Humanities Division

Art Department

Mission

The faculty members of the Department of Art seek to provide technical, historical, and philosophical instruction in the visual arts. Linfield students may elect to major in Studio Art, or to minor in Studio Art or Art History. In addition, art history courses and lower-division studio courses will introduce various aspects of the visual arts to students seeking to fulfill the requirements of the Linfield Curriculum. We are committed to instilling visual and conceptual literacy, and to providing the technical and intellectual skills necessary as a foundation for a wide variety of careers in the fine and applied arts. A major goal of the faculty, as practicing artists and scholars, is to impart an understanding of the life-long vitality of artistic development and practice.

Curriculum

Art Department courses have been designed to lead students in a progressive sequence from broader 100- and 200-level courses that provide basic groundwork in both studio art and art history to 300- and 400-level courses that cover specific media, periods, or topics in greater depth. All 300- and 400-level studio courses have prerequisites to insure that students who enroll will have adequate skills and background. Under a newly proposed curricular plan, all majors will be required to complete a 300-level comprehensive Studio Practices course, in which they will be expected to assimilate the material learned in earlier courses and move into independent creative work. Majors will have the option of completing their studies with this course as a capstone; and for those who elect to follow a more demanding professionally-oriented track, the course will be an intermediary experience leading into the rigorous and highly independent two-semester Thesis Studio, to be taken senior year. Whether students complete their major with the 300-level Studio Practices or the 400-level Thesis Studio, they will be expected to produce a coherent, cohesive body of work accompanied by an artist’s statement, and to demonstrate their ability to critique their own and others’ work in oral presentations.

The Art Department does not offer summer session courses. There is some degree of participation in the Division of Continuing Education (DCE), mainly, in the case of studio art, through guided study courses in two-dimensional design and drawing. The art history offerings in DCE are taught by adjuncts at the various sites. In all cases, the courses have been adapted to the abbreviated time frame by reducing them from four credits to special three-credit versions, with a corresponding reduction in course objectives. Whenever requested by DCE, members of the department assess portfolios for students seeking credit for prior learning. Department members approve the qualifications of adjunct faculty hired to teach DCE courses.

Departmental offerings during January Term fall into two categories: on-campus courses and travel courses. On-campus courses have been offered in two-dimensional design and in art history. The design course is demanding because it is necessary for the class to meet more than 20 hours a week in order to equal the contact hours of a regular semester, but the concentrated focus is effective, and students do master the same objectives as those who take the course in the fall. The art history courses are more problematic. The same amount of material is covered, and students are tested in the same format as in a regular class, but the abbreviated time frame and the limitations of our library do not allow comparable research projects. This could be remedied by developing different projects requiring mastery of the same types of skills.

All members of the department have been active in developing and teaching travel classes for the January Term Program. The classes are rigorous and demanding, and although they are naturally conducted very differently, they meet the same academic standards as on-campus classes. Credit is never given merely for travel.
In January Term art history classes, arrangement of suitable classroom space has been a continuing problem. The college will need to address this issue if academic standards for these courses are to be maintained.

As the majority of offerings are studio courses directed to the acquisition of technical as well as intellectual skills, library involvement is perhaps more limited than in other disciplines. Even so, studio courses do frequently require written assignments and use of library reserve materials. The art history courses all require extensive research. Each course includes a session on bibliographic instruction, which is team-taught by the art historian and a member of the library faculty.

All members of the Art Department make use of Northup Library's own collection, as well as materials obtainable through the various cooperative programs in which the library participates. Collection development for the library in the visual arts is handled almost entirely by the art historian (who holds an M.L.S. in addition to a Ph.D.). Choice review cards distributed by the library are circulated among all members of the department faculty.

**Assessment**

The department's learning goals are published in the college catalog, and the full assessment program is detailed in *The Linfield College Assessment Plan, 1998-99*. To make use of assessment information in planning and curriculum design, the department:

- Keeps an archive of artists' statements and of slides and/or videos of capstone projects, in order to determine whether students are performing better or worse than their predecessors.
- Annually discusses the effectiveness of the foundation, art history, and capstone courses relative to major, minor, and general education goals.
- Annually discusses the need for additional curriculum required to remain current in the disciplines, particularly in regard to changing technologies.

When the college completes design for the survey of alumni five years following graduation, these results will have important implications for continuing review and assessment of the curriculum. It will be helpful to have insights from students who graduated with art majors for their views on the efficacy of their experience, and to learn whether their satisfaction is increasing or decreasing. It will also be useful to know how many of the department's graduates continue to be involved with the visual arts: whether they still produce art, or have continued their studies by working toward either a B.F.A. or a graduate degree; or have pursued careers in various art-related fields.

**General Education**

All Art Department classes satisfy Images and Arts in the Linfield Curriculum, though many studio classes are not available to the general student population because of prerequisites. All art history classes are open to all; several also satisfy the Vital Past requirement, and meet either the Global Diversity or American Pluralisms requirements. Art 200 Art History and Visual Culture is writing-intensive.

