard from Morgan recently, now doing graduate work at Ball State University, studying Organizational and Professional Communications Development on a full teaching-assistantship:

"In part because of your attitudes in class helping me to overcome my fear of academic writing. I am choosing to write a thesis instead of taking comprehensive exams for graduation. I have writing assignments due almost weekly, and the thought of completing them no longer scares me like it once did. I am thriving in the world of academia. I was recently entrusted by my supervisor and professor, Dr. Katherine Denker, to write, compile, and submit a graduate student panel proposal to the Central States Communication Association convention, where we chose to submit it to the general Communication Education division, instead of the graduate caucus. This means my proposal will be up against those written by PhDs. Dr. Denker asked me over my second-year peers, since she knew I was `competent and capable.'"

Morgan is an example of what I try to achieve in teaching all of my students: making a substantial difference in a life.

Evolving as a Teacher

Much of my evolution as a teacher has been organic—I try new ideas, new techniques, new material, and gauge whether or not it works. I make tweaks and adjustments as necessary. For instance, my teaching strategy evolves from my morning class to my afternoon class on the same day—and often evolves within the same class. I’m a good listener, and I pay attention to the faces of my students. If I see glazed-over expressions or looks of confusion, I make adjustments. I change gears. I try a different strategy to engage my students in reaching the learning outcome for the day.

While I have naturally evolved in my teaching, I also make deliberate, well-thought choices in the changes I make. I pay attention to student evaluations. Students will often comment on how much they love class discussions. In past years, I listened to the positive comments but glossed over the one or two that said, "Sometimes I didn’t see the purpose of class discussions." It seemed that if most of the students were happily engaged in a class discussion, I was succeeding as a teacher. But those few comments about "lacking purpose" continued to nag at me. In recent semesters, I have made deliberate adjustments in my teaching style. I go into my class with certain learning outcomes for the day. I still encourage discussion to develop naturally, and though I never know exactly where the discussion will go when together the students and I are creating knowledge, I now know how to lead them back to where I want the class to end.
Former student Bonnie Moore states in her letter: “Susan created an atmosphere in her class of safety and open discussion, where students could think out loud without fear of judgment or put-down. This kind of open acceptance allowed discussion to ignite and explode” (see Appendix C). While discussions that “ignite and explode” are stimulating, they can also suffer from “lack of purpose.” I have learned to direct a discussion back to the learning outcomes in skillful ways, with pointed questions, with pauses, and with facial expressions—all strategies that come from experience with teaching. My natural talent for teaching—and for “reading” classes—has evolved into strong learning outcomes for my students.

My teaching has also evolved to go far beyond my own classrooms of fewer than thirty students. Though I will always consider teaching each individual student as the most important work I do, I no longer see my teaching as confined to my own classroom. My impact is seen in larger programs as well: service learning in the community, Retention and First-Year Experience programs, the American Studies emphasis, the English Department, and the USU Writing Program with my mentoring work of graduate instructors, my work with assessment, and my work with Voices: On Stage and In Print, a program impacting nearly 2000 students each year.

**Professional Goals and Ambitions**

Future goals include:

1. Consider ways to develop Honors 3900 into a three-credit course, at the request of Honors Director Dr. Christie Fox
2. Plan and host the two-day Rocky Mountain Peer Tutoring Conference with 300 expected in attendance.
3. In collaboration with a colleague, develop a proposal for the Bennion Workshop for the Perpetuation of Democratic Principles, an annual summer workshop for K-12 teachers.
SERVICE (10%)

Regional Writing Center
I hold the regional position of Secretary of the Rocky Mountain Writing Center Association, an organization that covers seven states and over sixty academic institutions. My work involves keeping notes at the annual Directors’ Meeting and the semi-annual Executive Board meeting. I also update contact information for all the writing centers (see Service Documentation). At the Executive Board meeting this summer, I volunteered the USU Writing Center to host the next Rocky Mountain Peer Tutoring Conference, which often includes 300 people in attendance. Star Coulbrooke, Julie Foust (from the Writing Fellows program) and I will be working together to host the conference, themed, “Writing Center as Expert” in spring 2012.

