

Phoenix Rising

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Message from the Dean of Faculty

Elena Mastors, Ph.D.

Greetings, Faculty:

I hope you had a great summer, and devoted time to your family and friends, whether hosting a great backyard BBQ, or perhaps even traveling to interesting and exotic places. As we move into the fall, faculty scholarship will continue to be a central component of our faculty engagement strategy in the college. Why scholarship? By engaging in scholarship, faculty are maintaining currency in the field, and by extension, this helps our students succeed in their academic programs. Through scholarship, faculty also grow professionally.

We have a number of resources to support faculty scholarship in our college. These include access to research funding, collaboration opportunities, scholarships, and honorariums through the School of Advanced Studies. In addition, this fall, we will launch a new college website to help faculty connect around teaching and scholarship topics. The blog and other resources being developed will help all faculty members identify scholarly areas of interest. The collegial discussions on the website will help identify teams of motivated faculty with similar interests who may be interested in conducting scholarship in pairs or small groups. We will also provide one-on-one mentoring to provide individualized assistance to anyone who would like guidance in their scholarly pursuits. We will be providing more information as we get closer to the launch.

In addition to the above resources, the Brown Bag lectures are another terrific asset. I highly encourage you to attend an upcoming series of Brown Bags specifically related to faculty scholarship. Recordings of past Brown Bags focused on scholarship are also available in the Media Library. You can search for these simply by typing "Brown Bags" into the Media Library's search bar. If you are interesting in presenting, or would like more information on our Brown Bags, please contact Jenna Pavleck or Kristen McQuinn at cohsnewsletter@phoenix.edu.

We are committed to your success. Please reach out to us if you need support or assistance. Working together, we can rise to the challenge of becoming the most trusted provider of higher education to working adults. □

Follow me on Twitter: @elena_mastors

Letter from the Editor

Hello, Everyone!

Something about the approach of autumn makes me want to hunker down and get busy with new creative pursuits. For me, that usually means writing some short stories. I know I am not the only creative writer in the group; many of you have reached out to me and to other writers in the faculty pool for tips and advice on getting started with your own creative writing projects.

When I first start a new project, sometimes I have the whole story plotted out in my head and it's just a matter of plugging in character names and details. The story writes itself because I'm inspired. What usually happens, though, is that I have to drag every word out of my head and force it onto the page. I get stuck and can't figure out how I want to say something even if I know what I want to say. As Jack London said, "You can't wait for inspiration. You have to go after it with a club." Writing is hard work and it is something that requires constant practice. That's when I fall back on good old fashioned writing exercises.

One of my favorite writing exercises is opening some of my favorite books. Which one I pick depends on my mood or what kind of story

I am trying to write. I'll flip to a favorite scene and I'll start typing it out verbatim. As I go, I'll make some changes here and there, add a character, turn it into fan fiction. Before I know it, I've moved away from the original book and entirely onto my own scene that I was stuck on before. Sometimes, starting a writing session by copying out a scene by my favorite author is enough to get me going.

My other favorite way to get out of a writing slump is to write a scene from an unexpected perspective. If you're writing an argument between two people, for example, the default point of view is from one of the people arguing, or perhaps a person nearby. No one ever thinks about writing from the perspective of the pet goldfish, or the bird on the patio, or the magnets on the fridge. A friend recently told me she wrote a scene from the point of view of the animal printed on her t-shirt and my response was, "You...but...huh. That's brilliant!" Now I have an idea for a scene for one of my other projects.

Do you have a favorite way to get your creativity going when you are stuck? We'd love to hear about it! Let us know at cohsnewsletter@phoenix.edu. □

Best Practices: Online Instruction

by Zena Bauman and Alex Zuffoletti

With a new academic year about to start, back-to-school preparations have begun. While University of Phoenix does not stop for the summer, now still presents a good time to reflect on best practices for online instruction to ensure successful teaching and student experiences in the classes to come.

UOPX instructors, Mark Cherry (Critical Thinking), Erin Lyden (General Education), Amy Winger (English), Melissa Singer (Religion), and Janice Higginbotham (Psychology), who have up to 10 years' experience teaching online, share their best practices for overcoming common challenges, such as burnout, meeting deadlines, student-instructor conflict, student engagement, use of technology, and professional development.

Avoiding Burnout:

Burnout is something many teachers struggle with in their careers, and it is something that can be a challenge for UOPX instructors, too -- especially as often as they teach the same class with the same responsibilities each time.

Mark Cherry, Melissa Singer, and Janelle Higginbotham share their thoughts on how to stay interested and engaged:

Mark Cherry: I really believe anyone who becomes burned out with the course itself needs to look deeper into the subject matter for purposes of learning something new to offer the students and to experience their reactions to learning. I teach because I love it and it is the students who keep me motivated. One addition I make to my classes is a Weekly Brain Teaser. I really look forward to the fun of working these teasers, and it does get the critical thinking juices flowing for everyone.

Melissa Singer: My focus recently has been on fostering peer/student connections and support. Naturally, then I stay interested and engaged with my students by recalling that each one of them is an individual on a journey and is looking to me for assistance. I encourage my students to share information about themselves and their understanding of faith and religion as I teach religious studies. Doing this helps to reinforce for me and for their classmates that there are real and vital people on the other sides of their computer screens and all have ideas that are worthy of value and respect.

Janice Higginbotham: Because of my passion for teaching psychology, I am genuinely interested in the class activity. I also enjoy engaging in conversations outside of the classroom with friends and colleagues about psychological topics. I like to bring up the topics that are part of class discussions with them while we are at coffee, lunch, or on hikes. I hear different perspectives about their experiences or thoughts on the topic. The diverse responses are very interesting and I can incorporate this into the classroom. Students find the course

content relevant when they can see how it applies to their lives both professionally and personally.

Meeting Deadlines:

Due to the accelerated pace and short length of University of Phoenix classes, feedback and participation deadlines are short and strict. This can be a challenge as instructors balance other commitments including family and other jobs.

Mark Cherry, Amy Winger, and Janice Higginbotham share their best tips for ensuring requirements are always met:

Mark Cherry: Meeting any requirement requires planning! I begin grading assignments as they are submitted. It gives me ample time to offer individualized feedback and if the student resubmits work before the due date, I can easily revise my feedback. As a result, meeting the deadline is no issue and I do not have the stress of grading hanging over my head for days each week.

Amy Winger: In order to grade efficiently, it is important to have a system in place. Part of my system of ensuring that grading is easier

is the upfront attention I place on creating video tutorials and animations that walk students through the successful completion of an assignment. This helps to ensure that students are better able to complete the assignment. I also adjust my schedule to work longer hours on certain

Due to the accelerated pace and short length of University of Phoenix classes, feedback and participation deadlines are short and strict.

days of the week so that I can ensure I have enough time to issue the feedback in an efficient and timely manner. Students appreciate and thrive on feedback that is turned around quickly; therefore, it is a best practice of mine to ensure they do indeed receive feedback within a day or two of submitting an assignment.

Janice Higginbotham: I designate a time, usually on Tuesday when class activity is low, to grade participation for the previous week. This allows me to provide the time to give detailed feedback to each student. My class incorporates quizzes in some weeks, so I have created templated answers along with explanations to the questions that the student missed. The quizzes are graded throughout the week as the students complete them. I do not make plans on Saturday if I have a lot of grading left to do. This ensures that my all my grading is done a day ahead of the deadline.

Handling difficult students:

Student-instructor struggles can occur for various reasons: grades, personality differences, and misunderstandings, to name a few.

They are never easy to manage, but Mark Cherry, Amy Winger, and Erin Lyden share their best practices for managing potential conflicts when they arise:

Mark Cherry: I believe that most difficult students become that way due to miscommunications. Sure, some are carrying some nega-

tive attitudes but being honest and open with my communications with them is essential to understanding their needs and to allow them to know what I expect in class. This may take the form of a Private Message but most of the time, a problem student is best dealt with using a telephone call, which adds the personal touch. Sometimes all they need is to know someone out there cares about their success and is truly willing to be there for assistance when needed. Just reaching out to students can prevent many negative attitudes from developing and showing empathy for their challenges is the personal touch I intend to continue to offer.

Amy Winger: In the online environment it is critical to establish an online personality as an instructor. Setting a positive tone is incredibly important because students respond to that tone. I think this development of my own online persona helps my students to see me as approachable, which leads to fewer misunderstandings. Misunderstandings will occur, but resolutions are always possible with dialogue and a positive attitude. Putting myself in the student's shoes helps me to empathize more effectively with the student.

Erin Lyden: I manage conflict through active listening and by taking a step back from any heated messages and choosing my words carefully before responding. I strive to meet students where they are and come to a full understanding of their concerns before making any decisions. Preventatively, I try to always maintain a positive tone and start each message with a personal greeting such as thank you for your message or thank you for sharing your concerns. I always give students the opportunity to share their perspective and let them know that I appreciate it, as it allows me to be of best assistance.

Engaging students:

Encouraging students to actively interact with instructors and other students can sometimes be a challenge. Most classes have at least a few students who participate very little beyond submitting their individual assignments. Too many of these students, and it can be hard for a dynamic learning environment to flourish.

Amy Winger, Erin Lyden, and Melissa Singer share how they overcome this obstacle to inspire passion and keep things fresh and interesting in the subject matter they are teaching:

Amy Winger: Students respond to teachers who are personally invested in them. To help my students understand that I am personally invested in them, I send out weekly messages to each student. I also call each student who seems to be struggling each week. The easiest way, however, that I have found to inspire passion for learning is to create personal videos and animations that walk students through assignments or common problem areas. Students who are logging in at 10:00 at night after a full day of work and family care and who are already immersed in a media-rich world respond much better to an animation than to a lengthy text on the topic. In order to inspire deeper learning, instructors need to supply rich and engaging learning opportunities.

Erin Lyden: Fostering peer support has been a topic of interest for me recently. I partnered with Full Time Faculty member Jane King to present a brown bag on this topic. A few of the strategies we shared were to suggest that students respond to one another in the participation feedback, discuss the importance of forming peer connections during our phone conversations, teach students to use the Chat Feature to reach out to one another when the instructor is not immediately available, and to encourage students to stay active in PhoenixConnect.

In addition, I am passionate about higher education because it provided a positive turning point in my own life, so I am working on being more open about that with my students. I want them to see the relevance in the topics we are exploring. I have been working on using more multimedia in my classroom as well.

Melissa Singer: I like to engage my students in the weekly discussions by asking a series of Food for Thought questions. These relate to the readings and may even point students to outside sources for more and interesting information. In some of these posts, I might even ask students to explore topics and report back to the class on this or that and share thoughts. I need to be a step ahead of my students in knowing what I would like the students to explore and offer suggestions for research starters. To do this, I keep my eyes on the news and current events and try to integrate topics from their real lives into our studies.

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"An Apple a Day"

E. Cathy Smith

Instructor Spotlights

Painter Brad Carroll Finds Creativity and Innovation in His Art

by Jennifer Hynes, Ph.D.