All members of the department participate in advising majors. All four members of the department have participated in the Colloquium; the three tenured members of the department have each done the Colloquium at least twice.

**Faculty**

Connie Waltz, Chairperson, Associate Professor; B.A. University of Colorado; M.A. Ohio State University; M.L.S. Kent State University; Ph.D. Ohio State University

Nils Lou, Professor; B.S., M.A. University of Michigan

Ron Mills, Professor; B.A. University of California, Santa Barbara; M.F.A. Claremont Graduate School
David Taylor, Assistant Professor; B.F.A. Tufts University; M.F.A. University of Oregon

Three of the four members of the faculty have the appropriate terminal degree for their discipline; the fourth has an M.A., not an M.F.A., but the degree of experience and expertise he brings to the department more than makes up for the lack of a formal degree (which is in any case far less significant a requirement in the creative arts than in more strictly academic areas). Members of the faculty are regularly evaluated by their students and reviewed by the dean of faculty in accordance with the requirements set forth in the Faculty Handbook.

A challenge the department continually grapples with is how to make courses more available to a broader range of students while still maintaining the necessary standards for work in upper-division classes serving Art majors.

The department does not have the appropriate number of full-time faculty to represent each field. The major deficiency at this point is the lack of a full-time person in photography and electronic arts. The half-time position presently funded is inadequate to fully cover these areas, which can only become more vitally important to the field in the future.

**Communication Department**

**Mission**

The mission of the Mass Communication Program is to develop women and men who understand the vital role of mediated communication as they adapt to and challenge their environments, and who can express themselves accurately, clearly, grammatically, and persuasively. More specifically, the program’s mission is to pursue the study of mass media within a context of modern liberal arts and sciences and to develop in students an understanding and appreciation of the historical background, the theoretical, legal, and ethical dimensions, and the social influences of mass media. In addition, the program’s mission is to offer coursework, activities, and experiences that will provide students with specific skills required to perform effectively in media industries. Those skills include writing, gathering information, reporting, and thinking critically.

**Curriculum**

The Communication Department has substantially revised its administrative structure as well as its curriculum within the past two years. In 1995, in cooperation with the administration, and working with consultant Dr. Robert Blanchard, professor in the Department of Communication, Trinity University, San Antonio, Texas, the mass communication program of the Communications Department revised its curriculum for the first time in a decade to reflect changes in the discipline and to respond to changes in the communication-related professions (See Exhibit II-9 for consultants’ review). Keeping in mind the essential liberal arts and sciences mission of the college, the program designed a curriculum that studies broad theoretical, historical, and institutional issues in communication while at the same time providing skills courses that future communication leaders require. We paid particular attention to the structures of the departments of communication at Trinity and Stanford Universities during our revision. In acknowledgment of our students’ ability to make sound educational choices for themselves, the new curriculum provides a substantial amount of freedom in meeting departmental requirements.

Thus the student, working closely with an academic advisor, builds his or her own curriculum around a few core course requirements and more general area requirements in media studies and media practices. The new major curriculum also requires that a student study a related discipline, one of the social sciences or communication arts, in some depth as an integral part of the Communication major.

The new curriculum also permits outreach to non-majors through a series of 300-level media studies courses that have no specific prerequisites. This allows our program to escape any perceived pre-professional ghetto while exposing the habits and skills of our discipline to other interested students.
In 1997, the constituent programs of the Communications Department split into two separate departments, with the Mass Communication Program becoming the Communication Department and the Theater and Speech Communication Programs becoming the Theatre and Communication Arts Department. This move has resolved a lack of focus created by an earlier administration's joining of three disparate disciplines.

With both the new curriculum and the new departmental structure in place, the department feels well prepared to meet the special challenges of a particularly important and fluid discipline in the new century. Typically students take three introductory core courses during their first two years of study, while concentrating on Linfield Curriculum courses and language study. In their third and fourth years, they concentrate on upper division communication courses, normally in concert with an additional major or minor. Most students complete their study with a department-supervised internship in a communication-related business or industry.

Departmental courses are sequenced so that students progress in an orderly but not rigidly structured fashion through the major. The first digit in course numbers indicates the approximate grade level informsing each course, and the remaining digits indicate the area of study into which the course fits. Thus, COM 210 is a sophomore level writing and research course.

This design permits us to make modest changes in the curriculum to reflect new expertise and interests among the faculty, as well as developments in the discipline and related industries. Linfield’s Communication Program will not be rendered obsolete by the rapid changes in allied industries, nor will it be beholden to them. We can maintain our critical distance from the communication professions while providing future communication leaders with the education needed for success. We consistently emphasize the importance of writing, research, and critical thinking as applied to instruments of public communication.

The addition in 1996 of a full-time, tenure-track professor in electronic communication, Dr. Steven Konick, has provided us with the opportunity to expand our curriculum modestly into digital media, multimedia, and media convergence studies. Because these are the significant new areas of the current information revolution, liberal arts-based communication programs have an especially important role in exploring them. Our approach is not overly technical but continues to emphasize the critical, theoretical, and creative bases for studying the new media. A recent grant from the Jackson Foundation, as well as the cooperation of the administration to the extent possible within budget constraints, has permitted us to take exciting first steps in this new curricular area. Professor Konick has established collegial links with appropriate members of the Art and Computing Science Departments that promise a sustained, coherent, and cooperative means of leading change at the college in this crucial area of research and study.

