

**Shannon Whitlock  
Teaching Portfolio**

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The Graduate School  
The University of Georgia**

# Teaching Statement

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Teaching a wide array of courses, including first-year composition, business writing, and American literature, has enabled me to engage with a heterogeneous group of students whose needs and motivations vary greatly. It has also encouraged me to think of my classroom as a place where they might confront existing assumptions about reading and writing, primarily that both are simple acts performed in isolation. My primary goal in each of these courses is to show students how analysis and communication have a tremendous impact on their everyday lives, from the way they respond to news articles to the way they craft emails. Because my own love of the language is a manifestation of this awareness, I try to convey my enthusiasm to my students, encouraging them to read critically and write effectively both inside and outside of the classroom.

Reading is considered by most to be a fairly straightforward task, one that students have been performing for years and have presumably mastered by the time they arrive on campus. For many students, though, closely reading a text can be an anxiety-producing practice. Confronted with a difficult poem, play, or story, they worry about missing the “meaning” or offering an inaccurate “interpretation.” Part of my responsibility, then, is to provide them with tools of analysis so that the process is more concrete; to remind them that multiple readings can exist simultaneously and still be valid; and to help them appreciate that literature, as Roland Barthes has suggested, “is the question minus the answer.”

To facilitate an open exchange of ideas within the classroom, I generally begin class, especially when we’ve read a difficult piece, by asking for short, written responses or dividing students into groups so that they can generate ideas and work through problems before we come together for a class discussion. Furthermore, to help students become responsible for their own learning, I ask them to draft prompts for the essay portion of their exams and to create study guides for the class; when they complete these assignments, they know both that their peers will hold them accountable for their work and that they are actively contributing to an existing body of scholarship.

Writing can be just as demanding as reading, especially if students see it as an abstract process that has little bearing on their daily routines and interactions. To combat this sense of disjunction, I reinforce on a regular basis the relevance of good communication and prompt students to consider the audiences for whom they might need to write and the specific goals they might need to achieve. To that end, I often assign a paper in my composition and business writing classes that asks students to investigate the kinds of writing prevalent in their chosen field and the amount of writing they’ll be required to do. After interviewing professionals and looking into job requirements and qualifications, most students discover that good writing skills will have a direct impact on their ability to succeed in their discipline. In my literature classes, I place equal emphasis on writing, demonstrating the ways that literary analysis prepares students for generating, organizing, and supporting arguments.

When I first started teaching, I naively assumed that everyone loved reading and writing as much as I did. I quickly learned, however, that many students dreaded the two, perhaps because they can be time-consuming and challenging, as well as deemed irrelevant by students who see their potential career paths as unrelated. My goal is to show them that while they may not be reading modernist poetry as engineers, accountants, and biologists, they will be writing for diverse communities, engaging with their peers, analyzing various texts, and refining and presenting ideas; thus, my classes are meant to provide the structural underpinnings for their later achievement—no mean responsibility in my eyes.

# **Description of Courses Taught**

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## **ENGL 1101: English Composition I**

English 1101 focuses on the components of expository writing, including organization, argument development and support, documentation, style, and the correct use of standard edited English. In addition to reading a variety of nonfiction texts, students write at least four essays, learn peer review and revision skills, and complete a comprehensive final portfolio that demonstrates their progression over the course of the semester. As instructor of record, I was responsible for all planning, teaching, and grading. The class is generally comprised of 22 first-semester freshmen from all majors.

## **ENGL 1102: English Composition II**

Students continue to apply and develop the skills learned in English 1101. In 1102, they write about poetry, drama, and fiction, refining their analytical skills, use of argumentation, and ability to effectively choose and incorporate outside evidence. They write and revise at least four essays, comment on their peers' work, and complete a comprehensive final portfolio that demonstrates their progression over the course of the semester. As instructor of record, I was responsible for all planning, teaching, and grading. The class is generally comprised of 22 first- and second-semester freshmen from all majors.

