

**Curriculum Vitae**  
**Mark D. Tjarks, Ph. D.**  
**Professor of English**  
**Chair of the Department of English & Applied Linguistics**

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## I. Degrees

### *University of Hawaii*

- Ph.D. in English (Fall 2005)
- Coursework completed (Spring 2002) (4.0 g.p.a.)
- Area Exams in 20<sup>th</sup> Century Rhetoric, Post WW II Drama, & post-1970s Film Theory (August 2003)
- Dissertation: *Working Across the Radical Center: The Rhetoric of Intercultural Cross-Dressing, Transgression, and Hybridization.*

### *University of Southern California*

- Master of Professional Writing (Dramatic Writing Concentration) (Fall 1988)
- Graduate Fellowship (Full tuition - 9/86 to 12/88)
- Seminar Instructors included Jerome Lawrence (*Inherit the Wind*), Robert Pirosh (Academy Award Winning Screenwriter, *Battleground*), Donald Freed (*Circe & Bravo*). Assistant Poetry Editor of *The Southern California Anthology*
- Business Communication Consultant/Executive MBA Communication Consultant

### *University of Pennsylvania*

- B.A. in English (Spring 1986)
- Graduated *Magna Cum Laude*
- English Departmental Honors
- First Prize, Judith Lee Awards for the Best Dramatic Scripts by an Undergraduate
- Senior Honors Thesis Advisors: Romulus Linney and Daniel Janakian
- London Theater Experience (w/ Benedict Nightingale, *London Times*, critic)

## II. HPU Appointments

Chair, Department of English and Applied Linguistics, July 2017 to present  
Professor of English, August 2014 to present  
Associate Professor of English, August 2008 to 2014  
Assistant Professor of English, August 2004 to 2008  
Instructor of English, 1992-2004

## III. Other Professional Appointments

Instructor of English, Hawaii Loa College, January 1992 to August, 1992  
Adjunct Instructor, Hawaii Loa College, May 1991 to December 1991  
Lecturer, Kauai Community College, Fall Semester, 1990

### III. Courses Regularly Taught

**Hawaii Pacific University** (Professor of English): 8/92 to present, prom. 2004, 2008)

**Courses Successfully Developed**

WRI 3320	Scriptwriting (Summer 1997, as an experimental course, LIT 398 in 1995)
WRI 4997	Advanced Scriptwriting (Summer 2013)
WRI 4990	Professional Writing Portfolio Development (Spring 2001, as part of the Writing Minor proposal)
ENG 3350	Literature Adapted to the Screen (Fall 2002, as part of the film minor proposal in 2002; I originally developed it as an experimental course in Summer 1996)
ENG 3330	Film Theory and Criticism (In Fall 2002, proposed revision of course name, description, and curriculum to make the course more rigorous and theoretical as part of the proposal for the film minor).

**Other Courses Taught**

WRI 1100/H	Writing and Critical Analysis/Honors version
WRI 1200/H	Argumentation, Research and Writing from Sources/ Honors version
WRI 1201	Writing Lab to support WRI 1200 (and/or WRI 1100)
ENG 1101	Representations of the Pacific (1 <sup>st</sup> online section ever taught of the course)
ENG 2000	The Art of Literature
ENG 2201	Literary Utopias and Dystopias
ENG 3101	Shakespeare on Screen
WRI 3330	Fiction Workshop
LIT 325	Genre Writing
LIT 4200	Shakespeare Seminar

**Hawaii Loa College** (5/91 - merger w/ HPU)

**Courses Taught**

ENG 250	Business Communication
ENG 152	Advanced Composition
ENG 151	English Composition

**University of Hawaii, Kauai Community College** (Lecturer, Fall 1990)

ENG 100	Composition
ENG 22	Development Composition

### III. Professional Activities (awards are in bold blue font)

***Auntie Maxine's First Annual Memorial Service and Talent Show***, a play about Hawaii's elderly, commissioned by PlayBuilders of Hawaii, to be produced by Kumu Kuhua Theatre in Downtown Honolulu in 2019.

