

ENGLISH ASSESSMENT REPORT 2010

GUIDING QUESTIONS

1. List the student learning outcomes (goals) for your unit. Include the specific website address where the learning outcomes can be accessed.

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 can be found on the School of Arts and Humanities website:
http://www.uamont.edu/arts_and_humanities/assessments/English%20Assessment%2008_revised.pdf

2. Demonstrate how your unit's specific student learning outcomes (goals) are linked to the mission of UAM. Please use your enumerated list from Question 1 to complete the section to the right.

	UAM MISSION STATEMENT	Unit Learning Outcomes
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<p>The mission the University of Arkansas at Monticello shares with all universities is the commitment to search for truth, understanding through scholastic endeavor.</p> <p>The University seeks to enhance and share knowledge, to preserve and promote the intellectual content of society, and to educate people for critical thought.</p> <p>The University provides learning experiences that enable students to synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures.</p> <p>The University strives for excellence in all its endeavors. Educational opportunities encompass the liberal arts, basic and applied sciences, selected professions, and vocational/ 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 that fosters individual achievement and personal development.</p>	<p>Goals 1 and 2</p> <p>Goals 1,2, and 3</p> <p>Goals 4 and 5</p>
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3. Provide specific evidence of the ways that your unit communicates student learning outcomes to prospective and current students (Examples: website, catalog, syllabi, brochures).

Student learning outcomes are stated, along with the English curriculum, in the university catalogue. Student learning outcomes are included on the SAH website (http://www.uamont.edu/arts_and_humanities/requirements/degree/englishlearningoutcomes.htm), and on all English course syllabi (see Appendix A for sample syllabus). Student learning outcomes will be included in future brochures.

4. Provide specific evidence of how your unit assesses whether students have achieved your unit’s student learning outcomes.

ASSET: Beginning Fall Semester 2010, the ASSET for English and the ASSET for Reading will be administered to all ENGL 0133 Fundamentals of English students at the end of each semester. If we have succeeded in preparing these students for college-level work, students receiving a passing grade in ENGL 0133 should score a 45 or higher on the English ASSET and a 43 or higher on the Reading ASSET.

General education syllabi review: Each year, a committee of faculty evaluates all syllabi for a particular course among the university’s general-education requirements (Composition I, Composition II, World Literature I, World Literature II) to determine the

appropriateness and consistency of student learning outcomes, content, and grading policies and standards.

General education portfolio review: In accordance with the General Education Assessment Timetable ([see Appendix B for timetable and portfolio-evaluation rubric](#)), faculty evaluate portfolios to determine the extent to which students demonstrate expected student learning outcomes.

English major pre-tests and post-tests: 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 Introduction to Literary Studies, the post-tests each Fall Semester in Advanced Composition and in Senior Projects every semester. The tests are scored by a committee of English faculty. [See Appendix C for copies of the tests.](#)

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).

English major portfolio evaluation: In Senior Writing Project, English majors on the Creative Writing and Professional Writing tracks submit portfolios representing their work throughout their college careers. These portfolios are evaluated by a committee of English faculty to determine the extent to which English majors demonstrate the desired student learning outcomes. [See Appendix D for the portfolio guidelines and the English major portfolio-evaluation rubric.](#)

5. Provide evidence of the measures of student performance that your unit collects and analyzes regularly (Examples: retention rates/pass rate for classes, teacher made tests, research papers, recitals, field experiences, etc.). Give specific examples of how analyses of student performance have been used to improve unit decisions.

