

2008-2009

Annual Program Review Report

WESTMONT COLLEGE DEPARTMENT OF ENGLISH

Submitted by
Dr. Randall VanderMey, Chair

September 15, 2009

A decorative graphic in the bottom right corner of the page, consisting of numerous thin, overlapping, curved lines in shades of yellow, orange, and red, creating a sense of motion and depth against the blue background.

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Westmont College Department of English

ANNUAL PROGRAM REVIEW REPORT

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OVERVIEW

The Review Schedule. This report describes our department's progress in program review since we submitted our "2007-2008 Annual Program Review Report" one year ago, on August 15, 2008. We submitted our initial Assessment Plan on January 14, 2004, based on a department self-study completed in Summer 2000. Our initial five-year reviewing cycle was originally due to be completed in 2006. However, the five-year cycle was expanded by the PRC to a six-year cycle. The English Department has since been re-scheduled to submit its six-year report late in the reporting cycle, in Fall, 2010.

Program Review in 2008-2009.

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The English Department made substantial progress in the assessment of student learning outcomes during the 2008-2009 academic year. Our progress continued in Fall 2008, even with the absence of two members of the department, including the Chair, on off-campus programs. By the end of the year, we had accomplished a great deal, aided particularly by the enthusiastic efforts of Dr. Kathryn Stelmach Artuso who did all of the following: 1) stayed in regular communication with the Chair, with a representative of the Program Review Committee (Prof. Marianne Robins), and with representatives of WASC; 2) helped to organize assessment documents and strategies, including streamlining our goals and outcomes into a measurable format; 3) in consultation with the Chair, refined the wording of our department's stated outcomes; 4) created a suitable curriculum map for the introduction, development, and mastery of outcomes that the department had previously identified; 5) helped affix our outcomes to rubrics; and 6) re-structured the on-line department server as a place where sample student essays and portfolios are now being stored. Prof. Candace Taylor contributed her experience with WASC and program review to help us understand the technical language of assessment and communicate within the department. In the spring semester, Dr. Artuso accompanied the Chair to Long Beach to attend a

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discipline-specific WASC-sponsored workshop on program review.

Through its two representatives at the February WASC workshop, the department was able to evaluate its assessment process, and to receive advice on it from representatives of numerous peer institutions and from representatives of WASC. The Chair was able to measure our department's program review process against WASC-provided rubrics on Program Review, Program Learning Outcomes, Portfolios, Capstones, and "Framework for Evaluating Educational Effectiveness," documents which have been posted on the department's on-line server.

Dr. Cheri Larsen Hoekley deserves to be singled out for special commendation as well, for writing a special assessment report on the pre- and post-tests she administered in her English 47 (Survey of British Literature after 1800) class in Spring 2009. In the report she names the departmental outcomes measured, her goals for student learning with respect to the outcomes, the design of the test, her findings, and her interpretations of the data.

At the end of Spring 2009, we as a department committed ourselves to holding a department retreat sometime during the summer, a retreat at which, among other things, we planned to hold a grade-norming session with essays submitted to us by two of our professors, Delaney and Willis. We have collected the essays

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and placed them on the on-line department server for all of us to access. However, we did not hold the retreat, since Professors Delaney and Skripsky would be unavailable at the early part of summer 2009 and Professor Hoeckley would be missing at the end. Since the date of our six-year program review has been pushed back one year, until fall 2010, we have an extended window of opportunity to hold the retreat. We intend to meet at a time yet to be decided, after the beginning of the second semester, at a time when all the members can participate. At that retreat we intend to go ahead with plans to read student essays collectively and discuss our ways of evaluating them. We will also evaluate Prof. Hoeckley's test instrument, findings, and interpretations of the data, and we will consider what curricular or pedagogical changes we might make as a result.

