

ENGLISH ASSESSMENT REPORT 2013 (Revised April 2014)

GUIDING QUESTIONS

1. What are the Student Learning Outcomes (SLOs) for your unit? How do you inform the public and other stakeholders (students, potential students, the community) about your SLOs?

Students who earn the Bachelor of Arts in English should:

1. Demonstrate the ability to write fluently, concisely, and clearly;
2. Demonstrate the ability to read literary texts analytically and critically;
3. Demonstrate good research skills;
4. Demonstrate an understanding of literary history, including literary movements and the evolutions of the genres;
5. Demonstrate knowledge of the history and structure of the English language.

These learning outcomes are on all course syllabi (see Appendix A), in the university catalogue, and on the School of Arts and Humanities website:

http://www.uamont.edu/Arts_and_Humanities/requirements/degree/englishlearningoutcomes.htm

2. Describe how your unit's Student Learning Outcomes fit into the mission of the university.

The University of Arkansas at Monticello Mission Statement reads as follows:

The University of Arkansas at Monticello shares with all universities the commitment to search for truth and understanding through scholastic endeavor. The University seeks to enhance and share knowledge, to preserve and promote the intellectual content of society, and to educate people for critical thought. The University provides learning experiences which enable students to synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures.

The University strives for excellence in all its endeavors. Educational opportunities encompass the liberal arts, basic and applied sciences, selected professions, and vocational and technical preparation. These opportunities are founded in a strong program of general education and are fulfilled through contemporary disciplinary curricula, certification programs, and vocational/technical education or workforce training. The University assures opportunities in higher education for both traditional and non-traditional students and strives to provide an environment which fosters individual achievement and personal development.

The English Department's Student Learning Outcomes reflect UAM's mission in the following ways:

Student Learning Outcome 1 reflects UAM's mission to "enhance and share knowledge." Through "fluent, concise, and clear" communication, we are able to illuminate, refine, and dispense knowledge through our various contexts and communities.

Student Learning Outcome 2 reflects UAM's mission to "preserve and promote the intellectual content of society, and to educate people for critical thought." Through the development of critical, analytical faculties, and through the application of these faculties to literature, we are able to recognize, listen to, and contribute to the intellectual conversation of humankind.

Student Learning Outcome 3 reflects UAM's mission to "synthesize knowledge, communicate effectively," and to "use knowledge and technology with intelligence and responsibility." Through the development of research skills that are both deep and agile, we are able to create knowledge from diverse sources, and to use that knowledge in critical and clear approaches to all natural and human phenomena—including technology.

Student Learning Outcome 4 reflects UAM's mission to embrace the liberal arts and build foundations in general education through "contemporary disciplinary criteria." Through a strong understanding of literary history and theory, we are able to demonstrate one of the foundations of a liberal education. An English education at UAM is grounded in a critical understanding of the history and significance of established literary canons, as well as the developing contemporary landscape of literary works and cultures.

Student Learning Outcome 5 reflects UAM's mission to assure educational opportunities for diverse students. Through historical education in and continued study of the English language, we are able to see how various cultures and communities are reflected in the shape of spoken and written English today. A diversity of viewpoints are necessary to interpret the language's past and predict its future; we welcome these viewpoints at UAM.

Overall, the English program Student Learning Outcomes are vital and integral to the university mission of teaching critical and creative thinking, the ability to synthesize knowledge, and the skills necessary to communicate effectively. The English program also promotes progressive thought, an understanding of history, and an appreciation of diverse cultures.

3. Provide an analysis of the student learning data from your unit. How is this data used as evidence of learning?

General Education Assessment

The English program serves the entire university through its offerings of ENGL 133

Fundamentals of English, ENGL 1013 Composition I, ENGL 1023 Composition II, ENGL 2283 World Literature I, and ENGL 2293 World Literature II. The following means of assessment and timetable have been established to collect data relevant to the Expected Student Learning Outcomes specific to these courses.

General Education Assessment Timetable (3-year cycle)

<p>Spring '13 ENGL 133–ASSET</p>	<p>Fall '13 ENGL 133–ASSET ENGL 1013–collection of portfolios ENGL 1023—collection of portfolios</p>
<p>Spring '14 ENGL 1013–assessment of portfolios ENGL 1023-- assessment of portfolios ENGL 133–ASSET</p>	<p>Fall '14 World Lit I--review of syllabi World Lit II--review of syllabi ENGL 133–ASSET</p>
<p>Spring '15 World Lit I--review of portfolios World Lit II--review of portfolios ENGL 133–ASSET</p>	<p>Fall '15 World Lit I--assessment of portfolios World Lit II--assessment of portfolios ENGL 133–ASSET</p>

ENGL 133 Fundamentals of English

Syllabi Review

Review of all syllabi from all sections of ENGL 133 indicate uniformity of expectations:

1. Student has a clear focus for an essay and a clear thesis statement.
2. Student organizes an essay into a series of coherent paragraphs that make for a clear introductory paragraph, multiple body paragraphs, and an appropriate conclusion.
3. Student uses transitions to link parts of sentences, sentences, and paragraphs in ways that enhance and clarify logical relationships.
4. Student avoids almost all grammatical and mechanical errors.
5. Student uses specific examples to illustrate and support generalizations and demonstrates some original thinking and complexity of thought.

Our assumption is that students who successfully complete the course demonstrate these skills to at least a minimal degree.

ENGL 1013 Composition I

Syllabi Review

Review of all syllabi from all sections of ENGL 1013 Composition I assures consistency of goals and expectations:

1. Review the conventions of standard, written English in the context of each student's own writing.
2. Develop skill in thesis formation.
3. Develop skills in writing expressive and expository themes.
4. Develop skill in organizing such themes.
5. Develop an awareness of audience and stylistic variations in effective writing.
6. Develop the ability to edit stylistic and grammatical problems in the student's own writing.
7. Students are expected to use word processing.

Our assumption is that students who successfully complete the course demonstrate the expected skills to at least a minimal degree.

Portfolios and Future Programmatic Assessment Plan

Portfolio assessment was not conducted this academic year in anticipation of a full programmatic assessment of Composition I and II courses in AY 2014-2015. The Director of Composition is currently designing an assessment to measure program effectiveness; a full report that includes the study design will be forthcoming.

ENGL 1023 Composition II

Syllabi Review

Review of all syllabi from all sections of ENGL 1023 Composition II assures consistency of goals and expectations:

1. Students will write at least 3500 words a semester, to include 2 papers; one should be a documented research paper of at least 1500 words.
2. Student essays should be primarily persuasive/argumentative, but may also be critical analyses.
3. Students are expected to continue to learn and use the rules of standard, written English.
4. Students are expected to use word processing.

Our assumption is that students who successfully complete the course demonstrate these skills to at least a minimal degree.

Portfolios and Future Programmatic Assessment Plan

Portfolio assessment was not conducted this academic year in anticipation of a full programmatic assessment of Composition I and II courses in AY 2014-2015. The Director of Composition is currently designing an assessment to measure program effectiveness; a full report that includes the study design will be forthcoming.

ENGL 2283 and ENGL 2293 World Literature I and World Literature II

Syllabi Review

Expected Student Learning Outcomes for World Literature:

- Student demonstrates adequate knowledge (subjects, themes, characters, styles, genres,

- authors) of world literature for the historical period covered in course.
- Student demonstrates ability to analyze literature.
 - Student organizes an essay or essay response on an exam into a series of coherent paragraphs, using effective transitions and avoiding digressions.
 - Student generally avoids grammatical and mechanical errors.
 - Student uses specific examples to illustrate and support generalizations.

Our assumption is that students who successfully complete the course demonstrate these learning outcomes to at least a minimal degree.

A review of faculty syllabi for World Lit I and II revealed that all faculty and adjunct instructors are adhering to a uniform syllabus in terms of stated learning objectives, course description, and university policies (including on plagiarism, ADA compliance, and the like). Syllabi varied in terms of content offered and in grading methodology—but not so greatly that the world literature assessment committee felt a need to impose any kind of proscriptive policy regarding said content.

Methodologies in grading varied, but courses in World Lit I and II reflected a generally uniform mix of quantitative assessment (i.e. through objective tests) and writing assignments. Objective testing generally included multiple choice, matching, and/or short answer tests. Writing assignments varied from assigned essays (requiring scholarly work, outside sources, and adherence to MLA standards for research papers; daily writing prompts; and journaling). The committee made no recommendations for changing the syllabi or course content delivery and/or grading methodologies.

World Literature Portfolio Analysis (see Appendix B for portfolio rubric)

The world literature assessment committee requested and received a randomized selection of end-of-the-semester student assessments from five faculty members who teach World Lit I or World Lit II. In each case, three students were selected randomly from each course chosen from courses offered in the Fall of 2010 or Spring of 2011. The random selection was done from rosters of students at the beginning of the semester. Faculty then were asked to provide samples of these students' end-of-the-semester assessments. Instruments collected included samples of final exams, essays, and journal entries.