Connections
Other service includes university committee service for Connections, the two-credit course for incoming first-year students. I have served on the literature committee for the past two years, selecting the common literature for students and community alike. This committee involved monthly meetings starting in September and working through early spring. Spring 2011, Felix Tweraser and I compiled resources for teaching the book, Zeitoun, and taught the workshop specifically geared to teach the sixty Connections instructors how to teach literature (see Appendix E). I also created the grading rubric to be used by all instructors (see Appendix E). Recently, my service carried on in another capacity. In the words of Connections director Noelle Call I was asked as “a trusted, exemplary, veteran Connections instructor,” to serve on the Faculty Advisory Committee, which develops criteria for instructor selection, assists with training those instructors, and considers revisions in the curriculum. The committee is comprised of veteran Connections instructors and our focus is teaching methods for the success and retention of first-year students.

Conversation Socials
The USU Writing Center sponsors the Conversation Socials, a bi-monthly gathering of native and non-native English speakers, where attendees can practice conversational English in a comfortable setting. I serve as the advisor for the Socials team, headed by Graduate Instructor Matt Winters. We average fifteen in attendance, but have had up to 35 present (see Service Documentation).

Five Courses Committee
I serve on the Five Courses Committee which works on curriculum for general education courses in English. The Five Courses Committee has been particularly busy in the past two years as we determine learning outcomes and assessment for the courses. Most notable is the assessment of English 2010 essays in spring 2011, where 159 essays from 53 sections were assessed in twenty different categories. The committee determined twenty different categories, such as audience, persuasion, and grammar for which students were assessed. The committee also determined five
different learning outcomes (see Service Documentation).

Service Learning
For the past four years my English 2010 and Connections classes have been designated as service-learning classes. I have coordinated events and served with my classes at the Tanner Symposium, American West Heritage Center, Union Bilingual Preschool, and the USU Recycling Center. Hundreds of students have completed their own service-learning projects in my classes in places as diverse as Boys and Girls Club, Cache County Food Bank, Primary Children’s Hospital, and Top of Utah Marathon (see Service Documentation).

Community Service—Summer Citizens
I have taught courses in writing memoir and literature for Summer Citizens for three summers and served as invited speaker at Sunday in the Park with over 100 in attendance (see Service Documentation).
RESEARCH AND SCHOLARSHIP

Though research is not part of my role statement, I believe that research informs my teaching in productive ways. Most of my publication record is pedagogically-related scholarship. Additionally, much of my work has been collaborative. I succeed in working, researching, and writing with others. I co-authored book chapters with both Dr. Evelyn Funda and Dr. Brock Dethier, who specifically sought me out as a competent colleague.

In 2009 Teaching the Works of Willa Cather was published, which included a chapter I co-authored with Evelyn Funda, “Predicting Willa Cather: Using 'Peter' and the 1888 Confession Album as Introduction.” (see Research Documentation). Editor Steven Shively says this:

"An important essay in the book was written by USU Department of English faculty members Evelyn I. Funda and Susan Andersen; they show how archival material can help students understand Cather as a young woman and a writer."

Our chapter stemmed from our work together in a class devoted to Willa Cather literature (English 4310). In an effort to allow students to feel they are discovering Cather for themselves, we used two early “writings” of Cather’s--her first short story, “Peter,” and an 1888 confession album in which Cather as a fifteen-year-old girl documented her “opinions, tastes, and fancies.” Our article, first published in a shorter version in the premier Cather journal Teaching Cather, is in part a narrative of the way we used these early documents in the first class meetings as predictors of the writer that Cather would become.