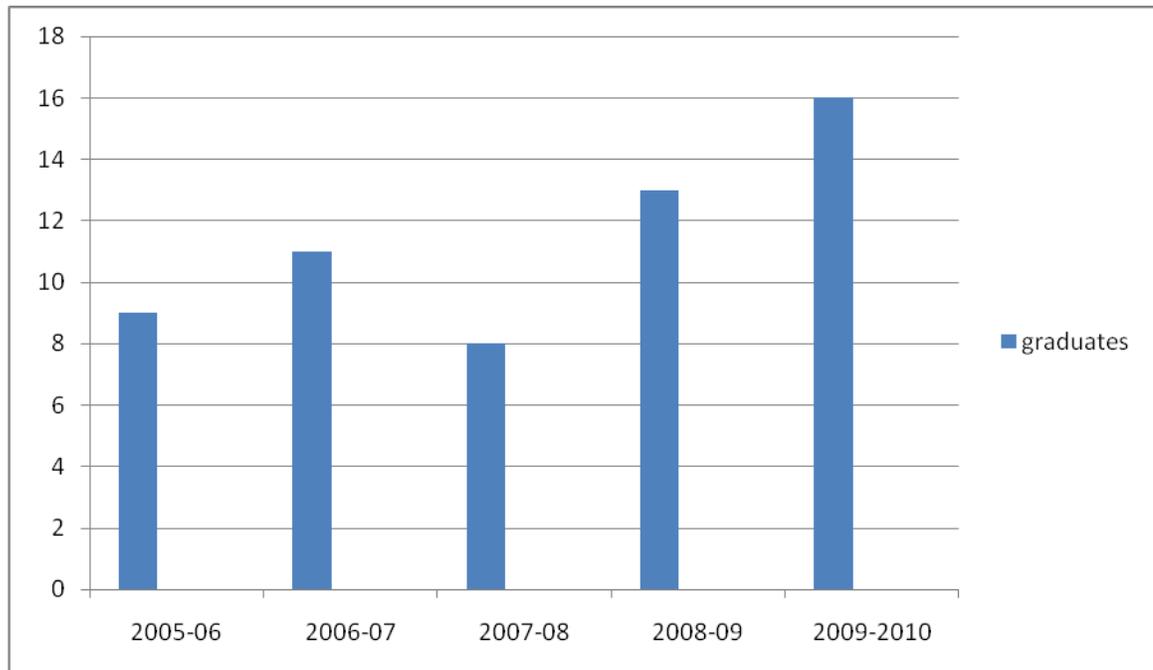
Historical overview: Analysis of retention rates, grade distributions, individual faculty analysis of student performance on essay exams, and review of course syllabi resulted in the revision of the English program in Fall 2006. Evidence indicated students lacked sufficient writing and research skills 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, we added a fourth option for English majors: Film Studies. [See Appendix E for analysis of assessment pre- and post-tests, capstone presentations, and portfolios.](#)

Graduation data:

The following data showing the number of graduates with a BA in English demonstrate excellent retention of majors. The total number of majors has risen to historic heights

following the significant curriculum revisions we made to create a more flexible, more attractive, and more rigorous program. In 2009-2010, we had an historical high of 16 graduates.

Number of English Graduates since 2005



6. Provide specific evidence of how your unit utilizes information, other than student performance, to determine necessary unit decisions. Describe how your unit analyzes and selects a course of action. Attach documentation that supports your determination. (Examples: senior surveys, alumni surveys, professional meetings, minutes from faculty or committee meetings, etc.)

Program meetings: The English faculty met during Professional Development week and no fewer than five times each semester since Fall 2008 with the primary focus of discussion on improving instruction in the freshman composition courses. **See Appendix F for minutes of English program meeting.**

Meetings of Arkansas Philological Association: Several English faculty attended the Arkansas Philological Association annual meetings in October 2008 and October 2009. In large part as a result of enthusiastic faculty participation in APA, we made a successful bid in 2008 to host the APA journal, *Philological Review*, and have had editorial control since Fall 2009. Hosting this journal brings much prestige to UAM and to the English program. Dr. Kay Walter serves as editor; Dr. Kate Stewart serves as treasurer; and one or two English majors serve as editorial interns each semester.

Strategic plan: 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 at

<https://synergy.uamont.edu/sites/stratplan/20102011%20Strategic%20Plan%20Documents/Forms/AllItems.aspx>

7. Based on your answers to Questions 5 and 6 regarding student learning outcomes, prioritize your unit's future course of action. Include plans for what will be done, by whom, to what extent, and how often.

Fundamentals of English:

The ASSET in Reading and the ASSET in English will be administered as an end-of-course exam to all ENGL 0133 students. The grade value of each of the two tests will be 10% of the student's course grade. The ASSET scores should provide valuable assessment data revealing the extent to which we succeed in preparing at-risk students for college-level work.

