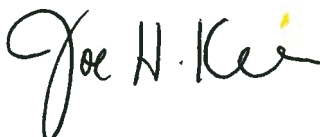


Memo

To: Carolyn Kuchera, Curricula Chair
From: Joe H. Kee, FAHSS Division Chair 
cc: File
Date: January 17, 2020
Re: Addendum to AALA Program Review submitted 09/27/2019

Enclosed please find the Associate of Arts in Liberal Arts 2019 Program Review addendum materials as requested by the curricula committee. If you have any questions feel free to contact me.

ADDENDUM
Associate of Arts Liberal Arts Degree Program Review
As requested by Curricula Committee 01/2020

0. Remove the entire HLC report and replace with a briefer summary.
 - Summary attached

1. Add outreach activities, including Red Mesa and Ingham Chapman Gallery among others.
 - Red Mesa Review Summary
 - Red Mesa Review Posters
 - Ingham Chapman Gallery Summary
 - Ingham Chapman Gallery Posters

2. Including sample assignments as a way to demonstrate how outcomes are addressed.
 - ANTH 1115 (Introduction to Anthropology)
 - ANTH 1140 (Introduction to Cultural Anthropology)
 - BIOL 1140L (Biology for Health Sciences Laboratory)
 - COMP 222 (Fairy and Folk Tales)
 - ENGL 100 (College Reading and Writing)
 - ENGL 1110 (Composition I)
 - ENGL 1120 (Composition II)
 - LING 2110 (Introduction to the Study of Language and Linguistics)
 - POLS 1120 (American National Government)
 - PSYC 1110 (Introduction to Psychology)
 - SOC 1110 (Introduction to Sociology)

3. Add the CARC program report.
 - CARC program report for AA Liberal Arts working draft in progress (Fall 2019)

4. Add adjunct information: What percentage of classes taught by adjunct vs. full time, classes taught by adjuncts, their credentials (CVs). For full time- a more comprehensive sample of faculty to include instructors from Fine Arts as well.
 - Summary attached
 - Adjunct CVs
 - Fine Arts CVs

5. How do we plan for the future? Include a summary of how decisions are made regarding resource allocation, especially regarding hiring and faculty lines.

ADDENDUM
Associate of Arts Liberal Arts Degree Program Review
As requested by Curricula Committee 01/2020

0. Remove the entire HLC report and replace with a briefer summary.
-Summary attached

UNM-Gallup Higher Learning Commission Reaccreditation

The published *Judgement of reviewer* indicates that UNM-Gallup *fulfills the expectations* of each and every one of HLC's categories with strong and positive outcomes. The following categories have a strong influence on the AA Liberal Arts Program and its direction:

1. Facilities and technology at the campus are suitable to the needs to the students, staff, and faculty, as well as the educational offerings. Classrooms and laboratories (size, maintenance, temperature, etc.); parking and access to public transit; bookstore and text purchasing services; security; access for people with disabilities; and other services and facilities (food and snack services, study and meeting areas, etc.) are considered suitable.
2. Faculty and staff qualifications are appropriate, staff and faculty are sufficient for the campus, and the processes for supporting and evaluating personnel at the campus are appropriate. Effective processes are in place for selecting, training, and orienting faculty at the locations, as well as the credentials of faculty dedicated to the campus and other faculty.
3. Student and faculty services and academic resources at the campus are effective, as well as the processes to evaluate, improve and manage them. The level of student access (in person, by computer, by phone, etc.) to academic advising/placement, remedial/tutorial services, and library materials/services are considered strong. The level of access to admissions, registration/student records, financial aid, and job placement services, as well as attention to student concerns, is effective. The resources needed by faculty to provide the educational offerings is strong.
4. The institution has the capacity to oversee the educational offerings and instruction at the campus. The institution has adequate controls in place to ensure that information presented to students is ample and accurate. Curricular expectations and policies are consistent, courses needed for program and graduation requirements are available, performance of instructional duties are effective, faculty are available to students, faculty are effectively oriented and are developed professionally, and sufficient attention is dedicated to student concerns.
5. The institution has effective processes to evaluate and improve the educational offerings of the campus and to assess and improve student learning, persistence and completion sufficiently in order to maintain and improve academic quality at the campus. The setting of outcomes, the actual measurement of performance, and the analysis and use of data to maintain/improve quality is strong. The processes at the branch campus are equivalent to those for assessment and evaluation of the main campus.
6. The institution encourages and ensures continuous quality at the campus. The institution's planning and evaluation processes ensure regular review and improvement of the campus, and the branch campus is aligned with the mission and goals of the institution as a whole.

ADDENDUM
Associate of Arts Liberal Arts Degree Program Review
As requested by Curricula Committee 01/2020

1. Add outreach activities, including Red Mesa and Ingham Chapman Gallery among others.
 - Red Mesa Review Summary
 - Red Mesa Review Posters

- Ingham Chapman Gallery Summary
- Ingham Chapman Gallery Posters

Red Mesa Review

Red Mesa Review was founded in the summer of 1992 as a project of the Department of Arts & Letters at the University of New Mexico-Gallup as part of the Honors Program. The literary journal was designed to highlight some of the best poetry, fiction, creative non-fiction, and visual art and photography found in the Four Corners and Southwest areas served by UNM-G. A large portion of space was dedicated to students, staff, faculty, and alumni, and also includes materials from non-UNM-connected individuals. The publishing schedule is annual, based on availability of funds and production staff. Page count range from about 40 to 72, depending on available material, printing costs, and other factors. *Red Mesa Review* carries no advertising or other sponsorships. The first issues was funded by the UNM-G Student Senate and was “published” by the Red Mesa Review Club, a student club part of the Student Senate. Originally, it was produced and printed on campus by the UNM-G Graphics and Printing Departments, both of which no longer exists.

The publication has an editorial review board that reviews and approves materials for publication. The board consists primarily of English and Communications faculty, as well as other appointed faculty and staff. All material published by *Red Mesa Review* reflect the viewpoints of the authors and not those of the review committee, UNM-G, or the University of New Mexico. The *Red Mesa Review* is a significant vehicle for on campus and regional talent to be showcased. Because it is not commercial, it has latitude for presenting material that might not otherwise get published. Campus identity comes in many forms, and *Red Mesa Review* continues to be one of those forms. In 2019, *Red Mesa Review* published its first hard copy edition (including an electronic version) in several years; with the leadership of its members consisting of the following: Dr. Yi-Wen Huang (English, Linguistics, Chinese), Dr. Carmela Lanza (English), Mr. Thomas Kaus (Math), Mr. Thomas McLaren (Communications/Theater), Marilee Petranovich (Public Relations), Dr. Keri Stevenson (English), and Ms. Kristi Wilson (Fine Arts).

Red Mesa Review 2019—*Representing the varied voices of the West Central Plateau and the Four Corners Region*—has a digital edition available, where over 50 submissions are included, at the following website:

<https://www.gallup.unm.edu/community/redmesareview.php?fbclid=IwAR2mQxDmrOMmoF8Ic2dRyCR95iL6WA0dYfkrkSpHfvNbnzwnjTNSXkDSOJmM>



Red Mesa Review

The UNM-Gallup *Red Mesa Review* Editorial Board is looking for poetry, short fiction, essays, and visual art from people in Gallup and local communities of the Four Corners region.

Red Mesa Review originated at UNM-Gallup campus, but our ever-changing and vibrant community includes diverse creative expressions rooted in the beautiful Four Corners region of New Mexico.

Poetry: 1-3 poems per submission (Word Doc)

Short Fiction (including flash fiction and short stories): 1-3 pieces (Word Doc)
(3,500 words max.)

Essays (including memoir and creative nonfiction): 1-3 pieces (Word Doc)
(3,500 words max.)

Visual Art: 1-3 black and white images of 2D or 3D work. Mediums may include black and white photography, drawing, graphic design, printmaking, weaving, ceramic, jewelry, or sculpture.

If you would like to submit work that is in color, please take a high quality image of the artwork and edit it as a black and white image.

The black and white images of artwork should be saved as follows:
JPG format, 4" x 6" inches, 1200 x 1800 pixels, 300 dpi. Title work
(01_lastname_title.JPEG). Please do not send detail images.

Deadline: March 20, 2019

We only consider unpublished work. Please do not submit anything that has been published including online and on social media.

Email submissions to: Eng48@unm.edu.

Work must be sent as an attachment.

Subject Line of Email as follows: (Red Mesa Review_Last Name_First Name)

Email must include: Your Name/Personal Statement/Submission Category/
Contact Information (email and phone number)

Simultaneous submissions are totally fine, but please notify us as soon as you can upon acceptance at another publication.

RED MESA REVIEW 2019

CELEBRATION

RED MESA REVIEW
COLLECTIVE

OCTOBER 23RD, 2019

5:30 P.M-7:30 P.M

Zollinger Library

University of New Mexico –
Gallup

Gallup, New Mexico



Refreshments will be provided

Come join us in celebration of
Red Mesa Review 2019

*Red Mesa Review- Representing the varied voices of the West
Central Plateau and the Four Corners Region*

The Ingham Chapman Gallery

UNM Gallup's Ingham Chapman Gallery serves as the primary venue for nationally recognized contemporary artists, from all disciplines, in the city of Gallup. The Gallery's mission to bring high quality exhibitions from a diverse array of perspectives and media, to the students, staff and faculty at UNM-Gallup as well as the greater Gallup Community. During 2017-2018 academic year, the following four measured events took place at the Gallery: Student Sale (100+), Dan Grissom (75+) Lecture/Demonstration, Cannupa Hanska Luger Lecture (80+) and Lola Cody Lecture(90+); where an average of nearly 90 attendees per event, consisting of Students, Faculty, Staff and Community Members. The Gallery, in particular, highlights the creative work of nationally recognized Native American Artists of all media and tribal affiliations. As our student demographic is approximately 80% Native, this programming is of crucial importance. Recent slate of Native Artists include the following: Demian Dine Yazzie, Navajo, Mixed Media; Raven Chacon, Navajo, Sound and Video; Cannupa Hanska Luger, Lakota, Mandan, Arikira, Mixed Media Ceramics/Installation; Melissa Cody, Lola Cody and Martha Schultz, Navajo, Navajo Weaving; Lyndon Tsosie, Navajo, Metals and Silversmithing; and Irvin Toddy, Navajo, Painting and Drawing.

The Ingham Chapman Gallery Index is crucial to the UNM-Gallup in a variety of ways in that it provides for top-notch art exhibits throughout the academic year of nationally recognized artists (3 per semester); the gallery is open to the public and is frequented by students, faculty, staff and community members alike; and that it provides for honoraria, travel, lodging and artwork shipping associated with each exhibition and their public artist demonstration/lecture. All gallery events are free and open to the public. Nowhere else in Gallup provides this level of artistic excellence that can be observed in such an accessible arena. Our students are able to see someone that looks like they do achieving important goals and great successes and in turn, our students can connect with these artists in a one-to-one basis to ask specific questions about their achievements.

The gallery represents the longest running (20+years) and most successful venue (thousands of attendees) for visiting scholars to visit this campus and to impact our students directly. Each lecture/demonstration is accompanied by articles in the press (Gallup Independent/Gallup Sun/Navajo Times) which highlights the event. This consistent positive activity has served as a bright spot in relatively dark news cycles about UNM-Gallup over the years. Additionally, the gallery provides a unique and accessible venue for our students' own cultural enrichment, engagement, and education. For the future, UNM Gallup's Ingham Chapman Gallery should be considered for more investment as the public relations and student cultural educational benefits are invaluable. More investments in this area can broaden the already substantial areas of impact for our campus and will benefit UNM-Gallup in the future by creating more substantial connections between the institution and the students and community it serves.



INGHAM CHAPMAN GALLERY PRESENTS
Cannupa Hanska Luger
DOUBLE NEGATIVE



ARTIST TALK

Calvin Hall
Auditorium Room 248
Monday, November 6
6:00 - 7:00 PM

RECEPTION

Gurley Hall Room 1232
immediately following artist talk

Catered Event
Parking is Free



- Legend**
- 1. Usher Hall (UH)
 - 2. Gurley Hall (GH)
 - 3. Construction Technology
 - 4. Calvin Hall Center (CHC)
 - 5. Physical Education Building
 - 6. Early Childhood and Family Center (ECFC) / Physical Plant
 - 7. Health Careers Center (HCC)
 - 8. Zollinger Library
 - 9. Health Services Center (HSC)
 - 10. Student Services and Technology Center (SSTC)



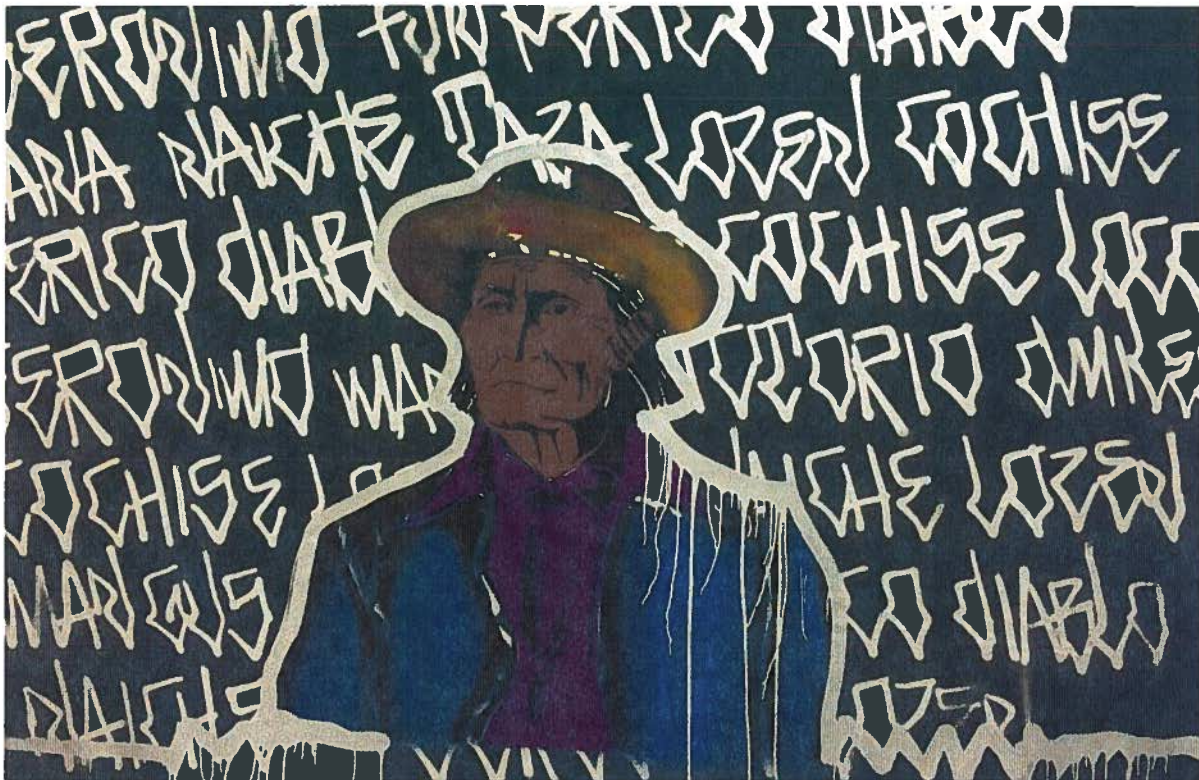


INGHAM CHAPMAN GALLERY

New Native American Art to Brighten Your Day:

Douglas Miles

AUGUST 20 - SEPTEMBER 24



ARTIST LECTURE

WEDNESDAY, SEPTEMBER 5

CALVIN HALL RM 248

6:30 - 7:30 PM

*reception to follow lecture
in Gurley Hall Gallery*

catered event

parking is free



THE INGHAM CHAPMAN GALLERY PRESENTS

IRVING TODDY:
A RETROSPECTIVE

AUGUST 19 - SEPTEMBER 27



Artist Lecture

Tuesday, September 17, 2019

Calvin Hall Room 248

6:00 - 7:00 PM

Gallery Reception to Follow Lecture
All Events are Free and Open to the Public



THE INGHAM CHAPMAN GALLERY PRESENTS

LYNDON TSOSIE

*Striving to Master the Craft
29 years and counting...*

JANUARY 14 - FEBRUARY 21



Wednesday, February 6, 2019

Stamping Demonstration

Gurley Hall Commons Area

9:30 - 11:00 AM

12:00 - 1:30 PM

Artist Lecture

Calvin Hall room 248

6:30 - 7:30 PM

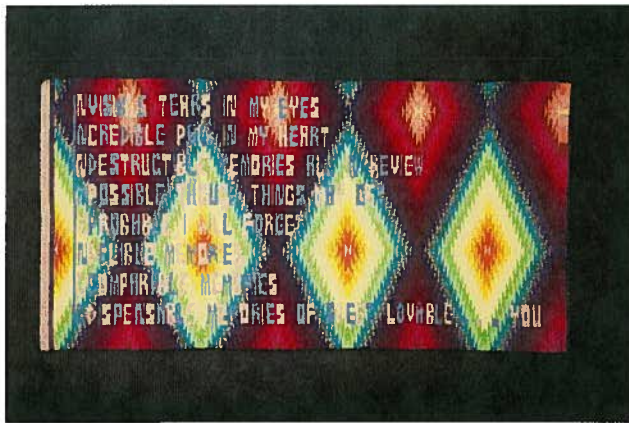
reception to follow lecture in Gurley Hall Gallery

catered event

parking is free

THE INGHAM CHAPMAN GALLERY
IS PROUD TO PRESENT:
EDGEWATER REFLECTIONS

Melissa S. Cody, Lola S. Cody and Martha Gorman Schultz

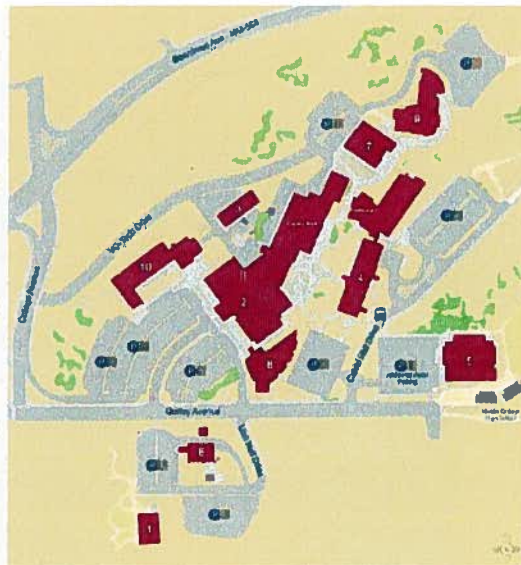


Above Image:
Melissa Cody
Sweet Lovable... You

Photo credit for both works: Sam Minkler



Right Image:
Lola S. Cody
Shadows



- Legend**
- 1- Lions Hall (LH)
 - 2- Quincy Hall (QH)
 - 3- Construct or Technology
 - 4- Calvin Hall Center (CHC)
 - 5- Physical Education Complex
 - 6- Early Childhood and Family Center (ECFC)/ Physical Plant
 - 7- Health Careers Center (HCC)
 - 8- Zollinger Library
 - 9- Health Services (SHS) / Nursing (NRS)
 - 10- Student Services and Technology Center (SSTC)
- P Parking 187 Restaurant Fork and Spoon Food Service Bus Stop

JAN. 22 - FEB. 27
ARTIST LECTURE
TUESDAY, FEBRUARY 6
CALVIN HALL RM 248
6:30 - 7:30 PM
*reception for the artists
to follow lecture
catered event
parking is free*

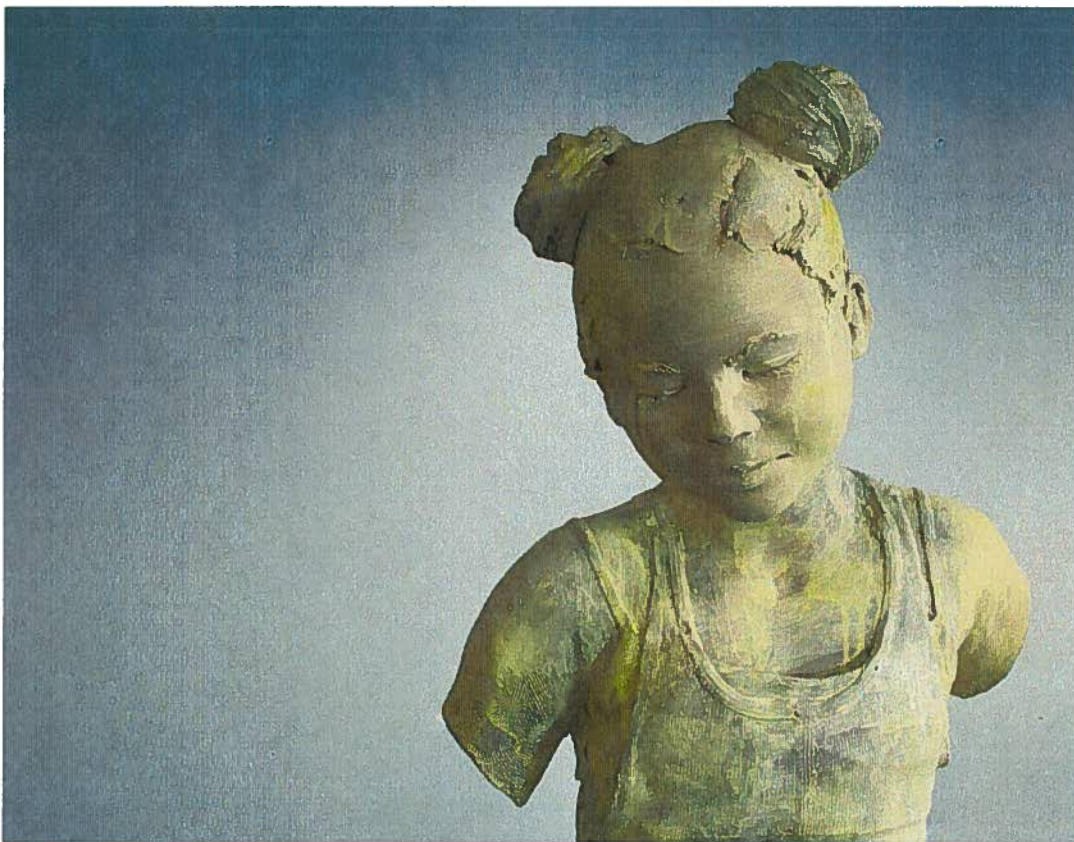


THE INGHAM CHAPMAN GALLERY PRESENTS

Randi O'Brien

Cultivating Essentia

MARCH 4 - APRIL 5



Artist Lecture

Monday, March 4, 2019

Calvin Hall room 248

6:30 - 7:30 PM

Gallery Reception to Follow Lecture

All Events are Free and Open to the Public

ADDENDUM
Associate of Arts Liberal Arts Degree Program Review
As requested by Curricula Committee 01/2020