The department has also forged new links with the college library. In addition to the normal department connections such as the discipline-based book-buying budget and the use of library instruction in course-related research tools, such as Lexis-Nexis, Professor David Gilbert team-teaches a core course, Information Gathering, with a member of the library staff, Professor Susan Whyte. Professor Whyte holds a joint appointment in Communication and will represent us in Colloquium and Inquiry Seminars as well as the course taught with Professor Gilbert. This bond reflects the growing commonalities between communication studies and the library as academic responses to the information revolution. In fact, we hope we may one day be housed in the same structure as the college brings its information resources together.

Working with other disciplines is a hallmark of Linfield's Communication Program. In addition to the above connections, Professor William Lingle team-teaches courses with members of the English (Introduction to Film) and Political Science (Mass Media, Politics, and Public Opinion) Departments. Considering that our students also choose among courses in communication arts, economics, history, political science, psychology, and sociology to complete their requirements, they graduate with a clear sense of the interdisciplinary basis of learning and the significance of communication in all academic areas.
The department also participates actively in special academic programs of the college such as Colloquium, the Inquiry Seminar, January Term, and DCE. We have always had a representative in Colloquium advising more than 20 potential communication majors a year. Professor Gilbert was instrumental in shaping the new Linfield Curriculum and is offering a communication-based Inquiry Seminar in the fall of 1998. Other department members have also committed to the Inquiry Seminar. Professor Lingle offers a January Term travel course in British Mass Media every two years, and next year he will teach an advanced writing course on campus in January. He has also offered Introduction to Film and Principles of Public Relations for the Division of Continuing Education. All department members consult on prior learning portfolios and the hiring of adjunct professors for DCE.

Thus the Communication Department is engaged in almost every aspect of the college curriculum, serving 125 majors as well as many non-majors and non-traditional students each year. We cannot meet the campus-wide demand for our courses at present, but we anticipate a small and steady growth in resources available to us so that we may continue our mission of making the discipline of communication broadly available and genuinely valued in the liberal arts and sciences setting.

Assessment

The Communication Department is engaged in an ongoing and increasingly formal program of assessment of our courses and activities. Assessment has informed recent curricular and administrative changes, and we will continue to improve assessment techniques and procedures.

We make efforts each year to measure our entire curriculum against our mission. The most meaningful fruit of our assessment activity comes when we watch our majors graduate, having achieved the learning goals identified in the college catalog. The means of measuring achievement of these goals are detailed in the Linfield College Assessment Plan, 1998-99.

The department has plans to formalize its assessment procedures further in the following ways:

- It will reinstitute the department newsletter, which will be published at least twice a year, and which in every other year will contain a query to alumni asking how their academic program benefits them in the work force and what suggestions they have for changes in the major curriculum.
- It will revise its internship syllabus and evaluation forms to make clearer what we expect the internship to accomplish. The department will regularly evaluate the internship evaluation forms so that they reflect changing academic and professional expectations.
- It will request a modest budget to institute a Communication Alumni Advisory Board, composed of a small number of graduates who will meet twice a year to advise on the academic program and inform faculty of recent professional trends. We already have a strong informal network of alumni, and the new board will formalize their expertise as an ongoing assessment tool.
- It will regularly evaluate its assessment tools and implement appropriate conclusions.

Faculty

David Gilbert, Chairperson, Associate Professor; B.A. University of Alaska; M.A. University of Colorado

William Lingle, Professor; B.S., MS University of Oregon

Steven B. Konick, Assistant Professor; B.A., M.A., Ph.D. University of Maryland

The Communication Department faculty is currently comprised of three full-time professors and adjunct professors as needed to offer required and elective courses. The strengths and interests of the faculty complement each other well, and they work together as a team. The department has a pressing need for an additional faculty member to strengthen the writing and persuasive communication areas of the curriculum, as well as an additional member in digital media. It also plans to institute a senior
seminar requirement, which may require additional staffing. Because a majority of our students are women, and women are an increasing force in communication-related professions, we would like to add a woman member to the permanent faculty when feasible. The department will begin requesting a new position in the current round of Staffing Committee deliberations.

The faculty is involved in a variety of academic, creative, and professional projects that support its courses and provide models and opportunities for its students. While course, student, and administrative demands require a large time commitment, the faculty still manage to be engaged in academic, professional, and institutional activities.

Students

The Communication Department serves about 125 majors at present and regularly graduates 22-25 students per year. Each week, one or two students declare a communication major. The department is in the unenviable position of having more students than it can serve well now, and its appeal continues to grow. We have discussed the institution of more formal entry requirements and more rigorous classroom standards to hold the number of majors at the present level until we can attain additional staffing. Perhaps because of the increased emphasis on media studies in the curriculum, larger numbers of majors are expressing an interest in graduate work. The department needs to respond to this interest by instituting a senior seminar, which will provide the sort of transition to advanced study that the internship provides for professional work.

