

# Julianne White, Ph.D.

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2191 W. Broadway Ave.  
Coolidge, AZ 85128  
(520) 251-5705 hm/fax  
(602) 810-5500 cell  
[julinoe2@yahoo.com](mailto:julinoe2@yahoo.com)

Arizona State University  
English Department  
PO Box 870302  
Tempe, AZ 85287-0302  
[Dr.White@asu.edu](mailto:Dr.White@asu.edu)

## EDUCATION

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### UNIVERSITY OF NEW MEXICO

Albuquerque, NM  
1994-2002

#### **Ph.D. in English Literature**

*Areas of Concentration:* British Victorian and Modern Literatures;  
Rhetoric/Language/Composition

*Dissertation Title:* “ ‘We have come to give you metaphors for poetry’: Dance, Music and the Visual Arts as Metaphors in the Poetry of W.B. Yeats”

*Director:* Professor Mary Power

*Defense Date:* March 18, 2002

*Graduation Date:* May 11, 2002

*Abstract:* Dance, music and the visual and manual arts are recurring conceptual metaphors throughout the Yeats lyric canon. My argument is threefold: First, Yeats conceives of dance as a metaphor for the site of tension created in relationships between men and women. Dance is also the resolution to that tension, suggested by the lone female figure dancing who represents the achievement of the Unity of Being. Secondly, he conceives of music as a metaphor for the up-and-down progression of a human life, a progression which mimics a musical phrase. Third, he understands the visual and manual arts as representing the difficulty, for most people, of perceiving the overall meaning of life, which looks much like an abstract painting to the bewildered observer. Yeats’s effective use of these conceptual metaphors changes the reader, the interpreter, in profound ways. These conceptually innovative metaphors provide the means by which the reader can experience epiphanal, instantaneous, and often profoundly insightful understanding. This dissertation closely examines the poetry that utilizes these metaphors and argues that Yeats explored dance, music and the visual arts in order to communicate his poetic vision of the nature of relationships, how life progresses, and, overall, the meaning of life and the role of the poet/artist in explicating that meaning on behalf of others.












### UNIVERSITY OF ST. THOMAS

M.Ed. in English Secondary Education

Houston, TX  
1991-93

## **GRANTS, DISTINCTIONS, AND HONORS**

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-  Chosen as Fellow by the **Lincoln Center for the Study of Ethics**, Arizona State University for the calendar year 2013.
-  Nominated for ASU College of Liberal Arts and Sciences Outstanding Lecturer/Instructor. Spring 2011.
-  Writing Programs Teaching Award for English 302: The Business Plan. February 2010. **Arizona State University Writing Programs.**
-  Nominated for ASU Centennial Professor, Spring 2010.
-  Identified as “Teacher Who Influenced Me” by a graduating student, ASU College of Liberal Arts and Sciences, and invited to Commencement as Honored Guest, Fall 2010.
-  Identified as “Teacher Who Influenced Me” by a graduating student, ASU College of Liberal Arts and Sciences, and invited to Commencement as Honored Guest, Spring 2009.
-  University Faculty Research and Travel Grant, Arizona State University, to present “The Profit of Being Irish: *Celtic Woman*, *The High Kings*, and the Selling of an Irish Identity.” **American Conference on Irish Studies-West**. Albuquerque, NM. October 2008.
-  Nominated for ASU College of Liberal Arts and Sciences Distinguished Teaching Award by a student, Spring 2008.
-  University Faculty Research and Travel Grant, Arizona State University, to present “To Go or Not to Go: Jane’s Decision to Stay in England and the Character Consistency of Charlotte Brontë’s *Jane Eyre*” at **Western Conference on British Studies**. Albuquerque, NM. November 2007.
-  University Faculty Research and Travel Grant, sponsored by Jacksonville State University, to present a paper at “Human Activities: The Social Uses of Art,” at Rice University, Houston, Texas, March 7-8, 2003.
-  Gus Martin Fellowship Recipient. Yeats International Summer School, Sligo, Ireland,

August 1-14, 1998.

- ✚ Travel Scholarship. 5<sup>th</sup> Annual Virginia Woolf Conference, Otterbein College, Westerville, Ohio, June 1995.
- ✚ Research, Project and Travel Grant. Office of Graduate Studies, University of New Mexico, June 1995.
- ✚ Graduate Tuition Grants (Spring, Summer and Fall 1991; Spring, Summer and Fall, 1992; Summer, 1993). University of St. Thomas Scholarship Committee, University of St. Thomas, Houston, Texas.
- ✚ Selected as grant recipient/participant in “Texts and Tradition: The Common Ground,” National Endowment for the Humanities. University of Houston, June 1991.
- ✚ Woodrow Wilson National Teaching Fellowship. Sponsored by Princeton University, 1981.

## PUBLICATIONS

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### *Book Chapters*

- “ ‘Not Just Tangle and Drift’: Music as Metaphor in the Poetry of W.B. Yeats” in *Music and Literary Modernism*. Robert McParland, ed. London: Cambridge Scholars Press, 2006.
- “ ‘The making of sensibility’: Loneliness, Shame, and the Narrative Voice of Frank O’Connor” in *Frank O’Connor: New Perspectives*. Robert Evans and Richard Harp, eds. West Cornwall, CT: Locust Hill Press, 1998.