2. Including sample assignments as a way to demonstrate how outcomes are addressed.

- ANTH 1115 (Introduction to Anthropology)
- ANTH 1140 (Introduction to Cultural Anthropology)
- BIOL 1140L (Biology for Health Sciences Laboratory)
- COMP 222 (Fairy and Folk Tales)
- ENGL 100 (College Reading and Writing)
- ENGL 1110 (Composition I)
- ENGL 1120 (Composition II)
- LING 2110 (Introduction to the Study of Language and Linguistics)
- POLS 1120 (American National Government)
- PSYC 1110 (Introduction to Psychology)
- SOC 1110 (Introduction to Sociology)

University of New Mexico-Gallup, Social Sciences (Area IV)
SLO Assessment Report for ANTH101 (Introduction to Anthropology)

Reporting Period: Fall 2017 through Summer 2018

Dr. Shirley Heying, Assistant Professor of Anthropology

School/College/Branch: Arts & Sciences UNM-Gallup	Course: ANTH101 (Introduction to Anthropology)	Timeframe(s): Fall 2017 – Summer 2018	Assessment Period: Fall Semester 2017, Spring Semester 2018, and Summer Term 2018
Comments on changes implemented during the previous assessment period (attach evidence of changes-i.e., revised syllabus, additional or revised activities, etc.): No Changes to Report.			
<u>Student Learning Outcomes Being Measured</u> (NM HED Area(s)/Competency Number(s))	<u>Description of Assessment Instrument(s) & Procedures</u> (attach blank assessment instrument (s))	<u>Assessment Results</u>	<u>Analysis and Interpretation/Reflection on Results</u> (attach relevant evidence-i.e., meeting minutes, etc.)
<p>SLO #1:</p> <p>By the end of the course, students will be able to explain the objectives and methods of the different subfields of anthropology</p>	<p>Pre- and Post-Assessment Quizzes are administered at the start and conclusion of the course to determine if students have increased their knowledge related to this SLO.</p> <p>Quiz #1 focuses specifically on this SLO and requires students to correctly identify the objectives of the different subfields of anthropology.</p> <p>Quiz #2 focuses specifically on this SLO and requires students to correctly identify the methods utilized in the different subfields of anthropology.</p>	<p>89% of students increased their score from Pre- to Post-Assessment quiz, demonstrating their abilities related to this SLO.</p> <p>85% of students scored 80% or higher on this quiz, demonstrating knowledge related to this SLO.</p> <p>88% of students scored 80% or higher on this quiz, demonstrating knowledge related to this SLO.</p>	<p>Plan for Improving Process and/or Student Learning (attach relevant evidence-i.e., meeting minutes, etc.)</p> <p>All results have been used to:</p> <ol style="list-style-type: none"> 1. Review course content and to devise a plan to improve classroom delivery of course materials. 2. Review and revise assessment instruments, including adding more SLO-focused in-class activities and activities. 3. Develop new assignment formats designed to engage students' directly in anthropological objectives, methods and concepts.
<p>1. The quizzes seem to work for helping students identify material related to this SLO, but they seem to forget it on the exams. I will be re-evaluating my exam formats to explore this discrepancy.</p> <p>2. Students absent on the days of in-class activities do not complete the activity and thus, earn 0 points, which results in a lower level of attainment of the SLO with this assessment. I will re-examine how to correctly assess this SLO in terms of in-class activities, taking into account those that miss, but emphasizing the achievements of those in attendance.</p>			

<p>SLO #2:</p> <p>By the end of the course, students will be able to explain holism, comparativism and relativism.</p>	<p>In-class Activity #1 focuses on taxonomy and thus, methods used in anthropology's subfields.</p> <p>In-class Activity #2 focuses on dendrochronology, which is one of the methods used in anthropology's subfields.</p>	<p>87% of students will score 90% or higher on this in-class activity, demonstrating knowledge related to this SLO.</p> <p>89% of students will score 90% or higher on this in-class activity, demonstrating knowledge related to this SLO.</p>	<p>All results have been used to:</p> <ol style="list-style-type: none"> 1. Review course content and to devise a plan to improve classroom delivery of course materials. 2. Review and revise assessment instruments, including adding more SLO-focused in-class activities and activities. 3. Develop new assignment formats designed to engage students' directly in these SLO-specific anthropological concepts. 	<ol style="list-style-type: none"> 1. The quizzes seem to work for helping students identify material related to this SLO as well, but they seem to forget it on the exams. I will be re-evaluating my exam formats to explore this discrepancy. 2. Films occur during classtime and student absenteeism factors into the level of SLO achievement with the film assessment. Students can make up films missed, but often do not follow through. I will be exploring how to further encourage students to complete their assignments.
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<p>SLO #3:</p> <p>By the end of the course, students will be able to describe biological and genetic unity of the human species and its evolutionary origins and sequences.</p>	<p>Quiz #3 focuses specifically on this SLO and requires students to correctly describe evolutionary theory, and biological and genetic unity.</p> <p>Quiz #4 focuses specifically on this SLO and requires students to correctly describe biological and genetic unity related to the human species and how it relates to hominin evolutionary origins and sequences.</p> <p>Exam #1 contains questions directly assessing student knowledge of the concepts related to this SLO.</p> <p>Short Essay #1 requires students to describe the biological and genetic unity of the human species and how it relates to the biological and sociocultural constructs of race.</p> <p>Film #1 Question Response assignment requires students to discuss and provide concrete examples related to human evolution and biological and genetic unity.</p>	<p>88% of students scored 80% or higher on this quiz, demonstrating knowledge related to this SLO.</p> <p>90% of students scored 80% or higher on this quiz, demonstrating knowledge related to this SLO.</p> <p>75% of students scored 75% or higher on the set of question related to this SLO on Exam #1.</p> <p>76% of students scored 80% or higher on this essay assignment, demonstrating knowledge specifically related to this SLO.</p> <p>87% of students scored 90% or higher on this film assignment, demonstrating knowledge related to this SLO.</p>	<p>All results have been used to:</p> <ol style="list-style-type: none"> 1. Review course content and to devise a plan to improve classroom delivery of course materials. 2. Review and revise assessment instruments, including adding more SLO-focused in-class activities and activities. 3. Update assignment formats to further engage students' directly in these SLO-specific anthropological concepts. 	<ol style="list-style-type: none"> 1. The quizzes seem to work for helping students identify material related to this SLO as well, but they seem to forget it on the exams. I will be re-evaluating my exam formats to explore this discrepancy. 2. Students who completed the short essay did fairly well; however, a number of them did not submit essays despite my ongoing and relentless encouragement. I need to devise a plan for strengthening efforts to help students complete their assignments.
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<p>SLO #4:</p> <p>By the end of the course, students will be able to describe the development of food production strategies and social complexity in human history.</p>	<p>Quiz #6 focuses specifically on this SLO and requires students to correctly identify food production strategies.</p> <p>Quiz #7 focuses specifically on this SLO and requires students to correctly identify forms of social complexity in human history.</p> <p>Short Essay #2 requires students to describe the human transition from foraging to agriculture and to relate how the transition affected social complexity in human history.</p> <p>Exam #2 contains questions directly assessing student knowledge of these concepts.</p>	<p>85% of students scored 80% or higher on this quiz, demonstrating knowledge related to this SLO.</p> <p>83% of students scored 80% or higher on this quiz, demonstrating knowledge related to this SLO.</p> <p>82% of students scored 80% or higher on this essay assignment, demonstrating knowledge specifically related to this SLO.</p> <p>58% of students scored 75% or higher on the set of question related to this SLO on Exam #2.</p>	<p>All results have been used to:</p> <ol style="list-style-type: none"> 1. Review course content and to devise a plan to improve classroom delivery of course materials. 2. Review and revise assessment instruments, including adding more SLO-focused in-class activities and activities. 3. Further strengthen assignment formats designed to engage students' directly in these SLO-specific anthropological concepts. 	<ol style="list-style-type: none"> 1. The quizzes seem to work for helping students identify material related to this SLO as well, but they seem to forget it on the exams. I will be re-evaluating my exam formats to explore this discrepancy. 2. Students who completed the short essay did fairly well; however, a number of them did not submit essays despite my ongoing and relentless encouragement. I need to devise a plan for strengthening efforts to help students complete their assignments.
<p>SLO #5:</p> <p>By the end of the course, students will be able to apply anthropological methods to the study of human cultural diversity.</p>	<p>Quiz #8 focuses specifically on this SLO and requires students to identify how a</p> <p>Quiz #11 focuses specifically on this SLO and requires students to correctly identify</p>	<p>84% of students scored 80% or higher on this quiz, demonstrating knowledge related to this SLO.</p> <p>82% of students scored 80% or higher on this quiz, demonstrating knowledge related to this SLO.</p>	<p>All results have been used to:</p> <ol style="list-style-type: none"> 1. Review course content and to devise a plan to improve classroom delivery of course materials. 2. Review and revise assessment instruments, including adding more SLO- 	<ol style="list-style-type: none"> 1. The quizzes seem to work for helping students identify material related to this SLO as well, but they seem to forget it on the exams. I will be re-evaluating my exam formats to explore this discrepancy. 2. Students absent on the days of in-class activities do not complete the activity and thus, earn 0 points, which results in

	<p>Quiz #12 focuses specifically on this SLO and requires students to correctly identify</p> <p>Exam #3 contains questions directly assessing student knowledge of these concepts and application of anthropological methods.</p> <p>Film #4 Question Response assignment requires students to discuss and provide concrete examples that demonstrate the application of anthropological methods to studying cultural diversity.</p> <p>In-class Activity #4 focuses on applying anthropological methods to study cultural diversity with a specific emphasis on medical anthropology.</p>	<p>84% of students scored 80% or higher on this quiz, demonstrating knowledge related to this SLO.</p> <p>63% of students scored 75% or higher on the set of question related to this SLO on Exam #3.</p> <p>89% of students scored 90% or higher on this film assignment, demonstrating knowledge related to this SLO.</p> <p>83% of students will score 90% or higher on this in-class activity, demonstrating knowledge related to this SLO.</p>	<p>focused in-class activities and activities.</p> <p>3. Further strengthen assignment formats designed to engage students' directly in these SLO-specific anthropological concepts.</p>	<p>a lower level of attainment of the SLO with this assessment. I will re-examine how to correctly assess this SLO in terms of in-class activities, taking into account those that miss, but emphasizing the achievements of those in attendance.</p>
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University of New Mexico-Gallup, Social Sciences (Area IV)
SLO Assessment Report for ANTH130 (Cultures of the World)
 Reporting Period: Fall 2017 through Summer 2018
 Dr. Shirley Heying, Assistant Professor of Anthropology

School/College/Branch: Arts & Sciences UNM-Gallup	Course: ANTH130 (Cultures of the World)	Timeframe(s): Fall 2017 – Summer 2018	Assessment Period: Fall Semester 2017, Spring Semester 2018, and Summer Term 2018
Comments on changes implemented during the previous assessment period (attach evidence of changes-i.e., revised syllabus, additional or revised activities, etc.): No Changes to Report.			
<u>Student Learning Outcomes Being Measured</u> (NM HED Area(s)/Competency Number(s))	<u>Description of Assessment Instrument(s) & Procedures</u> (attach blank assessment instrument (s))	<u>Assessment Results</u>	<u>Analysis and Interpretation/Reflection on Results</u> (attach relevant evidence-i.e., meeting minutes, etc.)
<p>SLO #1:</p> <p>Students will be able to identify the thinkers and ideas associated with the central theoretical traditions in sociocultural anthropology, including: functionalism, structural functionalism, (post)structuralism, symbolic anthropology, and political economy.</p>	<p>Pre- and Post-Assessment Quizzes will be administered at the start and conclusion of the course to determine if students have increased their knowledge related to this SLO.</p> <p>Exam #1 also contains a set of questions specifically assessing student knowledge of these thinkers and ideas.</p>	<p>88% of students increased their score from Pre- to Post-Assessment quiz, demonstrating their ability to identify thinkers and ideas.</p> <p>63% of students scored 70% or higher on the set of questions related to this SLO on the first exam, demonstrating their ability to identify the thinkers and central ideas of sociocultural anthropology.</p>	<p>All results have been used to:</p> <ol style="list-style-type: none"> Continually hone and improve classroom delivery of course materials, including adding in-class activities to further reinforce concepts. Update and revise, when necessary, all assignments that are used to measure students' progress towards competency. Develop new assignment formats and hands-on activities designed to engage students' directly in anthropological theories, methods and concepts.
<p>Plan for Improving Process and/or Student Learning (attach relevant evidence-i.e., meeting minutes, etc.)</p> <ol style="list-style-type: none"> Some of the students did not complete the post-assessment quiz and thus, the results for increased scores is lower than anticipated. I need to develop an incentive for completion. Students at UNMG have much difficulty with exams. I will be working on in-class activities designed to strengthen students' studying and test-taking skills. Students do learn the ideas and concepts related to SLO #1, but their test-taking capabilities do not clearly reflect that. 			

<p>SLO #2: Students will be able to define, explain, and critique the following approaches: ethnographic fieldwork, participant observation, linguistic elicitation, life history narrative and qualitative interviewing.</p>	<p>Exam #1 contains questions directly assessing student knowledge of these methods.</p> <p>Writing Assignment #1 teaches and measures students' abilities to engage in participant observation.</p> <p>Writing Assignment #2 teaches and measures students' abilities to engage in ethnographic fieldwork, life history narrative and qualitative interviewing.</p> <p>Writing Assignment #3 teaches and measures students' abilities to engage in linguistic elicitation and ethnographic fieldwork.</p>	<p>63% of students scored 70% or higher on the set of questions related to this SLO on Exam #1.</p> <p>92% of students scored 80% or higher on this writing assignment, demonstrating knowledge related to this SLO.</p> <p>89% of students scored 80% or higher on this writing assignment, demonstrating knowledge related to this SLO.</p> <p>77% of students scored 80% or higher on this writing assignment, demonstrating knowledge related to this SLO.</p>	<p>All results have been used to:</p> <ol style="list-style-type: none"> 1. Continually hone and improve classroom delivery of course materials, including adding in-class activities to further reinforce concepts. 2. Update and revise, when necessary, all assignments that are used to measure students' progress towards competency. 3. Develop new assignment formats and hands-on activities designed to engage students' directly in anthropological theories, methods and concepts. 	<ol style="list-style-type: none"> 1. I will continue to work with students to strengthen their test-taking skills and will add online practice quizzes to help them better-prepare for the exams. 2. Nearly all students who complete the writing assignments score over 90% and thus, do an excellent job on the assignment and demonstrate they have achieved SLO#2. The issue with the writing assignment assessments is that some students do not complete the work. I will be further developing point incentives to encourage ALL students to complete and submit their work, which will demonstrate their competencies with SLO#2.
<p>SLO #3: Students will be able demonstrate their understandings of the many forms of power and the possible responses to control and domination.</p>	<p>Exam #3: contains questions directly assessing student knowledge of these concepts.</p> <p>Film #1: Question Response assignment requires students to discuss and provide concrete</p>	<p>68% of students scored 70% or higher on the set of question related to this SLO on Exam #3.</p> <p>93% of students scored 80% or higher on this film assignment, demonstrating</p>	<p>All results have been used to:</p> <ol style="list-style-type: none"> 1. Continually hone and improve classroom delivery of course materials, including adding in-class 	<ol style="list-style-type: none"> 1. In addition to strengthening test-taking skills and increasing incentives for completion of work, I will also devise a way to encourage students to complete their film assignments as well.

<p>SLO #4: By the end of the course, students will be able to discuss economic, cultural, and political interdependencies and commodification.</p>	<p>examples of power, control and domain.</p> <p>Film #3 Question Response assignment requires students to discuss and provide concrete examples of power, control and domain.</p> <p>Film #4 Question Response assignment requires students to discuss and provide concrete examples of power, control and domain.</p>	<p>knowledge related to this SLO.</p> <p>83% of students scored 80% or higher on this film assignment, demonstrating knowledge related to this SLO.</p> <p>85% of students scored 80% or higher on this film assignment, demonstrating knowledge related to this SLO.</p>	<p>activities to further reinforce concepts.</p> <p>2. Update and revise, when necessary, all assignments that are used to measure students' progress towards competency.</p> <p>3. Develop new assignment formats and hands-on activities designed to engage students' directly in anthropological theories, methods and concepts.</p>	
	<p>Exam #3 contains questions directly assessing student knowledge of these concepts.</p> <p>Writing Assignment #4 teaches and measures students' abilities to identify and discuss concrete examples of these concepts.</p> <p>Film #4 Question Response assignment requires students to discuss and provide concrete examples of power, control and domain.</p>	<p>71% of students scored 70% or higher on the set of question related to this SLO on Exam #2.</p> <p>86% of students scored 0% or higher on this writing assignment, demonstrating knowledge related to this SLO.</p> <p>85% of students scored 70% or higher on this film assignment, demonstrating knowledge related to this SLO.</p>	<p>All results have been used to:</p> <p>1. Continually hone and improve classroom delivery of course materials, including adding in-class activities to further reinforce concepts.</p> <p>2. Update and revise, when necessary, all assignments that are used to measure students' progress towards competency.</p> <p>3. Develop new assignment formats and hands-on activities designed to engage students' directly in anthropological theories, methods and concepts.</p>	<p>1. Work with students to increase their test-taking skills, including adding practice quizzes online</p> <p>2. Develop incentives for submitting assignments</p>

<p>SLO #5: By the end of the course, students will be able to differentiate socio-cultural anthropology from other disciplines that study people.</p>	<p>Pre- and Post-Assessment Quizzes will be administered at the start and conclusion of the course to determine if students have increased their knowledge related to this SLO. Exam #2 contains questions directly assessing student knowledge of these concepts.</p>	<p>92% of students increased their score from Pre- to Post-Assessment quiz, demonstrating their ability to identify thinkers and ideas. 76% of students scored 70% or higher on the set of question related to this SLO on Exam #3.</p>	<p>All results have been used to:</p> <ol style="list-style-type: none"> 1. Continually hone and improve classroom delivery of course materials, including adding in-class activities to further reinforce concepts. 2. Update and revise, when necessary, all assignments that are used to measure students' progress towards competency. 3. Develop new assignment formats and hands-on activities designed to engage students' directly in anthropological theories, methods and concepts. 	<ol style="list-style-type: none"> 1. Work with students to increase their test-taking skills, including adding practice quizzes online 2. Develop incentives for submitting assignments.
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BIOL124L Lab Exhibit - C5

BIOL124L- _____
 Your Name _____ Section _____ Date _____

Group Number: _____ Group Members:

1) _____ 2) _____ 3) _____

Lab 11. DNA Structure and Function

Points:

/10

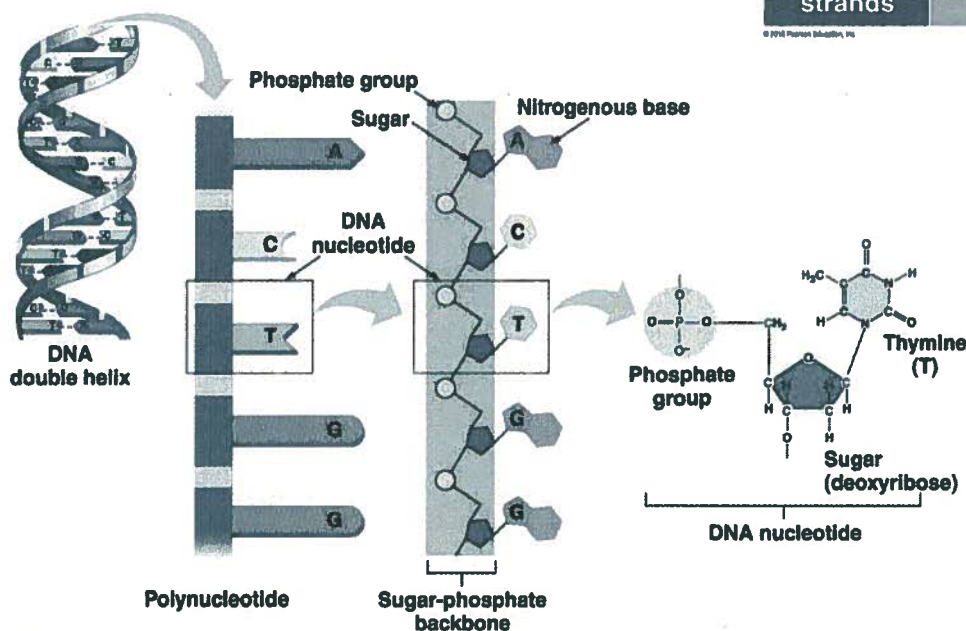
Before come to the lab read Chapter 10 in your textbook to understand the DNA structure and function. Bring your text book and lecture notes to the lab to do the lab work.

DNA was known to be a chemical component of cells by the late 1800s. By the late 1930s, experimental studies had convinced most biologists that one specific kind of molecule is the basis of inheritance. By the 1940s, scientists knew that chromosomes consist of two types of chemicals: 1. DNA, and 2. Protein.

DNA and RNA are nucleic acids. They consist of long chains (polymers) of chemical units (monomers) called **nucleotides**. A nucleotide polymer is a **polynucleotide**. Polynucleotides can be very long and may have any sequence of the four different types of nucleotides (abbreviated A, C, T, and G). Nucleotides are joined by covalent bonds between the sugar of one nucleotide and the phosphate of the next in a repeating pattern of sugar-phosphate-sugar-phosphate, which is known as a **sugar-phosphate backbone**.

The four nucleotides found in DNA differ in their nitrogenous bases. The bases can be divided into two types. 1. **Thymine (T)** and **cytosine (C)** are single-ring structures. 2. **Adenine (A)** and **guanine (G)** are larger, double-ring structures. RNA and DNA polynucleotides have the same chemical structure except that instead of thymine, RNA has a similar base called **uracil (U)**.

	DNA	RNA
Nitrogenous base	C G A T	C G A U
Sugar	Deoxy-ribose	Ribose
Number of strands	2	1



BIOL124L Lab Exhibit - C5

Activity 1 DNA Extraction from Strawberries

An outstanding candidate for DNA extraction and spooling is the cultivated strawberry, *Fragaria ananassa*. Although the majority of organisms have diploid cells with two sets of chromosomes, the cultivated strawberry is octoploid and has eight sets of chromosomes. Thus it yields an abundance of DNA. Strawberries also contain enzymes, such as pectinase and cellulase, that aid in breaking down cell walls. Other fruits, such as bananas, raspberries, and kiwis, can be used in this activity but do not yield as much DNA.