The Communication Department is confident it does its work well with the resources it is provided, and is also confident that it can do measurably better with modest additional resources. It has received an exhilarating boost from the changes detailed above, and it is experiencing a not-completely-welcome growth in numbers of majors as a result. The department clearly needs to enter an interim evaluation period soon to measure the effects of the newly instituted changes. It plans further, gradual curricular adjustments and staff additions as college budgeting decisions permit.

English Department

Mission

The English Department at Linfield College has as its mission both to encourage literary appreciation in all undergraduates and to educate in depth those who major in English and Creative Writing. This dual emphasis poses unique challenges as well as opportunities for students and faculty alike in our department. All of our courses explore the power of language to reflect and to shape human experience. In literary study students bring their private experience of reading and writing into the more public arena of the classroom where, through questioning and discussion, they expand their understanding of linguistic creation, including all this implies: a sense of literary history, particularly that of the Anglo-American tradition; knowledge of the aesthetic interplay of ideas and forms; and an understanding of how the power of the imagination is fostered and expressed through infinitely various configurations of the written word. This same effort is reinforced in creative writing courses by engagement in the act of creative expression itself and in close analysis of both published and student texts. Through writing, discussion, and revision, students hone their imaginations, sharpen their insights into human character, and become more conscious of the importance of craft. Both the Creative Writing major and the English major culminate in a required senior project which challenges students to synthesize their learning as students and practitioners of literature.

Curriculum

The English Department has traditionally felt less need for sequencing courses than one finds in many other departments. There is no universal belief that some courses are mandatory for entry into others. Thus students may be welcomed into certain 300-level classes even if they have never taken a 200-level course, although this is most likely to happen with ENG 305 Diverse Voices, or ENG
309/311 Topics in British or American Literature, all of which have been consciously designed following the 1990 departmental curriculum revision (see below) for broad student appeal. Moreover, the department has long required that students complete the college’s introductory writing course (before 1997-98, GEC 110 College Writing; after adoption of the Linfield Curriculum, IQS 125 Inquiry Seminar) as a prerequisite for entry into a literature class. Nonetheless, there seems to be no hard and fast reason to keep a superior underclassman out of ENG 350/351 Shakespeare’s Comedies, Histories, and Tragedies simply because he or she has not taken preliminary literature classes. This approach to the curriculum has both strengths and weaknesses.

On one hand, it must be noted that a benefit of relatively open enrollments in literature courses is the diversity of student backgrounds it fosters. Since literary appreciation builds first and foremost upon an interest in compelling renderings and probings of human experience, such variety among students often yields unexpected and delightful results—literature classes are perhaps the most cogent example of true interdisciplinary dialogue in the academy. And since the department regards as its mission within the liberal arts a cultivation in all interested undergraduates of a linguistic sophistication to be carried forward into the rest of their lives, its members welcome the opportunity to awaken or deepen a lifelong love of literature in students from every corner of campus. Because of this philosophy, literature classes tend to be fully or over-subscribed and English faculty enjoy mentoring relationships with many who are not departmental majors.

The weaknesses of such an approach to curriculum may be seen as the opposite side of the same coin. Large classes (those at or above the 25 person capacity set in literature, or above the 16 person cap in creative writing) mean that many are too full for effective management of class discussion and other interactive classroom activities. Not requiring prerequisites can, at its worst, mean that each course must function as an introductory course for many of its enrollees, a situation that may dampen sophisticated analysis among more experienced students of literature. It is also difficult to assume a common body of knowledge among English majors themselves when no clear, or binding prerequisite structure is set down as a means of progressing through the curriculum.

To redress some of these long-recognized weaknesses, in spring of 1990 the English faculty participated in a departmental retreat at which we revised the literature curriculum to differentiate more clearly between courses appealing to a wide constituency and courses targeting advanced students in the two majors. In 1992-93 we expanded the number of 200-level survey courses in American and British literature, dividing the American sequence into three courses (ENG 213, 214, 215) rather than the previous two, and rolling several specialized British period courses over into four distinct survey classes intended as an introduction to the British literary tradition (ENG 223, 224, 225, 226). All of these surveys are available to the general student body, and as such provide a solid foundation for those from other majors who wish to leave college familiar with the great writers of the Anglo-American canon. They are also basic courses for English majors, who are required to complete three of the six as part of departmental requirements. They cover large amounts of material and consequently cannot go into as much depth of individual works as 300- and 400-level courses do. At the lower end of the 300-level the department consolidated a number of separate thematic offerings into an omnibus course—ENG 305 Diverse Voices, through which classes in women writers and postcolonial writers have been offered. Also in this range are ENG 309/311 Topics in American or British Literature, where such classes as African American or Irish writers are found and which also elicit broad interest from students. In an effort to ensure more specialized study for English and Creative Writing students, two new classes were created: ENG 325 Literary Genres and ENG 350 Major Figures. The department’s single Shakespeare course was split into two courses, one dealing with comedies and histories, the other dealing with tragedies; one or the other is now taught annually because of the department’s firm conviction that the study of Shakespeare should be made available to as many students as departmental resources allow. At the 400-level we put our most demanding courses: ENG 425 History of the English Language; ENG 450 Literary Criticism; and ENG 486 Senior Seminar in Literature, the capstone experience of the English major. The latter two courses enroll mostly junior and senior English majors, and their instructors assume they can rely on a considerable body of knowledge and
skill among them. This curriculum expansion has helped to cultivate a sense of identity and purpose among literature majors that had been lacking previously.