A review of student work illustrated student outcomes across the grading spectrum—from work that was objectively and subjectively evaluated from “A” to “F.” The work reviewed indicated that students, generally, were achieving course learning objectives according to a statistically appropriate distribution.

The committee made no recommendations for changing course delivery and assessment instruments.

English Major Assessment

Pre and Post Tests in Literary Analysis and in Literary History

Pre-tests and post-tests measure English majors' critical reading skills and knowledge of literary

history. The pre-tests are administered each Fall Semester and Spring Semester in ENGL 2323 Introduction to Literary Studies. The post-tests are administered each Fall Semester in ENGL 4763 Advanced Composition for most English majors and in ENGL 479V Senior Projects every semester for creative-writing and professional-writing-track majors. The tests are scored by a committee of English faculty. (See Appendix C for copies of the tests.)

Since the last assessment report, virtually all of the English majors followed the curriculum approved in 2007-2008. With regard to the pre-test and the post-test, we now have a clearer picture of how well the current curriculum is working. An analysis of raw numbers for both the pre-test and post-test reveals that the majors, especially those in the literature concentration, are performing at increasingly higher levels. Students who completed Introduction to Literary Studies early in their careers tend to score better than those who delayed taking the gateway course. The English faculty addressed this issue by making Introduction to Literary Studies a pre-requisite for a number of its upper-level literature courses. The following tables compare students' scores on the Literary History section of the test from the Fall Semesters of 2010, 2011, and 2012. This data comes from the students who enrolled in Advanced Composition, the capstone course for majors in the literature concentration. Note: Some slight anomalies appear in the numbers due to a few transfer students who had taken an equivalent course to Literary Studies elsewhere.

Fall 2010: 7 Students

Questions	Pre-Test Correct Answers	Pre-Test Incorrect Answers	Post-Test Correct Answers	Post-Test Incorrect Answers
#1	2	5	3	4
#2	4	3	7	0
#3	5	1	5	2
#4	4	2	6	1
#5	2	5	6	1

Source: Pre/Post Test: Literary History

Fall 2011: 7 Students

Questions	Pre-Test Correct Answers	Pre-Test Incorrect Answers	Post-Test Correct Answers	Post-Test Incorrect Answers
#1	0	7	4	3

#2	5	2	7	0
#3	2	5	4	3
#4	7	0	6	1
#5	2	5	4	3

Source: Pre/Post Test: Literary History

Fall 2012: 12 Students

Questions	Pre-Test Correct Answers	Pre-Test Incorrect Answers	Post-Test Correct Answers	Post-Test Incorrect Answers
#1	4	7	8	4
#2	5	6	8	4
#3	5	6	7	5
#4	7	4	7	5
#5	4	7	4	8

Source: Pre/Post Test: Literary History

In the assessment report for 2010, completed in the spring of that year, a disturbing number of students scored less well on both sections of the post-test than they did on the pre-test. The majority of these students were especially weak in literary history. The tables provided above show, in some instances, substantial improvement in this area.

Since students taking the pre-test do not have a substantial number of specialty English courses under their belts, the faculty should expect lower scores. For both the pre-and-post literary history test, though, faculty members may harbor concerns about some of the incorrect answers.

Looking at literary history section of the test, one will note that students must identify five authors according to their place in time. The authors under consideration are: (Q #1) William Wordsworth; (Q #2) William Shakespeare; (Q #3) Ralph Waldo Emerson; (Q #4) Confucius; (Q #5) T. S. Eliot. Students select from the following time periods: (a)ancient world/western; (b)ancient world/eastern; (c)medieval; (d)renaissance; (e)enlightenment/neoclassic; (f)colonial American; (g)romanticism; (h)nineteenth-century American; (i)modernism; (j)post-modernism.

A number of the incorrect answers prove shocking because students should have likely gleaned this information in high-school English classes, in literature-based composition classes, in college world literature classes, and from popular culture. On both the pre/post test, a disturbing number of students listed Wordsworth as American, Shakespeare as medieval, Confucius as

ancient world/western, and Eliot as either nineteenth-century American or post-modern. While the majority of the students on the post-test designated Emerson as nineteenth-century American, some of them listed him as romantic. Were nineteenth-century American not on the list, this answer would be acceptable. Several students listed him as both.

On average, students show less improvement on the literary analysis pre/post tests than on the literary section portion. Despite this fact, though, we can see slight rays of hope.

Pre/Post Tests: Literary Analysis Averages

Cohorts by Year	Pre-Test Averages: Correct Answers	Post-Test Averages: Correct Answers
2010 Cohort	9/19	12/19
2011 Cohort	9/19	10/19
2012 Cohort	11/19	13/19

Source: Pre/Post Test: Literary Analysis

As with the literary history portion of the tests, the results on the literary analysis section simultaneously encourage and discourage. Seeing even slight improvement signals movement in the right direction with the curriculum for English majors. In the grand scheme, however, the advances are marginal at best. The incorrect responses to the literary analysis queries are both baffling and illogical.

The test asks students to read selections by William Blake, William Shakespeare, Rudyard Kipling, and Joseph Heller. English majors read Blake’s “The Tyger” in its entirety and selected portions of texts from Shakespeare’s *King Lear*, Kipling’s short story “The Man Who Would Be King,” and Heller’s *Catch-22*, and then they answer four or five questions about each passage. With the exception of *Catch-22*, students are able to answer basic questions about the selections. When asked to comment on structure and apply critical thinking skills, though, a troubling number of test-takers resort to canned answers or demonstrate that they have not accurately read the question.

In analyzing “The Tyger,” many students could not identify *personification* as one of the literary devices in the poem. When asked to name a four-line stanza, a disturbing number of students missed *quatrains*, opting instead for *couplet*. A good number of students could not distinguish between an epic and a lyric poem.

Three of the five questions on *King Lear* netted some quite upsetting incorrect answers. The third question asks: “Which of the following might be of most interest to a Marxist critic examining this passage?” The majority of the students proffered a pat, traditional answer, apparently missing the mention of “a Marxist critic.” Students study the tenets of Marxist

critical theory in Introduction to Literary Studies. Perhaps consistent with the wrong responses on the literary history section, a number of the students regarded *King Lear* as *classical drama*, instead of *Renaissance tragedy*. Finally, even though the intent of the passage is fairly clear, students could not define *physic*; virtually none of them selected “medicine” as the answer.

The last two passages gave the students the most problems. Again, they could answer fairly well the first three questions concerning “The Man Who Would Be King,” but they demonstrated an inconsistency in answering the last two. Most of the students could identify correctly that “colonization” best describes the theme of the story. Moving to the next question, though, they displayed a lack of knowledge about the ramifications of colonization.

By far, the students offered the most wrong answers on *Catch-22*; the majority of the students, in fact, missed all four questions on the passage. This number is all the more frightening because some of the better students in the program did not answer a single question correctly. They appear the most challenged in identifying the tone of the speaker and in failing to identify the appropriate literary movement of Heller’s work.

Advanced Composition Capstone Presentations

As the culmination of the major project in ENGL 4763 Advanced Composition, each student gives a public presentation of his or her paper and is evaluated by each member of the audience, both faculty and students (see Appendix D for rubric).

To insure optimum performance on the capstone essay and capstone presentations, the Advanced Composition classes spend time studying writing, using Sheridan Baker’s *The Practical Stylist* as the primary textbook. A war-house in rhetoric/composition pedagogy, Baker offers sound advice on producing university-level writing. The students read two short stories (“A Psychological Shipwreck” by Ambrose Bierce and “The Wall” by John-Paul Sartre) and write close-reading papers on a topic selected by the reader/writers. After turning in a first draft to the instructor, students present their essays to their peers by bringing flash drives to class and reading the paper aloud using smart-room technology. The class critiques the essays; students then submit final drafts. For the capstone essay, students select one of their papers and augment it with research.

As noted above, the audience at the capstone presentations evaluates each presentation using the prescribed rubric (See Appendix). Regarding the first three items on the evaluation form, all of the students from 2010-2012 scored either “Meets expected outcomes” or “Exceeds expected outcomes.” In the last two categories, two or three evaluators in the three-year span awarded a few students a “Does not meet outcomes.” Looking at the bulk of the evaluations by the somewhat diverse audience, though, we can conclude that all 26 of the English majors in Advanced Composition either met or exceeded the departmental outcomes. Also, a student in the 2010 cohort won prize money at an Alpha Chi Honor Society convention with her capstone essay; a student in the 2011 cohort won a graduate fellowship through Alpha Chi for his paper. Both of these honors indicate that our students can perform well on the national stage. Significantly, 24 of the 26 English majors in the literature concentration completed their degrees.