Procedure 1

Spooling DNA from Strawberries

- 1 Procure materials from the lab instructor. In a 200 ml beaker, prepare an extraction solution by mixing 1.5 ml of mild dishwashing detergent or shampoo with 120 ml of water and a pinch (.5 ml) of NaCl. Slowly and thoroughly mix the extraction solution with a stirring rod, avoiding the formation of soap bubbles. The soap in the extraction solution helps dissolve the cell membrane, and the salt serves to remove some proteins bound to the DNA. Soap also keeps the proteins from precipitating in the alcohol used in a later step.
- 2 Remove the sepals (green tops) of two fresh strawberries, and discard the sepals. If frozen strawberries are used, let them thaw to room temperature. Place the strawberries into a Ziploc™ freezer bag. Seal the bag, and with your fingers, smash the strawberries thoroughly for at least three minutes.
- 3 Reopen the bag, and pour approximately 15 ml of the extraction solution into the bag. Reseal the bag, and smash the strawberry extraction solution for two minutes, trying to avoid making soap bubbles.
- 4 Procure a clean 50 ml graduated cylinder. Insert a funnel into the cylinder. Place a piece of cheesecloth over the filter with a rubber band, and pour the strawberry extract into the cylinder. Pour about 10 ml of the strawberry extract into a test tube.
- 5 Tilt the test tube at a 45-degree angle. Pour 15 ml of the ice-cold isopropyl or ethanol slowly down the side of the test tube. Do not shake or mix the alcohol with the contents of the test tube. The alcohol will form a layer on top of the solutions. Alcohol will cause the DNA to precipitate.
- 6 Place the test tube in the test-tube rack, and allow it to stand for approximately one minute. You should observe a white cloudy or stringy mass of DNA on top of the strawberry extract solution. Using a clean glass stirring rod, stir the DNA, spool it (wind it onto the glass stirring rod), and observe it (Fig. 14.13).
- 7 Follow the lab instructor's directions for disposal of all waste materials.

Materials

- Water
- Mild dishwashing soap or nonconditioning shampoo
- Noniodized salt (NaCl)
- Strawberries (preferably fresh, but frozen will suffice)
- Ziploc™ freezer bag
- Cold 91–100% isopropyl alcohol or 95% ethanol stored in an ice bath
- 200 ml beaker
- 30–50 ml glass test tube
- 25 ml graduated cylinder
- 50 ml graduated cylinder
- Glass stirring rods
- Stopwatch or timer
- Cheesecloth
- Funnel
- Rubber band
- Test-tube rack

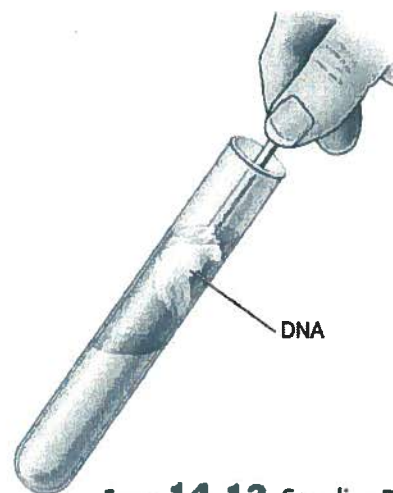


FIGURE 14.13 Spooling DNA.

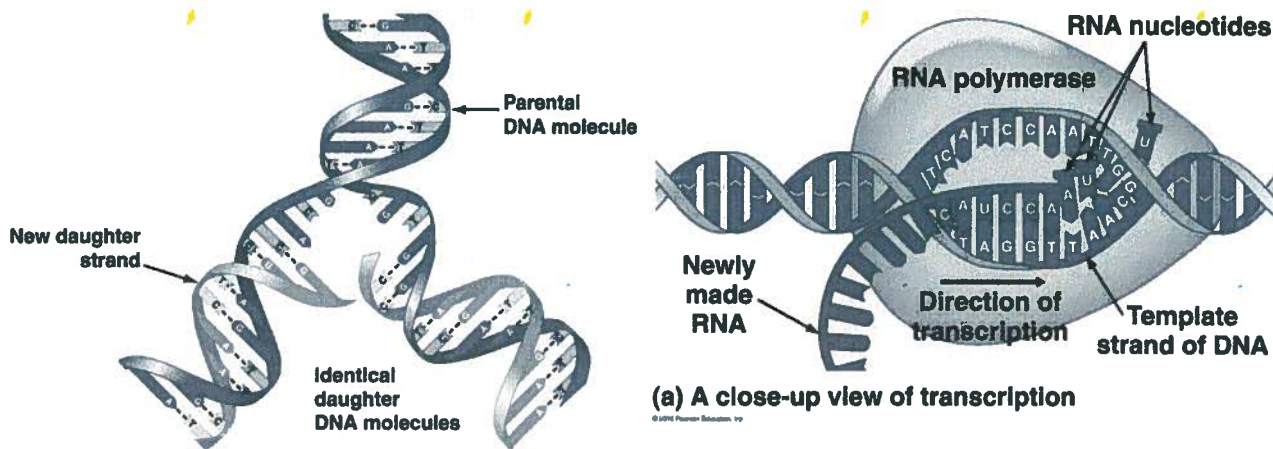
BIOL124L Lab Exhibit - C5

1. Why were strawberries used in this activity?
2. **Describe** the action of the extraction solution on the cellular and nuclear membranes.
3. If you did an extraction of DNA using human liver cells instead of strawberry cells, what percentage of the liver cells you used would contain DNA? **Explain your answer.**
 - a. 0%
 - b. 25%
 - c. 50%
 - e. 100%
4. If you repeated the same experiment with an equal number of human sperm cells, the amount of DNA collected would **increase / decrease/ stay the same.** **Explain your answer**

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Activity 2. DNA Replication and Transcription

During replication, the DNA molecule is duplicated so that there are two DNA molecules. During transcription complementary RNA is made from a DNA template. You have studied the detail and unique complementary base pairing in the lecture. Using that information answer the following questions.



1. Synthesize the new DNA strand

	DNA Replication
Old Strand	G G G T T C C A T T A A A T T C C A A G A
New Strand	

2. Synthesize the mRNA strand

	Transcription
DNA Strand	T A C A C G A G C A A C T A A C A T
mRNA Strand	

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Activity 3 Translation

During translation, a polypeptide is made. DNA specifies the sequence of amino acids in a polypeptide because very three bases stand for an amino acid. Therefore, DNA is said to have a triple code. The bases in mRNA are complementary to the base in DNA. Every three bases in mRNA are called a codon. One codon of mRNA represents one amino acid. Thus, the sequence of DNA bases serves as the blueprint for the sequence of amino acids assembled to make a protein. The correct sequence of amino acids in a polypeptide is the message that mRNA carries. Using the following information answer the questions.

		Second base of RNA codon				
		U	C	A	G	
First base of RNA codon	U	UUU } Phenylalanine (Phe)	UCU } Serine (Ser)	UAU } Tyrosine (Tyr)	UGU } Cysteine (Cys)	U C A G
		UUC } Leucine (Leu)	UCC } Serine (Ser)	UAC } Tyrosine (Tyr)	UGC } Cysteine (Cys)	
		UUA } Leucine (Leu)	UCA } Serine (Ser)	UAA } Stop	UGA } Stop	
		UUG } Leucine (Leu)	UCG } Serine (Ser)	UAG } Stop	UGG } Tryptophan (Trp)	
	C	CUU } Leucine (Leu)	CCU } Proline (Pro)	CAU } Histidine (His)	CGU } Arginine (Arg)	U C A G
		CUC } Leucine (Leu)	CCC } Proline (Pro)	CAC } Histidine (His)	CGC } Arginine (Arg)	
		CUA } Leucine (Leu)	CCA } Proline (Pro)	CAA } Glutamine (Gln)	CGA } Arginine (Arg)	
		CUG } Leucine (Leu)	CCG } Proline (Pro)	CAG } Glutamine (Gln)	CGG } Arginine (Arg)	
	A	AUU } Isoleucine (Ile)	ACU } Threonine (Thr)	AAU } Asparagine (Asn)	AGU } Serine (Ser)	U C A G
		AUC } Isoleucine (Ile)	ACC } Threonine (Thr)	AAC } Asparagine (Asn)	AGC } Serine (Ser)	
		AUA } Isoleucine (Ile)	ACA } Threonine (Thr)	AAA } Lysine (Lys)	AGA } Arginine (Arg)	
		AUG } Met or start	ACG } Threonine (Thr)	AAG } Lysine (Lys)	AGG } Arginine (Arg)	
	G	GUU } Valine (Val)	GCU } Alanine (Ala)	GAU } Aspartic acid (Asp)	GGU } Glycine (Gly)	U C A G
		GUC } Valine (Val)	GCC } Alanine (Ala)	GAC } Aspartic acid (Asp)	GGC } Glycine (Gly)	
		GUA } Valine (Val)	GCA } Alanine (Ala)	GAA } Glutamic acid (Glu)	GGA } Glycine (Gly)	
		GUG } Valine (Val)	GCG } Alanine (Ala)	GAG } Glutamic acid (Glu)	GGG } Glycine (Gly)	

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- Find out the correct amino acid for the mRNA codons (Use three letter abbreviated names of amino acid).

	Translation						
mRNA codons	AUG	CCC	GAG	GUU	GAU	UUG	UCU
Amino acid							

General Education/Core Course-Level Assessment Report Template

School/College/Branch: University of New Mexico Gallup Branch		Course: COMP 222 (Fairy and Folk Tales)	Timeframe(s): Spring 2017	Assessment Period: 2016-2017
Comments on changes implemented during the previous assessment period (attach evidence of changes-i.e., revised syllabus, additional or revised activities, etc.): Unknown; this is the first time the course had been taught at the Gallup branch in some years.				
<u>Student Learning Outcomes Being Measured</u> (NM HED Area(s)/Competency Number(s))	<u>Description of Assessment Instrument(s) & Procedures</u> (attach blank assessment instrument (s))	<u>Assessment Results</u>	<u>Analysis and Interpretation/Reflection on Results</u> (attach relevant evidence-i.e., meeting minutes, etc.)	<u>Plan for Improving Process and/or Student Learning</u> (attach relevant evidence-i.e., meeting minutes, etc.)
By the end of the course, students will be able to analyze and critically interpret fairy and folk tales. (Area V, Competency 1)	This SLO was assessed using analytical essay prompts (attached as Essay Assignment, Unit I), with a rubric divided into content, organization, and style areas and A-D grades based on how many of those criteria they fulfilled. This was for one course, taught and assessed by Keri Stevenson, the only instructor teaching COMP 222. 80% of the students were expected to write an essay that reached at least C level.	25 students underwent assessment on this essay. 4 received a grade of D (not passing), 9 received a grade of C (passing, several rubric requirements not fulfilled), 8 received a grade of B (passing, one large rubric requirement or two or three small ones not fulfilled), and 4 received a grade of A (passing, rubric requirements fulfilled well and thoroughly).	21 out of 25 students passed, or 84% of the students turning in the essay. This exceeds the expected pass rate. However, the largest proportion of these students received the lowest passing grade, indicating a need to improve in analysis.	Class discussion focused on analytical questions can help improve students' scoring in this area. This has now been implemented in the current iteration of the class.
By the end of the course, students will be able to compare art forms, modes of thought and expression, and processes with regard to fairy and folk tales across a range of historical periods and/or structures. (Area V, Competency 2)	This SLO was assessed using an exam question that offered students four options for answering, but, no matter which one they did, mandated comparisons and contrasts of different stories, including different versions of the same fairy tale. This was for one course, taught and assessed by Keri Stevenson, the only instructor teaching COMP 222. The assessment was out of forty points, graded on support of the ideas,	23 students underwent assessment on this exam question (2 did not take the exam). 2 received a grade of F (did not complete the exam question), 3 received a grade of D (missing important points or not answering the chosen prompt), 6 received a grade of C (passing, missing some important points on support, details, and/or clarity), 7 received a grade of B (passing,	18 out of 25 students passed this exam question, or 72%. This does not meet the expected pass rate, although in this case the number is prejudiced by students who did not take the exam at all. Still, there is evidence for more skill needed in comparison.	Exams and essays in the current iteration of COMP 222 are focusing more heavily on comparisons of stories from different cultures.

<p>By the end of the course, students will be able to recognize and articulate the diversity of human experience in these literary forms across a range of historical periods and/or cultural perspectives. (Area V, Competency 3)</p>	<p>detail, clarity, organization, and grammar. and 80% of students were expected to write a timed essay of three paragraphs that reached C level.</p>	<p>minor problems with important points or major problems with minor points like organization and grammar), and 5 received a grade of A (passing, impressive on every point of the rubric).</p>	<p>21 out of 25 students passed this essay, or 84%, More students also had a higher passing grade than a C on this essay than on the first one.</p>	<p>More complicated and diverse questions can be included in the future, to see if students continue to improve or if grades sink again. Students taking COMP 222 this fall semester are also being offered the chance to talk about culture, ethnicity, and tradition by reading and discussing more Native stories.</p>
<p>By the end of the course, students will be able to draw on historical and/or cultural perspectives from fairy and folk tales to evaluate any or all of the following: contemporary problems/issues, contemporary modes of expression, and contemporary thought. (Area V, Competency 4)</p>	<p>This SLO was assessed using a second essay assignment, this one containing prompts about American vs. European experiences of the folk tale, character perspectives possibly affected by mental illness, and different places. This was for one course, taught and assessed by Keri Stevenson, the only instructor teaching COMP 222. As with the first essay, A-D grades were assigned based on how many criteria were met on the rubric split into content, organization, and style, and 80% of students were expected to pass.</p>	<p>25 students underwent assessments on this essay. 4 earned a grade of D (not passing), 5 received a grade of C (passing, several rubric requirements not fulfilled), 7 received a grade of B (passing, one large rubric requirement or two or three small ones not fulfilled), and 9 received a grade of A (passing, rubric requirements fulfilled well and thoroughly).</p>	<p>22 out of 25 students received a passing grade of C or better on the exam question, a rate of 88%. This is a high pass rate which may be partially accounted for by the fact that this was the final exam of the course, so students had had more time to absorb the goals of the class and practice for them in daily discussion. There are still a few students, however, who did not pass the exam essay.</p>	<p>The current iteration of COMP 222 includes more discussion of feminist issues and two units focused on various retellings of "Beauty and the Beast," a popular fairytale that, among other things, lends itself easily to discussions of male privilege, Stockholm Syndrome, and troubled relations between men and women. Thus more students will be exposed more often to discussion of contemporary problems and issues.</p>

	support of the ideas, detail, clarity, organization, and grammar. and 80% of students were expected to write a timed essay of three paragraphs that reached C level.	grade of A (passing, impressive on every point of the rubric).		
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COMP 222 Essay Assignment, Unit I: The Fields We Know

Please choose **one** of the following essay options below to write on. You may write on any of the following texts as long as they fit the assignment: Charles Perrault's "Cinderella, or the Glass Slipper," Jacob and Wilhelm Grimm's "Cinderella," Anne Sexton's "Little Red Riding Hood," Jacob and Wilhelm Grimm's "Little Red Cap," the Brothers Grimm's version of "Snow White," Anne Sexton's "Snow White and the Seven Dwarfs," Angela Carter's "The Snow Child," Neil Gaiman's "Snow, Glass, Apples," Jeanne-Marie Leprince de Beaumont's version of "Beauty and the Beast," Jacob and Wilhelm Grimm's "The Singing, Springing Lark," or Angela Carter's "The Courtship of Mr. Lyon." A draft of at least 500 words is due for others to look at on **Tuesday, Feb, 7th**. The final draft of at least 1000 words is due on **Thursday, Feb. 9th**, in a folder with the rough draft. Note that when you do the essay, you must bring it by during classtime on the ninth to be counted present.

Choose **one** of the following essay options:

- 1) Pick *at least two* of the "variations" of a basic fairy tale we have looked at—for either Cinderella, Little Red Riding Hood, Snow White, or Beauty and the Beast—and answer the question: What is the "real" story of this fairy tale? You will need to define what you mean by "real," and if you pick one of the variations as seeming "truer" than another, you will need to explain why. (For example, if you chose Cinderella, you could write about Perrault and Grimm, Perrault and Sexton, Sexton and Grimm, or all three).
- 2) Choose a fairy tale that is important to you, but not one we covered in this unit, and compare and contrast what it means to you with what one of the fairy tales we read in class means to you. You can interpret "meaning" as broadly as you wish; you can talk about theme, moral, personal experience with the story, characters, and so on. Please note: even if the outside fairy tale you choose is one you first heard told to you or saw in a movie, you will need a *written* source of it in order to cite it correctly. (The story you choose can be from any culture).
- 3) Choose one of the stories we read and analyze it for a different, off-the-beaten-path meaning in the way that Le Guin did for Sleeping Beauty in "The Wilderness Within." Your analysis should still be based on the story itself, but offer a new, deeper, or personal perspective that we did not discuss in class.
- 4) Come up with your own prompt for this essay. **Keep in mind three things:** 1) it must be discussed with me **no later than Thursday the 2nd of February**; 2) it must still meet the minimum wordcount of 1000 words and go through the drafting process; 3) it must still concern at least one of the stories or poems from this unit.

Grading Criteria

Content:

The final essay should have a thesis that fulfills the assignment but is not a statement of fact, a question, or announced. The thesis should be strongly supported by details from the texts and the author's own reasoning. Ideas should be clear, and literary terms, if any, used correctly. Personal tangents and opinions should be kept to a minimum. The author should write with a serious tone and, if addressing counterarguments, do so respectfully. All sources (the texts and any outside sources used) should be cited in MLA or APA format, both during in-text quotations or paraphrases and on the Works Cited page at the end of the paper.

Organization:

The essay should have a separate intro and conclusion, paragraphs that tackle either one subject each or closely-related subjects, and good transitions. Clear distinctions should be made between different ideas. Sentence length and paragraph length should vary, without becoming either monotonously long or short and choppy.

Style:

The essay should be lively and as interesting to read as possible. Word choice should vary, without much repetition. The author can use “I,” but should clearly distinguish between their own ideas and others’; they should not use “you” to directly address the audience. The essay should be as free as possible of spelling and grammar errors and should follow these conventions: typed, double-spaced, 12-point Times New Roman font, with a header on the first page that includes your name, the class name and section number, my name and the date. The essay should have a title, but does not need a cover page. It should be at least 1000 words long in the final draft and be turned in in a folder with the rough draft.

Egregious plagiarism on this essay will mandate a grade of 0. Minor plagiarism, such as an uncited dictionary definition, will mean the essay will be graded no higher than a D.

Grading Scale:

A= Essay fulfills the requirements of the rubric well and thoroughly.

B= Essay fulfills most requirements of the rubric well but has one major error (for example, a weakly-supported thesis, many spelling mistakes, or poor organization) or two or three small ones (a poor conclusion plus a shaky body paragraph, for example).

C= Essay does not fulfill several requirements of the rubric.

D= Essay fails to fulfill most of the requirements of the rubric, is too short, does not use enough or the right kinds of sources, or does not answer the assignment prompt

COMP 222, Major Essay Question from Unit II Exam

Major Essay. Choose **one** of the options from below and answer it carefully and thoroughly, in a minimum of **three** paragraphs. Essays will be graded for support of the ideas, detail, clarity, organization, and grammar. Use the space below, on the back, and on the next page; I also have extra paper if you need it. Do **not** restate the question. (40 points)

- 1) One concept important to many fairy tales is Escape—escape from death, or poverty, or bad circumstances, or a trap. Explore the concept of escape in Carter’s “The Tiger’s Bride” and “The Bloody Chamber,” and whether you think it functions differently in each story.
- 2) You have been asked to judge which of the stories we read in this unit are worthy of an award for Best Dark Fairy Tale. Your judgment will be passed onto the committee that will give the prize. Pick the **two** stories that we read in this unit which you think are most worthy of an award for darkness, and argue why they should be chosen over the others.
- 3) Agree or disagree with the following statement: “Fairy tales are our best chance of teaching children morals because they are the simplest literature we have in modern Western culture.” Use evidence from **at least two** stories we read in this unit to support your answer.
- 4) How do the Bluebeard stories make the term “fairy tale marriage” ironic? Use **at least two** of the variations we read to support your answer.

COMP 222 Essay Assignment, Unit III: American Folk

Please choose **one** of the following essay options below to write on. You may write on any of the following texts as long as they fit the assignment: Shirley Jackson's *The Haunting of Hill House*, S. E. Schlosser's "Crow Brings the Daylight" and "The Skeleton," and the excerpts from Stephen King's *The Shining* and *Danse Macabre*. A draft of at least 500 words is due for others to look at on **Tuesday, Apr. 11th**. The final draft of at least 1000 words is due on **Thursday, Apr. 13th**, in a folder with the rough draft. Note that if you do the essay, you must bring it by during classtime on the thirteenth to be counted present.

Choose **one** of the following essay options:

- 1) Jackson, King, and the stories we have read in this unit are American; the authors we read in the prior two units are (for the most part) European. Write an essay to answer the question: Is the American folk/fairy tale unique, and why do you think so or not think so? This essay should use *The Haunting of Hill House* and at least **one** other text we read in this unit, and should be able to define what genre you think they belong to, folk or fairy tale.
- 2) The characters in *The Haunting of Hill House* are arguably mentally ill, rather than actually perceiving supernatural events happening around them. Which idea do you think is true? Argue for or against the reality of the supernatural events in the first five parts of Jackson's novel, using evidence from at least two different characters' words and actions (not just Eleanor).
- 3) Fairy and folk stories may strongly be linked to significant *places* in them; in other words, it would not be the same story if it had a different setting. Compare and contrast the setting of *The Haunting of Hill House* and at least **one** other text to discuss whether place is equally important to them both.
- 4) Come up with your own prompt for this essay. **Keep in mind three things:** 1) it must be discussed with me **no later than Thursday the 6th of April**; 2) it must still meet the minimum wordcount of 1000 words and go through the drafting process; 3) it must still concern at least one of the stories from this unit.

Grading Criteria

Content:

The final essay should have a thesis that fulfills the assignment but is not a statement of fact, a question, or announced. The thesis should be strongly supported by details from the texts and the author's own reasoning. Ideas should be clear, and literary terms, if any, used correctly. Personal tangents and opinions should be kept to a minimum. The author should write with a serious tone and, if addressing counterarguments, do so respectfully. All sources (the texts and any outside sources used) should be cited in MLA or APA format, both during in-text quotations or paraphrases and on the Works Cited page at the end of the paper.

Organization:

The essay should have a separate intro and conclusion, paragraphs that tackle either one subject each or closely-related subjects, and good transitions. Clear distinctions should be made between different ideas. Sentence length and paragraph length should vary, without becoming either monotonously long or short and choppy.

Style:

The essay should be lively and as interesting to read as possible. Word choice should vary, without much repetition. The author can use "I," but should clearly distinguish between their own ideas and others'; they should not use "you" to directly address the audience. The essay should be as free as possible of spelling and grammar errors and should follow these conventions: typed, double-spaced, 12-point Times New Roman font, with a header on the first page that includes your

name, the class name and section number, my name and the date. The essay should have a title, but does not need a cover page. It should be at least 1000 words long in the final draft and be turned in in a folder with the rough draft. The Works Cited page should be a **separate** sheet of paper that cites all sources quoted, paraphrased, or summarized in the paper.

