

hearing committees  
Winter 1988 -  
18-hr

Winter 1989

Eng 102 / MM

\* Winter 1990

Eng 102 / MM

+ Presentations to Bd Trustees  
& to Edmonds faculty.



December 6, 1971

Mr. Wayne McGuire, Chairman  
Humanities Division  
Shoreline Community College

Dear Wayne

The communications curriculum has come down with a severe case of future shock, and I am applying for a sabbatical for the 1972-73 academic year to deal with it.

For many years the techniques, the technology, the students, and the jobs were known quantities in print and broadcast journalism. Now we are faced with an explosion of uncertainties ~~and possibilities~~ -- that demand research before we can make decisions. Here are some examples:

1 - CABLE TV. You recently sent around a two-year curriculum in broadcast news as taught at Mount Royal Junior College in Calgary. I agree with Denzil's comment that what we do in this area depends on what happens in cable tv. If that opens up a vast new job market, then we should seriously consider such a program. Will it? After years of in-fighting, the FCC is scheduled to come up with rules for CATV operation by the end of this year. In addition, an uneasy compromise has been wangled from competing commercial broadcasters and cable operators. We are on the threshold, now, of an era which the commentary tells us will boggle the imagination. In a New York Times analysis on November 15, Jack Gould said: "Entrepreneurs, sociologists, educators, politicians, concerned citizens, and officialdom from small town to White House will want a piece of the action. The lid is being lifted from TV. For the foreseeable years ahead the world of electronics is going to be wedded to change." What this means to the program of the total college, as well as to the communications curriculum specifically, is unclear, and it should be studied in the next year.

*broadcasting*  
8-9-71, p.18

2 - THE NEWS CONSUMER. Communications and journalism programs have traditionally been oriented to people who major in that field and who plan to work in the media. Right now we are on the threshold of an important -- and vital -- change in direction. Journalists tend to be introspective, but few understood the widespread public interest in the field until the criticisms of the last several years. People must get what they need to know and want to know from news outlets. Some of this comes from people telling others what they have heard or read, but the key point is that little of what we know is firsthand knowledge. We are not "there" when most things happen. People are waking up to that fact and demanding better performance from the news media, as they should. On the other hand, the criticisms often are way off base, because the



viewer or reader doesn't know how news operations work and what their capabilities are. And he doesn't have the critical tools he needs. High schools and colleges are belatedly waking up to the challenges, and faculties now are talking about news criticism courses for the non-journalist. They have to, because thousands of students are signing up for introductory communications courses, whether or not they plan communications careers. This is an exciting area which my husband and I have researched in preparing a book manuscript which is best described as a survival kit for the news consumer. However, I haven't had time to design either a proposal for a new course or to figure out where this information fits into existing courses. I do know that some of it belongs in Cmu 203, and I'll work with that during spring quarter. Denzil has suggested the possibility of a 5-hour team-taught course which might be offered in place of some of the news writing which is now in the schedule. I honestly don't know yet how this should be handled, but it must be handled, and I'd like to study it. A likely byproduct of such a course would be an improved climate for the campus press.

3 - THE COMPUTER. For several years the Los Angeles Times and other newspapers have been experimenting to see whether computers can help with writing and editing. Reporters can now type their stories onto tape, which can be quickly edited and run through a linotype. Many newspapers are using computer tape operations on wire copy; many on advertising. The New York Times is developing a monumental library retrieval system; other publications have been working on more modest projects. The ~~2~~ cathode ray tube and a laser, the technologists assure us, ~~will~~ one day in the not-so-distant future enable an editor ~~to~~ assemble page after page on a television tube and make his corrections with a laser pen, then press a button and turn each page into a plate ready for the press. The implications of these and other technological advances are immense. We have the technology right now to bypass the newsboy and send news into the home by electronic impulse, even though it isn't likely to happen until advertisers are willing. What does all this mean to the communications curriculum we should be teaching? Perhaps it means that we should require students to take courses in basic computer technology and other areas where courses already exist on campus. I know it means that my teaching of the history of journalism should change, and that the news editing course should change. But major research is involved in figuring out what changes to make.

4 - NEWS WRITING. Journalistic writing, at least, used to be one thing that was constant. Learn the inverted pyramid, make sure you're accurate, keep your opinions out. Some of the time-honored ideas have been challenged with a major debate between advocates and objectivists. Writing styles are changing, too, with some of the country's best papers from the Boston Globe and Washington Post through the National Observer and Los Angeles Times encouraging longer, more analytical articles which are much more magazine-style than like old-time news stories. This has major implications for news ~~studies~~ writing, and I have begun to change that course content. However, it needs more work.



5 - PERSPECTIVE. We tend to be insular about our view of the world, and never has that been more apparent to me than in my five years in Seattle, especially on trips to Vancouver, B.C. One weekend a couple of years ago I arrived in Vancouver to find gigantic front-page headlines about worsening relations between the U.S. and Canada over trade restrictions. The P-I didn't carry a story at all; The Times played it way inside. We have Atlas magazine, the World Press program on Channel 9, and a valiant effort by the library to take some Canadian, British and other newspapers, as the budget will allow. But what we need is more perspective built into the U.S. media. I would like to do a free-form research project on this by studying the U.S. election in 1972 from the standpoint of the British press. Britain has a system of national newspapers, at least three of which -- The Times, the Observer, and the Guardian -- are consistently excellent. Hopefully, this would mean spending the critical part of the election year in England. While there, I would try to investigate two other areas:

First, a group of London Sunday Times reporters who have been producing the most incisive reporting anywhere in the English speaking world. They say they don't use any special techniques, but what is it they are doing? From that group of about 20 reporters also have come several books, including an excellent study of the last U.S. presidential election, An American Melodrama, and the current book about Bernie Cornfeld's international monetary shenanigans.

Second, a look at the schools of journalism recently set up in England. This is new to the British, who formerly had no special school of journalism. I'd be looking for innovative ideas.

If this seems like a lot to do in one year, it is. But all of it is aimed squarely at reorganizing my own courses and at coming back with the research to make reasonable suggestions for possible reorganization of the communications curriculum -- or at least the answers which will tell us we're doing what we should be doing in terms of course offerings. I don't presume any vast growth of courses, especially with finances as they are. But I can imagine some reorganization within the existing total of courses and credit hours.

Because a lot of the changes are coming at us right now, I believe these things can best be studied in 1972-73, and so I'm applying for a sabbatical after five years on the faculty.

I'd be happy to answer any questions that you, Dr. White, or the PCC might have. I can provide more background for any or all of the points above. I'd also be glad to provide information about what I've been doing on and off campus. I came to Shoreline College after a dozen years of newspaper and magazine writing and editing. Last year I was president of the Pacific Northwest Association of Journalism Educators, and I'm still a member of the executive board. I've served on several college councils and committees and am currently a member of the Humanities Division planning council. The book manuscript that my husband and I have worked up is under contract to Prentice-Hall and is scheduled for publication



next summer. And I'm serious enough about teaching that I'm willing to take a cut of almost \$5,500 in pay next year to do the job right.

I very much appreciate your consideration of this request.

Sincerely

(Mrs.) Carol Doig  
Associate Professor  
Communications

COPY



November 2, 1973

To: George Douglas, Executive Vice President

From: Carol Doig, Associate Professor of Communications

re: SABBATICAL LEAVE, 1972-73

I'd like to respond to your request for a report about my sabbatical year by beginning with a bit of background.

I've long felt that one of the principal areas in which a serious academic institution can be distinguished from others is in its sabbatical policy. This is especially true at community colleges, where the emphasis is definitely and correctly on classroom teaching.

In my case, I spend most of the academic year dealing with writing courses. As a result, I'm constantly in danger of being buried under cascades of student papers awaiting my editing, in addition to being responsible for the usual course planning, lecturing, and conferring individually with students. Not much time is left for long-range thinking and planning.

A sabbatical year provided the swatch of time I needed to update and research, and to broaden the perspectives needed to sharpen my courses. I won't pretend to have finished all the areas of study that I set out in my sabbatical application. I'm still working on a number of them and will continue to do so. But it was a good, productive year, and here are some of the highlights.

I knew that I had been looking at the U.S. news process in isolation for too long, and that a wider view would better balance the communications courses for which I'm responsible. The center of journalism in the English-speaking world is London, and with a presidential election coming up in the fall of 1972, my husband and I decided to settle there and to begin by studying the coverage of the U.S. election by the British press.

We were able to rent a flat and to settle in, within easy reach of the Fleet Street publishing center, the British Museum Reading Room, and just about everything else we needed. We bought a radio, rented a color television set, gathered the current books about British news media, and began our study. Besides the 10 London daily newspapers, BBC radio and television and, peripherally, the magazines, we also were able to talk with editors and to investigate closely the process used to train British journalists. In addition, we made a special effort to study the differences in American English and British English.



STUDY OF U.S. ELECTION COVERAGE IN THE BRITISH PRESS. This initial project turned out to be extremely useful as a way of getting to know the national newspapers.

I completed the study in the week after the election and airmailed it to the college library so that other members of the faculty might use it while it was fresh. On a continuing basis I am using information from it in my courses.

I am attaching a copy of my five-page critique for this project. The great number of clippings which illustrate the conclusions are available in my files, and I will gladly lend them to anyone who is interested in knowing more.

RADIO AND TELEVISION. From years of television watching, we all know that programs come in half-hour and hour lengths, and that programs are available nearly around the clock, on many channels. Right? In Britain, wrong.

Television consists of two BBC and one independent channel. A few school instructional programs are produced in the mornings, with general audience programming restricted to mid-afternoon and evening hours. Television goes to bed at about midnight. Many hours of the day and night, the tv tube is blank. Radio, with its four BBC channels, is a much more lively medium, and commercial stations are just in the process of being started. Any decent radio also can pull in many stations from the continent.

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From a news standpoint, however, television was disappointing. There's very little investigative reporting, but over-much interviewing and shots of commentators talking. To my surprise, for I had expected more of the BBC, I found myself comparing the evening news showing very unfavorably with the U.S. networks.

I was able to bring back several tapes illustrating aspects of British broadcast journalism. In addition to using them myself, I'm happy to make these available to other members of the faculty.

OPEN UNIVERSITY. During our stay, the first class graduated from the Open University, Britain's first significant attempt to broaden college enrollments. Although I knew something of the "class" tradition in British education, I was astonished to find nothing to compare with our community college system, and no expectation that a majority of students will have the opportunity for a college education. Since World War II, some technological colleges have been started, and some provincial universities. Even so, opportunities have been all too few. The Open University is aimed at providing a way for adults to earn a two-year degree by using BBC radio and television and work kits at home, by journeying to study centers when necessary, and by spending some holiday time on campuses during the summer.



The Open University's faculty is devoted entirely to off-campus education, and it has pioneered in the hard work of transforming classroom curricula into broadcast and home study courses. I brought home a considerable stack of material which should be of use as we discuss the implications of Cable TV for the curriculum at Shoreline College.

**TRAINING OF JOURNALISTS.** Britain has not a single undergraduate program in journalism. The training much more closely resembles the old apprentice system, with on-the-job instruction and special short-courses sponsored by the British equivalent of our Newspaper Guild. I spent several hours interviewing the director of the National Council for the Training of Journalists, who was most cooperative in providing materials from their training programs. Later in our sabbatical year, my husband and I also arranged a two-day visit to Cardiff, Wales, the unlikely center of journalism education in Britain. The only graduate course in journalism operates out of University College, Cardiff, and the city also boasts a two-year program at a local technical college, and a Thomson Foundation program to train middle-level journalists from developing countries.

We found that all of the journalism training is based on hard-nosed reporting and editing techniques well known in this country, also. Nowhere, however, except in that one graduate program does the student get the balance that an American journalism major is expected to have: an excellent journalism education combined with a broad liberal education.

Among the journalism techniques studied, the most obvious difference is on the British requirement of shorthand. For some odd reason, U.S. journalism educators have almost entirely neglected the subject of note-taking, and in all my years as a professional journalist I met only two reporters who used shorthand. I'm devoting considerably more attention, now, to training students in the arts of listening and note-taking. And I'm considering that problem area for more study.

I was able to bring home much material from British training programs, including examples of specific assignments which provide interesting parallels to material already in use in news writing and editing courses at Shoreline.

**INTERVIEWS WITH JOURNALISTS.** I was able to talk with, and to watch the work of, a number of British journalists. This was particularly true at the best-written of all British newspapers, The Guardian. Thanks to a friend who is a sub-editor there, I attended an editorial conference, interviewed both the executive editor and the city editor, and spent time in the library discovering how a major national daily organizes its research. Newspaper offices are not generally open to the public in Britain as they are in the U.S., and the opportunity was unusual.

**RESEARCH AT THE BRITISH MUSEUM.** I was able to investigate British press history, with some emphasis on mass media criticism back to the



19th Century. I also gathered material about 19th Century reporting techniques and the pioneering in foreign coverage and in verbatim reports of Parliamentary speeches and debates. Taxing laws which regulated access to the press also provide a fascinating counterpoint to the history of the U.S. press.

Much of this research was buttressed by visits to the Museum's separate newspaper library at Colindale, north of London, where I examined copies of regional newspapers for examples of parliamentary coverage.

The difference between the lobby system by which British national politics is reported, and our own system of Washington correspondents, is a very useful study for a U.S. press historian.

All of this information will prove directly useful to my teaching of Communications 202, History of the Press in America.

LANGUAGE. The one sabbatical area of study which relates even more to my teaching of English composition than it does to my communications courses deals with British versus U.S. English. Thanks to my writer-husband, I came home with access to a notebook full of unfamiliar words, words used in unfamiliar ways, and examples of particularly inventive use of language.

In addition, I now have many newspaper and magazine clippings to illustrate Englishmen's love of language. We were delighted with the grace and wit with which English was wielded. Man-on-the-Street interviews done for the BBC, for instance, contained innumerable examples of perfectly parsed, literate, incisive prose. I have not returned, I'm sorry to say, with a formula for causing that epidemic to spread to Seattle.

For a writer and teacher of writing, The English press and people have provided a file full of language examples applicable to several courses.

Trying to pin down, in a few words, a year of broadened perspectives, and a wealth of new materials, is a frustrating assignment, even for an experienced journalist. Perhaps I should leave the whole subject open-ended, in this fashion: I'm willing to expand on any of the above comments to anyone who is interested, and I'm just as eager to share the material I brought back. My students cannot avoid it, and I'm looking for ways to extend the invitation.

*Carol Doig*





# SHORELINE COMMUNITY COLLEGE

DISTRICT NO. 7

16101 Greenwood Avenue North • Seattle, Washington 98133 • Area Code 206 • Lincoln 6-4101

October 19, 1973

Mrs. Carol Doig  
Associate Professor  
Communications  
Shoreline Community College

Dear Carol:

We plan to present reports from last year's sabbatical leave recipients at the meeting of the Board of Trustees to be held on November 12, 1973. As a consequence I am writing this letter to request that you prepare such a report.

In the past we have asked that such reports be brief - two or three pages in length - and that they stress your accomplishments during the leave period. However, as you now know we operate our sabbatical program under the scrutiny of the Council on Higher Education and under their "guidelines". Accordingly I am enclosing for your perusal a copy of these guidelines and suggesting that, for the sake of future sabbatical recipients, your report be drafted with the strictures imposed by these guidelines firmly in mind.

From discussions and correspondence we have had with staff members at both the State Board and CHE level I would suggest that your report give emphasis to the following:

1. Experiences and accomplishments which will tend to improve and enrich your performance as a teacher at Shoreline Community College.
2. Experiences and accomplishments which will benefit the institution in some way, including that mentioned in item 1.
3. Experiences and accomplishments which will serve to stimulate you to conduct further research or to undertake new and unique activities which relate to your job.

These same discussions and correspondence would also lead me to suggest that your report de-emphasize the following.