Creative-Writing and Professional-Writing Portfolio Evaluation

Starting Fall Semester 2013, in Senior Writing Project, English majors on the Creative Writing and Professional Writing tracks will submit a final portfolio representing the culmination of their creative or professional writing efforts. These portfolios will be evaluated by a committee of English faculty to determine the extent to which these English majors demonstrate the specific components of the following student learning outcome: “the ability to write fluently, concisely, and clearly.” (See Appendix G for the portfolio guidelines and the English major portfolio-evaluation rubric.)

4. Based on your analysis of student learning data in Question 3, include an explanation of what seems to be improving student learning and what should be revised.

ENGL 133 Fundamentals of English

While there is a consistency of expectations among faculty and while faculty believe students make progress as readers and writers, the ASSET scores indicate that students are still not prepared for college-level work at the end of ENGL 133 and that we, therefore, need to look for ways to further improve students’ reading comprehension and knowledge of grammar and mechanics.

ENGL 1013 Composition I and ENGL 1023 Composition II

To be addressed in a separate assessment report. As mentioned above, a pilot curriculum will be initiated in AY 2014-2015 and a full program assessment will be conducted.

ENGL 2283 and ENGL 2293 World Literature I and II

One area of concern among committee members had to do with textbook adoption. World Lit I and II require the teaching of literature from Western and Non-Western traditions alike. The course textbook of choice, however -- *Literature of the Western World (Vols I or II; eds. Wilke & Hurt)* – covers only literature from the Western Tradition, meaning that faculty members had to supply samples from non-Western traditions on their own.

The committee asked that research be conducted to see if another text would be more appropriate. That research revealed that World Literature textbooks almost uniformly present students and instructors with choices that are a). very expensive and b). too large. In terms of content, samples of World Literature texts ranged from two-volume “short” versions or six+ volume multi-sets. The committee felt strongly that these options did not fit the needs either of UAM faculty or students. It was determined, then, that a faculty member should produce a text that included only Non-Western literary works and which could be used as a supplement in both World Lit I and World Lit II. This would allow faculty members to use the Western Literature text of their choice while insuring a ready and inexpensive source for non-Western literature. The resulting work, *Other Canons: A Selection of Non-Western Literary Masterpieces* (ed. Gregory Borse; FountainHead Press, 2012) includes excerpts and commentary on non-Western works from Antiquity to the early 20th century and was adopted as the supplementary text for World Literature I and II in the Spring of 2012. The text includes introductions by scholars with expertise for each of the selections along with suggestions for class discussion questions, journal prompts, and essay topics. The work includes excerpts from

the literatures of Mesopotamia, Africa, Tibet, India, China, and Japan. The world literature assessment committee is committed to revisiting the assessment of World Lit I and II in light of the adoption of this secondary text at an appropriate time in the future to assess how this change has improved the overall delivery of World Literature I and II in the School of Arts & Humanities at the University of Arkansas at Monticello.

The English Major

Because all of our English majors are now under the current curriculum, the English faculty can now determine more accurately the strengths and weaknesses of the programs of study. Although not necessarily perfect instruments, the pre/post tests do give faculty keen insights into our challenges and opportunities. We can see clearly, for instance, that our English majors are especially weak in post-modern/contemporary literature.

Now that we have fully implemented the curriculum, we have discovered the most practical and efficient way for gathering data for the three-year assessment cycle. This year's report is the most accurate that we done to date because we have both pre-test and post-test from all majors in the literature concentration. Moving forward, the committee will now copy a class roster for Advanced Composition and file together both pre-test with their post-test for each student.

The primary portion of our assessment plan that is not working is that we have very little data for the English majors in the other concentrations. Essentially, we are assessing only the students in the literature concentration. We may have portfolios on the students in the creative writing concentration, for instance, but we do not have data on their post-tests. The degree-completion rate for students electing a concentration other than literature appears low. Of 15 graduates in 2013, 12 were literature-concentration majors. The assessment procedure might also be improved by collecting solid numbers on the number of majors we have in each concentration. We could, thereby, track more accurately the retention and graduation rates.

Please see Question 6 of this report for more information on improving student learning in these areas.

5. Other than course level/grades, describe/analyze other data and other sources of data whose results assist your unit to improve student learning.

Historical Overview

In the Fall 2006 Semester, analysis of retention rates, grade distributions, individual faculty analysis of student performance on essay exams, and review of course syllabi resulted in the revision of the English program. Evidence indicated students lacked sufficient writing and research skills and knowledge of theoretical approaches in the analysis of literature. We created three distinct and coherent concentrations: literature, creative writing, and professional writing, along with two new courses: Introduction to Literary Studies and Creative Nonfiction. We also revised Advanced Composition to serve as a 4000-level capstone course for students doing the literature concentration. In Fall 2009 Semester, we added a fourth option for English majors: Film Studies.

Number of Majors and Graduates

The consistency in the number of majors and graduates over the years, as well as the proportion of graduates each year to the number of majors (for example, 15 graduates represent 25% of all majors), suggests good retention and completion rates.

	<i>English Graduates:</i>	<i>English Majors:</i>
2008-2009	13	62
2009-2010	16	48
2010-2011	14	48
2011-2012	11	55
2012-2013	15	60

Capstone Portfolios

Student Evaluations

The dean reviews the student evaluations of all faculty as part of the annual faculty evaluation process and counsels appropriately. Faculty review their own student evaluations, reflect upon them, and maintain and revise their practices in response to positive and negative patterns.

Graduating Senior and Alumni Surveys

The School of Arts and Humanities has attempted to gather data from graduating senior and alumni surveys; we have found that such surveys are rarely returned, and if they are, it is nearly impossible to obtain usable data from these surveys as the sample size is too small. We are working on ways to obtain coherent and usable data about these student populations.

6. As a result of the review of your student learning data in previous questions, explain what efforts your unit will make to improve student learning over the next assessment period. Be specific indicating when, how often, how much, and by whom these improvements will take place.

ENGL 133 Fundamentals of English

In an attempt to improve students' end-of-course test (ASSET) scores, we are piloting *Connect* (<http://connect.mcgraw-hill.com/>), an online reading and writing program which takes students through a number of reading and writing exercises and assessments. Betty Evans and Travis Nicholson used Connect in a total of 8 sections of ENGL 133 during the 2012-2013 academic year. Ms. Evans and other instructors will continue to pilot the program in selected sections of ENGL 133 throughout the 2013-2014 academic year as we continue to analyze data. In the Spring 2013 Semester, data indicated that students in Connect sections of ENGL 133 scored 11% to 20% higher on the ASSET than students in non-pilot sections. If after the next academic year, data indicate significantly higher end-of-test scores, we may choose to use Connect in all sections. We believe that in such a case a hybrid format for the course might be effective: students would meet one day a week in class for face-to-face instruction; the remainder of class work would take place online.

End-of-course Test--ASSET

As mandated by the state, all ENGL 133 students must take the Reading ASSET and the Writing ASSET as end-of-course tests. While the ideal is that students completing Fundamentals would score the equivalent of a 19 on the ACT (the required ACT score for placement into college-level English composition), the reality is that most students fall short of the equivalent of a 19 (ASSET of 45 on Writing, 43 on Reading).

The ASSET scores from Spring Semester 2013 are reflective of how students generally perform. Of 41 students who took the ASSET, 7 (16.2%) scored a 43 or better on Reading (the equivalent of a 19 ACT); 2 (4.8%) scored a 45 or better on Writing (the equivalent of a 19 ACT). Fall Semester 2012, of 124 students, 15 (12%) scored 45 or better on the Writing ASSET; 13 (10.4%) scored 43 or better on the Reading test.

Obviously, if the ASSET determines whether we prepare ENGL 133 students for college-level composition, we are largely failing. In addition, it should be noted that each semester approximately 30% of students enrolled in ENGL 133 do not even take the ASSET, having withdrawn from the course or stopped attending.

Whether the ASSET is a good measure of what students learn in ENGL 133 is debatable because the test largely does not reflect what we try to teach students about critical thinking or about organization and development in writing essays. Nonetheless, the ASSET is state-mandated end-of-course testing, so we are obligated to see our students perform more successfully.

ENGL 1013 and 1023 Composition I and II

The Composition Committee in the School of Arts and Humanities has met regularly during the Spring 2014 semester to discuss proposed changes to the Comp I and II courses. The committee is currently revising Student Learning Outcomes for these courses, creating revised course requirements, and selecting a new textbook. These changes will take effect in a small number of pilot sections that will run during AY 2014-2015. The Director of Composition and the Composition Committee are currently designing a program assessment that will be initiated in all Comp I and II sections during AY 2014-2015. This assessment process will evaluate the effectiveness of the current curriculum against the pilot curriculum. A report on this assessment is forthcoming.