Department Goals in Focus for 2008-2009. As of Spring 2009, with the latest revisions in the document that guides us, our Department has designated 3 chief goals (namely, Thinking Critically, Reading Closely, and Writing with Rhetorical Sensitivity) and 9 outcomes of special interest to us for our English majors (see Appendix A). In the annual report submitted by Prof. Delaney for the year 2006-2007 we described our efforts

to measure outcomes in the area of "Writing with Rhetorical Sensitivity." This year we have focused on outcomes related to "Reading Closely." Thus, we are working more systematically through the outcomes we have named (See APPENDIX A). In the year ahead, we will turn attention to outcomes related to "Thinking Critically." With the report from Dr. Hoeckley, we have now provided ourselves with some baseline data by which we can measure, to some extent, the *four discipline-specific outcomes* listed under our second major goal, "Reading Closely":

1. Demonstrate familiarity with literary history, able to compare and contrast the work of writers from different periods, and comprehend the *content* and continuities that shape the *literary tradition*.
2. Recognize and articulate how historical, cultural, biographical, theoretical, or interdisciplinary *contexts* frame the work and shape its meaning.
3. Comprehend the characteristics of different *genres* and the ways in which a given work can uphold or undermine those conventions.
4. Identify and analyze literary devices, figurative language, syntactic strategies, and narrative *techniques* in order to understand why a writer employs such techniques and what effects they create.

The classroom pre- and post-tests are formative assessments, in the sense that they measure the progress of students at an early stage in their careers as English majors. Prior to our six-year review in Fall 2010, we plan to measure the rest of the outcomes in a summative assessment in which we collectively evaluate

senior bibliographic essays.

The "English 47 Assessment Report" was submitted to the Chair by Dr. Hoeckley at the beginning of the 2009-2010 school year. Thus, we as a department have not had time to read it, assess the instrument, respond to Dr. Hoeckley's interpretation of the data, or decide how best to use the results. Those steps are matters for this year's program review agenda, matters which should be covered in our six-year report due in Fall 2010.

To summarize Prof. Hoeckley's report, however, Prof. Hoeckley administered pre- and post-tests—80 multiple-choice questions—to the 25 students in her ENG-047-1, Survey of British Literature after 1800, class. The questions had been modified, based on conversations with Prof. John Sider, from a set of questions he had used the previous year. The questions relate in a host of ways to the four learning outcomes named in our department's statement of desired goals and outcomes under the second goal, "Reading Closely," though we must still take a closer look at the relationship between the questions and the desired outcomes. She hoped to find evidence that every student had improved over the course of the semester; more specifically, she hoped to find that all students would score at least 50% on the

post-test and that at least 5% would score at 85% or above on the post-test.

Over the course of the semester, all students improved. Moreover, the median score rose from 31.25% to 63.75%. All but 3 scored at least 50% on the post-test, but the goal that 5% would score at least 85% was not achieved.

It is not customary for us in the English Department to use this kind of statistical method to evaluate the progress of our students. Moreover, the Scantron system itself was destroyed in the Tea Fire, and the test was administered using a new system that had not been thoroughly broken in. But the exercise demonstrated that the method could be useful for redesigning ENG-047 as well as for tracking student progress through the major curriculum. Prof. Hoeckley reports that administering the test brought her and her students certain benefits as ways of previewing and reviewing materials in the course, and they helped students prepare for the final exam. She prepared the test under pressure from the loss of her own home in the Tea Fire, but after analyzing the data, she has already begun to revise the test and plans revisions to the course so that the test will relate more directly to the four departmental learning outcomes cited above. Two others in the department also teach survey courses in English literature; they

too will benefit from a closer look at the methods and results. Dr. Taylor will be using a similar pre-/post-test in her ENG 47, Survey of British Literature, class in spring 2010, adapting it as needed based on department discussions of the instrument.

The complete "English 47 Assessment Report" submitted by Prof. Hoeckley can be found below in Appendix E.