In addition, for the sake of consistency and to ensure that the curriculum for Fundamentals remains effective, we have revised the standard text, *Horizon Reader*, and each Fundamentals instructor will include on his or her syllabus the following Student Learning Outcomes:

- 1) Students will have positive experiences with reading, speaking, listening, writing and thinking in a supportive, interactive environment.
- 2) Students will receive instruction and practice to develop effective reading and writing skills for academic success.
- 3) Students will become familiar with the experience of writing as a process (involving: topic selection, generating ideas, narrowing the writer's topic, drafting, revising, proofreading, and editing). Students will write 4 to 6 papers with a minimum total of 2500 words.
- 4) Students will develop basic skills in standard English grammar and usage.
- 5) Students will develop skills in sentence structure, paragraph development, and essay composition.
- 6) Students will develop skills in writing expressive and expository essays, with an emphasis on audience awareness.
- 7) Students will learn and use word processing.

Composition I:

In an attempt to assist students who might be faced with research projects prior to taking Composition II, we have agreed that all instructors of Composition I will introduce students to the UAM library and basic research strategies.

Composition II:

All instructors of Composition II will make sure that students properly document sources in accordance with the new MLA conventions.

World Literature I and II:

All World Literature instructors will participate in 2010-2011 in the assessment of the extent to which we successfully teach world literary history, literary analysis, and improve students' writing skills.

English major:

All instructors of courses in the major will continue to emphasize close readings and will, when appropriate, place greater emphasis on literary history.

8. Specifically describe how your unit is making student learning accessible, including, if applicable, alternative modes of instruction (CIV, WebCT, weekend, Early College High School, etc.). Address historical patterns and trends.

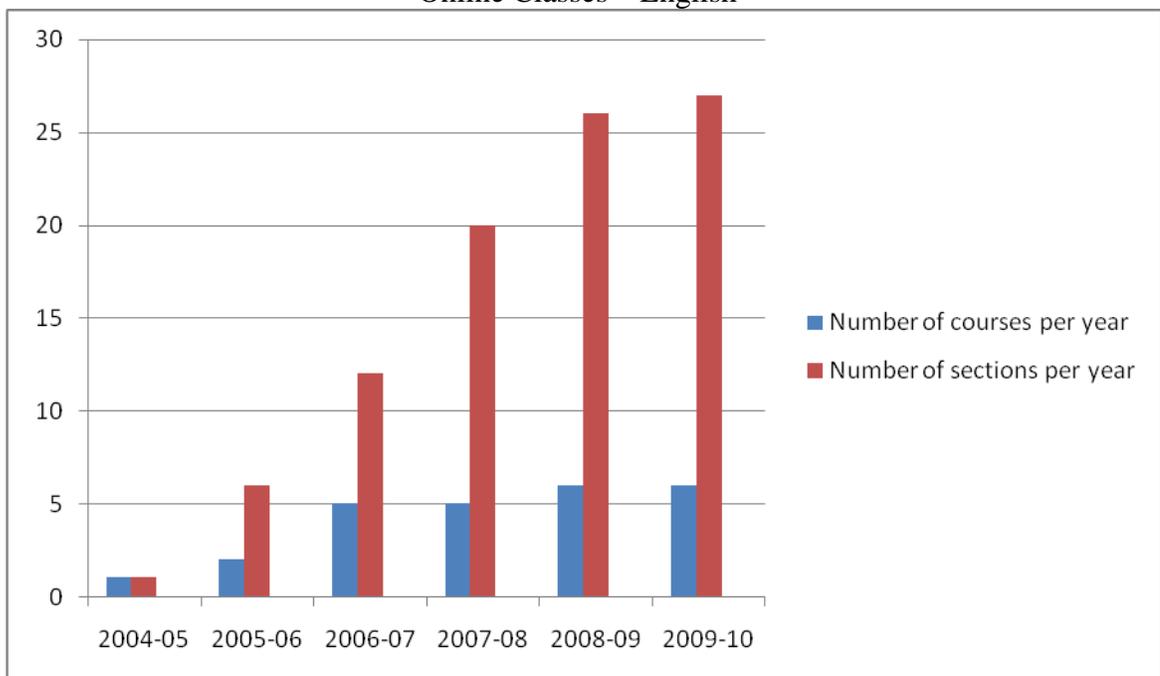
CIV Courses: Composition I and II, as well as World Literature I and II, are available in the Early College High School program via CIV. Otherwise, the English program has not offered CIV classes since 2005-2006.

Online Courses: We have greatly expanded our online offerings. The classes are clearly popular with students needing alternatives to traditional modes of instruction.