Egregious plagiarism on this essay will mandate a grade of 0. Minor plagiarism, such as an uncited dictionary definition, will mean the essay will be graded no higher than a D.

Grading Scale:

A= Essay fulfills the requirements of the rubric well and thoroughly.

B= Essay fulfills most requirements of the rubric well but has one major error (for example, a weakly-supported thesis, many spelling mistakes, or poor organization) or two or three small ones (a poor conclusion plus a shaky body paragraph, for example).

C= Essay does not fulfill several requirements of the rubric.

D= Essay fails to fulfill most of the requirements of the rubric, is too short, does not use enough or the right kinds of sources, or does not answer the assignment prompt.

COMP 222 Major Essay for Exam II (Unit IV). Choose **one** of the options from below and answer it carefully and thoroughly, in a minimum of **three** paragraphs. Essays will be graded for support of the ideas, detail, clarity, organization, and grammar. Use the space below, on the back, and on the next page; I also have extra paper if you need it. Do **not** restate the question. (40 points)

- 1) Eleanor is arguably forgotten at the very ending of *The Haunting of Hill House*, just as she feared she would be. Why would Jackson do this after making Eleanor the central viewpoint character of the story? Support your argument with details from the novel.
- 2) Reimagine one of the scenes in which Eleanor is dancing about the house from another character's point-of-view. What would they be thinking and why? What details would they notice? You may retell it as summary rather than write it as a story. Try to keep it in-character with the various personality traits your chosen character has displayed.
- 3) Stephen King says in his book *Danse Macabre*, discussing the ending of *The Haunting of Hill House*, "poor Eleanor is murdered by the ultimate falsehood of her own reflection in the brick and stone and glass of Hill House." Explain what you think King means by this quote, and if he is correct or incorrect.
- 4) Most of Jackson's characters who die are female. One argument about this is that women make the best victims for an audience, because we *expect* women to be more fragile and vulnerable, and therefore they arouse more sympathy. Do you agree or disagree with this, and why? Use both "The Lottery" and *The Haunting of Hill House* to explain your answer.

Essay #1: Narrative Essay

English 100

For this essay, I am asking you to tell a story about something that happened to you. Think of a moment when you felt something significant happening to you, and then write about it. As you tell what happened, imagine as if time were standing still and you found yourself able to analyze a whole range of simultaneous and conflicting thoughts.

Appropriate topics:

The most obvious possibilities for an essay like this are dramatic events, things such as car accidents (or close calls), the final second of an exciting sporting event, reaching the end of some goal, or finally solving some mystery. There are countless more subtle possibilities, however. You might also consider quieter moments where you felt conflicted. Have you ever found yourself alone after some powerful experience? Have you ever had to say goodbye to someone or found yourself in new and lonelier surroundings?

Be careful to focus on that one event, situation or experience. If that sounds like a lot, we'll discuss specific strategies for doing so during class. In selecting your topic, you will make your writing richer if you can find an event about which you still have somewhat conflicted thoughts.

Some pitfalls:

Don't let yourself be fooled by the idea of "time standing still." Time often seems to stop; in fact, I suspect it stops regularly for most people in class. All that I ask is that you find an event when you had so many different ideas that if we could stop time and examine your mind under a microscope we would see several ideas that bounce off of one another.

As you write, work on building up to your climax (the moment at the heart of your essay) efficiently. You will probably cover months or even years in the first 2-4 paragraphs and then reduce the scope of your narrative to a single instant for the next 4-5. That calls for real control. You will probably need to revise your beginning several times before you are able to build up to your climax as directly as I hope.

Consider the difference between feelings and thoughts; then be careful to focus on your thoughts. Thinking about what you felt during the climax of your narrative is a good way to brainstorm, but be careful to move on and think about what your corresponding thoughts were. It might help if I put that same idea another way: try to avoid adjectives such as "happy" and "lonely" in favor of nouns and verbs that describe your specific reactions.

Features of the best essays:

I hope you will manage to accomplish two things as you write this essay. First, I want to see you conscious of the basic strategy here. Find a way to tell a story so that you focus on one instant in the midst of something that took a great deal longer, whether a 2-3 hour evening or all of your

life. Second, I hope you will also find a way to explore some conflicts that you might or might not have resolved by now.

Your task is to write a story or account of an event you experienced. Please focus on the following:

- Audience: Your teacher and your classmates
- One single emotional experience
- Use logical ordering of events with a beginning, middle, and end
- Must be written in the first person point-of-view (I, we, me)
- Purposeful dialogue is included that shows action and not idle conversation
- Leaves the reader with a lesson or emotional connection
- Includes lively, active verbs
- Includes sensory language that appeals to the readers' five senses
- Includes descriptive language (adjectives and adverbs)
- Includes the use of figurative language/literary devices (flashback, irony, etc.)
- Follows MLA formatting (i.e. Times New Roman font, 1 inch margins, 12 point size, double-spaced, indented paragraphs)
- Transitional words and phrases
- Varied sentence lengths

Length: 3-5 typed pages. I encourage you to devise an original title.

Draft I due: Monday 2/13 (Bring one copy that is no less than one full page.)

Draft II due: Wednesday 2/15 (Bring in one updated (revised) copy for in-class peer review. Must be 2-3 pages in length.)

Draft III due: Monday 2/20 (Bring in one updated (revised) copy for in-class peer review. Must be 3-4 pages in length.)

Final Draft due: Wednesday 2/22 (Final draft must be formatted in MLA style. Your final draft must have a title.)

Analyze a Narrative

Name: _____

1. How is the narrative organized? (Does the author use flashbacks and foreshadowing? Is the narrative's time sequence messed up, organized around places/settings, organized around decisions, organized around character's regression or progression, organized around conflicts, organized around similar or dissimilar events, and/or organized around symbols).
2. What are the conflicts?
3. What is the climax? (The climax occurs at the spot where the most important decision is made).
4. Identify the major characters, including the narrator. (examine their thoughts, thinking patterns, words, actions, decisions, and describe their attributes, values, philosophies, and biases)

Structure of a Personal Narrative Essay

“Narrative” is a term more commonly known as “story.” Narratives written for college or personal narratives, tell a story, usually to some point, to illustrate some truth or insight. Following are some tools to help you structure your personal narrative, breaking it down into parts.

Introduction

The “Hook” Start your paper with a statement about your story that catches the reader’s attention, for example: a relevant quotation, question, fact, or definition.

Set the Scene Provide the information the reader will need to understand the story: Who are the major characters? When and where is it taking place? Is it a story about something that happened to you, the writer?

Thesis Statement The thesis of a narrative essay plays a slightly different role than that of an argument or expository essay. A narrative thesis can begin the events of the story: “It was sunny and warm out when I started down the path”; offer a moral or lesson learned: “I’ll never hike alone again”; or identify a theme that connects the story to a universal experience: “Journeys bring both joy and hardship.”

Body Paragraphs

“Show, Don’t Tell” Good story telling includes details and descriptions that help the reader understand what the writer experienced. Think about using all five senses—not just the sense of sight—to add details about what you heard, saw, and felt during the event. For example, “My heart jumped as the dark shape of the brown grizzly lurched toward me out of the woods” provides more information about what the writer saw and felt than, “I saw a bear when I was hiking”.

Supporting Evidence In a personal narrative, your experience acts as the evidence that proves your thesis. The events of the story should demonstrate the lesson learned, or the significance of the event to you.

Passage of Time Writing about the events of your experience using time chronologically, from beginning to end, is the most common and clear way to tell a story. Whether you choose to write chronologically or not, use transition words to clearly indicate to the reader what happened first, next, and last. Transition words are *next, finally, during, after, when, and later*.

Transitions In a narrative essay, a new paragraph marks a change in the action of a story, or a move from action to reflection. Paragraphs should connect to one another. For example, the end of one paragraph might be: “I turned and ran, hoping the bear hadn’t noticed me”, and the start of the next might be: “There are many strategies for surviving an encounter with a bear; ‘turn and run’ is not one of them.” The repetition of words connects the paragraphs. (What does the change in verb tense indicate?)*

Conclusion

The Moral of the Story The conclusion of a narrative include the closing action of the event, but also should include some reflection or analysis of the significance of the event to the writer. What lesson did you learn? How has what happened to you affected your life now?

Outlining Your Narrative

Try applying this structure to your own writing: write sentences for the corresponding elements of your introduction, body paragraphs, and conclusion in the space provided below.

Introduction:

- a. Begin your paper with a “hook” that catches the reader’s attention and set the scene. Where is the event set? What time of year? How old were you when this happened?

- b. State your thesis: what you learned, or how the event is significant to you.

Body Paragraphs: *write three significant moments from the beginning, middle, and end of the event.*

Note: Don't forget to "Show, Don't Tell": List sounds, smells, sights, tastes, and textures that you remember. Your experience is your "evidence". Use transition words to mark the passage of time.

- a. Beginning Action:
 - 1. Topic Sentence:
 - i. Detail 1:

 - ii. Detail 2:

 - iii. Detail 3:
- b. Middle Action:
 - 2. Topic Sentence:
 - iv. Detail 1:

v. Detail 2:

vi. Detail 3:

c. End Action:

3. Topic Sentence:

vii. Detail 1:

viii. Detail 2:

ix. Detail 3:

Conclusion: *Analyze and reflect on the action of the story, including how the events are significant to you. The events of most narratives are told in past tense: "As I hiked, I felt the warm sun on my back." Use present tense when reflecting on the events: "Now I know how unprepared I was". Notice the change in tense in this sentence as the writer reflects on the past event, from the present.*

Essay #2: Comparison and Contrast Essay

English 100

What is a comparison-contrast essay? When you compare, you are looking at similarities, and when you contrast, you are looking at differences between two topics. A comparison-contrast essay may focus on just similarities, just differences, or a combination of both. The thesis of the essay should make the focus and purpose clear. Comparison-contrast essays are usually structured in two ways or arrangements—"subject-by-subject" (also called block) or "point-by-point" (also called "alternating") arrangement. An essay with subject-by-subject arrangement discusses all of the points for one item then moves to the next. On the other hand, a point-by-point or alternating formatted essay makes a specific point of comparison of the two topics in each paragraph. Try outlining both patterns to determine what structure is most effective for your essay.

Writing Task: Write a comparison-contrast essay that focuses your analysis on two comparable topics. You decide what topics you will compare and/or contrast. Here are a list of ideas: people, sports, cars, houses, schools, colleges, majors, employment, courses, course format (face-to-face and online), animals, living in a city and in a rural area, males and females, food, driving a car or riding a bus, childhood and adulthood, academic writing and creative writing, email or traditional mail, on-line dating or real life relations, video games and smartphone games, social network sites, movies, books, oven and microwave, fast food restaurants, soccer and football, marriage and divorce, religions, etc. You are not limited to the topics listed above. Choose topics that will fit the assignment.

1. A comparison essay notes either similarities, or similarities and differences.
2. A contrast essay notes only differences.
3. The comparison or contrast should make a point or serve a purpose. Often such essays do one of the following:
 - Clarify something unknown or not well understood.
 - Lead to a fresh insight or new way of viewing something.
 - Bring one or both of the subjects into sharper focus.
 - Show that one subject is better than the other.
4. The thesis can present the subjects and indicate whether they will be compared, contrasted, or both.
5. The same points should be discussed for both subjects; it is not necessary, however to give both subjects the same degree of development.

A Compare/Contrast essay:

- clearly tells the reader what is being compared and/or contrasted so that they can focus on the reasons presented rather than trying to guess what is the main point

- uses specific categories or characteristics that the elements compared share as points of comparison.
- is written primarily in third person voice, but can use first person voice when using the writer's own experience as evidence.
- either presents each category or characteristic being compared, like this:
 - I. first characteristic
 - 1. Thing AAA is one way
 - 2. Thing BBB is a different way
 - II. second characteristic
 - 1. Thing AAA is one way
 - 2. Thing BBB is a different way
 - III. third characteristic
 - 1. Thing AAA is one way
 - 2. Thing BBB is the same way

or presents each thing, like this:

- I. Thing AAA
 - 1. first characteristic is one way
 - 2. second characteristic is one way
 - 3. third characteristic is one way
- II. Thing BBB
 - 1. first characteristic is a different way
 - 2. second characteristic is a different way
 - 3. third characteristic is the same way

Length: 3-4 typed pages.

Draft 1 due: Tuesday, 11/28 (Bring one copy that is no less than one full page.)

Draft 2 due: Thursday, 11/30 (Bring in one updated (revised) copy for in-class peer review. Must be 2-3 pages in length.)

Draft 3 due: Tuesday, 12/05 (Bring in one updated (revised) copy for in-class peer review. Must be 3-4 pages in length.)

Final Draft due: Thursday, 12/06 (Final draft must be formatted in MLA Style and must have a title.)

Essay One: Literacy Narrative

The first essay of the semester will ask you to explore some aspect of the role of language in your own life. You will look at your own literacy “story,” your personal engagement with language, whether spoken or written. Ideally, you will pick an event, person, or “stage of life” from your past, either positive or negative, dramatize it, and then explore it with the purpose of coming to some kind of statement, or insight, about how language affects or has affected your life. In your narrative, you will use mainly descriptive detail, vivid scenes, and reflection to support some central issue or question.

Just as many of the authors we will read do, you can opt to analyze and comment on some cultural or social aspect of language and literacy. In this way, the essays we’ve read can serve as models for your essays. You’ll want to **tell a good story**, with plenty of vivid, specific, and concrete details, but you also want to **hang the details on some larger idea** about language in your life. It should eventually emerge as an exploratory claim, or speculation about the functions, purposes, or social importance of language. This is your story, so it just needs to be some of your truth about language use or writing; it is supposed to depict some of your experience **in your voice**.

You may take off in one of several directions; below I’ve listed a few possibilities:

- You might look at the ways that clichés or commercials or songs or bumper stickers or slang, etc. are a part of your life.
- You might look at a significant event or two in your own life that have shaped your relationship to language.
- You could consider the various Englishes you speak in your life and reflect on how negotiating these different Englishes affects your life.
- Have you ever judged someone for being too literate (or fluent) or not literate (or fluent) enough? There is a story lurking beneath the judgment.
- You might talk about becoming literate or fluent in some subculture or group, learning the lingo, gaining membership because you could “write” or “speak” the code of the group.
- You could write about silence or about times when language – whether spoken or written – failed you or failed someone else.

Essay Format and Requirements:

MLA style with a proper Heading (last name and page #)	MLA In-Text Citations
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Times New Roman Typeface	Size 12 Font
1" margins	1" Header
3-4 typed double-spaced pages	Works Cited Page

Due Dates:

1st Draft due: Thursday 9/28 (1-2 pages) Bring one copy to class.

2nd Draft due: Tuesday 10/03 (3-4 pages) Bring one updated (revised) copy to class.

3rd Draft due: Thursday 10/05 (3-4 pages) Bring one updated (revised) copy to class.

Final Draft due: Tuesday 10/10 (3-4 pages)

Analyzing a Narrative

Plot Points - As you analyze plot, consider what events in the story might represent each of these stages. You might examine how the narrative's opening scene sets the tone for what's coming, the logic in the sequence of events and the significance of the story's ending. You can also identify the major conflict the characters face in the story, what's at stake for them and how the plot structure portrays its challenges and resolution.

Characterization - Analyzing the characters' personalities, behavior and relationships can point to significant meaning in a narrative. You might look closely at the characters' actions, their appearance and mannerisms and what other characters think of them to determine their important qualities and traits. You can also consider which characters change the most as a result of the events, or don't change at all. Narration is another important element of character analysis. Examine whether a character uses first person point of view to directly tell the story, or a more objective third person narrator from outside the story.

Speaking Figuratively - Analyzing a narrative means looking at the authors' language choices as well as global elements like character and plot. Figurative language, the use of nonliteral comparisons to describe things or evoke sensory detail, creates images of characters and settings and evokes an emotional attitude, or tone. In the narrative, analyze the author's use of techniques such as similes, comparisons that use the words "like" or "as," and metaphors, which make direct comparisons without these words. You can also look closer at images the author describes and consider whether they carry symbolic meaning to the story as a whole.

Setting the Time & Place - Setting in narratives includes both the physical location of the story, and other elements such as the time period, weather or season when the action occurs. Analyze the time and place of the narrative and consider how the choice of era or location can help you understand the characters and their experiences, as well as how the choice of place helps to reinforce the story's meaning. Since settings often serve a symbolic function in narratives, you can also consider whether the location could represent a larger idea or theme within the narrative.

Tackling the Theme - Ultimately, all narrative elements work together to create the story's theme, the main idea that lies behind the text. You can analyze the primary characters, setting, images and plot points to determine what ideas it seems to illustrate. For example, you might consider whether the protagonist gets what he wants or fails at his quest and what implications this choice carries for meaning. You can also search the text for any repeating symbols or images that could point to this main idea or explore the prevailing tone that characterizes the piece.

English 110 Essay 2: Literary Analysis: Text-in-Context

Context: Any factor or influence surrounding a text. These factors shape the way the text is formed and the way it is understood by readers.

Purpose: In your first essay, you told a story about how your lived experiences were informed, shaped, and/or developed by the literacy practices and values in the world around you. This essay shows us that no text exists in isolation. What happens in a poem, essay, or short story only makes sense because it comes out of some larger story. For example, the poem by Luci Tapahonso, “Blue Horses Rush In,” made sense to us as we began to unfold the contexts that shaped it: the cultural (traditional) aspects that it arises from, and Tapahonso’s personal history. We can call these larger stories **contexts**.

Assignment: For this second essay, I want you to try to account for an important feature or features of a text by relating it to a larger story or context. Your essay should answer this question: **How does the primary text reflect a larger story (context) that it is a part of?** You will need to choose a primary text that you want to discuss. Then, you will need to decide on a particular context through which you would like to look at the text. Once you have chosen your context, you will then need to find secondary texts which offer information about that context. Your essay should focus on an interpretation of the primary text in its context, using information from your secondary text or texts.

Contexts: In class, we will be discussing various types of context. There are certainly more types of contexts than we have time to cover (and if you would like to suggest an alternative context, please do so), but these are the contexts we will look at:

Biographical: the way that a writer’s personal history shaped or influenced his or her text

Literary: what other writers or critics have said about the text

Historical: the way that a text is shaped by or reflects a larger historical pattern; or, the way that the historical circumstances at the time the text was written influenced its production

Cultural: any cultural factor that is a part of the society in which the text was written— family structures, influences from the media, religion, trends and fashions, education, etc. Cultural context needs to be focused on one particular aspect of culture.

Intellectual: I am loosely defining intellectual context as an ongoing dialogue between writers and thinkers about a particular subject. This dialogue can take place between two people living in the same time period and culture or across very long periods of time and vastly different cultures.

Choosing your texts and doing research: It is imperative that you begin your essay early. You will need to select a primary text, which should be a narrative, a poem, a short story, a song lyric, or a film. Secondly, you will have to choose a context and begin researching the context. Feel free to mix and match the types of context you use. You must have at least **one secondary source** cited in your analysis to get a passing grade. You may have more than one secondary source.

Write the paper you want to read: Your essay will only be interesting (and therefore effective) if YOU are interested in it. So find something that interests you and focus on that. If you would like to suggest a different genre for the primary text and/or different contexts we haven’t discussed, please do so—I am more than willing to work with your interests.

Requirements: 3-4 typed pages, double-spaced, 12 point Times New Roman font, and follow MLA manuscript requirements. All sources must be cited using MLA format.

Due Dates:

Monday, 4/23: 1st draft due –Bring a hard copy to class for peer review.

Wednesday, 4/25: 2nd due –Bring a hard copy to class for peer review.

Monday, 4/30: 3rd due –Bring a hard copy to class for peer review.

Wednesday, 5/02: Final Draft of Literary Analysis due

Literary Analysis Outline Worksheet

Please use the following worksheet as a guide to plan your essay. This template is not meant to stifle your creativity, so feel free to play around with things and add your own unique voice to the layout.

1. Introduction:

a. Attention Grabber Sentence:

b. Brief summary of the book with author and title info:

c. Thesis statement (what is the meaning? What strategies/devises/features will you focus on?):

2. Body :

a. Support 1 (reason 1-topic sentence):

i. Evidence for Support point (quote/paraphrase/summary):

ii. Explanation of how evidence proves thesis:

b. Support Point 2: (reason 2-topic sentence):

i. Evidence for Support point (quote/paraphrase/summary):

ii. Explanation of how evidence proves thesis:

c. Support 3 (reason 3-topic sentence):

i. Evidence for Support point (quote/paraphrase/summary):

ii. Explanation of how evidence proves thesis:

d. Support Point 4: (reason 4-topic sentence):

i. Evidence for Support point (quote/paraphrase/summary):

ii. Explanation of how evidence proves thesis:

3. Conclusion

a. How do all these support points work together to support your thesis?

b. What gets revealed by your analysis?

c. What else do your readers need to know about the text?

Character Analysis

Character's Attributes	Example or Quotation	What does the Example or Quotation Reveal about Your Character
Character's Appearance 1. 2. 3.		
Character's Words 1. 2. 3.		
Character's Thoughts 1. 2. 3.		
Character's Actions 1. 2. 3.		
What other characters say/feel about this Character 1. 2. 3.		

Literary Analysis Questions- General

How does the title relate to the book?

How believable are the characters? Which character do you identify with?

What makes the protagonist sympathetic, or unsympathetic?

Why do certain characters act the way they act? Does he have an ax to grind, a political ideology, religious belief, or psychological disorder?

How does the author use certain words and phrases differently than we would normally use them? Does the author make up new words and, if so, why?

Are the plot and subplots believable and interesting? What loose ends, if any, did the author leave?

How is the book structured? Flashbacks? Multiple points of view? Why do you think the author chose to write the book this way?

How does the arrangement of the book help or detract from the ideas it contains?

What types of symbolism do you find in this novel? What do these objects really represent? How do characters react to and with these symbolic objects?

What themes - motherhood, self-discovery, wilderness - recur throughout the book?

How is the setting of the book important to the theme?

Thinking outside the book

What is the author's worldview?

Does this book fit into or fight against a literary genre? Does this book typify a regional (southern, western) novel?

Does the book address broader social issues? Does the author take a stance on, for example, anarchy versus capitalism? How is a particular culture or subculture portrayed?

Where could the story go after the book ends? What is the future of these characters' lives? What would our lives be like if we lived in this story?

How does this book compare to other books you've read? Would it make a good movie?