## **ENGL 2340: American Literature From 1865 to the Present**

Over the course of the semester, students are introduced to American literature from 1865 to the present, a period that includes Realism and Naturalism, Modernism, Postmodernism, and contemporary literature. They consider, through class discussion, exams, and papers, their reactions to and interpretations of poems, plays, stories, novels, and works of non-fiction written by important American writers. Students also learn to question the extent to which these texts shaped and reflected the contemporary social, cultural, and political climate. As instructor of record, I was responsible for all planning, teaching, and grading. The class is generally comprised of 35 students of all levels and from all majors.

## **ENGL 3000: Introduction to English Studies**

In English 3000 (now 4000), students are introduced to the major and given the necessary skills for succeeding in future courses and careers in English. They familiarize themselves with the vocabulary of the discipline and, after extensive reading and analysis, discuss and write about poetry, fiction, and drama. As a discussion section leader, I was responsible for grading midterms, finals, and papers, for facilitating discussion during weekly meetings, and for answering any questions students had about the material. Each section is generally comprised of 25 upper-level English majors.

## **RGTE 0199: Review of Written English**

RGTE 0199 prepares students to take the writing portion of the Regents' Exam. In addition to attending a skills workshop where they learn how to organize their essays, develop an argument, present evidence, and use standard edited English, students write and conference on a series of practice essays. As a tutor, I was responsible for meeting with students, reviewing their practice essays, offering exam strategies and suggestions for improvement, and maintaining files on their progress. Each section is generally comprised of 50-100 upper-level students, many of them non-native speakers, from all majors.

# Sample Teaching Materials

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## ENGL 2340: American Literature From 1865 to the Present

**Instructor:** Shannon Whitlock  
**Email:** [scw11@uga.edu](mailto:scw11@uga.edu)  
**Office:** 66B Park Hall  
**Office Hours:** T/TH 2:00-4:00  
**Phone:** 542-1261 (This is the main English Department phone number; you can page me and/or leave a message.)

### **Required Course Materials:**

Belasco, Susan and Linck Johnson. *The Bedford Anthology of American Literature, Volume 2: 1865 – the Present*. Boston: Bedford/St. Martin's, 2008.  
Anderson, Sherwood. *Winesburg, Ohio*. New York: Penguin, 1992.  
DeLillo, Don. *White Noise*. New York: Penguin, 1985.

### **Course Description and Goals:**

Over the course of the semester, we will examine American literature from 1865 to the present, a period that includes Realism and Naturalism, Modernism, Postmodernism, and contemporary literature. We will consider our reactions to and interpretations of poems, plays, stories, novels, and works of non-fiction written by important American writers and discuss the means by which their texts shaped and reflected the contemporary social, cultural, and political climate. By familiarizing ourselves with key literary terms and paying attention to how content and structure intersect in each work, we should ultimately uncover not only how these authors both constructed and challenged the period's dominant aesthetic practices but also how they envisioned the American experience.

### **Course Requirements and Grading Policy:**

Midterm (10/14)	25%
Final (12/11)	25%
Paper (due 12/2)	25%
In-class writings and reading quizzes	15%
Participation	10%

### **Absence Policy:**

You will be allowed five absences over the course of the semester; five points will be deducted from your final grade for each subsequent absence. Please save these days for illnesses or emergencies and try to notify me of absences ahead of time, whenever possible, so that we can discuss the material you will miss.

### **Make-up Policy:**

Make-up tests will only be given in the case of an emergency. Late papers will be accepted, but ten points will be deducted for each class period they are late. If you encounter a problem with your paper, please talk to me before the due date and I will do my best to work with you.

# Sample Teaching Materials

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## **In-Class Writings and Reading Quizzes:**

We will sometimes begin class with an informal writing assignment that asks you to respond to and analyze the required readings for the day. Although these pieces will not be graded for grammatical correctness, they are academic and should be thorough and thoughtful responses to the questions asked. I will also give numerous short, unannounced reading quizzes to ensure that everyone is doing the required reading. You will not be allowed to make up missed writings and quizzes, but I will drop the three lowest grades before averaging them.