1. Progress you may have made toward an advanced degree.
2. Travel, for travel's sake.

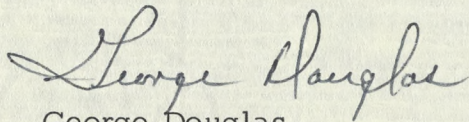


Mrs. Carol Doig  
October 19, 1973  
Page two

3. Personal fulfillment, enjoyment or relaxation.
4. Any accomplishments that cannot be shown to be relevant to your position at Shoreline.

I know that you are particularly busy at this time in once again getting back into your duties at the College. However, I hope that you will find it possible to submit this brief report to my office by November 2, 1973 so that I may have time to prepare the necessary background statements for the Board agenda.

Sincerely yours,

A handwritten signature in cursive script that reads "George Douglas".

George Douglas  
Executive Vice President

is

enclosure



PROFESSIONAL LEAVE GUIDELINES

1. The purpose of a professional leave shall be to improve the professional skills of the faculty member through study, research, and creative work. The institution will receive direct benefit of such an experience through the increased effectiveness of those persons participating in a professional leave program.
2. Selection for professional leave shall be based upon the worthiness of the project of plan as submitted by the faculty member. It is intended that each institution conduct a rigorous and thorough selection procedure in the awarding of professional leave.
3. Projects or plans should be evaluated according to their value to the institution based on the following criteria:
  - a. Value of project or plan in relationship to teaching responsibilities.
  - b. Ability of applicant to achieve goals of project or plan as based on past experience and academic background.
  - c. Need for new or additional knowledge in subject field to be studied.
  - d. Quality of replacement personnel designated to take the responsibilities of the applicant.
  - e. Evidence of support (in the form of recommendations and/or financial) from other institutions, foundations, or persons concerned with the proposed plan or project.
4. A person may be granted a professional leave for a maximum of one academic year in any six-year period provided that person presents a professional leave application that meets all other requirements regarding leave qualification.
5. A period of one year's service following a full academic year's professional leave will be required upon return from leave. If a leave shorter than a full academic year is taken, such as one or two academic terms, the institutional policy should require a period of service commensurate with the leave.
6. Ordinarily professional leave will not be granted to individuals who, upon return from professional leave, will have less than three years of service to the institution prior to retirement.
7. Applications for professional leave at all institutions should include the following information:
  - a. General information including name, department, rank, date of initial service with the college or university, terms of leave desired, dates of previous professional leaves, and percent of salary to be awarded as based on other grants and funding.
  - b. A detailed statement of the applicant's plans for utilizing the time requested. This statement should include such information as the time sequence for completion of any project or plan.
  - c. A list of foundations, institutions, or other organizations with which the applicant will be affiliated during the professional leave.
  - d. A complete listing of grants and stipends other than those granted by the institution which will be available to the applicant during the time of professional leave.
  - e. If there is any travel to be included in the professional leave, the need must be justified in terms of the proposed project or plan for study.
  - f. Background information concerning the applicant's previous professional or scholarly work, especially in the area of the proposed plan.

(over)



- g. A copy of the applicant's bibliography of publications or other exhibits should be attached to the application when appropriate.
  - h. Supporting letters from faculty members or other appropriate individuals not necessarily associated with the institution may also be submitted if the applicant so desires.
  - i. A statement regarding the value of the applicant's project in terms of benefit to the institution upon return from professional leave.
  8. Upon return to the institution each person shall submit a written report summarizing the work completed during professional leave and how the new knowledge shall be utilized by the person in teaching assignments and additional research.
  9. It is not intended that applicants on professional leave would engage in other employment. If employment were a part of the project or plan it would necessarily have to be justified within the terms of the purpose of the professional leave.
  10. Professional leave will not be granted for the purpose of working for an advanced degree; however, the possible acquisition of credit applicable toward an advanced degree as a result of formal study while on professional leave shall not prejudice the award of such leave to an otherwise qualified recipient.
  11. Recognizing the diversity of methods for providing funds for professional leave, the institution should be responsible for allocating the resources necessary for a professional leave. However, it is strongly urged that the institutions establish the professional leave program on a "break-even" basis. In other words, replacements for persons on professional leave should ordinarily take place within existing faculty to the extent that it is possible.
  12. The sum of the professional leave salary and additional funds in the form of grants and stipends shall not exceed the amount of the normally contracted salary for the period of the leave.
  13. The awarding of professional leave involves not only the selection of a worthy project, but is dependent upon internal academic decisions involving class scheduling, replacement personnel and budgetary constraints. Therefore, the number of professional leaves may vary from year to year. It is the purpose of these guidelines to allow flexibility in the percent of professional leaves awarded by any one particular institution. However, in order to provide some uniformity and comparability among institutions, each college and university shall submit the number of persons receiving professional leave, the length of the leave, and the number of budgeted F.T.E. faculty members. A percentage figure for each institution shall be generated annually.  
  
[It is the intent of these guidelines to set a range of 2.5 - 3.5 percent for the percentage of full time equivalent professional leaves granted. Any institution exceeding this range shall adjust its policies accordingly.]  
  
The base figure used to provide some comparability among institutions is the budgeted full time equivalent faculty included in the Instruction and Departmental Research Program, except in those institutions which have a policy allowing librarians, administrators and counselors to participate in the professional leave program. In those institutions a faculty figure representing the additional personnel will be utilized.
  14. Institutions should institute programs which would encourage the applicant to apply for and, hopefully, receive outside funds for professional leave programs. Such a program has been outlined by the University of Washington and could be used as an example. This procedure would also assist in the goal of placing a professional leave program on a no-cost basis, without deteriorating the quality of instruction.
  15. Each four-year public institution and the State Board for Community College Education shall submit a report to the Council on Higher Education in October of each year. Such reports shall include but not be limited to:
    - a. The number of persons to receive professional leave;
    - b. The contracted salary of the recipient;
    - c. The percentage of salary to be paid;
    - d. The actual cost, subtracting grants and stipends, to the institution;
    - e. The length of time the recipient is to be on leave;
    - f. The method of replacing the person and the cost to the institution, if any.
- The Council on Higher Education will be responsible for preparing and transmitting to each institution and the State Board for Community College Education, a form to be used in reporting professional leave data.
16. It is anticipated that special circumstances may arise which are not addressed in the Guidelines. Any four-year institution or the State Board for Community College Education granting an exception shall submit a special report of justification to the Council on Higher Education.
  17. Any guidelines adopted by the Council on Higher Education, in conjunction with the institutions, shall be reviewed annually.

Adopted April 1, 1971  
Amended May 5, 1972



Based on Thirteen  
Minutes  
Nov 12, 1973

November 2, 1973

To: George Douglas, Executive Vice President

From: Carol Doig, Associate Professor of Communications

re: SABBATICAL LEAVE, 1972-73

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I've long felt that one of the principal areas in which a serious academic institution can be distinguished from others is in its sabbatical policy. This is especially true at community colleges, where the emphasis is definitely and correctly on classroom teaching.

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STUDY OF U.S. ELECTION COVERAGE IN THE BRITISH PRESS. This initial project turned out to be extremely useful as a way of getting to know the national newspapers.

I completed the study in the week after the election and airmailed it to the college library so that other members of the faculty might use it while it was fresh. On a continuing basis I am using information from it in my courses.

Most of the 10 London dailies reported our election in depth. The reports of most newsmen showed a distinct anti-Nixon bias, though they anticipated his overwhelming victory. I'd be glad to share the report, which makes fascinating reading in light of the intervening year's crises.

RADIO AND TELEVISION. From years of television watching, we all know that programs come in half-hour and hour lengths, and that programs are available nearly around the clock, on many channels. Right? In Britain, wrong.

Television consists of two BBC and one independent channel. A few school instructional programs are produced in the mornings, with general audience programming restricted to mid-afternoon and evening hours. Television goes to bed at about midnight. Many hours of the day and night, the tv tube is blank. Radio, with its four BBC channels, is a much more lively medium, and commercial stations are just in the process of being started. Any decent radio also can pull in many stations from the continent.

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I was able to bring home much material from British training programs, including examples of specific assignments which provide interesting parallels to material already in use in news writing and editing courses at Shoreline.

**INTERVIEWS WITH JOURNALISTS.** I was able to talk with, and to watch the work of, a number of British journalists. This was particularly true at the best-written of all British newspapers, The Guardian. Thanks to a friend who is a sub-editor there, I attended an editorial conference, interviewed both the executive editor and the city editor, and spent time in the library discovering how a major national daily organizes its research. Newspaper offices are not generally open to the public in Britain as they are in the U.S., and the opportunity was unusual.

**RESEARCH AT THE BRITISH MUSEUM.** I was able to investigate British press history, with some emphasis on mass media criticism back to the



19th Century. I also gathered material about 19th Century reporting techniques and the pioneering in foreign coverage and in verbatim reports of Parliamentary speeches and debates. Taxing laws which regulated access to the press also provide a fascinating counterpoint to the history of the U.S. press.

Much of this research was buttressed by visits to the Museum's separate newspaper library at Colindale, north of London, where I examined copies of regional newspapers for examples of parliamentary coverage.

The difference between the lobby system by which British national politics is reported, and our own system of Washington correspondents, is a very useful study for a U.S. press historian.

All of this information will prove directly useful to my teaching of Communications 202, History of the Press in America.

LANGUAGE. The one sabbatical area of study which relates even more to my teaching of English composition than it does to my communications courses deals with British versus U.S. English. Thanks to my writer-husband, I came home with access to a notebook full of unfamiliar words, words used in unfamiliar ways, and examples of particularly inventive use of language.

In addition, I now have many newspaper and magazine clippings to illustrate Englishmen's love of language. We were delighted with the grace and wit with which English was wielded. Man-on-the-Street interviews done for the BBC, for instance, contained innumerable examples of perfectly parsed, literate, incisive prose. I have not returned, I'm sorry to say, with a formula for causing that epidemic to spread to Seattle.

For a writer and teacher of writing, The English press and people have provided a file full of language examples applicable to several courses.

Trying to pin down, in a few words, a year of broadened perspectives, and a wealth of new materials, is a frustrating assignment, even for an experienced journalist. Perhaps I should leave the whole subject open-ended, in this fashion: I'm willing to expand on any of the above comments to anyone who is interested, and I'm just as eager to share the material I brought back. My students cannot avoid it, and I'm looking for ways to extend the invitation.

*Carol Doig*



February 24, 1975

To: Humanities Division Committee on Rank and Tenure  
Duane Mylerberg, Chairman

From: Carol Doig  
Associate Professor, Communications

I'm applying for the rank of professor. In preparing the following information I tried to balance between an outline that would be too skeletal and a clot of information and exhibits that would force upon you more than you want to know. If there are thin spots, let me know and I'll fill in. I'm also including college transcripts which I'd be glad to have returned when you're finished with them.

#### ACADEMIC QUALIFICATIONS AND EQUIVALENCIES

I have a masters degree plus 10 additional semester hours of graduate credit, and I've been a full-time faculty member at Shoreline College since September 1967. Before that, I spent approximately 10 years as a professional journalist. I've co-authored a book about the new media.

##### Education.

Northwestern University, The Medill School of Journalism  
BSJ, 1955; MSJ, 1956  
University of California, Berkeley  
Junior college teaching certificate, 1960  
University of Colorado  
Summer session, 1955

Academic honors: graduate assistantship in journalism; MSJ with distinction; honorary undergraduate scholarship

##### Professional experience in journalism.

Everett Herald, Everett, Washington  
Assistant telegraph editor, January through August 1967  
The Methodist Publishing House, Park Ridge, Illinois  
Associate editor, Together magazine, September 1963 to June 1966.  
Northwestern University, Evanston, Illinois  
Lecturer in journalism (part time), fall 1964  
Asbury Park Press, Asbury Park, New Jersey  
Reporter, copyeditor, education editor, January 1959 to September 1963 (with time out for graduate study at Berkeley)  
Northwestern University  
Staff member, National High School Journalism Institute, summers 1956-57-60-61-62-65-66  
Wells College, Aurora, New York  
Director of publications and publicity, September 1956 to June 1958



#### TEACHING EFFECTIVENESS

I can list some former students whom you can ask: Ernest S. Taylor, Madeline Olson, Dan Murphy, Heidi Ekstrand...how many would you like? But, after all, I'm choosing from among those who have done a good job in English and communications.

Perhaps you would prefer to quiz a whole class. Bud teaches at 9:30 in the same room where I meet my 10:30 English 101. I'd be happy to have him and other members of the committee take it over at the start of an hour, while I go for a cup of coffee.

Then, there are faculty members who, for one reason or another, know something about my approach to teaching. Kathleen McCloy has worked with some of my English 101 students in writing lab and consequently has seen numerous papers I've edited while also working directly with students who are having the most trouble succeeding. Dave Daheim, Margaret Svec, Amy Mates and Wayne McGuire also have more than the usual knowledge of what I try to do.

In addition, I have course outlines and such, if you'd like them.

#### CONTRIBUTION TO AND AUTHORITY IN ACADEMIC DISCIPLINE

Aside from teaching, my most significant contribution to communications would be the co-authoring of a text currently in use nationally.

News: A Consumer's Guide, published in 1972 by Prentice-Hall, is in its second printing.

During 10 years as a journalist I wrote hundreds of newspaper reports and dozens of magazine articles.

In the Northwest, I was founding president of the Pacific Northwest Association of Journalism Educators and served on its executive board for several years. It includes representatives from two- and four-year colleges and from universities in British Columbia, Washington, Oregon and Idaho.

I've also been a member of the major national association of journalism faculty, the Association for Education in Journalism (AEJ).

On several occasions I've evaluated book ideas and manuscripts for major textbook publishers.

I occasionally do a bit of speechmaking, and in the fall of 1973 my husband Ivan and I gave the closing lecture during a special communications week at Iowa State University. It was particularly fun to do, because previous lecturers had included the likes of Barry Sussman, metropolitan editor of the Washington Post and the direct boss of the Woodward/Bernstein team; and Jerome Barron, the country's foremost communications law professor.

And speaking of speeches, on the English side of the curriculum my current project is preparing a paper to be presented March 21 at the National Council of Teachers of English regional meeting in Seattle.

#### CONTRIBUTION TO THE COLLEGE

I must admit that committee work isn't among my favorite activities, but each year I try to make some contribution.

I served on the Student Personnel Council for two years, and on its successor for one year. I spent a year on the college's Planning



Council, and two years in the Humanities Division's planning committee. I've been a member of several smaller committees and sub-committees. Last quarter I chaired a Faculty Senate sub-committee which worked out guidelines for the awarding of sabbaticals.

I'm also currently on a committee gathered by Fran Clowers to keep an eye on the educational implications of cable tv.

While Wayne was on sabbatical and Denzil was taking his place, I served for two quarters as assistant division chairman.

Now, what else can I tell you?



SHORELINE COMMUNITY COLLEGE

February 20, 1975

MEMORANDUM

TO: Humanities Division Faculty

FROM: Duane Mylerberg, for the Humanities Division Committee on  
Rank and Tenure (Mylerberg, Maxwell, Douglas, Kirk)

RE: Recommendations for promotion in rank

Section 9 of the procedural guidelines of the Shoreline Community College  
Policy on Advancement in Rank (#4722) states:

Recommendations for promotion in rank shall be determined by the  
appropriate committee after careful consideration of all pertinent  
available factors. The determinants will vary in each case, but  
basic elements to be considered shall be: teaching effectiveness  
(or effectiveness in service area); contribution to and authority  
in academic discipline (or service area); and contribution to  
school and to the community through the program of the school.

The contribution to and authority in his own discipline may have  
a variety of determinants. The esteem in which the candidate is  
held by members of his own discipline at Shoreline would be one  
factor. Other factors might include recognition by colleagues  
in other places, participation in and contribution to professional  
groups of state and national scope in specific subject areas,  
contribution of papers to professional journals and participation  
in planning courses or texts for wide use in community colleges,  
etc.