Alternative Methods of Instruction English courses offered					
	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010
CIV	ENGL 0133 ENGL 1013 ENGL 2283 ENGL 2293				
WebCT and Online	ENGL 1013 ENGL 1023	ENGL 0133 ENGL 1013 ENGL 1023 ENGL 2283 ENGL 2293	ENGL 0133 ENGL 1013 ENGL 1023 ENGL 2283 ENGL 2293	ENGL 0133 ENGL 1013 ENGL 1023 ENGL 2283 ENGL 2293 ENGL 3253	ENGL 0133 ENGL 1013 ENGL 1023 ENGL 2283 ENGL 2293 ENGL 3253

Southeast Arkansas Community Based Education Center	ENGL 0133 ENGL 1013 ENGL 1023				
Early College High School	ENGL 1013 ENGL 1023	ENGL 1013 ENGL 1023 ENGL 2283	ENGL 1013 ENGL 1023 ENGL 2283 ENGL 2293	ENGL 1013 ENGL 1023 ENGL 2283 ENGL 2293	ENGL 1013 ENGL 1023 ENGL 2283 ENGL 2293

Online Classes – English



9. Specifically describe how your unit involves students directly in the assessment process.

Capstone presentations: All English majors are invited to attend the capstone presentations given by graduating English majors enrolled in Advanced Composition and are asked to evaluate the presentations (see **Appendix G for rubric**).

Student evaluations: The potential exists for instructors to revise courses based upon student comments.

10. Describe and provide evidence of the efforts your unit is making to retain students in your unit and/or at the university.

- Expansion of Writing Center hours into late afternoon.
- Use of Sentenceworks as online grammar, style, and documentation tool in all tutoring conducted in Writing Center.
- Greater accommodation of interests of English majors by allowing six hours of two foreign languages each instead of requiring twelve hours of one foreign language and by offering four areas of concentration for majors to select from.
- Implementation of gateway course (Introduction of Literary Students) to better assure success of English majors in upper-level courses by introducing them to close readings and literary theory, as well as strategies for writing analytical essays.
- Increased number of sections of online classes from 2 in 2005-2006 to 27 in 2009-2010.
- Creation of a coherent rotation of English courses.
- Expanded number of upper-division offerings.
- Greater number of English faculty teaching courses for majors, thereby providing students with exposure to a wider range of perspectives, knowledge, and methodologies.

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 un-excused 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: General Education Assessment Timetable

(Syllabi Review, Portfolio Evaluation, administration of ASSET)

Fall '10/13/16 World Lit I and II—review of syllabi Fundamentals—ASSET	Spring '11/14/17 World Lit I and II—portfolio evaluation Fundamentals--ASSET
Fall '11/14/17 Comp I—review of syllabi Fundamentals--ASSET	Spring '12/15/18 Comp I—portfolio evaluation Fundamentals--ASSET
Fall '12/15/18 Comp II—syllabi review Fundamentals--ASSET	Spring '13/16/19 Comp II—portfolio evaluation Fundamentals--ASSET

Portfolio-Evaluation Rubrics

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

Student has a clear focus for an essay and a clear thesis that demonstrates sophisticated critical thinking.			
Student organizes the content of an essay in a sophisticated, logical, and effective way.			
Student demonstrates stylistic flair in the appropriate use of transitions to link parts of sentences, sentences, and paragraphs.			
Student avoids all grammatical and mechanical errors.			
Student uses specific examples to illustrate and support generalizations, and in general, student demonstrates originality and complexity of thought.			
Student demonstrates the ability to do appropriate research and to paraphrase, quote, and document all sources correctly and effectively.			

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: Prithce, 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 majestical 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: English Major Portfolio Guidelines and Portfolio-Evaluation Rubric

Guidelines for portfolio:

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

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.

English majors should save all papers and/or exams from the following classes:

1. American Literature I and/or American Literature II.
2. British Literature I and/or British Literature II.
3. Introduction to Language Study or Advanced Grammar, if taken.
4. Papers and/or exams from two additional classes.

Portfolio-evaluation rubric, English major

Expected student performance	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.			

APPENDIX E: Analysis of Pre-tests, Post-posts, Capstone Presentations, and Portfolios

Overview

The 2007-2008 academic year represented the first full year of implementation of the multi-tracked degree program in English. Students were given the option of pursuing a concentration in literature, creative writing, or professional writing. In 2009, a concentration in Film Studies was added.

In our attempts to assess the curriculum . . .