The marked success of this effort to recognize the special needs of majors within our departmental offerings has exerted its own pressures for further curricular revision into the present and future. Both Literary Criticism and the Senior Seminar in Literature have shown students that they want to be introduced to the formal practice of literary criticism and the complex theoretical debates occupying the discipline earlier rather than later in their undergraduate careers. Thus we hope to develop within the next year a sophomore methods course (akin to like courses in History and Political Science) to do just that. Similarly, in 1998, again as a response to feedback from our majors, we introduced ENG 250 The Literature of Experience to provide a space in the curriculum for non-majors drawn to the study of literature by its great themes and issues rather than by a desire to master literary history. Examples of possible topics include “Crime and Punishment: The Law and Literature,” “Business as/in Literature,” and “Illness as Metaphor.” This course is introductory in its approach, although it will be open to departmental majors and certainly can achieve as sophisticated a level of intellectual engagement with the material as the student population can bear. Each section will entail study of a range of literary forms, specifically fiction, poetry, and drama. With ENG 250 we thus expect to reduce the enrollment pressures that currently limit the success of our survey courses as vehicles for departmental majors. We also regard ENG 250 as a means of keeping faith with the rest of the faculty in terms of our commitment to the general humanistic education of all our students. The adoption of the Inquiry Seminar in place of College Writing was undertaken with a clear understanding that each of the six full-time English faculty would teach a section of IQS 125 every year but that faculty from across campus would teach the remaining fifteen or so sections. This arrangement, in contrast to the previous two-course obligation per English faculty member in GEC 110, has freed up the English Department to offer a number of additional literature classes. Some of those will now be ENG 250, another way by which the department continues to demonstrate its sense of responsibility to the general education program. In turn, although it is difficult for the department to offer very many lower-enrollment literature courses because of the demand for Linfield Curriculum classes in Images and Arts and the Vital Past (the primary Areas of Inquiry with which our courses are associated), it is felt that we will have earned the right, pending the contributions of ENG 250, to create a new sophomore methods class.

More innovation has occurred over the past decade in practicum-related areas of the English curriculum. Since 1983 the department has offered majors the opportunity to complete an internship through ENG 487, an option students are increasingly exploiting to work for publishers, small businesses, non-profit organizations, public relations organizations, etc. To that opportunity has been added, under the guidance of Dr. Runciman, ENG 315 Academic Writing and Consulting, a course intended to school interested students in the art of peer review as assistants in the campus Writing Center. The role of these peer tutors has been considerably enlarged through the writing-across-the-disciplines emphasis of the Linfield Curriculum, and so the course is offered yearly to expand the ranks of practiced peer writing tutors on whom other faculty can draw to support their own classroom commitment to writing instruction. Another practical application of their reading and writing skills is provided to our majors by a joint venture with the English as a Second Language Program. In ENG 370 Readings in English and American Literature, upper division students serve as teaching assistants to the director of the ESL program in a literature course aimed at non-native speakers (ENG 170). In these various ways the English Department is striving to provide majors with evidence of the concrete skills they will take with them upon graduation.

In our Creative Writing program the sequencing of courses has historically been clearer than in literature. English 200 Introduction to Creative Writing is open to all students regardless of preparation and is a popular choice among non-majors. It deals with the major genres of poetry, fiction, creative non-fiction, and scripts—either play scripts or film scripts. From here students move on to specialized 300-level courses in each of those literary forms, a new such class ENG 319 Creative Non-Fiction having been added in the last decade. All of these courses have ENG 200 as a prerequisite, unless overridden by the instructor. Creative Writing majors not only manage the publication each semester
of the campus literary magazine *Testmarked Downpour* but bring their studies to fruition with ENG 485 Senior Seminar in Creative Writing, a capstone experience where they produce substantial creative works in genres of their choice. With the adoption of the Linfield Curriculum, creative writing classes are now part of the general education program, earning students credit in Images and Arts.

The English Department offers a limited number of courses in January Term, in summer session, and in the Division of Continuing Education. These courses are limited to those which the department feels work particularly well as short, intense immersions in a field of study. January Term is particularly appropriate for those courses which benefit from a single focus and a concentrated period of time: studies, for example, of a single major work like *Tristram Shandy* or *Moby Dick*; of a single poet like Emily Dickinson; or a compressed genre like the modern short story. Some creative writing courses work well in January Term, and we have regularly offered poetry and script writing courses then. We also offer ENG 309/311 Topics, ENG 350 Major Writers, and ENG 302 Children’s Literature. Although the intensive format means that class time must be used somewhat differently than during the semester, we try to make sure that the same number of class hours are required of the students in both formats. Thus during January term, classes generally meet four days a week for three hours each day. Since there are theoretically no competing classes in a student’s schedule, instructors often devise creative arrangements of the daily schedule to foster time for reflective writing, small group work, etc.