## **Classroom Decorum and Participation:**

Although occasional lectures will cover introductory material, the class is largely based on discussion, so your participation will affect your final grade. A course of this nature should inspire lively conversation, and much of the responsibility for keeping the class interesting rests on your shoulders. We will all enjoy class more if everyone arrives prepared to discuss and ready to share at least one insight during each class period. If class starts to feel boring, take the initiative to jump in and liven it up, remembering that sensitivity, courtesy, and respect are important in any scholarly discussion.

## **Academic Honesty:**

Academic integrity at all levels is essential to maintaining an environment of trust. It is each individual's responsibility to help ensure and maintain this sense of trust within the University's academic community. All academic work must meet the standards contained in "A Culture of Honesty." Students are responsible for informing themselves about those standards before performing any academic work. Further information can be found at the web site of the Office of the Vice President for Instruction: <http://www.uga.edu/ovpi/honesty/acadhon.htm>. If you have questions, please feel free to come and see me.

## **Access Policy:**

The University of Georgia is committed to full inclusion of all students. Students who, by nature of documented disability, require classroom accommodations are encouraged to contact me at the beginning of the semester.

## **Office Conferences:**

Please think of my office hours as an extension of the classroom. I'd love to discuss any aspect of your reading and writing or any questions or concerns that you may have about the class. If you can't make my regular office hours, come and see me – I'll be happy to set up an alternative time to meet.

## **Course Schedule:**

The course syllabus is a general plan for the course; deviations announced to the class may be necessary, but I will notify you well in advance of any due dates. Please have all assignments finished by the day listed on the syllabus. In addition to the works listed, you should read the brief biography and overview for each author.

# Sample Teaching Materials

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## Using Your Sources Effectively

When used effectively, outside sources can add credibility and sophistication to your argument. If used incorrectly, though, they can overpower your voice, clutter your paper, and confuse your readers. As you incorporate sources into your paper, keep a few guidelines in mind:

- The most important thing to remember is that you need to cite anything taken from an outside source. Paraphrases and summaries do not need to be enclosed in quotation marks, but they should be followed by a parenthetical citation. Direct quotes (the author's exact words) should be enclosed in quotation marks and should also be followed by a parenthetical citation. Parenthetical citations should include the author's last name and the number of the page from which you've taken the information. If the author is mentioned in the passage, simply include the page number in your citation. The period goes after the parentheses, not before it.
- Never use quotations out of context. When you incorporate the words of others into your argument, it's important to maintain the integrity of the original passage to avoid damaging your own credibility and incorrectly documenting someone else's ideas.
- When using any quotation, make sure to do the following:
  - Introduce the main point that the quotation is meant to support; it's important to let your readers know which characters or actions you'll be discussing so they aren't left wondering who "he" refers to.
  - Present the quotation, along with the author's name and, if using secondary materials, the source from which you've taken it; this will keep the quote in context and allow your readers to distinguish your thoughts from the thoughts of others.
  - Comment on the quote in detail. You don't want to assume that the readers will respond to the quote the same way you have; in other words, the quote shouldn't be left to "speak for itself." Extensive commentary on each quote will show your readers that you understand the ideas being expressed and aren't relying on your sources to make your argument.
- Always maintain clarity at the sentence level. Quotes should flow smoothly from your own prose and shouldn't be awkward or distracting. A good way to ensure clarity is to think about how the quotes would work if they were your own words; if you took the quotation marks out, would the sentence still be clear?
- Think carefully about the words you use to introduce your information. The following words might be useful, but keep in mind that they all have a very different effect.

say	explain	affirm	assert	claim
state	reveal	infer	suggest	imply
conclude	maintain	argue	find	note

# Sample Teaching Materials

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## Using Your Sources Effectively, Cont.