### *Journal Articles*

- “The Profit in Being Irish: Celtic Woman, The High Kings, and The Selling of Irish Identity” currently under consideration by *Pop Culture Review*, Summer 2011.
- “Poststructuralist Analysis of ‘A Little Cloud’ by James Joyce” currently under consideration by *The Explicator*, Summer 2010. *Co-authored with Anissa Voron*.
- “The CSI Effect on First-Year Writing: Using Forensic Science in the Writing Classroom” in *Compendium 2 1.1 (Spring 2008)*:  
[http://etc.dal.ca/ojs211/index.php?journal=C2&page=article&op=view&path\[\]=25&path\[\]=20](http://etc.dal.ca/ojs211/index.php?journal=C2&page=article&op=view&path[]=25&path[]=20)

- “ ‘The Pirouette of Ideas’: Dance as Metaphor in the Poetry of W.B. Yeats” in *Humanities Review* 5.1 (Spring 2007): <http://facpub.stjohns.edu/~ganterg/sjreview/vol5-1/04White.htm>
- “Classroom Strategies that Work: Using Forensic Science as a Theme for English 102” in *Writing Notes* 4.2 (March 2006): 3.
- “Soto’s ORANGES” in *The Explicator* 63.2 (Winter 2005): 121-4.
- “Bloom’s Taxonomy, Critical Thinking, and the Rhetoric of Judgment” in *Alabama English* 14 (Winter 2003): 54-65.
- “ ‘Looped in the loops of her hair’: Yeats Visits Soap Opera Land” in *Popular Culture Review* 9.2 (August 1998): 153-61.
- “The Mother/Daughter Dilemma: The Failure of Motherhood in Wilkie Collins’s *Woman in White*” in *Women in Literature and Life Assembly* 3 (Fall 1996): 32-3.
- “Community, Stereotype and Insanity: George Eliot’s *Adam Bede* and Charles Dickens’s *Great Expectations*” in *Women in Literature and Life Assembly* 2 (Fall 1993): 27-30.

### ***Interview***

- “What is it about British Literature?” Interview with Michael F. Shaughnessy at Eastern New Mexico University for *Education News*. <http://educationviews.org/2011/09/02/an-interview-with-julie-white-what-is-it-about-british-literature/>. 2 September 2011.

### ***Reference Book Entries***

- Analytical Entry on D.H. Lawrence’s *Look! We Have Come Through!* in *The Facts On File Companion to British Poetry, 1900 to the Present*. James Person and Robert Watson, eds. New York: Facts on File, Inc., 2008.
- Biographical and analytical entries on Howard Fast, John Jakes, and Anton Myrer in *The Encyclopedia of American War Literature*. Phillip K. Jason, ed. Westport, CT: Greenwood Publishing, 1999.
- Introduction, biographical, and pedagogical materials for James Joyce’s “Araby,” D.H. Lawrence’s “The Rocking-Horse Winner,” and Ray Bradbury’s “There Will Come Soft Rains,” in *Short Stories for Students*. Kathy Wilson, ed. Detroit: Gale, 1997.

### ***Book Reviews***

- Review of *The Gothic Wanderer: From Transgression to Redemption: Gothic Literature from 1794 – Present*. (Ann Arbor, MI: Modern History Press, 2012) by Tyler R. Tichelaar, in *The Victorian* 1.2 (2013). <http://journals.sfu.ca/vict/index.php/vict/article/view/51>

Review of *James Joyce and the Revolt of Love: Marriage, Adultery and Desire*. (New York: Palgrave/Macmillan, 2010), by Janine Utell, in *Modern Fiction Studies* 58.2 (Summer 2012): 417-420.

Review of *Unauthorized Pleasures: Accounts of Victorian Erotic Experience* (Ithaca: Cornell UP, 2003), by Ellen Bayuk Rosenman, in *English Studies Forum* (Summer 2004).  
<http://publish.bsu.edu/esf/1.2/white.htm>

Review of *Narrative and Consciousness: Literature, Psychology and the Brain* (Oxford: Oxford UP, 2003), edited by Gary D. Fireman, Ted E. McVay, Jr., and Owen J. Flanagan, in *Consciousness, Literature and the Arts* (Spring 2004).  
<http://blackboard.lincoln.ac.uk/bbcswebdav/users/dmeyerdinkgrafe/archive/fireman.html>

Review of *Joyce's Grand Operoar: Opera in Finnegan's Wake* (Urbana: U of Illinois P, 1997), by Matthew J.C. Hodgart and Ruth Bauerle, in *The International Review of Modernism* 1.3 (Fall 1998).

Review of *Movement and Modernism: Yeats, Eliot, Lawrence, Williams, and Early Twentieth-Century Dance* (Fayetteville: U of Arkansas P, 1997), by Terri A. Mester, in *The International Review of Modernism* 1.2 (Spring 1998): 43-5.

Review of *Literature, Modernism and Myth: Belief and Responsibility in the Twentieth Century* (Cambridge: Cambridge UP, 1997), by Michael Bell, in *The International Review of Modernism* 1.2 (Spring 1998): 11-13.

Review of *The Late Great Mexican Border: Reports from a Disappearing Line* (El Paso: Cinco Puntos Press, 1996), ed. by Bobby Byrd and Susannah M. Byrd, in *Blue Mesa Review* 9 (1997): 361-3.

### ***Personal Narrative***

“Confessions of a Soap Opera Addict” in *Global Thinking Women* 4.4 (September 2008): 5.

“Strength, and How I Got It” in *Kalliope* 24.1 (Fall 2013): 18.