***Playing for Change*** (formerly ***Buskers, the Musical***, a musical based on the real lives and performance of New York subway musicians). A staged reading took place on May 15, 2017 at the Theater for the New City (TNC). The full production of the musical took place from Aug. 27- Sep. 17, 2017, also at TNC.

*Escape*, a television pilot about human trafficking (Second round finalist at the 2017 Austin Film Festival)

*Houseless in Paradise*, a play about and for the homeless on Oahu, was based on interviews with dozens of people who have faced homelessness on Oahu, was [winner of the Po'okela Excellence Award for Overall Play](#) by the Hawaii State Theatre Council in August 2014. It also was awarded [a State of Hawaii Senate proclamation](#) recognizing the play's contribution to the dialogue on homelessness in Hawaii. It was also presented at the 2016 New York International Fringe Festival, where a reviewer called it, "[One of the most powerful pieces of documentary theatre I've seen,](#)" and at the Arts at Marks Garage in April as part of HPU's Community Engagement on Homelessness in April 2015.

*The Unsalable Thing* won [First Place in the Best Play Category in the William Faulkner Literary Competition](#) and will be presented by the Tallahatchie River Players in September 2016. [It was selected as a semifinalist in the 2016 Stage Left Theatre \(Chicago\) Playwright Residency.](#) It was presented at the 2016 New York International Fringe Festival, the 2015 Strawberry Theatre Festival's One Act Competition at the Harlem Repertory Theatre, and at the Aloha Performing Arts Co's Original Play Festival XXII (August 22, 2015). It received staged readings at PlayBuilders' Festival of Original Plays in Honolulu in January, 2015, where it won both [the Judges' and the Audience awards for Best Play](#), and at the Arts at Marks Garage in April as part of HPU's Community Engagement on Homelessness in April 2015.

*Family Googling* was presented at the 2016 Strawberry Theatre Festival One Act Competition at the Theatre at St. Clement's in Manhattan.

*Playing the "S" Line* is a one act excerpt from a planned full-length musical based on the stories and performances of actual street and subway musicians in New York. It received a staged reading at PlayFestival 2016.

*The One Minute Play Festival* commissioned two one-minute plays for its inaugural Honolulu One Minute Play Festival but produced four of my plays which premiered at the Tenney Theatre on May 23, 2015: *Jihad*, *The Red Plague on You*, *Jesi*, and *Most Valuable Stuff*. It commissioned two more for its 2016 festival: *Of Mice or Men* and *You Can Give Anything*.

*Hard Courts*, a feature-length screenplay co-written with Braden Lindstrom, a former student and Ass. Prof. of English, Dixie State University (St. Georges, UT) was [selected as a quarter-finalist in the Shore Scripts \\$20,000 Screenwriting Competition](#). It was originally assigned by Matt Bierman, head of studio productions at Phoenix Pictures; however, it passed on the project.

*The Slip* was staged at WIT's biennial Kauai Shorts Festival, August 9-18, 2013, where it won the [Judges Award for Excellence in Comedy](#). It was also presented at Aloha Performing Arts Co's OPF (Original Play Festival) XX on the Big Island, Aug. 14-17, 2013, and at PlayBuilders 2014 *Festival of Original Plays* in May 2014.

*It Had Been the Perfect Crime* was also presented at Aloha Performing Arts Co's OPF (Original Play Festival) XX on the Big Island, Aug. 14-17, 2013 (in which three of the festival's nine plays staged were written by Tjarks), as well as at PlayBuilders *Festival of Original Plays* in May 2014.

***Teaching Shakespeare in the Classroom, Oregon Shakespeare Festival*** (June 25 July 1, 2013). A workshop for teaching Shakespeare in the classroom, especially through kinesthetic, performative, and interactive exercises. My participation in the workshop, which included scholarly lectures, theatre tours and interview, along with several Shakespeare's plays, was funded by HPU's NEH grant and was coordinated to buttress my development of the Shakespeare on Screen course I taught at HPU since I returned.