- If you are connecting a complete sentence of your own with a complete-sentence quote, join them with a colon.  
Example:  
Mrs. Mallard's response to her husband's death indicates her passionate nature: "She wept at once, with sudden, wild abandonment, in her sister's arms" (Chopin 688).
- Use a comma before a complete-sentence quotation that is set off with a signal verb, such as "writes" or "states."  
Example:  
Chopin writes, "So the storm passed and every one was happy" (687).
- Single words and short phrases can usually be integrated into your sentences without punctuation.  
Example:  
The "melting quality" of Calixta's eyes attracts Alcée Laballière (Chopin 685).
- Use ellipses [ . . . ] in the middle or at the end of a passage to indicate that information has been omitted.  
Example:  
In *The Manifesto of the Communist Party*, Karl Marx notes, "The place of manufacture was taken by the giant, modern industry, the place of the industrial middle class, by industrial millionaires . . ." (256).
- Use brackets to change verb tense or clarify confusing pronouns (but make sure that you don't change the overall meaning of the quote).  
Example:  
As Calixta and Alcée stand by the window, he "pushe[s] her hair back from her face" (Chopin 685).
- Set off long quotes (four or more lines) by indenting the entire passage two tabs. Do not place the quote in quotation marks; indenting indicates that the information is not your own. After a long quote, place a period before your parenthetical citation.
- Always include a "Works Cited" page when you use any primary (the story, poem, play, essay, or novel you're working with) or secondary sources (critical pieces that comment on your primary source). All of your sources should be in alphabetical order, and all lines of each entry after the first should be indented. See pages 1584-1588 of *Making Literature Matter* or pages 300-347 of *The St. Martin's Handbook* for more information. Begin your "Works Cited" page on a new page and include your last name and the page number in the upper right-hand corner.

# Sample Teaching Materials

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## ENGL 2340: American Literature from 1865 to the Present Midterm Exam

### Part 2 (40 pts.)

Please write a thorough, specific, well-crafted essay in response to one of the following prompts. You may refer to your book if necessary, but please don't quote extensively; concentrate, instead, on the quality and insightfulness of your overall argument.

- Compare Booker T. Washington's *Up From Slavery* to W.E.B. Du Bois's *The Souls of Black Folk*. What are the major differences in thought? How does each author view the contemporary climate and the responsibilities of African Americans? How are the arguments grounded in the analogies and examples they use?
- In what ways is modernist poetry a reaction to—or at least distinct from—poetry of the previous period? Choose at least two poems and compare their experimental form and style. What makes these pieces so innovative? How do form and content inform one another?
- Many of the writers we've read thus far explore what it means to be an American citizen and, more specifically, what it means to create a distinctly American literature. Choose at least two authors and compare their depictions of America or the ways they go about writing the American experience.
- Write an essay discussing how regionalist writers Chopin, Freeman, and Jewett portray women characters and women's experiences. Looking at these portrayals as a group, what generalizations occur to you about the status of women in various communities in late-nineteenth-century America? To what extent might these stories function as social critiques?
- Choose one of the writers that we've studied this semester and argue that he or she might be read as both a realist and a modernist. Be sure to discuss, in detail, the major differences between the two movements and to explain how some of the major tenets of each are revealed in the author's work.
- Discuss the shift from Romanticism to Realism that occurred in late-nineteenth and early-twentieth century American literature. What social, political, and cultural phenomena precipitated the change? Choose two realist works and demonstrate how they reveal or comment on some of these changes.
- Henry James chose to include a subtitle for his 1878 novella, calling it *Daisy Miller: A Study*. What is the significance of the subtitle? Who—or what—is the object of study? Who is doing the studying? To what extent does this subtitle shed light on James's reputation as a "psychological realist"?
- Reading non-fiction is an important way to gauge the literary climate of any given period. Choose one essay or non-fiction excerpt and discuss how it helps to explain or clarify at least one poem or story that we've read. Where do the authors conform to or depart from the guidelines set forth in the essay?

## Sample of Student Work

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*The following paragraphs were written for the passage analysis section of my American literature midterm. In addition to separately identifying the title and author, students included a detailed analysis of each excerpt, situating it within the context of the work as a whole and briefly connecting it to the larger issues addressed in, or questions posed by, the story, poem, or essay.*

Kate Chopin, a regionalist, describes a moment of passion between Calixta and Alcee. Though both are married and have children, they see nothing wrong with this incident, as it finally offers them closure. But in this passage, Chopin describes the scene using images of white: ‘as white as the couch she lay upon,’ ‘creamy lily’ suggesting a sense of innocence, pureness of the act. The storm parallels their encounter. The pureness and innocence of the tryst is also noticed in the section breaks of the story; these are used to show that there is no consequence for their actions. Once the affair is over, the storm passes, and no one is hurt. There is closure for Calixta and Alcee and both can now move forward with their lives.