“An Education of a Different Sort.” *English in Texas* 23.1 (Fall 1993): 17-19.

“The Clubhouse.” *West U. Magazine* (October 1991): 34.

### ***Poetry***

“Real Life” in *roofbeam magazine* 2.4 (Winter 1998): 8.

“Identification” in *roofbeam magazine* 2.4 (Winter 1998): 9.

“I Found Out” in *roofbeam magazine* 2.4 (Winter 1998): 10.

“Divorce” in *English Journal* 82.6 (October 1993): 92.

“One Coin, Two Sides” in *Poet Magazine* (Summer 1992). Winner of the “Special Merit” award in the 1992 Iva Mary Williams Poetry Competition.

“For the Love of Music” in *Poet Magazine* (Fall 1992).

### **Blogs**

“My Soap Opera Addiction.” <http://mysoapoperaaddiction.blogspot.com/>

“A Game for Thinkers: Baseball, and Why I Love It.” <http://agameforthinkers.blogspot.com/>

## **TEACHING EXPERIENCE/PEDAGOGY**

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**ARIZONA STATE UNIVERSITY**

Tempe, AZ  
2004-present

### **Writing Programs Instructor**

#### ***Courses Taught:***

##### **English 101: First Year Composition**

This introductory courses in academic writing seeks to introduce students new to the university community the traditions, expectations and conventions of writing that will be expected of them at the University level. This course emphasizes the necessity of an overall controlling idea, or thesis, transitions between contributing ideas, and the analysis and close-reading of the assigned reading materials, as well as the smooth integration of direct quotations from those texts into essays.

##### **English 102: First Year Composition**

This course teaches students to 1) accurately summarize and then analyze the structure and rhetorical strategies of the piece; 2) interpret and evaluate a text in terms of its argument, evidence, reasoning, organization, style and values; 3) use the library to find periodical, reference, database and/or book sources related to the text; 4) propose a thesis in response to analytic or argumentative writing assignment; and 5) draft, revise and edit an essay from pre-writing through proofreading.

Spring 2005: English 102: Body Image in Popular Culture

All papers were readings and papers were based on this topic.

Fall 2005: English 102: Essays in Forensic Science

Because forensic detection requires the same critical thinking skills as argumentative essays, this is not as strange as it may sound. Both require deductive reasoning and making a sound, reasoned, logical argument based an interpretation of the evidence.

**English 200: Critical Reading and Writing About Literature**

This course is designed to introduce undergraduate English majors and minors to the terminology, methods and objectives of the study of literature. The literature is fairly canonical. The students will also be exposed to the major schools of critical thought; in fact, the literature is so familiar, the main task of this class is to see how this literature is read through the “lens” of a particular theory. While this is not a theory class, it is intended to introduce students to the major theorists’ ideas about literature and how to read literature using those ideas.

**English 202: World Literature 1650-Present**

This class consists of readings that originate in countries other than America or Great Britain, from 1650 to the present. That means that even though British and American works are included in the textbook, the students read a representative, canonical selection of everything else. This course is intended to complement the British and American surveys (English 221 and 222, and English 241 and 242, respectively) and to introduce students to the major works during this time frame from the rest of the world. The students see how the themes and concerns in British and American literature are also the themes and concerns of authors worldwide.

**English 204: Introduction to Contemporary Literature**

This course is designed to introduce undergraduate English majors and minors to contemporary American and British literature. It is arranged chronologically: one-third of the class covers the period of immediately after World War II through the 1950s; one-third on the ’60s and ’70s; and one-third from 1980-present. Students are also exposed to some of the key concepts in the study of contemporary literature; in fact, one of the main tasks of this class is to see how this literature is read through the “lens” of a particular concept. While this is not a theory class, it is intended to introduce students to mainstream ideas about literature and how to read literature using those ideas.

**English 215: Strategies of Academic Writing**

This is a course in advanced interdisciplinary writing, emphasizing critical reading and thinking, argumentative writing, library research, and documentation of sources in an academic setting. Students practice and study selected rhetorics of inquiry (for example, historical, cultural, empirical, and ethnographic) employed in academic disciplines, preparing students for different systems of writing in their academic lives. In this course, students develop an understanding of how members of a particular discipline conceive of and engage in the rhetorical practices of that discipline; demonstrate understanding of the key conversations, the forms, and the conventions of writing in a particular discipline; gain experience in the construction of knowledge within a discipline and practice using its discourse; read critically and analyze rhetorically writings from a particular discipline and use those lenses to frame their own discourses; write in the different forms and styles of a particular discipline; and develop techniques for conducting research on the Internet and with other electronic databases.

**English 218: Writing About Literature**

This course introduced students to techniques that are specific to writing about literature. They wrote about poetry, short stories, and filmed adaptations of literary pieces.

**English 221: Survey of British Literature before 1789**

Major texts and writers in English from *Beowulf* to the Enlightenment.

**English 222: Survey of British Literature after 1789**

Major texts, writers and movements from Romanticism to Modernism.

**English 230: Introduction to Film Studies**

There are three main threads of purpose for this class: 1) watching films critically; 2) writing analytically about films; and 3) knowing the main techniques, vocabulary, and conventions (and how those conventions *became* conventions) in modern American filmmaking.

**English 241: Literatures of the U.S. to 1860**

Major texts, writers, movements from the Colonial period to the Civil War.