Effective Body Paragraphs in an Analysis

Effective body paragraphs in analytical writing have the following features:

1. They are limited to one or two closely related *claims* that help you advance your thesis or address your focusing question. I use *italics* to identify *claims*.
2. They open in a way that helps the reader focus on the claim that will be developed or the step in the argument that will be presented. (Brush up on topic sentences and on transitional topic sentences in *Rules for Writers* 4a.)
3. They provide the best evidence to convince your readers of the validity of those claims. I use the **bold** feature to identify **evidence and examples** in a body paragraph.
4. They include ample discussion that explains the significance of the evidence and that helps to connect ideas to one another throughout the paper—paragraph to thesis and paragraph to other paragraphs. I underline to identify discussion. Many writers overlook the need for discussion or they rephrase the quotations they've included as evidence, mistaking that for discussion. If you can't think of any reason to provide discussion, you probably aren't building an argument.

Weaving Evidence and Discussion: Three Levels of Skill

The Paper's Thesis:

Margaret Many Wounds and her daughter Evie together represent the dangers of fabricating and rejecting one's past.

1: A body paragraph with only claims and evidence (placed about a third of the way into the essay, following an analysis of *Margaret Many Wounds*)—

*Evie is like Margaret in ways that are important to the major theme of this story. She has turned her back on the spiritual beliefs that once helped define the Dakota people. Whereas Margaret turned away from Wakan Tanka, “**the Great Spirit of her childhood,**” in favor of the “**jealous God**” of the Catholic Church (428), Evie has forsaken all religion and put her faith in science. After vowing to respect her mother's wishes regarding Father Zimmerman, she reflects that she “**didn't like what she considered the powerlessness of faith, preferring the safety of a world she could see with her own eyes**” (428). Evie is suspicious of the world of religion and has to see something to believe it: “**She wanted to see it happen and know it was real: a scientific miracle worked out with equations**” (439).*

2: A body paragraph with claims, evidence, and what the writer thinks is discussion but is simply a rephrasing of the evidence (underlined)—

Evie is like Margaret in ways that are important to the major theme of this story. She has turned her back on the spiritual beliefs that once helped define the Dakota people. Whereas

Margaret turned away from Wakan Tanka, “the Great Spirit of her childhood,” in favor of the “jealous God” of the Catholic Church (428), Evie has forsaken all religion and put her faith in science. After vowing to respect her mother’s wishes regarding Father Zimmerman, she reflects that she “didn’t like what she considered the powerlessness of faith, preferring the safety of a world she could see with her own eyes” (428). Evie trusts what she can see and is suspicious of the world of religion. She has to see something to believe it: “She wanted to see it happen and know it was real: a scientific miracle worked out with equations” (439). She only believes in miracles that can be explained scientifically.

YOU MUST DO MORE THAN REPEAT YOUR CLAIM OR REPHRASE YOUR EVIDENCE TO EXPLAIN THAT EVIDENCE.

3: A body paragraph that weaves *claims*, **evidence**, and discussion—

Evie is like Margaret in ways that are important to the major theme of this story. She has turned her back on the spiritual beliefs that once helped define the Dakota people. Whereas Margaret turned away from Wakan Tanka, “the Great Spirit of her childhood,” in favor of the “jealous God” of the Catholic Church (428), Evie has forsaken all religion and put her faith in science. After vowing to respect her mother’s wishes regarding Father Zimmerman, she reflects that she “didn’t like what she considered the powerlessness of faith, preferring the safety of a world she could see with her own eyes” (428). The Armstrong and Aldrin moonwalk belongs to Evie’s safe, empirical world, the world that can be perceived through her five senses. That she has substituted science for religion is evident later in the story when she urges her mother to watch the astronauts on television and thinks that she “wanted to see it happen and know it was real: a scientific miracle worked out with equations” (439). Her use of the word “miracle” reveals that science has taken the place of religion or spiritualism in her life. And because Evie believes that only scientific “miracles” are “real,” she effectively blinds herself to the sight of her mother’s moonwalk at the end of the story. Ironically, by rejecting faith as “powerless,” Evie has rendered herself powerless to witness the spiritual afterlife of her mother.

Essay #2: Rhetorical Analysis

English 110

The object of this assignment is to enable you to write a well-constructed rhetorical analysis that makes a claim regarding the rhetorical tools exhibited in a text. A rhetorical analysis focuses on the following question: “How successfully-or not-is the rhetor (author, director, speaker or writer) in persuading his or her audience?” Because this lens primarily focuses on the relationship between the rhetor and the audience, it examines how the rhetor constructs him- or herself for a particular audience through the appeals of logos (logic), ethos (credibility), and pathos (emotions). For this assignment you may choose any website or commercial advertisement where you are the intended audience. Does this website or commercial advertisement persuade you? If so, how and why? If not, why not?

In a rhetorical analysis, you need to:

- Summarize the text you will analyze.
- Devise a thesis that you will develop and support throughout the essay.
- Contextualize the text (identify the author/director/creator, audience, and context)
- Identify the writer’s purpose.
- Identify the structure (chronological, cause/effect, problem/solution, topical, etc)
- Identify how the author effectively or ineffectively creates meaning (ethos, pathos, logos - How does the author establish his/her credibility? How and why does the author evoke emotion? What logical arguments are used effectively/ineffectively?)
- Identify the persuasive strategies used in the text (style, diction, point/counterpoint, etc)
- Integrate quotations and paraphrases to develop your interpretations.
- Organize your material in a logical, coherent manner.

Your essay should include the following parts:

- **Introduction:** this is where you introduce the text you will analyze, and let your readers know what your standpoint on this text will be.
 1. You will need to establish your tone and approach.
 2. You will want to establish the context of the text you are analyzing. Think of a naïve reader: what would s/he need to know about the background of the text to understand your analysis. Remember, background, in this case, depends on your focus. Be brief! What are you trying to *prove* to the audience?
 3. Identify the text and author! Tell readers what you are analyzing and who wrote it.
 4. Indicate what the focus of your project will be. In other words, HOW will you rhetorically analyze the text? This is a good place to pose a tentative thesis. Your thesis statement should be persuasive, indicating what you are trying to prove to your audience(s).
- **Body:** The body of your paper will offer paragraphs that support your thesis. (Your supporting paragraphs will provide the BECAUSE reasoning behind your statement). Provide support for your thesis with concrete topic sentences and evidence from your text.
 1. Describe the aspects of the text you will be analyzing in a focused and interesting way. Your purpose here is primarily informative. You need to ask yourself: how much of the text do I need to describe or summarize so that my readers will understand my thesis and be able to follow my analysis?

2. Report the findings of your rhetorical analysis. This part of your paper will take several paragraphs. You will need, at times, to summarize/describe particular moments in the text, give concrete details, and/or quotations in order to support your claims.
3. You want to be selective in terms of evidence. In other words, be sure to include specific details/quotations and to analyze that support in specific ways.

The body should include a thorough analysis of the following:

- Contextualize: who is the author, who is the audience, what is the purpose?
 - Discuss the structure of the argument
 - Identify the rhetorical strategies
 - See the Writing Today and other rhetorical analysis handouts as reference guides to expand your inquiry.
- Conclusion: this is where you restate the claim you have made about the text and explain why your analysis supports that claim. This is also your opportunity to discuss the larger implications of the text.

Essay Format and Requirements:

MLA style with a proper Heading (last name and page #)	MLA In-Text Citations
Times New Roman Typeface	Size 12 Font
1" margins	1" Header
2-4 typed double-spaced pages	Works Cited Page

Due Dates:

1st Draft due: Thursday 11/28 Bring one copy to class.

2nd Draft due: Tuesday 11/30 Bring one updated (revised) copy to class.

3rd Draft due: Thursday 12/05 Bring one updated (revised) copy to class.

Final Draft due: Tuesday 12/07

Essay #2: Argumentative Essay

English 120

The argumentative essay allows you to understand the fundamentals of an academic conversation. In many respects, this essay is your entry into an academic dialog. Participating in this conversation means that you will have to look carefully at the various positions academics and other experts take on a particular subject matter—especially when they differ from your own. You will need to negotiate and analyze the various arguments and eventually formulate your own stance. However, this must be a critically and ethically informed position—one that is substantiated by credible evidence. In order to successfully determine what a credible position is, you will need to rely on your rhetorical analysis skills. Not only will you analyze your sources ethos, pathos, and logos, but you will also analyze the persuasive nature of your own paper. You will need to make logically sound arguments—one that speaks to others who are in the same academic conversation and that seeks to persuade them responsibly.

Research is essential in academics. A well-researched paper creates new knowledge. A well-constructed and well-researched essay reveals that the writer has become an authority on a particular topic. To become an authority, you will determine and rely on the experts in the field so your readers can see that you have a well-informed and critical perspective.

Goals of this assignment:

- Discover a topic or issue that interests you.
- Focus in on a viable research question (or set of questions) to guide your research and help you develop a persuasive argument about the topic or issue that interest you.
- Develop your ability to locate and evaluate pertinent information, and then effectively and ethically use that information.
- Effectively incorporate research into your argument in order to persuade your readers that you have a legitimate position.
- Maintain an awareness of your audience and produce a paper that speaks to that group of people through well-selected rhetorical strategies.
- Document textual evidence using MLA style guidelines.
- Revise in response to feedback.

It is important that you have a purpose for your argument at this stage, and that your purpose is clear to your audience. Your paper will then be driven by that purpose to persuade your audience. You will have three opportunities to peer review your rough drafts.

For this assignment, you will research an issue or topic that interests you. You will write an essay that uses your research to develop an argument about your topic. The essay will be the accumulation of the vast array of knowledge. Here you will take an ethically and critically informed position. Working with claims and evidence, you will persuade your readers that you have a legitimate position. Rather than merely summarizing the experts, you will offer your readers your own “interpretive lens” that has been informed by the experts.

Requirements and due dates:

Use no less than two credible sources

Essay Format: MLA Style

Times New Roman Typeface	Size 12 Font
1" header	1" margins
Proper MLA heading	Works Cited page

Length: three to four typed double-spaced pages.

First Draft due: Tuesday, 4/18

Second Draft due: Thursday, 4/20

Third Draft due: Tuesday, 4/25

Final draft due: Thursday, 4/27

Your essay should include the following parts:

- **Introduction:** this is where you tell your readers what the essay is about. This is also where you need to make sure that you capture your readers' attention.
- **Thesis:** this is where you establish your claim in a one or two sentence statement. Make sure that your claim is very specific.
- **Body:**
 - Each paragraph in the body of your paper needs to have a main point that you can support with specific evidence. Make appeals to ethos, pathos, or logos.
 - Support your main points based on a close reading of somebody else's claim.
 - For this paper, you can choose sources that support your viewpoint. To support your analysis, you will need to quote from the text(s) and cite your source(s).
 - Provide detailed insight into the texts you are dealing with by explaining the point and illustration(s) you make.
- **Conclusion:** this is where you draw your essay to a close. You can do this by briefly restating what your essay was about, what you think the outcome of your claim will be, and future directions, etc.

Argument Essay Rubric

	EXCELLENT	VERY GOOD	COMPETENT	POOR
CONTENT	Central claim is complex, intellectually and/or emotionally challenging, precise, and insightful, showing that the writer has thoroughly engaged with the argument/issue/controversy. Writer clearly understands assignment, and demonstrates successful use of rhetorical appeals in a manner that fully supports controlling idea.	Central claim is clear, precise, and engaging. Writer has examined an issue rhetorically, but summary of the issue overtakes development of an original idea. Paper uses appeals for support and is organized with some sense of emphasis on key ideas. Understanding of the goals of the assignment and how to achieve this is above average.	Central claim is clear and governs the essay. Writer used rhetorical appeals of primary text, but controlling idea is too general or too predictable to teach an educated reader something new about the issue.	Central claim is weak and/or rhetorical appeals lacking. Very little of writer's thoughts are evidenced in the paper because writer either merely reports/summarizes, or fails to carry a claim throughout the essay.
DEVELOPMENT	Writer supports ideas by analyzing specific rhetorical appeals in various texts in a varied manner and gracefully incorporates paraphrasing, summary, and direct citation to support his or her thinking about the issue.	Writer selects and manipulates rhetorical appeals in various texts to support thesis/claim through paraphrase, summary, and direct citation.	Writer uses minimum paraphrasing, summary, and quotes correctly to support claim. Quotes are sometimes awkwardly incorporated, only generally related to the discussion. The writer comments on various points of view and does little rhetorical analysis.	Quotes are used but sometimes incorrectly, awkwardly, or not incorporated into body of essay. Signal phrases not always used. Quotes are not introduced and explained properly.
EXPRESSION/ READABILITY	Ideas are expressed in a way that reveals an awareness of purpose, audience, and the need to communicate with an appropriate persona, using plenty of reasoning, and appropriate significant detail. Essay discusses issue with a thoughtful, individual human voice. Word choice shows attention to precision and smooth progress. Sentences are varied. Essay is virtually error-free.	Presentation shows some awareness of audience and purpose. Sentence structure and progression of ideas is correct, even sophisticated, but shows less nuance and range of sentence variation, personality, or voice. Errors are minimal.	Paper shows an adequate awareness of college level writing, but seems written to no particular audience. Wording is adequately precise and grammatically correct but wanders or falls short of elaborating on the assignment in a way that engages readers. Sentence structure tends to be repetitive and/or simple rather than varied or fluent. Few errors.	Wording is vague and doesn't name concepts accurately. Sentences are overly simple or incorrect in ways that interfere with conveying ideas. Essay has very little awareness of readers.
GRADE	A+ 250-245 A 244-232 A- 231-224	B+ 223-220 B 219-207 B- 206-199	C+ 198-195 C 194-182 C- 181-174	D+ 173-170 D 169-157 D- 156-149

NOTES:

General Education/Core Course-Level Assessment Report

School/College/Branch: University of New Mexico-Gallup	Course: LING 101 Introduction to the Study of Language	Assessment Period: Fall 2016-Spring 2017
Timeframe(s): one academic year, Fall 2016-Spring 2017		

Comments on changes implemented during the previous assessment period (attach evidence of changes-i.e., revised syllabus, additional or revised activities, etc.):

<u>Student Learning Outcomes Being Measured (NIM HED Area(s)/Competency Number(s))</u>	<u>Description of Assessment Instrument(s) & Procedures (attach blank assessment instrument (s))</u>	<u>Assessment Results</u>	<u>Analysis and Interpretation/Reflection on Results (attach relevant evidence-i.e., meeting minutes, etc.)</u>	<u>Plan for Improving Process and/or Student Learning (attach relevant evidence-i.e., meeting minutes, etc.)</u>
By the end of the course, students will be able to demonstrate knowledge of the structural diversity and structural similarities of the world's 5000+ spoken and signed languages by (1 or more of the following): drawing parallels or distinguishing between phonological segments in different languages; analyzing morphology in typologically distinct languages; analyzing syntax in typologically distinct languages; and/or identifying	Quiz 2 Chapters 5-7 Word Formation, Morphology, Grammar	N=18+17+9+15=59 Total=125+121+50+95=391 Mean=6.62	Total 10 points (Below 7.5 points failing) This SLO is very broad. When students were taking quiz 2, it was approximately around 6 th to 7 th week of the semester. I could only measure part of the SLO in quiz 2 at that stage of the semester. I measured "students will be able to identify common functions of diverse morpho elements" based on these chapters (5-7) in the	I will require students to provide more examples in their daily life regarding morphemes and traditional grammar besides those in the textbooks. I will also require students to provide or look for examples regarding word formation processes in small groups and then share with the class. Students will be required to read these chapters focusing on morphology, traditional grammar, and word formation process before coming to class.

<p>common functions of diverse morpho-syntactic elements.</p> <p>(NM HED Core Area: Competency # IV:1,3,4; VI: 3)</p> <p>(UNM Learning Goals: Knowledge, Skills & Responsibility: K & S)</p>			<p>textbook that we went over at that time of the semester.</p> <p>The learning outcome has not been met. The majority of the students still required more examples to understand morphemes and word formation process.</p>	
<p>By the end of the course, students will be able to examine their attitudes about language, including why they have positive or negative associations with specific accents, dialects, vocabulary, registers, and languages; and distinguish scientific observations about language from social judgments about language.</p>	<p>Research Paper 3- Observation</p>	<p>N=14+12+9+13=48</p> <p>Total=213.5+219+140+219.5=792</p> <p>Mean= 16.5</p>	<p>Total 20 points (Below 14.5 points –failing)</p> <p>The learning outcome has been met. The majority of the students conducted library research to find the required academic sources. However, some of the students still had problems finding academic sources or did not conduct library research.</p>	<p>Instructions on library research will be implemented more often throughout the semester.</p> <p>Students will be asked to bring the academic sources they found from the library for the paper to class.</p> <p>Small group discussions on the academic sources (reading) are required after the assignment is given.</p> <p>Small group discussions will be implemented more than once on the academic sources and</p>

(NM HED Core Area: Competency # IV: 1,2,3,4; VI: 3) (UNM Learning Goals: Knowledge, Skills & Responsibility: K & R)				readings of these chapters in the textbooks.
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Quiz 2

Chapters 5-7

Name: _____ Date: _____

Circle the following statements. If you believe the statement is correct, circle Yes, if not, circle No.

1. The word, *ad*, is an example of a hypocorism. Yes/ No.
2. The phrasal verb, to *print out* can be used as a noun, a printout. This process is called backformation. Yes/No
3. The word, *un-happy*, is an example of derivation. Yes/No

4. *Un-*, *-less*, *-ness* are called free morphemes. Yes/No
5. *And*, *but*, *when*, and *because* are called lexical morphemes. Yes/No
6. The rule, *you must not split an infinitive*, in English language, is an example of a descriptive approach. Yes/No
7. The study of the origin and history of a word is known as its etymology. Yes/No
8. One of the least common processes of word formation in English is compounding—that is, the invention of totally new terms. Yes/No
9. New words based on the name of a person or place are called hypocorism. Yes/No
10. The word, *Spanglish*, is an example of blending. Yes/ No

Research Paper 3-Observation

Topic:

Observe a language phenomenon/situation and connect what you see and hear to the topics you have learned in class—e.g., phonology, syntax, semantics, pragmatics, first- language acquisition, second-language acquisition, language and regional variation, language and culture (see textbooks), language and identity, and language and power (see handouts in Learn), etc.

The observation(s) must take place outside of your home, and your research subjects must not be members of your immediate family.

The observation(s) must take place after the assignment is assigned.

Find *three academic sources* to help you understand and support your topic(s). You are required to use one academic source from these two textbooks and the handouts on Learn, and find two more academic sources in the library or library databases. Make sure you are using academic sources, such as book chapters and/or articles from scholarly journals for this paper. Articles or books without authors are not permitted. Sources with incomplete information will not be counted.

Include your reflection of the observation. Also, provide the location, time and date for the observation. If you are able to quote the people's exact words, please do so. Make sure you take notes while you observe the event, and attach the notes when you turn in the paper.

Rubric:

Intro 2

Body/content/ punctuation/ grammar/ word choice/ spelling/ paper length --6

3 academic sources / observation (people's exact words, notes you took, location, date, time) --8

Conclusion --1

Organization --1

Draft --2

Total 20 points

General Education/Core Course-Level Assessment Report

<p>School/College/Branch: University of New Mexico-Gallup</p>	<p>Course: LING 101, Introduction to the Study of Language</p>	<p>Timeframe(s): one academic year, Fall 2017-Spring 2018</p>	<p>Assessment Period: Fall 2017-Spring 2018</p>
<p>Comments on changes implemented during the previous assessment period (attach evidence of changes-i.e., revised syllabus, additional or revised activities, etc.):</p>			
<p><u>Student Learning Outcomes Being Measured (NM HED Areas)/Competency Number(s)</u></p>	<p><u>Description of Assessment Instrument(s) & Procedures (attach blank assessment instrument (s))</u></p>	<p><u>Assessment Results</u></p>	<p><u>Analysis and Interpretation/Reflection on Results (attach relevant evidence-i.e., meeting minutes, etc.)</u></p>
<p>By the end of the course, students will be able to demonstrate knowledge of the structural diversity and structural similarities of the world's 5000+ spoken and signed languages by (1 or more of the following): drawing parallels or distinguishing between phonological segments in different languages; analyzing morphology in typologically distinct languages; analyzing syntax in typologically distinct languages; and/or identifying</p>	<p>Quiz 2 Chapters 5-7 Word Formation, Morphology, Grammar</p>	<p>N=21+8+11+12=52 Total=190+74+99+106 =469 Mean=9.019</p>	<p><u>Plan for Improving Process and/or Student Learning (attach relevant evidence-i.e., meeting minutes, etc.)</u></p> <p>I will require students to provide me more examples in their daily conversation regarding morphemes and morphology and then share with the class.</p> <p>I will break students into small groups and require them to generate the words they use in their daily lives related to the chapters and then share with the class.</p>

<p>common functions of diverse morpho-syntactic elements.</p> <p>(NM HED Core Area: Competency # IV:1,3,4; VI: 3)</p> <p>(UNM Learning Goals: Knowledge, Skills & Responsibility: K & S)</p>			<p>“students will be able to identify common functions of diverse morpho elements” based on these chapters (5-7) in the textbook that we went over at that time of the semester.</p> <p>Based on the average score which is high, the students have understood the concepts and terminology in these chapters.</p>	
<p>By the end of the course, students will be able to examine their attitudes about language, including why they have positive or negative associations with specific accents, dialects, vocabulary, registers, and languages; and distinguish scientific observations about language from social judgments about language.</p>	<p>Research Paper 3 -Observation</p> <p>20 points-(2 sessions)</p> <p>10 points-(2 sessions)</p>	<p>N=16+11=27</p> <p>Total=282.5+189=471.5</p> <p>Mean= 17.46</p> <p>N=7+8=15</p> <p>Total=54.5+59.5=114</p> <p>Mean= 7.6</p>	<p>Total 20 points</p> <p>(Below 14.5 points –failing)</p> <p>The learning outcome has been met. The average is 17.46 which shows that the majority of the students who turned in the assignment conducted the library research and observation regarding any aspects of linguistics in the textbooks (e.g., language attitudes, accents, dialects, vocabulary).</p> <p>Total 10 points</p>	<p>Instructions on library research will be implemented throughout the semester.</p> <p>Students will be required to bring the academic sources they found from the library for the paper to class.</p> <p>Small group discussions on the academic sources (reading) are required after the assignment is given and will be implemented more than once to ensure students to have</p>

<p>(NM HED Core Area: Competency # IV: 1,2,3,4; VI: 3) (UNM Learning Goals: Knowledge, Skills & Responsibility: K & R)</p>			<p>(Below 7.5 –failing) The learning outcome has been met. The majority of the students passed the assignment and conducted the library research and observation regarding any aspects of linguistics (e.g., language attitudes, accents, dialects, vocabulary).</p>	<p>done the library research and read the materials.</p>
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Quiz 2

Chapters 5-7

Name: _____ Date: _____

Circle the following statements. If you believe the statement is correct, circle Yes, if not, circle No.