Faculty member Brad Carroll explores his creative side both inside and outside the classroom. When he's not teaching university studies courses – or possibly a course in art or media and culture – he's probably spending time painting.

An avid painter since age 16, Brad works with oils and acrylics. He says he enjoys the creative aspects of working as an artist, but he never saw painting as his profession.

"It wasn't ever my livelihood," Brad says. "I've always held some form of traditional employment and appreciate the consistency in being able to pay my bills. It would be nice to paint for a living, but it certainly isn't a necessity or something I've ever been ultra-ambitious about. With painting, I have flexibility and the opportunity to work whenever I have the time. And it doesn't require a great deal of money or resources."

But painting seems to be something that has come to define Brad and his place in the world.

"Painting isn't something I turn to for relief or relaxation," he says. "It isn't even something I always enjoy doing (though most of the time I certainly do). Still, I feel obligated to work and guilty when I don't. Putting in the time and effort is certainly rewarding. And when it is going well, then yes, it is about the most personally fulfilling activity I can participate in. And that always drives me to keep at it."

However, Brad has enjoyed seeing his work

in shows and galleries, first in Phoenix, AZ, where he lived for nine years before moving to Charleston, SC. His paintings found wall space in Phoenix restaurants, art galleries, and even in a group show at the Shemer Art Center and Museum. Locals may know the Shemer, located in a historic home and grounds in the Arcadia neighborhood. It was named one of the "10 Best Museums in Phoenix" by *USA Today*.

Although Brad's paintings found wall space in Arizona, his art found a new city to inhabit when he moved to Charleston about two years ago.

Most recently Brad's paintings were juried into the Piccolo Spoleto Festival in Charleston, a regional version of the well-known Spoleto Festival USA. Held each spring, Spoleto brings together performances by dance groups,

musicians, and theater groups with works of visual arts – along with lectures and historic tours thrown in for good measure.

Brad's work, *Party on the 6th Floor*, hung in Charleston's City Gallery at Waterfront Park as part of Piccolo Spoleto. It was selected by juror Greg Colleton, local sculptor and director of operations at Redux Contemporary Art Center, a nonprofit studio in Charleston. Happily for Brad, the painting sold during the show.

Brad also enjoyed seeing his work in a one-man show at the Striped Pig Distillery in Charleston, where he was able to share and sell his work this past April. The Striped Pig Distillery, known for its attention to buying and growing locally in the production of spirits, also claims a place in the local arts community by showing works by low-country



Brad Carroll at work in his studio.

artists.

"They enthusiastically set everything up and did most of the promo work," Brad says of the distillery staff. "This was a really successful show for me personally, and currently I am working on a piece for the distillery to hang in their tasting room as a token of thanks (as they took no commission from the sales)."

Many of Brad's paintings could be referred to as urban landscapes, with lots of night views of city streets and interiors. There are also scenes populated with fantastical creatures, or perhaps a park full of human-like tangerines socializing. Then again, here's a donkey enjoying a glass of red wine while reading a book, and here's a poker game played by skeletons dressed as gauchos. All kinds of creatures may appear in his paintings, it seems.

Since he received only basic training in art, Brad considers whether he should be included in the realm of the naïve artist, defined as art "produced by self-taught artists who lack formal training but are often obsessively committed to making art" (Atkins, 1993, p. 142).

"I appreciate this definition calling to mind ideas of obsession and commitment, while still making it plainly clear that a naïve artist is called so because he or she lacks training," Brad wrote recently in a PhoenixConnect blog post on the subject. "I am a self-taught painter. I took classes in high school, but never at a higher level, nor was I mentored in any way. So the naïve style by circumstance makes me curious."

"In assessing my own style of painting, I recognize that I don't necessarily adhere to the aesthetic principles that have been assigned to the naïve style by those with influence," he writes. "But what I'm learning is that those principles are far more malleable than those associated with other styles of painting. With no academic training used as a means to pass along technique and tradition, the resulting work will always be driven by the instinctive and creative qualities of the individual artist."

A native of Lexington, KY, Brad attended the University of South Carolina (go Gamecocks!) for his undergraduate years, earning a bachelor's degree in media arts with an English minor. He then earned an MBA from the University of Phoenix.

Brad previously worked for two photography companies and for a major bank – "briefly when I misguidedly thought I might want to enter the financial sector," he says. But he has been teaching for UOP for seven years, the past three years full time. He's been with the university for most of his career.

"I basically grew up professionally here in the Academic Affairs Department," Brad says.

Now focused mostly on teaching first-year students, Brad sees connections between his art and his online teaching.

"Painting is a creative process like teaching," he says. "You always want to evaluate yourself and your performance and look for opportunities to improve and innovate, even if we're just talking about individual innovation. Painting helps me avoid complacency and it's a reminder that we always have the opportunity to improve our performance through practice."

Brad's wife of four years, Melissa, is also an artist. The couple lives near the beach in South Carolina, so they enjoy spending time in the sand. He says he gathers inspiration for his art from the couple's travels.

"My wife and I travel as often as we possibly can," Brad says. "And these experiences very much inform the work I do. Italy is my favorite country to visit. But Japan would be a close second. Both are extremely stimulating in a visual sense. Wherever we go, we always try to hit up a local art museum (or two or three when possible)."

Back at home, Brad enjoys reading, playing basketball, and walking around downtown Charleston – a lovely historical city. Anyone who has spent time in Charleston would recognize it as a great place to inspire an artist!

To find your own inspiration while looking through some of Brad's paintings online, check out his work at bradcarroll.blogspot.com. □

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**Brad painted
Roosevelt and 2nd Ave,
the view from his doorstep
when he lived in Phoenix.**



Finding the Path to Balance, Success, and Happiness

By Zena Bauman

Kathryn Collison's creativity and dedication to the joys of teaching and learning are clearly evident in her classroom practices and lifetime pursuits. Having taught at University of Phoenix as well as other institutions, Kathryn Collison exemplifies the varied interests of a successful faculty practitioner.

While teaching in standard college environments, such as University of Phoenix and the University of New Mexico Honors College, Kathryn's desire to teach does not stop at the traditional. She also inspired inmates through teaching poetry at the Airway Heights Corrections Center in Airway Heights, WA. In that position, she was part of a program that the facility offered to inmates who were interested in gaining their GEDs and taking basic education courses. With this participation, there was an underlying hope that she could impart a love of education and learning in this often underserved population. Education, as we all know, is one path that provides an opportunity to gain the confidence and skills necessary to succeed and excel in the world.

When asked about her past accomplishments and what she was most proud of, Kathryn said, "I'm proud of the fact that I am teaching, which I dearly love, because it gives me the opportunity to make a real difference in people's lives." She went on to say "I feel lucky that I can teach a variety of classes and tap into my creative writing background, and continue learning from and interacting with students." In addition to teaching ENG/340 Creative Writing at the University of Phoenix, she also teaches a variety of literature and humanities courses for the University of New Mexico Honors College. The Honors College takes an inter-disciplinary, cross-cultural approach that is dedicated to creating a community of scholars. In addition to her teaching in the Honors College, Kathryn currently serves on their Alumni Chapter and is actively involved with the Homecoming Committee.

In addition to teaching, Kathryn, along with her husband Jake and energetic three-and-a-half year old daughter Charlotte, has a love of hiking, swimming, and relaxing at the family's private cabin in the mountains of northern New Mexico. She said, "The place that I love the most and really feel at peace is our property up in the Brazos Mountains in northern New Mexico. I could easily live up there. It's really the only place I can truly relax!" Professing to be a desert girl at heart, Kathryn loves living in New Mexico and couldn't imagine living anywhere else.

In her decidedly limited free time, Kathryn has been working on several writing projects with the full intention of eventually getting them published. One of the projects is a memoir. As Kathryn explains, it will focus on how death and life are intricately intertwined. She explains that

her younger brother passed away, and she became pregnant not long after that. The juxtaposition of the two events caused a great deal of reflection on the concepts of life and death, which led to the idea for the memoir. Going in a completely different direction, she is also working on a fictional series about vampires.

Always on the look out for ways to improve her community and the environment, Kathryn and her husband recently started their own water consulting firm called Agua del Sol Consultants. Seeing a niche that needed to be filled, Kathryn and her husband are "developing a more accurate, efficient way to measure water evaporation. As I'm sure everyone can imagine, this is really important in places like New Mexico!" Kathryn does the book keeping and serves as the Chief Copy Editor. She spends a lot of her time working with her husband to help their business grow.

Kathryn is the perfect example of someone whose passion has driven and shaped her career. Even with a family and a full time job, Kathryn believes it is important to still make time to do the things that you enjoy...and things that will make this planet a better place to live. Her hard work and dedication are apparent in everything she does. She has successfully balanced being busy with being happy. That is definitely something for which we should all strive. □



Kathryn with her family

Helping Veterans through the Humanities: *The Clemente Course in Humanities, Women Veteran Initiative*

by Shyla Lang

Last summer I came across a posting on the *Arizona Humanities* website seeking Humanities faculty for a new program starting in Phoenix. I was intrigued; I had been looking for a way to become more involved in my community, and this looked like the perfect opportunity to do so. I had no idea at the time what *The Clemente Course in the Humanities* was about, but I am certainly glad I asked.

The Clemente Course in the Humanities is a non-profit organization which coordinates with local faculty to “bring the clarity and beauty of the humanities to people who have been deprived of these riches through economic, social, or political forces” (*The Clemente Course in the Humanities* [CCH], 2016, para. 6). They were also the National Humanities Medal of Honor winner in 2014 (CCH, 2016, para. 1).

Last January, the organization started a pilot program in Phoenix which centered on women Veterans, a unique focus population in the *Clemente* courses. *Clemente’s* partner in this new endeavor is another non-profit organization, *Veterans First*, based in Phoenix. The goal of *Veterans First* can be best described by their Mission as listed on their website: “Assist our Women Veterans through Advocacy, Compassion, Respect, Programs and Services while providing information and resources to all Veterans, their families, and caregivers” (*Veterans First LTD*, 2014, para. 1). Another organization involved in this project was *Fresh Start Women’s Foundation*, in whose facility the classes were held; this organization “offers free and low cost programs and services in the areas of economic self-sufficiency, education and personal development” (*Fresh Start Women’s Foundation*, 2016). This new *Clemente* course has been aptly named the *Women Veteran Initiative*.

The Clemente Course in the Humanities is made up of five academic areas: Writing/Critical Thinking, Literature, Philosophy, U.S. History, and Art History. Students in these courses are exposed, often for the first time, to these areas of the humanities, and engage in dialogues about a wide variety of topics with their instructors and classmates. While students must attend the classes and submit written assignments, there are no letter grades awarded for these courses; these are essentially graded on a pass/fail system for the entire course. Like many *Clemente* courses, students enrolled in the *Women Veteran Initiative* in Phoenix are eligible to receive transferrable college credits if they pass (CCH, 2016).