In order that this committee might arrive at correct and consistent  
recommendations to the Faculty Senate we request that each member of  
the division prepare an anecdotal statement on each of the candidates  
for promotion (listed below), commenting on any portion of Section 9  
of which he has particular knowledge. Your statements will be confi-  
dential.

Carol Doig	Full Professor	Gloria Swisher	Associate Professor
Pat Hunter	Full Professor	Trudy Forbes	Associate Professor
David Earling	Full Professor		
John Buckley	Full Professor	Mike Larson	Assistant Professor

Please reply by Tuesday, February 25, 1975.



SHORELINE COMMUNITY COLLEGE

February 20, 1975

MEMORANDUM

TO: Carol Doig, Pat Hunter, David Earling, Gloria Swisher,  
Trudy Forbes, and Mike Larson

FROM: Duane Mylerberg, for the Humanities Division Committee  
on Rank and Tenure (Mylerberg, Maxwell, Douglas, Kirk)

RE: Qualifications for advancement in rank

The Committee hereby requests that you provide verification of (1)  
your academic qualifications and equivalencies (where pertinent)  
and that you provide a brief anecdotal statement that responds to  
the three criteria outlined in Section 9 of Shoreline Community (2)  
College Policy 4722 (Advancement in Rank).

Please submit same by 2:00 P.M., Tuesday, February 25.



SHORELINE COMMUNITY COLLEGE

February 10, 1975

MEMORANDUM

To: Humanities Division Faculty

From: A. Wayne McGuire, Chairman, Humanities Division

Re: Advancement In Rank

If you wish to be considered for advancement in rank this year, please write me a note to that effect by Wednesday, February 12, 1975.

Minimum Criteria:

Asst. Prof.: Tenure plus Master's or equivalent

Assoc. Prof.: Tenure plus three years of college teaching plus Master's or Doctor's or equivalent

Full Prof.: Tenure plus eight years of college teaching plus Doctor's or equivalent

Current Rank of Humanities Faculty:

Bennett	Assoc. Prof.	Mates	Professor
Blount	Assoc. Prof.	Maxwell	Assoc. Prof.
Buckley	Assoc. Prof.	McCartney	Assoc. Prof.
Chiu	Instructor	McCloy	Instructor
Christensen	Instructor	McGuire	Professor
Clark	Professor	Metzger	Assoc. Prof.
Corey	Assoc. Prof.	Morton	Assoc. Prof.
Dahelm	Professor	Mylerberg	Assoc. Prof.
Dolg	Assoc. Prof.	Olson	Assoc. Prof.
Douglas	Assoc. Prof.	Ostermeyer	Assoc. Prof.
Earling	Assoc. Prof.	Peters	Assoc. Prof.
Edwards	Assoc. Prof.	Randall	Professor
Forbes	Asst. Prof.	Roberts	Instructor
Goodrich	Assoc. Prof.	Schot	Assoc. Prof.
Gould	Instructor	Svec	Professor
Hart	Assoc. Prof.	Swisher	Instructor
Hendrickson	Professor	Thompson I.	Prof. Emeritus
Hunter	Assoc. Prof.	Thompson W.	Instructor
Kirk	Assoc. Prof.	Vail	Instructor
Lander	Professor	Walters	Professor
Larson	Instructor	Wright	Assoc. Prof.



Copy  
SHORELINE COMMUNITY COLLEGE  
16101 Greenwood Avenue North  
Seattle, Washington 98133

Submitted to:  
Fred Prydz, Chairman  
Salary Advancement Committee  
October 24, 1977

Credit Request For Special Work Experience and Professional Growth Activities Accomplished prior to June 10, 1977 but after the Date of Employment at Shoreline Community College.

1. Name Carol Doig
2. Beginning and ending dates of activity September 1972 through May 1973
3. Where activity occurred London
4. Type of Documentation that will support your request Sabbatical report  
to Board of Trustees, Minutes, November 12, 1973. (attached).
5. Description of experience: An academic year's sabbatical project, equivalent to three quarters of graduate study. Details included in attached report.
6. In what way has this experience enhanced your value to Shoreline Community College?

Details included in attached report.

Additional documentation is possible, and I will make every effort to supply the committee with whatever information they request.



## THE MAKING OF A WRITER

# We Need Silence to Find Out What We Think

By SHIRLEY HAZZARD

**E**VERYONE who writes is asked at some stage, Why? Some writers give replies to that question, but I wonder if it is truly answerable. If there is a worthy response, it would to my mind have to do with a wish to close the discrepancy between human experience, with all its strangeness of the mind, as it is known to each of us, and as it is generally expressed. We live in a time when past concepts of an order larger than the self are dwindling away or have disappeared — the deference of the human species and of societies to nature and to the universe, to religions, to nationhood, to social systems. The testimony of the accurate word is perhaps the last great mystery to which we can make ourselves accessible, to which we can still subscribe.

Horace wrote that strong men had lived before Agamemnon, but they lacked a poet to commemorate them and thus passed into oblivion. A modern Italian poet, Eugenio Montale, reminds us, however, that memory existed as a literary genre before writing was invented: Men who lived before Agamemnon were not in their time unreported or unsung. Articulation is central to human survival and self-determination, not only in its commemorative and descriptive functions but in relieving the soul of incoherence. Insofar as expression has been matched to sensation and perception, human nature has seemed to retain consciousness. A sense of deliverance plays its part in the pleasure we feel in all the arts and perhaps most of all in literature.

I say most of all in literature because language, unlike other arts, is a medium through which we all deal continually in daily life. William Butler Yeats said that "if we understand our own minds, and the things that are striving to utter themselves through our minds, we move others, not because we have thought about those others but because all life has the same



Shirley Hazzard.

Thomas Victor

"Art is not technology,  
and cannot be 'mastered.'"

wrote, in his poem "The Novelist," that the novelist must "among the Just / Be just, among the Filthy, filthy too, / And in his own weak person, if he can, / Must suffer dully all the wrongs of Man."

The task of the poet or novelist is to convey states of mind and of being as immediately as possible, through language. Immediacy of language is not always or necessarily simplicity, although simplicity is a highly desirable and immensely difficult literary instrument. Valéry says that of two words, we should always choose the lesser. But we don't always have a lesser word that meets our need — although it can be said that veracity tends to express itself with an eminent simplicity, in art as in life; just as discursiveness can often be an index of falsehood.

Without diminishing the merits and advantages of brevity, however, literature cannot be looked on as a competition to employ as few words as possible. Rather it is a matter of seeking accurate words to convey a human condition. And of deploying words so that tone, context, sound and syntax are ideally combined, without a show of contrivance. That is the proper and agonizing business of literature, in which much of the writer's suffering originates: "the intolerable wrestle with words and meanings," as T. S. Eliot called it. Every writer who is serious about his craft experiences a sense of profaning pure meaning with unworthy words.

Flaubert told George Sand: "When I come on a bad assonance or a repetition in my sentences, I'm sure I'm floundering in the false. By searching I find the proper expression, which was always the only one,

and which is also harmonious. The word is never lacking when one possesses the idea. Is there not, in this precise fitting of parts, something eternal, like a principle? If not, why should there be a relation between the right word and the musical word? Or why should the greatest compression of thought always result in a



I say most of all in literature because language, unlike other arts, is a medium through which we all deal continually in daily life. William Butler Yeats said that "if we understand our own minds, and the things that are striving to utter themselves through our minds, we move others, not because we have thought about those others, but because all life has the same root." In its preoccupation with the root of life, language has special responsibilities. Its manipulation, and deviation from true meaning, can be more influential than in the case of other arts. And there are always new variations on old impostures, adapted to the special receptivity of the times. In our era, even the multiple possibilities for valid approaches to truth through language are themselves circuitous and increasingly insistent on their successive claims to be "definitive." In repudiating such pretensions from the Realists and other self-styled "schools," Flaubert said, "There is no 'true.' There are merely different ways of perceiving truth."

Through art, as in dreams, we can experience this truth, this root of life, as Yeats calls it. Through art, we can respond ideally to truth as we cannot in life. To suggest the nature of that truth — which is the writer's "material" — I should like to go outside literature for

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Shirley Hazzard is the author of "Transit of Venus."

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"Art is not technology,  
and cannot be 'mastered.'  
It is an endless access to  
revelatory states of mind."

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a moment and draw on the view of a painter — Veronese, who in 1572 was called before the Holy Office at Venice to explain why, in a painting of the Last Supper, he had included figures of loiterers, passers-by, people scratching themselves, deformed people, a man having a nosebleed and so on: details then held unfit to appear in a holy subject. When this grave charge of blasphemy was pressed on Veronese by the examiners, who asked him why he had shown such profane matters in a holy picture, he replied, "I thought these things might happen."

Despite the many convoluted theories expended on the novelist's material, its essence is in those words. Paraphrasing a text from Revelation, W. H. Auden

and which is also harmonious. The word is never lacking when one possesses the idea. Is there not, in this precise fitting of parts, something eternal, like a principle? If not, why should there be a relation between the right word and the musical word? Or why should the greatest compression of thought always result in a line of poetry?"

Great practitioners of language have supplied new words and new usages when, in the literal sense, words failed them. In most cases, we echo their innovations unthinkingly, because they satisfy, they meet the case. At other times they bear the maker's seal so distinctly that they can't be uttered without a mental nod in the author's direction. But these great innovators cannot provide a pattern for lesser talents; as Jacques Barzun has said, magnitude creates its own space. More usually, the writer works with words in common use, developing as great a range and as original and independent a voice as possible.

Some writers will bring the whole weight of considered language to their task. (Dr. Johnson said that he could have compiled his dictionary from Bacon's works alone.) Some build their impression in single strokes — whether light or powerful. For the imaginative writer, words must be the measure of talent — to an extent not necessarily true for writers dealing in information and "ideas." The intentions of a novelist or

*Continued on Page 28*



# Shirley Hazzard

Continued from Page 11

poet are, of course, important, but he or she must be judged on gifts of expression that may not be commensurate with them. The intentions of a historian or a critic, on the other hand, form the basis of our ultimate judgment of his writings, whatever his abilities or deficiencies of communication. The ear of the imaginative writer is ideally tuned to the highest sensitivity, and his distinctive method of transcription is perhaps somewhat misleadingly called style. It is, I think, a recurring error of criticism to treat "style" as an insubstantial literary contrivance distinct from the author's so-called "material." Asked to justify his employment of "fine allusions, bright images, and elegant phrases," Dr. Johnson replied with what might be an ideal definition of style: "Why sir, all these ornaments are useful, because they obtain an easier reception for the truth."

**I** HAVE said that language bears special responsibilities: The writer's vigilance over language and attention to language are themselves an assumption of responsibility. When, with the Renaissance drama, men and women began to speak — through literature — with individual voices, rather than as types (as they had done in medieval morality plays), there was a humanistic assumption of personal accountability for what was uttered. And so we have continued, in theory at least, to regard it. Our words, whether in literature or in life, are accepted as a revelation of our private nature, and an index of the measure of responsibility we are prepared to assume for it.

Even the most imposing speech can, of course, be a confession of evasion. Evasion is rooted in fear, just as responsibility arises from conviction; and the sense of private responsibility through words has proved very hard to maintain. George Orwell said that in order to write fearlessly, one must think fearlessly; and for this it is necessary to have an independent mind. We see that the medieval forms of class and collective responsibility provided a shelter that has been sought ever since through linguistic distortion and pretension.

Our modern age is peculiarly

afflicted in this way. Along with the transforming powers of technology and mass society, there developed in the 19th century a sort of Industrial Revolution in human expression — an increasing tendency to renounce personal opinion in favor of generalized or official opinion and to evade self-knowledge and self-commitment through use of abstractions: a wish, in fact, to believe in some process of feeling more efficient than the human soul. There was also an associated new phenomenon of mass communications and mass advertising — that is, of new words and usages not spontaneously but speciously brought into wide circulation as a means of profitably directing human impulse. (The word "jargon," incidentally, anciently derives from the twittering of geese.)

This measure of renunciation of independent and eccentric views that accompanied the growth of mass culture has inevitably infected esthetic matters. The public has been encouraged, in some quarters, to put its faith in a self-appointed critical authority that, in the words of one modern critic, will "deal expertly" with literature and other arts, relieving readers of time-consuming burdens of private response and private choice. While commentary and scholarly attention have always been directed toward literature and always will be, an entirely new modern industry has grown up of "interpretation." (I make this distinction with the past in the same spirit that a certain schoolmaster in England used to tell his students: "Remember that the intellectual is to the scholar as the cad once was to the gentleman.")

**A** BODY of attitudes has developed that seeks to neutralize the very directness to life that is nurtured by art, and to sever the private bond, the immortal intimacy, that has existed between reader and writer. The great writers do not write as if through intermediaries. The new phenomenon is notably one of explication rather than comprehension — the concept of art as a discipline to be contained within consistent laws, the seductive promise of a technology to be mastered

by those who will then be equipped to dictate and regiment taste. All this turns on what W. H. Auden called the inability of certain critics to acknowledge that works of art can be more important than anything critics can say about them. As an ominous result we are getting, in literature, an increasing response not to poems and novels but to interpretations. Not to the thing but to the self. While the students of such interpreters can — and do — expound their mentors' views by the hour, it has become very rare to hear them spontaneously quote a line of poetry.

It is always tempting, of course, to impose one's view rather than to undergo the submission required by art — a submission, akin to that of generosity or love, that evokes the private response rather than the authorized one. But art is not technology and cannot be "mastered." It is an endless access to revelatory states of mind, a vast extension of living experience and a way of communing with the dead. An intimacy with truth, through which, however much instruction is provided and absorbed, each of us must pass alone.

The degradation of language in the extreme versions of these current explicatory approaches to the arts should be the first concern of anyone wishing to penetrate them. The supposedly "clinical" approach to art necessitates a dehumanized and labored vocabulary and a tone of infectious claims to higher seriousness — a seriousness that proposes itself as superior to art. The unconscious of the modern critical body deserves some exploration, if only to probe its effects on the life of the imagination and to discover why critics of this kind so seldom step aside to allow art to speak, inimitably, for itself — art frequently appearing in their discussions as "mere material" for dissection and classification, and for self-advancement.

**E**VERY child knows that it is easier to dismantle a complex creation than to reassemble it.

Of similar pedants, Seneca wrote that "No one lets humanity down quite so much as those who study knowledge as if it were a negotiable skill." And it may be that what we suffer from now is simply a new stage of the immemorial attempt to exorcise great mysteries that



are inimical to human vanity. I would attach it also to a modern incapacity for wholeness, for synthesis. The power of a work of art ultimately derives not from classifiable components but from an enigmatic quality of synthesis, which does not lend itself to analysis. We do not know why art should exist or why a few beings should be capable of producing it and even fewer of doing so with enduring excellence. We are often unable even to discern such gifts clearly during an artist's lifetime.

To return from these heights to my own case: I may say that I have found that a great deal of literary discussion seeks to impose consistency for the purpose of proposing "patterns." Of course, some writers work according to a more readily recognizable method than others do. Yet I think that each author's approach — and to each of his own works — will differ. Writers share common difficulties, but they nurture individual ways of contending with them. Similarly, in the work itself, I think that "form" means little unless the quality brought to it can seize it as an opportunity. Like style, form is after all simply the idiosyncratic way one has discovered to convey one's idea.

**F**OR me, the ear has an essential role in literary meaning. The arrangement of words, phrases, sentences should sound on the mental ear as effectively as possible, in the silence of the writer's intimacy with his or her reader. For both writer and reader, this is a sensibility refined by reading — that is, through love of literature. For the writer it is often intuitively present in the work — if by intuition we understand a synthesis of intelligence, understanding and feeling. And it will be intuitively felt and enjoyed by the reader if it is effective. These matters are not devices to pull the wool over the reader's eyes: They are attempts to regain that shared root of life of which Yeats wrote.

