

ENGLISH MAJOR PROGRAM ASSESSMENT REPORT 2016

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/pages/school-of-arts-humanities/learning-outcomes/>

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 is 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 113 Basic English, ENGL 123 Critical Reading Skills, ENGL 133 Fundamentals of English, ENGL 1013 Composition I, ENGL 1023 Composition II, ENGL 2283 World Literature I, and ENGL 2293 World Literature II.

Given the sizes and complexities of the Developmental Program, the Composition Program, and the English major, we have begun writing separate assessment reports: Composition Program in 2015, English Major Program in 2016, Developmental Program in 2017. This establishes a three-year cycle of programs; thus the Composition Program will submit a report again in 2018. World Literature will be dealt with in the context of the English Major Program report.

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 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 faculty felt a need to impose any kind of proscriptive policy regarding content.

Although methodologies in grading varied, 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).

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

In the Spring Semester 2016, World Literature faculty evaluated the extent to which randomly selected students demonstrated the course Student Learning Outcomes. In total, the performances of 48 students were evaluated.

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

<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.	12 (25%)	16 (33.3%)	20 (41.6%)
Student demonstrates ability to analyze literature.	13 (27%)	15 (31.25%)	20 (41.6%)
Student organizes an essay or essay response on an exam into a series of coherent paragraphs, using effective transitions and avoiding digressions.	9 (18.75%)	9 (18.75%)	30 (62.5%)
Student generally avoids grammatical and mechanical errors.	8 (16.6%)	16 (33.3)	24 (50%)
Student uses specific examples to illustrate and support generalizations.	8 (16.6%)	10 (20.8%)	30 (62.5%)

Inferences/conclusions: For each Student Learning Outcome, an excellent percentage (41.6% to 62.5%) of students exceed expectations. The implication is that the World Literature courses accommodate well-motivated, well-prepared students. Unfortunately, a significant number of

students (16.6% to 27%) for the various SLOs are not performing adequately. Students particularly struggle to understand and analyze literature. Writing skills learned in their composition classes serve them fairly well, but the absence of literary analysis in Composition classes may be a factor in students being ill-prepared to interpret literary works.

English Major Assessment

Pre and Post Tests in Literary Analysis and 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 and spring semesters in ENGL 2323: Introduction to Literary Studies. Students sit for the post-tests each fall in ENGL 4763: Advanced Composition for majors pursuing the literature concentration and in ENGL 479V: Senior Projects every semester for creative-writing and professional-writing-track majors. Because of recent changes in the curriculum in the creative-writing option, these students will take Advanced Composition. The assessment of the English major should, therefore, prove more complete because the majority of the majors will take the post tests in ENGL 4763. At present, the instructor of record of Advanced Composition scores, compiles the pre-tests and the post-tests, and composes a portion of the assessment report. (See Appendix C for copies of the tests.)

An analysis of the raw scores for both the pre-tests and the post-tests reveal that performance levels since the last report remain static in most areas covered on the tests. The post-tests for the 2015 cohort do indicate a slight improvement in the literary analysis section. Students who completed Introduction to Literary Studies early in their careers tend to score better than those who delayed taking the gateway course. Although the English faculty has sought to insure that students take ENGL 2323 as early as possible in their academic careers, improper advising and students’ opting to take too many elective courses continue as serious problems. Because students often enroll in elective courses at the expense of required courses, they impede their progress toward a degree. Should the recommended changes in the state funding formula be approved, the completion rate in the English major could be impacted negatively. One of the measures in the proposed plan includes Gateway Course Success. The following tables compare the performance of individual students on the pre-tests and the post-tests in the fall semesters of 2013, 2014, and 2015. Note: Anomalies in the data, designated as NA, appear because of transfer students who may have taken an equivalent course at another institution. Also in the 2013 cohort, two students did not graduate as scheduled; they were included on the last study. Unfortunately, we failed to collect data for some students on the pre-tests because they did not take sit for the assessment in one or two sections of Literary Studies.