I had the privilege of teaching the literature section for the *Women Veteran Initiative Clemente Course*, and since my background is in classics, all selections I chose for my syllabus were from the ancient world: Homer’s *Iliad*, Hesiod’s *The Works and Days (the Creation of Pandora)*,

the poems of Sappho, Virgil’s *Aeneid (Book IV, The Passion of the Queen)*, Sophocles’ *Antigone*, and Apuleius’ *Cupid and Psyche*, which is a story found in the larger work *The Golden Ass*. Because this was a group of exclusively women, I selected texts which I felt had themes to which these ladies could relate: family, friendship, love, loss, and the difficult situations and decisions that women have to make when living in a man’s world. While the U.S. military does not have the same rigid patriarchal structure of ancient Greece and Rome, I felt there were parallels between the two worlds, as our military is still a largely male-dominated society; women make up only 15% of active duty Department of Defense personnel (U.S. Department of Defense, 2016).

The classes were structured so that the students would meet twice a week, rotating through all five subject areas, from January through June. This meant that I was with them for nine classes total over the six months, working with them roughly every two weeks. Instead of a lecture, I was more of a discussion leader while we read through the

texts together. The goal was to get them talking about the readings and discussing what they got out of the readings. Friendly debates were a frequent occurrence, which, I think, is the goal of all instructors: active engagement with the material.

“Although it is something I already believed, this experience has been undeniable proof of the power of the humanities.”

The course came to an end on June 23rd, and on July 17th, we held a graduation ceremony in Phoenix for the ladies who completed the course. Several graduates spoke at the ceremony, explaining how much the course meant to them, and how it has changed their views of the world, and, in a couple cases, how it has changed the direction of their lives. We, the faculty and staff involved in this course, could not have been more proud. Although it is something I already believed, this experience has been undeniable proof of the power of the humanities. □

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"Fall Harvest"

E. Cathy Smith

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Use of Technology:

Technology is an integral part of the online classroom that can enhance the student experience in many ways to improve learning outcomes.

Erin Lyden, Melissa Singer, and Janice Higginbotham share how their classes benefit from the use of technology:

Erin Lyden: I am a big fan of Prezi and ScreenCastOMatic.com, which I like to use together. I noticed quite a few students struggling with forming SMART goals in GEN/127: University Studies for Success, so I created a video presentation using Prezi and narrated it myself using ScreenCastOMatic.com. Adding my voice personalized the activity, but could also reach students who are stronger in the visual and auditory learning styles. I have seen some improvement on the assignments following the creation of this video.

Melissa Singer: I am excited about the technology that UoPX offers in terms of the many formats in which education is delivered. Personally, to date, I have embedded links in my communications with students and asked them to review many sorts of media including audio and video files and occasionally used photographs in posts. I think our students learn in so many ways. Using multimedia in class helps those who learn best through means other than the written word.

Janice Higginbotham: I embed links and articles of current issues that are relevant to the content. The students especially enjoy the videos that create an emotional response, and when they can relate to a topic that hits home. The additional material provides the students real-life application to the content that they are learning in class.

Professional Development:

In recent years, professional development has become an increasingly important part of being a University of Phoenix instructor. This ensures teaching practices and knowledge are current, while also promoting positive involvement in the community.

All instructors have a different focus and path for developing professionally. Amy Winger, Erin Lyden, and Janice Higginbotham share their strategies and what is important to them:

Amy Winger: Online instruction is still very much in its infancy; therefore, what a great time to be in the position to help grow its vitality! My present professional development endeavors include areas of best online teaching practices. The research on online teaching practices is rather limited, but it is steadily growing. To be a part of determining how to help this way of learning grow is exciting to me.

Erin Lyden: I enjoy listening to as many of the Brown Bag events as I can attend and enjoy the Content Area Meetings and General Faculty Meetings because they expose me to a wide variety of perspectives and ideas. I believe that improving student outcomes is the most important aspect of professional development for an Online University of Phoenix instructor. As such, I strive to use what I learn from professional development opportunities to create approaches that are easy to incorporate into our syllabi and everyday practices.

Janice Higginbotham: Participating in workshops and Content Area Meetings are great ways to ensure professional growth. I believe that collaborating with other faculty members is the most important aspect of professional development. I recently took a workshop and gained excellent ideas from practitioners on changing the student's mindset, and positive feedback. It helps to hear other schools of thought and bounce ideas off each other.

These five faculty members have shared their tips and ideas on how to overcome the key challenges of burnout, meeting deadlines, student engagement, and managing conflicts in order to maintain a fresh, new, and positive perspective in the classroom. Further, they have discussed their use of technology, and participation in professional development opportunities to enrich and enhance their own facilitation skills. Hopefully, this information will help you to maximize your own successes in the classroom this year. Let's get to work! □

Gender Equity in the Arts

by Lori Delappe

Dustin Hoffman once said, while preparing to film *Tootsie*, that Murray Schisgal asked him a question that changed his entire approach to the character. Schisgal asked, “How would you be different if you had been born a woman” (American Film Institute, 2012)? The question is often asked, “how do you play a woman/man?” The greatest challenge an actor can face is playing someone of the opposite gender. As we look back over history, it has been done since the beginning of recorded theatre as women were banned from the stage in the West until the mid-seventeenth century when Margaret Hughes took the stage as Desdemona in *Othello*.

Western theatre has continued to evolve, somewhat, over the last three centuries to allow women to portray their own roles on stage. A new trend, or an old one, has emerged of late with numerous companies taking on the single-gender approach, this time by all-female companies.

This move toward all-female productions is necessary in a theatre culture where gender equity is balanced. Plays have been historically written primarily by men, with strong male characters. Shakespeare wrote for an all-male company, sometimes having seven times as many roles for men as for women, accounting to 16% of all characters (Oxford University Press, 2015). *Timon of Athens* has two named women’s roles, and one Lady, accounting for nine lines total.

Once women were introduced to the stage in the mid 1600’s, women on stage have become more common. A standard procedure for Shakespeare companies was to stick to the gender roles, casting men as men and women as women. Since women are on stage now, why push for more gender equity?

The roles remain widely uneven. Many skilled and talented female actors are relegated to the ensemble simply because there are only a few roles for women. A forward thinking director may cast some roles written for men by women, but it is not the same as getting to play Hamlet, Macbeth, or Henry V. It is a bold move to go from equal parts in a play for men and women to casting the entire play with women.

I had this opportunity last summer when I suggested, on a whim, we do our summer plays single-gender: one all male, one all female. I was honored to get the all-female cast. I have been aware of gender equity issues for some time, and do what I can with published scripts to keep it even, but it is an uphill battle. Shakespeare brings me a greater opportunity to balance gender roles. Last summer’s production, *As You Like It*, birthed a new company in my city that I felt was long overdue – an all-female Shakespeare company. We plan to produce all of the Shakespeare’s plays with all-female casts without repeating a play until we have completed all. Men work with us in other capacities – managing director, fight choreographer, dialect coach – but it is only women on stage. This gives us a chance to explore these plays from the perspective of gender with all things being equal. To answer the question asked of Dustin Hoffman, with a slight twist: “How would you be different if you had been born a man?”

The key takeaway from this project is it gives the women a sense of control over their destiny – no longer are they relegated to auditioning for the women’s roles, or the genderless roles (fools, servants, messengers or fairies). They can throw their hat into the ring for all roles, even Macbeth. *Wildflower Women’s Ensemble* (2015) is currently in rehearsal for our third production, *Measure for Measure*. We have completed *Henry V* and *Macbeth*, so check these off. Three down, 35 to go. □

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“Rising from the Sea”

E. Cathy Smith

Please Share Your Thoughts:

Using Discussions to Create Community in the Online Classroom

by Amy Riddle

It is tempting to think of learning as an individual pursuit. Each student applies herself or himself to learning in order to pursue individual goals: a degree, a certificate, a job, a career, etc. Each student earns her or his grade and degree through his or her own effort. However, learning is also a communal pursuit, where students interact with their instructors and peers in order to approach new information and concepts. Part of our responsibility as instructors should be to encourage students to recognize the need to establish a community of learners in order to develop their own learning and thinking (Cosgrove & Elder, 2013).

In the online classroom, there is already a challenge for establishing a community of learners. The physical distance between students and instructor can limit the connections made in the classroom. Students become essentially isolated. They focus on the required assignments and tasks, and they begin to see discussions with others as superfluous (Naughton, Smeed, & Roder, 2011). Students may be tempted to cut corners whenever possible, particularly when juggling work and family responsibilities along with their education. If they can pass the course by only completing the assignments and partial participation, then why should they make the added effort? Community cannot be established unless students recognize the need for a shared learning experience (Checkoway, 2015). Instructors need to

take the first steps to overcome the isolationist approach; they need to be the force that helps students connect to each other. Instructors need to find ways to create an attitude of sharing knowledge rather than self-promotion, to help students look beyond “what has to be learned” (Checkoway, 2015, p. 108) and toward what more can be learned through collaborative learning. Part of the objectives for the course should reflect the need for discussions and collaboration, through requirements that emphasize teamwork (Ricci, 2013) and by encouraging students to bring themselves into the classroom discussions (Naughton, Smeed, & Roder, 2011).

If instructors want to emphasize the value of discussions, discussions should not take a secondary or diminished role in the critical thinking classroom. Part of that process can be making the value of discussions reflected in the overall grade, but in addition to that, instructors should impress upon their students the importance of the discussions. In both the traditional and the online classroom, discussions are where students expand on their understanding of the materials. Students bring their ideas and questions to the discussions in order to determine what is being learned and where others stand on the concepts (Duron et al., 2006). Without peer discussions, there is no need for the classroom; the learning would happen between

Continued on page 12



“A Hand Reaches”

Lisa Prince

Continued from page 11

teacher and student, more like mentoring or tutoring: a one-on-one approach to learning. While these approaches have their benefits in many situations, limiting the perspectives from which to consider the information and concepts often limits the learning. If students are only learning from their instructors, they are only seeing one set of experiences and ideas. Even though instructors should be experts in their fields, standing on their own expertise only limits their students' understanding (Checkoway, 2015).

Instructors can emphasize the need to consider multiple perspectives, which is an essential part of developing critical thinking skills (Elder & Paul, 2012), explaining to students that approaching a point from various angles helps them avoid biases. Also, promoting a discussion that encourages diversity helps students see how their perspectives and those of their classmates all have value (Checkoway, 2015). The learning has more depth when concepts can be considered through multiple perspectives; recognizing the different experiences that each student brings to the discussion allows students to gain a fuller understanding of the material. In addition, a classroom that promotes diversity is one that is open to all; it gives all students a voice and an opportunity to share their experiences. Embracing a diverse classroom is especially important to those students who struggle with participation because of a low opinion of their abilities and merits. Instead of allowing themselves to feel limited, students can learn to discuss with more confidence and openness.