ENGL 2283 and 2293 World Literature I and II

The world literature assessment committee asked that research be conducted to see if another text would be more appropriate. That research revealed that World Literature textbooks almost uniformly present students and instructors with choices that are a) very expensive and b) too large. In terms of content, samples of World Literature texts ranged from two-volume “short” versions or six+ volume multi-sets. The committee felt strongly that these options did not fit the needs either of UAM faculty or students. It was determined, then, that a faculty member should produce a text that included only Non-Western literary works and which could be used as a supplement in both World Lit I and World Lit II. This would allow faculty members to use the Western Literature text of their choice while insuring a ready and inexpensive source for non-Western literature. The resulting work, *Other Canons: A Selection of Non-Western Literary*

Masterpieces (ed. Gregory Borse; FountainHead Press, 2012) includes excerpts and commentary on non-Western works from Antiquity to the early 20th century and was adopted as the supplementary text for World Literature I and II in the Spring of 2012. The text includes introductions by scholars with expertise for each of the selections along with suggestions for class discussion questions, journal prompts, and essay topics. The work includes excerpts from the literatures of Mesopotamia, Africa, Tibet, India, China, and Japan.

English Major

As noted above, the post-test offers some insight into the areas where our instruction might be improved. By the time they achieve senior status, students should be able to perform well on both sections of the post-tests. Obviously, we can be more forgiving on the pre-test. The English faculty altered pre-requisites for some of the upper-level literature courses by adding Introduction to Literary Studies to the list. We hope that this measure will increase performance in the courses as well as on the post-tests. The English faculty does not, of course, want to teach merely to the test. We have some advising issues that needed attention. Some advisers do not follow the catalog; they also have access to really handy, up-to-date check-sheets for each English concentration. Too many of our students are suffering because of advising gaffes that could be remedied by following the established requirements and by thinking of students' needs first and foremost. Students' lack of knowledge regarding contemporary literature is of particular concern. Although a course in contemporary literature is only one of three options, many majors elect to take the contemporary literature class, and therefore the post-test results should be better than they are. An effort must be made to address the inefficiencies of ENGL 4703 Contemporary Writers, and we will offer electives and alternatives such as the ENGL 4723 Contemporary Poetry class in the Fall 2013 schedule.

7. What new tactics to improve student learning has your unit considered, experimented with, researched, reviewed or put into practice over the past year?

Fundamentals of English

As explained above, the McGraw-Hill online reading and writing program *Connect* has been piloted in selected sections of this course.

Composition I and II

As mentioned above, a pilot curriculum will be initiated in AY 2014-2015 and a full program assessment will be conducted.

World Literature I and II

A committee of English faculty met and determined that western literature dominated the course content, thereby limiting students' exposure to international themes. A new primary text has been adopted for World Literature I. The faculty felt that the commercially published text was superior to the custom-published text formerly used. In addition, a supplemental text entitled *Other Canons* has been adopted to enhance coverage of non-western literature in both World Literature I and World Literature II.

English major

We made ENGL 2323 Introduction to Literature a pre-requisite for all upper-level literature courses to assure that students are properly advised and prepared for upper-level literary analysis. We will begin looking to specific concentrations within the English major and evaluating them individually for student learning.

8. How do you ensure shared responsibility for student learning and assessment among students, faculty and other stakeholders?

Program Meetings

The English faculty as a whole and various committees meet during Professional Development week in August of each year and at various times, as necessary, throughout the academic year. During the most recent assessment period, much discussion focused on World Literature. (See Appendix H for minutes and agendas of English faculty meetings.)

Strategic Planning

Creating, executing, and reviewing a Strategic Plan for the School of Arts and Humanities represent a culmination of discussion, observations, and analysis on the part of the faculty in regard to how SAH might better serve students. The Strategic Plan can be accessed through the following link: <https://www.uamont.edu/pdf/UAM%20Strategic%20Plan.pdf>

Composition Committee

The Composition Committee was formed in December 2013 with the goal of evaluating and improving the Comp I and II courses. Dr. Julie Platt is the chair of this committee. As mentioned above, the Composition Committee has regular meetings to discuss such things as revisions to student learning outcomes, course requirements, and textbooks. The composition program will undergo a full assessment in AY 2014-2015.

Fundamentals Committee

The Fundamentals Committee was formed in December 2013 with the goal of evaluating and improving the Fundamentals of English courses. Dr. Robert Moore is the chair of this committee. A report of the Fundamentals Committee is forthcoming.

Professional Development Brown Bags

Each month of AY 2013-2014, the Director and Assistant Director of Composition conducted hour-long professional development “Brown Bags” designed to start conversation among faculty about various issues in teaching composition. The topics of these Brown Bags have ranged from designing effective assignments to using technology in the classroom to detecting and preventing plagiarism. While these Brown Bags have not been well attended, we hope to continue the series in AY 2014-2015.

Participation of Students in Evaluation of Senior Capstone Presentations

All English majors are invited to the Senior Capstone presentations. Those present participate in the evaluation of the presentations, as do all members of the capstone course, ENGL 4763 Advanced Composition.

9. Describe and provide evidence of efforts your unit is making to recruit/retain/graduate students in your unit/at the university level. (A generalized statement such as “we take a personal interest in our students” is not evidence.)

Recruit:

Early College Classes

Adequately prepared high school students throughout much of Arkansas have the opportunity to earn college credit for freshman composition and world literature. UAM works with the Southeast Arkansas Educational Co-op to assure that the content and standards of these courses are equivalent to UAM classes. The dean reviews syllabi each semester and evaluates Early College faculty annually. Early College Classes will be assessed with the Composition Program in AY 2014-2015.

ERZ (Education Renewal Zone) Participation

With the assistance of the Education Renewal Zone in the School of Education (<http://www.uamont.edu/education/erz/>), some English faculty conduct professional development workshops for public-school teachers, participate in cooperative activities with teachers, and visit the public schools to engage with perspective students.

Retain

UAM Writing Center

The UAM Writing Center is staffed by undergraduate peer consultants trained to take a collaborative and facilitative approach to writing tutoring. Students who would like help with any writing assignment, and at any stage in the writing process, can make a 30- to 60-minute appointment to meet with a consultant for feedback and coaching on their writing. Students who take advantage of the Writing Center’s services are encouraged to see themselves, their classes, their instructors, and their fellow students as part of a writing community that supports them and strengthens them as writers. The UAM Writing Center will undergo a full assessment in AY 2014-2015.

Grammarly

All students visiting the Writing Center for tutoring are introduced to this online tool for writers. Grammarly provides guidance in regard to organization, syntax, diction, grammar, mechanics, and documentation of sources. In addition, a number of faculty encourage or require the use of Grammarly in their classes. Students who make use of Grammarly improve their chances of success on writing assignments.

Hybrid Classes

To accommodate the needs and lifestyles of students we have started offering some courses that include an online component and require far less face-to-face seat time than a traditional class. Examples are ENGL 3543 Creative Writing and ENGL 4683 Seminar in Writing.

Online Courses

Eight years ago, our total online offerings consisted of one section of online composition each semester. We now offer eight sections of online composition each semester, as well as six sections of World Literature and two sections of Technical Writing.

*Graduate***Coherent Rotation of Course Offerings** (see Appendix G)

We adhere to a rotation of English courses that is well known to advisors and English majors, enhancing the consistent and timely progress of our students through the program.

APPENDIX A: Sample syllabus with Learning Outcomes Stated

ENGL 3453 The International Short Story

Fall Semester, Tuesdays and Thursdays 8:10-9:30

INSTRUCTOR: Mark Spencer, Professor of English and Dean, School of Arts and Humanities

OFFICE HOURS: 9:00 to 11:00 MTWHF and 3:00-4:00 MH and by appointment.

OFFICE PHONE: 460-1078

E-MAIL: spencer@uamont.edu

COURSE PREREQUISITES: ENGL 1023 Composition II

REQUIRED TEXTS:

Fiction 100: An Anthology of Short Fiction, Pickering, 11th edition.

COURSE DESCRIPTION:

A study of the history, development, and form of the short story. Students will give close readings to--and participate in discussions of--short stories from a variety of countries and ranging from the early period of the form (circa 1820) to the present.

STUDENT LEARNING OUTCOMES:

This course will help students meet all of the following expected outcomes for English majors and minors:

- 1.Demonstrate the ability to write fluently, concisely, and clearly;**
- 2.Demonstrate the ability to read literary texts analytically and critically;**
- 3.Demonstrate good research skills;**
- 4.Demonstrate an understanding of literary history, including literary movements and the evolutions of the genres;**
- 5.Demonstrate knowledge of the history and structure of the English language.**

GRADING:

Mid-term Exam.....	20%
Final Exam.....	25%
Paper.....	25%

The paper (4 to 7 pages) must be a critical analysis of one of the short stories on this syllabus. The paper is due one class period *prior* to the day scheduled for discussion of the story. You must make enough copies of your paper for everyone in the class. In other words, everyone in the class will read your paper.

Critiques.....15%

For every critical paper submitted by your classmates, you will write a one-page critique in which you must address the paper's flaws, strengths, and potential. You should address the appropriateness of the paper's focus, the clarity of its thesis, the adequacy of its support of that thesis, its structure, and its style. Your comments should be specific and concrete, and you should make specific recommendations for strengthening the work. The critique should be a coherent, grammatical brief essay.