- Faculty administer pre-tests in literary analysis and literary history in ENGL 2323 Introduction to Literary Studies, the gateway course for all majors regardless of their concentration.
- Students on the Literature track or Film Studies track take post-tests in Advanced Composition. Students on the Creative Writing track or the Professional Writing track take the post-tests in their Senior Writing Project course.
- Students in Advanced Composition present publicly their capstone essays; faculty and students evaluate the presentations.
- Students in the writing concentrations submit portfolios in Senior Writing Project.

In the fall of 2008, the English faculty began assessing English majors who had completed both the pre-test and the post-test.

The English faculty recognize the following Expected Student Learning Outcomes for all English majors:

- demonstrate the ability to write fluently, concisely, and clearly;
- demonstrate the ability to read literary texts analytically and critically, i.e., close readings;
- demonstrate good research skills;
- demonstrate an understanding of literary history, including literary movements, the evolutions of the genre, and the spectrum of critical approaches;

- demonstrate knowledge of the history and structure of the English language.

Pre-tests Results

Both the pre- and post-tests evaluate the ability of students to interpret a number of literary passages. Students read the assigned passages and answer nineteen specific questions based on those passages. The second section of the tests asks students to identify five literary movements based on specific texts and to briefly describe each of the periods.

The pre-test yielded the following correct answers to the questions:

Spring 2007 (Six students responding): Interpretation: 4 of 19; 9 of 19; 7 of 19; 4 of 19; 8 of 19; and 12 of 19; Literary history: 2 of 5; 2 of 5; 1 of 5; 3 of 5; and 0 of 5.

Fall 2007 (22 students responding): Interpretation: 4 of 19; 3 of 19; 9 of 19; 11 of 19; 3 of 19; 8 of 19; 10 of 19; 9 of 19; 10 of 19; 5 of 19; 6 of 19; 12 of 19; 6 of 19; 14 of 19; 5 of 19; 6 of 19; 12 of 19; 6 of 19; 14 of 19; 8 of 19; 6 of 19; 14 of 19; 8 of 19; 6 of 19; 10 of 19; 5 of 19; 10 of 19; and 7 of 19; Literary history: 3 of 5; 1 of 5; 1 of 5; 4 of 5; 3 of 5; 3 of 5; 2 of 5; 5 of 5; 2 of 5; 4 of 5; 4 of 5; 0 of 5; 4 of 5; 2 of 5; 3 of 5; 1 of 5; 0 of 5; and 3 of 5.

Spring 2008 (23 students responding): Interpretation: 6 of 19; 2 of 19; 11 of 19; 5 of 19; 7 of 19; 9 of 19; 2 of 19; 3 of 19; 7 of 19; 14 of 19; 7 of 19; 12 of 19; 10 of 19; 8 of 19; 9 of 19; 7 of 19; 5 of 19; 7 of 19; 10 of 19; 3 of 19; 5 of 19; 6 of 19; 5 of 19; Literary history: 4 of 5; 4 of 5; 4 of 5; 1 of 5; 3 of 5; 1 of 5; 3 of 5; 3 of 5; 3 of 5; 3 of 5; 5 of 5; 2 of 5; 1 of 5; 2 of 5; 1 of 5; 4 of 5; 3 of 5; 3 of 5; 3 of 5; 3 of 5; 2 of 5; 2 of 5; and 1 of 5.

Fall 2008 (20 students responding): Interpretation section: 10 of 19; 6 of 19; 10 of 19; 9 of 19; 6 of 19; 11 of 19; 10 of 19; 9 of 19; 10 of 19; 7 of 19; 12 of 19; 6 of 19; 9 of 19; 9 of 19; 7 of 19; 10 of 19; 7 of 19; 13 of 19; 11 of 19. Literary history: 4 of 5; 1 of 5; 2 of 5; 4 of 5; 3 of 5; 2 of 5; 1 of 5; 3 of 5; 1 of 5; 2 of 5; 4 of 5; 2 of 5; 3 of 5; 3 of 5; 4 of 5; 1 of 5; 3 of 5; 2 of 5.