However, even an open discussion must have limits. While instructors should encourage students to participate and share, there must be guidelines in terms of relevance to the concepts being presented, as well as maintaining a space where all feel comfortable participating. Instructors need to promote interactions between students and interact with students themselves, but they also are responsible for moderating discussions and keeping students on topic. They must also be mindful of how their involvement can limit the discussions, even as they work to push discussions further into the topics of the course and provide a structure for the discussions to build on the concepts and lessons students need to learn (Cheong & Cheung, 2008). They need to find a balance between overseeing, contributing, and allowing students to explore concepts for themselves (Naughton,

Smeed, & Roder, 2011) and give the students the opportunity to own their learning (Northey, Buick, Chylinski & Govind, 2015).

Participation in discussions is one of the areas students struggle with in our courses. Because many students are adding earning a degree to their already busy schedules, the time commitment necessary to participate substantively may be sacrificed. Students may feel they are doing enough by completing and submitting assignments, even as this approach detracts from their grades and their learning. If instructors can demonstrate to students how a collaborative approach, specifically sharing and discussing concepts with others in the class, can improve their learning and give more depth and value to their knowledge, then students may be more encouraged to invest their time and effort in participation in the discussions. □

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"Everything's Coming Up... Daisies"

E. Cathy Smith



Writing Student Assignments

by Christopher Miller

In June of this year, I was asked by a colleague in the College of Humanities and Sciences to write sample assignments for HUM/115: Critical Thinking in Everyday Life. I was immediately intrigued by the idea. Even though I am very familiar with the five assignments for the course, I had never sat down and actually completed them as if I were a student. The first assignment for the course is called Stages of Critical Thinking Worksheet. It was a fairly straightforward assignment that requires the student to summarize the readings for the week with respect to the different levels of critical thinking and then place themselves in one of those levels. I completed the worksheet in around 30 minutes using the type of language that I would want to see

two relevant articles from the library to support his or her opinion. I chose to discuss and research climate change, as it was something that I already felt very passionate about. What I liked about this assignment is that it is set up how I like to do research. I always develop a position and then find research to support my position. In this case, I decided to argue that climate change is real and that the United States must do everything that they can to reduce the effects of climate change. Of course, it was very easy to find research to support my opinion.

The fourth assignment is called Solving Personal Problems: Applying the Five Step Model. This was probably the most difficult assignment for me to complete because

problem. Then, I found two articles from the library to help support the possible solutions to the problem. As it was for the first assignment, I found this assignment to be pretty self-explanatory and easy to complete.

Ultimately, I learned several lessons by completing these assignments. First, while it generally took me less than an hour to complete most of the assignments, our students probably need much more time to complete them as they do not have as much experience with writing. Second, two of the assignments were much harder for me to complete than the others. Looking back, I know that I did not have to be so personal with my responses to those assignments, but something told me that I needed to do that to truly understand

In the past, I often thought of myself as the “expert” and my students as vessels from which to receive my knowledge. Nothing can be further from the truth.

as an instructor. Not too bad. This was going to be a breeze!

However, that changed when I got to the Week 2 Assignment: Barriers to Critical Thinking. The instructions seemed simple enough: Identify two barriers that influence your critical thinking. As I started writing about my two barriers, I realized that I was talking about “real” barriers that I experience on a daily basis. I immediately went into student mode without knowing it. I talked about the stress of the military. I talked about the struggles with my family finances since retiring from the Navy. I found the assignment to be very beneficial and thought about my students and whether they felt the same way while completing it. With that in mind, I moved on to the Week 3 Assignment: Points of View. This assignment takes critical thinking even further, asking the student to choose a topic from a list and then give his or her opinion on the topic. Next, the student is asked to find

I decided to write on my struggles with personal finances since I retired from the Navy. My income dropped about \$50,000 when I retired. Unfortunately, my retirement was forced so I did not plan for the change in income. I spent three days working in this assignment. I wrote for ten minutes and then had to stop. The next day, I wrote for another two minutes. On the third day, I finished the assignment and realized I had gone way over the word count requirement and was brutally honest in my assessment. I submitted it anyway. The final assignment in the course was the Critical Thinking Reflection. This assignment essentially requires that the student use all that he or she has learned over the previous 5 weeks to evaluate a problem and provide a solution to the problem. For this last assignment, I chose to write on poverty. This last assignment took me about an hour to complete. First, I used the five-step process described in the textbook to talk about the

how difficult they could be for our students. Third, I learned that I share many things with my students that I did not think I did prior to this exercise. In the past, I often thought of myself as the “expert” and my students as vessels from which to receive my knowledge. Nothing can be further from the truth. We all have struggles in our lives, and it can be difficult, if not impossible, to open up about those to others. We all feel strongly about the problems that plague our nation. These opinions are all valid and worthy of discussion. I encourage each and every one of you who is reading this article to take a moment and think about what it actually takes our students to complete the assignments for your classes. Finally, I take from this experience a newfound respect for my profession and for the students who are balancing work, family, and school to raise themselves up. □

APA in the Classroom - Part 3

by James Lipot

In the last issue of *Phoenix Rising*, I ended this column by asking the question “What are your habits creating?” We have many habits that we display daily, and quite a few of these, as so nicely phrased by the group Chicago (1984), can be a “hard habit to break” (para. 2).

As we like to say in HUM/115: Critical Thinking in Everyday Life classes, take a good look at yourself, and determine why we do what we do. What is behind that habit? How did it start? Who was the habit originally modeled after? What was the original purpose? Is it still serving the original purpose? Does it provide a mixed message to your students?

Our university mission statement calls for us to “enable students to develop the knowledge and skills necessary to achieve their professional goals...” (University of Phoenix, 2014, para. 1). What better way to help students develop skills than to model the skills for them? The way we write should model what we expect from students. Instead of using ambiguous language such as things, we should be more direct and accurate. Instead of using words like doing, we should use more descriptive and accurate words such as performing, reading, coaching, and more. Another part of the Mission statement call on us “to develop competence in communication” (University of Phoenix, 2014, para. 3). Knowing that we are the model that students use, we should be more direct and accurate in our language.

Continuing the habit of improving communication, there are two areas that I have noticed lately that all students need to benefit from. The first is the incorrect use of they, them, and their. These words can

only be used to refer to people, not inanimate objects or nonhumans. Although a company is made up of people, it is not a person no matter how the Supreme Court decided in the *Citizens United v. FEC* case. Additionally, when they, them, or their are used in the same sentence, all references must point to the same entity to avoid confusion.

The other area that needs work is in using gender specific language when there is no identified gender. So often, a student will refer to an author as he or she when that author has yet to be identified. If we guide our students through modeling with gender-neutral language, it will be easier for them to follow suit.

So how will you help to improve the communication abilities of our students? How will you help to make their writing and presentations skills clearer and well defined? Let us make this our new habit. Each issue I will tackle two or more items that we can all use to be more effective models for our students. Any suggestions or pet peeves that you see continually can be sent to me for inclusion into the column. Questions are also always welcome. Please send these to james.lipot@phoenix.edu. □

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“A Flag of Berries”

E. Cathy Smith



Battalion Buddy Bears:

Laura's Service Success

by Kathryn Voigt

This past year, Dr. Laura Pipoly, Treasurer of the Family Readiness Group (FRG) for the Navy and wife to an active duty navy serviceman, volunteered her time and talents to distribute 500 teddy bears to the children of active duty servicemen. To the families of Naval Construction Battalion 11, a teddy bear left to them by their deployed loved one carried the weight of relationship, the comfort of a service member's love, and the hope of a safe return. Laura's service project to bring 500 Battalion Buddy Bears to the children of servicemen was a success.

A larger service project like this was not a small task for a Full-Time Faculty member with two small children at home. However, Laura thrives on hard work and dedication. After earning an M.A. in Clinical Counseling and School Counseling and an Ed. D. in Special Education and Instructional Technology and Distance Education, she went on to work with autistic children in counseling, while teaching for the University of Phoenix. Ultimately, Laura transitioned into online teaching for HUM/115: Critical Thinking in Everyday Life and GEN/127: University Studies for Success and is celebrating 8 years with the University of Phoenix.

Laura brought the same grit (passion for servicemen and their families and dedication to their well-being) to launch her first large service project with the FRG in partnership with Operation Gratitude. First, she conducted research to locate funding. Then she focused her writing talent to secure a \$7,500 grant. Finally, she distributed 500 Battalion Buddy Bears to the servicemen of the Lucky 11 in June, who gladly helped Laura's solo efforts by unloading 3 full pallets of bears. At every step in the project, Laura gained approval from commanders, keeping them informed and allowing for smooth sailing. After months of perseverance, the project came to fruition and saw Laura's vision realized in the smiles of children and family members, whose arms wrapped tightly around their buddy bears.

Laura's service efforts will not end with Operation Gratitude. Full of more ideas and empowered by her success in grant writing, Laura embarks on a new volunteer project as FRG Treasurer to support the single sailors.

Laura's advice to other volunteer opportunity seekers? "Just get involved! It is so rewarding and meaningful to see the results of a project through, from start to finish." There are big and small roles available to suit anyone's time constraints. If grant writing sounds

interesting, Laura advises researching funding sources through simple Google searches to determine their requirements. For military projects, there are a ton of resources and many are underutilized. Though grant writing sounded complicated to Laura and she believed she would not get funding the first time she wrote, Operation Gratitude approved her initial grant proposal. Laura's praises included, "The organization was awesome to work with, and they were super flexible." If following the lead of an established ongoing volunteer organization sounds more appealing, check out the University of Phoenix's Volunteer Match at <https://apollo.volunteermatch.org/> to find opportunities today.