SUMMARY

What We Accomplished in 2008-2009:

- Streamlined our goals and outcomes and refined phrasing for succinctness and ease of measurement (See APPENDIX B)*
- Created a curriculum map for the introduction, development, and mastery of refined outcomes (See APPENDIX C)*
- Refined rubric for Competency, Proficiency, and Mastery in features related to stated outcomes in documented bibliographic essays written for Major Author courses (see APPENDICES D and E)*

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- *Organized assessment documents (student papers and department documents) and placed them on-line in a department Server*
- *Conducted pre- and post-tests in ENG 47 and wrote a special assessment report describing the test, the goals, the results, and the significance of the results. (See APPENDIX F)*
- *Revised English Department mission statement (See APPENDICES G and H)*
- *Had our department's Program Review project critiqued at a discipline-specific conference on program review sponsored by WASC in Long Beach, February, 2009; measured our program review process against rubrics supplied by WASC*

What We Need to Do in the Year Ahead

- *Discuss and synthesize two versions of the Mission Statement*
- *Meet as a department, in a retreat or series of meetings, to read bibliographic essays for grade-norming and assessment of the remaining five outcomes under the goals of "Thinking Critically" and "Writing Closely"*
- *Study and discuss the implications of the Assessment Report on the pre- and post-tests in ENG-047.*

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- *Set benchmarks and target dates for the remaining five outcomes listed under the goals of "Thinking Critically" and "Writing Closely".*
- *Meet as a department to read and evaluate five essays posted on the server from classes taught by Profs. Elizabeth Hess and Paul Willis.*
- *Meet as department to read senior papers written in ENG-195 (Seminar) and assess in terms of selected outcomes*

These prescribed steps are an effort to make measurable progress in the year ahead before we summarize our achievements in a six-year report due in Fall, 2010.

APPENDICES

APPENDIX A: English Department Multi-Year Assessment Plan

Outcomes	2005-06	2006-07	2007-08	2008-09	2009-10	Means of Assessment
1. Critical thinking – Christian orientation					X	Evaluation of Bibliographic Essays
2. Critical thinking – Research and analysis		X			X	Evaluation of Bibliographic Essays
3. Close reading – Literary content				X		Pre- and Post-tests in Survey Classes
4. Close reading – Literary contexts				X		Pre- and Post-tests in Survey Classes
5. Close reading – Genres	Eng 6 Rubric			X		Pre- and Post-tests in Survey Classes
6. Close reading – Techniques				X		Pre- and Post-tests in Survey Classes
7. Writing – Grammar		X			X	Evaluation of Bibliographic Essays
8. Writing – Modes		X			X	Evaluation of Bibliographic Essays
9. Writing – Documentation		X			X	Evaluation of Bibliographic Essays
10.						
11.						
12.						

Comments/Reflection: 2007-2008 looks like a lacuna, but we had documented and collective discussions related to Program Review.

*APPENDIX B: Three Goals and Nine Outcomes for Westmont
College English Majors*

As of Fall, 2009, the following is the most evolved state of our department's statement of broad goals and student-centered learning outcomes. Thanks to the careful attention of Prof. Artuso, each outcome named in the document is cross-referenced with the numbers of courses in our English curriculum in which the outcome is either Introduced (I), Developed (D), or Mastered (M).

[See next page]

Three Goals and Nine Outcomes for Westmont College English Majors

Goals: We seek to teach students to **think** critically, to **read** closely, and to **write** with rhetorical sensitivity as they encounter the incarnational value of literary art, an art that can represent God's creative reality.

Thinking Critically

As critical thinkers, our graduating English majors should be able to . . .