Quizzes.....15%

Class participation.....Inappropriate=loss of one letter grade or more

.....Appropriate=gain of one letter grade

("Inappropriate" participation includes, but is not limited to, failure to participate, unexcused absences, speaking out of turn, non-constructive criticism.)

ATTENDANCE:

Your final grade in the course will be dropped at least two letters if you have more than two unexcused absences.

LATE WORK:

No late papers will be accepted. They must be submitted prior to the class discussion of the story about which you are writing.

PLAGIARISM:

If you turn in work that you did not write or properly document sources for, you will receive an F on the paper.

STUDENTS WITH DISABILITIES:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 120; phone 870 460-1026; TDD 870 460-1626; Fax 870 460-1926.

APPENDIX B:

Portfolio-Evaluation Rubric for World Literature I and World Literature II

Student ID: _____

<u>World Literature I and II</u>	Does Not Demonstrate Expected Outcome	Demonstrates Expected Outcome	Exceeds Expected Outcome
Student demonstrates adequate knowledge (subjects, themes, characters, styles, genres, authors) of world literature for the historical period covered in course.			
Student demonstrates ability to analyze literature.			
Student organizes an essay or essay response on an exam into a series of coherent paragraphs, using effective transitions and avoiding digressions.			
Student generally avoids grammatical and mechanical errors.			
Student uses specific examples to illustrate and support generalizations.			

APPENDIX C: English Major Pre-Tests, Post-tests

Literary Analysis Pre/Post Test

Instructions

Carefully read each of the following passages. For each question which follows the passage, choose and circle the letter of the best response. There is no penalty for guessing incorrectly, so make an effort to respond to each of the questions.

Please try to do your best on this exam. The more sincere your effort, the better an understanding the department will have of your knowledge, your capabilities, and the success of the English program.

We appreciate your time and effort.

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

1. Which word best describes the speaker's tone?

- A. Anger
- B. Terror
- C. Indifference
- D. Spite

2. The imagery of the fourth stanza likens the Tyger's creator to a

- A. Carpenter
- B. Sailor
- C. Blacksmith
- D. Mechanic

3. What figure of speech is used in both lines 17 and 18?

- A. Personification
- B. Synecdoche
- C. Simile
- D. Irony

4. Stanzas of four lines are known as

- A. Sestets
- B. Couplets
- C. Sonnets
- D. Quatrains

5. "The Tyger" is an example of which kind of poem?

- A. Epic
- B. Elegy
- C. Dramatic
- D. Lyric

II.

Then ten men with bows and arrows ran down that valley, chasing twenty men with bows and arrows, and the row was tremenjus. They was fair men--fairer than you or me--with yellow hair and remarkable well built. Says Dravot, unpacking the guns--'This is the beginning of the business. We'll fight for the ten men,' and with that he fires two rifles at the twenty men, and drops one of them at two hundred yards from the rock where he was sitting. The other men

began to run, but Carnehan and Dravot sits on the boxes picking them off at all ranges, up and down the valley. Then we goes up to the ten men that had run across the snow too, and they fires a footy little arrow at us. Dravot he shoots above their heads and they all falls down flat. Then he walks over and kicks them, and then he lifts them up and shakes hands all round to make them friendly like. He calls them and gives them the boxes to carry, and waves his hand for all the world as though he was King already.

1. Use of misspellings like "tremenjus" indicate what about the speaker (Carnehan) in this passage?

- A. He is a British soldier.
- B. He is insane.
- C. He is from the working class.
- D. He is uneducated.

2. What do the different types of weapons symbolize?

- A. There are different levels of technology between the cultures.
- B. Carnehan and Dravot are better fighters.
- C. The men with bows are cowards.
- D. The men with bows are braver than the men with rifles.

3. From this passage, what would a psychoanalytical critic likely conclude about the speaker, Carnehan?

- A. He feels inferior to Dravot.
- B. He has delusions of grandeur.
- C. His sense of reality is fine.
- D. He has gone out of his mind.

4. What word best describes the theme of this selection?

- A. Imperialism
- B. Colonization
- C. Materialism
- D. Illusion vs. Reality

5. What does the final sentence of the selection suggest about Carnehan and Dravot's motive?

- A. They have come to kill the native people.
- B. They want to conquer the native people.
- C. They have come in search of gold.
- D. None of the above

III.

KENT: Good my lord, enter here.

LEAR: Prithee, go in thyself, seek thine own ease.

The tempest will not give me leave to ponder

On things would hurt me more. But I'll go in.

[To the Fool] In boy; go first. You houseless poverty-
Nay, get thee in. I'll pray, and then I'll sleep.

Exit [Fool into the hovel]

Poor naked wretches, wheresoe'er you are,

That bide the pelting of this pitiless storm,

How shall your houseless heads and unfed sides,

Your looped and windowed raggedness, defend you

From seasons such as these? O, I have ta'en

Too little care of this! Take physic pomp;

Expose thyself to feel what wretches feel,

That thou mayst shake the superflux to them

And show the heavens more just.

1. Which of the following most nearly reflects Lear's primary concern in this passage?

- A. Concern that the fool and Kent not get wet
- B. Concern that the universe is not just
- C. Concern that he has not been responsible as a ruler
- D. Concern that those who live in poverty have inadequate shelter

2. Which of the following best describes Lear's tone in this passage?

- A. Prideful
- B. Remorseful
- C. Relieved
- D. Ashamed

3. Which of the following might be of most interest to a Marxist critic examining this passage?

- A. Renaissance theories of the proper role of a monarch
- B. The metaphors used to describe the conditions of the poor
- C. Images of the cruelty of nature
- D. Lear's recognition that justice will be served when the rich put themselves in the position of the poor

4. *King Lear* is an example of:

- A. Classical drama
- B. Renaissance tragedy
- C. Comedy of Manners
- D. The well-made play

5. What does the word "physic" mean in the context of this passage?

- A. Medicine
- B. Exercise
- C. Body type
- D. Heed

IV.

This time Milo had gone too far. Bombing his own men and planes was more than even the most phlegmatic observer could stomach, and it looked like the end for him. High-ranking government officials poured in to investigate. Newspapers inveighed against Milo with glaring headlines, and Congressmen denounced the atrocity in stentorian wrath and clamored for punishment. Mothers with children in the service organized into militant groups and demanded revenge. Not one voice was raised in his defense. Decent people everywhere were affronted, and Milo was all washed up until he opened his books to the public and disclosed the tremendous profit he had made. He could reimburse the government for all the people and property he had destroyed and still have enough money left over to continue buying Egyptian cotton. Everybody, of course, owned a share. And the sweetest part of the whole deal was that there really was no need to reimburse the government at all.

"In a democracy, the government is the people," Milo explained. "We're people, aren't we? So we might just as well keep the money and eliminate the middleman."

1. Which of the following best describes the tone of this passage?

- A. Jovial
- B. Somber
- C. Ironic
- D. Deadpan

2. Which of the following best describes the author's point in this passage?

- A. That war is horrible
- B. That war is justifiable in some circumstances
- C. That people place the importance of economic profit above all else
- D. That a democracy is run by the people

3. Which of the following best describes the literary movement or tradition that this passage represents?

- A. Romantic
- B. Absurdist
- C. Realism
- D. Naturalism

4. Which of the following best describes the apparent primary motive of the character Milo?
- A. To win the war
 - B. To make a profit
 - C. Both A and B
 - D. To undermine the government

Literary History Pre/Post Test

Instructions: Connect each of the following five passages to one of the following literary periods or movements: a) ancient world/western, b) ancient world/eastern, c) medieval, d) renaissance, e) enlightenment/neoclassicism, f) colonial American, g) romanticism, h) nineteenth-century American, i) modernism, j) post-modernism. Then choose three of the passages, and for each passage you choose write a short essay explaining how that passage exemplifies the thematic, historical, and/or artistic concerns of its period.

I. William Wordsworth, “Ode: Intimations of Immortality”

Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life’s Star,
 Hath had elsewhere its setting,
 And cometh from afar:
 Not in entire forgetfulness,
 And not in utter nakedness,
But trailing clouds of glory do we come
 From God, who is our home:
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
 Upon the growing Boy.
But He beholds the light, and whence it flows,
 he sees it in his joy;
The Youth, who daily farther from the east
 Must travel, still is Nature’s Priest,
 And by the vision splendid
 Is on his way attended;
At length the Man perceives it die away,
And fade into the light of common day.

II. Shakespeare, *Hamlet*

I have of late—but wherefore I know not—lost all my mirth, forgone all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave o’er hanging

firmament, this majestic roof fretted with golden fire, why, it appeareth nothing to me but a foul and pestilent congregation of vapours. What a piece of work is man! How noble in reason, how infinite in faculties, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god! The beauty of the world, the paragon of animals! And yet, to me, what is this quintessence of dust? Man delights not me—no, nor woman neither, though by your smiling you seem to say so.