Laura also welcomes volunteers who wish to get involved in her upcoming service projects or who may wish to make a monetary donation to the FRG. Inquiries can be made to Laura Pipoly at drpipoly@gmail.com. The next big project includes purchasing supplies to create Welcome Home signs. What a great way to support our troops and to explore new ways to volunteer time and talent. □



Laura with her Battalion Buddy Bears

Making a Better World:

Ellis Island Medal of Honor Recipient Andrew Ortiz

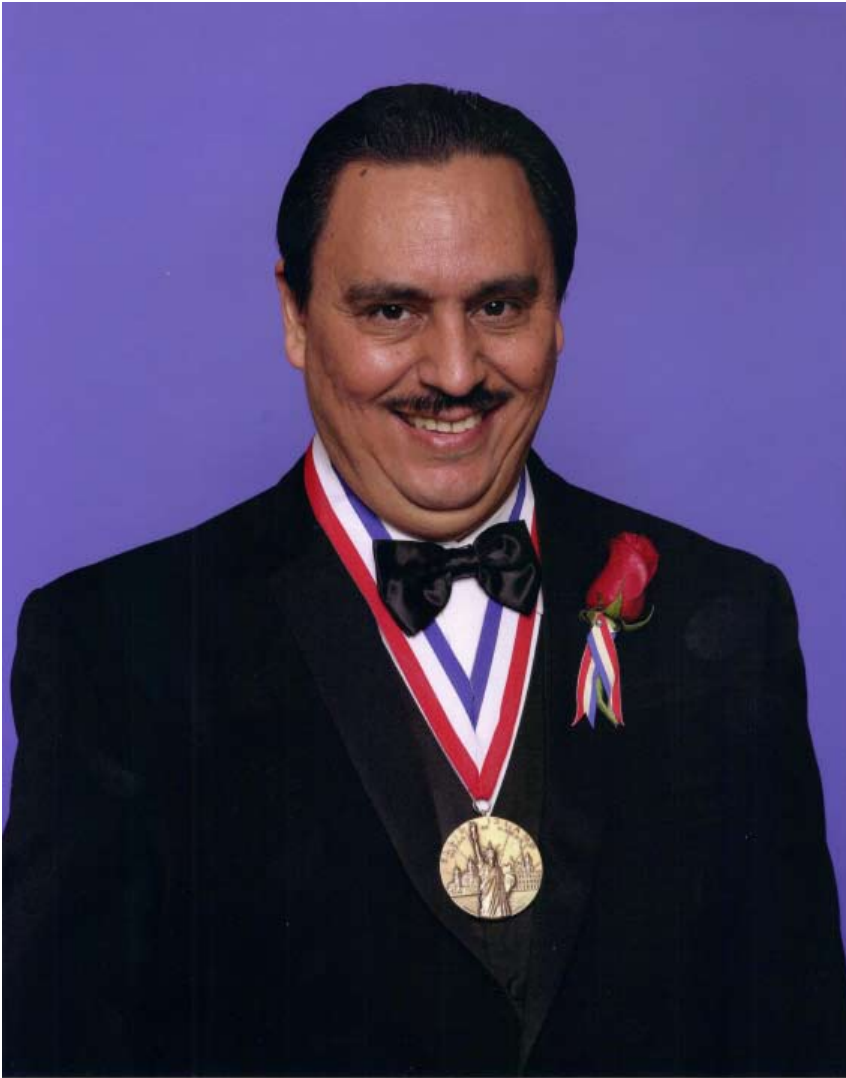
by Heather Lunsford

In May of 2016, esteemed faculty member Andrew Ortiz received the distinguished Ellis Island Medal of Honor. This honor from the National Ethnic Coalition of Organizations (NECO) places Andrew among some fascinating previous award recipients, including six former U.S. Presidents and “Americans such as Frank Sinatra, Lee Iacocca, Quincy Jones, Muhammad Ali, Nobel laureate Elie Wiesel, Louis Zamperini and Rosa Parks” (NECO, 2016a, para. 3). According to NECO (2016b), the

addressed to various charities to the mailbox. This led him to ask his parents about those charitable contributions, and as Andrew shared, seeing his parents give in that way, even when they did not have much, along with volunteering in their community in Tempe, Arizona, set a strong example of the importance of giving back at a young age. In his undergraduate experience at Arizona State University, Andrew was one of the original founders of a service fraternity in 1992, Omega Delta Phi Fraternity, Inc., a fraternity focused on philanthropic endeavors that has strong ties to the community to this day.

Leading up to the Ellis Island Medal of Honor, Andrew’s most valued achievements are his Gold Congressional Award, the President’s Community Volunteer Award (which he received from President George W. Bush), and the United States Junior Chamber of Commerce Outstanding Americans for 2008. The accolades are a humbling experience for Andrew, and he is motivated and inspired by others, maybe none more so than those who have come before him, particularly his grandfather. His grandfather taught him to value his heritage and Hispanic culture. His grandfather encouraged him to make a difference by working with his brain rather than his back as his grandfather had done as a copper miner. All those who have influenced him have challenged him to become who he is today, which is valued by his peers. As such, Andrew’s friend and mentor Hugh O’Brian, who founded Hugh O’Brian Youth Leadership, nominated Andrew for this prestigious award.

Andrew wants to be known as “someone who made the most of what he had and provided opportunities for others,” and just as the Ellis Island Medal of Honor denotes, to make a better world. That is just what Andrew strives to do in his commitment to community service and with celebrating history and traditions. □



Ellis Island Medals of Honor are given to those American citizens who are passionate about community service and are “individuals who preserve and celebrate the history, traditions and values of their ancestry while exemplifying the values of the American way of life, and who are dedicated to creating a better world for us all” (para. 1). That commitment to creating a better world for all and being passionate about community service is what drives Andrew, and it started early on. One of his chores as a child was to take the mail that included envelopes

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Evening of the Arts

by Carlos Flores

An *Evening with the Arts* was one of several events at the Sacramento Valley Campus that showcased local talent in the arts, humanities, sciences, and literature realms. The event took place on Tuesday, July



26, 2016, showcasing local artist Michael O'Connor as he discussed his art, how he began, his favorite art mediums, and how one can start one's own artistic path. Twelve pieces of art were displayed through-



out a double room where Michael was able to give the audience of 45 people his view on each of the pieces.

What we learned from Michael that evening was that his principal muse is his wife Gina and their history together. For example, he



took a photograph of Gina and was able to use a wood background to paint, and use wood burning techniques to create an impressive likeness of her. The piece of art is titled "My Wife is Not for Sale." Also during his talk, Michael went into the history as to why he uses different types of wood as his canvas, how he never uses paint brushes, and the art of wood burning. There was a large piece with wood burning on display that had the word "family" as the focus. From afar, it looked like the art piece was done with a blowtorch, but as he welcomed us to get closer and touch it, I realized that it was made up of thousands of small wood burning circles. Michael stated that this particular piece reminded him of his definition of family and how sometimes friends are included in his definition.

An informal reception followed where the audience was able to view each piece and ask Michael specific questions about art. Some of the other art pieces he displayed include a wood burning of his dog, a piece about his brother's death, the arch that he made when he and Gina were married, and a self-portrait that showcased his first attempts to use paint on wood.

This event was a success thanks to Michael, his stories, and his art. □



Shoebox Goodie Boxes Let Deployed Military Know Someone Cares

by Elsie Walker

Several years ago, I was teaching technical writing for University of Phoenix. In one class, I had several students refer to me as “ma’am.” In my area of the country, women, whether single or married, are called “miss” until they reach a certain age and then become a “ma’am.” I had wondered what I had done to give my students the impression that I was old enough to be a “ma’am” (because I was not yet). It took a little while, but I realized that the students who were calling me that were in the military. To them, I was their commanding officer in the classroom; thus, I was “ma’am.” That was my first class with military students in it.

Soon, I found myself getting deployed military personnel or relatives of deployed students in each of my UOP classes (and in my classes at UOP’s sister school, Western International University). Through chat room and forum discussions, I would learn how difficult it is to be deployed, how lonely it can be, and how they sometimes even wondered if people here cared. I was very moved. I thought of a way to help. I researched online and found out about groups who were supporting deployed military by sending shoeboxes of non-perishable snacks. These would be mailed directly to the military personnel, just like mail they would get from family or friends. I got a list of what would be included and I asked my church if they would be willing to do such an outreach with me as coordinator. The people were on board. Once I had that support, I developed a program. I gave out list of items for the congregation to purchase. After a deployed student finished my class, I asked if he or she would like to be adopted. If a person said yes, I got his or her address information and care packages of snack packs of Oreos, gum, chips, powered soup, granola bars, etc. went overseas every other month until the deployment was over. With each box, I would include a short note of encouragement to the receiver. I did the same for deployed soldiers who were students’ wives or children as well. I almost always waited until a student finished a class to inquire about adoption as I never wanted anything to seem like favoritism during a class.

In addition to the goodies, we would sometimes supplement the box. I got the children of the Sunday School to make cards or draw pictures for the soldiers. One year, I was able to purchase some brand new Christmas ornaments and send those and packs of candy canes in a special large care package. One Easter, I sent a female serving overseas a stuffed Easter Bunny to cheer her up.

The most memorable experience came the one time I broke my own rule. I noticed that one of my best students in a class was suddenly quiet. I detected something was wrong. She had recently separated from the Army, but stayed in Afghanistan as a contractor with a unit. She finally reached out to me and noted that I had probably noticed she was acting differently. Morale in the unit was low. She could not tell me what happened except that it affected all of them. I asked if she would like a care package. She did, and I sent over a Xerox size box of goodies for the unit. She posted when they received it, and later she sent a two-page thank you letter to the church. She noted how much the box meant to her and the others, three of whom were

United Kingdom soldiers.

After a while, the make-up of my classes seemed to change and I found myself getting veterans or active military not deployed. I looked around the community for names of soldiers who were deployed and would like care packages. Our outreach became community-focused.

This past July, the last soldier on our list came home. The group wanted to continue to send packages to deployed military personnel, so I started looking for places I could find us some names. The answer soon stared me in the face. A local animal inn was having a drive for deployed military dogs. These dogs help with sentry duty, tracking, and detecting Improvised Explosive Devices (IEDs) in Iraq and Afghanistan. Just like the human counterparts, the dogs had needs. Doing a little digging, I found an organization - the United States War Dog



Associations, Inc. Coincidentally, it is headquartered in my state of New Jersey. I obtained a list of the items needed for a military dog care package, and now we are adopting a unit of dogs and the handlers. Looking at the variety of items the dogs needed, we realized it was too much for just our group, so I got another church to join us. The youth of both churches are making dog blankets. Adults are getting items like treats, dog shampoo, brushes, flea treatment, etc. The youngest kids are drawing dog pictures for the handlers (who will be getting snacks). Our goal is to be ready to send gifts and supplies out, aptly, around Veteran’s Day.

Reaching out to the military has been a wonderful experience. A shoebox of snacks and a note may not seem like a great deal to civilians, but to someone deployed overseas, it means the world. □



“Why I Teach Plato to Plumbers” Review

by Fran Pistoresi

In “Why I Teach Plato to Plumbers,” Professor of Psychology Scott Samuelson argues that humanities courses are not only an essential part of a college education, but of a free and democratic society as well. Samuelson posits that a liberal education on any level should provide more than increased employment opportunities. Rather, all students should have the opportunity to develop their minds and voices as we “strive to be a society of free people” (Samuelson, 2014). Samuelson explains that historically, studying liberal arts has been a marker of the upper class in three distinct ways. First, attention to the humanities suited the leisure time of the economic elite. Second, as the upper class traditionally held leadership positions, the study of humanities trained them to think independently in order to assess and evaluate outcomes. Finally, knowledge of the liberal arts was a marker

that set the elite apart from those that had to work. The author concludes the article with a powerful series of vignettes of working-class students from his philosophy classes. These students had the opportunity to frame issues in their life through the “bigger ideas” (Samuelson, 2014) that study of the humanities allows. Samuelson’s argument gives clear support to the work of instructors in University of Phoenix’s College of Humanities and Sciences. As we work to provide opportunities for students to learn both career related and overall thinking skills, we are helping support integral voices in our society of free people. □

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A Review of *Cold Peace: Stalin and the Soviet Ruling Circle*

by William Chun

In 1945, V.M. Molotov pleaded with Stalin to ease censorship of foreign correspondents, but sensing Stalin’s disapproval, assured him he would tighten censorship. This example of kowtowing is emblematic of Stalin’s interactions with his inner-circle, and the subject of Yoram Gorlizki and Oleg Khlevniuk’s *Cold Peace: Stalin and the Soviet Ruling Circle, 1945-1953*. The structure of *Cold Peace* progresses chronologically through late Stalinism, 1945-1953, which has traditionally been described as the calcification of the Soviet Union’s political, ideological, and economic institutions, and all under the dictatorship of an unstable leader. Gorlizki and Khlevniuk argue Stalin’s actions were not a result of an unstable mind; but of his relationship with his inner-circle followed an administrative and political logic, which their book seeks to unravel (3).