**English 301: Writing for the Professions**

With strong emphasis on collaboration, students learn and practice various communication strategies and genres of technical communication, including memos, résumés, letters, brochures, newsletters, Power Point presentations, instruction manuals, and analytical-recommendation reports. Students also analyze the rhetorical situation that accompanies the production of every document, including the subject, audience, context, purpose, and short- and long-term objectives.

**English 302: Business Writing**

With strong emphasis on collaboration, students learn and practice various communication strategies and genres of business writing, especially the job application process, short proposals, and analytical-recommendation reports accompanied by a PowerPoint presentation. Students also analyze the rhetorical situation that accompanies the production of every document, including the subject, audience, context, purpose, and short- and long-term objectives. This is basically the same course as English 301, but with a stronger emphasis on business-specific situations and documents, and less emphasis on technical communication.

**Fall 2013-Present: Lincoln Ethics Fellowship: Ethical Business Writing**

As a result of being named a Fellow of the Lincoln Center for Applied Ethics, the curriculum for this class was altered to incorporate of the “ethical element” into business communications. This means that the class now focuses on the ethical considerations of particular case studies in American business in recent years—how the business should have or could handled a particular dilemma more ethically, or what ethical considerations were missing from the facts of the case.

**English 342: British and Irish Literature of the 20<sup>th</sup> Century**

We studied the main figures of Modernism during this shortened summer session: Yeats, the World War I poets, Joyce, Eliot, and Woolf. I also used *The Cambridge Introduction to Modernism*, by Pericles Lewis, to supplement the anthology.

**English 342: W.B. Yeats**

This course studies the major lyric poetry of William Butler Yeats in the context of the political changes and transformations in Ireland and England in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, and especially in terms in Yeats’s contributions to the Modernist Project.



### **English 430: Studies in International Film**

The focus of this class was three films each by the three foremost filmmakers outside of America: Italy's Federico Fellini, Sweden's Ingmar Bergman, and France's François Truffaut; they are the outstanding representatives of the foreign film industry of the previous generation. Students also studied how the development of film as an art medium is understood against the social, political, and cultural milieu of the twentieth century.

### **ARIZONA STATE UNIVERSITY**

#### **Barrett, The Honors College -- Honors Theses Reader**

*Served as Reader for the following Honors Theses:*

- ❖ “*The Hunger Games: Fairytales from Page to Screen*,” by Rita McGlynn, Spring 2014.
- ❖ “*Selling Soulmates: The Commercialization of Romance*,” by Rebecca Andrews, Spring 2013.
- ❖ “*Rob Roy and the Exploration of Cultural Identity: The Sociopolitical Relationship of England and Scotland, According to Sir Walter Scott*,” by Chelsea Chotena, Spring 2013.
- ❖ “*Tyranny, Oppression and Justice in Martin McDonagh’s The Pillowman and Franz Kafka’s The Trial*,” by Jamie Johnson-Brigham, Spring 2009.

### **ARIZONA STATE UNIVERSITY**

#### **Obama Scholarship Program**

*Served as Mentor to the following students:*

- Ignacia Conchas, 2014
- Stephany Soto, 2012-2013
- Megan Richardson, 2011
- Alicia Summerton, 2010

### **JACKSONVILLE STATE UNIVERSITY**

Jacksonville, AL  
2002-2004

#### **Assistant Professor of English**

*Courses Taught:*

#### **English 101: College Writing**

This introductory courses in academic writing seeks to introduce students new to the university community the traditions, expectations and conventions of writing that will be expected of them at the University level. This course emphasizes the necessity of an overall controlling idea, or thesis, transitions between contributing ideas, and the analysis and close-reading of the assigned reading materials, as well as the smooth integration of direct quotations from those texts into essays.

**English 102: College Writing II**

This course teaches students to 1) accurately summarize and then analyze the structure and rhetorical strategies of the piece; 2) interpret and evaluate a text in terms of its argument, evidence, reasoning, organization, style and values; 3) use the library to find periodical, reference, database and/or book sources related to the text; 4) propose a thesis in response to analytic or argumentative writing assignment; and 5) draft, revise and edit an essay from pre-writing through proofreading. This course is also an introduction to the study of three major genres (short story, drama and poetry) of literature.

**English 203: Survey of English Literature to 1800**

Major texts and writers in English from *Beowulf* to the Enlightenment.

**English 204: Survey of English Literature Since 1800**

Major texts, writers and movements from Romanticism to Modernism.

**English 383: Banned Books in America**

This course examines the social phenomenon of book banning, focusing in four major American texts which all, at one time or another (somewhere), have been or are currently banned: Twain's *The Adventures of Huckleberry Finn*, Chopin's *The Awakening*, Fitzgerald's *The Great Gatsby*, and Salinger's *The Catcher in the Rye*. We examine not just the books themselves, but also the social mechanisms employed in the banning of books, as well as the difference between banning and challenging a book.

**English 408: Teaching Secondary Composition**

This course introduces those preparing to teach secondary language arts to the ideas, theories, techniques and practices of the teaching of composition. It is offered simultaneously to undergraduate English or Education majors and graduate students seeking Language Arts endorsements.

**English 467: Twentieth Century British Fiction**

This course follows the development of fiction in Britain and Ireland over the course of the 20<sup>th</sup> century as it appears in both short stories and the novel. Major writers included are: James Joyce, Joseph Conrad, Virginia Woolf, E.M. Forster, Evelyn Waugh, Frank O'Connor, Kingsley Amis, Iris Murdoch, Anita Brookner, A.S. Byatt and Roddy Doyle.