***The Heroine*** won the **Best Comedy Award** at WIT's 2011 Kauai Shorts Festival; it was also produced at the Manhattan Repertory Theatre Winter One Act Competition in January 2013, at PlayBuilders Festival of Original Plays at TAG Theatre (February 2013), and at Aloha Performing Arts Co.'s Original Play Festival (OPF) XVIII (August 2011).

***Caliban and the First Luau***, a postcolonial, Hawaii adaptation of Shakespeare's *The Tempest*, was presented at Da Kine Readers Theatre by *Playbuilders* at the ARTS at Marks Garage (November 2011).

**"Un-Bounded Gender: The Femme Fatale, Medusa & the Monstrous Contradiction of Femininity."** Read at the 2004 Society of Cinema and Media Studies conference in Atlanta.

**"Theorizing Oppression across the Limens/Margins: Romantic Notions of White Patriarchy in *The Piano*."** A revision for publication of a paper read at Pacific Popular Culture Association, BYUH, May 1998. That version focused on the conflicts between psychoanalytical, feminist, and cultural studies criticism of Campion's movie.

***Imposter*** was presented at Theatre Southwest in Houston in **March 2011**, was **winner of the Producer's Choice** at WIT's Kauai Shorts Festival in **August 2007**, and presented at PlayBuilders Festival of Original Plays at TAG Theatre (February 2013) and at Aloha Performing Arts Co's OPF XX on the Big Island (Aug. 14-17, 2013).

***The Woman Who Married the Wrong Man*** was **winner of the Opie for the best script in the festival** at the Aloha Performing Arts Co's XVI<sup>th</sup> OPF (Original Play Festival) on the Big Island, **August 2009**.

***Folie A Deux*** was also presented at OPF XVI, **August 2009**, as well as at WIT's Kauai Briefs in **April 2010**, and at PlayBuilders Festival of Original Plays at TAG Theatre (February 2013).

**"Blueprints for a Postcolonial Subjectivity: The Structuring of Fantasy Hybridities in *Blue Hawaii*, *The Searchers*, *The Piano* and Other Postcolonial Narratives."** Delivered at the 2008 Society of Cinema and Media Studies Conference in Philadelphia (formerly Society of Cinema Studies). This paper examines the architecture of popular cinematic narratives engaged in the process of authorizing and naturalizing new racial, ethnic, and cultural hybridities in response to divisive historical conflicts on racial oppression (e.g., race music and White exploitation and racial desegregation in the U.S. in the 1950s, the American intervention in Southeast Asia in the 1960s, and the Waitangi Tribunals in New Zealand in the 1980s)

***Evil at the Post Office*** was presented by Lizard Loft at the ARTS at Marks Garage in Honolulu in **July 2007**, and by Kauai Community College at its Performing Arts Center in **August 2007**, and at the Aloha Performing Arts Co's XI<sup>th</sup> Original Play Festival in **August 2004**.

**Off Key** was also presented by Lizard Loft at the ARTS at Marks Garage in **July 2007** and by Kauai Community College at its Performing Arts Center in **August 2007**.

***Working Across the Radical Center: The Rhetoric of Intercultural Cross-Dressing, Transgression, and Hybridization.*** Dissertation. University of Hawaii. December 2005.

***Ventriloquist*** was produced and published by Kumu Kahua Theatre in Honolulu **May-June 2005** and produced by WIT in **February 2005**. It was supported by a grant from the Atherton Family Foundation. WIT originally presented the play as a staged reading in **August 2003**.

***The Very Old Mango Man*** was the **winner of the Resident Prize of the Kumu Kahua Theatre Playwriting Contest, 2002**, and presented at the Aloha Performing Arts Co., XI<sup>th</sup> OPF (Original Play Festival, **August 2004**).

***Frozen.*** (2003). Feature-length screenplay. Co-written with Braden Lindstrom. This psychological thriller about a woman who becomes ensnared in the underbelly of international adoption.

**“Re-framing the Frontier: A Report on the Society of Cinema Studies Conference, 2002, in Denver.”** Published by Scope, a peer-reviewed online journal of film studies, Institute of Film Studies, University of Nottingham, UK. May 2003.