Following World War II, coupled with Cold War tensions, the Soviet Union demanded a more effective administrative structure. Gorlizki and Khlevniuk use the international and internal problems as the underlying reasons that demanded changes to the Soviet state. Despite the necessity for a more effective state apparatus, Stalin preferred to rule informally. The authors argue that Stalin wanted to

restore the pre-war leadership balance and be able to rule informally through the Politburo. They describe the co-existence of the Politburo (Party) and the Council of Ministers (State) as neo-patrimonial. The formation of the Council of Ministers served the purpose of making the administrative system more effective, hence neo-patrimonial. The Council of Ministers was emblematic of the modern state (48). Stalin’s preference to rule informally was the basis for his methods of keeping his inner-circle in line.

Gorlizki and Khlevniuk use the informal aspect of Stalin’s dictatorship to best describe the methods he used to manipulate the inner-circle. Stalin would denounce, demote, and reshuffle the responsibilities of his inner-circle. The logic behind these attacks was to reinstate pre-World War II leadership norms, and to eliminate any autonomous action that had been fostered during the War (29). Stalin’s manipulation of his inner-circle did not end with denunciations, but also with periodic purges. Gorlizki and Khlevniuk use the Lenin-grad affair and the Doctor’s plot as examples of periodic purges that kept his colleagues in line. Although the authors do acknowledge that

Continued on page 20

Recommended Readings

by Fran Pistoresi

The following are our recommended readings for this quarter.

"Student Attitudes Towards the Integration of YouTube in Online, Hybrid, and Web-Assisted Courses: An Examination of the Impact of Course Modality on Perception" by Nicole Buzzetto-More examines how students who are in online classes value instructional opportunities through YouTube more than students taking the same class in-person. The article is found in the *MERLOT Journal of Online Learning and Teaching*. Article URL: http://jolt.merlot.org/vol11no1/Buzzetto-More_0315.pdf

Also found in *MERLOT Journal of Online Learning and Teaching* is the article entitled "A Simple Suggestion for Reducing First-Time Online Student Anxiety" by David St Clair. The article explains the benefits of using Check in Quizzes for online students. Article URL: http://jolt.merlot.org/vol11no1/StClair_0315.pdf

Located in *Adult Learning* is the article entitled "Using Concept Maps to Engage Adult Learners in Critical Analysis." In their article, Biniecki and Conceicao explore the connection between concept map use and critical thinking through four learning theories. Article URL: <http://search.proquest.com/contentproxy.phoenix.edu/docview/1788738525/fulltext/45BC2311CEA44991PQ/2?accountid=3>

5812

"Peer Review as a Strategy for Improving Students' Writing Process" by Kimberly Baker argues that both the timing and the level of instruction in peer review of written assignments in discipline specific classes affect the quality of revisions students ultimately make in their work. This article is located in the journal *Active Learning in Higher Education*. Article URL: <http://alh.sagepub.com/contentproxy.phoenix.edu/content/early/2016/06/29/1469787416654794.full.pdf+html>

Alexander Wulf published an article in the *Asian Journal of Legal Education* entitled "Law as Part of Managerial Skills Reform Proposals for Teaching Law to Business Administration and Economics Students" that argues that the curriculum for law classes needs to be better adapted to the needs of students of business and economics. Article URL: <http://ale.sagepub.com/content/3/2/129>

"Providing Exemplar-Based 'Feedforward' Before an Assessment: The Role of Teacher" by Graham Hendry, Peter White, and Catherine Herbert examines the importance of teachers utilizing examples of high-quality assignment submissions in their instruction. This article is located in the journal *Active Learning in Higher Education*. Article URL: <http://alh.sagepub.com/contentproxy.phoenix.edu/content/17/2/99.full.pdf+html> □

Continued from page 19

Stalin was prone to fantasy, which would appear to be the antithesis to their main argument, they demonstrate Stalin's need for convincing evidence, and the support of his inner-circle, so they would be jointly responsible (170). Gorlizki and Khlevniuk use these examples to demonstrate Stalin's logical mind (163). Despite Stalin's informal rule, the neo-patrimonial system not only made Stalin an effective dictator, it also created the opportunity for the inner-circle to understand the problems of Stalin's leadership.

As much as *Cold Peace* is about Stalin's leadership, it is also about the buildup to reforms after 1953. After Stalin's death, the neo-patrimonial system dissolved in favor of the state apparatus (166). According to Gorlizki and Khlevniuk, this shift of the "center of gravity" to the state apparatus was a continuation of the rise of the Council of Ministers (166). Members of Stalin's inner-circle held key positions in the party-state apparatus, and their positions within state agencies allowed them certain autonomy; this autonomy helped them realize the flawed and anachronistic nature of the neo-patrimonial system (106). Stalin benefited from his inner-circle's "balance of forces" and did not upset it because he always had the control of the "levers" of state security (113).

Cold Peace is a book that should not only hold a place in the history of the Soviet Union, but also speaks to a larger audience interested in dictatorships of the twentieth-century. Gorlizki and Khlevniuk provide a unique description of a dictatorship not available from a study of Mussolini or Hitler (168). The fundamental difference between Stalin and his dictatorial counterparts was not that he survived World War II, but the fact he was a "machine politician" (168). Stalin was not an accomplished orator, but did not hesitate to involve himself in bureaucratic disagreements, which Hitler avoided. In the context of twentieth-century dictatorships, *Cold Peace*, provides a picture of a dictator without the trappings of intense oratory, but an

instinct for the intricate details of bureaucratic administration.

The collapse of the Soviet Union provided historians with a rich source of primary documents, which *Cold Peace* benefits from. Gorlizki and Khlevniuk admit the Russian archives do not allow them to "see into Stalin's mind," but it does allow them to understand his behavioral patterns in dealing with his inner-circle (165). Earlier works on Stalinism relied upon newspaper articles, and a small number of reports that escaped the clutches of the Soviet Union (11). One of the most famous memoirs is Nikita Khrushchev's *Khrushchev Remembers*. *Cold Peace* uses memoirs, Central Committee resolutions, correspondence between Stalin and his entourage, Politburo, and other leaders that counter Khrushchev's accounts (11). These sources help expose not only a complex political situation during late Stalinism, but the logic behind Stalin's manipulation of his inner-circle.

Gorlizki and Khlevniuk's *Cold Peace* offers not only historians of the Soviet Union, but also historians of twentieth-century Europe a unique glimpse into the functions of a dictatorship. The neo-patrimonial system was a result of Stalin's affinity for informal rule, but was also influenced by the post-World War II situation, which necessitated a need for a more formal and efficient administration. Stalin's manipulation of his inner-circle was a result of neither rampant paranoia, nor fatigue, but a calculated method to maintain his dictatorship, and the "balance of forces" among them to operate an efficient state. Interestingly, *Cold Peace*, shows that Stalin's dictatorship fostered the leadership that would come after his death with an understanding that reforms were necessary. Gorlizki and Khlevniuk provide an excellent analysis of the behavior and logic of Stalin, neither as a deranged or paranoid leader, but a "machine politician." □

Works Cited

Gorlizki, Yoram and Oleg Khlevniuk. *Cold Peace: Stalin and the Soviet Ruling Circle, 1945-1953*. Oxford: Oxford University Press, 2004. Print.

Accolades

Congratulations to the following faculty on their accomplishments:

In May, 2016, faculty member John Garot participated in the College of Education graduation, Arizona State University, Tempe. He was honored for 50 years of service in the field of education since receiving his degree from the College in 1966!

If you have a recent accomplishment you would like to share with your peers, please send the details to cohsnewsletter@phoenix.edu □

Annual Recognition

Outstanding Teaching Excellence

Ben Graber

Ben is passionate about teaching history and providing students with feedback to improve their academic work. He is frequently available to coach students on their academic journey.

From one of Ben's students - "Ben Graber is one of the top instructors at UOP that I have had the pleasure to learn from over the past 4 years. This was my 3rd class with him and I was so grateful to see that he was teaching one of my last classes. He has such great knowledge about history and the way he explains the curriculum and tells stories makes it seamless to understand. His teaching style makes the material relevant, relatable, and enjoyable to learn. His directive and feedback is extremely thorough and helpful. I thank him for having such a positive influence on my learning experience."

Outstanding Service to the University

Louis "Lou" Berlin

Lou is an outstanding faculty member at the Colorado Campus. Not only does he provide excellent math and science instruction in his classes, but he has recently become a utilized and valued math tutor. Lou tutored two students in math and both students successfully passed their classes and had great things to say about the experience. Lou's kind and patient demeanor and approach is perfect for students who fear and struggle with math.

From one of Lou's students - "Having this option [tutoring service] was very helpful and will help me in my future classes. I can't wait for my next tutoring session." □

Teaching Excellence

- Melissa Fagan – Goes the extra mile for her students and colleagues.
- Donna Linson – Goes above and beyond to assist students in their learning to assure their success.
- Tracy Crawford – Goes above and beyond the "Full-Time Faculty" requirements to assist her students.
- Christine Ennis – Christine is a creative and innovative instructor who is fully engaged with her students via classroom discussions, messages of praise and encouragement, and meaningful feedback.
- Dr. Erik Bean – Dr. Bean always puts 200% into his teaching. I have known him for many years; he truly cares about our students.
- Dr. Atma Sahu – Dr. Sahu continues to inspire his students to rise above their mathematic struggles through delivering engaging and structured curricula. Dr. Sahu continues to be praised by his students for his dedication to their education.

Innovation in the classroom

- Melissa Stock – Has created numerous strategies and tools to enhance students' experiences who are in the Introductory Course Sequence.
- Laura Policar – Has embedded visual summaries in the syllabus and continues to find ways through screen shots, wordles, humorous graphics, Prezis and PowerPoints to engage with her students.
- April Newman – Creates and implements new teaching practices to increase learning in her classroom. April has implemented a weekly mindful moments for her students to decrease their anxiety and stress about the expectations in the course.