**N. M. INSTITUTE OF MINING AND TECHNOLOGY**

Socorro, NM  
2000-2002

**Part-Time English Lecturer–Humanities Department*****Courses Taught:*****English 111: College Writing**

This introductory courses in academic writing seeks to introduce students new to the university community the traditions, expectations and conventions of writing that will be expected of them at the University level. This course emphasizes the necessity of an overall controlling idea, or thesis, transitions between contributing ideas, and the analysis and close-reading of the assigned

reading materials, as well as the smooth integration of direct quotations from those texts into essays.

### **English 112: Analysis and Argumentation**

This course teaches students to 1) accurately summarize and then analyze the structure and rhetorical strategies of the piece; 2) interpret and evaluate a text in terms of its argument, evidence, reasoning, organization, style and values; 3) use the library to find periodical, reference, database and/or book sources related to the text; 4) propose a thesis in response to analytic or argumentative writing assignment; and 5) draft, revise and edit an essay from pre-writing through proofreading.

### **English 341: Technical Writing**

With strong emphasis on collaboration, students learn and practice various communication strategies and genres of technical communication, including memos, résumés, letters, brochures, newsletters, Power Point presentations, analytical reports and proposals. Students also analyze the rhetorical situation that accompanies the production of every document, including the subject, audience, context, purpose, and short- and long-term objectives.

### **English 431: Literary Genres: Short Fiction**

This course is the study of the short story in English: its origins, characteristics, sub-types, and some of its major writers and works. The course focuses on: 1) short story theory and practice, especially the theory of Frank O'Connor, one of the leading short story writers of the 20<sup>th</sup> century; 2) horror/ghost/supernatural stories; 3) detective stories; 4) adventure stories; 5) the love story; and 6) the character study. The main objective of this course is to expose students to some terrific stories, give them some analytical skills, and perhaps encourage them to gain some insight into the always bewildering world of human behavior.

### **MST 530: Technical Writing for Teachers**

The course is basically the same as English 341: Technical Writing, but with a special emphasis for teachers who are enrolled in the Master of Science Teaching program at NMTEch.

## **UNIVERSITY OF NEW MEXICO–Valencia Campus**

Los Lunas, NM  
Fall 2001; online  
Adjunct, 2011-present

### **Part-Time Lecturer–English Department**

#### *Courses Taught:*

### **English 101: College Writing**

This introductory courses in academic writing seeks to introduce students new to the university community the traditions, expectations and conventions of writing that will be expected of them at the University level. This course emphasizes the necessity of an overall controlling idea, or thesis, transitions between contributing ideas, and the analysis and close-reading of the assigned reading materials, as well as the smooth integration of direct quotations from those texts into essays.

**English 102: Analysis and Argumentation**

This course teaches students to 1) accurately summarize and then analyze the structure and rhetorical strategies of the piece; 2) interpret and evaluate a text in terms of its argument, evidence, reasoning, organization, style and values; 3) use the library to find periodical, reference, database and/or book sources related to the text; 4) propose a thesis in response to analytic or argumentative writing assignment; and 5) draft, revise and edit an essay from pre-writing through proofreading.

**English 219: Technical Writing**

With strong emphasis on collaboration, students learn and practice various communication strategies and genres of technical communication, including memos, résumés, letters, brochures, newsletters, Power Point presentations, analytical reports and proposals. Students also analyze the rhetorical situation that accompanies the production of every document, including the subject, audience, context, purpose, and short- and long-term objectives.

**English 220: Advanced Composition**

This course uses two classics of dystopian literature, Orwell's *1984* and Huxley's *Brave New World*, and one "new classic," Suzanne Collins' *The Hunger Games* (book 1) to polish and develop analytical skills, research skills, and refine the practice of utilizing both primary and secondary sources in academic argumentative essays. Students use argumentative techniques to argue for their interpretations of these texts, from arguing that Orwell's novel was surprisingly prescient, to Huxley's not going far enough, to Collins' taking reality competition shows to their furthest extreme. Students not only practice writing, arguing, and research skills, but also their interpretive reading skills as well.

**English 293: World Literature 1650-Present**

This class consists of readings that originate in countries other than America or Great Britain, from 1650 to the present. That means that even though British and American works are included in the textbook, the students read a representative, canonical selection of everything else. This course is intended to complement the British and American surveys (English 221 and 222, and English 241 and 242, respectively) and to introduce students to the major works during this time frame from the rest of the world. The students see how the themes and concerns in British and American literature are also the themes and concerns of authors worldwide.

**Philosophy 156: Reasoning and Critical Thinking**

Students learn how to analyze, critique and construct arguments—practicing how to think, how to read and how to write—by studying other thinkers' argumentative essays. This course is an introduction to the terms, structures and skills involved in the reasoning process with the goal of strengthening critical thinking and argumentation.

**UNIVERSITY OF NEW MEXICO**

Albuquerque, NM  
1996-2002

**Main Campus/Graduate Student-Teaching Assistant–English Department**

## ***Courses Taught:***

### **English 101: College Writing**

This introductory course in academic writing seeks to introduce students new to the university community the traditions, expectations and conventions of writing that will be expected of them at the University level. This course emphasizes the necessity of an overall controlling idea, or thesis, transitions between contributing ideas, and the analysis and close-reading of the assigned reading materials, as well as the smooth integration of direct quotations from those texts into essays.