**“Being John Doe: Multiple Protagonists and Spectator Identification.”** Paper read at the international conference of the Society of Cinema Studies. Denver, May 23-26, 2002. Plan to revise for submission to Scope, who has shown interest in the article and the Society of Cinema Studies’ publication *Cinema*.

***Hysteria.*** (2000) A feature-length screenplay. A psychological drama that sets the battle of the sexes in a futuristic world in which genetic engineering has made males superfluous and even socially undesirable.

**“Re-membering [p]aradise: The Reimagining, Mastering and Debunking of Black Society Prior to White Racism.”** Paper read at the Women & Society Conference at Marist University in NY, June 7-10, 2001.

“A Rhetoric of Presence: The Structure of Change in Anna Deavere Smith’s *Fires in the Mirror* and *Twilight*: Los Angeles, 1992.” Paper read at the Southwest Popular Culture Association/American Studies Association Conference, Mar 8-10, 2001.

**“Anna Deavere Smith.”** Completion of 10-hour non-credit workshop to train dramaturgs in her unique interview and playwriting techniques (U. of Hawaii, Manoa, Fall 2000). This technique is the basis of the play *Ventriloquist* (see creative work below).

**“English Instruction and Writers across the Curriculum: Considering the Abolitionist Argument”** *Food for Thought* Presentation, HPU, April 1999. A summary of a paper called “Generalizing Writing Instruction: An Evaluation of the Abolitionist Argument based on Cognitive and Sociocognitive Research on Writing.”

**Project Director of Cinema of Ideas**, a project to improve the film literacy of secondary school teachers and parents in Hawaii, funded by the Hawaii Committee for the Humanities and Hawaii Pacific University, co-sponsored by the Honolulu Academy of Arts, the East-West Center, University of Hawaii at Manoa, Chaminade University and the State Department of Education (for education outreach seminars on Maui and Kauai).

**Editor of the Viewer's Guide: Cinema of Ideas**, March 1996, Hawaii Committee for the Humanities, HPU Special Programs, co-author of "Introduction" to the Guide.

**"Film as Visual Music,"** paper read at Pacific Basin International Popular Culture Association Conference--January 8-11, 1996. Paper was also read at the Scholarly Conference attached to the Cinema of Ideas project and published in the Cinema of Ideas Viewer's Guide.

***Children in the Fields*** (1993). Feature-length screenplay. **Finalist for the 1993 Hawaii International Film Festival Screenwriting Contest** (sponsored by the Hawaii Film Industry Branch, Dept. Business, Economic Development, & Tourism). A violent teen is sent to learn racial tolerance at a Quaker farm and has a cultural and romantic awakening.

***Summerhouse*** (1992). **Finalist for the 1992 Hawaii International Film Festival Screenwriting Contest** (sponsored by the Hawaii Film Industry Branch, Dept. Business, Economic Development, & Tourism). A coming of age story set in a postmodern family in the waning years of the sexual revolution.

***Kahanai a ke Akua*** (1991). **Finalist for the 1991 Hawaii International Film Festival Screenwriting Contest** (sponsored by the Hawaii Film Industry Branch, Dept. Business, Economic Development, & Tourism). A local and contemporary (and very loose) adaptation of Dostoyevsky's *The Idiot*.

***A Higher Learning***, a 2-hour television drama pilot that died **in development at USA Network and 20th Century Fox**. A high-brow TV drama with faculty, graduate and undergraduate student points of view, set in an urban university besieged by ethnic tensions (characterized by USA as a kind of *Paper Chase* meets *Hill Street Blues*).

***The Voluntary Confession of Nikolai Bukharin (Master's Thesis, USC)***: The story of the arrest, year-long interrogation, and trial of Bukharin, the main defendant in Stalin's final purge trial in 1938, the historical inspiration for *Glasnost*, and one of two figures upon which Arthur Koestler based his novel *Darkness at Noon*. The play required a year of historical research from dozens of sources, leaning heavily on the trial transcripts and the scholarship of Stephen Cohen and George Katkov. The play focuses on Bukharin's use of equivocation and contradiction to wedge the truth between the lines of his outrageous confession that he helped to script with his interrogators.