The other question most asked of a novelist is to what extent he or she is autobiographically present in the work. Much modern fiction particularly invites that inquiry. Again, any reliable answer will vary greatly from one author to another. And — I should add — there are rather few reliable answers: Authors are unlikely to lay all their

cards on the table; there is no reason why they should. For myself, I feel that I drew more on private and even subjective experience when I was first writing and that this diminished as time went on. Even in the first stories I wrote, whole lives and scenes came into my imagination without apparent basis in my acquaintance with life. When we speak of "writing from experience," we usually define experience as whatever has happened directly — or merely — to ourselves. That was to some extent my youthful view. As I got older my experience became more and more what I observed in others, what I imagined of other lives, what I could divine of the infinite range of human possibilities. Thus one may come to speak of writing from experience without simply referring to events and sensations directly affecting oneself.

The author reveals himself, to some degree, in almost any work of fiction, whether intentionally or inadvertently; whether in incidental disclosures or in a gradual emanation of personality. There seems no need for esthetic or "moral" regulation of this — even though it has been a subject of critical "decrees." I enjoy what Byron called the author's "addresses from the throne" if they are done well enough and are seen as part of an inspired whole — as in Dickens or George Eliot or Hardy or Conrad, where author's asides are numerous. Again, it seems to me a question of the order of talent. Anything whatever may be achieved by genius. Or, at the least, the scope and power of genius may make acceptable to us features that are intolerable in lesser talents.

**T**HE last theme I would like to touch on is the context in which work is produced. The attempt to touch truth through a work of imagination requires an inner center of privacy and solitude. We all need silence — both external and interior — in order to find out what we truly think. I have come more and more to value the view of Ortega y Gasset that "without a certain margin of tranquillity, truth succumbs." However passionate the writer's material, some distance and detachment are needed before the concept can be realized. In our time, the writer can expect little or nothing in the way of silence, privacy or removal from the deaf-

ening clamor of "communications," with all its disturbing and superfluous information. In addition, novelty and the merely up-to-date are urged on writers not only in the name of innovation but virtually as some new form of moral obligation, while critical explication hovers like a vulture. Social continuity and social order — or even the illusion of these — are so disrupted as to have almost gone out of business. The sense of territory and the identity of one's readers are similarly obscured or dispersed. The necessary margin of tranquillity for creative work must now presumably be developed somehow in the writer's own consciousness. That involves the exclusion of many other claims — including rightful ones, no doubt — if one is to preserve some inwardness amid the din.

The poet Montale, whom I mentioned earlier, spoke not long before his recent death of the modern rejection of solitude and singularity, saying that "the wish to huddle in groups, to create noise, and to escape from thought is a sign of desperation and despair." He said that the need to accept group ideology and generational conformity is contrary to the nature of art and of poetry. Similarly, for the artist, Montale said that the subordination to a method of thinking that one has not worked toward oneself implies a surrender to uniformity, to officialism: "Only the man who lives in solitude can speak of the fatal isolation we all suffer under this inhuman, mass produced communication. Being in fashion and famous now seems the only accepted role for the contemporary artist. . . And I ask myself where this absurd absence of judgment will lead us."

→ This brings me round to my starting point. There is at least one immense truth which we can still adhere to and make central to our lives — responsibility to the accurate word. It is through literature that the word has been preserved and nourished, and it is in literature that we find the candor and refreshment of truth. In the words of Jean Cocteau, the good and rightful tears of the reader are drawn simultaneously by an emotion evoked through literature, and by the experience of seeing a word in place. ■

*This article is drawn from a lecture delivered earlier this year at New York University's Gallatin Division.*



1979-80

Sabbatical Selection Committee

Criteria for Selection

MERIT: of the Sabbatical Project

1. Will add to teaching abilities.
2. Will add to other competencies.
3. Will increase ability to serve campus needs.
4. Will increase ability to serve students' needs.
5. Will be used to update curriculum requirements.
6. Will provide an opportunity for applicant to re-evaluate educational perspective.

APPLICANTS CURRENT AND PREVIOUS CONTRIBUTIONS TO COLLEGE COMMUNITY:

1. Accomplishments that bring SCC into public view.
2. Involvement in campus activities, e.g.  
special assignments, committee participation, sponsoring  
student organizations, continuing education courses.
3. Involvement in intercampus activities.



Shoreline Community College  
January 12, 1979

To: Sabbatical Selection Committee

From: Carol Doig

Re: Sabbatical Application

#### THE SABBATICAL PROJECT

Purpose. Article X. 2: "The purpose of a sabbatical leave for Shoreline Community College faculty should primarily be to deepen, enrich and renew the individual for the primary task: teaching."

The sabbatical for which I am applying and which is outlined here is designed to:

1. Broaden my academic background.
2. Freshen my perspectives.
3. Provide new classroom techniques.
4. Improve my research capabilities.
5. Reorganize the mass media course, making it more international and integrative in character.

This is my 12th year as a faculty member at the college, and I'm legally entitled to keep at it for another 25 years. It is the thought of the years to come that has spurred me into applying for a sabbatical.

My bachelors and masters degrees in journalism provided a thoroughly reasonable base for my teaching assignment when I was hired for news writing, editing, and campus newspaper advising. Over the years that assignment has shifted -- and I'm happy for the change -- to idea courses where I've discovered the limits of my learning and the limits of time and organization available for private study.

Currently, two-thirds of my teaching assignment is given over to the mass media course, which is offered in two sections each quarter, and which has a remarkable potential for interesting students in a wide range of other courses. Partly as a consequence of striving for an integrative approach to news and international affairs, and partly because of the diversity of news events as we study them, I have a course which goes in many directions.

Is it a story about cloning, and the publication of a book which alleges that a human being has been cloned? There are basic questions to be asked. What is the likelihood that the particular book is a hoax? Even if it is, what do experts in the field say about the possibility that cloning will be possible within our lifetimes? If it is, what does this suggest about the definition of human life, of our assumptions about religion and philosophy, about medical ethics, and about utopias and



their opposites? In one such news item, then, the course work ranges through science, philosophy, history and literature, in addition to the mechanics of the news business.

Students seem genuinely interested in that kind of approach, and the sabbatical year that I propose would allow time for me to refine it. I aim to broaden my own background and knowledge, both through course work and independent study, and to be better prepared to suggest further study to students as they become interested in different disciplines. I think that the media course has a particular value for spin-offs into other areas throughout the college.

Plan for course work and independent study. I will enroll at the University of Washington as an unclassified graduate student, and will complete up to 30 hours of courses chosen carefully according to two criteria: (1) integrative approaches, and (2) distinguished teaching faculty. I am seeking a generalist, cross-disciplinary experience as one major goal, and exceptional teachers from whom to glean new ideas for classroom teaching as another.

The kind of faculty I am seeking is suggested by Roger Sale in English, Otis Pease in history, Don Pember in Communications.

The approach to courses is exemplified by:

Communications 483, International Communications Systems  
English 360, Literary Modernism and the History of Ideas  
Geography 442, Social Geography  
History 312, Science in Civilization  
EAsia 210, The Far East in the Modern World  
Anthropology 350, The Civilized and the Primitive  
Anthropology 354, The Comparative Study of Societies

As for independent study, one of my very real handicaps is the hesitancy with which I approach research sources. I am confident about such reporting tools as the interview, the periodicals indexes, and the like, but I have not developed a familiarity with more sophisticated research tools. As the most effective way to deal with this concern, I intend to contract with a highly qualified research librarian who has worked at the UW library, has taught the library school's course in research, and who is now an independent researcher, to offer me a special short course. This also will give me the chance to assemble the research for the new material I plan to develop for the mass media course.

Planning for that course will evolve from the class work and research, of course, but my tentative emphases include a study of comparative mass media systems; a study of language, using the language of war as the principal example; a unit dealing with the effects of technology on international communication, and a unit suggesting the effects differences in culture and belief can have on the choice and analysis of information.



# APPLICANT'S CONTRIBUTIONS TO THE COLLEGE COMMUNITY

My current on-campus contributions to the college include:

Chairman, Board of Publications  
Member, faculty negotiating team  
Member, tenure committee

In terms of off-campus meetings which relate specifically to my discipline and teaching, my current-year activities include:

Participant, annual meeting, Association for Education in Journalism, August 13-16, 1978. This is the one meeting each year which brings together journalism instructors from throughout the nation.

Participant, Pacific Northwest Association of Journalism Educators, of which I am founding president. This group includes senior college and community college faculty from the Pacific Northwest and British Columbia, and it is especially helpful in keeping current on transfer requirements and curriculum changes.

Over the term of my employment at the college, I would list among my most useful contributions:

Co-authorship of News: A Consumer's Guide, a text which took a new approach to mass media courses. The standard senior college texts are theoretical and detailed in a way that is useful only to journalism majors at upper levels. At Shoreline, and at many other colleges now, we are dealing primarily with students who have a general interest in media because they are consumers of it.

Service for two quarters as assistant division chairman, when a temporary replacement was needed because of a sabbatical leave.

Other kinds of activities are suggested by the following list, which is representative rather than inclusive:

Participation as a major speaker during Mass Media Week at Iowa State University.

Presentation of a paper at the Northwest Regional Conference, National Conference of Teachers of English.

Participation in News Reporters' Legal Seminar, sponsored by the Seattle-King County Bar Association.

Moderator for Popular Culture, the Course by Newspaper sponsored by the college.

Participant, conference on state and federal Freedom of Information acts, sponsored by the University of Washington.



ADDENDA

1. I was awarded one previous sabbatical, during the 1972-73 academic year, for a highly focused project dealing with the British media. This was a very useful year, but much more narrow in scope than the current proposal. It did get me thinking in a more organized way about comparative media systems, and is due credit for the emphasis I now intend on international media systems, including the Third World.

2. I am attaching a transcript of my college work at Northwestern University from the fall of 1951 through bachelors and masters degrees in journalism, and concluding in 1956. Something of my concern with the breadth and depth of my education can be seen here, with the strong emphases on journalism and political science, but little beyond introductory courses in other fields.

My only other credits came from a semester's work at the University of California at Berkeley in 1960, where I earned a junior college teaching credential.

In the intervening years I've depended on considerable reading to keep me current, but now, with more than 20 years between me and the masters, I very much do feel the need for the discipline of additional course work.

Copy to Denzil Walters  
Chairman, Humanities



NAME Muller, Carol Dean *Mrs. Deig*  
PARENT OR GUARDIAN Franklin Bernard Muller  
HOME ADDRESS 35 Surf Avenue, Ocean Grove,  
New Jersey

BIRTH DATE, PLACE July 24, 1933 Paterson, N.J.  
CHURCH  
ADMITTED FROM Neptune High School

DEGREE B.S. in Journalism  
M.S. in Journalism  
HONORS With distinction  
FIELD OF CONCENTRATION: Political Science  
PROFESSIONAL SEQUENCE: Magazine  
DATE 1955-June  
1956-June

DEPT.-NO.	COURSE TITLE	CR. GR.	DEPT.-NO.	COURSE TITLE	CR. GR.	DEPT.-NO.	COURSE TITLE	CR. GR.	DEPT.-NO.	COURSE TITLE	CR. GR.
<b>Fall Quarter 1951</b>											
Eng. A	Freshman English	4 <i>AB</i>	P.S. B1	Major Govts. of World	4 <i>B</i>	J. D18	Photography	4 <i>A</i>			
Hist. A	Western Civil.	4 <i>AB</i>	Soc. B1	Social Class	4 <i>B</i>	J. D9	Mag. Article Wrtg.	4 <i>B</i>			
P.S. A1	American Govt.	4 <i>B</i>	H.E. A21	Home Planning	4 <i>B</i>	P.S. C91	Rus. Pol. & Econ. Inst.	4 <i>B</i>			
Geog. A	Physical Geog.	4 <i>AB</i>	H.E. B4	Textiles	4 <i>B</i>	P.S. C60	Class. Pol. Thought	4 <i>B</i>			
	Physical Ed.	~ <i>cr</i>			16 <i>3.00</i>		Physical Education	~ <i>cr</i>			
<b>Spring Quarter 1952</b>											
Eng. A	Comp. & Lit.	4 <i>A</i>	J. C1	Reporting	4 <i>B</i>		Winter Quarter 1955				
Hist. A	Western Civil.	4 <i>B</i>	P.S. B2	Intro. to Pol. Theo.	4 <i>B</i>	J. D6	Graphic Arts	4 <i>B</i>			
Geog. A	Physical	4 <i>C</i>	P.S. B73	Dem. & Dict. Lat.-Amer.	4 <i>B</i>	J. D9	Mag. Article Wrtg.	4 <i>B</i>			
J. A1	Intro. to Journ.	3 <i>C</i>	Soc. C8	Criminology	3 <i>C</i>	P.S. C23	Pub. Person. Admin.	4 <i>A</i>			
	Phys. Education	~ <i>cr</i>	L.A.S. B1	Cult. & Civil	3 <i>A</i>	Phil. B3	Prin. of Ethics	4 <i>C</i>			
		15 <i>3.00</i>			12 <i>3.00</i>			16 <i>3.00</i>			
<b>Fall Quarter 1952</b>											
Econ. A1	Introduction	4 <i>A</i>	J. C1	Reporting II	4 <i>B</i>	J. D10	Women's Dept.	4 <i>B</i>			
Soc. A	Introduction	4 <i>A</i>	J. D8	Copyreading	4 <i>B</i>	P.S. B10	State & Local Govt.	4 <i>A</i>			
J. B3	Jour. Wrtg. Prac.	3 <i>B</i>	Geog. A	Physical Geography	4 <i>AB</i>	Sp. A20	Public Speaking	4 <i>C</i>			
Eng. B1	Intro. to Lit.	4 <i>B</i>	Hist. A	Westn. Civilization	4 <i>B</i>	Soc. C6	Principles	4 <i>B</i>			
Eng. B4	Intro. to Am. Lit.	3 <i>B</i>			16 <i>3.00</i>			16 <i>3.00</i>			
	Physical Education	~ <i>cr</i>									
		12 <i>3.00</i>									
<b>Winter Quarter 1953</b>											
J. B3	Journ. Wrtg. Pract.	3 <i>B</i>	J. B10	Magazine Today	3 <i>B</i>		The Graduate Division				
Ec. A2	Introduction	4 <i>B</i>	J. C13	Typography	4 <i>A</i>	J. D82-0	Fall Quarter 1955				
Eng. B1	Intro. to Lit.	4 <i>B</i>	H.E. B23	Ind., Marriage & Fam.	4 <i>A</i>	J. E16-0	Mag. Design & Layout	4 <i>A</i>			
Psy. A	Introduction	4 <i>A</i>	P.S. C75	Inter. Rel.-Latin Am.	4 <i>B</i>	J. D22-1	Publication Mgt.	4 <i>A</i>			
Eng. B4	American Lit.	3 <i>B</i>		Physical Education	~ <i>cr</i>		Contemp. Affairs	4 <i>A</i>			
	Phys. Education	~ <i>cr</i>			15 <i>3.50</i>			12 <i>3.00</i>			
		12 <i>3.00</i>									
<b>Spring Quarter 1954</b>											
							Winter Quarter 1956				
						J. E20-0	Magazine Mgt.	4 <i>A</i>			
						J. D11-0	Picture Edit.	4 <i>A</i>			
						J. D10-0	Press Photog.	4 <i>A</i>			
						J. D22-2	Contemp. Affairs	4 <i>B</i>			
								12 <i>3.00</i>			
							Spring Quarter 1956				
						J. D20-0	News Editing	4 <i>B</i>			
						J. E21-0	Magazine Editing	4 <i>A</i>			
						J. E12-0	Newsroom Prob. & Pol.	4 <i>B</i>			

*J-3.1*  
*PS-3.2*

*16.2 27*





# SHORELINE COMMUNITY COLLEGE

DISTRICT NO. 7

16101 Greenwood Avenue North • Seattle, Washington 98133 • Area Code 206 • Lincoln 6-4101

February 16, 1979

Mrs. Carol Doig  
Humanities Division  
Shoreline Community College

Dear Mrs. Doig:

At its meeting on February 16, 1979 the Board of Trustees of Shoreline Community College, District Number Seven granted sabbatical leave to you for the 1979-80 academic year.