1. The word, *ad*, is an example of a hypocorism. Yes/ No.

2. The phrasal verb, *to print out* can be used as a noun, a printout. This process is called backformation. Yes/No
3. The word, *un-happy*, is an example of derivation. Yes/No
4. *Un-*, *-less*, *-ness* are called free morphemes. Yes/No
5. *And*, *but*, *when*, and *because* are called lexical morphemes. Yes/No
6. The rule, *you must not split an infinitive*, in English language, is an example of a descriptive approach. Yes/No
7. The study of the origin and history of a word is known as its etymology. Yes/No
8. One of the least common processes of word formation in English is compounding—that is, the invention of totally new terms. Yes/No
9. New words based on the name of a person or place are called hypocorism. Yes/No
10. The word, *Spanglish*, is an example of blending. Yes/ No

Research Paper 3—Observation

Topic:

Observe a language phenomenon/situation and connect what you see and hear to the topics you have learned in class—e.g., phonology, syntax, semantics, pragmatics, first- language acquisition, second-language acquisition, language and regional variation, language and culture (see textbooks), language and identity, and language and power (see handouts in Learn), etc.

The observation(s) must take place outside of your home, and your research subjects must not be members of your immediate family.

The observation(s) must take place after the assignment is assigned.

Find *three academic sources* to help you understand and support your topic(s). You are required to use one academic source from these two textbooks and the handouts on Learn, and find two more academic sources in the library or library databases. Make sure you are using academic sources, such as book chapters and/or articles from scholarly journals for this paper. Articles or books without authors are not permitted. Sources with incomplete information will not be counted.

Include your reflection of the observation. Also, provide the location, time and date for the observation. If you are able to quote the people's exact words, please do so. Make sure you take notes while you observe the event, and attach the notes when you turn in the paper.

Rubric:

Intro 2

Body/content/ punctuation/ grammar/ word choice/ spelling/ paper length --6

3 academic sources / observation (people's exact words, notes you took, location, date, time) --8

Conclusion --1

Organization --1

Draft --2

Total 20 points

Rubric:

Introduction (topic(s)) --1

Body/content/ 3 academic sources / punctuation/ grammar/ word choice/ spelling/ organization/paper length --3

Observation(s) (people's exact words, notes you took, location(s), date(s), time(s)) --4

Conclusion (reflection) --1

Observation notes --1

Total 10 points

POLS 200 Writing Assignment 1 (WA 1)

To complete Writing Assignment 1, follow the instructions below. Please be sure to type and save on your computer or jumpdrive for your records, and give the saved file a name related to the assignment, such as "YournameWA1" .

To receive a grade, you must attach your completed Writing Assignment 1 document in the "WA 1" link (see syllabus for due date). If you attach your document successfully, you will see a confirmation banner appear at the top of the window.

Required Format

--Typed, at least two full pages, 1 inch margins, single-spaced, 12 pt font.

--At the top of your typed document in a single line type the following:

Your Name, Course name, number/section, Writing Assignment 1.

Required Content

Using complete sentences and organized paragraphs, clearly address each of the following:

First, you will identify, define, and discuss the powers and responsibilities of state governments in the U.S., as discussed in the assigned textbook chapters and in class.

Next, using the textbook, assigned readings, and class notes, discuss how those powers and responsibilities have changed over time.

Finally, based on the textbook, assigned readings, and class notes, you will discuss the challenges and advantages that state governments have that the national government does not have.

Use complete sentences, paragraphs, spell-check, grammar-check, and proof-read for clarity.

B. Teaching materials' samples

Sample quiz (PSY 105 class)

Instructions: For multiple choice and true/false items **circle** the best answer. For fill-in the blank, **write** the word(s) that best completes the statement. Be sure to answer every question – there is no penalty for guessing.

1. _____ is regarded as the person who started the first psychological research lab in history.
2. John B. Watson is regarded as an important figure within the field of humanism/humanistic psychology.
T F
3. The type of research conducted by clinical psychologists is mostly _____.
4. Which of the following figures is mostly associated with the field of introspection?
 - a. Freud
 - b. Titchener
 - c. Darwin
 - d. Plato
5. _____ wrote the textbook *The Fundamentals of Psychology*.
6. An example of applied research is a study looking at the brain chemistry of rats as they learn how to find the exit of a maze.
T F
7. Typically counselors and psychologists are able to prescribe medication (e.g., anxiety medication).
T F
8. Which of the following figures is considered an empiricist?
 - a. John Locke
 - b. Descartes
 - c. Noam Chomsky
 - d. Darwin
9. Behaviorism was mostly a reaction toward _____.
 - a. introspection
 - b. science
 - c. humanism
 - d. none of the above
10. Who was the first female president of the APA?
 - a. Mary W. Calkins
 - b. Margaret Floy Washburn
 - c. Virginia Woolf
 - d. Agatha Christie

Selected Discussion board questions (used in online PSY 105)

1. Based on what was covered in Module 1 (History/scope of psychology), what school of thought or figure / person did you find the most interesting within psychology and why? (remember to first introduce yourself and tell us what do you expect to learn from this class).
2. From the neurotransmitters mentioned in Module 3, which one do you think is the most important or do you find the most interesting (and why)?
3. From the brain regions/ structures mentioned in Module 4, which one do you find the most interesting / amusing (and why)?
4. Thinking about the question on nature (biology/genes) vs. nurture (environment), which one do you think has had a greater influence on who you are today, and why?
5. From the learning methods that have been mentioned in this class (i.e., classical conditioning, operant conditioning, learning by observation), which one do you think has had the greatest influence in yourself (and why)?
6. Based on what you know and have learned about dreams, do you think they serve a particular function/purpose or not? Explain why.
7. From your personal experience, what do you think has influenced your level of intelligence the most (and why)?

Soc 101 Writing Assignment 1 (WA 1)

To complete Writing Assignment 1, follow the instructions below (be sure to type and save on your computer or disc drive for your records--give the saved file a name related to the assignment--> YournameWA1).

To receive a grade, you must attach your completed Writing Assignment 1 document in the Week 6 section, in the WA 1 link. If you attach your document successfully, you will see a confirmation banner appear.

Required Format

--Typed, at least one **full** page, 1 inch margins, SINGLE-SPACED, 12 pt font.

--At the top of your typed document in a single line type the following:

Your Name, Course name, number/section, Writing Assignment 1.

Required Content

Discuss and define all of the following, using the terms and information you learn in Chapter 5 on "Agents of Socialization".

First do this:

Using complete sentences, identify and define all four major "agents of socialization" listed in the textbook.

Next, do this:

Using complete sentences and paragraphs, select two of the four major "agents of socialization" for a detailed discussion. Your discussion will explain how these two "agents of socialization" have influenced your ability to attend college over the course of your life.

Use complete sentences, paragraphs, spell-check, grammar-check, and proof-read for clarity.

ADDENDUM
Associate of Arts Liberal Arts Degree Program Review
As requested by Curricula Committee 01/2020

3. Add the CARC program report.

-CARC program report for AA Liberal Arts working draft in progress (Fall 2019)

Request update 01/2020

ADDENDUM
Associate of Arts Liberal Arts Degree Program Review
As requested by Curricula Committee 01/2020

4. Add adjunct information: What percentage of classes taught by adjunct vs. full time, classes taught by adjuncts, their credentials (CVs). For full time- a more comprehensive sample of faculty to include instructors from Fine Arts as well.

-Summary attached

-Adjunct CVs

-Fine Arts CVs

Adjunct Faculty

Currently, in UNM-Gallup's Fine Arts, Humanities (FAHSS) and Social Sciences and Mathematics, Physical and Natural Sciences (MPNS) Divisions, adjunct faculty members are providing approximately over 40% of the instruction. While some teach on an academic year basis, the majority of these adjuncts are employed on a semester/course basis. Their salaries range from a low of about \$701 per credit hour to as high as \$846 depending on course load. Adjunct faculty at UNM-Gallup tend to be found most often in the English, mathematics, and social sciences disciplines where they typically teach entry-level courses. Although many UNM-Gallup adjunct faculty bring important real-world professional experience to the FAHSS and MPNS divisions, they seldom have the time or opportunity to share that knowledge with full-time members. An immediate goal within the AA Liberal Arts Program is to increase the role of full-time faculty mentoring of adjunct faculty. As of Fall 2019, the FAHSS and MPNS divisions have 17 and 9 adjunct faculty members respectively.

Adjunct faculty members at UNM-Gallup compliment the full time faculty, thus enriching the overall curricula. In doing so, they bring an increased level of productivity and flexibility to the AA in Liberal Arts Degree program. The professionalism of most adjunct professors has been consistently exceptional, lending further credibility to the institution's reputation. Development Week, held the week prior to start of each semester, an *Adjunct Information Session* is scheduled to address division support in terms of course information, syllabus, classrooms, class roster, and campus services. Two adjunct office work spaces are dedicated to adjunct faculty in the SSTC building. In recognition of their important positions, FAHSS and MPNS division adjunct faculty members are invited to monthly division meetings so they remain informed about division matters. The improvement of the quality of adjunct instruction is one the goals of the FAHSS and MPNS divisions where administrative and peer classroom observations are conducted of their classroom teaching on a semester basis.

The role of adjunct faculty at UNM-Gallup continues to grow; adjunct faculty members play a very significant role in the delivery of quality instruction. It is incumbent that the FAHSS and MPNS divisions continue to improve adjunct participation in the educational process in taking measures to improve the quality of adjunct instruction and administrators and department chairs exploring every possibility to improve the role of adjunct faculty at UNM-Gallup.

FAHSS and MPNS Adjunct Faculty List (Fall 2019)

Anna Adams, German	Wesley Thomas, Navajo/Native Studies
Dana Aldis, Fine Arts	John White, Architecture
Carlos Baki, Psychology	Carolene Whitman, Navajo, Native Studies
Gloria Begay, Fine Arts	Shishir Acharya, Biology
Tara De Young, English/FYEX	Jones Adjei, Biology
Julianne Fontenoy, Anthropology	Tribhuban Choudhary, Math
Peter Handeland, German	Maria Donahue, Earth Sciences
Kathleen Kurpiel, English	Henry Grizzle, Biology
Keegan Mackenzie-Chavez, Architecture/FYEX	Marilou Joson, Math
Thomas McLaren, Communications/Theater	Natalija Varezkina, Math
James Owens, History	Lucas Venturina, Math
Steven Terborg, Spanish	Carla Zecca, Math

Adjunct Faculty

CURRICULUM VITAE
Carolene E. Whitman

EDUCATION

- 1998-2010 *Doctor of Philosophy in Language, Literacy and Sociocultural Studies*
University of New Mexico, Albuquerque, NM
- 1996-1998 *Master of Arts in Organizational Learning & Instructional Technologies*
University of New Mexico, Albuquerque, NM
- 1990-1996 *Bachelor of Science in Training and Learning Technologies*
University of New Mexico, Albuquerque, NM

DISSERTATION

The Role of an Elder in Iná Biho (Navajo) Language Acquisition: A Narrative Case Study is a qualitative study to examine the perspectives of a Navajo elder on Iná Biho philosophy and its implication for Iná Biho language learning.

Dissertation directed by Dr. Greg Cajete. Committee members: Drs. Rebecca Blum Martinez, Mary Jiron Belgarde, Margaret Connell Szasz and Anita Pfeiffer

ACADEMIC AWARDS

- College of Education Endowed Scholarships, University of New Mexico, August 2009, 2008, 2007, 2006
- American Indian Language Development Institute-Ford Foundation Fellow, University of Arizona, June 2004, 2003, 2002
- Native American Council-Academic Excellence Award, University of New Mexico, August 2002, 2001, 2000
- Graduate Fellowship, University of New Mexico, August 2004, 2003, 2002, 2001, 2000
- The Presidential Award for Excellence in Science, Mathematics, and Engineering Mentoring-Minority Engineering, Mathematics and Science Program (MEMS), University of New Mexico, September 2000.
- Native American Council-Native Scholar Highest Honors, University of New Mexico, 2000, 1999
- Outstanding Young Women of America, Outstanding Young Americans, 1997
- American Indian Science Technology Education Consortium Fellowship, National Aeronautics & Space Administration, 1999, 1998, 1997
- Navajo Tribal Developmental Studies Fellowship, Navajo Nation, 2000, 1999, 1998, 1997, 1996
- President Congratulatory Letter-Academic Achievement, University of New Mexico, 1995
- A.T. Anderson Memorial Scholarship, American Indian Science & Engineering Society, 1998, 1997, 1996, 1995, 1994
- NASA Training Project Scholarship, National Aeronautics Space Administration, 1996, 1995, 1994
- Excellence Award, Sandia National Laboratories, 1993
- Educational Enhancement Award, Albuquerque Technical Vocational Institute, 1993
- Who's Who Among Students in Colleges and Universities, University of New Mexico, 1992
- Outstanding Student, American Indian Science & Engineering Society, University of New Mexico Chapter, 1991
- Navajo Tribal Scholarship, Navajo Nation, 1996, 1995, 1994, 1993, 1992, 1991, 1990

TEACHING EXPERIENCE

Adjunct Faculty, Elementary Navajo for Non-Native Speakers
University of New Mexico-Gallup

Fall 2017 - Present

Course Description: Introductory course to develop listening, speaking, reading and writing skills to communicate at an elementary level. The course uses a communicative approach for student to learn about the fundamentals of vocabulary building, verb conjugation, grammar, oral conversation, reading comprehension and Navajo culture.
Undergraduate course

Adjunct Faculty, Introduction to Native American Studies
University of New Mexico-Gallup

Fall 2011 - Present

Course Description: Introductory course to address the significance of Native American Studies through an interdisciplinary approach for four major areas of academic concentrations: Arts and Literature, Education and Language, Cultural Studies and Environment, and Leadership and Self-Determination. Undergraduate course

Adjunct Faculty, Transitional Studies - College Success

Fall 2011-Fall 2014

University of New Mexico-Gallup

Course Description: Introductory course to assist students in succeeding in college, as well as their personal and professional lives. Three main topic areas of discussion: Understanding College, Understanding Ourselves and Understanding the World. Undergraduate course

Adjunct Faculty, Educating Linguistically & Culturally Diverse Students

Spring 2011

University of New Mexico-Gallup

Course Description: Introductory course to acquaint pre-service educators with the breadth of second language pedagogies including bilingual, English as a second language (ESL), and multicultural education approaches. Undergraduate course

Instructor, Education Across Cultures in the Southwest

Spring 2005/Spring 2007

University of New Mexico

Course Description: Address the role culture plays between and among members of different cultural groups, students, teachers, and parents in the context of the school in the southwestern United States. Graduate course

Instructor, Developing Oral Navajo Language Skills: An Indigenous Approach

Fall 2006

University of New Mexico

Course Description: Assist Navajo language learners in communicating in their Native heritage language by using immersion methods and everyday communicative situations. Undergraduate course

Instructor, Educating Linguistically & Culturally Diverse Students

Fall 2003/Spring 2004

University of New Mexico

Course Description: Introductory course to acquaint pre-service educators with the breadth of second language pedagogies including bilingual, English as a second language (ESL), and multicultural education approaches. Undergraduate course

Substitute Instructor, History of Indian Education

Fall 2007/Spring 2008

University of New Mexico

Course Description: The course examined the history of education for American Indians in the United States from the late 19th century to the present. Taught the course, in the absence of the professor, to graduate students.

Facilitator, Native American Language Teachers' Institute Summers: 2008, 2009, 2010, 2011

University of New Mexico

Course Description: The focus of the Institute is to help prepare speakers and teachers of American Indian languages in planning and teaching their languages in "language immersion settings." Information disseminated through lectures, teaching demonstrations, and hands-on planning and teaching activities. Both Graduate and Undergraduate course

Co-Instructor, Introduction to Engineering

Fall 2000/Spring 2001

University of New Mexico

Course Description: Overview of major content areas in engineering professions. Topics include introduction to engineering disciplines, time and stress management, keys to academic success, learning styles, and junkyard engineering and science projects. Undergraduate course

Instructor, Summer Navajo Language Camp

Summers: 1997, 1998, 1999, 2000, 2001

Albuquerque Public School Indian Education Unit

Course Description: Under supervision of program director, gain multiple teaching experiences in all grade levels between Pre-kindergarten to twelfth grade, as well as some adults, using immersion methodology to teach the Navajo language. Elementary and Secondary level classes.

RESEARCH

Research Assistant, Indian Education Study Group

June 2007-August 2009

Eight Northern Indian Pueblos Council/University of New Mexico

Assist the Co-Principal Investigator in the implementation of the Indian Education Study Project, *Indian Education in New Mexico, 2025*. Assist in establishing the IRB protocols and research methodologies of the project. Research and summarize research articles in the field. Assisted with data collection and transcription of individual and group interviews.

Research Assistant, New Mexico Research Council

September 2004-December 2004

University of New Mexico

Assist the Project Coordinator with research and data collection in the evaluation of educational models for indigenous children. Research and summarize research articles in the field.

UNIVERSITY SERVICE

- Faculty Search Committee Member, University of New Mexico Language, Literacy & Sociocultural Studies; Graduate Student Representative, 2009-2010
- Society of Native American Students Member, University of New Mexico, 2000-2010
- Diné of UNM, University of New Mexico, 2007-2010
- NASA Training Projects Scholarship Selection, University of New Mexico, 1999-2002.
- Minority Engineering Programs Scholarship Selection, University of New Mexico, 1998-1999.
- KIVA Club Member, University of New Mexico, 1992-2010
- American Indian Science & Engineering Society Member, University of New Mexico, 1991-2004

EMPLOYMENT

Legislative District Assistant, Office of Legislative Services

March 2014-August 2019

Window Rock, AZ

- Coordinated and assisted elected Council Delegate with needed community projects
- Planned, implemented and communicated needed projects for the 6-chapter region
- Disseminated information of events for each of the 6-chapters
- Developed, coordinated assisted with networking of resources of people and places
- Researched, developed and disseminated communiqué to different agencies, both at the Federal and Navajo Nation, as well as state levels
- Assisted and (sometimes) facilitated reports from the Council Delegate to the 6-chapter planning and regular meetings, as well as other related meetings
- Provided technical assistance on research and development of correspondence and other documents
- Demonstrated Navajo language proficiency

Field Test Administrator, Center for Applied Linguistics

December 2010

Washington DC

- Administered WIDA MODEL to high school students, grades 9-12 in the areas of speaking, listening, writing, and reading,
- Collected, compiled and summarized participant data
- Completed required forms and mailed to center

Project Assistant, American Indian Language Policy Research

April 2009-July 2010

University of New Mexico

- Coordinated and assisted in workshop, symposium, conference, and summer institute planning
- Coordinated and assisted with advertising of events
- Coordinated and assisted with networking of all participants
- Collected, compiled, and summarized participant data
- Coordinated and assisted with Native language workshops and summer institutes
- Demonstrated and facilitated immersion method teaching
- Demonstrated and facilitated various types of experiential education teaching
- Demonstrated and facilitated various forms of academic assessment

Resident Manager, Student Family Housing

December 2003- May 2010

University of New Mexico

- Quoted rates, showed and rented apartments, checked residents in and out
- Completed required forms, reports, conducted inspections, kept records, responded to inquiries and requests, made minor repairs, reported rule violations, recommended improvements
- Hired, trained and supervised student employees in the Security Aide program

Program Coordinator, Minority Engineering Programs

June 1997-May 2002

University of New Mexico

- Managed the Alliance for Minority Participation program between Southwest Indian Polytechnic Institute and University of New Mexico.
- Served as a liaison between students, staff, other departments, and corporate agencies.
- Developed programmatic materials, coordinated and delivered skills workshops.
- Coordinated and participated in recruitment efforts.
- Applied and implemented retention practices and policies.
- Supervised student employees who served as mentors.
- Coordinated and facilitated meetings and communicated results with director.
- Interacted with students at both the undergraduate and graduate levels.
- Collaborated and maintained teamwork and rapport with other program coordinators.
- Proposed, contacted and procured corporate Native American professionals as speakers.

Program Coordinator NASA Training Projects

January 2002-May 2002

University of New Mexico

- Managed NASA SHARP (Summer High School Apprenticeship Research Program).
- Developed programmatic materials to help high school students in summer program.
- Organized and updated resource files and disseminated information.
- Coordinated hiring efforts for recreational coordinator and residential assistants.
- Interacted with students at both the undergraduate and graduate levels.

PUBLICATIONS

Whitman, C. (1999, May). *Out of the Past Has Come the Present*. Unpublished manuscript.
University of New Mexico College of Education, Albuquerque, New Mexico.

King, D., Boyson, B., Adams, N., Whitman, C. (1992, September). *Relationships Between Solar Resources and Other Meteorological Variable*. National Renewable Energy Laboratory Photovoltaic Performance and Reliability Workshop, Golden, Colorado.

PRESENTATIONS

Whitman, C. (2014-Present). *Navajo Nation Council Delegate's Report*. Presenter. Upon Request from Various Chapters.

Whitman, C. (2014-Present). *Summer Youth Employment Program*. Presenter. Upon Request from Various Chapters.

- Whitman, C. (2018, November). *Procurement Technical Assistance Center*. Facilitator. Training and Workshop. Window Rock, Arizona.
- Whitman, C. (2017, August). *Dine' Business Women Association*. Facilitator. Celebration Kick-off, Gallup, New Mexico.
- Whitman, C. (2010, April). *The Role of an Elder in Iiná Biho (Navajo) Language Acquisition: A Narrative Case Study*. 2010 International Indigenous Language Policy Research Conference, Albuquerque, New Mexico.
- Whitman, C. (2010, April). *The Role of an Elder in Iiná Biho (Navajo) Language Acquisition: A Narrative Case Study*. Nizhoni Days – Diné Lecture Series, Albuquerque, New Mexico.
- Whitman, C. (2010, April). *The Role of an Elder in Iiná Biho (Navajo) Language Acquisition*. 13th Annual College of Education Graduate Student Colloquium, Albuquerque, New Mexico.
- Whitman, C. (2010, March). *The Role of an Elder in Iiná Biho (Navajo) Language Acquisition: A Narrative Case Study*. Dissertation Defense, Albuquerque, New Mexico.
- Whitman, C. (2010, March). *Identity Formation and Heritage Language Development Using Tse's Four-Stage Model*. College of Education-LLSS 315, Albuquerque, New Mexico.
- Whitman, C. (2009, October). *Identity Formation and Heritage Language Development Using Tse's Four-Stage Model*. College of Education Presentation, Albuquerque, New Mexico.
- Whitman, C. (2009, May). *Identity Formation and Heritage Language Development*. 16th Annual Stabilizing Indigenous Languages Symposium. Tempe, Arizona.
- Whitman, C. (2008, April). *Using Symbols to Teach Diné Language*. Co-presenter with Jennie DeGroat (NAU). 36th Annual State Bilingual Conference-NMABE, Albuquerque, New Mexico.
- Whitman, C. (2008, March). *Identity Formation and Heritage Language Development*. 11th Annual College of Education Graduate Student Colloquium, Albuquerque, New Mexico.
- Whitman, C. (2007, October). *Native Education Researchers and Tribal IRB's: Honoring Tribal Research Concerns*. Panelist. 38th Annual National Indian Education Association Convention, Honolulu, Hawai'i.
- Whitman, C. (2007, February). *The Role of a Navajo Elder in Navajo Language Acquisition: A Case Study*. 10th Annual College of Education Graduate Student Colloquium, Albuquerque, New Mexico.
- Whitman, C. (2006, November). *In Beauty We Must Walk*. Facilitator. 16th Navajo Studies Conference, Albuquerque, New Mexico.
- Whitman, C. (2006, October). *What is the Definition of Heritage Language?* Panelist. Politics of Language Cross Disciplinary Symposium and Workshops: The Invisible Majority of the Southwest, Learners of Spanish as a Heritage Language, Albuquerque, New Mexico.
- Whitman, C. (2006, January). *Identity and Heritage Language*. Panelist. 35th Annual National Association of Bilingual Education Conference, Phoenix, Arizona.
- Whitman, C. (2006, January). *Using Storytelling for Learning and Teaching Indigenous Languages*. Co-presenter with Jennie DeGroat (NAU) and Andrea Ramon (Tohono O'odham). 35th Annual National Association of Bilingual Education Conference, Phoenix, Arizona.
- Whitman, C. (2005, November). *Identify Critical Challenges Encountered in Completing an Undergraduate Program*. Facilitator. Conference for Teacher Assistants, Albuquerque, New Mexico.