Scholarship

- Melissa Paganini – Presented poster on Integrating Mindfulness into online higher education classrooms at the 5th annual Research Symposium.
- Tamara J. Reeves, Ph.D. - Writes for *Therapy Today* (www.therapy-today.com/author/tamara-reeves) on such topics as stress in first-year college students, group therapy for children, and managing child visitation schedules during the summer; recently certified to review grants for the Substance Abuse and Mental Health Services Administration (SAMHSA).
- Mark Kass, Ph.D. - Presentation before IACEP North American Regional Conference 2016, Teaching for Success – The Mediation of Learning Vancouver, Canada, July 11-12, 2016. Publication: Weinbaum, E., Kass, M., Krone, B., Schleckser, H. (2016). Mediation, Gender, Professional Development, Transformative Learning & the Perceived Role of Technology in Educational Learning Environments. International Association for Cognitive Education and Psychology (IACEP).
- Gabriel Flores - Published in the *American Journal of Sexuality Education* "Best Not Forget Lesbian, Gay, Bisexual, and Transgender Themed Children's Literature: A Teacher's Reflections of a More Inclusive Multicultural Education and Literature Program."
- Carrie Schlicht - Carrie co-wrote an article on Mindfulness for an education-related blog titled, "Student Stress Solutions through Mindfulness and Meditation."
- April Newman - Co-wrote an article published in an education blog (For East Bay Tutors) titled "Student Stress Solutions through Mindfulness and Meditation."

- Lorin Loverde – Recipient of the Excellence in Publishing award from the University of Phoenix Office of Scholarship for *The Hidden Soul of Capitalism* through dynamic markets leadership: Volumes I and II.

- Linlin Victoria Lu – Published in the *China Currents* by Georgia State University “Protestant Christianity in the People’s Republic.”

- Linlin Victoria Lu – Presented with Dr. April Umstead at the Georgia Autism Conference and Expo in Peachtree City, Georgia, on autism services initiatives for adults, a partnership of the Georgia Department of Behavioral and Developmental Disabilities and Emory University.

Service to the COHS community

- Dr. Leonid Chemyak – Presented to ENG/147 colleagues on Strengthening Students’ Academic Writing.

- Jenny Mark – Serving as a mentor, peer-reviewer, doctoral committee member, and created an academic blog.

- April Newman – Spearheaded a movement for the COHS community around a Literature Review and Proposal to introduce a Community of Practice model for faculty engagement.

- Susan Ricardo Buckley – Acts as a mentor, collaborates with colleagues, shares materials she creates, fine tunes materials for the COHS community and creates classroom materials to enhance her classroom.

- Erin Lyden – Created and presented information on fostering student peer social support in the classroom in a Brown Bag and was published in the *Phoenix Rising* newsletter.

- Barb Rowland – Exhibited exceptional leadership and organization skills when serving as a subject matter expert to create the English course for the new SSS courses.

- Judy Drilling – Going the extra mile to participate and collaborate in COHS CAM.

- Tracy Crawford - Shares her materials with her colleagues; helped start the Brown Bags for all COHS faculty; dubbed a role model for all FTF.

Service to your community

- Gina Messina-Dysert – Participated in the White House Summit on Women.

- Vita Alligood – Co-founder and serves on the Board of Directors of Lori’s Song (www.lorissong.org), a nonprofit organization that provides support for adult survivors of child abuse; leads bible studies through her church, supports a ministry that provides children with backpacks of food, mentors a teenage youth and volunteers for a variety of charitable activities through her church.

- Dr. Leslie Kennedy Adams – Served as an evaluator of essays for the FBINAA Scholarship and the National Retail Foundation Dream Big Scholarship.

- Laura Pipoly - Wrote a grant, coordinated delivery, and distributed 500 bears to the children of Naval Mobile Construction Battalion (NMCB) 11, whose members deployed during the summer.

- Francis Wardle – Elected President of the Colorado Chapter of Partners of the Americas, which supports achievements such as bringing seven low-income members of a youth orchestra to Colorado from the small mountain town of Diamantina, Minas Gerais, Brazil, to Colorado to perform at several local venues.

- Michael S. Turner - Senior Assistant Governor for Communications for Rotary International District 5280, which serves 2500 members in 63 clubs in the Los Angeles area.

Other

- Dr. Leslie Kennedy Adams – Accepted as an attendee at the NEH Summer Institute, Veterans in Society: Ambiguities and Representations, at Virginia Tech.

- Nancy Baum Delain - Admission to the bar of the United States Supreme Court.

- Nicholas Weeks – Was invited and served as a panel member for the Philadelphia Bar Association presentation on Lateral Moves: Ethical and Legal Consequences of Changing Law Firms.

- Linlin Victoria Lu – Completion of a graduate level Certificate in Management Development from the University of Georgia, Carl Vinson Institute of Government.

- Linlin Victoria Lu – Will record and produce an audiobook – *Blow Ye the Trumpet in Zion: Religion in the Civil War Era (Traditional American History series Book 12)*, originally written by James M. Volo. □



“A Touch of Sunshine”

E. Cathy Smith

Creative Corner

Plot Bunny Entries

“There appears to have been a struggle...”

Tapas

by Ann Wehrman

“There appears to have been a struggle,” Sherriff Sam Fat offered, entering Sharie’s darkened, air-conditioned apartment on a suffocating Sacramento afternoon. Sharie’s friend, Pam, had called the apartment manager when Sharie did not answer messages or phone. Repeated knocking on Sharie’s door was also ignored, so the manager had notified the sheriff.

Sweat stinging his brow and cheeks, Fat moved to the shuttered glass doors—the apartment’s only “windows”—clicked open the lock, and slid open the doors. Thank God, central air had slowed the decomposition process.

Sharie’s body lay alone in her day bed in that small studio, tangled in a sheet, nightgown ajar, showing limbs that had striven in her last minutes. Graying hair tangled around neck and shoulders hid part of her face. Her eyes were closed and mouth partly open. She seemed more asleep than dead, until one looked closely. On the carpet by her outstretched hand, Fat noticed a framed photo, the glass cracked—a man’s laughing eyes returned his gaze.

The room had carried on without her, staying cool, the refrigerator continuing to cycle, as though waiting for Sharie to return from one of her shopping trips, dragging the metal grocery cart, riding the bus, and stepping determinately around town, always alone.

“I don’t see a struggle here; no sign of break-in or violence,” Eileen, the apartment manager said. “The poor dear seems to have simply left this world.”

“Perhaps the struggle was in her heart?” Sherriff Fat said, dialing the coroner’s office. □

Mister Davis

by E. Letourneau

“There appears to have been a struggle!” Pen leaps into the kitchen, cape flapping. The cape is the most motherly thing Jess has ever accomplished, cutting and hand sewing a thrift store find (1975 tweed skirt) into a passable copy of an Inverness cape. Pen has been wild about Holmes since watching an old Jeremy Brett production during the PBS pledge drive.

Pen places a plastic magnifying glass to her eye and peers into Jess’s coffee. “What have they done to Mister Davis?”

“The same thing they’re going to do to you if you don’t brush your teeth. School in ten.”

Ben proposed a week ago. She should say yes. He makes them both laugh and has never pulled the “I’ll show you how to parent” act that other men have. There’s no big spark, but spark is overrated when your kid is obsessed with mysteries about missing men.

Mister Davis is not a father figure, her rational side lectures.

Her irrational side isn’t convinced. What if?

Monday’s mystery was an axolotl, for heaven’s sake!

“Shoes? Lunch?” Leaving late means the drop off lane will be backed into the main road. Jess will have to park and walk Pen to the door, past parents lamenting banal struggles like finding time for their kindergartener to attend violin lessons in addition to soccer and dance.

“Backpack, now!”

If they make the car lane before the bottleneck, Jess might have time to cry in the shower before work. □

In Solidarity - Post Demarcation

by Kathryn Voigt

“There appears to have been a struggle,” the officer stated from the stand. Yes, her mind screamed, she wanted to struggle. At least, the internal struggle was real to her now. But memory eluded her. So she sat silent, stiff. Waiting. Distanced from herself. One act, a demarcation of split between self and self. Then and now. Before and after. The who of her who of her who tucked tight away from everything. Ripped. Torn.

She watched image after image paraded before a grand jury. Images of the aftermath of a rape, her rape displayed openly in front of her parents, her family, her friends. A silent stream of anger, hopelessness, incredulousness, and fight ran like dialogue to their accusations of her! Her! And still she sat statuesque. Marble. Cold. Untouchable by them now. Mindful of her skin, the original line of demarcation violated. Woman in the dunes, surely.

Victimized over and over again by the defense attorney. Stinging courtroom rhetoric crafted to blame, the shame of the fault laid at her

doorstep. Made easier by her lack of memory, at least that’s what he said, the representing defense attorney. Representative of him and his father. Two generations of privilege, maybe three if you add in the defense attorney and countless others before him just doing their job to get him off. Generations of isms at work in that courtroom again. Here in this time, in this space, in this microcosmic NOW!

His open letter to the press said that his son should be given a lighter sentence because he was a first offender, because he was a college student at a prestigious university, because he was a medaled swimmer, because he should not be made to suffer more. Than what? Really, than who?

Oh, her head hurt under all the layers of demoralization!

Some New Zealander said that the judge and the judgment is right and just. And just for good measure, all Americans are only about revenge, which is why our prisons are so full.

The distancing is complete.

Yes, there appears to be a struggle... □

Hot Off the Press!

Phoenix Rising wants to hear about you! We are looking for stories about the different ways faculty have published or are in the process of getting published. Whether an article, poem, play, or book, we are interested in hearing of your accomplishment. Likewise, if you will be presenting or moderating at a conference or workshop, let us know about it.

We are looking for stories about outside writing projects, workshops, and conferences that enhance your teaching practices. Please submit your achievements for the Accolades section of the December issue.

Share Your Photos

Phoenix Rising is looking for photos from faculty. If you have any photos that represent your favorite vacation spot, a favorite plant, animal or object in your area, or anything that represents nature to you, please submit it to cohsnewsletter@phoenix.edu

Stay connected with our Dean of Faculty, Elena Mastors, by following her on Twitter at https://twitter.com/elena_mastors

Are They Engaged?

"Student engagement" has been a hot button topic in online education for many years. The question of how to best engage students while also providing a rigorous learning environment is paramount. Faculty all want students who are actively involved and interested in learning, but how do they make that happen? Faculty ask themselves questions, such as:

- Should I use multimedia?
- Should I change assignment topics?
- Should I provide more discussion opportunities?
- Should I add current events and issues?

Phoenix Rising wants to know more about your approach to student engagement. Please submit your ideas for an article to be published in the December issue to cohsnewsletter@phoenix.edu.

Plot Bunny

"It was a dark and stormy night..."

Phoenix Rising would like to invite everyone to participate in this micro-fiction writing challenge. Using the prompt above, send in your micro-fiction story of no more than 250 words. Please submit your piece for an opportunity to be published in the December issue to cohsnewsletter@phoenix.edu.

Submission Guidelines

If you have an idea or would like to write an article for the next newsletter, we encourage you to contact us. The deadline for our next newsletter is November 5. We are accepting submissions in the following categories:

- Teaching Strategies
- Best Practices
- Multimedia in the Classroom
- Student Success Stories
- Scholarly Articles on a Topic of Expertise
- Book Reviews and Recommendations
- Conference Overviews
- Volunteerism
- Creative Writing (Poetry, Short Stories)
- and more...