This passage from Washington’s *Up From Slavery* serves to make one of his main points, that he is advocating for the economic well-being of the black population before civil rights. It echoes the overall sentiment of the piece, that the black population must be given the resources to learn to provide for themselves before they can move on as a race. It is part of the period where eminent blacks were commenting on their race’s situation, and in the first sentence disagrees with the notion that they must secure political rights before being able to secure good, steady work; it contrasts with ideas put forth by Washington’s contemporaries that civil rights are the most important goals to attain.

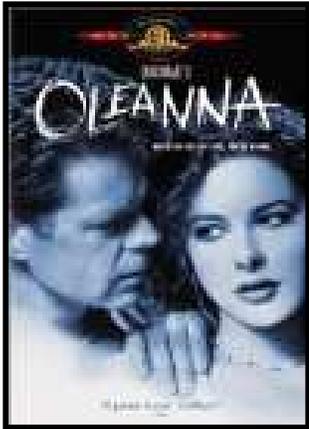
This passage details the initial routine of a happy, but somewhat naïve couple; Missy May and her adoring husband. This passage shows their joy in each other. However, as the story proceeds, Missy May engages in infidelity and this naïve playful act momentarily ends and with its end comes maturity. When an outward sign of their love – a child – is born, the act is resumed, but it is painful (she creeps to the door) and could be seen as stronger because her husband increased the amount of coins thrown. Perhaps the couple’s love was made stronger through the test. Hurston as an author exhibited tone shifts throughout the story – the initial playful tone outlined in the passage is replaced by a more mature and somber tone.

This piece was written for a non-Jewish audience who knows nothing of the “ghetto” as evidenced by its use of explanatory language such as, “it was orthodox custom . . .” The work explores the poverty of such urban settings. However, it also revealed people’s desire to rise through the ranks and be wealthy. Goldy would only have a “respectable” wedding, only to have it all crumble around her. Thus she was left with her husband. The maturing the couple had to do in this poverty-stricken era is a small-scale example of the maturing America had to do as a whole during that time. The excerpt and the story end with them walking home (no carriage) after the failed wedding. They do not retaliate with the gang and they realize they should be happy because they have each other – both signs of their maturity.

This passage is the epitome of naturalist literature. In it, Lewiston, a farmer, realizes that he was trapped “in the cogs and wheels of a great and terrible engine,” the heartless and impersonal world of wheat trading. He sees that he was essentially powerless and that his fate once rested in the hands of the brokers and the elite. The notion that humans are powerless is one of the more major characteristics of naturalist writers. This genre arose in the midst of Freud’s “unconscious” theory and Marx’s intellectual revolution that stated that men are oppressed by free enterprise. The passage details the trappings of capitalism by noting the masses waiting hopelessly at the “bread line.” Lewiston is an exception to the overall pattern of poverty and repression. Norris emphasizes the extent of this trend, as he ponders, “How many others had gone down in the great ebb?”

# Innovative Teaching Projects

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David Mamet's *Oleanna* is an intense postmodern play that treats the divisive issue of sexual harassment and questions how our current conceptions of education are situated in deeply rooted power hierarchies. In addition to the difficult content, the play contains few stage directions and is written in a fragmented, conversational style that students often struggle with. As a result, we spend multiple class periods working through the play together, extensively discussing our reactions to the text. Then I give students the opportunity to take their analysis a step further by thinking about the play as a production. This assignment allows students to be creative but also forces them to think about the play's complexities and the impact that seemingly minor details can have on our interpretation. After they receive the essay topic, we spend a class period answering detailed questions that will prepare them to write. To conclude, I show students a clip from the 1994 movie version, which stars William H. Macy and Debra Eisenstadt, and ask them whether it alters their understanding of the piece. Because David Mamet directs the movie, we also have the opportunity to consider authorial intent and the complicated differences between the play as a movie and as a text.