1. Take their own cultural and theological framework into account as they read literary texts, and articulate how this synergy between faith and art influences their angle of vision and expands their **affections** and sympathies. (Christian orientation, diversity, critical-interdisciplinary thinking, active societal and intellectual engagement)

I: 2, 6, 44, 45, 46, 47, 90 **D:** upper-division courses **M:** 195, 117, 151, 152

2. Demonstrate intellectual curiosity by examining their own assumptions, entertaining new ideas, engaging in **research**, **analyzing** texts, and **evaluating** evidence. (critical-interdisciplinary thinking, written and oral communication)

I: 2, 6, 44, 45, 46, 47, 90 **D:** upper-division courses **M:** 195, 117, 151, 152

Reading Closely

As readers, our graduating English majors should be able to . . .

3. Demonstrate familiarity with literary history, able to compare and contrast the work of writers from different periods, and comprehend the **content** and continuities that shape the **literary tradition**. (diversity, active societal and intellectual engagement)

I: 46, 47 **D:** upper-division courses **M:** 195, 117, 151, 152

4. Recognize and articulate how historical, cultural, biographical, theoretical, or interdisciplinary **contexts** frame the work and shape its meaning. (diversity, active societal and intellectual engagement, critical-interdisciplinary thinking)

I: 46, 47, 90 **D:** upper-division courses **M:** 195, 117, 151, 152

5. Comprehend the characteristics of different **genres** and the ways in which a given

work can uphold or undermine those conventions. (written and oral communication)

I: 6, 46, 47 **D:** upper-division courses **M:** 195, 117, 151, 152

6. Identify and analyze literary devices, figurative language, syntactic strategies, and narrative **techniques** in order to understand why a writer employs such techniques and what effects they create. (written and oral communication)

I: 2, 6, 44, 45, 46, 47, 90 **D:** upper-division courses **M:** 195, 117, 151, 152

Writing with Rhetorical Sensitivity

As writers, our graduating English majors should be able to . . .

7. Write correct, clear, comprehensible, persuasive, and engaging prose. This includes mastering the basics of **grammar**, style, and mechanics. (written and oral communication)

I: 2, 6, 44, 45, 46, 47, 90 **D:** upper-division courses **M:** 104, 195, 117, 151, 152

8. Move skillfully among various **modes** of writing—**especially explication, argument, and research essays**—with awareness of their strategies and purposes. (written and oral communication)

I: 2, 6, 46, 47 **D:** upper-division courses, especially 104, 117, 151, 152
M: 195, 117, 151, 152

9. Incorporate the voices of others into their writing by accessing scholarly material with online bibliographic tools, smoothly weaving **quotations** within their own prose, and appropriately **documenting** their contributions in MLA style format. (research and technology, written and oral communication)

I: 2, 6, 44, 45, 46, 47, 90 **D:** upper-division courses **M:** 195, 117, 151, 152

APPENDIX C: Outcomes Table (as of Fall 2009)