Fall 2013: Seven Students

Students	Pre-Test: Literary History	Pre-Test: Analysis	Post-Test Literary History	Post-Test: Analysis
#1	1/5	6/19	3/5	10/19
#2	2/5	10/19	3/5	10/19
#3	2/5	8/19	4/5	12/19

Students	Pre-Test: Literary History	Pre-Test: Analysis	Post-Test Literary History	Post-Test: Analysis
#4	2/5	6/19	3/5	8/19
#5	1/5	5/19	4/5	10/19
#6	NA	NA	NA	NA
#7	NA	NA	NA	NA

Fall 2015: Six Students

Students	Pre-Test: Literary History	Pre-Test: Analysis	Post-Test: Literary History	Post-Test: Analysis
#1	NA	NA	3/5	6/9
#2	NA	NA	3/5	12/19
#3	NA	NA	2/5	7/19
#4	1/5	9/19	1/5	12/19
#5	NA	NA	4/5	8/19
#6	NA	NA	2/5	12/19

Fall 2015: Six Students

Students	Pre-Test: Literary History	Pre-Test Analysis	Post-Test: Literary History	Post-Test: Analysis
#1	5/5	7/19	5/5	10/19
#2	1/5	11/19	1/5	13/19
#3	5/5	14/19	2/5	15/15
#4	0/5	7/19	4/5	7/19
#5	1/5	7/19	2/5	7/19
#6	4/5	12/19	3/5	16/19

In scores from each of the cohorts, several disturbing facts appear. Both in the 2013 assessment report and in the current one, students continue to demonstrate weaknesses in the same areas. Overall, English majors display significant gaps in their knowledge of literary history. While we can note slight improvement in this area on the post-tests, the scores should give the faculty pause. The primary weaknesses emerge in distinguishing among works from the 18th and 19th centuries and in failing to distinguish between modern and post-modern (contemporary) literature.

Looking at the 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 tests, 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. We might speculate that some of the difficulty in making historical connections stems from a failure of students to read beyond the surface texts, considering the nuances of language and content. This failure may also account for the problems in the analytical portion of the tests. 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. Often baffling, the incorrect answers suggest at times slipshod reading.

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.

On both the pre-test and the post-test, students perform the best with regard to "The Tyger," a widely familiar literary text at all levels of instruction. Students failed to correctly identify a four-line stanza as a *quatrain*, opting instead for *couplet*. Many also could not identify the poem as a *lyric*, selecting epic instead. Students also had problems with the quotation from *King Lear*. By and large, students still cannot define the work *physic* as medicine; some continue to label the tragedy as *classical drama*, instead of *Renaissance*.

The incidences of incorrect answer in both literary history and literary analysis, as mentioned before, may be the result of inattentive reading--not paying attention to details. The learning outcomes in English courses stress precise analytical reading of literary texts. At some point in their academic careers, many of the English majors seemingly fail to acquire this basic skill.

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 F 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.

Our English majors continue to excel in Advanced Composition. The 2015 cohort, especially, received “rave” reviews for their writing and research skills with all of them being rated as meeting the expectations or exceeding them. The combination of lectures and peer-reviews works well in this class. Smart-room technology enhances greatly the impact of peer-reviewing because of the interaction among the members of the class, including the instructor of record.

Creative-Writing Portfolio Evaluation

In Senior Writing Project, English majors on the Creative Writing track submit a final portfolio representing the culmination of their creative-writing efforts. Students should meet the outcomes of “writing fluently, concisely, and clearly.”

During the semester-long assessment of the portfolios, students work one-on-one with a faculty mentor to produce a new project. The process is a recursive one, allowing both the student and mentor time to discuss the fluency of the writing through drafting, revising, proofreading, and editing. The student shows knowledge of various forms and structures of fiction and/or poetry in the production of new work and the revision of past writings.

Outside of the creative requirement, a craft-based essay focused on an agreed upon novel or chapbook is written during the project semester. Having an academic mode of writing included allows the student to demonstrate the ability to write a concise, clear, researched paper on a topic relevant to the creative process.

Finally, a statement of purpose and a reflection upon the student’s growth as a writer during his or her tenure at UAM adds a personal glimpse into the student experience. This further adds to a growing body of work that affords the mentor the chance to evaluate and assess a robust and multi-faceted senior portfolio.

Senior Project Portfolio Requirements:

- I. Introduction/Artist Statement (250-500 words)
- II. New work produced for project (meets minimum length requirements for genre)
- III. Past work from undergraduate creative classes (up to 40 pages)
 - Fiction
 - Nonfiction
 - Poetry
 - Other
- IV. Craft essay based on elements of selected genre (1500 word minimum)
- V. Self-reflection essay (500 word minimum)

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

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
2013-2014	8	43
2014-2015	14	45
2015-2016	8	34

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.