***The Other Side***, **Winner of Judith Lee Best Undergraduate Play at Penn** (Judged by Thomas Dunn, director of New Dramatists of NY). A graduating student is enlisted into committing an act of terrorism.

## V. Institutional service

**Chair, College of Liberal Arts Faculty Promotion & Reappointment Guidelines Committee (April 2018 to present)**

**Chair, Department of English and Applied Linguistics (July 2017 to present)**

**Chair, Scholarship and Learning Resources Committee (2015 to present)**. This committee took the place of the Faculty Policies Development and Activities Committee and the Learning Resources Committee. In its first year, the committee restructured with 2 subcommittees, passed several proposals that were taken up by the Faculty Senate, initiated the Paid Research Leave grant, and successfully resolved the issue of a Faculty Development Grant budget shortfall.

**Chair, Department of English & Applied Linguistic FPRC (2014-2016).**

**Member, Creative Writing Committee (Fall 2014-present).** I helped draft a proposal for an MFA in Creative Writing Degree program at HPU. The proposal has been approved by the CLA Dean and the Provost, and will go through the CLA CC and UCC process beginning this fall.

**Member, CHSS/CLA Reorganization Committee (Spring 2014-Spring 2015).** Our committee was tasked by the Dean with providing a new structure for the college that would allow for a more streamlined structure with fewer departments (from 9 to 5). I was the representative of the English program and initiated a discussion on merging the Applied Linguistics program and faculty into the English Department, which led to the Department of English and Applied Linguistics.

**Member, English Program Curriculum Committee (2014 to present).** The committee reviewed proposals for new courses and worked with the department chair to create course offerings each term that would meet the needs of English majors.

**Secretary, Faculty Assembly (2011 to 2015).** Part of the Faculty Council Executive Committee. Responsible for the minutes of Faculty Assembly and Faculty Council minutes and support of the executive in devising agendas and other projects as needed.

**Secretary, CHSS Faculty Assembly and Liberal Arts Faculty Assembly (2009-Spring 2012).** As above for the College of Humanities and Social Sciences.

**Founder, sponsor, and coordinator of the HPU Short Scriptwriting Contest (previously the HPU One Act Play Contest):** The contest was founded to encourage dramatic writing at HPU and to provide a venue for the staging of student written work, particularly for students in Literature 398d: Playwriting. Since then the course was broadened to Scriptwriting, and made a permanent part of the curriculum. Since 2008, the contest has been sponsored by the Mark Bauer Fund.

**Proposer, new interdisciplinary major in Critical Media Studies.** Organized the proposal of the major as part of CMS curriculum group formed of English and Communications faculty involved in media studies. After negotiating a compromise on the structure between the two departments, I was placed in charge of putting a draft of the proposal together (with much help from the English chair, Laurie Leach). The proposal was approved by the group and both the English and Communications departments in November 2011, by the University Curriculum Committee in December 2011, and passed by Faculty Council in February 2012. I was the proposed program chair for the proposed major. However, Dean Combs felt that there was not adequate evidence that the proposed program would bring in new students to justify the outlay of resources it would require.

**Media Studies Minor/Major Committee (Fall 2010)** As requested by the Dean of CHSS and the Chair of English, this committee worked on proposals for media studies minor and major to be housed in the English Departments based on film minor courses and media courses that are not related to media production.

**Review of Online English Courses (2005-today).** Appointed by English and Writing chairs to perform detailed reviews of online English courses for regular and MCP campuses since 2005. In the spring and summer of 2010, I participated in the Quality Assurance of Online

Courses project, reviewing all aspects of four online graduate courses at HPU, two from the MS in Information Science program and two from the MA in

**External Reviewer of Online Degree Programs at HPU.** Reviewed online programs and courses for the Masters degrees in Organizational Change and GLSD and the Professional Certificate in Organizational Change and Development.