Goals	Thinking Critically	Reading Closely	Writing With Rhetorical Sensitivity
<p>Learning Outcomes</p>	<p>1. Students should take their own cultural and theological framework into account as they read literary texts, and articulate how this synergy between faith and art influences their angle of vision and expands their affections and sympathies.</p> <p>2. Students should demonstrate intellectual curiosity by examining their own assumptions, entertaining new ideas, engaging in research, analyzing texts, and evaluating evidence.</p>	<p>3. Students should demonstrate familiarity with literary history, able to compare and contrast the work of writers from different periods, and comprehend the content and continuities that shape the literary tradition.</p> <p>4. Students should recognize and articulate how historical, cultural, biographical, theoretical, or interdisciplinary contexts frame the work and shape its meaning.</p> <p>5. Students should comprehend the characteristics of different genres and the ways in which a given work can uphold or undermine those conventions.</p> <p>6. Students should identify and analyze literary devices, figurative language, syntactic strategies, and narrative techniques in order to understand why a writer employs such techniques and what effects they create.</p>	<p>7. Students should write correct, clear, comprehensible, persuasive, and engaging prose. This includes mastering the basics of grammar, style, and mechanics.</p> <p>8. Students should move skillfully among various modes of writing—especially explication, argument, and research essays—with awareness of their strategies and purposes.</p> <p>9. Students should incorporate the voices of others into their writing by accessing scholarly material with online bibliographic tools, smoothly weaving quotations within their own prose, and appropriately documenting their contributions in MLA style format.</p>
<p>Where are the Learning Outcomes met?</p> <p>I introduced D developed M mastered</p>	<p>I ENG 2, 6, 44, 45, 46, 47, 90 D: Upper-division courses M: ENG 195, 117, 151, 152</p>	<p>I ENG 2, 6, 44, 45, 46, 47, 90 D: Upper-division courses M: ENG 195, 117, 151, 152</p>	<p>I: ENG 2, 6, 44, 45, 46, 47, 90 D: Upper-division courses M: ENG 104, 195, 117, 151, 152</p>
<p>How are they assessed?</p>	<p>Senior essays</p>	<p>Pre- and post-tests in survey class Senior essays</p>	<p>Senior essays</p>
<p>Benchmark</p>		<p>All students score 50% or above on post-test; 5% or more score above 85%.</p>	
<p>Link to the learning standards</p>	<p>Christian orientation, diversity, critical-interdisciplinary thinking, active societal and intellectual engagement, written and oral communication.</p>	<p>diversity, active societal and intellectual engagement, critical-interdisciplinary thinking, written and oral communication.</p>	<p>research and technology, written and oral communication</p>

APPENDIX D: English Department criteria for mastery, proficiency, and competence for research essay

RESEARCH OF LITERARY CONTENT, CONTEXTS, OR GENRES

Outcomes #2, #3, #4, #5, #8

Mastery

- The paper relies on sources that are all clearly related to the same central topic.
- The paper incorporates at least eight appropriately scholarly sources from refereed journals or scholarly books.
- The paper relies on at least four scholarly articles from refereed journals in addition to any chapters or essays from book sources.
- The student indicates the bibliographic tools—including some online bibliographic tools (e.g., MLA International Bibliography, World Shakespeare Bibliography, JSTOR)—used to identify each source.
- The essay includes at least five scholarly sources from the last 10 years with no sources more than 20 years old.

Proficiency

- The paper incorporates at least eight sources most of which are from scholarly books or refereed journals, though a few may consist of less substantial sources such as book reviews, dissertation abstracts, or newsletter articles.
- The critical sources may not always be clearly related to the same topic.
- The student has obtained appropriate sources but failed to indicate the bibliographic tools used to identify each source.
- The essay includes at least five scholarly sources from the last 15 years with no sources more than 30 years old

Competence

- The paper incorporates at least eight sources but some may not be appropriately scholarly.
- The student relies exclusively on sources from books or exclusively on sources from journals rather than demonstrating the bibliographic skill necessary to access both books *and* journals.
- The essay includes at least five scholarly sources from the last 20 years with no sources more than 40 years old.

Unsatisfactory

- Many of the student's sources rely on non-scholarly material such as popular magazines or non-refereed web sites.
- Several of the student's sources are more than 30 years old.

ANALYSIS AND ARGUMENT

Outcomes #2, #6

Mastery

- Clearly and convincingly provides a framework in which readers are able to grasp the distinctive strengths of each critical perspective.
- Identifies crucial similarities and differences among the various sources.
- Offers fresh, original ways to think about the critical landscape.
- Demonstrates clear grasp of the questions posed by the critical sources being examined.
- Clearly and accurately summarizes the contributions or limitations of each critical source.

Proficiency

- Generally explains the central contribution of each source, offering a clear account of its arguments.
- On the whole grasps the strengths and limitations of each critical source.

Competence

- Provides an accurate account of what each source says, but without a clear delineation of the differences among the critical perspectives.
- Sometimes recognizes the contributions but may not be able to address the limitations of critical sources under discussion.
- Tends to make points that are left undeveloped—or just reiterated.