Spring 2009 (15 students responding): Interpretation: 14 of 19; 6 of 19; 0 of 19; 11 of 19; 9 of 19; 11 of 19; 10 of 19; 9 of 19; 12 of 19; 5 of 19; 8 of 19; 6 of 19; 8 of 19; 13 of 19. Literary history: 2 of 5; 4 of 5; 1 of 5; 0 of 5; 4 of 5; 2 of 5; 2 of 5; 5 of 5; 2 of 5; 2 of 5; 5 of 5; 2 of 5; 5 of 5; 1 of 5; 2 of 5; 4 of 5; 1 of 5; 4 of 5.

Fall 2009 (11 students responding): Interpretation: 11 of 19; 11 of 19; 9 of 19; 11 of 19; 8 of 19; 10 of 19; 5 of 19; 5 of 19; 11 of 19; 8 of 19; 7 of 19; 9 of 19; 9 of 19. Literary history: 2 of 5; 3 of 5; 4 of 5; 3 of 5; 4 of 5; 2 of 5; 2 of 5; 2 of 5; 1 of 5; 3 of 5; 5 of 5.

Spring 2010 (6 students responding): Interpretation: 9 of 19; 12 of 19; 13 of 19; 12 of 19; 9 of 19; 11 of 19. Literary history: 3 of 5; 1 of 5; 2 of 5; 1 of 5; 4 of 5; 3 of 5.

The performance on the pre-tests has been fairly consistent over the last seven semesters. One of the challenges with the pre-test is that too many students do not take Introduction to Literary Studies as a true gateway course. In some cases, students are not taking the course until the second semester of the junior year or in the senior year. The results of the pre-test may therefore be skewed. English faculty need to be more diligent in advising so that the pre-test will present a more accurate picture of the progress of English majors. (We offer three sections of literary studies a year; scheduling the course early in a student's academic career should not present a problem.)

Post-tests Results

After three years, we have now gathered enough results from post-tests to draw some fairly accurate conclusions about the effectiveness of the English program.

The post-tests yielded the following correct answers to the questions:

Fall 2007 (one student): Interpretation: 10 of 19; Literary history: 0 of 5.

Spring 2008 (one student): Interpretation: 9 of 19; Literary history: 5 of 5.

Fall 2008 (7 students responding): Interpretation: 10 of 19*; 12 of 19*; 14 of 19*; 9 of 19*; 11 of 19; 14 of 19; 12 of 19. Literary history: 1 of 5*; 1 of 5*; 4 of 5*; 2 of 5*; 4 of 5; 5 of 5; 3 of 5.

Spring 2009 (1 student responding): Interpretation: 11 of 19. Literary history: 5 of 5.

Fall 2009 (11 students responding): Interpretation: 7 of 19; 9 of 19; 5 of 19*; 11 of 19; 9 of 19; 11 of 19*; 11 of 19; 12 of 19; 11 of 19*; 12 of 19; 13 of 19. Literary history: 3 of 5; 4 of 5; 2 of 5; 4 of 5; 4 of 5*; 0 of 5*; 2 of 5; 4 of 5; 2 of 5*; 4 of 5; 3 of 5.

Spring 2010 (1 student responding): Interpretation: 13 of 19. Literary: 5 of 5.

**Did not take Introduction to Literary Studies*

The students performed at roughly the same level on the post-tests as those taking the pre-tests. The number of correct responses remained fairly consistent, but the literary history test did show slight improvement.

The scores themselves are not nearly as interesting as what the correct and incorrect answers reveal. On the interpretation test, virtually every student answered all of the questions on William Blake's "The Tyger" correctly. A significant number of students responded incorrectly to each of the other three passages for interpretation. The Shakespeare and contemporary sections reveal the greatest deficiencies. The post-tests from the last two years, including a larger sampling of students, continue a trend that began with the earlier results from the post-tests. Because of the large number of correct

answers for “The Tyger,” one must wonder whether faculty are pushing majors beyond a rather simplistic and elementary core of knowledge. That is, students might have read this poem in high school; it is also contained in the reader for Composition I and II; if students completed World Literature II, they may have encountered Blake’s poem again. By the time they took British Literature II and completed the post-test, they may have been over-exposed to a single piece of work.

In contrast, the failure of students to recognize--or at least understand--other works, such as *Lear* and *Catch-22*, may indicate a disconnect between our assessment tests and the curriculum.

Comparisons of Pre-and Post-Test Scores for Individual Students

Spring 2009 (1 student):

Student #1: Pre-test: Interpretation: 11 of 19; Literary history: 2 of 5; Post-test: Interpretation: 11 of 19; Literary history: 5 of 5.