So far as the terms and conditions of your leave are concerned, I would refer you to Article X of the current agreement between the Shoreline Community College Federation of Teachers and the Board of Trustees. At the time contracts are issued for the 1979-80 year, Mr. Tronson will forward a sabbatical leave agreement for your signature which will specify the amount of the stipend which will be paid to you. Should you desire any information dealing with the financial aspect of your leave prior to that time, I am sure Mr. Tronson will be happy to talk with you.

On behalf of the Board of Trustees and the President's Office, I would like to take this opportunity to extend best wishes for a happy and rewarding year!

Sincerely yours,

Violet Jurgich  
Secretary, Board of Trustees  
Shoreline Community College  
District Number Seven

vj

cc: Mr. Denzil Walters, Chairman, Humanities Division  
Dr. George Douglas, Executive Vice President  
Mr. Edgar Tronson, Vice President, Business and Personnel  
Dr. Richard White, President





# SHORELINE COMMUNITY COLLEGE

DISTRICT NO. 7

16101 Greenwood Avenue North • Seattle, Washington 98133 • Area Code 206 • Lincoln 6-4101

March 26, 1979

Carol Doig  
Shoreline Community College  
16101 Greenwood Avenue North  
Seattle, Washington 98133

Dear Carol:

The Sabbatical Selection Committee wishes to congratulate you on the awarding of your sabbatical leave for the coming school year.

We are sure that what you gain will be of benefit to the college community as a whole and we hope that your time away from the campus fulfills your highest expectations.

We have asked that the Administration inform you within a month of the probable amount of your stipend in order that you can make your plans. We would appreciate knowing when you receive that information.

For your information, a copy of the criteria used by the Selection Committee is enclosed.

Sincerely yours,

Sandra Roston

Ann McCartney  
Co-Chairperson  
Sabbatical Selection Committee

lh

Enc.



# QUARTERLY GRADE REPORT

UNIVERSITY OF WASHINGTON

SEATTLE, WASHINGTON 98195

GRADE SYSTEM	STUDENT NUMBER 7910954	CLASS 5	DATE ISSUED 03-31-80	QUARTER WI	YEAR 80	COLL. CC	DEPT. 299	DEGREE PROGRAM PATHWAY 00	DEG. LVL	TYPE DEG.
DOCUMENT SEQ. FOR GRADE	DEPARTMENT	COURSE NO.	TERM	COURSE TITLE			CREDITS	GRADE	GRADE PTS.	
03218050745	CMU	498		PROBLEMS OF CMU			5.0	4.0	20.0	
03248010757	HST	312		SCI CIVIL-MODRN SOC			5.0	3.5	17.5	
03248032860	HSTAA	456		AMERICAN CHARACTER			5.0	3.8	19.0	
OTHER CREDITS ALLOWED	TOTAL U.W. CREDITS EARNED	TOTAL U.W. GRADED CREDITS ATTEMPTED	U.W. CUMULATIVE GRADE POINTS	U.W. CUM. G.P.A.	QUARTER CREDITS GRADED	QUARTER GRADE POINTS	QUARTER G.P.A.			
.0	30.0	30.0	116.5	3.88	15.0	56.5	3.77			

SEE REVERSE SIDE FOR EXPLANATION OF GRADE SYMBOLS

3 PEREMPTORY DROPS AVAILABLE

CAROL DEAN DOIG  
17021 10TH AVE N W  
SEATTLE  
WA 98177

REVISED GRADE REPORT  
ANY INQUIRIES CONCERNING THIS GRADE REPORT  
SHOULD BE MADE NO LATER THAN THE LAST DAY  
OF YOUR NEXT QUARTER AND IN NO CASE AFTER  
A TWO YEAR LAPSE.



# QUARTERLY GRADE REPORT

UNIVERSITY OF WASHINGTON

SEATTLE, WASHINGTON 98195

GRADE SYSTEM	STUDENT NUMBER	CLASS	DATE ISSUED	QUARTER	YEAR	COLL.	DEPT.	DEGREE PROGRAM	PATHWAY	DEG. LVL.	TYPE DEG.
	7910954	5	12-27-79	AU	79	CC	299	00			
DOCUMENT SEQ. FOR GRADE	DEPARTMENT	COURSE NO.	TERM	COURSE TITLE				CREDITS	GRADE	GRADE PTS.	
12217910070	ANTH	100		INTRO STUDY MAN				5.0	3.8	19.0	
12267910345	HSTAA	135		AM HST SINCE 1940				5.0	4.0	20.0	
OTHER CREDITS ALLOWED	TOTAL U.W. CREDITS EARNED	TOTAL U.W. GRADED CREDITS ATTEMPTED	U.W. CUMULATIVE GRADE POINTS	U.W. CUM. G.P.A.	QUARTER CREDITS GRADED	QUARTER GRADE POINTS	QUARTER G.P.A.				
.0	15.0	15.0	59.0	3.93	10.0	39.0	3.90				

SEE REVERSE SIDE FOR EXPLANATION OF GRADE SYMBOLS

3 PEREMPTORY DROPS AVAILABLE

CAROL DEAN DOIG  
17021 10TH AVE N W  
SEATTLE  
WA 98177

ANY INQUIRIES CONCERNING THIS GRADE REPORT  
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A TWO YEAR LAPSE.



# QUARTERLY GRADE REPORT

UNIVERSITY OF WASHINGTON

SEATTLE, WASHINGTON 98195

GRADE SYSTEM	STUDENT NUMBER	CLASS	DATE ISSUED	QUARTER	YEAR	COLL.	DEPT.	DEGREE PROGRAM PATHWAY	DEG. LVL	TYPE DEG.
	7910954	5	08-22-79	SU	79	CC	299	00		
DOCUMENT SEQ. FOR GRADE	DEPARTMENT	COURSE NO.	TERM	COURSE TITLE				CREDITS	GRADE	GRADE PTS.
08167910202	ENGL	355		AMER LIT SINCE 1945				5.0	4.0	20.0
OTHER CREDITS ALLOWED	TOTAL U.W. CREDITS EARNED	TOTAL U.W. GRADED CREDITS ATTEMPTED	U.W. CUMULATIVE GRADE POINTS	U.W. CUM. G.P.A.	QUARTER CREDITS GRADED	QUARTER GRADE POINTS	QUARTER G.P.A.			
.0	5.0	5.0	20.0	4.00	5.0	20.0	4.00			

SEE REVERSE SIDE FOR EXPLANATION OF GRADE SYMBOLS

3 PEREMPTORY DROPS AVAILABLE

CAROL DEAN DOIG  
17021 10TH AVE N W  
SEATTLE  
WA 98177

ANY INQUIRIES CONCERNING THIS GRADE REPORT  
SHOULD BE MADE NO LATER THAN THE LAST DAY  
OF YOUR NEXT QUARTER AND IN NO CASE AFTER  
A TWO YEAR LAPSE.



## EXPLANATION OF SYMBOLS

Effective Summer Quarter 1976 grades are entered as numbers, the possible values being 4.0, 3.9, and decreasing by 1/10 until 0.7 is reached. 4.0 is the highest grade. The number 0.0 is assigned as a failing grade.

The following letter grades may also be assigned:

I	Incomplete	W	Withdrawal during the first four weeks of the quarter or official withdrawal from the University.
N	Satisfactory without grade		
S	Passing grade for courses taken on a satisfactory/not satisfactory basis.	*W	Peremptory drops made during the fifth through the tenth week of the quarter.
NS	Failing grade for courses taken on a satisfactory/not satisfactory basis.	HW	Hardship withdrawal
CR	Credit awarded in a course offered on a credit/no credit basis only and for credit awarded to students in the credit/no credit program.	X	No grade received as of date indicated on grade report. Consult instructor of course.
NC	Credit not awarded in a course offered on a credit/no credit basis only.		

Letter grades are not considered in determining the grade-point average.

For students in the Graduate School, 100-200 level courses and courses numbered 600, 700 and 800 are excluded from quarter and cumulative credits, grade points and grade-point averages.

Any terminal grade for a hyphenated course for which an N has previously been assigned will not be included in the cumulative credits or grade points on this report. It will be reflected in the next quarter's report.

See the current University General Catalog for detailed information on grades and grading systems and exceptions to the grading system for students in the Graduate School and schools of Law, Medicine and Dentistry.



March 28, 1979

To: Professional Activity Credits Committee

From: Carol Doig

I will begin course work at the University of Washington during summer quarter toward the sabbatical project outlined in the following two pages. As you will see, this project involves a range of courses, and my application included a suggestive list.

I would appreciate you approving:

- (1) the list of courses on page 2 of the sabbatical application, and
- (2) the list which follows on this page.

From these, depending on the vagaries of the time schedules and the relevance to the sabbatical project as it develops, I will take a maximum of 30 credits by June, 1980. Should other courses seem advisable, I will ask for other options during the next academic year.

Anthropology 100, Introduction to the Study of Man  
Anthropology 301, Human Nature and Culture  
Communications 402, Government and the Mass Media  
English 211, Reading Fiction  
English 355, American Literature Since 1945  
History 215, The History of the Atomic Bomb  
History 345, War and Society

---

\* I am on leave this quarter and will be in Britain from April 1 through May 13. If there are any questions, I can be reached at home, 542-6658, beginning May 14.



*Copy returned  
8/13/79*

SHORELINE COMMUNITY COLLEGE  
DISTRICT NUMBER SEVEN  
AUGUST 9, 1979

TO: Carol Doig  
FROM: Elizabeth Hinrichs

Please sign and return to me one copy of the enclosed sabbatical agreement.



SHORELINE COMMUNITY COLLEGE DISTRICT NUMBER SEVEN

SABBATICAL LEAVE AGREEMENT

In consideration of payment to me by the Shoreline Community College District Number Seven of a \$ 14,990 stipend while on sabbatical leave and in accordance with the sabbatical leave conditions and terms as expressed in Section X-A-1-d of the Shoreline Community College 1978-81 Salary Agreement, I agree to return all of such stipend paid to me unless I fulfill the condition of the leave which requires me to return to Shoreline Community College for at least one contract year immediately following the leave.

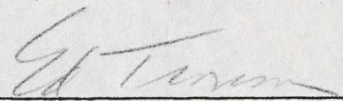
\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

In accordance with the provisions of Section X-A-1-d of the 1978-81 Salary Agreement, Shoreline Community College District Number Seven agrees to reassign

CAROL DOIG

upon his/her return from sabbatical leave to a professional position for which he/she is qualified.

  
\_\_\_\_\_  
Signature Ed M. Tronson

August 9, 1979  
\_\_\_\_\_  
Date



October 10, 1980

Dr. George Douglas  
Executive Vice President

Dear George

I am glad to respond to your request for a report of my sabbatical year -- the more so because it proved so enriching to me as an instructor and as an individual, and because it has resulted in a new course for the college as well as an improved model of a very successful older course.

When I applied for the sabbatical I set out the following goals:

1. Broaden my academic background.
2. Freshen my perspectives.
3. Provide new classroom techniques.
4. Improve my research capabilities.
5. Reorganize the mass media course, making it more international and integrative in nature.

I was able to accomplish the first four with course work at the University of Washington, where I completed the following courses:

Communications 498, Problems of Communication  
History 456, The American Character  
History 312, Science in Modern Society  
English 355, American Literature Since 1945  
History 135, American History Since 1940  
Anthropology 100, Introduction to the Study of Man

That is less random than it may look! I chose the course work to broaden the horizons of my own knowledge, especially in ways that would be useful to the mass media course, and also for the known quality of the instructors. In addition, I chose a wide range of class size, so that I might consider differing pedagogical techniques attributable to scale. In fact, the smallest course enrolled just 11 students (History 456), and the largest 350 (Anthropology 100).

You will see that the courses have in common an emphasis on modern society, but approach it in differing ways. I am happy to say that I found much of the information applicable to the mass media course which currently occupies two-thirds of my teaching time.

I did enrich that course (Communications 150), spending most of spring quarter working at the library in the afternoons, and writing lectures at home in the mornings.



The bonus for the year was a fortuitous invitation, in the summer of 1979, to team teach Communications 200, The Communication Process, at the University of Washington. I grabbed the chance and, in effect, began the sabbatical a quarter early, also enrolling in an English class at the same time. The communications course was one we knew that we should have had in our curriculum, but the subject matter is difficult and outside of my area of particular knowledge. With the opportunity to team-teach it with Professor Samuelson, however, I was able to work it into shape, and we have begun to offer it, effective this quarter.

Not only does it provide a useful option for our students, but it offers a double benefit for those who plan to transfer to the University of Washington. For majors, it counts as one of two courses required for students to gain entrance into the School of Communications (Cmu 150 is the other). For nonmajors, both courses count as social science distribution requirements.

As I read back over what I've written so far, I see that although it contains the relevant information, it lacks the spirit of the sabbatical enterprise. Anecdotally, perhaps I should add that one of the greatest pleasures of attending the University of Washington was the frequent convergence with former Shoreline students now enrolled there. They were complimentary to the point of enthusiasm about their Shoreline educations, and I was more than pleased to discover that the standout student in the course that I team-taught was a Shoreline College graduate. In terms of my own reactions, I remember precisely what I said the first time one of these former students hailed me and, in the course of conversation asked, "Are you going to be teaching at the UW from now on, Mrs. Doig?" Before I quite realized what was happening I'd replied, "Heck, no. This is a fine place to visit, but...."

Quite beyond the official outline and accomplishments of my leave, then, came the additional insight and confirmation that I'm teaching exactly where I want to. Grateful as I am for the UW, with its library, its scholars, its eminent lecturers, I would not trade places with one of their faculty members. My greatest source of satisfaction lies in dealing with classes of approximately 30 beginning college students for each class -- a format which makes it possible for me not only to talk at them, but to talk with them. Their constant feedback, telling me what they know and what they need to know -- and not so incidentally teaching me what they know -- provides the educational atmosphere that I've found most satisfactory.

Finally, I want to thank the members of the Board of Trustees for their support for the sabbatical program. I believe it's fundamentally important to the quality of education that we are able to offer, especially as the faculty grows older, on average. If we can expect that for some years there will not be much influx of new, young faculty members, then the sabbatical option takes on added significance as the existing faculty strives to provide fresh ideas and broadened knowledge to the community.

My gratitude for the opportunity I've enjoyed.

Sincerely



My Copy

SABBATICAL LEAVE APPLICATION

NAME Carol Doig

DIVISION Humanities

DISCIPLINE: Communications

Number of Quarters Desired for Sabbatical Leave (1-3): One

Please answer the following questions:

1. How will you spend your sabbatical leave?
2. How will a sabbatical enhance your effectiveness as a faculty member at Shoreline Community College?
3. List current and previous contributions to the College.
4. Are there other comments or further information you feel the committee needs to know?

APPLICATION FOR SABBATICAL LEAVE

1. Your sabbatical proposal will be part of the public record.
2. Prior proposals and reports are on file at the Circulation Desk in the Library.
3. Answers can be as lengthy as the applicant feels is necessary.
4. The written sabbatical proposals will be judged along with the oral interviews in accordance with Article XI, pages 25-27 of the current contract.
5. If you have any questions, see the sabbatical representative in your teaching area.

THIS PROPOSAL IS DUE AT 5 p.m., JANUARY 10, 1986 IN BURT WESTON'S OFFICE ROOM 2209. PLEASE HAND DELIVER.