- Whitman, C. (2005, April). *Heritage Language: Clear as Mud?* Panelist. College of Education Graduate Student Research Colloquium, Albuquerque, New Mexico.
- Whitman, C. (2005, February). *Leadership in Native American: Tribal Leaders Panel*. Facilitator. American Indian Science & Engineering Society 2005 Leadership Conference, Albuquerque, New Mexico.
- Whitman, C. (2004, November). *Heritage Language: Clear as Mud?* Panelist. La Cosecha Dual Language Conference, Albuquerque, New Mexico.
- Whitman, C. (2004, February). *Legitimizing Oral Traditions: Using Storytelling to Teach Indigenous Languages*. Co-presenter with Jennie DeGroat (NAU). National Association of Bilingual Education Conference, Albuquerque, New Mexico.
- Whitman, C. (2004, February). *Reversing Language Oppression: Language Camp with Navajo Urban Families*. Co-presenter with Jennie DeGroat (NAU). National Association of Bilingual Education Conference, Albuquerque, New Mexico.
- Whitman, C. (2003, November). *Ancient Ways Meet Technological Advancements*. Poster. 25th Annual American Indian Science and Engineering Society Conference, Albuquerque, New Mexico.
- Whitman, C. (2003, June). *Immersion Teaching Methods for Native American Languages*. Co-presenter with Jennie DeGroat (NAU), Donna Boynton (Acoma) and et al. American Indian Language Development Institute, Tucson, Arizona.
- Whitman, C. (2001, March). *Finding Voice, Finding Place: Graduate Women in Academia*. Panelist. College of Education Colloquium, Albuquerque, New Mexico.
- Whitman, C. (2000, October). *Teaching the Navajo Language Using Puppets*. Co-presenter with Jennie DeGroat (NAU) and Dan Yazzie (Diné). National Indian Education Association Conference, Sioux Falls, South Dakota.
- Whitman, C. (2000, October). *Academic Excellence Workshops*. Minority Engineering Programs, Albuquerque, New Mexico.
- Whitman, C. (1998, November). *Cultural Sensitivity*. Panelist. American Indian Science and Engineering Society Conference, Denver, Colorado.
- Whitman, C. (1996, November). *Cultural Sensitivity*. Panelist, American Indian Science and Engineering Society Conference, Salt Lake City, Utah.
- Whitman, C. (1996, August). *Distance Education*. Sandia National Laboratory, Student Internship Program Educational Outreach, Albuquerque, New Mexico.
- Whitman, C. (1993, November). *Photovoltaic Applications on the Navajo Reservation*. American Indian Science and Engineering Society Conference, Spokane, Washington.

PROFESSIONAL ASSOCIATIONS

Alpha Phi Alpha Saturday Science and Math Academy (SSMA)
American Educational Research Association (AERA)
American Indian Science and Engineering Society (AISES)
Kappa Delta Pi International Honor Society in Education (KDP)
National Association of Bilingual Education (NABE)
National Indian Education Association (NIEA)

Tara De Young

Curriculum Vitae

Master of Arts in Education, 2011

Colorado Mesa University, Grand Junction, CO

Core coursework (11 semester hours)

ESOL endorsement (24 semester hours)

Capstone Presentation: "A program analysis of Montrose High School's ESL program: A proposal for innovation and renewal"

GPA: 4.0

Scholarship: Awarded the Colorado state ESL endorsement grant for 24 graduate semester hours- dependent on GPA

Core Courses:

Culture and Pedagogy

Educational Technology

Theory, Design, and Assessment of Curriculum

Introduction to Educational Research and Design

English for Speakers of Other Languages:

Methods of Teaching English as a Second Language

ESL Strategies/Content Areas

Internship in ESOL: K-6

Internship in ESOL: 7-12

Language Systems and Linguistic Diversity

Theories of Second Language Acquisition

Multicultural Narratives

Assessment in English as a Second Language

Bachelor of Arts in Secondary Education, 2006

Calvin College, Grand Rapids, MI

English Major (34 semester hours)

English as a Second Language Minor (18 semester hours)

English Major:

British Literature I

British Literature II

Shakespeare, Jonson/Contemporaries

American Literature I

American Literature II

World Literature II

Written Rhetoric

Romantics and Victorians

Teaching of Writing

Adolescent Literature

English as a Second Language:

Linguistics

Grammar for Teachers of ESL

Sociolinguistics & Issues in Language Education

Intercultural Communications

Diversity & Inequality in NA Society

Intro to Bilingual and ESL education

Teaching Experience

University of New Mexico

Gallup Branch

Adjunct faculty instructor of UNIV 101*; Summer 2017-present
Adjunct instructor of ENGL 98, 100*, 101*; Spring 2013-Fall 2016
* web component added to these courses

Montrose County School District

Montrose, CO

English Teacher (grades 9-12), 8/2010-10/2012
ESL Teacher (grades 9-12), 8/2008-5/2010

Albuquerque Public School District

Albuquerque, NM

Outdoor Education Teacher (grades 6-8), 8/06-5/08

Excel Charter Academy, *National Heritage Academy*

Grand Rapids, MI

Language Arts Student Teacher (grades 6-8), 1/06-5/06

Kent County School District

Wyoming, MI

ESL Student Teacher (grades 9-12), 8/05-12/05

English Language Institute China

Hubei Province, Peoples Republic of China

ESL Instructor, Summer 2005

Leadership experience

Coordinator of University Studies program; Fall 2017-Fall 2018

Adjunct faculty senate representative; Spring 2018- present

Contributions at UNM-Gallup

Developed curriculum and instruction for University Studies program

Currently serve on adjunct faculty task force to review policy and procedures related to adjunct faculty contracts, serve as contact person for new adjunct faculty questions

Contributions at Montrose High School

Refined model of instructional service for ELLs which helped lead to improved state assessment scores.

Served on Response to Intervention (RtI) committee to help develop and implement the RtI process.

Served as a Sheltered Instruction Observation Protocol (SIOP) coach for the district.

Served on school committees and taskforces focused on curriculum development, and textbook review.

Additional Experiences

Tutor, Roosevelt Park Church

Grand Rapids, MI, 8/04-12/04

Instructed lessons for an adult ESL class

Resident Assistant, Calvin College

Grand Rapids, MI 8/03-5/04

Facilitator of community development and activities for international student floor and dorm

Student, University of Wollongong

Wollongong, New South Wales, Australia

Coursework focused on Victorian Literature and Aboriginal studies

Maria Magdalena Sandoval Donahue

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Albuquerque, NM 87110
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EDUCATION

University of New Mexico, Albuquerque, NM

• Ph.D. in Earth & Planetary Sciences (2016)

Dissertation: *Episodic uplift of the Rocky Mountains: Evidence from U-PB detrital zircon geochronology and low-temperature thermochronology with a chapter on using mobile technology for geoscience education*

Dissertation advisor: Dr. Karl E. Karlstrom

Alfred P. Sloan Foundation Minority Ph.D. Scholarship recipient

University of New Mexico, Albuquerque, NM

M.S. in Earth & Planetary Sciences (2007)

Thesis: *The Quaternary incision history of the Black Canyon of the Gunnison, Colorado*

Thesis advisor: Dr. Karl E. Karlstrom

University of Oregon, Eugene, OR

B.S. in Geological Sciences (2005)

B.S. in Fine Arts (2005)

RESEARCH & ACADEMIC APPOINTMENTS

Lecturer/Instructor of Record, University of New Mexico, 2014-2017. *Blue Planet: Introductory Environmental Science (ENVS 101)* and *New Mexico Field Geology (EPS 310)*. Responsible for course design including lectures and exams, development of in-class and web course components, content delivery, and student evaluation in classroom-based courses of 50-200+ students. Class includes in-class and field-based components.

Graduate Assistant: Museum Studies, University of New Mexico, 2015-2016. Joint Earth & Planetary Science (EPS) & Museum Studies position. Position initiates a potential renovation of UNM EPS geology museum. Involves collaboration between faculty, departments, funding research and grant writing, science education & communication research, museum design.

Graduate Assistant, University of New Mexico, 2014-2015. Interaction and Disciplinary Design in Educational Activity (IDDEA) Lab. Supervised by Dr. Vanessa Svhilla, Department of Organization, Information, and Learning Sciences. Investigating the role of technology in the process of educational design in interdisciplinary research group.

Graduate Assistant, University of New Mexico, Spring 2014. STEM (Science, Technology, Engineering and Mathematics) Academy minority retention program coordinator. Instructor position included course design, planning of workshops and outreach programs to facilitate the involvement and retention of minority students in STEM disciplines.

Graduate Teaching Assistant Dept. of Earth & Planetary Sciences, UNM (2005-2007, 2011-2013): Structural Geology (EPS-307L), New Mexico Field Geology (EPS-310), Earth History (EPS201L), Sedimentology & Stratigraphy (EPS-304L), Physical Geology (EPS-105L), STEM Academy/Minority retention program (UNIV -175). Duties include lecture and laboratory preparation, delivery, evaluation of student learning in laboratory, classroom, and field settings.

Graduate Mentor, 2010-2014. Mentoring two UNM EPS undergraduate students through senior honors thesis research projects. Projects included designing education-level-appropriate and interest-appropriate projects, guiding collaborative background, field, and laboratory research (with collaborators at University of Arizona Geochronology Laboratory), and aiding prepare their projects for delivery at local and national professional conferences. With Dr. Karl Karlstrom.

PUBLICATIONS

- Donahue, M.S., Pěcha, M., Karlstrom, K.E., Gonzales, D., Heizler, M.A.**, Detrital zircon analysis of Early Tertiary paleorivers in the southern Rocky Mountains: multi-stage uplift and emergence of modern drainage patterns (in review): *Geosphere*.
- Ricketts, J.W., Kelley, S.A., Karlstrom, K.E., Schmandt, B., **Donahue, M.S.**, van Wijk, J., 2015, Synchronous opening of the Rio Grande rift ~20-10 Ma supported by apatite (U-Th)/He and fission-track thermochronology, and evaluation of possible driving mechanisms: *Lithosphere*.
- Donahue, M.S.**, Donahue, J.P., Jimenez, E.Y., Castillo, T., Svihla, V., Needs-based designing for learning professional practices: scholarly and worldly: American Educational Research Association National Meeting, Design-based research: Coming of Age for a Versatile Methodology Supporting Diverse Research and Learner Needs Symposium, Chicago, IL (April 2015).
- Donahue, M.S.**, Donahue, J.P., 2014, Field Play and the New Mexico Geological Society Fall Field Conference: Incorporating Augmented Reality and location-sensitive content to create an interactive, data-rich landscape: *Geological Society of America Abstracts with Programs* vol. 46, no. 6, p.739.
- Donahue, M.S.**, Donahue, J.P., 2014, Field Play and the New Mexico Geological Society Fall Field Conference: Incorporating Augmented Reality Geologic Field Trips and Location-Sensitive Educational Lessons for a Personalized, Interactive Geoscience Experience: *New Mexico Geological Society Abstracts with Programs* v.46, no.6, p.739.
- Donahue, M.S.**, Karlstrom, K.E., Kelley, S.A., Ricketts, J.W., 2013, Multi-stage uplift of the Rocky Mountains: using thermochronology data to unravel mechanisms and discrete episodes of uplift and intervening tectonic quiescence: *Geological Society of America Abstracts with Programs* vol. 45, no. 7, p.0.
- Donahue, M.S.**, Donahue, J.P., Karlstrom, K.E., Crossey, L., 2013, Field Play: A geologic mobile application incorporating augmented reality field trips and location sensitive educational lessons for personalized, multifaceted, interactive geoscience education: *Geological Society of America Abstracts with Programs* vol. 45, no. 7, p.0.
DOI: 10.13140/2.1.2831.2326
- Donahue, M.S.**, Karlstrom, K.E., Aslan, A., Darling, A., Granger, D., Wan, E., Dickinson, W. and Kirby, E., 2013, Incision history of the Black Canyon of the Gunnison, Colorado, over the past ~1 Ma inferred from dating of fluvial gravel deposits: *Geosphere*, August; v.9, no. 4, p. 815-826; doi: 10.1130/GES00847.1.
- K.E. Karlstrom, D. Coblenz, K. Dueker, W. Ouimet, E. Kirby, J. Van Wijk, B. Schmandt, S. Kelley, G. Lazear, L.J. Crossey, R. Crow, A. Aslan, A. Darling, R. Aster, J. MacCarthy, S.M. Hansen, J. Stachnik, D.F. Stockli, R.V. Garcia, M. Hoffman, R. McKeon, J. Feldman, M. Heizler, **M.S. Donahue**, and the CREST Working Group, 2012, Mantle-driven dynamic uplift of the Rocky Mountains and Colorado Plateau and its surface response: Toward a unified hypothesis: *Lithosphere*, v. 4, no. 1; p. 3–22; GSA DR No. 2012041.
- Donahue, M.S.**, Karlstrom, K.E., Gonzales, D.A., Pecha, M., McKeon, R.E., 2011, Multi-stage uplift of the Rocky Mountains: new age constraints on the Telluride Conglomerate and regional compilation of apatite fission track ages, Abstract T13-B-2379, presented at 2011 Fall Meeting, AGU, San Francisco, CA, 5-9 Dec.
- Aslan, A., Karlstrom, K., Hood, W.C., Cole, R.D., Oesleby, T.W., Betton, C., **Sandoval, M.M.**, Darling, A., Kelley, S., Hudson, A., Kaproth, B., Schoepfer, S., Benage, M., and Landman, R., 2008, River incision histories of the Black Canyon of the Gunnison and Unaweep Canyon: Interplay between late Cenozoic tectonism, climate change, and drainage integration in the western Rocky Mountains, in Reynolds, R.G., ed., *Roaming the Rocky Mountains and Environs: Geological Field Trips: Geological Society of America Field Guide 10*, p. 175-202.
- Sandoval, M. Magdalena**, 2007: *Quaternary Incision History of the Black Canyon of the Gunnison, Colorado*: Thesis, University of New Mexico.
- Karlstrom, Karl E., Kirby, Eric, Kelley, Shari, Aslan, A, **Sandoval, M. Magdalena**, Crow, Ryan, 2007: Neotectonic Influences on the Longitudinal Profile of the Colorado River System in Grand Canyon and the Rocky Mountains. *Geological Society of America Paper 71-1*.
- Sandoval, M. Magdalena**, Karlstrom, Karl E., Aslan, Andres, Kirby, Eric, Granger, Darryl, 2006: Incision History of the Black Canyon of the Gunnison. *Eos Trans. AGU*, 87(52), Fall Meet. Suppl., Abstract T11A-0421.
- Sandoval, M. Magdalena**, Karlstrom, Karl E., Coblenz, David, Aslan, A, 2006: Incision History of the Black Canyon of the Gunnison: Update and Summary of Available Constraints and Problems. *Geological Society of America: Rocky Mountain Section Paper 8-9*.

Maria Magdalena Sandoval Donahue

page 3

Gardner, J.N., Goff, F., Reneau, S.L., **Sandoval, M.M.**, Drakos, P.G., Katzman, D., and Goff, C.J., 2006: Geological map of the Valle Toledo quadrangle, Los Alamos and Sandoval Counties, New Mexico. New Mexico Bureau of Mines and Mineral Resources Map, OF-GM 133, scale 1:24,000.

INVITED PRESENTATIONS

- Donahue, M.S.**, (2017) *Science Isn't Scary*, TEDxABQ Women, Albuquerque, NM
- Donahue, M.S.** (2017) *Building a Geoscience Narrative*, Department of Geological Sciences, New Mexico State University
- Donahue, M.S.** (2014) *Imagining deep time: a scientists visualization of processes beyond human scale as captured in a grain of sand*. | National Academy of Sciences DASER.
- Donahue, M.S.** (2014) *Geomorphic evolution of topography in southwestern Colorado during the Tertiary*. Fort Lewis College, Durango, CO.
- Donahue, M.S.** (2011) *Multi-stage uplift in the Rocky Mountains: exploring uplift mechanisms and timing using low-temperature thermochronology, detrital zircon geochronology and geomorphic analysis*. Department of Earth and Environmental Sciences, New Mexico Institute of Mining and Technology, Socorro, NM.

PROFESSIONAL EXPERIENCE

- Think Ubiquitous LLC**, Albuquerque, NM. Founder & CEO (2014-present). Software development: Interactive data visualization and communication tools. Mobile app development including augmented reality, place-based science education.
- Shaw Environmental**, Albuquerque, NM. Geologist (2009-2010). Environmental consulting including soil assessments, borehole drilling and core logging, groundwater monitoring well installation, unexploded ordnance assessment. Written contributions include work plans, remedial investigations, feasibility studies and other required documents for federal, state, and local entities.
- Watershed Sciences**, Corvallis, OR (2008). LIDAR data acquisition and processing. Extensive use of Trimble surveying equipment and data processing.
- TerranearPMC**, Los Alamos National Laboratory (LANL), Los Alamos, NM (2007). Geologic and environmental assessment including: borehole drilling, core sampling, rock-, soil-, and water sampling (chemical, high explosive and radiological contamination), monitoring well installation. Preparation of environmental assessment and research reports for LANL, state and federal entities. 40-hour HAZWOPER certified, national security clearance.
- Los Alamos National Laboratory** (Earth & Environmental Sciences, Geophysics): Graduate Student Research Assistant (2005-2006): Geologic mapping of Valles Caldera, NM; sample preparation; wet/dry laboratory work; microprobe and mass spectrometer, analysis; core sample cataloging; optical microscopy and mineralogy. Supervisors: Dr. Kenneth Wohletz and Dr. Jamie Gardner.
- Los Alamos National Laboratory** (Earth & Environmental Sciences, Geophysics): Undergraduate Student Research Assistant (2000-2004). Supervisors: Dr. Kenneth Wohletz and Dr. Jamie Gardner.
- Los Alamos National Laboratory** (Earth & Environmental Sciences, Geophysics): High School Student Intern (1998-2000). Supervisors: Dr. Kenneth Wohletz and Dr. Jamie Gardner.

AWARDS

- American Federation of Mineralogical Societies Scholarship (2014)
- University of New Mexico Graduate Student Success Grant (2014)
- Geological Society of America Student Travel Grants (2014, 2013, 2012, 2010)
- New Mexico Geological Society Research Award (2014)
- Association for Women Geoscientists Chrysalis Award (2014)
- UNM Graduate & Professional Association: Research & Professional Development Grant (2013, 2010)
- UNM Graduate & Professional Association: Research & Travel Grant (2010)
- Colorado Scientific Society Ogden Tweeto Award (2012)

Maria Magdalena Sandoval Donahue

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Geological Society of America Outstanding Minority Research Award (2012)
New Mexico Geological Society Frank. E. Kottowski Research Award (2012)
Alfred P. Sloan Foundation Minority PhD Program recipient (2010-2012)

PROFESSIONAL AFFILIATIONS

American Geophysical Society
Geological Society of America
American Institute of Professional Geologists
Association for Women Geoscientists
New Mexico Geological Society
National Association of Geoscience Teachers

SERVICE & ACTIVITIES

PoP Scientist (Science Communication workshops and public outreach engagements) – Explora Museum (Albuquerque, NM) Portal to the Public national program (2016, 2017)
Girl Scouts of America Science project coordinator, speaker, mentor (2010, 2017)
Co-coordinator & Director Professional Development Speaker Series Association of Geology Graduate Students (2014-2015)
Geoscience project co-coordinator Science Olympiad (2014)
Volunteer Judge Academic Decathlon (2012)
Volunteer Judge New Mexico State Science Fair (2010, 2009)
Introduction to running seminars (2014, 2013)
Volunteer coach at La Cueva High School, boys and girls Cross Country, Albuquerque, NM (2009)
Volunteer coach at the University of New Mexico, Albuquerque, NM (2005-2007), men's & women's Track & Field and Cross Country programs.
U.S. Olympic Marathon Trials Qualifier & Participant (2016, 2012)

REFERENCES

Available upon request

Objective

After five years of comprehensive teaching experience with Gallup McKinley County Schools and three years with BIE's ChiChiltah Jones Ranch School, I have a Masters Degree in Elementary Education and Level Three K-12 Licensure with Language Arts and TESOL certifications. I'm currently completing an advanced Reading certification. I have taken advantage of many of the district's technology courses. I now wish to use my proven skills as an educator, building leadership team member, goal team leader, grant writer, and formerly certified LindaMood Bell reading consultant to help UNM-Gallup's students as a Reading or English teacher.

Qualifications

I have the proven capacity to:

- Act proactively to address problems
- Develop practice test taking strategies, extracurricular writing projects
- Coordinate and organize large and small group efforts
- Organize technology and professional support for fellow teachers and assisted with whole school presentations
- Articulate and share a vision of success with students providing celebrations recognizing the hard work of students and teachers

Major Achievements

I have been allowed to:

- Receive LindaMood Bell Consultant Certification and work at their Deerfield Center
- Incorporate Learnia sample tests into the RTI reading program, LindaMood Bell(LMB)
- Organize whole school NMSBA writing practice using LMB's Visualizing/Verbalizing
- Coordinate a model LMB RTI Reading center at Tohatchi Middle School

By testing students, analyzing data, consulting with leadership and peers, to create learning groups, writing lesson plans, and provide professional development for teachers and staff across the curriculum

- Serve as Reading Goal Team chairperson, on the Building Leadership Team/Safety Team
- Receive a 2011 Golden Apple grant and a McKinley Education Foundation grant for literacy projects that included attending the International Lindamood Bell Conference.