Unsatisfactory

- Fails to recognize the central idea of each critical source.
- Mistakenly offers an incidental point as if it were the main thrust of a critic's argument.
- Just repeats the words of the author without sufficient understanding to paraphrase clearly.

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- Commits plagiarism by offering someone else's analysis of a source as if it were the writer's own.

PROSE STYLE AND GRAMMAR

Outcome #7

Mastery

- The paper gives a strong sense of the writer's voice and holds the readers' interest.
- The writer seems always to keep in mind a lively, literate audience.
- The paper is well organized with elegant transitions.
- The essay's vigorous language pleases readers. The writer has taken some risks and gotten away from formulas in writing.
- The writer supports generalizations effectively, using vivid examples, quoting critical sources effectively, and paraphrasing when useful.
- The writer completely avoids sentence fragments, run-on sentences and comma splices.

Proficiency

- The paper shows a strong sense of writing to an interested audience.
- Language is sometimes used colorfully or imaginatively.
- The writer's voice or personality comes through in prose that has few errors in usage, spelling, or syntax.
- The writer completely avoids sentence fragments, but may uncharacteristically lapse into occasional comma splices.

Competence

- The paper restates what critical sources have said but without stimulating insight into the work being discussed.
- Though the writer has generally used language correctly, there are a few distracting errors in usage, spelling, syntax, or punctuation.
- The paper may have several run-on sentences or comma splices.

Unsatisfactory

- The paper has major problems in sentence structure, grammar and diction.
- The paper shows a poor sense of audience and purpose.

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- The content largely consists of unsupported generalizations about critical sources.
- Points are inadequately developed and sometimes erroneous.
- The paper is poorly organized with ideas jumbled together so that it is difficult to follow.
- The paper contains sentence fragments, run-on sentences, or frequent comma splices.

INTEGRATION OF QUOTATIONS/USE OF TEXTUAL EVIDENCE

Outcomes #2, #7, #9

Mastery

- All quotations are skillfully incorporated into the writer's prose either by being woven smoothly into the flow of a sentence or by being provided with an appropriate introduction followed by a colon.
- The writer analyzes each quotation, telling readers explicitly how the passage serves as evidence for a point the writer is making.

Proficiency

- All quotations are attached to the writer's prose grammatically, with enough context to indicate how the passage serves as evidence for a point the writer is making.
- Although quotations are well integrated into sentences, the writer may tend to rely solely on direct quotes rather than paraphrase or summary.

Competence

- All quotations are attached to the writer's prose grammatically but sometimes with rudimentary phrases that just consist of "the author says."
- The writer sometimes fails to explain what he or she sees in a quotation, seeming to expect that readers will automatically see whatever the writer sees.
- Quotations may be poorly integrated into sentences, or they may be offered with analysis which does little more than to restate the quotation.

Unsatisfactory

- Quotations do not fit together grammatically with the writer's prose.
- Some quotations are included without any attempt to connect them to the writer's prose.

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- The paper fails to include any quotations as evidence, or consists largely of quotations that go unanalyzed.
- The writer has committed plagiarism, offering direct quotations as if they were paraphrase.

DOCUMENTATION/BIBLIOGRAPHIC FORM

Outcome #9

Mastery

- Every quotation or paraphrase has parenthetical documentation in MLA format.
- Every author referred to in the text is listed in the List of Works Cited.
- All entries in the List of Works Cited are alphabetized by author (as opposed to being alphabetized by the name of an editor or a title).
- Each journal article is listed with the title of the essay, title of the journal, volume number, date, and page numbers—with all items punctuated in MLA style.
- Each book is listed with the author, title, place of publication, publisher, and date— with all items punctuated in MLA style.

Proficiency

- All information that MLA style calls for is provided, but some entries are not properly punctuated.
- Sometimes the writer uses abbreviations like “vol.” or “no.” rather than following MLA style.