III. Ralph Waldo Emerson, “Nature”

In the woods too, a man casts off his years, as the snake his slough, and at what period soever of life, is always a child. In the woods is perpetual youth. Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods, we return to reason and faith. There I feel that nothing can befall me in life,—no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair. Standing on the bare ground,—my head bathed by blithe air, and uplifted into infinite space,—all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God. The name of the nearest friend sounds then foreign and accidental: to be brothers, to be acquaintances,—master or servant, is then a trifle and a disturbance. I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate than in streets or villages. In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature.

IV. Confucius, *Analects*

8. The Master said, “He has not lived in vain who dies the day he is told about the Way.”

9. The master said to Tzu-kung, “Who is the better man, you or Hui?”
“How dare I compare myself with Hui? When he is told one thing he understands ten. When I am told one thing I understand only two.”

The Master said, “You are not as good as he is. Neither of us is as good as he is.”

10. Tsai Yu was in bed in the daytime. The Master said, “A piece of rotten wood cannot be carved, nor can a wall of dried dung be troweled.”

V. T.S. Eliot, *The Waste Land*

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Starnbergersee

With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the archduke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.
What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

APPENDIX D: Capstone Presentation Rubric

Capstone Presentations Evaluation Rubric

Presenter: _____

For each expected learning outcome, please check the box that in your opinion best represents the level of the student's performance. If a particular outcome does not seem pertinent to the student's presentation, do not check a box.

Expected student performance/outcome	Does not demonstrate outcome	Meets expected outcome	Exceeds expected outcome
Writes fluently, concisely, and clearly.			
Reads literary texts analytically and critically.			
Demonstrates good research skills.			
Demonstrates an understanding of literary history, including literary movements and the evolutions of the genres.			
Demonstrates knowledge of the history and structure of the English language.			

Comments: _____

Please circle your status: student faculty staff

Your name (optional): _____

APPENDIX E: Creative Writing and Professional Writing Portfolio Guidelines and Portfolio Evaluation Rubric

Guidelines for portfolio:

Portfolios will be assessed to determine the degree to which students demonstrate the following expected student learning outcome for English majors.

Students who earn the Bachelor of Arts in English should:

1. Demonstrate the ability to write fluently, concisely, and clearly;

Creative-writing-track and professional-writing-track English majors should, in the context of ENGL 479V Senior Project, a minimum of 40 pages of prose or 20 pages of poetry.

Portfolio-evaluation rubric, writing-track major

Student ID: _____

Expected student performance	Does not demonstrate outcome	Meets expected outcome	Exceeds expected outcome
<p>Writes fluently: Student employs an appropriate style given purpose and subject. Student avoids awkward constructions, as well as grammatical and mechanical errors.</p>			
<p>Writes concisely: Student uses the minimum number of words necessary to convey meaning. Student uses words with precision, avoids unnecessary repetition, and avoids redundancies.</p>			

<p>Writes clearly: Student organizes work coherently and logically and with rhetorical effectiveness. Student avoids vagueness. Evocations of ideas, characters, events, objects, and settings are vivid and compelling.</p>			
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APPENDIX F: Minutes of Meetings

August 21, 2009

The English Faculty of the School of Arts and Humanities met August 21, 2009 at 9:30 a.m. with Dean Mark Spencer. Faculty members present included Sarah Bloom, Greg Borse, Eric Buswell, Claudia Hartness, Betty Hendrix, Betty Matthews, Bob Moore, Diane Payne, Ron Sitton, Kate Stewart, Kay Walter, Sandra Watson, and Rhonda Williams.

Dean Spencer called on Sarah Bloom for an update on workshops held last semester in regard to monthly meetings concerning finding ways to improve consistency in Fundamentals of English classes. This led to a discussion about concerns with Composition I and the need for all instructors to develop a “universal” criteria for the types of essays which need to be covered in all classes and how readings from the departmental text can be better used to model a variety of essays such as comparative, persuasive, and process papers.

Sarah Bloom and others brought up the idea that a discussion on the different methods of grading papers that might be addressed in a series of meetings devoted to Composition I during the Fall semester. However, the series of faculty workshops will only be possible if funding is available to Education Renewal Zone, the organization which supported the workshops last semester.

Dean Spencer mentioned the possibility that some of the faculty workshops could address issues with Composition II, especially in the area of teaching research paper writing. He also brought up the need to make World Literature classes more challenging in the area of critical reading and critical thinking skills and teaching students literary analysis. A lively discussion followed regarding the writing component which needed to be part of any World Literature. Dean Spencer’s main thought was that World Literature should be an extension of and more challenging than Composition II.

Dean Spencer also brought up the need to “help” public school as far as teaching students critical reading and writing skills. The thought is to have some developmental workshops for public school teachers. This, of course, will only be possible with cooperation and participation of all faculty members.

There was also a discussion on how to motivate students to enjoy reading and analyzing what they read.

Ron Sitton brought up the fact that there are no writers for the newspaper. Without an adequate staff, the paper will not be able to cover news for all disciplines, departments, and schools across the campus. At the time of the meeting, he has a number of editors but desperately needs good writers and encouraged everyone to announce the need for “reporters” in all their classes next week.

The next item for discussion was the handouts on the new English Major with a Concentration in Film Studies and the syllabus for the History of Film course designed by Kate Stewart. The conversation centered on how “film studies” would incorporate all departments in the School of Arts and Humanities. Bob Moore suggested adding Advanced Composition to the list of electives for the English Minor with a Concentration in Film Studies. Eric Buswell brought up the idea of adding a philosophy class, possibly Philosophy of Film, to the guided electives for both the major and minor. Everyone agreed these would be excellent additions.

Dean Spencer pointed out the number of English majors in the past few years has increased, possibly because of a greater variety of majors and minors from which students can choose, and the meeting ended on this positive note.

September 27, 2010

Just a reminder that we will have our next World Literature Assessment Committee Luncheon at 12:30pm in MCB Room 203 (second floor conference room) on Thursday, September 30th.

If you cannot attend, please let me know as soon as possible so that I can send an accurate headcount to Julie Gardner. Thanks in advance. Following are my notes regarding the fruits of our first meeting. Please e-mail me regarding any mistakes or omissions.

We spoke at our first meeting regarding how the syllabus for our World Lit Courses meets the learning goals and objectives as outlined in the catalogue and my feeling is that as a group, we feel fairly confident that the delivery of the course by different instructors is consistent in stating and meeting these goals. Although not every syllabus describes “Expected Student Learning Outcomes” in precisely the same way, they all seem to agree with this description:

- Student demonstrates adequate knowledge (subject, themes, characters, styles, genres, authors) of world literature for the historical period covered in the course;

- Student demonstrates ability to analyze literature;

- Student organizes an essay or response essay on an exam into a series of coherent paragraphs, using effective transitions and avoiding digressions;

- Student generally avoids grammatical and mechanical errors;

- Student uses specific examples to illustrate and support generalizations

Discussion of precisely *how* we achieve these outcomes revealed a consensus (combination of writing and objective testing). This discussion revealed, however, some concern regarding actual outcomes for English Majors. In order to further discuss this, Dr. Stewart provided me with a copy of the exit assessment examination we give to English majors toward the end of their academic careers with us. Her statistics indicate a disconnect between our stated goals for learning outcomes and students’ abilities, a few semesters hence, to demonstrate that these objectives have been a). actually reached and/or b). retained.

I will make copies of the exit assessment exam for distribution at Thursday’s meeting so that we can discuss this examination in its relation to our delivery of World Literature I and II.

We began our discussion last time regarding textbooks. The consensus seemed to be that an assessment of the of these courses had to go hand in glove with an evaluation of the textbooks we use in the course. A few highlights of this discussion:

- The committee members seem to agree that the World Lit I book currently in use needs improvement in several areas—including but not limited to the addition of notes and more historic, literary, social, and cultural context;

- The committee discussed that fact that the texts in use for each of the courses are not part of the same series;

The committee discussed the fact that the current text for World Lit II is not truly a “world lit” text, but a Western Literature text;

Suggested options for improving the textbooks included—

*Adopting a series from a single publisher that covered the periods for each course *and* included non-Western literary texts and contexts (with this option, committee members generally expressed a preference, I think, for sets that were broken into 3 volumes each; committee members generally rejected the idea of adopting a single volume “concise” edition that covers everything from the classical period to the present).

*Changing the World Lit I text to Volume I of the Wilkie / Hurt text (we use volume II in World Lit II) “Literature of the Western World” and supplementing it with another text or texts that would cover non-western literature for the periods our courses cover;

*Re-doing the current World Lit I “self-published” text we currently use.