## Essay Topic

Details like a character's movements or the specifics of the setting may greatly affect readers of any play. In *Oleanna*, Mamet provides very little descriptive information for the reader. Given your understanding of the characters, the major themes, and the situation described, stage a production of *Oleanna*. You may choose to briefly overview multiple components such as movement, the setting, and character appearance, or you may want to focus on one that you feel is particularly important. Either way, be sure to justify your choices by establishing the play's major argument and including evidence from the text. Remember that this is more than just an exercise in creativity; all of your choices should work to support the statement you see the play making.

## In-class Questions

- What stage directions do we get in *Oleanna*? How do they affect the action of the play? Which directions seem the most important? Which would you emphasize if staging a production?
- Although not indicated, we can assume that the characters aren't sitting statue-like throughout the play. If you were staging the piece, what actions or gestures would you have each character perform? How would these contribute to your understanding of the play?
- Should this play be performed on a traditional proscenium stage or "in the round"? What effect would each have? Why would you choose one over the other?
- How would you design the set if staging *Oleanna*? Note any details that you think are important. (Is the door open? How big is the desk? Are the characters close together? Does the office look inviting?) Be creative here, but, more importantly, think about the implications of the setting. What effect should it have on the characters and on the audience?
- How would you cast the characters for a production? What would they look like? What traits would you emphasize? Why?

# **Professional Activities**

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## **Co-Coordinator and Tutor, Park Hall Writing Center**

As co-coordinator of our writing center, I schedule fourteen tutors at three different locations; help maintain the files for over one hundred students who are preparing to take our university's required writing examination; and serve as a liaison between our writing center and other departments and programs within the university. I also work as a writing center tutor and have the opportunity to work with a diverse population, ranging from freshmen in first-year composition courses to international graduate students pursuing advanced degrees. In this position, I interact with students on a personal level and have gained insight into some of the challenges they face in higher education.

## **Undergraduate Advisor, English Department**

I recently began serving as an advisor to undergraduate English majors, and this position has led me to consider—admittedly, for the first time—the way universities determine the type of knowledge their graduates should have and the paths required to obtain that knowledge. While counting hours, determining transfer credits, and trying to decipher the various abbreviations that pepper degree audits seems like tedious work, the ultimate reward is graduating students who are not only equipped to embark on successful career paths but also invested in, and prepared for, continuous learning.

## **Grader, Regents' Exam**

As a Regents' Exam grader, I read an average of 200 exams each semester, evaluating them on the basis of their organization, support, and use of standard edited English. I also help grade the ESOL exams that are taken by multilingual students at The University of Georgia.

## **Participant, Future Faculty Program**

Last year, on the basis of my dedication to teaching, I was nominated for one of our university's Outstanding Teaching Assistant awards, given to a select group of teaching and lab assistants across campus. While the achievement itself was rewarding, it also opened doors for continued professional development and allowed me to apply for the Future Faculty Program, which is administered by The University of Georgia's Center for Teaching and Learning. The program consists of a small number of graduate students, all of whom have received the Outstanding Teaching Assistant Award, who serve as mentors to teaching and lab assistants from every discipline, discuss innovative ways to develop their teaching skills, and prepare for careers that encompass research, teaching, and service.

## **Graduate Student Representative, First-Year Composition Committee**

As members of the first-year composition committee, my colleagues and I evaluate and offer feedback on proposals for special topics sections of ENGL 1102. We are also responsible for choosing the winners of the Barnett Award, given annually to students for excellent essays written in 1101 and 1102.

## **Graduate Student Representative, Graduate Committee**

As a member of the graduate committee, I was responsible for voicing the opinions and concerns of the student population and ensuring that we were well represented during meetings.

# Special Training and Experience

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## **Apprenticeship in College English**

This semester-long practicum provides new teachers with valuable information, both practical and theoretical, about teaching English. In addition to serving as a forum for the discussion of classroom problems and successes, the practicum gave us the opportunity to share lesson plans, essay topics, and teaching strategies with one another.