### **English Program Review**

#### **Writing Practice Area Portfolio Review Subcommittee (2009)**

To evaluate the major, in 2009 we began to evaluate the four major areas of study in the English major. We crafted student learning outcomes, put together student portfolios, created a rubric for the SLOs, and then evaluated the portfolios. It was my responsibility to lead the discussion on our findings and challenges and author the final report.

#### **Carrying Capacity Subcommittee (2007)**

Reviewed trends in full-time vs. adjunct instruction, online course enrollment, in order to make recommendations on hiring practicing in the next five years.

### **Bauer Awards Committee (2007-08)**

The committed is responsible for using the Mark Bauer endowment to foster excellence in writing at Hawaii Pacific University. I was brought on the committee to look at ways to better utilize the funds to support the various writing contest sponsored by the English program.

### **WRI 1100/WRI 1200 Coordinator Positions (Freshmen Writing Coordinator) (2004/2005)**

Aside from taking on the duties of both WRI 1100 Course Coordinator and WRI 1200 Course Coordinator, both compensated with a course release, I scheduled all writing adjuncts for the spring 2004 term, organized and administered the first wave of syllabus assessment for WASC, organized peer review evaluations, and was responsible for several other ongoing projects in English, including the following: reviewing placement policy in writing (with Dr. Frus), chairing the Freshman Writing Committee (formerly 1100/1200).

**Course Coordinator WRI 1200/Chair WRI 1100-1200 Committee (fall 2002 – spring 2005)** I authored a proposal in fall 2002, approved by the English faculty in January 2003, to change the curriculum, learning outcomes, and textbooks of WRI 1100 and WRI 1200 to provide more balance in the learning outcomes (moving the outcomes related to argument up to 1100 and narrowing 1200's focus to research and research-based argument), to improve the standardization of the course sections, and to make the argument-based learning outcomes and course objectives more rigorous.

### **Faculty Development Policies & Activities Committee, Chair (2002-03), Member (1999-2005)**

Duties included overseeing the administration of faculty development grants, faculty computer grants, and planning and administering special developmental programs such as Faculty Orientation and Faculty Scholarship Day and the Golden Apple Awards.

**Faculty Computer Subcommittee, Chair (2001 to fall 2005), Member (since 2000)** Responsible for administering an endowment for computer resources and other technology for faculty. Drafted, worked for the approval of, and implemented (in 2003) a proposal to reorganize the Faculty Assembly's role in disseminating computer and other technology resources. The



dissemination of standard computer resources was broadened to include all full-time faculty, the administration of which was to be carried out on an ongoing basis by ITS, with FDPAC continuing on in a faculty advocacy role. The proposal also initiated the creation of the Technology Endowment Grant for other technology resources that are specific to the research, scholarship, and instruction of HPU faculty to be administered by the Faculty Computer Subcommittee, renamed the Faculty Technology Subcommittee of the FDPAC.

### **Faculty Council, Member (2002-03)**

Reviewed and endorsed policies and actions taken by the committees of the Faculty Assembly and, as appropriate, the Deans Council. Commendation for 100% attendance in 2002-03.

### **Film Studies Minor Proposal Committee (2002)**

Dr. Houston Wood, Dr. Phyllis Frus, and I drafted a proposal for a film writing minor, which was approved by the UCC in fall 2002. As part of this proposal, I drafted a proposal for a new course, "Literature Adapted to the Screen," which I had taught previously as an experimental course. I also drafted a new course description, title, and revamped the curriculum for a course I have been teaching LIT 3620 (formerly Film as Literature/as Art, now "Film Theory and Criticism") in order to make the course more rigorous and focused, and to improve the coherence of the film minor curriculum.

### **Committee to Develop a Writing Minor (1998-2001)**

Dr. Houston Wood, Dr. Valentina Abordonado, and I developed a proposal for the writing minor, along with two new courses, one of which I authored (WRI 4990). The course and the major were approved in the Fall of 1999.