I would like to continue the discussion of texts as a part of our meeting on the Thursday along with a discussion of the exit exam we give to our English majors with an eye toward the relationship between the stated learning outcomes for the courses and the ability of our English majors to demonstrate those outcomes.

Finally—we discussed the possibility of documenting the final decisions of this committee for the improvement of the delivery of World Lit I & II by putting together what would become an “Instructor’s Guide of Best Practices” in World Lit I and II for the benefit of all who teach the course. If the committee members think that this would be a valuable tool to create, then individuals might think about volunteering to put it together

Again—I appreciate everyone’s work on this committee. I look forward to seeing you again on Thursday. Don’t hesitate to contact me to let me know what I’ve missed from your first meeting. See you Thursday!

Gregory Borse, Ph.D.
Asst. Professor of English and Philosophy
School of Arts & Humanities
University of Arkansas at Monticello

870/460-1778

November 11, 2010

World Lit Assessment Committee Overview

11

Nov. 2010

Chair: Gregory Borse
Co-Chair: Claudia Hartness

Our Committee has thus far discussed:

- The World Lit I & I Syllabi

- Coordinating textbook(s) for World Lit I & II
- The Assessment instrument to be employed in Spring 2011 for World Lit

We have agreed that the syllabi for both courses should reflect the “boiler plate” description of course objectives/learning outcomes as they appear in the catalogue description and that in the future, these will be provided for any new faculty and/or adjunct who teach the course.

We have agreed that the form of the Assessment next semester will be to collect 5 or 6 final exam/essays from each section of World Literature and a team of committee members will review them to get a sense of how well and uniformly the content and course learning objectives are being met.

It remains for us to make some decisions about the textbooks for the courses.

I think we’ve settled amicably upon two possibilities for World Lit I and World Lit II

Option A> We adopt a comprehensive World Literature text that offers both Western and Non-Western literature from the Ancient world to Contemporary lit either as a hardback book (if available) or split up into a multivolume set (Norton & Longman offer 6 edition sets that would serve well if this option is chosen).

Option B> We replace the current World Lit I self-published book with Volume I of the Wilke “Literature of the Western World” and supplement it with a self-published book that would cover Non-Western Literature for both World Lit I and II (we’d retain the Wilke text for World Lit II).

Miscellani:

If we are going to put together a kind of UAM guidebook for World Lit I and II (for the benefit of instructors) that would include syllabi, tests, teaching tips, etc. I need volunteers.

Please try to think of anything I’ve missed and we can open the floor for discussion at lunch today. Thanks in advance.

AGENDA

English Program Meeting 10:15 am, August 18, 2010 MCB 115

1. Assessment

Handouts: Assessment Timetable, Portfolio Guidelines, Capstone Presentations Rubrics, Literary Analysis pre/post test, Literary History pre/post test.

2. Horizon Reader

Replace or revise.

3. World Lit I text

4. Possible C& S Proposals

5. Advising English majors

6. Other?

AGENDA

**English Program Meeting
10:15 am, Thursday, August 17, 2011
MCB 115**

1. Assessment

Handouts: Assessment Timetable, Portfolio Guidelines, Capstone Presentations Rubrics, Literary Analysis pre/post test, Literary History pre/post test.

2. Possible C& S Proposals

3. Don't forget Film Studies option for English majors

4. Other?

AGENDA

**English Program Meeting
10:15 am, Thursday, August 16, 2012
MCB 115**

1. Assessment

Handouts: Assessment Timetable, Portfolio Guidelines, Capstone Presentations Rubrics, Literary Analysis pre/post test, Literary History pre/post test.

2. McGraw-Hill Connect

Piloting for Fundamentals of English in attempt to improve ASSET scores

3. Grammarly.com

Can help prevent plagiarism.

4. Comp I and Comp II Textbook

Replace or revise.

5. World Lit new text: *Other Canons*

6. Possible C& S Proposals

Single-genre upper-level creative writing courses?

7. Don't forget Film Studies option for English majors

8. Other?

AGENDA

School of Arts and Humanities General Meeting

9:30 am, Thursday, August 16, 2012

MCB 115

1. Introduction of New Colleagues

Brian Jones, Instructor of Communication, M.S. in Organizational Leadership, Southern Christian University; B.S. in Mass Communication, Oklahoma Christian University.

C.E. Askew, Instructor of Music, percussionist, Bachelor of Music Education, Henderson State University.

Emmanuel Snyders, Fulbright Foreign Language Teaching Assistant. Comes to us from Paris, France, and holds a Master's from the Universite Paris V Descartes.

Veronica Moras, Fulbright Foreign Language Teaching Assistant. Comes to us from Montevideo, Uruguay, and holds a Teacher's degree in English from Instituto de Profesores Artigas.

Amanda Kuttenkuler, Graduate Assistant, Communication. Master's degree student at Gonzaga University, Washington state.

Christopher Brown, Graduate Assistant, Debate and Communication. Master's degree student at UALR.

Tiffany Tucker, Graduate Assistant, Communication. Master's degree student at UALR.

Betty Evans, Part-Time Temporary Director of the Writing Center.

2. FLTA and GA Mentoring

Emmanuel Snyders—Isabel Bacon and Lesly Jean-Francois

Veronica Moras—Isabel Bacon

Amanda Kuttenkuler—Jim Evans

Christopher Brown—Keith Milstead and Jim Evans

Tiffany Tucker—Jim Evans

3. Course Syllabi

Submit syllabi electronically for approval.

Make sure all syllabi are updated and proofread.

Revised Drop dates:

For the fall term for a regular fall class, the deadline is Wednesday, October 31, with no drops after that in those classes.

For first 8-week fast-track classes, the deadline is Wednesday, September 26, with no drops after that in those classes.

For second 8-week fast-track classes, the deadline is Monday, November 19, with no drops after that in those classes.

4. Email

Check your email at least once every day.

Staff, students, and the administration will usually communicate with you by e-mail and will anticipate a response from you within a day.

5. Registration--Monday, August 20, and Tuesday, August 21.

(Speaking of advising, carefully count advisee hours. Do not count remedial hours. The total hours on a transcript include remedial hours, but those hours do not fulfill graduation requirements.)

6. Spring Semester 2013 Schedule

Please e-mail Amy Meeks or Carolyn Howell with your requests by Friday, September 7. Keep in mind the growing demand for online (you must do the Blackboard training) and blended/hybrid classes.

7. Travel Reimbursement Limits

Reimbursement on in-state travel will generally be limited to \$600. On out-of-state travel, reimbursement will generally not exceed \$1200. Get in your travel requests as soon as possible. Top priority will be given to faculty who are presenting at national conferences.

8. Time Sheets and Absence from Campus

You must take 8 hours of sick leave for any day you miss for illness, regardless of how many hours you are supposed to teach that day.

9. Strategic Planning

Be sure to follow through with the plans and goals we've set forth in our latest strategic plans.

10. Program Assessment

Assessment reports are posted on our SAH and Division of Music websites. Don't forget to administer pre-tests and post-tests and to collect portfolios.

I'd like to name "Assessment Coordinators," faculty members who make sure that pre-tests, post-tests, portfolios, surveys, etc. are administered and collected:

Art: Scott Lykens
Communication Program: Ron Sitton
Communication Gen Ed: Brian Jones
English Program: Kate Stewart
English Gen Ed: Sarah Bloom
Modern Languages: Isabel Bacon
Music: C.E. Askew

11. Personnel Actions

Dr. Gregory Borse is up for tenure and for promotion to Associate Professor.

11. Program Meetings

English faculty, Thursday, August 16, 10:15, MCB 115. (Assessment, C & S proposals, McGraw-Hill pilot)

Music faculty, Thursday, August 16, 1:00, Music 133. (NASM Progress Report, Assessment)

Art faculty, Thursday, August 16, 3:00. (C & S Proposals, assessment).

Communication faculty, TBA. (Assessment, ???)

Modern Languages faculty, TBA. (Assessment, Foreign Film Festival, Recruitment, ???)