Work Experience:

Fall 2010-Present: GMCS-Tohatchi High School
P.O. 248
Tohatchi, NM 87325
Fall 2010-2011: 9th, taught 10th and 12th English, Lindamood Bell(Rdg.)

Fall 2006-Spring 2011: Gallup McKinley County Schools
Tohatchi Middle School
Box 322
Tohatchi, New Mexico 87325
Fall 2009-2010:LindaMood Bell Certified Teacher-RTI-Reading
Fall 2006-2010: Language Arts/Literature Teacher-6th Grade and
Teaching LindaMood Bell RTI Reading Classes

Resume Of Kathleen Kurpiel-2

- 2008-2009 Dr. Norman Smith, Ph.D., English Dept.
UNM-Gallup
Assistant/Book Editor for Professor Smith
- Fall 2003-2006 Bureau of Indian Affairs
Chichiltah Jones Ranch School
Box 278
Vanderwagen, NM 87326
Taught 6th, 7th, and 8th grade Language Arts/Literature
- 2000-2003 UNM-Gallup Student Senate
200 College Drive
Gallup, NM 87301
2000-2003 Student Senate Secretary/Office Administrator
(2001-2003) English Tutor/Assistant to English Professor Norman Smith
- Additional Work Experience provided as requested

Education

- May, 2007 Masters of Elementary Education
TESOL Certification
University of New Mexico, 2007, Graduated Summa Cum Laude
Albuquerque, New Mexico
- May, 2003 Bachelors of Science in Elementary Education
TESOL Certification
University of New Mexico, 2003, Graduated Summa Cum Laude
Albuquerque, New Mexico
- June, 1970 Alvernia High School, 1970, Graduated
Chicago, IL

Awards/Other Activities

- Summer 2006-Present Ongoing LMB Training (SeeingStars, V&V, On Cloud Nine Math)
Summer Reading Academy, Gallup, NM, California, Deerfield, IL
2009, Certified LMB Consultant for a year at Mid School
- Summer 2009 Four Corners Writing Project- UNM-Gallup
NASA Project 3D View Training -U.S. Satellite Laboratories
5th to 6th Grade Science Curriculum
- Summer 2008 Intel Teach to the Future
- Summer 2004 NASA/UNM- Albuquerque-Summer Science Program
Teaching Science to Native Americans
- 2006-Present Gallup McKinley County District
Various tech. courses, Casenex professional development-Rdg. courses
UNM-Gallup-continous English and other Writing courses
Staff writer for UNM-Gallup newspaper, Campus Voice

References

Two people will provide immediate references; other names available.

Opal Kulish-Instructional Coach
Gallup McKinley County Schools
700 Boardman
Gallup, New Mexico 87301
Email: okulish@gmcs.k12.nm.us

Kathy Ferriss
1707 Helena
Gallup, NM 87301
Phone: 505-870-3325/ wk.505-721-4807
Email: kferriss@gmail.com

Full-time Faculty

Kristi Rae Wilson kraewilson.com

EDUCATION

2010

MFA

Metal/Jewelry

University of Illinois, Urbana-Champaign, IL

2006

BFA

Metal/Jewelry

Stephen F. Austin State University, Nacogdoches, TX

TEACHING

2019-2018

University of New Mexico-Gallup / Visiting Assistant Professor

Small Scale Metals Construction

Intro to Art History

Drawing

2018-2016

University of New Mexico-Gallup / Adjunct Faculty

2014-2013

Small Scale Metals Construction

Introduction to Art History

Two-Dimensional Design

Art Practices I

Drawing

2016-2015

University of New Mexico-Gallup / Visiting Assistant Professor

Small Scale Metals Construction

Two-Dimensional Design

Drawing

Gallery Manager

2010-2013

Houston Community College / Adjunct Faculty

Two-Dimensional Design

Three-Dimensional Design

Art Appreciation

Art History

Lone Star Community College / Adjunct Instructor

Jewelry/Metals

Glassell School of Art / Adjunct Instructor

Three-Dimensional Design

Evelyn Rubenstein Community Center / Instructor

Jewelry/Metals

2008-2009

University of Illinois Urbana-Champaign / Teaching Assistant

Jewelry/Metals

VISITING ARTIST OPPORTUNITIES

2015-2017

Sacred Heart Spanish Market

Invited Judge
Gallup, NM

2014

New Mexico State University

Guest Lecturer & Demo
Las Cruces, NM

2012

Bowling Green State University

Visiting Artist / Lecture
Bowling Green, OH

2010-2011

Houston Center for Contemporary Craft

Artist in Residence
Houston, TX

SELF ENRICHMENT

2019

Form and Concept / Southwest Makers Symposium

Santa Fe, NM

2009

Porcelain and Mold Making Workshop

University of Illinois, Urbana-Champaign, IL
Ilona Romule

Hand Made Nation Embroidery Workshop

Women's Resource Center, Urbana-Champaign, IL
Faihe Levine

Rhino 3-D Workshop

University of Illinois, Urbana-Champaign, IL
Nicole Jacquard

2008

Mechanisms

University of Illinois, Urbana-Champaign, IL
Tom Muir

2006

Jewelry Opere Workshop: Now Tree

Ruudt Peters
Ravenstein, NL

EXHIBITIONS

2015

UNM-Gallup Faculty Show

ARTS 123 Gallery / Gallup, NM

2014

Rethinking Sentimentality

University of New Mexico-Gallup, NM

Heirloom

Cruz Gallery / Santa Fe, NM

- 2013** **Failures**
Kresge Gallery / Batesville, AR
- 2012** **Body Parts: Site Specific Jewelry**
Goldesberry Gallery / Houston, TX
- Solo Show: Kristi Rae Wilson**
Marie Flickinger Gallery, TX
- 2011** **Beyond Beautiful: Rethinking Domestic Craft**
Houston Center for Contemporary Craft / Houston, TX
- 2010** **Extreme Tea**
Houston Center for Contemporary Craft, TX
- 2009** **Celebrating Women's History**
Pen and Brush Gallery, NY
- Evolving**
Springer Cultural Center, Champaign, IL
- 2008** **Woman**
Center for Modern Psychoanalytic Studies, NY
- Putting the Band Back Together**
Traveling Exhibition / SNAG
- AWARDS**
- 2016** **Mini Grant / Work Bench / Collaboration with Construction Technology**
University of New Mexico Gallup, NM
- Faculty Professional Development Committee Funds (FPDC)**
Society of North American Goldsmiths (SNAG) / Asheville, NC
- Student Senate Travel Funds / Art Student Collective (ASC) Advisor**
(SNAG) Conference / Asheville, NC
- 2015** **Adjunct Faculty Recognition Award**
University of New Mexico Gallup, NM
- Student Senate Travel Funds / (ASC) Advisor**
(SNAG) Conference / Boston, MA
- 2014** **Mini Grant / Rolling Mill**
University of New Mexico Gallup, NM
- 2011** **Certificate of Appreciation as a Volunteer**
Houston Center for Contemporary Craft

Houston, TX

- 2010** **Solo Performance Honorarium**
Women's Resource Center
Urbana-Champaign, IL
- 2008** **Brodie Material Grant**
University of Illinois at Urbana-Champaign, IL
- Creative and Performing Arts Fellowship**
University of Illinois at Urbana-Champaign, IL
- 2007** **Fellowship Tuition Grant**
University of Illinois at Urbana-Champaign, IL
- Brodie Material Grant**
University of Illinois at Urbana-Champaign, IL
- 2006** **Educational Endowment Scholarship**
(SNAG) Conference / Chicago, IL
- 2018** **AFFILIATION**
McKinley County Quilters Guild
Member
- 2015-2016** **Society of North American Gold Smiths**
Member
- 2012** **Houston Metals Art Guild**
Member and Director of Work Shops
- 2007-2010** **Art Graduate Student Organization**
Member
- Metals Guild**
Member
- 2005-2010** **Society of North American Gold Smiths**
Member
- 2011** **PUBLICATION**
Saw Dust, December edition (2011): p.10
- Houston Chronicle, *The Good Life: Artistically Chic, Joy Sewing*: July (2011)
- 2009** **500 Enameled Objects**, fist edition book (2009): p.386
- 2008** **The Ring Show: Then and Now and Putting the Band Back Together**,
catalogue (2008) p.213
- Australian Enamel Newsletter, issue 97 Autumn, (2008): p. 8
- 2006** **Metalsmith** vol.26 no.5 (2006): p.60

John Zimmerman

www.jzsculpture.com

Education

- 2002 **MFA Spatial Art, *Emphasis in Ceramics***, San Jose State University.
San Jose, California.
- 1999 **BFA Ceramics**, Bowling Green State University.
Bowling Green, Ohio.

Teaching/Work Experience

- 2019 **Professor of Fine Art**, University of New Mexico-Gallup
- 2014 & 16 **Invited Artist**, The FuLe International Museum of Ceramic Art,
Fuping China.
- 2013-19 **Associate Professor of Fine Art**, University of New Mexico-Gallup
- 2013 **Summer Resident**, The Archie Bray Foundation for the Ceramic
Arts, Helena MT.
- 2006-13 **Assistant Professor of Fine Art**, University of New Mexico-Gallup.
- 2006- **Director, Ingham Chapman Gallery**, UNM-Gallup.
- 2011-12 **Artist in Residence**, Houston Center for Contemporary Craft
Houston TX.
- 2011 **Summer Resident Artist**, The Clay Studio of Missoula
Missoula MT.
- 2004-06 **Visiting Artist and Studio Technician**, Florida Atlantic University,
Boca Raton, Florida.
- 2002-04 **Artist in Residence**, University of Louisville
Louisville, Kentucky.

Visiting Artist Workshops/Lectures

- 2019 **Visiting Artist Workshop**, University of Southern Mississippi
- 2015 **Visiting Artist Lecture**, Virginia Commonwealth University
- Visiting Artist Lecture**, The University of North Georgia
- Public Lecture**, Red Lodge Clay Center, Red Lodge MT
- 2013 **Public Lecture**, The Archie Bray Foundation, Helena MT
- 2012 **Visiting Artist Lecture & Public Lecture**
Lone Star College-Montgomery, Conroe TX
- Public Lecture**. Clay Houston, Houston Center for Contemporary
Craft
- 2011 **Visiting Artist Workshop & Public Lecture**
Monroe Community College, Rochester NY
- Public Lecture**
Rochester Institute of Technology, School for American Crafts
Rochester NY
- 2010 **Visiting Artist Workshop & Public Lecture**

- 2009 New Mexico State University, Las Cruces NM
Public Lecture.
 Lyon College, Batesville AR
Visiting Artist Workshop & Public Lecture.
 California State University- Fresno.
Visiting Artist Lecture, San Jose State University.
- 2008 **Visiting Artist Workshop & Public Lecture.**
 Oklahoma State University, Stillwater OK.

Publications

- 2019 Upfront Section: June / July / August issue of Ceramics Monthly
- 2016 *John Zimmerman's Big History.* Susie J Silbert, January 2016 issue of American Art Collector magazine.
- 2015 Sculpture pictured in exhibition review of "Souvenirs of The Future". November 2015 issue of Ceramics Monthly.
 Resident Artist Spotlight, November Newsletter, Red Lodge Clay Center, Red Lodge MT.
- 2013 Up Front section of January 2013 issue of Ceramics Monthly.
- 2012 Houston Center for Contemporary Craft blog:
www.crafthouston.org/category/blog and on the alumni page.
 Review of group exhibition *Mix*, by Robert Boyd, can be viewed at:
<http://thegreatgodpanisdead.blogspot.com/2012/07/mixing-it-up-at-goldesberry-gallery.html>
- 2010 *The Structure of Things: The Sculpture of Brandon Reese.*
 February 2010 issue of Ceramics Monthly.

Collections

The FuLe International Museum of Ceramic Art Permanent Collection. Fuping China.
The Permanent Collection of the Archie Bray Foundation for the Ceramic Arts. Helena MT.
The Permanent Collection of the Clay Studio of Missoula. Missoula MT.
The Ingham Chapman Collection. The University of New Mexico- Gallup, Gallup NM.
Jim Kolva-Private Collection. Spokane WA.
Rebecca Sive-Private Collection. Chicago IL.

Selected Exhibitions

- 2019 **Korean Ceramic International Bienalle,** Selected Artist, Online / Catalog Exhibition. Korea Ceramic Foundation
Clay National XIV Nature Reconsidered, Invited Artist,
 Carbondale Clay Center CO
- 2018 **Rugged Grace,** Two Person Exhibition, Eutectic Gallery, Portland OR

- A View from the West**, Juried Exhibition (curator and participant),
The Pittsburgh Cultural Trust, Pittsburgh PA
- 2017 **Milestones: BGSU Alumni Exhibition**, Invited Artist, Bowling
Green State University, Bowling Green OH
Atypical Topographies, Juried Exhibition, Clyde Snook Gallery,
Adams State University, Alamosa CO
Slice, Invitational Exhibition, Siteworks Design, Portland OR
- 2016 **2016 Juried Ceramics Exhibition**, Mulvane Art Museum, Topeka
KS
15th Biennial Teapot Exhibition, Invited Artist, Craft Alliance
Center of Art and Design, Milwaukee WI
- 2015 **John Zimmerman: SCAPES**, Solo Exhibition, The Clay Studio of
Missoula, Missoula MT.
John Zimmerman: SCAPES, Solo Exhibition, Bob Owens Gallery,
The University of North Georgia, Dahlonega GA.
- 2014 **Souvenirs of the Future: A Survey of Contemporary Ceramics**,
Invitational Exhibition, The Lawrence Art Center, Lawrence KS.
History in the Making, Juried Exhibition, The Firehouse Gallery,
Rochester NY.
The Price of Freedom, Invitational Exhibition, Walkers Point
Center for the Arts, Milwaukee WI.
Archie Bray NCEA Exhibition, Invitational Exhibition, The
Wisconsin Center, Milwaukee WI.
Potsketch 2014, Invited Artist, The Clay Studio of Missoula,
Missoula MT
The Annual Bray Benefit Auction, Invited Artist, The Archie Bray
Foundation, Warehouse Gallery, Helena MT.
- 2013 **John Zimmerman: Origins in Strata**, Solo Exhibition, St. Louis
Community College, St Louis MO.
Archie Bray Resident Exhibition, Invitational Exhibition, Kolva-
Sullivan Gallery, Spokane WA.
Rendezvous: Contemporary Ceramics Invitational, Invitational
Exhibition, The Art Association of Jackson Hole, Jackson WY.
**Archie Bray Foundation: Recent Acquisitions to the Permanent
Collection**, The North Gallery, Helena MT
Roughnecks, Juried Exhibition, Houston Center for Contemporary
Craft, Houston TX.
Interpretation of the Object, Invitational Exhibition, Red Lodge
Clay Center, Red Lodge MT.
Going Big, Group Exhibition, Curator and Participant, Betz Galley,
Houston TX.
Outdoor Installation Invitational, Invitational Exhibition, Lone
Star College-North Harris, Houston TX.

- Glassell Visiting Artists Exhibition**, Invitational Exhibition, 1600 Smith Building, Houston TX.
Resident Exhibition, Warehouse Gallery, Archie Bray Foundation, Helena MT.
Work from the Permanent Collection, The Clay Studio of Missoula, Missoula MT.
- 2012 **Big History: New Work by John Zimmerman**
 Solo Exhibition, Lone Star College-Montgomery, Conroe TX.
Mix, Invitational Exhibition, Goldesberry Gallery, Houston TX.
Clay Houston Exhibition, Group Exhibition, 18 Hands Gallery, Houston TX.
In Residence, Invitational Exhibition, Houston Center for Contemporary Craft. Houston TX.
- 2011 **Historical Corruptions: New Work by John Zimmerman**.
 Solo Exhibition, The Mercer Gallery, Monroe Community College, Rochester, New York.
The Clay Studio of Missoula: 1998-2011, Invitational Exhibition, The Clay Studio of Missoula, Missoula MT.
- 2010 **John Zimmerman-The Incommunicado Series**, Solo Exhibition, Space 86, Rochester, New York.
Corporealities-Bodies in Question, Juried Exhibition, The Conrad Wilde Gallery, Tucson, Arizona.
Inhumanity and Incommunicado, Two Person Exhibition, Ingham Chapman Gallery, Gallup, New Mexico.
Visions in Clay, Juried Exhibition, LH Horton Jr. Gallery, Stockton, CA. Juried by Arthur Gonzales.
- 2009 **John Zimmerman-The Incommunicado Series**, Solo Exhibition, The Arizona Science Center, Phoenix, Arizona.
Ken Roberts & John Zimmerman: New Work, Two Person Exhibition, Crashing Thunder Gallery, Gallup, New Mexico.
Inhumanity & Incommunicado, Two Person Exhibition, Kresge Gallery, Lyon College, Batesville Arkansas.
- 2008 **Through Feminist Eyes**, Juried Exhibition, Masley Art Gallery, Albuquerque, New Mexico. Juried by Judy Chicago and Meinrad Craighead.
Clay Continuum III, Juried Exhibition, Space Gallery, La Veta, Colorado. Juried by Victoria Hansen.
The Convergence of Art and Science, Juried Exhibition, The Fort Collins Museum of Contemporary Art, Fort Collins, Colorado. Juried by Jeanne Shoaff, Director-The Fort Collins Museum of Contemporary Art.
- 2007 **Bones, Vessels, Weights and Measures**, Invitational Exhibition, Ekstrom Library, The University of Louisville. Louisville, KY.

- Invited by Todd Burns, Ceramics Professor, The University of Louisville.
- UNM-Gallup Art Faculty Exhibition.** Ingham Chapman Gallery, UNM-Gallup. Gallup, NM. Curator and Participant.
- 2006 **Invitational Exhibition 20+1- Woodfiring Conference.** Beasley Gallery, Northern Arizona University. Flagstaff, AZ. Invited by John Balistreri, Professor of Ceramics, Bowling Green State University.
- Florida Atlantic University Faculty Exhibition.** Schmidt Center Gallery. Florida Atlantic University. Boca Raton, FL.
- 2005 **Belvoir Terrace: Past and Present.** Andrea Meislin Gallery. New York, N.Y.
- On the Edge.** The Fishhouse Art Center. Stuart, FL. Juried Exhibition. Juried by Paul Soldner.
- The Sculpture of Trey Hill, Melissa Mencini, and John Zimmerman.** Three person exhibition, McDaniel College, Westminster MD. Curator and participant.
- MishMash Redux.** Invitational Exhibition, Chesapeake Arts Center. Brooklyn Park MD.
- 2004 **Ceramics.** Invitational Exhibition. SHS Cultural Center, Sandusky OH.
- Ten.** Regional Ceramic Invitational, Old RIS Warehouse Building, Indianapolis IN.
- Trained.** Curator and Participant, The University of Indianapolis, Indianapolis IN.
- Mish-Mash.** Juried Exhibition, Midland Arts Building, Indianapolis IN.
- 2003 **University of Louisville Clay.** Juror and Participant Hanover College, Hanover IN.
- Positive and Negative Biological Systems.** Solo Exhibition, Gallery X, Louisville KY.
- OKI:New Art.** Northern Kentucky University, Highland Heights KY.
- 2002 **Out of State Exhibition.** Works Gallery, San Jose CA.
- Exit Wounds.** Gallery Three, San Jose CA **Solo Exhibition.**
- The University of Louisville Faculty Exhibition.** Hite Institute of Art, Louisville KY.
- 2001 **Schlumberger Corporate Exhibition.** Alviso CA.
- Members Exhibition.** Works Gallery, San Jose CA.
- MFA Thesis Exhibition.** Gallery Three, San Jose CA.
- 2000 **City of Santa Clara Juried Sculpture Exhibition.** Santa Clara CA.

ADDENDUM
Associate of Arts Liberal Arts Degree Program Review
As requested by Curricula Committee 01/2020

5. How do we plan for the future? Include a summary of how decisions are made regarding resource allocation, especially regarding hiring and faculty lines.

Associate of Arts in Liberal Arts (AALA): The Future

High-quality learning will continue to be at the forefront of AALA degree program at UNM-Gallup in the years to come. In providing rigorous, yet innovative, academic experiences through a supportive environment for students at any stage in their educational journey will be accomplished by providing courses and programs with the needs of our students and the larger community at the forefront. Building strong educational support and career pathways for our students in the AALA program will foster a nurturing and productive program that enables student, faculty and staff satisfaction and personal fulfillment. In addition, by establishing and maintaining an infrastructure that embodies the needs, values and demographic of our institution is helpful in accommodating diverse learning styles by continuing to explore and incorporate technology, enriching and maintaining curriculum vigorously, and supporting faculty and students at all times. Furthermore, the future of the AALA program will continue to address an academic framework that empowers students to continuously align their learning pathways with their plans and needs, as well as engaging proactively with students, faculty and staff to promote the program by working together. The AALA program will continue to expand its wide-ranging range of students, with diverse sociocultural backgrounds, cultures, abilities, identities, languages and values and promote their success through sound academic offerings, curriculum and instructional methods.

Empowering the Program Faculty:

As student demographics continue to develop and change at UNM-Gallup (dual/concurrent enrollment), development of proper strategies for increasing the percentage of full time (tenured) and adjunct faculty will continue to be a factor in aligning program goals involving students and faculty. This includes providing and supporting a range of professional development resources and support for full- and part-time faculty that will improve student success. Faculty hiring will continue to align with the Higher Learning Commission's policies regarding credentialing of full and part time faculty members. Ideally, the future of the AALA program seeks to implement programs and processes that support peer to peer mentoring across faculty, staff and students focused on academic success. As of fall 2019, plans are underway to hire full time (tenured) faculty positions in the following disciplines for academic year 2020-2021: English, Psychology, Math, Biology and Chemistry. In enlisting senior faculty members to mentor, advise, and assist early-career tenure track faculty and new hires, the transition into the UNM-Gallup academic environment will function smoothly and productively. In addition, the engagement of creative pedagogical approaches (e.g., flipped classrooms, team-based/problem-based learning, less hierarchical/more facilitative pedagogy, study groups, action research, students teaching students) will create a solid academic environment within the AALA degree program in the years to come.

AALA Degree Program: The Division Chairs

The Fine Arts, Humanities and Social Sciences and Mathematics, Physical and Natural Sciences chairs will continue to play key roles in providing clear roles and responsibilities associated with the AALA degree program. The continued success of the AALA degree program is further supported by 55 students receiving their AALA degree during 2018-2019 academic year, as well as the graduation of over 40 students during fall 2019 alone. The program continues to thrive in that nearly 160 students are housed in the AALA degree program and the program can only continue to grow for years to come. Faculty in the AALA program will continue to be supported

in their professional development efforts, taking on faculty leadership roles, research and publication, maintaining a conducive work climate (including reducing conflicts), and by supporting and evaluating their annual performance. In addition, the AALA program chairs will continue to prepare and propose budgets, manage division resources, ensure the maintenance of accurate department records, assign teaching, research, and other related duties to faculty, and write department reports and memos.