Another publication, a thirteen-page entry in the Student’s Encyclopedia of Great American Writers, focuses on teaching Maxine Hong Kingston’s literary works, “No Name Woman,” “Restaurant,” The Woman Warrior: Memoirs of a Girlhood among Ghosts, China Men, and Tripmaster Monkey (see Research Documentation). My entry includes a Kingston bio, ideas for teaching, and questions for discussion or writing, such as this: “We all may have words ‘carved on our backs’ (53). Or we might carry stories or ‘words to grow up on’ as part of us. What words might you have ‘carved on your back’? What stories do you carry with you? What do those words and stories tell you about the values of your culture and family?” These creative questions are an example of many questions that aim to connect students with the literature.

The sixteen-page chapter co-written with Brock Dethier titled, “Teaching Academic Integrity,” discusses ways to teach issues such as plagiarism in a course that includes academic research and writing. Brock included the chapter in his book First Time Up: An Insider’s Guide for New Composition Instructors. I also co-taught the material at the workshop for all university teaching assistants and at composition staff meetings (see Research Documentation).

The essay, “Digging for Story,” published in Utah State Magazine (with a circulation of about 100,000) was written at the invitation of then-editor Jane Koerner (see Other Documentation).
The Religious Studies program was on the horizon, and she wanted a particular perspective. I eagerly agreed. The essay is a blend of the personal, the secular, and the religious.

SUMMARY STATEMENT

Since I began teaching in the fall of 2001, I have taught many different classes all over campus. I work with students from incoming freshman to graduate students. I have taught over 2000 students the value of writing, the importance of literature and culture, and the power of words. I helped create Voices: On Stage and In Print, a program that has reached approximately 8000 students in its four years and published fifty authors. I continue to strengthen the program today. I have served and continue to serve on regional, university, and departmental committees. I regularly mentor and advise undergraduate and graduate students. I serve diligently in my work at the USU Writing Center. I promote and enhance the image of my department, my college, and my university. I am well qualified for promotion from Lecturer to Senior Lecturer.
Curriculum Vitae
CURRENT POSITIONS

Lecturer, English Department, Utah State University
Associate Director of USU Writing Center

EDUCATION

M.S., American Studies, Utah State University, 2004
B.S., English Education major, History minor, Utah State University, 2001
Graduated summa cum laude

TEACHING EXPERIENCE, Utah State University (2001-present)

Survey of American Culture (English 2630) “House, Home, and the American Identity”
Preparing for Scholarships, Fellowships, and Graduate School Applications (Honors 3900)
Honors Intermediate Writing (English 2010H)
American Literary History (English 2170)
Understanding Literature (English 2200)
English Orientation (English 1110)
Intermediate Academic Writing (English 2010)
Introductory Academic Writing (English 1010)
Tutoring Practicum, team teaching (English 4910)
Graduate Instructor Tutoring Practicum, team teaching (English 6820B)
Connections (USU 1010)
Connections for Honors Program (USU 1010H)
American Writers: Willa Cather (English 4310). Team teaching with Dr. Evelyn Funda
Writing Consultant, USU Writing Center
Rhetoric Associate, USU Rhetoric Associate Program

Broadcast Teaching
Intermediate Academic Writing (English 2010) for nursing students at Provo College through USU Distance Education.
Online Teaching

English 1110 on Blackboard Vista through Distance Education, 2009-2010.
English 2010 on Blackboard Vista through Distance Education, Summers 2006-2010

PUBLICATIONS

Book Chapters


Edited Volumes


Book Reviews


Journal Articles

Other Publications


“Winterfeed: Apples in the Snow.” *Scribendi*. First place winner in creative non-fiction, Graduate Division; Utah State University Writing Contest. 2003.

*Writing and Speaking at USU*. Editor. April 2000.


GRANTS RECEIVED

Innovation Grant ($16,800) with John Engler for “Voices: On Stage and In Print.” 2006.

SCHOLARLY PRESENTATIONS


"Spread the Love: How Collaborative Programs Redefine and Support Writing on the University Campus and Ripple Out to the Surrounding Community." Rocky Mountain Writing Center Association Conference. Southern Utah University, Cedar City, UT. March 2009.


“I Lost the Baby: What Happens If I Tell the Story?” Presentation at Western American Literature Association.