### **English 102: Analysis and Argumentation**

This course teaches students to 1) accurately summarize and then analyze the structure and rhetorical strategies of the piece; 2) interpret and evaluate a text in terms of its argument, evidence, reasoning, organization, style and values; 3) use the library to find periodical, reference, database and/or book sources related to the text; 4) propose a thesis in response to analytic or argumentative writing assignment; and 5) draft, revise and edit an essay from pre-writing through proofreading.

### **English 150: The Study of Literature**

This course, designed for non-English majors, introduces students to the four major genres of English literature: short stories, poetry, drama, and the novel. The course also covers the major figurative language devices that authors use, such as metaphor, symbolism, sound devices, allegory, personification, and others. This course looks at literature as a means of understanding sometimes otherwise inexplicable human behavior.

### **English 219: Technical Writing**

With strong emphasis on collaboration, students learn and practice various communication strategies and genres of technical communication, including memos, résumés, letters, brochures, newsletters, Power Point presentations, analytical reports and proposals. Students also analyze the rhetorical situation that accompanies the production of every document, including the subject, audience, context, purpose, and short- and long-term objectives.

### **English 220: Advanced Expository Writing**

This course, focusing primarily on invention and revision, gives students opportunities to improve their writing by analyzing and composing argumentative essays and research papers. My particular section of this course used Shakespeare's *Hamlet* as our core text. The writing was, then, at a higher, more complex level than introductory University writing, and it was directed by the students' own interests and research, inspired by Shakespeare's play.

### **English 240: Traditional Grammar**

This course is designed to make students more knowledgeable about the basic mechanics of the English language, in order to unravel some of its mysteries, to make our language a little more comprehensible and little more serviceable for a person's daily life. Many of the students enrolled in this class are future teachers or professional writers.

## **SAN JUAN COLLEGE**

Farmington, NM  
2013-present

### **Online Adjunct Instructor**

#### *Course Taught:*

#### **English 211: Analysis and Argumentation**

This course teaches students to 1) accurately summarize and then analyze the structure and rhetorical strategies of the piece; 2) interpret and evaluate a text in terms of its argument, evidence, reasoning, organization, style and values; 3) use the library to find periodical, reference, database and/or book sources related to the text; 4) propose a thesis in response to analytic or argumentative writing assignment; and 5) draft, revise and edit an essay from pre-writing through proofreading.

## **UNIVERSITY OF HAWAI'I AT HILO**

Hilo, HI  
Summer 2013

### **Dorrance Scholarship Program Lecturer III**

#### *Course taught:*

#### **English 100: Introduction to College Writing**

This special course in academic writing seeks to introduce students new to the university community the traditions, expectations and conventions of writing that will be expected of them at the University level. This course emphasizes the necessity of an overall controlling idea, or thesis, transitions between contributing ideas, and the analysis and close-reading of the assigned reading materials, as well as the smooth integration of direct quotations from those texts into essays.

*Note: These students were recipients of the Dorrance Scholarship, a scholarship specifically designed for first-generation scholarship students who live on the "big island" of Hawai'i. The course was especially designed to focus on Hawai'ian topics and concerns, while also extending those concerns to the world at large, to off-set some of the insularity of island life.*



**Other areas of teaching interest:** Film, television and popular culture; detective, mystery and science fiction/fantasy genres; Southern American literature; Arthurian legends; Irish short stories and Celtic mythology; poetry (creative writing); classical rhetoric and philosophy; ancient Greek mythology; and Shakespeare.

## **ALIEF INDEPENDENT SCHOOL DISTRICT**

Houston, TX  
1984-93

**Teacher** of 9<sup>th</sup> and 10<sup>th</sup> grade levels of English, including Remedial, On-Level, and Accelerated

English and Practical Writing. The high school curriculum in Texas includes: vocabulary and spelling; journal (personal) writing, expository, descriptive and creative writing; library and research skills; grammar, mechanics and punctuation; and literary analysis/comprehension.

The 9<sup>th</sup> grade literature curriculum includes: *To Kill a Mockingbird*, *Romeo and Juliet*, *The Miracle Worker*, and readings in Greek Classical Mythology.

The 10<sup>th</sup> grade literature curriculum includes: *The Good Earth*, *All Quiet on the Western Front*, *Julius Caesar*, *Rebecca*, *Jane Eyre*, *Wuthering Heights*, *I Heard the Owl Call My Name*, *The Hiding Place*, *A Separate Peace*, and *The Pearl*.

## ST. ANNE'S SCHOOL

Houston, TX  
1982-3

Teacher of self-contained 6<sup>th</sup> grade class.

## ST. JOHN'S SCHOOL

Houston, TX  
1981-2

**Woodrow Wilson National Teaching Fellow** responsible for teaching 8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup> and 12<sup>th</sup> grade English.

## CONFERENCE PRESENTATIONS

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### 2010-present

“English 302: Business Writing with Ethics: Our Year as Lincoln Ethics Fellows” with co-presenter, Shavawn M. Berry. **ASU Writing Programs Composition Conference**, Tempe, AZ, February 2014.

“Make it Crystal Clear: Clarity in Business Communications” at **ASU/CSW Staff Development Conference**. Polytechnic Campus, Mesa, AZ. October, 2012.

“From Paper Résumé to Digital Portfolio: Transitioning Today’s Job Seekers into Digital Application Materials” at **ASU Writing Programs Composition Conference**, Tempe, AZ. March 2012.