5. 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 2283 and 2293 World Literature I and II

The English faculty have to be concerned about the significant number of students performing poorly in the areas of acquiring knowledge about literature and being able to analyze and interpret literature. Obtaining critical reading and thinking skills through the study of literature is imperative for students to progress successfully through their academic careers. The re-introduction of some literature by all instructors of Composition II would help prepare the students for the intensive literary studies they will face in World Literature. World Literature faculty need to spend the first week of class teaching students about the process of “close reading” and presenting common literary terms to them. Some overlap or redundancy with Composition II should be viewed as a positive aspect of the course and serve as review and reinforcement of important skills. World Literature students who demonstrate inadequate

writing skills should be required to visit the Writing Center and be required to re-write exams and essays, even if only for style issues and not content.

English Major

All Faculty teaching upper-level literature courses will place more emphasis on close readings and on the coverage of literary history. Significantly, there have been recent faculty changes for the following classes: both British survey classes, British Novel, Shakespeare, Bible as Literature, Literature of the South, Contemporary Writers, and American Survey II. With all of these changes, the potential is great for seeing a significant improvement in students' ability to read closely and in their knowledge of literary history.

6. What new tactics to improve student learning will your unit consider, experiment with, research, review or put into practice over the next year?

World Literature I and II

Composition II instructors will help prepare students for the intensive literary studies of World Literature by introducing them literary analysis, requiring at least one minor or major writing assignment to this effort. World Literature faculty will spend the first week of class teaching students about the process of "close reading" and teaching common literary terms. World Literature students who demonstrate inadequate writing skills should be required to visit the Writing Center and be required to re-write exams and essays, even if only for style issues and not content.

English major

We have made Advanced Composition a requirement for creative-writing track majors to assure that those students have strong skills in literary analysis and scholarly writing.

7. 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.

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.

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.

8. 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 credits 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.

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.

Recruitment Events

English faculty attend recruitment events off campus (as in El Dorado this past year) and on campus (for example, Weevil Welcome).

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.

Hybrid Classes

To accommodate the needs and lifestyles of students we have started offering some courses that require far less face-to-face seat time than a traditional class and include an online component. 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 composition online each semester. We now offer eight sections of composition online each semester, as well as six sections of World Literature and two sections of Technical Writing.

Graduate

Coherent Rotation of Course Offerings (see Appendix F)

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

**UNIVERSITY OF ARKANSAS AT MONTICELLO
SCHOOL OF ARTS AND HUMANITIES
ENGL 3543: CREATIVE WRITING
SPRING 2016 MWF 9:10 A.M.**

Instructor Name: Travis Nicholson

Instructor Location of Office: Sorrells Hall 126

Instructor Phone: 870-460-1947.

Instructor Email Address: Nicholson@uamont.edu

Office Hours: MWF 10:00 – 11:00 a.m. / MW 12:00 a.m. – 3:00 p.m.

Course Title and Credit Hours: ENGL 3543 Creative Writing, 3 credit hours

Prerequisites: ENGL 2223: Introduction to Creative Writing

Course Description: Laboratory/workshop course that furthers students' practice of writing fiction, poetry, and/or creative-nonfiction. This course concerns the study of the art and craft of writing prose fiction, creative nonfiction, and poetry and largely takes the form of a workshop in which you will share your writings with the professor and your classmates. The foundation of the course is built on constructive criticism, praise, and encouragement. Also, as a reader, you will have the opportunity to develop your critical reading and thinking skills by evaluating your peers' work.

Student Learning Outcomes:

1. demonstrate an understanding of various forms and structures of fiction and poetry.
2. demonstrate familiarity with a variety of professional writers' styles and voices in fiction and poetry in order to develop his or her own individual style.
3. become comfortable with the workshop process of self and group analysis and critique.
4. demonstrate knowledge of editing and revision techniques, the world of publishing, and other career-related aspects of writing.

No Required Textbook

*Flash drive and access to a printer mandatory

Technical Support Information: Include the information below in your syllabus.

Blackboard Assistance:

Contact Office of Instructional Technology; phone 870-460-1663; open Monday-Friday, 8 a.m. – 4:30 p.m.