Similar concerns with educational equivalence across different course formats, as well as methods of addressing those concerns, arise in summer session—we offer far fewer of these than January Term classes—and with classes taught elsewhere in the Division of Continuing Education schedule. Division of Continuing Education courses are offered during a time period more like the regular semester than either January Term or summer session and are therefore easier to adapt from the standard curriculum. Several of our faculty have also developed guided study versions of regular English offerings for DCE: for example, Topics in British Literature: Irish Literature, and Diverse Voices: American Women Writers.

All departmental faculty advise majors. The department has had at least one professor involved in the Colloquium program since its inception, while in 1997-98, two English faculty participated: Professor Kernberger taught a Colloquium of twenty students who expressed interest in a possible English major, and Professor Ericksen taught a Colloquium most of whose twenty students were interested in International Business. Next year we will return to one faculty participant in the program.

The English Department has a long tradition of working closely with the library. In the former GEC 110 College Writing, we always included a week of bibliographic instruction conducted in Northup Library in conjunction with the professional librarians. Inquiry Seminar instructors have been directed by the faculty to continue this practice as an introduction to library research and the formatting of research papers.

The English Department has typically offered one January Term travel course each year and rotates the opportunity among interested department members. Professor Ericksen taught a course in Samuel Johnson’s London in January Term 1997. Professor Drake taught “American Expatriate Writers Between the Wars” in England, France, and Spain in January Term 1998. Professor Kernberger will be teaching a course in Marie Bashkirtseff and Autobiography in Nice and Paris in January Term 1999. These courses each accept fifteen students. They are carefully designed to balance research, reading, and travel, with all activities supporting and reinforcing one another. Visiting museums, homes, and local sights significant to the writers under study, can and does greatly enrich the learning process in these courses. Travel classes are also extremely effective in teaching respect for global diversity.

**Assessment**

The English Department assesses all of its classes both through course-specific examinations and through student evaluations. Professors provide syllabi for all classes. Objectives for the course are printed on each syllabus, and exams, particularly final exams, demonstrate whether these objectives have been achieved. Learning goals for the department’s two majors are published in the college
The department is currently working on measures that will provide comparison of student cohort performance over time in reaching them. We have initiated self-assessment of their writing and reading ability by students at the time they declare their major, and will compare those evaluations to self-assessments done at the completion of their respective Senior Seminars.

The department requires its majors to take one or more 400-level courses that function as capstones to their college careers. Literary Criticism relates to and puts into perspective all other literature courses taken. In it students are required to do critical analysis informed by a variety of methodologies and to deepen their research skills. In addition all majors take the appropriate Senior Seminar for their concentration (with the exception of those seeking certification in language arts, who are required to take either Literary Criticism or the Senior Seminar but not both). For Creative Writing majors, this results in a portfolio of writings in a particular genre. For English majors, this results in a piece of significant research related to the specialized focus of the seminar (for example, American Literary Autobiography; the Age of Byron; the Literary Epic; The Writing of George Eliot). Copies of the Senior Seminar papers are kept so that department members can review their teaching success, not only in the Senior Seminar but over the four years that students have taken classes in the department. As we work out our departmental assessment program, a significant challenge will be to employ the instructor-based evaluation of skills from the Senior Seminar as a means of illuminating the students' self-assessments, both when they declare their English or Creative Writing major and when they have completed their course of study.

General Education

The English Department traditionally has been heavily involved in general education and continues to be so involved under the new Linfield Curriculum. Each professor in the department teaches one Inquiry Seminar yearly, and Professor Runciman has been instrumental in orchestrating the faculty development activity (leading week-long workshops in the summers of 1997 and 1998) intended to prepare faculty from across campus to become instructors of the Inquiry Seminar. Many literature courses belong to Images and Art, and all survey courses also contribute to the Vital Past. As noted above, the recent addition of ENG 250 The Literature of Experience is a direct nod toward the needs of non-majors within the new general education program, as is the inclusion of creative writing classes within Images and Arts. Many of our courses satisfy the requirements in Global Diversity and American Pluralisms. All literature courses rely extensively on student written performance, although they do not all earn LC credit as writing-intensive since the English Department wishes to avoid having its courses become the default selection for students across campus seeking mainly to meet that requirement. Rather, given our firm commitment to writing across the curriculum, we hope by a selective formal identification of WI English classes to encourage each academic department to develop its own writing-intensive classes targeted to the specific disciplinary needs of its majors. It is important to reiterate, however, that as a matter of pedagogical conviction our faculty do work closely to improve the written communication skills of all students who take our classes.