“Blake’s ‘London’: Cornerstone of a Genre” at **Rocky Mountain MLA Annual Conference**. Scottsdale, AZ. October 5-6, 2011.

“Teachers of Writing Should Write” at **ASU Writing Programs Composition Conference**. Tempe, AZ. February 2011. *Named “Favorite Session” at the conference by conference attendees.*

“Considering the Audience in English 302” at **ASU Writing Programs Composition Conference**. Tempe, AZ. February 2011.

“At the Lake: Inspired by W.B. Yeats’s ‘The Wild Swans at Coole’ ”: A Poetry Reading. **ASU Writing Programs Composition Conference**. Tempe, AZ. February 2010.

### **2005-2009**

“‘Remembering with difficulty’: Joyce’s “Araby” as Metaphor for Colonized Ireland.” **Western Conference on British Studies**. Tempe, AZ. October 2009.

“‘Twice condemned’: Balzac’s “Sarrasine” and the Suggested “Reality” of Women’s Lives in 19<sup>th</sup> Century Europe.” **Southern Comparative Literature Conference**. Phoenix, AZ. October 2009.

“The Profit in Being Irish: *Celtic Woman*, *The High Kings*, and the Selling of an Irish Identity.” **American Conference on Irish Studies-West**. Albuquerque, NM. October 2008.

“To Go or Not to Go: Jane’s Decision to Stay in England and the Character Consistency of Charlotte Brontë’s *Jane Eyre*.” **Western Conference on British Studies**. Albuquerque, NM. November 2007.

“*Harry Potter*, *Lord of the Rings*, and the British Literary Tradition: Beyond Intertextuality” **Lumos: An International Harry Potter Conference**. Las Vegas, NV. July 2006.

### **2000-2003**

“‘Wordless Depth of the Soul’: Silence as Metaphor in W.B. Yeats’s ‘Long-legged Fly’.” **Association for the Interdisciplinary Study of the Arts: 17<sup>th</sup> Annual International Conference in Literature and the Visual Arts, including Cinema: Silence and Laughter**. Atlanta, GA. October 2003.

“‘An Art Allied to Poetry’: The Visual and Manual Arts as Metaphor in the Poetry of W.B. Yeats.” **Human Activities: The Social Uses of Art and Its Study**. Rice University, Houston, TX. March 2003.

“Music as Metaphor in the Poetry of W.B. Yeats.” **Graduate Student Forum. The Irish Renaissance**. University of New Mexico, Albuquerque, NM. October 2001.

### **During Graduate School, 1994-2002**

“‘Tearing the Veil of Silence’: Grief and the Role of Mrs. Ramsey in the ‘Time Passes’ Chapter of Virginia Woolf’s *To the Lighthouse*.” **Rocky Mountain MLA Annual Conference**. Santa Fe, NM. October 1999.

“Wielding the Scalpel: Metaphorical Clitoridectomy in Emily Brontë’s *Wuthering Heights*.” **Conference of the 18<sup>th</sup>- and 19<sup>th</sup>-Century British Women Writers Association**. Albuquerque, NM. September 1999.



- “Cinematic Technique in Kenneth Branagh’s *Hamlet*.” “**‘thinking makes it so’: Shakespeare, *Hamlet*, and the Mind.**” University of New Mexico. Albuquerque, NM. April 1999.
- “Serious Wiggage: The Collision of Cultural Myth and Tragic Hipness in *Buffy, the Vampire Slayer*.” **Southwest and Texas Popular Culture Association Conference.** Albuquerque, NM. February, 1999.
- “Wielding the Scalpel: Metaphorical Clitoridectomy in Mary Elizabeth Braddon’s *Aurora Floyd*.” “**Queen Victoria’s Secrets”: Victorian Month Celebration.** University of New Mexico. Albuquerque, NM. April, 1998.
- “The Pleasure Principle: Sex, Songs, and Storytelling in the ‘Sirens’ Chapter of James Joyce’s *Ulysses*.” **Southwest Symposium.** University of New Mexico, Albuquerque, NM. April 1998.
- “The Influence of Gender on the Narrative Voices in Virginia Woolf’s *Mrs Dalloway* and William Faulkner’s *Absalom, Absalom*.” **Seventh Annual Virginia Woolf Conference.** Plymouth State College, Plymouth, NH. June, 1997.
- “Positive Negatives: A Composite of Opposites in Aaron Carr’s *Eye Killers*.” **American Literature Association Conference.** Baltimore, MD. May, 1997.
- “Consider Yourself at Play: How We Let *Oliver Twist* Entertain Us.” **Southwest Symposium.** University of New Mexico, Albuquerque, NM. April, 1997.
- “The Meaning of Murder: Metaphor in Elizabeth George’s *Playing for the Ashes*.” **Rocky Mountain MLA Annual Conference.** Albuquerque, NM. October, 1996.
- “The Healing Power of Work: Carlyle and Ruskin Revisited.” **Western Conference on British Studies.** Colorado Springs, CO. October, 1996.
- “‘The making of sensibility’: The Function of Loneliness and Shame in Two Stories of Frank O’Connor.” **Wyoming Conference on English.** University of Wyoming, Laramie, WY. June 1996.
- “Men as Victims in Dickens’s *Hard Times* and Hardy’s *Tess of the D’Urbervilles*.” **Southwest Symposium.** University of New Mexico, Albuquerque, NM. March 1996.
- “The Interplay of Scene/Act/Agent in Dickens’s *Hard Times* and Hardy’s *Tess of the D’Urbervilles*.” **Northwest Conference on British Studies.** Eastern Washington State University, Spokane, WA. October 1995.
- “The Mother/Daughter Dilemma: The Failure of Motherhood in Anthony Trollope’s *Lady Anna*.” **Western Conference on British Studies.** Houston, TX. October 1995.
- “If I Only Had a Job!” **Wyoming Conference on English.** University of Wyoming, Laramie,

WY. June 1995.