SPEAKING INVITATIONS and WORKSHOPS

University


Presenter. USU Diversity Fair, “Closing the Book on Hate.” 2002.

Community


SERVICE

Regional Service

Rocky Mountain Writing Center Association Board of Directors, secretary

University Service

Connections Literature Experience Committee Member. Book selection for campus and community reading. Created grading rubric for all Connections instructors; taught workshop for all Connections instructors. 2009-current

Associate Director of USU Writing Center. Responsibilities include mentoring and training tutors, conducting staff meetings, overseeing writing center website, overseeing assessment, team-teaching tutoring seminar. Spring 2008-current.

English Department Writing Program

Co-Director with Bonnie Moore, Voices: On Stage and In Print. Managed the highly successful Voices program with a yearly budget of $15,000. Responsibilities include
overseeing two undergraduate interns, preparing for and conducting all-day reading in
Performance Hall, judging winning entries, editing Voices anthology. 2010-current.


Assistant Director of Writing. Mentored and trained graduate instructors, observed classes

Committee Service

Master’s Thesis Committee Member, Paola DeHart (FCHD, Consumer Science, thesis on

Five Courses Committee Member. 2009-2011. Creating curriculum, learning outcomes,
assessment guidelines

Composition Textbook Selection Committee. Reviewed fifteen rhetorics and
recommended texts for both English 1010 and English 2010. 2007.

Member, USU English Dept. Awards Committee. 2004.

Community Service

English 2010 and Connections classes designated as service-learning classes. Coordinated
service projects for entire class at the Tanner Symposium, American West Heritage Center,
Union Bilingual Pre-School, USU Recycling Center. 2007-2011


Judge, Utah League of Writers Personal Essay Contest. 2003.

Other Service

Honors Program application screening, 2011.
Faculty Assistance Center for Teaching (FACT) Focus Group. 2009.
Road Scholars Tour, Fremont High School, Plain City, UT. Taught high school English
classes on a recruiting trip for USU. Oct 2008.
Library Instruction Focus Group. 2007.
Chair, Hosting Committee, Graduate Student Conference (SAGE) at Utah State. 2006.
Research Assistant with Dr. Brock Dethier for the Northern Rockies Consortium for
Judge, Mr. USU. 2003
Chair, Writing Program Social Committee. 2001-2002.
Member, Graduate Instructors’ Special Committee. 2001-2002.
Docent, Nora Eccles Harrison Museum of Art, Utah State University. 2001. Research Assistant for the Lifelong Learning Center at Utah State University, researching milestone moments for women on campus. 2001.

FEATURES

Featured in video for New Student Orientation, USU. 2011.

PROFESSIONAL DEVELOPMENT

Rocky Mountain Peer Tutoring Conference and Rocky Mountain Writing Center Association Directors’ Meeting, Westminster College, Salt Lake City, UT, April 2011
International Writing Center Association Conference, Baltimore, MD, October 2010.
Utah Campus Compact Annual Conference on Civic Engagement. Salt Lake City, UT. Feb 2010
Rocky Mountain Peer Tutoring Conference and Rocky Mountain Writing Center Association Directors’ Meeting, Southern Utah University, Cedar City, UT. March 2009.
Rocky Mountain Peer Tutoring Conference and Rocky Mountain Writing Center Association Directors’ Meeting, Boise State University, Boise, ID. April 2008.
Utah Writers Project Conference at Salt Lake Community College, Salt Lake City, UT. October 2005.

HONORS and RECOGNITION for TEACHING

Student-nomination for Disability Resource Center Professor of the Year 2008
Whitesides Scholar-Athlete recognition 2008
Teaching Assistant of the Year, English Department 2004
Outstanding Graduating Senior in English Education 2001
Phi Kappa Phi Honorary Society 2001
Moyle Q. Rice Scholarship 2001

PROFESSIONAL AFFILIATIONS

International Writing Centers Association
Rocky Mountain Modern Language Association
Rocky Mountain Writing Center Association
Western Literature Association