Online Help Desk: <http://www.uamont.edu/pages/resources/academic-computing/>

Email Assistance:

Contact the Office of Information Technology; phone 870-460-1036; open Monday-Friday, 8 a.m. – 4:30 p.m.

Library Services: The computer section in the Library is open during regular Library hours. Go to the Taylor Library website for hours of operation: <http://www.uamont.edu/pages/library/>

Conduct Policy: Since this is a college course, you are expected to behave as such. Respect the other students in the class. This includes, but is not limited to:

1. Do not interrupt a student when he or she is talking. You'll have plenty of time to say what you want to say. Healthy debate is good, but disruption will result in expulsion from class.
2. Put away your cellphone and/or any other electronics. You don't need headphones either.
Take them off. Class is just a little over an hour. You can make it.
3. Turn in your work on time. Your final grade will thank you.
4. Come to class AND come on time.
5. Remember that your stories/poems/screenplays will be read by other students. If you aren't comfortable with everyone reading it, change topics.

Attendance Policy: Since much of the value of this course comes from classroom experience, all students are expected to attend and participate in all scheduled meetings. Everyone misses class now and then, but **BE WARNED, YOUR ATTENDANCE AFFECTS YOUR GRADE.**

Content outline:

THIS IS A WORKSHOP CLASS! Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone). Be prepared to discuss your papers with each other.

Provisions for tests and evaluations: Late papers will be accepted with a deduction of 10% of overall grade for each late class period. A paper is late if not turned in by the BEGINNING of class on the due date.

Final grades will be averaged once before the drop date and at the end of the term. Available points are as follows:

Creative manuscripts.....30% (10% each)

You are required to submit to the class for workshopping four manuscripts (one for each genre). All manuscripts must be typed. Grammar and mechanics do count. Be sure to make enough copies for everyone in the class, including yourself and the professor. *Three page minimum/six page maximum for each submission. Times New Roman 12 (unless the work specifically requires special font). Minimum of three poems equal one manuscript.

Critiques.....20%

For every manuscript workshopped (with the exception of your own), you will write a half-page to one-page critique in which you must address the manuscript's flaws, its strengths, and its potential. Your comments should be specific and craft-based, and you should make recommendations for strengthening the work. The critique should be a coherent, grammatical brief essay.

Class participation/In-class writing.....30%

We will discuss every manuscript in class, be prepared to comment on strengths, weaknesses, likes, and dislikes. This is a constructive atmosphere. Failure to be respectful of other students' work will result in not only a lower grade, but possible removal from class.

Final Project.....20%

The final project will consist of a 10-12 page manuscript in a genre of your choosing. This project will serve as the capstone for the course.

Grading will be based on completion of each assignment (reading & writing), class participation, examinations and in-class assignments.

Grading Scale:

- A= 90—100
- B= 80 — 89
- C= 70 — 79
- D= 60 — 69
- F= 59 and below

Special dates of concern:

January 6 (Wed) – First day of session 1 and 8W1 classes.

January 18 (Mon) – Martin Luther King Holiday. Offices and classes closed.

March 16 (Wed) – Last day to drop a session 1 class or withdraw from the term. Grade(s) will be W

March 21-25 (Mon-Fri) – Spring Break

April 4 (Mon) – Preregistration for Summer and Fall begins

April 26 (Tues) – Last day of sessions 1 and 8W2 classes.

April 27- May 3 (Wed-Tues) – Final Exams

Academic Alert:

The Academic Alert System is a retention program that puts students in contact with the appropriate campus resources to assist them in meeting their educational goals at UAM. If you are doing poorly in your academic work, are chronically absent from class, are exhibiting disruptive behavior or are having difficulty adjusting to campus life, University faculty, staff or a fellow student may report you to the Office of Academic Affairs through the Academic Alert system.