## **Teaching Workshops**

*Course Design:* This workshop centered on backwards course design, a course-building strategy that requires teachers to consider their major objectives before choosing textbooks and outlining lessons. This process ensures that assessment methods and classroom activities support the broader goals of the course.

*Rubric Design:* Administered through The Center for Teaching and Learning, this workshop gave participants multiple resources for developing rubrics. We looked at websites featuring rubrics that could be adapted for individual classroom use and discussed the theoretical implications of different types of rubrics.

## **Advising Workshops**

*Legal Issues in Academic Advising:* This workshop provided participants with important information about legal issues that might arise during the advising process, including student privacy and the accessibility of records.

*IMS Training for Advisors:* The presenters showed participants how to perform routine advising tasks, such as reading degree audits and clearing students for registration.

*Career Center Connections:* During this workshop, the presenters provided us with useful information about the Career Center's resources and discussed how to respond to students' questions about choosing a major or career path.

*Anatomy of a UGA Degree:* In this workshop, led by the coordinator of academic advising, participants were given information about the university's new general education requirements. In addition, the presenters showed us how to do a detailed reading of student degree audits, which included showing us how to determine transfer credits and hours needed and how to recommend the courses that best meet students' needs.

## **Book Group**

Sponsored by UGA's Center for Teaching and Learning, this book group included participants from various departments across campus. During our initial meeting, we received our book, Ken Bain's *What the Best College Teachers Do*, established a reading outline, and discussed our particular teaching interests and struggles. When we met again, we moved through the book chapter by chapter, focusing on specific strategies for preparing material, establishing course goals and objectives, teaching classes, interacting with students, and assessing work.

# Evaluation of Teaching

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## Instructor Ratings:

[Scale: 1=Excellent; 2=Above Average; 3=Average; 4=Below Average; 5=Poor]:

ENGL 1102: 1.8 (SP06), 1.8 (FA06), 1.3 (SP07), 1.4 (FA07), 1.5 (SP08)

ENGL 3000: 2.35 and 2.65 (FA05)

ENGL 2340: 1.6 (FA08)

ENGL 1101: Unable to access evaluations

RGTE 0199: Students do not fill out evaluations

## Student Comments on Subject Knowledge /Delivery:

- Lectures and discussions were always engaging and effective. She was very knowledgeable about the subject matter and showed a genuine interest and love of American literature.
- Mrs. Whitlock's class lectures are very thought provoking.
- She was very easy to understand when discussing the assigned literature and was very knowledgeable of every topic we discussed in class. By allowing the class to be a part of the discussion, she really helped us to really understand many aspects of each literature piece we studied.
- Shannon was one of the best TAs I have had in my college career. She helped explain Dr. Parkes's lectures and engaged us in further discussion of the material. She kept an open floor for us to discuss whatever we wanted without feeling like we would be criticized. She is very good at her job, knows her material, and was overall a great teacher!
- I loved the way Professor Whitlock taught on a daily basis. I enjoyed going to class and reading all the assignments we had over the course of the semester. I feel like I have learned a lot about different forms and variations of literature and I doubt I would have gotten the same experience from any other teacher.

## Student Comments on Assessment/Grading:

- I have never been so overwhelmed with assignments that it has been difficult to do, yet I have never been lacking with work. I believe that her grading is very accurate and effective and she does all that she can to ensure everyone's performance is on par.
- Her grading standards were just right, she was not too hard or easy. I definitely had to work hard on my papers in order to get a B on each one. The assignments that were given to us were fair, and not too much.
- She grades fairly difficult, and I was a little caught off guard by her demands. However, I believe, she grades strictly so the students will become better writers.
- I appreciate the way Mrs. Whitlock has forced me to grow as a writer. I was used to making A's on papers without effort. After making my first A on a paper in the class, I felt as if I actually accomplished something because I WORKED for it. Thanks.
- She is very fair in her grading standards. After she graded each essay, she wrote a detailed paragraph on how to improve your paper.