Faculty

Kenneth J. Ericksen, Chairperson, Professor; B.A. Pacific Lutheran University; M.A., Ph.D. Rice University
Barbara Drake, Professor; B.A., M.F.A. University of Oregon
Katherine Kernberger, Professor; B.A. Scripps College; M.A., Ph.D. University of California, Los Angeles
Ann Powers, Instructor; B.A. Carleton College; M.A. Florida State University
Alexander Runciman, Associate Professor; B.A. University of Santa Clara; M.F.A. University of Montana; Ph.D. University of Utah
Barbara Kitt Seidman, Professor; B.A. State University of New York at Albany; M.A., Ph.D. University of Illinois
Angela Franceska Sorby, Assistant Professor; B.A. University of Washington; M.A., Ph.D. University of Chicago

Stephen Wolfe, Professor (on leave 1998-99); B.A. Portland State University; M.A., Ph.D. York University, Canada

The department encourages its members to do research and keep up on scholarship, as well as to attend at least one professional meeting each year. Usually this involves giving a paper or chairing a panel in addition to attending. The whole department benefits from this as department members report back on their experiences at department meetings and bring their disciplinary discoveries into their classes. The English faculty is an active community of scholars and publishing writers in their respective fields, and they strive to convey that professional energy and commitment to their students.

Department members exchange syllabi with each other and talk regularly about teaching methods. All courses are reviewed by students, and the department participates in the regular review of faculty members by the dean of faculty and department chair.

Modern Languages Department

Mission

The Department of Modern Languages aims to provide its students with experience in all phases of language learning and cultivate insight into foreign cultures and literatures. In doing so, it hopes to foster in Linfield students an increased awareness of their own interests and intellectual direction. Through the study of other languages and cultures, students become more tolerant and sensitive to the needs and ideas of others; they sharpen their perspective on written and spoken English and on American culture; and they gain important self-knowledge and the intellectual mobility and flexibility that are keys to success in a global society.

The department's mission dovetails with the college mission, especially with respect to promoting the liberal arts, encouraging contact with other cultures, and providing opportunities for international study.

Curriculum

The courses taught in this department proceed in a line from the French, German, Spanish, Japanese, and Chinese courses numbered 101-102-105 (Elementary) through 201-202 (Intermediate) languages. Latin is taught only at the elementary level. In French, German, Spanish, and Japanese, the progression is to the upper division courses (301-302 Composition and Conversation; 311–312 Civilization I and II; 350 Literature; 360 Topics in Civilization; 483 Advanced Cross-Cultural Seminar; and 485 Senior Seminar). There are a few exceptions to the rule of following the course sequencing (as in French 302 Introduction to French Literature; 330 Modern Drama; and 340 Introduction to Linguistics), based on individual choices of the faculty in those languages who offer special courses for minors and majors. French 302 became Introduction to Literature, for example, since those teaching in French realized that every other college offering a French minor and major provides an introduction to literature at the third-year level.

Students majoring and minoring in this department go abroad, the minors for one semester, the majors for a year. The courses taken abroad for the minor are carefully worked out with the International Programs Office and Linfield's directors of programs in Paris, Vienna, Costa Rica, and Yokohama. The majors who study abroad work with their advisors in choosing appropriate courses to complement their work on the home campus. Requiring a year's study abroad is the department's way to help the French, German, or Spanish majors achieve greater proficiency in the languages, while providing them with an immersion experience in the foreign culture of their choice. Learning outcomes are stated in the Linfield College catalog for our department and assessment takes place regularly in all the courses, using the American Council on the Teaching of Foreign Languages-designed Oral Proficiency Interview (ACTFL OPI) in the lower-division courses and in 301-302.
Senior majors are tested during their final year for Advanced level proficiency. By the time students graduate with a major or minor, they have been tested multiple times for their oral proficiency using the OPI.

The Modern Languages Department regularly offers courses in January Term, typically some combination of French, German, Spanish, and (occasionally) Japanese, 101. The concentrated format of January Term contains exactly as many contact hours as in a semester; the books used are the same, and the amount of material covered is identical to the semester. We believe that the advantages of students taking one course only in the mornings and having the afternoons and evenings to prepare and do assigned work for only this one class outweigh any drawbacks. In fact, students report coming from our January Term offerings exhilarated by being immersed in the language for many hours each per day. We plan to offer other kinds of courses in January Term, such as literature courses in translation. Student reaction to the language department offerings in January Term have been uniformly favorable, as they realize that the objectives achieved in this concentrated format are identical to those achieved during a regular semester.

The Modern Languages Department has a strong connection to the library and adds regularly to its collection in all the languages taught. In French, German, Spanish, and Japanese civilization, culture, literature, and the Advanced Cross-Cultural Seminar, the librarians are most helpful to our students, whether the research done is on-line or in printed indexes. Students are taken to the library for a training day in which the reference librarian takes them through the steps of doing research through the Portland Area Library Consortium (PORTALS) or other multi-library sources and requesting materials from Interlibrary Loan, the Northwest academic union catalog (Orbis), or our own library. Librarians have also been useful to this department in helping students separate the useless materials on the World Wide Web from those sources which could be profitable to them in their research. The reference librarians all have excellent training, in the view of this department, to enable them to help our students do their research. They are really teaching librarians.