APPENDIX G: English Rotation of Courses

Requirements of Each English Concentration and Rotation of Courses

English Major with a Concentration in Literature

Major Requirements: 36 hours

Required courses:

ENGL 2323 Introduction to Literary Studies (every fall, every spring)

ENGL 3403 American Literature I (every fall)

ENGL 3413 American Literature II (every spring)

ENGL 3423 British Literature I (every fall)

ENGL 3433 British Literature II (every spring)

ENGL 4593 Introduction to Language Study (every fall)

ENGL 4623 Shakespeare (every fall)

ENGL 4753 Advanced Grammar (every spring)

ENGL 4763 Advanced Composition (every fall)

One of the following:

ENGL 4613 The British Novel (spring 11, spring 13, spring 15)

ENGL 4633 The American Novel (spring 12, spring 14, spring 16)

ENGL 4703 Contemporary Writers (spring 12, spring 14, spring 16)

English Major Electives: 6 hours

Choose from the following:

ENGL 2223 Introduction to Creative Writing (every fall)

ENGL 2283 World Lit I or ENGL 2293 World Lit II (whichever one not used for Humanities cluster requirement) (every fall, every spring, every summer I, every summer II)

ENGL 2303 Creative Nonfiction (every spring)

ENGL 3253 Technical Writing (every fall, every spring)

ENGL 3333 Foliate Oak Practicum (every fall, every spring)

ENGL 3343 The Bible as Literature (whenever needed)

ENGL 3353 History and Development of Film (spring 11, spring 13, spring 15)

ENGL 3453 The Short Story (whenever needed)

ENGL 3543 Creative Writing (spring 11, spring 13, spring 15)

ENGL 3573 Literature for Adolescents (every fall)

ENGL 3583 Critical Theory and Approaches to Literatures (whenever needed)

ENGL 4613 The British Novel (spring 11, spring 13, spring 15)

ENGL 4633 The American Novel (spring 12, spring 14, spring 16)

ENGL 4663 Modern Poetry (whenever needed)

ENGL 4703 Contemporary Writers (spring 12, spring 14, spring 16)

ENGL 4713 Literature of the South (fall 11, fall 13, fall 15)

ENGL 4723 Seminar in English (whenever needed)

ENGL 4733 Minority Writers (whenever needed)

ENGL 4743 Film and Literature (whenever needed)

ENGL 479V Independent Study in English (whenever needed)

Supportive Requirements: 12 hours of one language other than English or 6 hours in each of two languages other than English.

English Major with a Concentration in Creative Writing

Major Requirements: 39 hours

Required Courses:

ENGL 2323 Introduction to Literary Studies (every fall, every spring)

ENGL 2303 Creative Nonfiction (every spring)

ENGL 2223 Introduction to Creative Writing (every fall)

ENGL 3333 Foliate Oak Practicum (every fall, every spring)

ENGL 3543 Creative Writing (spring 11, spring 13, spring 15)

ENGL 4703 Contemporary Writers (spring 12, spring 14, spring 16)

ENGL 4683 Seminar in Writing: Special Topics (spring 12, spring 14, spring 16)

ENGL 479V Independent Study—Senior Project (must be taken for 3 hours) (when needed)

Six hours from the following:

ENGL 3403 American Literature I (every fall)

ENGL 3413 American Literature II (every spring)

ENGL 3423 British Literature I (every fall)

ENGL 3433 British Literature II (every spring)

Electives: 9 hours

Choose from the following:

ENGL 2283 World Lit I or ENGL 2293 World Lit II (whichever one not used for Humanities cluster requirement) (every fall, every spring, every summer I, every summer II)

ENGL 2303 Creative Nonfiction (every spring)

ENGL 3253 Technical Writing (every fall, every spring)

ENGL 3333 Foliate Oak Practicum (every fall, every spring)

ENGL 3343 The Bible as Literature (whenever needed)

ENGL 3353 History and Development of Film (spring 11, spring 13, spring 15)

ENGL 3453 The Short Story (whenever needed)

ENGL 3543 Creative Writing (spring 11, spring 13, spring 15)

ENGL 3573 Literature for Adolescents (every fall)

ENGL 3583 Critical Theory and Approaches to Literatures (whenever needed)

ENGL 4613 The British Novel (spring 11, spring 13, spring 15)

ENGL 4623 Shakespeare (every fall)

ENGL 4633 The American Novel (spring 12, spring 14, spring 16)

ENGL 4663 Modern Poetry (whenever needed)

ENGL 4703 Contemporary Writers (spring 12, spring 14, spring 16)

ENGL 4713 Literature of the South (fall 11, fall 13, fall 15)

ENGL 4723 Seminar in English (whenever needed)

ENGL 4733 Minority Writers (whenever needed)

ENGL 4743 Film and Literature (whenever needed)

ENGL 479V Independent Study in English (whenever needed)

Supportive Requirements: 12 hours of one language other than English or 6 hours in each of two languages other than English.

English Major with a Concentration in Professional Writing

Major Requirements: 39 hours

Required Courses:

ENGL 2323 Introduction to Literary Studies (every fall, every spring)

JOUR 2203 Introduction to Journalism (every fall, every spring)

ENGL 3253 Technical Writing (every fall, every spring)

ENGL 3333 Foliate Oak Practicum (every fall, every spring)

ENGL 4683 Seminar in Writing: Special Topics (spring 12, spring 14, spring 16)

ENGL 4753 Advanced Grammar (every spring)

JOUR 479V Independent Study—Senior Project (must be taken for 3 hours) (whenever needed)

Six hours from the following:

ENGL 3403 American Literature I (every fall)

ENGL 3413 American Literature II (every spring)

ENGL 3423 British Literature I (every fall)

ENGL 3433 British Literature II (every spring)

Electives: 12 hours

Choose from the following:

ENGL 2223 Introduction to Creative Writing (every fall)

ENGL 2283 World Lit I or ENGL 2293 World Lit II (whichever one not used for Humanities cluster requirement) (every fall, every spring, every summer I, every summer II)

ENGL 2303 Creative Nonfiction (every spring)

ENGL 3253 Technical Writing (every fall, every spring)

ENGL 3333 Foliate Oak Practicum (every fall, every spring)

ENGL 3343 The Bible as Literature (whenever needed)

ENGL 3453 The Short Story (whenever needed)

ENGL 3353 History and Development of Film (spring 11, spring 13, spring 15)

ENGL 3543 Creative Writing (spring 11, spring 13, spring 15)

ENGL 3573 Literature for Adolescents (every fall)

ENGL 3583 Critical Theory and Approaches to Literatures (whenever needed)

ENGL 4613 The British Novel (spring 11, spring 13, spring 15)

ENGL 4623 Shakespeare (every fall)

ENGL 4633 The American Novel (spring 12, spring 14, spring 16)

ENGL 4663 Modern Poetry (whenever needed)

ENGL 4703 Contemporary Writers (spring 12, spring 14, spring 16)

ENGL 4713 Literature of the South (fall 11, fall 13, fall 15)

ENGL 4723 Seminar in English (whenever needed)

ENGL 4733 Minority Writers (whenever needed)

ENGL 4743 Film and Literature (whenever needed)

ENGL 479V Independent Study in English (whenever needed)

Supportive Requirements: 12 hours of one language other than English or 6 hours in each of two languages other than English.

English Major with a Concentration in Film Studies

Major Requirements: 39 hours

Required courses: 18 hours

ART 1023 Design and Color (every fall)

ENGL 2323 Introduction to Literary Studies (every fall and spring)

JOUR 2223 Mass Communication (every fall and spring)

ENGL 3353 History and Development of Film (spring 11, spring 13, spring 15)

ENGL 4743 Film and Literature (every summer I)

ENGL 4763 Advanced Composition (major project on film analysis) (every fall)

Six hours from the following:

ENGL 3403 American Literature I (every fall)

ENGL 3413 American Literature II (every spring)

ENGL 3423 British Literature I (every fall)

ENGL 3433 British Literature II (every spring)

Six hours from the following:

ART 1063 3-D Design

ART 2243 Painting I

ART 2223 Ceramic I

MUS 1253 Acting in Musical Theatre I

MUS 2263 Acting in Musical Theatre II

ENGL 4683 Seminar in Writing: Special Topics (screen writing)

SPCH 4623 Seminar in Speech: Rhetorical Theory

PHIL 4633 Special Topics (Aesthetics)

English Major Electives: 9 hours

Choose from the following:

ENGL 2223 Introduction to Creative Writing (every fall)

ENGL 2283 World Lit I or ENGL 2293 World Lit II (whichever one not used for Humanities cluster requirement) (every fall, every spring, every summer I, every summer II)

ENGL 2303 Creative Nonfiction (every spring)

ENGL 3253 Technical Writing (every fall, every spring)

ENGL 3333 Foliate Oak Practicum (every fall, every spring)

ENGL 3343 The Bible as Literature (whenever needed)

ENGL 3453 The Short Story (whenever needed)

ENGL 3543 Creative Writing (spring 11, spring 13, spring 15)

ENGL 3573 Literature for Adolescents (every fall)

ENGL 3583 Critical Theory and Approaches to Literatures (whenever needed)

ENGL 4613 The British Novel (spring 11, spring 13, spring 15)
ENGL 4623 Shakespeare (every fall)
ENGL 4633 The American Novel (spring 12, spring 14, spring 16)
ENGL 4663 Modern Poetry (whenever needed)
ENGL 4703 Contemporary Writers (spring 12, spring 14, spring 16)
ENGL 4713 Literature of the South (fall 11, fall 13, fall 15)
ENGL 4723 Seminar in English (whenever needed)
ENGL 4733 Minority Writers (whenever needed)
ENGL 4743 Film and Literature (whenever needed)
ENGL 479V Independent Study in English (whenever needed)

Supportive Requirements: 12 hours of one language other than English or 6 hours in each of two languages other than English.