1. How will you spend your sabbatical leave?

If my application for a one-quarter sabbatical is approved, I'll spend it on research leading to a reorganization of the course which commands two-thirds of my teaching time during each academic year: Omu 203W, Mass Media and Society.

My plan is to work on four specific segments of the course, each of which will then (1) concentrate on a particular significant area within mass media; (2) focus on a particular case within that problem area, and (3) actively engage each student in a process of information gathering, analysis and evaluation.

The core of this course is that a free flow of information is necessary to the survival of a healthy representative democracy. That proposition is followed from the ideas of the Enlightenment through the library of Thomas Jefferson and into the Declaration of Independence and the U.S. Constitution, where we narrow our sights to the First Amendment and its practical applications to speech and press through U.S. history. From my own working background in the information side of each of the print media, I'm comfortable with those areas. Several others, however, require more attention than I've been able to give them while also teaching a full course load. I propose, therefore, to work on the following:

*the Making of America*  
Gary Wells

Film and television.

I propose to interview at least one, and I hope more, of producers/writers Annick Smith, Beth Ferris and Jean Walkinshaw, with a view toward showing the information potential of film and television. Smith was executive producer and Ferris screenwriter for the superb film Heartland. Smith is now in the process of producing an eight-part public television series on the upper West, keyed to centennials in several states, including Washington. Ferris has just finished Contrary Warriors, a 60-minute retrospective about the Crow Indians, to be released this month. Walkinshaw, a documentary producer for Channel 9 here in Seattle, is currently working on a television portrait of the octogenarian Quaker activist, Floyd Schmoie. All have won major awards for their work and serve as articulate spokespersons for film and television at its intellectual best.

I would want students to see and analyze a major work by one of these producer/writers.

Advertising and public relations

Advertising, of course, plays the dominant role in supporting mass media in the United States, and advertising efforts normally are accompanied by a wide range of public relations activities. The text I assign (Pember, Mass Media in America) says that rather well, but does not demonstrate the point. I propose to work up a case study of a successful, integrated, and highly ethical advertising/pr campaign -- the probable focus will be the rescue of the Tylenol brand name after the random cyanide poisonings in the fall of 1982. Then, by way of contrast, I would work up a counterproductive effort. The leading candidate here is Union Carbide, in the aftermath of Bhopal.



Daig 2/1

There's excellent documentation of the Tylenol story, and I've gathered enough to give a shortened version of this segment in current classes. The feedback to the details of a major campaign has been favorable. I haven't had a chance to research Union Carbide in depth, but my collection of news stories does indicate a rich motherlode.

In terms of direct student involvement, I'm contemplating a hypothetical case where students could think about, and ~~do a paper in memo or draft form~~ of the steps to be taken to (1) get the facts, (2) distribute information, (3) decide whether to recall products, (4) assess the damage, and (5) plan the first stages of an integrated advertising/pr campaign to restore a brand name.

*prepare a memo*

### Mergers, Conglomerates, Buyouts

American mass media is being fundamentally changed by the current run of mergers and buyouts, friendly and otherwise. The trend is not new to either business or mass media, of course. William Randolph Hearst had the idea long ago, and in 1947 the blue-ribbon Hutchins Commission warned that lack of diversity was becoming a serious problem in media ownership. In the last several years, however, the trend has been much accelerated. For example, in 1985 each of the major television networks was threatened with takeover, and by year's end two had been announced. I would like to look in some detail at the last of these: General Electric's friendly plans to purchase RCA, which contains within it the NBC network.

Abiding First Amendment theory posits that a wide range of information sources is a healthy state of affairs, bringing with it a diversity of information and opinion. Conglomerate mergers of recent scale, in addition to decreasing the range of ownership, bring up enormous additional problems of possible conflict of interest. It matters that GE is a major weapons manufacturer. Can NBC, under GE ownership, be expected to do hard reporting of its parent company's problems?

*N.Y. Times*

To be sure, there are other networks and other media, but the trend throughout the mass media is unmistakable: fewer ownerships controlling more and more of the major information sources.

In this segment I would want students to wrestle with the dilemma of how to maximize diversity while minimizing government control.

### Commercials

*and the political process*

Is there a difference between selling soap flakes and selling political candidates? Consider this excerpt from an advertising column in the NY Times during the fall of 1984, commenting on the Reagan campaign's television commercials:

*or  
author*

"It's not only the best creative advertising I have ever seen," said Laurel Cutler.... "It's the best advertising."



Daig

3/5-

"It's the kind of advertising we've seen for products," said Alvin Hampel.. "Pure imagery by and large, it surrounds him with beautiful pictures, America. It's big, uplifting. It is the kind of advertising that is usually used for a parity product. If you took some of the Reagan footage and put in some other voiceover and sound tracks, you could have the commercial for another product."

television commercials

There is much information about this subject, but what I'd hope to do here is to provide ~~several 30-second spots~~ for students to study. ~~There are several archives in the country, most notably at Vanderbilt University, which make~~ <sup>the one</sup> ~~network news and information programs~~ available for scholarly purposes at modest cost. ~~I am hoping to assemble a sample of political campaign ads for classroom use.~~

material

The student work that would accompany this segment would involve looking up information about a candidate or potential candidate, and about voting patterns and issues. It might be a Bill Bradley or Jack Kemp, Jeane Kirkpatrick or George Bush or Diane Feinstein, or it might be someone at the state level. The student would be asked to select a candidate, gather the <sup>material</sup> ~~material~~, and then write two 30-second scripts, one ~~aimed at~~ <sup>turning</sup> ~~information and the other at~~ avoiding it. I would give them a format for shot lists, too, so that they could contemplate the visual content.

WHILE there are other things I'd like to work on, I doubt that there will be time. If there is, I would add a free press segment, focussing on the thorny issues of a particular case, such as the Pentagon Papers or the Westmoreland suit against CBS.

To accomplish what I've suggested above will take a considerable amount of standard library research, some correspondence and interviewing, and some culling and editing of film and television material. I would, therefore, rigorously schedule each week's work to achieve specific goals.



Daig

4/5

2. How will a sabbatical enhance your effectiveness as a faculty member at Shoreline Community College?

During the academic year I am now spending two-thirds of my teaching time with the mass media course, which I regard as the most important course that I've had the opportunity to teach. Majors and nonmajors alike need to know the structure of the information system to which they are subjected all their lives. To be able to strengthen the course in the ways outlined above will, I believe, make the students more knowledgeable and analytical in their own lives. Most of the students who take this course are not majors; rather, they are citizens who will benefit from increased knowledge and analytical information skills.

This course is necessary for communication majors, and a popular distribution credit for nonmajors here, at the UW and elsewhere. The two sections each quarter have been filling and, uncertain world though this is, it looks as if my efforts to upgrade the course will pro-rate well.

Finally, if I can get a handle on the research during a quarter's sabbatical, I'll stand a reasonable chance to keep the momentum going. Since nearly everything I teach is writing oriented, the workload during the ordinary quarter is so heavy as to make the research activities described above seem the equivalent of a dream always out of grasp beyond my grading pen. Put plainly, I need unbroken time away from student papers to take on this necessary research.



3. Current and previous contributions to the college.

On Campus

Teaching and advising of students since the Fall of 1967.

Membership on three consecutive faculty negotiating committees.  
Coordinator of the 1983 team.

Humanities Planning Committee. Repeatedly. The usual sequence is every other year.

Faculty advisor to the campus newspaper, Fall of 1967 through Spring of 1970.

Co-author of the text, News A Consumer's Guide, Prentice-Hall, 1972.

Assistant division chair of Humanities during the Winter and Spring of 1972.

Numerous other committees, including the Board of Publications, tenure review, dismissal review and workload. Early in the college's career, and mine, I served on the Student Personnel Council for two years, and on its successor for one year.

Off campus

I served as founding president of the Pacific Northwest Association for Journalism Educators and was a member of its executive board for several years. I have also held membership in the Association for Education in Journalism and in the National Council of Teachers of English, and have attended conferences and given presentations and papers.

In the summer of 1979 I team taught the ~~Mass Media and Society~~ *Phenomena of Communicating* course at the University of Washington's School of Communications with Professor Merrill Samuelson. I used the opportunity to prepare the course for Shoreline's curriculum, and we became the only community college to offer direct transfer credit both for that course and for ~~another introductory course, The Phenomena of Communicating.~~ *Mass Media and Society.*

I have given occasional lectures and presentations apart from those listed above, including featured appearances at the University of Washington and the University of New Mexico, and participation in a major lecture series in communications at Iowa State University.





## SHORELINE COMMUNITY COLLEGE

16101 Greenwood Avenue North

• Seattle, Washington 98133

• Area Code 206

• 546-4101

SCAN 274-1101

DISTRICT NO. 7

February 1, 1990

To: Carol Doig  
From: 1989-90 Sabbatical Committee  
Re: Application for Sabbatical Leave During 1990-91

The committee thanks you for submitting an application for sabbatical leave for the 1990-91 academic year. Thanks also for your cooperation in setting the schedule for the personal interviews. This year eleven (11) faculty members applied for sabbaticals which in the aggregate totaled thirty (30) quarters. Unfortunately we can only allocate seventeen (17) quarters of sabbatical leave.

As in past years, everyone presented the committee with an excellent proposal. The committee judged all the proposals on the merit of the sabbatical project, on the applicant's current and previous contributions to the college community and on whether or not the applicant had received a previous sabbatical. The committee considered both your written application and the personal interview in coming to its collective decision.

The committee is pleased to announce we are recommending to the College President that you be granted a sabbatical leave for one quarter during the 1990-91 academic year.

The leave is not official until it is acted upon by the Board of Trustees.

Again, congratulations.





## SHORELINE COMMUNITY COLLEGE

16101 Greenwood Avenue North

• Seattle, Washington 98133

• Area Code 206

• 546-4101

SCAN 274-1101

DISTRICT NO. 7

April 25, 1991

Ms. Carol Doig  
Humanities Division  
Shoreline Community College

Dear Ms. Doig:

It is my pleasure to inform you that the Board of Trustees of Shoreline Community College District Seven at its meeting on April 24, 1991, granted you one quarter of sabbatical leave for the 1991-92 academic year.

Prior to the beginning of your leave, the Personnel Office will forward a sabbatical leave agreement for your signature. Should you desire any information concerning the financial aspects of your leave prior to that time, Joanne Warner in the Personnel Office will be happy to answer any of your questions.

On behalf of the Board of Trustees and the President's Office, I would like to take this opportunity to extend best wishes for a successful leave.

Sincerely,

Carolyn Wies  
Secretary, Board of Trustees  
Shoreline Community College District Seven

c: Wayne McGuire, Chair, Humanities Division  
Ken LaFountaine, Faculty President  
Anna Sestrich, Director of Peronnel/Human Resources  
Marie Rosenwasser, Vice President for Academic Affairs  
Ronald E. Bell, President  
Members, Board of Trustees



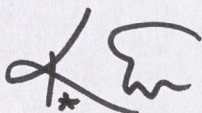
April 25, 1991

Carol Doig  
Shoreline Community College  
Seattle, Washington

Dear Carol;

At their April 24 meeting the Board of Trustees voted to award you a one quarter sabbatical leave for the 1991-92 academic year. Congratulations! May your endeavors light the world and all those who serve it.

Sincerely,

A handwritten signature in black ink, appearing to read 'Ken LaFountaine', with a small star symbol below the first part of the signature.

Ken LaFountaine, President  
**Shoreline Community College**  
**Federation of Teachers**



## SABBATICAL LEAVE APPLICATION

Name: Carol Doig

Division: Humanities

Discipline: English

Number of Quarters Requested: Two (Winter and Spring of 1991).

### 1. How will you spend your sabbatical leave?

If this proposal is accepted, I will use it for two principal projects:

1. To research and design an American Literature course which will include work from the Southwest as well as the Pacific Northwest and Interior West, and

2. To buy a computer for home use which will replace a terminally ill word processor, and to transfer file folders of material as well as new course material into updated computer files.

The first part of the leave will be spent in residence at the University of Arizona, where I intend to study the literature and history of the Southwest. In addition I'll travel in the Southwest, where I will interview Professor Richard W. Etulain of the University of New Mexico, the principal bibliographer of Western Literature; and Wallace Stegner, the dean of western writers and historians. I will build files of photographs of landscape and architecture and art to balance the material I already have assembled for the northern West.

The second part of the leave will be spent assimilating and organizing this material.

### 2. How will this sabbatical enhance your effectiveness as a faculty member at Shoreline Community College?

There's a way of teaching literature of the American West which integrates the work of the writers with the environment they write in -- that considers geography and culture and history, and that promotes thoughtful analysis of what is written in terms of how human beings have related to the land in which they live and the other human beings sharing it with them.

Last summer I spent my vacation preparing such a course about the northern West, and I taught that course last quarter as English 202. It was a success in several ways: registration promptly closed; the students who enrolled also stayed (between the tenth day and the end of the quarter only three withdrew, and one of those because of a new job), and the evaluations done by the students at the end of the quarter were unusually positive.



However, the course was incomplete in that it did not consider the Southwest with all its distinctiveness. I've been encouraged both by students and by my division's leadership to remedy that defect, but here we get into a problem of time and travel. I could do the first part of the course through volunteer labor during the summer because I know that area, have traveled and photographed it extensively, and because I know many of the living writers and much of the history. For the Southwest I'm not so lucky.

It should perhaps be explained that, to an unusual degree, an understanding of the literature of the American West depends on knowledge of landscape. From the time of the Lewis and Clark field journals, writing about the West has been about land. For fiction writers, the Western landscape often serves as a principal character in their work. People who spend their careers in literary criticism point out that European and East coast literature seems to be turned inward, while in the West it is outward: a landscape which cannot be ignored because it makes so many demands on people trying to live there. While not wanting to subject you to a lecture on that subject, it is the reason why I am seeking to spend at least a little time with the geography and in the varied cultural traditions of the Southwest.

As to the second part of the sabbatical, the core of the matter is this: I have been teaching at Shoreline Community College since September of 1967, and with our usual teaching load of 15 contact hours, and classes five days a week, I have reached the point where summer and weekend labor has not been enough to allow me to reorganize, as I must, if I am to provide my best efforts to students during the next decade.

### 3. List current and previous contributions to the college.

In my 22 years as a full-time faculty member, I've served on many committees within and outside the division, including the sabbatical selection committee. My three most significant areas of contribution are:

1. Formal and informal advising of students, in which I have had an ongoing interest. Maybe there's something like a magnetic pole: students find me. I know that's nothing unique on this campus, but include me in. I am always glad to see reports from student surveys which mention how well we deal with students, and in several cases my name has been among those mentioned in that regard. I also have letters in the file, among the most recent a thank-you note from a very quiet student for whom I wrote letters of recommendation for three different law schools. She made all three -- certainly by her own efforts. What interested me was that she seemed surprised I'd remembered her.

2. Active participation on the faculty negotiating team for three different contracts. I've believed that the chores should be spread around, and this is one major way I've tried to contribute to the general good. It is interesting but grueling work, and I wore out at it. I've not been on the last couple of teams.



3. Active participation in learning communities and combined courses. After 20 years as a lone instructor I decided that my colleagues undoubtedly had things they could teach me, and I organized a learning community which included an English teacher, an historian, a librarian, and an instructor of mass media. It was successful even to the point of becoming better friends over the course of the quarter. I realize this is not for everyone, but in my case the experience of combined courses has revitalized my teaching and I am currently part of a two-instructor team doing English 102 and mass media.

In terms of other recent contributions, I am serving on the Humanities Division Planning Committee, and I was a member of the visiting evaluation team for English at Shorecrest High School last spring.

4. Further information.

Why now, Professor Doig?