Assessment

A detailed description of our departmental mission and goals can be found in the mission statement. We aim to provide students with experiences in all phases of language learning and to help them gain insights into foreign cultures and literatures. Goals for the major in French, German, and Spanish are published in the Linfield College catalog. The goals for majors and minors encompass speaking and listening, reading, writing, and culture. Students are assessed in many of their classes through the ACTFL OPI as well as through written exams, essays, and oral presentations in the languages. On the ACTFL scale of proficiency, minors must, at the end of their studies, reach the level of Intermediate High, and majors must achieve the goal of Advanced by the senior year. Majors also take the Advanced Cross-Cultural Seminar in the senior year which includes an oral presentation and a long essay on a topic on which they do research. Descriptions of the levels students must attain are in the departmental mission statement under “Goals”.

Since the debut of the proficiency movement in the 1980s in teaching and testing language, the department has been leading the state in this kind of assessment by interview. Six of seven full-time departmental members have been trained in the ACTFL OPI; several of us have been certified, some more than once. We are now using the results of our OPI testing to modify practices in teaching language. The majors in French, German, and Spanish all take the Advanced Cross-Cultural Seminar, which is the final testing ground for these students, and we will use the results of the senior OPI interviews in future curriculum planning.

General Education

With the institution of the Linfield Curriculum, many of the courses which before were strictly departmental may now satisfy general education requirements. The catalog clearly states which courses fulfill which requirements, but it helps to know that the civilization and literature courses satisfy two or three of the LC requirement: Vital Past, Diversity, and Images and Arts. In addition, some
civilization courses satisfy also the Individuals, Systems, and Society requirement. The Composition and Conversation courses are designated writing-intensive. While the language requirement is not part of the LC, the college does require that students obtaining the B.A. complete one year of a language.

Peter Richardson (German) taught an Inquiry Seminar called “Language Matters” in fall 1997, and Margaret Wade Krausse (French) is teaching an IQS in spring 1999 entitled “Paris in the New Century: 1900-1917.” These seminars are particularly important because they introduce students to the intellectual life of the college and to specific disciplines, while also giving them the writing skills they will all need in their majors and minors. The IQS is arguably the most important course students will take in their first year. Many in the department are excited about “teaching our passions” to freshmen, which is what the committee which designed the IQS hoped to encourage.

The Modern Languages Department is heavily involved in advising freshmen, minors, and majors. These functions are carried out by individual faculty members and account for hours of their time, especially in Spanish, which has many students not only taking Spanish but considering minors. Several of our members have been engaged in the Colloquium advising program. Peter Richardson has advised in Colloquium since its inception. In the advising of majors and minors in the languages, we provide information about study abroad in Linfield’s various centers as well as year-abroad programs for majors, which we are careful to choose with the students. We do not throw the students on to their own devices for study abroad, but help them to choose the programs that fit them. All of us have been or are official advisors of majors and minors in French, German, Spanish, and Japanese.

Faculty
Juan Manuel Gómez, Chairperson, Associate Professor of Spanish; B.S. Montezuma College; B.A. San Jose State University; M.A., Ph.D., University of Oregon, Spanish
Richard Browning, Visiting Assistant Professor of Spanish; B.A., M.A. Oregon State University; Ph.D., Tulane University
Thierry Durand, Assistant Professor of French; Maîtrise, University of Lyon; Ph.D., Washington University
Gudrun Hommel-Ingram, Instructor in German; B.A., M.A., Portland State University
Christopher Keaveney, Instructor in Japanese; B.A. Manhattan College; M.A., Washington University
Margaret Wade Krausse, Associate Professor of French; B.A., M.A., Ph.D., University of California at Irvine
Violeta Ramsay, Associate Professor of Spanish; B.A., M.A., Ph.D., University of Oregon, Spanish
Peter N. Richardson, Professor of German; B.A. Stanford University; M.A. Ohio State University; Ph.D. Yale

The two full-time faculty with M.A. degrees are completing their doctoral dissertations. In addition, we have four adjuncts: Marisol Rodriguez, M.A., Spanish; Maria Delgado–Hellin, M.A., Spanish; Fu Peng, M.A., Chinese; Yumiko Otsuki, M.A., Japanese. There are at least two full-time faculty positions supporting each European language, plus adjuncts, and one full-time person in Japanese. Even with the addition of a third full-time instructor in Spanish for 1998-99, the demand for Spanish sections will continue to be high, for Spanish is in the greatest demand of any language in the United States. Japanese, too, needs another full-time position if we are ever to offer a major in that language, one which is exceedingly important because of our position on the west coast and the Pacific Rim. A full-time position in Chinese would also be important for the same reason. The other languages are fully staffed.

A final note on our study abroad programs and courses: courses are all approved by the Curriculum Committee after careful consideration by the language sections concerned, and the courses are put into place by the International Programs Office. Travel courses taught in January Term meet with the same scrutiny as courses offered on campus during the two semesters. Travel classes receive four credits for four weeks of study. Credit is not offered for travel alone.