Academic Resources:

THE CENTER FOR WRITING AND COMMUNICATION

Memorial Classroom Building, Room 113, (870) 460-1378

Home Page: <http://www.uamont.edu/pages/school-of-arts-humanities/writing-center/>

Mailing Address: P. O. Box 3460, Monticello, AR 71656

The Center for Writing and Communication (CWC) is a free service to University of Arkansas at Monticello students. The CWC is staffed by UAM undergraduates who have received special training in peer writing tutoring. The CWC can assist writers of any level or major, on assignments from all disciplines and genres, and at all stages of the writing process. Consultants can work with writers face to face or online, and a typical session with a consultant lasts thirty to sixty minutes. To have the best session possible, students seeking help should bring all materials, including the course syllabus, assignment sheets, and any drafts previously completed. The CWC also has a suite of laptops and computers for students working on writing projects and a resource library of up-to-date citation guides, grammar handbooks, and guides for writing in many disciplines and majors.

STUDENT HANDBOOK

The Student Handbook contains information about the services UAM provides as well as community standards and University policies. You are encouraged to become well acquainted with the guidelines published in the handbook, as it will direct you during your tenure at UAM.

Students with Disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals 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; email: whitingm@uamont.edu.

Feedback Schedule:

You will get your pieces back with comments as they are workshopped in class. The final portfolio will not be returned.

Academic Dishonesty:

1. Cheating: Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:

- a. Copying from another student's paper;
 - b. Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;
 - c. Collaboration with another student during the examination;
 - d. Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;
 - e. Substituting for another person during an examination or allowing such substitutions for oneself.
2. Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.
 3. Duplicity: Duplicity is defined as offering for credit identical or substantially unchanged work in two or more courses, without specific advanced approval of the instructors involved.
 4. Plagiarism: Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

Activity	Assignments	Estimated hours per semester for the average student
Academic Engagement	In-class Writing	15
	Lecture/Critical Discussion	15
	Peer-Review Workshops	15
	TOTAL:	45
Preparation outside of class	Reading assignments	30
	Small writing and other homework	10
	Creative rough drafts	20
	Final portfolio revisions	5
	Peer feedback	25
	TOTAL:	90
Overall Total		135

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. Proudful
- 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 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: 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 17, spring 19, spring 21)

ENGL 4633 The American Novel (spring 18, spring 20, spring 22)

ENGL 4703 Contemporary Writers (spring 18, spring 20, spring 22)

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 17, spring 19, spring 21)

ENGL 3453 The Short Story (whenever needed)

ENGL 3543 Creative Writing (spring 17, spring 19, spring 21)

ENGL 3573 Literature for Adolescents (every fall)

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

ENGL 4613 The British Novel (spring 17, spring 19, spring 21)

ENGL 4633 The American Novel (spring 18, spring 20, spring 22)

ENGL 4663 Modern Poetry (whenever needed)

ENGL 4703 Contemporary Writers (spring 18, spring 20, spring 21)

ENGL 4713 Literature of the South (whenever needed)

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 17, spring 19, spring 21)

ENGL 4703 Contemporary Writers (spring 18, spring 20, spring 22)

ENGL 4683 Seminar in Writing: Special Topics (every fall, every spring)

ENGL 4913 Senior Project in Creative Writing (when needed)

ENGL 4763 Advanced Composition (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)

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 17, spring 19, spring 21)

ENGL 3453 The Short Story (whenever needed)

ENGL 3543 Creative Writing (spring 17, spring 19, spring 21)

ENGL 3573 Literature for Adolescents (every fall)

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

ENGL 4613 The British Novel (spring 17, spring 19, spring 21)

ENGL 4623 Shakespeare (every fall)

ENGL 4633 The American Novel (spring 18, spring 20, spring 22)

ENGL 4663 Modern Poetry (whenever needed)

ENGL 4703 Contemporary Writers (spring 18, spring 20, spring 22)

ENGL 4713 Literature of the South (whenever needed)

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)
COMM 3033 Communication Writing (every fall and spring)
ENGL 3353 History and Development of Film (spring 17, spring 19, spring 21)
ENGL 4743 Film and Literature (when needed)
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 17, spring 19, spring 21)
ENGL 3573 Literature for Adolescents (every fall)
ENGL 3583 Critical Theory and Approaches to Literatures (whenever needed)

ENGL 4613 The British Novel (spring 17, spring 19, spring 21)
ENGL 4623 Shakespeare (every fall)
ENGL 4633 The American Novel (spring 18, spring 20, spring 22)
ENGL 4663 Modern Poetry (whenever needed)
ENGL 4703 Contemporary Writers (spring 18, spring 20, spring 22)
ENGL 4713 Literature of the South (whenever needed)
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.