At the end of this academic year I will complete 23 years of full-time teaching at Shoreline Community College, and I'll be 56 years old. My last sabbatical was 10 years ago. I view this current proposal as an opportunity to prepare for the best use of the last third of my teaching career.

Other factors conspire to lend some timeliness, perhaps even urgency to the request.

The timeliness is in terms of my husband's schedule. This year he will wind up an eight-year project, after which he promises to surface for breath and contemplation of systems management in our household. He'll be available, then, to help decide on a computer purchase. If I am awarded a sabbatical we will have a new computer in the house. Although my husband is unlikely to use it extensively -- he has eye problems which seem to be aggravated by prolonged looking at a screen -- he is interested and his input is important, since we share a study. A further consideration is that the period projected for this sabbatical is the one imaginable time he could contemplate accompanying me.

The urgency is in interviewing the dean of western writers and historians: Wallace Stegner. Although in good health, he is 80 years old, and I would like to see him as soon as possible. He is the towering figure in Western literature and history, and I do have an invitation to visit. I have never met him.

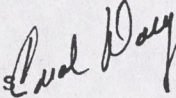
Finally, as we enter a new decade in the life of the college, there are many things we will want to continue to do well, and some new ones we'll want to try. This college has excelled in many areas, one of which has been to prepare students for upper division work in arts and sciences. We have an unusual opportunity right now to create an even more outstanding program of literature and writing than we have previously enjoyed. I would hope to contribute to that strength.



November 1991

To: Board of Trustees  
Shoreline Community College

From: Carol Doig  
Professor, Humanities



re: Sabbatical Leave, Winter 1991. Expansion of Literature  
of the American West to Southwest Literature.

It is a pleasure to report the successful completion of the one-quarter sabbatical leave awarded to me during the 1990-1991 academic year.

Some decisions were necessitated at the outset, since I had applied for two quarters of leave and had done initial plans to cover that time period. When I was offered one quarter I unhesitatingly accepted, deciding to do the core of the field work. I needed a good library that would provide resources for the literature of the Southwest, and I needed access to cultural and historical sights. Most of my leave, therefore, was spent in Tucson, Arizona, where my husband and I rented an apartment just a 12-minute drive from the University of Arizona library. I was granted full library privileges, including access to the stacks, and normal access to archives and special collections.

My daily routine included arrival at the campus parking lot just across the street from the library by 7 a.m., when the library doors opened. On several occasions the vacuum cleaners were still at work as I headed for the catalogs, after which I would hunt the day's books and take them to a carrel on the top floor, which provided a panoramic view of the Tucson Mountains as an antidote to eyestrain.

I came home with many pages of notes and photocopies, as well as a shelf of books I purchased for my own collection. Among the most useful have been The American West: A Narrative Bibliography, by Charles F. Wilkinson, and Southwest Classics by Lawrence Clark Powell.

As a direct, early result of this research, I changed the text list for the American West course, which now includes two works which broaden the cultural richness of the curriculum: Bless Me, Ultima by Rudolfo Anaya, a novel dealing with Chicano traditions in northern New Mexico, and Tony Hillerman's Listening Woman, set in Navajo country. Students have reacted favorably to both of these choices.

Much remains to be done with the material I've assembled: many ideas for lectures, discussions and written assignments need to be refined. You will hear more of this next year, since I've now been granted a second quarter of sabbatical leave, which I'll use in Spring of 1992 to complete my original plan.

I sincerely appreciate this chance for renewal and revitalization.



Application for Sabbatical Leave  
Academic year 1991-1992

Applicant: Carol Doig

Division: Humanities.

Discipline: English

A. I am applying for one quarter of sabbatical leave, in order to complete the sabbatical project proposed last year.

My 1990-1991 proposal for two quarters fell at the cutoff point, and I was awarded one quarter, which I was pleased to have. I am now at work on the beginning stages of that proposal, and I am about the leave for the Southwest to continue it.

I am asking this committee to consider my application to complete the work of expanding English 202W, Literature of the American West, to include the Southwest. When I began the course in the Fall of 1989, at the invitation of the Humanities Division, I did so enthusiastically, but explained that I would have to limit the scope to the Northern Tier states, which I have spent many years studying and where I know many of the writers and their work. I have now taught the course twice, it has achieved full enrollment each time, and it is time to broaden the offering to more fully represent that part of the United States west of the 98th meridian.

B. 1. How I would spend my proposed sabbatical leave.

In last year's application for two quarters, I proposed:

- \* a thorough survey of the literature of the American Southwest, based on narrative bibliographies and recent reviews.

- \* a careful reading of major works, in the process of making selections for text and recommended reading lists and for planning class sessions.

- \* a comprehensive plan for the class: lectures, discussions, writing assignments and tests.

- \* an historical overview of the Southwest.

- \* a study of the role of landscape and weather in the literature.

- \* a study of cultural influences, including architecture, art and music.

- \* interviews with the leading historian and senior literary figure of the West, Wallace Stegner, and with the current historian-bibliographer, Richard Etulain of the University of New Mexico.

- \* the taping, for use in class, of the interviews, as well as recording landscape and culture.

- \* the purchase and start-up of a computer for my home office so as to collect and organize course material as it is generated. (You'll recognize that this application is being typed on an older form of word processor.)



Of that two-quarter proposal, I can accomplish the following in the one quarter already awarded:

I can survey the literature, read many of the major works, and make a solid selection of text and supplementary assignments.

I can begin to plan the classes and put together lectures.

I can make the merest beginnings of the next several points, including historical overview and the roles of landscape and cultural influences.

I will not be able to do the interviews, the taping or the computer installation and use.

IT IS with the hope of completing my proposal and providing a first-class course for Shoreline Community College and its students that I am asking for the second quarter.

2. How the proposal will enhance my effectiveness as a faculty member at Shoreline Community College.

I am now in my 24th year as a faculty member at the college. With my background of a bachelors and a masters in journalism from the Medill School of Journalism at Northwestern University, and 10 years' experience in the media, I was hired here to oversee newswriting and editing. I also agreed to teach freshman English. As the years went by, I gradually shifted from the craft courses to an emphasis on the introductory mass media course.

Nowhere in my formal academic background is there reason to believe that I would one day be teaching literature, but when Literature of the American West was suggested I went home, sat in my favorite chair, and wrote a preliminary course outline in one afternoon. I suppose it could be called off-the-job learning, that I have been fortunate in traveling the upper West widely and in getting to know the writers and their work.

However, as I have said, the Southwest is to be learned -- it just isn't there in my background, waiting to be tapped.

In addition, I need to develop more tools for literary analysis -- those are not in my background, either.

The additional quarter of sabbatical would provide the time to complete my original project. I would then plan additional work on my own time, during summers.

For the college, the excellent execution of this course, added to an already strong offering in literature and in writing, would further enhance our reputation for general excellence and would provide a valuable choice for our students.



3. Current and past contributions to the college.

As I look back at nearly two dozen years at the college, I can see a pattern has emerged.

During the first third of my time as a faculty member, I served on a majority of the committees then extant. (I have served twice on the sabbatical committee, for example.) This period reflected an immersion in the organizational and institutional side of the college which I enjoyed, and where I learned how the college operated.

During the second third of my faculty service, my emphasis outside the classroom moved to the faculty organization, where I served on a number of committees, most notably in the area of rewriting the faculty contract. My major contributions during these years were service on three faculty bargaining teams, with emphasis on the word "team:" every one of us participated in every bargaining session, and we met before every session, after most sessions, and many other times as well. I was coordinator for the team, which meant handling the bulk of the logistics, when Roger Vail was chief negotiator. I also served on teams headed by Burt Weston and Julian Andersen. Those years were a privilege -- they also were exhausting.

Most recently, I have devoted my efforts to curriculum planning and team teaching. In the spring of 1987 I recruited Diane Gould, for English 102, and Lloyd Keith, for history, to combine with my mass media course. At the invitation of Barbara Adams, we added a fourth member, Jean Roden of the library faculty. After two intense quarters of planning we offered, during Winter Quarter of 1988, an 18-hour course that successfully integrated the foreground of mass media, the background of history, with the skills of researching and writing. Student evaluations of this learning community were notably positive, but the economics were not. Since then, Diane and I have twice successfully offered the combination of English 102 and mass media in a 10-hour segment. My current curriculum concern is, of course, embodied in this proposal, and I look forward to future efforts, as yet undesignated. (Please also see addendum, Diane Gould's evaluation.)

4. Other information for the committee.

For your full understanding of this proposal, you may want some explanation of why it's imperative that I spend time on the scene in the Southwest. Without taking you through the full course, I think I can give you the idea by offering quotes from several historians, authors and critics of the literature of the American West.

Here along the Pacific raincoast we are, of course, the exceptions in the American West -- people growing moss on our backs while others blister. As Wallace Stegner phrases it in The American West as Living Space (University of Michigan Press, 1987): the West, as usually defined

"...starts about the 98th meridian of west longitude...the isohyetal line...beyond which the mean annual rainfall is less than the twenty inches normally necessary for unirrigated crops."



Stegner continues:

"The most splendid part of the American habitat, it is also the most fragile. It has been misinterpreted and mistreated because, coming to it from earlier frontiers where conditions were not unlike those of northern Europe, we found it different, daunting, exhilarating, dangerous, and unpredictable, and we entered it carrying habits that were often inappropriate, and expectations that were surely excessive."

The works that I am seeking to include under literature of the American West are those that deal with geography and climate, as westerners have historically had to do. In an interview in Nicholas O'Connell's book, At the Field's End (Madrona Press, 1987), Ivan Doig -- an author I know something about -- said of his home territory in Montana:

"You can't be around that landscape without it being on your mind. The weather governed our lives on the ranch, often determining whether the entire year was a success or not. Our lives turned on the weather, in combination with the landscape. This carries over into my writing."

And writing in the American West, about the American West, as it is interpreted by leading authors, is different from other parts of the country, and from Europe, where most of our literary traditions and expectations were born. The literary tradition is one of looking inward, and of using certain forms and a set of symbolisms that are not often found in literature of the American West, which looks outward. In New Ground: Western American Narrative and the Literary Canon, A. Carl Bredahl Jr. (University of North Carolina Press, 1989) writes:

"The literature of the traditional American canon -- Edenic in the South, nationalistic in the North -- expresses uncomfortable fascination and concern with enclosure....in contrast...."

"Confronting an environment of extravagant size, weather, and configuration, the western imagination had finally to discard assumptions of imposing self and enclosing landscape, efforts that in the West met inevitably with disaster....Farmers and ranchers ultimately had to ask what the land would tolerate."

It is a question still widely unanswered in both urban and rural areas of the West, and a question in the forefront of concerns from the spotted owl to urban gridlock. In the vitality of the literature of the American West, students can think about, and rethink, much of their own experience. To borrow from Stegner once more, the effect of reading serious fiction should be an enlarged understanding of ourselves and the land in which we live.

I hope that the committee will consider this request in the spirit of enlarging the understanding of the instructor.



January 10, 1992

To: Sabbatical Selection Committee

From: Carol Doig, Humanities Faculty

re: Sabbatical Leave Proposal

I am applying for one quarter of sabbatical leave during the 1992-1993 academic year. If this application is granted, I will be able to complete an integrated sabbatical which will have spread over three academic years.

The purpose of these interrelated sabbatical proposals has been to redirect my efforts toward the teaching of literature, and by taking one sabbatical quarter per year rather than an entire year at once I've been able to integrate information and ideas into the flow of each teaching year. This has been a happily productive discovery I hadn't foreseen in my first proposal, which was for two quarters' leave during the 1990-1991 academic year and the intention to apply for another quarter when the circumstances of my writing/teaching household permitted. However, when that year's sabbatical committee offered me the one last available quarter, I realized that I could achieve my original plan incrementally, bringing a fresh quarter of research and thinking into the Literature of the American West course as I developed it year by year. My amended plan began with the expansion of Literature of the American West to include southwestern literature, which took me to the University of Arizona for Winter Quarter of 1991.

I reapplied successfully for the second sabbatical quarter, which is scheduled for Spring of 1992 and which will allow me to study the explosion of new literary work and scholarly research that has occurred since I began teaching Literature of the American West.

Now for the final link.

A. How the applicant will spend the sabbatical leave time.

Teaching the Literature of the American West is a balancing act somewhat like trying to teach the contemporary history of the ex-Soviet Union. The events, which is to say the new books and the advancing scholarship, keep happening so swiftly and strongly that American Western literature puts itself into new contexts by the time I teach the course each year. For example, since I began putting the course together (in 1989), new peak-of-career books have appeared from such writers as Wallace Stegner, Linda Bierds, James Welch, Ivan Doig, Louise Erdrich and Michael Dorris, and maturing writers such as Mary



Clearman Blew and Barbara Kingsolver have begun to ascend. Simultaneously, the "New West" school of historical scholarship has more skeptically viewed the traditional versions of the settlement of the American West, and the West itself is undergoing radical changes in population, economy, and culture.

If I am granted this final quarter of sabbatical leave, I'll use the time to update for my students the context and connections between Literature of the American West and the traditional mainstream of American literature. Primary in this will be a directed reading program in which I'll be advised by Professor Sydney Janet Kaplan of the English Department at the University of Washington. I'll achieve for classroom use what might be called mini-links within the course, in the form of lectures, handouts and discussion material which will make students aware of the broader sweep of literature. It's said that literature is a vast lake into which many rivers pour; this sabbatical project in essence is to help me and my students explore the rich deltas where American Western Literature meets more traditional American Literature.

A few examples of the kinds of questions I'll be seeking answers to, in this sabbatical project:

James Welch's classic novel Fools Crow centers on an almost unknown historical clash, the Marias Massacre of 1870; yet that event effectively destroyed the spirit of an entire tribal entity, the Piegan Blackfeet. What are the traditions within American writing, of the time and since, that allowed such a breaking of a culture to pass literarily unnoticed for more than a century?

Louise Erdrich, with prize-winning books and short stories already to her credit, is a writer generally acclaimed as younger than anyone who is better and better than anyone who is younger. Is she another mysteriously wonderful starburst such as, say, Faulkner, or does she descend from discernible literary influences?

Are there examples of authentic Asian-American voices in mainstream literature before the successes of Maxine Hong Kingston and Amy Tan?

A central assumption in research by Western Literary Association academic scholars is that the literary tradition of the American West deals centrally with landscape and weather, while the European tradition is much more inward looking. Does the evidence within major works of each tradition actually bear this out?



The sabbatical quarter would provide me with seed time for concentrated work toward answering these and other questions and toward making closer acquaintance with American literature in general. If this sabbatical request is successful, I will spend my time as follows:

1. The first third of the sabbatical will be spent in concentrated reading, consultation, and study at the University of Washington.
2. The middle part of the quarter will be divided between reading and the preparation of written material for class use.
3. The final weeks will be spent producing the lecture material and student assignments that will enhance the literary and historical dimensions of the course.

B. How a sabbatical leave will enhance the applicant's effectiveness as a faculty member at Shoreline Community College.

It's important to the context of the committee to know that my undergraduate and masters work was in journalism, and that I earned enough course credit in political science to come close to a double major. For a decade thereafter, I worked as a reporter and editor at newspapers and magazines, and during my 25-year career at this college I have taught writing and media classes. Mass media has become my particular specialty and a particular favorite because it demands that I continue to learn history, political science, First Amendment law, and it demands that I keep up with news events.

None of that preparation prepared me for literature, which is another chapter in this serendipitous tale. This part began more than three years ago when I was asked by our humanities management to develop a course involving literature of the American West. I believe this came about after it was noted that I'd been following a particular author around the West for some years and in the process had read some of the literature and had become acquainted with a range of authors from A.B. Guthrie, Richard Hugo and Norman Maclean to James Welch, Mary Clearman Blew, William Kittredge and Barbara Kingsolver.

After I got beyond my immediate response of "Who, me? Gosh, I couldn't...." I decided that maybe I could, and therefore I am.