Fall 2009 (7 students):

Student #1: Pre-test—Interpretation: 17 of 19; Literary history: 2 of 5; Post-test—Interpretation Section: 13 of 19; Literary history: 3 of 5.

Student #2: Pre-test—Interpretation: 10 of 19; Literary history: 5 of 5; Post-test—Interpretation: 12 of 19; Literary history: 4 of 5.

Student #3: Pre-test—Interpretation: 17 of 19; Literary history: 1 of 5; Post-test: Interpretation: 11 of 19; Literary history: 4 of 5.

Student #4: Pre-test: Interpretation: 9 of 19; Literary history: 2 of 5; Post-test: Interpretation: 7 of 19; Literary history: 3 of 5.

Student #5: Pre-test: Interpretation: 9 of 19; Literary history: 2 of 5; Post-test: Interpretation: 9 of 19; Literary history: 2 of 5.

Student #6: Pre-test: Interpretation: 10 of 19; Literary history: 3 of 5; Post-test: Interpretation: 11 of 19; Literary history: 2 of 5.

Student # 7: Pre-test: Interpretation: 16 of 19; Literary history: 3 of 5; Post-test: Interpretation: 17 of 19; Literary history: 5 of 5.

Spring 2010 (1 student):

Pre-test: Interpretation: 13 of 19; Literary history: 5 of 5; Post-test: Interpretation: 13 of 19; Literary history: 5 of 5.

English majors show slight improvement on the literary history post-test. They show essentially no improvement on the interpretation test. In many cases, students answered

only one additional question correctly on either test. In some notable cases, students seemingly declined in their interpretation skills. The problem may be that students do not take the assessment tests entirely seriously. The English faculty will, therefore, need to find ways to motivate students to do their best on the tests, and the faculty will need to cultivate positive attitudes among both students and colleagues regarding assessment and recognition of the value of assessment.

A more disturbing possibility is that some of the material and skills that should be covered in upper-level English classes are not being covered.

Continued efforts at assessment should provide illumination.

Senior Capstone Assessment

Despite the results of the pre- and post-tests, other demonstrations of expected student learning outcomes clearly indicate that the multi-tracked curriculum and the implementation of gateway and capstone courses have produced positive results. The performances of students in Advanced Composition, the capstone for literature-track majors, has steadily improved. Of particular note is the level of preparation of students upon entering the course. In Fall 2007, the majority of students were ill prepared for the rigors of Advanced Composition, and a majority withdrew from the class. In 2008 and 2009, retention was excellent. Much of the credit for students being better prepared goes to the implementation of Introduction to Literary Studies as a gateway course.

In 2008, roughly half of the students in Advanced Composition had taken Introduction to Literary Studies; in 2009, only three students had *not* taken Literary Studies. The students taking Advanced Composition in the fall of 2009 had clearly gained greater skills in both literary analysis and writing than students in the fall of 2008 and especially those who took Advanced Composition in 2007. Students in 2009 required much less “remediation” in basic writing skills.

All eleven students who completed Advanced Composition in 2009 either met or exceeded the expectations for English majors ([see Appendix G for evaluation rubric and specific results of Capstone presentations](#)). In 2008, three students did not fully meet the expectations for English majors.

In the last two years, we have received portfolios from only two students in the creative-writing track. Impressively enough, both of them exceed the expectations for English majors.

Conclusions

Although majors still need to improve their basic writing skills (focus, development of ideas, and editing skills) and although there are signs that some of our English classes have over-emphasized plot summaries at the expense of deeper analytical reading of texts, the English program is moving in the right direction. We still have work to do, but we are making progress in producing more capable students.

APPENDIX F: Minutes of program meeting

English Faculty Meeting
08/15/2008 – 9:30 a.m. -- -- MCB 115

1. Professional Development Sessions for Comp instructors.

Faculty discussed working with the ERZ program in the School of Ed. Monthly meetings of Fundamentals instructors are being planned. ERZ will provide lunch and resource materials on teaching reading. Faculty can compare assignments and ideas. In addition, literacy experts may be brought in to provide information on teaching students to read.

Bloom stated that the analysis of the Fundamentals assessment portfolios demonstrated that students who completed the course improved in all areas.

Moore is interested in the idea of a writing-across-the-curriculum program. All English faculty (including the Dean) are in favor of this idea.