“Familiar Liar: Poetry.” **Southwest Symposium**. University of New Mexico. Albuquerque, NM. April 1995.

“The Aspect of the King: Geoffrey of Monmouth’s *Historia Regum Britannae*, the Alliterative *Morte Arthure*, and Sir Thomas Malory’s *Le Morte Darthur*.” **Southwest Symposium**. University of New Mexico, Albuquerque, NM. April, 1994.

## DEPARTMENT SERVICE

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### ASU ENGLISH DEPARTMENT SERVICE

- ❖ Serve on Writing Programs Committees.
- ❖ Serve on Business Writing Committee.
- ❖ Teach overload assignment, as needed.
- ❖ Ad-Hoc Committee on Instructor Evaluations 2006-7.
- ❖ Selection Committee for *Printer’s Devil* (Freshman Writing Contest), English 101 Submission Coordinator.
- ❖ Awards Committee; coordinator for Alumni Teaching Award, 2007.
- ❖ Model Syllabus Committee, 2008-9.
- ❖ Panel Moderator at Undergraduate Academic Conference, ASU, October, 2008.
- ❖ Panel Moderator and Presenter Mentor at “Re-fusing Di-Vision”: 2<sup>nd</sup> Annual Undergraduate Literature Conference, November 2009.
- ❖ Panel Moderator at Writing Programs Composition Conference. ASU. February, 2009.
- ❖ Commission on the Status of Women and University Staff Council Professional Development Conference, Workshop Presenter: “Before You Press Send: Strategies for Effective E-mail Communication in the Workplace.” October 2008, 2009, and 2011.
- ❖ Panel Moderator at ASU Writing Programs Composition Conference. ASU. February 2010.
- ❖ Writing Programs Awards Committee. 2011-2012.
- ❖ ASU Composition Conference Steering Committee—Clean-up Chair.

### JSU ENGLISH DEPARTMENT SERVICE

- ❖ Assist the department in the administration and proctoring of the English Competency Exam, given Fall and Spring semesters.
- ❖ Administer and proctor the MFAT (Major Field Achievement Test) given each semester to graduating seniors.
- ❖ Administer Graduating Senior Survey to seniors taking the MFAT in the Spring.
- ❖ Serve on Freshman Composition and Minority Literatures Committees.
- ❖ Serve as Judge for Language Arts Olympiad, Writer’s Bowl, and “Writing the

- Holocaust.”
- ❖ Serve on scholarship committee.
  - ❖ Serve on two graduate student oral exam committees.

## UNM ENGLISH DEPARTMENT SERVICE

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- ❖ Site Selection Committee/Registration/Panel Moderator. Annual International Conference of the 18<sup>th</sup>- and 19<sup>th</sup>-Century British Women Writers Association, hosted by the University of New Mexico and held at the Old Town Sheraton, Albuquerque, NM. September 1999.
- ❖ Vice President, English Graduate Student Association.
- ❖ Facilitator, English Department Colloquia Series.
- ❖ Facilitator, English Department “Brown Bag” Lecture Series.
- ❖ Abstract Selection Committee, Southwest Symposium.
- ❖ Journal Selection/Production Committee, Southwest Symposium.
- ❖ Production Committee/Proofreading. *La Puerta: A Doorway into the Academy*.
- ❖ Freshman English Textbook Committee.
- ❖ Department Representative, Graduate and Professional Student Association.

## PROFESSIONAL ORGANIZATION MEMBERSHIP

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- ❖ National Council of Teachers of English
- ❖ Modern Language Association
- ❖ American Association of University Professors
- ❖ American Association of University Women
- ❖ American Conference on Irish Studies-West
- ❖ Southern Comparative Literature Conference
- ❖ Western Conference on British Studies

## REFERENCES

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Professor Gregory Glau  
 Director, NAU Writing Programs  
 Northern Arizona University  
 Flagstaff, AZ 86011  
 (928) 523-4911  
[gregory.glau@nau.edu](mailto:gregory.glau@nau.edu)

Assoc. Professor Andrew Mara  
 English Department, NDSU  
 Dept. 2320, PO Box 6050  
 Fargo, ND 58108-6050  
 (701) 231-7146  
[Andrew.Mara@ndsu.edu](mailto:Andrew.Mara@ndsu.edu)

James Hensley  
 Executive Director  
 Dorrance Scholarship Program  
 Arizona Community Foundation  
 2201 E. Camelback Rd., Suite 405B

Shavawn Berry, Writing Programs Instructor  
 Department of English  
 Arizona State University  
 Tempe, AZ 85287  
 (480) 966-3916

Phoenix, AZ 85016  
(602) 682-2020  
[jhensley@azfoundation.org](mailto:jhensley@azfoundation.org)

[Shavawn.Berry@asu.edu](mailto:Shavawn.Berry@asu.edu)