I have read steadily and broadly in the constant flow of books by Western writers, and have joined the Western Literature Association and kept abreast of the scholarship by its members. However, as intense as I have been in this adopted field, when Wayne McGuire asked me to take on his American literature course for this Winter Quarter while he's on sabbatical, I looked at that reading list and told him, with real regret but with conviction, "I'm sorry to say I'm not ready."



Part of the point of this sabbatical is to work toward the broader knowledge where I could take on such an assignment; now that I know the Western tributaries, to learn enough of that vast lake of literature to navigate there, too. Clearly, the division would be helped by having more people who could take on a wider variety of assignments. After all, our horizons either expand or contract -- stasis is not an option.

With specific reference to the humanities division, its faculty and its teaching requirements, the newer faculty members in English are specialists in reading and writing skills, and new hires for years to come will likely be in that same area. Those of us who are in the middle of the career spectrum need increasing flexibility as others opt for retirement.

C. The applicant's current and previous contributions to the college and the community.

Most assuredly, my principal contribution to Shoreline Community College has been as a classroom teacher, and I have focussed my energies on my classes and students for a quarter of a century. Looking down the list of committee members, I see the names of colleagues who have watched the full spectrum of that work, and I trust that their insights can be shared among committee members. In addition, please see the appendix, with particular reference to the summary in the last paragraph.

Outside of the classroom, my contributions to the college have been in three main areas, as follows:

During the first third of my time as a faculty member, I served on a majority of the committees then extant. (I have served twice on the sabbatical committee, for example.) This period reflected an immersion in the organizational and institutional side of the college which I enjoyed, and where I learned how the college functioned.

During the second third of my faculty service, my emphasis outside the classroom moved to the faculty organization, where I served on a number of committees, most notably in the area of rewriting the faculty contract. My major contributions during these years were service on three faculty bargaining teams, with emphasis on the word "team:" every one of us participated in every bargaining session, and we met before every session, after most sessions, and many other times as well. I was coordinator, a task that involved handling most of the logistics, when Roger Vail was chief negotiator. I also served on teams headed by Burt Weston and Julian Andersen. Those years were a privilege -- they were also exhausting.



Most recently, I have devoted my efforts to curriculum planning and team teaching. In the spring of 1987 I recruited Diane Gould, for English 102, and Lloyd Keith, for history, to combine with my mass media course. At the invitation of Barbara Adams, who was then vice president for academic affairs, we added a fourth member, Jean Roden of the library faculty. After two intense quarters of planning we offered, during Winter Quarter of 1988, an 18-hour course that successfully integrated the foreground of mass media and the background of history with the skills of research and writing. Student evaluations of this learning community were notably positive, but the economics were not. Since then, Diane and I have twice successfully offered the combination of English 102 and mass media in a 10-hour segment. My current curriculum concern is embodied in this proposal.

While the above categories are not mutually exclusive, they do serve to show the emphases thus far. I look forward to whatever new challenges present themselves in years to come.

D. Further information of use to the committee.

Throughout my career I have been willing to shift assignments to fit the needs of the college and its students. I began as advisor to the student newspaper and as instructor of newswriting and editing, skills which I had practiced professionally for a decade previous to becoming a faculty member. In time I took on assignments in English 101, then in the more lecture-oriented communications courses.

It is in the spirit of meeting the ongoing needs of the college that I make this proposal.



February 3, 1992

To: Carol Doig

From: 1991-1992 Sabbatical Leave Committee

Re: Sabbatical Committee Recommendations (1992-1993)

Dear Carol:

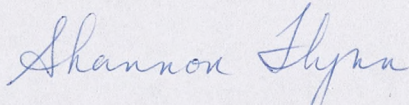
The committee is pleased to inform you that we are recommending to the College President that you be granted a sabbatical leave for one quarter during the 1992-1993 academic year.

Please note that the leave is not official until it has been awarded by the Board of Trustees.

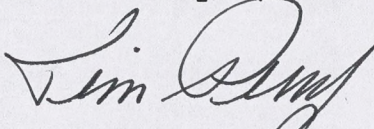
As in past years, the committee received excellent proposals. In accordance with Article XI of the 1990-1993 Agreement, the committee appraised these on: the merit of the sabbatical project; the applicant's current and previous contributions to the college community; whether the applicant had previously received a sabbatical. The committee considered both the written proposal and the interview in coming to a collective determination.

The committee would like to thank you for your help in setting the schedule for interviews.

Cordially,



Shannon Flynn, Co-Chair



Tim Perry, Co-Chair





## SHORELINE COMMUNITY COLLEGE

16101 Greenwood Avenue North

• Seattle, Washington 98133

• Area Code 206

• 546-4101

SCAN 274-1101

DISTRICT NO. 7

February 24, 1992

Ms. Carol Doig  
Humanities Division  
Shoreline Community College

Dear Ms. Doig:

It is my pleasure to inform you that the Board of Trustees of Shoreline Community College District Seven at its meeting on February 21, 1992, granted you one quarter of sabbatical leave for the 1992-93 academic year.

Prior to the beginning of your leave, the Personnel Office will forward a sabbatical leave agreement for your signature. Should you desire any information concerning the financial aspects of your leave prior to that time, Joanne Warner in the Personnel Office will be happy to answer any of your questions.

On behalf of the Board of Trustees and the President's Office, I would like to take this opportunity to extend best wishes for a successful leave.

Sincerely,

Carolyn Wies  
Secretary, Board of Trustees  
Shoreline Community College District Seven

c: Diane Gould, Chair, Humanities Division  
Jim Goodwin, Faculty President  
Anna Sestrich, Director of Personnel/Human Resources  
Marie Rosenwasser, Vice President for Academic Affairs  
Ronald E. Bell, President  
Members, Board of Trustees



## SHORELINE COMMUNITY COLLEGE DISTRICT NUMBER SEVEN

### SABBATICAL LEAVE AGREEMENT

In consideration of payment to me by the Shoreline Community College District Number Seven of a \$9,699.75 stipend while on sabbatical leave during the Spring Quarter, 1992 and in accordance with the sabbatical leave conditions and terms as expressed in the negotiated agreement between the District Number VII Board of Trustees and the Shoreline Community College Federation of Teachers, I agree to return all of such stipend paid to me unless I fulfill the condition of the leave which requires me to return to Shoreline Community College for the period of time equal to the amount of leave.

Carol D. Doig  
Signature

March 10, 1992  
Date

In accordance with the provisions of the negotiated agreement between the District Number VII Board of Trustees and the Shoreline Community College Federation of Teachers, Shoreline Community College agrees to reassign Carol D. Doig upon her return from sabbatical leave to a professional position for which she is qualified.

Marie Rosenwasser  
Marie Rosenwasser, Vice President for Academic Affairs

3/1/92  
Date



Spring 1992 sabbatical quarter  
Literature of the American West

Summary of work accomplished

Week 1 (March 30). 1. Review and revision of file folders.

2. John Steinbeck's Cannery Row, 1945 read as possible text addition. Student suggestion (Jen Bronson and others). Yes, add it. Schedule for line-by-line study next week.
3. Read environmental historian Donald Worster's new book from Oxford U. Press, Under Western Skies: Nature and History in the American West. Repeats themes of aridity and the dangers of hydraulic societies. Schedule notes for first two essays, which provide analytical frameworks for looking at the West.
4. Order historian Richard White's It's Your Misfortune and None of My Own, 1992, U. Oklahoma.
5. Purchase of The Columbia History of the American Novel, Emory Elliott, ed. Columbia U., 1991. \$59.95+ Author bios, selected bibliography and extensive index. 905 pp. Section on "Fiction of the West." Schedule for thorough browsing of whole volume.

Week 2

1. Line study of Cannery Row completed. Sweet Thursday bought for follow-up reading later.
2. Re-read Edward Abbey's Desert Solitaire, to consider for text adoption. Compared its down-the-river section with The Monkey Wrench Gang. Also browsed The Journey Home, which is repetitive, but intro does list his idols, including Steinbeck.
3. Took notes from Worster's Under Western Skies, especially Chapter 2, "New West, True West," which usefully parses through meanings and definitions. This will be useful in my introductory lecture about the American West.
4. Looked up references to Steinbeck, Abbey, Jack London in Columbia History of the American Novel.
5. Reorganized bookshelves to provide room for <sup>new</sup> reference sources.



Week 3

1. Read Steinbeck's Sweet Thursday, as follow-up to Cannery Row, on redommendation of Eliz. Simpson. Add it to supplementary reading list.
2. Begin Richard White's revisionist text, It's Your Misfortune and None of My Own. Terrific beginning.

Week 4

1. Read galleys of Norman Maclean's Young Men & Fire. Lacks clear organization and is redundant even within some paragraphs. Useful study of an unfinished ms. and what might have been done to strengthen it.
2. Write detailed syllabus for first three weeks of Lit. of the American West.



Unconverted copy

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SHORELINE COMMUNITY COLLEGE  
HUMANITIES DIVISION

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October 23, 1992

**MEMORANDUM**

TO: Board of Trustees  
Shorline Community *College*

FROM: Carol Doig  
Humanities *Div.*

SUBJ: Spring 1992 Sabbatical Quarter

The members of the board may recall that I have been granted three quarters of leave which is to be spread over three years. The first quarter, taken in Winter of 1991, was spent principally at the University of Arizona, researching literature of the American Southwest and gaining some understanding of how the landscape has affected that literature.

I am now reporting on Spring of 1992, which was spent principally at home, digesting that information into lectures, discussions and assignments, as well as organizing and reorganizing files. I am most appreciative of this time, which allowed me to focus on the material for a considerable period. One of the challenges of community college instruction is a classroom load so heavy that little scholarship can be accomplished while teaching.

In addition to digesting the material that I uncovered at the University of Arizona and which I reported on last year, I also was able this time to read some of the environmental and multicultural history of the American West. Among these were works by new West historians Patricia Nelson Limerick of Colorado, Donald Worster of the University of Kansas, and Richard White of the University of Washington.

I would particularly recommend Richard White's "It's Your Misfortune and None of My Own:" A New History of the American West, published in 1991 by the University of Oklahoma Press. His 634-page text provides a fresh approach by considering many perspectives, buttressed by a mountain of research.

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For the purpose of English 208W, Literature of the American West, his final chapter, "The Imagined West", is most helpful. He writes about positive as well as negative mythologies of the American West, including the stereotypical western and on page 616 makes one of the most useful distinctions that I have encountered:

For a good historian, the past is, as the cliché goes, another country. People in the past operate in a different context than do we in the present; they often live by other logics. And lessons the past teaches are those about processes and change;; we cannot derive uniformly valid rules about our present situation from the past. Myth, for all its attention to the past, denies this and thus denies "history" itself...in myth, time brings no essential change. The past and the presently are not only connected, they are also metaphorically identical.

Such insights provide the intellectual muscle of sabbatical study time.



SHORELINE COMMUNITY COLLEGE DISTRICT NUMBER SEVEN

SABBATICAL LEAVE AGREEMENT

In consideration of payment to me by the Shoreline Community College District Number Seven of a \$9,909.54 stipend while on sabbatical leave during the Spring Quarter, 1993 and in accordance with the sabbatical leave conditions and terms as expressed in the negotiated agreement between the District Number VII Board of Trustees and the Shoreline Community College Federation of Teachers, I agree to return all of such stipend paid to me unless I fulfill the condition of the leave which requires me to return to Shoreline Community College for the period of time equal to the amount of leave.

Carol D. Doig  
Signature

March 10, 1993  
Date

In accordance with the provisions of the negotiated agreement between the District Number VII Board of Trustees and the Shoreline Community College Federation of Teachers, Shoreline Community College agrees to reassign Carol Doig upon her return from sabbatical leave to a professional position for which she is qualified.

Marie Rosenwasser  
Marie Rosenwasser, Vice President for Academic Affairs

3/12/93  
Date

PERSONNEL OFFICE  
MAR 15 1993  
RECEIVED



Copy

November 1, 1993

To: Board of Trustees  
Shoreline Community College

From: Carol Doig  
Professor, Humanities

re: Spring 1993 sabbatical

For the opportunity to complete my sabbatical project I would like to thank the Board, the sabbatical selection committee, and those administrators who have so stoutly championed sabbatical leaves. I am indeed grateful for the chance to enhance my teaching capabilities.

Board members may recall that I have taken one quarter's sabbatical leave in each of the last three years. That meant that I had to apply three times, but it was well worth the effort. The advantage, I found, was in being able to apply new knowledge and teaching ideas incrementally.

My project involved gaining background and context for the teaching of English 208W, Literature of the American West. Invited to teach this course -- create it, in fact -- because of my current knowledge of contemporary authors and their work, I had to concede that my background was thinner than I wished. I therefore developed a plan which provided for reading and travel in the American West, and study at the University of Arizona, during my first sabbatical quarter; preparation of lectures and class assignments, along with further reading the second quarter, and finally more general reading of American literature and a five-week expedition into the High West during this last Spring.

Advice on the reading was kindly provided by Sydney Kaplan, Professor of English at the University of Washington and a specialist in modern British and American literature. The travel was aided and abetted by my husband, who had been invited to lecture at the University of Montana in mid-April, and to visit and speak in small towns in Utah, by the Humanities Commission there, in late May. In between we managed a week in Santa Fe, the literary center of the High West, as well as travels to villages in hispanic New Mexico and to native American communities in Arizona and Utah. The effect of reading in the context of the site -- for example, Willa Cather's Death Comes for the Archbishop in its Santa Fe setting and Oliver La Farge's Behind the Mountains in Rociada, on the southern slopes of the Sangre de Cristo -- is something close to magical. I also took many slides which are of value in showing the relationship of landscape to the literature created there. In Western American literature, landscape and weather are particularly important; indeed, some writers have used these elements as virtual characters in their work.

It is with a great deal of enthusiasm, then, that I have returned to the classroom to share what I have found.



### Class Schedule

English 354A: American Literature: The Early Modern Period  
Winter Quarter 1993, Mon. & Wed. 12:30-2:20 p.m. Savery 311  
Prof. Sydney J. Kaplan

Office Hours: Mon. & Wed., 2:30-3:30, Padelford B110J,  
Telephone: 685-1538

- I. Week One (Jan. 4 & 6)  
Monday: Introduction and overview of course  
Wednesday: Willa Cather, My Antonia
- II. Week Two (Jan. 11 & 13)  
Monday: My Antonia  
Wednesday: Sherwood Anderson, Winesburg, Ohio
- III. Week Three (Jan. 18 & 20)  
Monday: Martin Luther King Day, no class  
Wednesday: Winesburg, Ohio
- IV. Week Four (Jan. 25 & 27)  
Monday: FIRST MIDTERM EXAM (50 minutes)  
Begin: Ernest Hemingway, The Sun Also Rises  
Wednesday: The Sun Also Rises
- V. Week Five (Feb. 1 & 3)  
Monday: The Sun Also Rises (1st hour)  
Begin: Tender is the Night (2nd hour)  
Wednesday: Tender is the Night
- VI. Week Six (Feb. 8 & 10)  
Monday: Tender is the Night  
Wednesday: William Faulkner, The Sound and the Fury
- VII. Week Seven (Feb. 15 & 17)  
Monday: President's Day Holiday, no class  
Wednesday: The Sound and the Fury
- VIII. Week Eight (Feb. 22 & 24)  
Monday: SECOND MIDTERM EXAM  
Wednesday: Zora Neale Hurston, Their Eyes Were Watching God
- IX. Week Nine (March 1 & 3)  
Monday: Their Eyes Were Watching God  
Wednesday: Carson McCullers, The Member of the Wedding
- X. Week Ten (March 8 & 10)  
Monday: The Member of the Wedding  
Wednesday: Concluding discussion of American modernism  
PAPERS DUE (4-6 pages, topic to be assigned)