### **Coordinator for the Writing 1100 Strand (1996-2001):** Duties included the following:

- 1) Putting together the *Writing 1100 RESOURCE BOOK* (located in LB3, the Hawaii Loa faculty lounge, and the EFP offices);
- 2) Meeting with new adjunct teaching WRI 1100 at the orientation for adjuncts in the fall, providing a support system for WRI 1100 faculty, particularly new faculty, to deal with concerns from departmental and university procedures, discipline problems, and curricular suggestions;
- 3) Administering of the Regents College Exam in Composition for Writing 1200 sections;
- 4) Coordinating a Sharing of Assignments Workshop for Writing 1100 faculty; and
- 5) Coordinating Grade Assessment Workshops

**Faculty Scholarship Day/Faculty Orientation Subcommittee, Member (1999-2001):** Wrote the proposal for creating Faculty Scholarship Day. Helped plan and implement the first two Faculty Scholarship Days. Authored the report *Strengthening HPU as a Learning Institution* from faculty orientation discussions.

**Literature Program Review Committee & LPR Long-Term Assessment Subcommittee (1998-2001)** Researched long-term assessment methodologies from other institutions and presented and recommended viable options for the HPU Literature Program. Participate in assessments of educational effectiveness and planning meetings. Revamp G.E. courses.

**Committee to Coordinate EFP and English Composition Curriculum, Member (1996-1997)**

Duties included developing colloquia to improve awareness of and communication between the two writing faculty and discussing curriculum integration with coordinators of composition and EFP strands. Reviewed literature, performed a survey, and developed a report on pedagogy related to teaching English/writing to native and non-native speakers.

**VI. Service to the Community****PlayBuilders Hawaii, Board Member, Grant Writer, Playwright (Feb. 2012 - May 2016)**

After having a play of mine staged in November 2011, I became a member of their Playwright's Circle, which provides feedback to playwright's involved in community play projects. I offered to write grants for the theater group, whose mission is to develop community-based theater to strengthen communities on Oahu. I coauthored a \$5000 grant request for a Wahiawa-Scholfield Barracks based project, which was awarded by the Mayor's Office of Culture and Arts in February 2012 through the sponsorship of the Hawaiian Arts Alliance. The Board approved my proposal of a play based on the diverse manifestations of the homeless community on Oahu, and I was elected to the board at the same meeting, February 2012. I produced the play *Houseless in Paradise* listed in my creative work. I resigned from the Board in the summer of 2014. I am PlayBuilders' 2016 Writer in Residence for their *kupuna* play project, which will be produced by Kumu Kahua Theatre in 2017.

**Koolau Writers Workshops, Workshop Facilitator (spring 2007-14)** Present  
scriptwriting workshops to local writers at the Hawaii Loa Campus.

**Kauai Community Players, Advisory Board Member (Spring 2008)**

I agreed to serve on the advisory board in order to help with the reorganization of the longest running theatre in Kauai just before it was set to dissolved by its old board.

**Women in Theatre, Writing Workshop Leader, Dramaturg, Tech Volunteer**

I was named Dramaturge in 2006-07. Supported the writing of grant proposal in the summer of 2006. Planned and presented free biannual playwriting workshops for residents of Kauai (in the springs of 2007 and 2009) as a part of year long grant from the Hawaii Committee for the Humanities. I worked to help local writers develop and submit scripts for the Kauai Shorts Festival in the summer of 2007. I have also provided lighting and other technical support for WIT productions.

**Ko'olau Writing Retreat Planning Committee, Member and Presenter (Spring 1998-2003)**

This retreat is a service to the writers in our community, but was initially also part of a departmental strategy to recruit local students, particularly English/literature majors by networking with teachers, writers and parents of prospective HPU students.

**Hawaii State Theater Council (1996 to 2002)**

Adjudicator for the Po'okela Awards for excellence in theater productions of the members of the Hawaii State Theater Council.

**Hawaii Committee for the Humanities: Hawaii History Day (1996 to 2001)**

Judge for Performance and Media projects for Hawaii History Day

Consultant for writing, research, performance and media for Hawaii History Day

**A Cinema of Ideas Teacher Workshop (1996)**

Project director for this teacher training project in media literacy developed with the DOE and affiliated with the scholarly project of *A Cinema of Ideas*, including outreach on Oahu (at the Honolulu Academy of Arts), Maui, and Kauai.