Please include the following information in your email: Full name, department, campus, the category you are interested in, a proposed title, and a brief overview of what you plan to cover. Please send inquiries and submissions to cohsnewsletter@phoenix.edu

Masthead

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♦ ♦ ♦ ♦ ♦ ♦ ♦

**Look for the next edition in
December 2016**

**For Questions, please send email to
cohsnewsletter@phoenix.edu**



Faculty Recognition



Our College is excited to highlight our faculty in a Faculty Recognition Program, which is comprised of three elements: ongoing, quarterly and annual recognitions.

Ongoing - Your leadership team will send you kudos notes when you are seen going above and beyond standard requirements for the College of Humanities and Sciences.

Quarterly - Along with leadership you may nominate yourself or your fellow colleagues for recognition in our quarterly Phoenix Rising Newsletter. We encourage you to start submitting your nominations now through the following link: <https://www.surveymonkey.com/r/achievement-COHS>

Annual - COHS Leadership will nominate faculty for annual recognition in the following categories:

Outstanding Teaching Excellence

CRITERIA: A Faculty member must be in good standing with demonstrated evidenced of positive influence on students as documented by: student feedback; commitment to exceptional quality of instruction (documented in classroom evaluations); evidence of improving the classroom through contributions to curriculum; and a commitment to the mission of the College of Humanities and Sciences through professional conduct.

Outstanding Service to the University Community

CRITERIA: A Faculty member must be in good standing with Service to the University Community demonstrated by exceptional contributions as shown through mentoring of student activities, sponsorship of university events, or initiation of new services for students, faculty and other members of the University/College community. The record of achievement should reflect sustained contributions to the University/College over the past year.

Outstanding Scholarship

CRITERIA: A Faculty member must be in good standing with scholarship accomplishments that build new knowledge through traditional forms of academic research by peer-reviewed formal and professional journal publications, books, book chapters, and completion of grant research.

The Dean of Faculty will present the recipients of the annual recognition in a virtual presentation.

Anniversaries

5 Years

Kimberly K. Anderson
 Marwan Aouad
 Keith Asher
 Brynne Barnes
 Mary Louise Becker
 Mark Booth
 Curtis E. Bradley
 Angela Brasser
 Brenya Buchalski
 Erin Buseck
 Joseph Calarco
 Arlene Colavito
 Charles Colclasure
 Michelle Coleman Marhofer
 Aimee Cothran
 Michael Cromwell
 Carmela M. David
 William Deberry
 Doris Doyon
 Barbara Dreflak
 Alan Drimmer
 Natalie Eddy
 Jorge Espinosa
 Christopher G. Fazzi
 Christine A Gacharna
 Karen Golightly
 Daniel Gonzalez
 James Green
 Daniel Hale
 Jessica Hardy
 James Harrison
 Kari L. Hicks
 John Hummel
 Thu Huynh
 Ezekiel Jarvis
 Bradley W. Johnson
 Rick Jones
 Aravind Kailas
 Michelle Kustarz
 Tara Lake
 Sherry Lantz
 Mary Lisa Larocque
 John Lennox
 Joseph Magil
 Kathleen Mais
 David Martin
 Megan McLendon
 Vernon Meyer
 Dennis Moen
 Arian Moore
 Muhammad Musa
 Olushina Oshinuga

Wendy Page
 Stacey V. Peralta
 Brian Phelps
 Jonathan Pineno
 Farah Ramezanzadeh
 Joseph G. Richardson
 Jamaal Robinson
 Louise Santiago
 Robert Schmalzried
 Chris Schmitt
 Nan Schroeder
 Janis Shumac
 Tina Simms
 Susan Soltani
 Elizabeth Stevens
 Amy Sullivan
 Tobey Tam
 David Taylor
 Eneida M. Thomas
 Marc Thomson
 Jacqueline Trussell
 Lynn Vazquez
 Erica Veljic
 Michael Walsh
 Jan Stewart Ward
 Victoria W. Warner Stratton
 Jessica Wilkinson
 Faye Williams
 Gay L. Williamson-Grigas
 William R. Wilson

10 Years

Sharon I. Allen
 Jennifer Amond
 Kelly P. Anderson
 Deborah Atsidis
 Allen J. Autrey
 Jan Babcock
 Robert M. Bacchus
 Philip Bacon
 Carrie Bailey
 Charles A. Baker
 Michele Barth
 Aryl A. Bashline
 Philip C. Bellefeuille
 Clifford Blizard
 Debra Bloom
 Tom Boulette
 Thomas Bradley
 Shirlaura Bremer
 Martha Brooks
 Terri L. Brownell
 Richard Greg Burnett
 Susan Byrd
 William L. Campbell
 Gregory M. Canard
 Janis Cates
 Daniel R. Chadwick
 Kathleen Chatman
 Zuhura Z. Cheeks
 Sarah K. Clark
 Gina L. Craft
 Timothy Crawford
 Tracy A. Crawford
 Janelle Custard
 Antonio S. Darosa
 Carley Davidson
 Lori De Lappe
 John Delli Carpini
 Marc Dettenrieder
 Chris Dietz
 Marguerite N. Dominguez
 Marty Dubois
 Tamara K. Edwards
 Katrina L. Everhart
 Melissa A. Fagan
 Ron Falco
 Marcilio Farias
 Sheila Farr
 Lowrie B. Fawley
 Teresa M. Fisher
 Louisa Fordyce
 Cheryl Foust
 Melba M. Furlow-Herrington

Catherine Gabriel
 Diana Garland
 Barbara Gast-Swank
 Laurie Genesi
 Elizabeth Goldfarb
 Letitia N. Goodwin
 Lara Gossage
 Mary C. Gouvellis
 Shawn Grimsley
 Christina L. Gruca
 Christy Guion
 Jessica C. Guire
 Darrell Haley
 Wendy Hamilton
 April Harden
 Michelle S. Harlin
 Christine K. Hassler
 Donna Hawkins
 William Hecht
 Judith Heeb
 Michael W. Heffley
 William Heppding
 Tekeshia Q. Hollis
 Dixie A. Hoyt
 Nicole Hudson
 Mike Humphrey
 Dalynn E. Jackson
 Jennifer L. James
 Catherine L. Jenkins
 Arlee W. Johnson
 Sharon I. Johnson
 Tariq Jouzi
 Paul Juchmes
 Thea Jung
 Taira L. Jurgena
 Cynthia Keleman
 Elaine M. Kelly
 William D. Kelly
 Jackie Kidder
 Jae-Chun Kim
 Louis R. La Grande
 Melissa Lage
 Michael Laird
 Cheryl A. Lampshire
 Deanna Lauer
 Rhonda G. Lawrence
 Janet Levy
 Hwang Ji (Sheri) Lu
 Igor Lukashin
 Robin Lyons
 Jeff Lyttle
 April Mac Grotty

10 Years (continued)

| | | | |
|----------------------------|----------------------------|------------------------|-----------------------|
| Paul Machen | Allen Olsen | Clarissa Santiago-Toro | Madasamy Thirumalai |
| Michael Mardoyan | Julie Pal-Agrawal | Molly Schmidt | Vanetta L. Thomas |
| Mary L. Martin | Diana Palmieri | Wendy L. Schmidt | Jocelyn C. Thornton |
| Chris Matsos | Duyen Paquette | Jodi Schwartz | Paul Toro |
| Justin Mayernik | Kalene Parker | Beverly A. Sessoms | Benji M. Tucker |
| Jerry McGinnis | Tasha Parnell | Deena Shehata | Sharon Tyler |
| Shannon McGurk | Maryin Pershing | David Shuemaker | Susan Van Doorn |
| Chyrille McIntosh | Tricia A. Popowsky | Stephen L. Sinclair | George Vaughan |
| Michael Meraz | Kathy A. Prince | Melissa Singer | Renee B. Walker |
| Virginia L. Merlini | Pamela Pruett | Deborah Sloan | La-Kicia Walker-Floyd |
| Thomas A. Messer | Virginia Ramos | Leslie Smith | Catherine M. Ward |
| Richard K. Miller | Denise Ransom | Victor Smolensky | Tara L. Webster |
| John J. Mira | Paxton L. Reed | Curtis R. Sproul | Jason Wells |
| Carmen M. Modock | Robyn Rektor | Harry Starr | Allyson Wells |
| Kathleen K. Moore | Nicole L. Reynolds | Jana Steenhuyse | Alyssa Wells |
| Brandi S. Morrell | Marc Rhoades | Kevin Stewart | Michael S. Wenk |
| Cathleen Mudd-Hutcheson | Karen L. Robinson | Dan Stone | Gary White |
| Allen Mueller | Sandra L. Robinson | Karen Strimkovsky | Velena White |
| Eve Mueller | Madeline I. Robles | David S. Stripling | Amy L. Williams |
| Sharon J. Mullen | Robertta Roman | Kristina Stutler | Claudia Williams |
| Auslyn Nieto | Frank E. Romba | Lana Sumpter | Gary Withers |
| Yolanda E. Nimmer-Williams | Vanessa D. Ronketto | Michele L. Svatos | Ashlei Woelk |
| Jaynelle D. Nixon | Wanda Rush | Chun Tam | Angela V. Woodhull |
| Diane P. Nunez | Michael Rust | Sait R. Tarhan | Kristina Worthington |
| Julie K. Oberheim | Srinivasulu (Seenu) Samala | Martha Taylor | Diana J. Yano |
| Joanna Oberthur | Christine Sanchez | Michelle L. Teague | Allyson Young |
| Felix Okonta | Rafael A. Sanchez | Stephanie Tebeau | |

15 Years

| | |
|--------------------------|-----------------------------|
| George Abood | Jeffrey Locker |
| Joseph L. Aguirre | Mona L. Mc Carty |
| Quamrul Arefeen | Susan M. Mc Ilwain |
| Eric W. Aurand | Michael McIntyre |
| M. Imad Baiyasi | Johnny B. McCloud-Hoover |
| Thomas R. Bernitt | Alex C. Monti, Jr. |
| Janice C. Carter-Steward | Margaret J. Moore Mehl |
| Catherine A. Cisar | Jolene M. Morris |
| Gary D. Cotton | Humberto J. Munoz |
| Stephanie A. De Pinto | Jonathan C. Olson |
| Steven W. Donahue | Philip J. Partridge |
| Marie T. Gladue | Edward R. Peet |
| Jill R. Grundy | David J. Premo |
| Ashish M. Gulati | Shelley Pumphrey |
| Robert W. Holland | Rochelle M. Robinson-Levant |
| James M. Huber | Dorothy L. Rodwell |
| Vincent O. Ireland | Doris Savron |
| Ramana V. Kappagantu | Tara L. Stabile |
| Cyril F. Kellett | Carol S. Watson |
| Nicole M. Kragt | Aubrey Weekes |
| Willie Larry, Jr. | James F. Welch |
| Linda L. Lawliss | Bonita F. Williams |

20 Years

| | |
|-------------------|----------------------|
| Linda K. Begley | Subhashis Nandy |
| Irene F. Blundell | Philip L. Schunk |
| Keith Crawley | William J. Spaniel |
| David A. Fraser | Raymond M. Zimmerman |