The 8-week classes in Fundamentals and Comp I were developed for at-risk students with low ACT scores to be taken in conjunction with Intro to Algebra and Intermediate Algebra.

Spencer proposed the idea of Sigma Tau Delta sponsoring a writing contest for area high school students. Sigma Tau Delta members could go into the schools to promote and then judge the contest.

Bloom, advisor of Sigma Tau Delta, would like to host a lunch for English faculty to come and talk to Sigma Tau Delta students about their experiences in undergraduate and graduate school and thereby promote the pleasure of academics.

Big thanks given to Bloom for her work as Director of Composition.

2. Making Fundamentals of English a theme-based course focusing on life skills/college survival.

Spencer proposed the idea of making Fundamentals a theme-based course. Encouraged faculty to think about topics and ideas – could be implemented fall 2009.

Moore would like the department to stay with the *Horizon Reader* (ENGL 0133). He is very pleased with the book. Hartness will continue as our liaison with the publisher. She will coordinate any revisions.

3. Writing Center

Two tutors from the WC came to talk with faculty about their experiences. Tutors receive little training or orientation. Dean proposed the idea of a lengthy and detailed diagnostic test and training for tutors. The idea of an internship for WC tutors was discussed; tutors could receive credit for learning how to tutor and teaching others how to be a tutor along with completing a research project. English majors who want to become teachers could be recruited as tutors.

Tutors would like all faculty to give them copies of writing assignments so they can know what students are expected to be doing.

Moore would like to see a mentoring program for tutors implemented ASAP. Moore uses a 60 point grammar test in his Fundamentals classes, stated this would be good for tutors to take.

Committee was formed to work with Payne on implementing new ideas and make changes in the WC. Borse, Walter, Bloom, Moore and Payne will serve.

4. Assessment and the English Major

Faculty are to collect essays for assessment in Comp II classes this semester. Early and late examples – 3 from each class – pick randomly – unmarked. Make copies.

Faculty will evaluate portfolios from Comp I. Bloom will notify everyone when they are available, they will be in the Writing Center.

Faculty will meet soon to begin review of World Lit I syllabi.

Students in Advanced Comp, the capstone course, will give public presentations again this fall. Dean would like to invite English majors and have them complete an evaluation form. Stewart is developing the evaluation form based on course and program objectives.

The English major is seeing healthy growth in the wake curriculum changes providing students with three distinct concentrations to choose from, more course offerings each semester, and exposure to a wider range of faculty. Currently there are 71 English majors.

5. Other

Moore announced 8th Annual UAM Documentary Film Festival to be held March 11th and 12th. Borse “volunteered” to serve on committee!

APPENDIX G: Capstone presentations rubric and 2009 results

ADVANCED COMPOSITION *Evaluation Form*

Presenter: _____

Please use the following rating scale to evaluate the essays:

1–Unsatisfactory [Paper lacks a clear focus; ideas are not soundly developed; usage and sentence structure do not conform to Standard American English]

2–Poor [Paper has a focus, but it lacks clarity; ideas are vague and lack in-depth analysis; glaring errors in usage and sentence structure]

3–Satisfactory [Paper contains a focus that has clarity, but it is too obvious and lacks a strong augmentative edge; ideas are developed with specific material from the texts, but the analysis is shallow at times; usage and sentence structure conform to Standard American English]

4–Good [Paper contains a tight focus that draws readers’ attention and makes them want to follow the journey with the writer; ideas are developed with well-chosen, often less obvious, material from the texts; usage and sentence display maturity, variety, and precision]

5–Excellent [Paper shows more finesse than the “good” paper in all areas; writing style is engaging]

Assign a number to each of the following areas.

Focus: _____

Content and Development _____

Usage and Structure: _____

Overall Evaluation: _____

Comments:

Please Circle One: Student, Faculty, Staff

Evaluator (optional): _____

Explanation of rubric:

An overall average score of 1.0 to 2.4 = Student does not meet expected learning outcomes.

An overall average score of 2.5 to 4.0 = Student meets expected learning outcomes.

An overall average score of 4.1 to 5.0 = Student exceeds expected learning outcomes.

2009 results:

Student:	Overall average score:
#1	4.5
#2	3.0
#3	4.0
#4	4.0
#5	4.0
#6	4.6
#7	3.0
#8	3.0
#9	5.0
#10	2.5
#11	3.3

New rubric to be used beginning Fall Semester 2010:

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): _____