Competency

- Most of the information that MLA style calls for is provided, but sometimes in incorrect order.
- Page numbers are provided for journal articles but not for items that appeared in collections of essays.
- Bibliographic information is provided for reprinted essays but without full information regarding where and when the essay first appeared.
- Full bibliographic information is provided but without proper use of quotation marks for article titles or of italics for the titles of books, plays and journals.

Unsatisfactory

- Entries are not alphabetized.
- Necessary information is omitted.

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- There is no indication of the bibliographic tools used to identify each source.
- Some authors cited in the text do not appear in the List of Works Cited.
- Some authors mentioned in the List of Works Cited are not, in fact, cited in the text.
- The writer has committed plagiarism, offering some other person's analysis of a source without fully documenting the source of documentation

APPENDIX E: Shorter Bibliographic Essay Evaluation Form

Name _____

BIBLIOGRAPHIC ESSAY EVALUATION FORM

RESEARCH OF LITERARY CONTENT, CONTEXTS, OR GENRES

Outcome #2: Research

Outcome #3: Content

Outcome #4: Contexts

Outcome #5: Genres

Outcome #8: Mode, research

- _____ a good array of appropriate, relevant scholarly sources
- _____ an ample number of sources but some of them are not scholarly
- _____ uses sources of the past 10 years w/ nothing more than 20 years old
- _____ needs more material from refereed journals in addition to book sources
- _____ the list of Works Cited contains sources that in fact you don't cite

ANALYSIS AND ARGUMENT

Outcome #2: Critical thinking, evaluation of evidence

Outcome #6: Analysis of techniques

- _____ offers fresh, original ways to think about the critical issues raised
- _____ persuasively explains crucial differences among critical sources you've found
- _____ accurately summarizes the contributions or limitations of each critical source
- _____ an adequate account of the sources you've found
- _____ some of the distinctions you try to make aren't as clear as they should be
- _____ mentions tangential points without recognizing the critic's central argument
- _____ repeats the critic's words without sufficient understanding to paraphrase clearly

PROSE STYLE AND GRAMMAR

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Outcome #7

- _____ lively, supple, vigorous language
- _____ well-organized with elegant transitions
- _____ contains a few distracting errors in usage, punctuation or spelling
- _____ cumbersome phrasing that doesn't adequately convey what you mean
- _____ avoids sentence fragments but has comma splices or incorrect semicolons
- _____ contains serious grammatical errors such as fragments or run-on sentences

INTEGRATION OF QUOTATIONS, USE OF TEXTUAL EVIDENCE

Outcomes #2, 7 and #9

- _____ gracefully introduces quotes; smoothly incorporates them into your prose
- _____ quotations are attached to your prose grammatically with enough context
- _____ quotations sometimes attached with rudimentary phrases (e.g., "he says")
- _____ quotations do not fit grammatically with the grammar of your sentences
- _____ some quotations are completely unattached to your prose
- _____ sometimes you fail to explain what you see in a quotation
- _____ omits quotations as evidence or consists largely of unanalyzed quotes

DOCUMENTATION

Outcome #9

- _____ impeccably documents specific page numbers
- _____ all parenthetical citations are to works that appear in the list of Works Cited
- _____ some material requires more documentation
- _____ parenthetical citation incorrectly appears after the period instead of before.
- _____ cites sources that don't even appear in the list of Works Cited

BIBLIOGRAPHIC FORM

Outcome #9

- _____ impeccable MLA format both for books and for journal sources
- _____ appropriate information but not in the order specified by MLA format
- _____ uses abbreviations like "vol." or "no." rather than using MLA format
- _____ citations lack necessary information: _____
- _____ sometimes fails to underline or italicize the titles of journals and plays
- _____ does not indicate the bibliographic tools you used to find each source

APPENDIX F: English 47 Assessment Report (Submitted September 2009)

ENGLISH 47 ASSESSMENT REPORT

By Dr. Cheri Larsen Hoeckley
Spring, 2009

I administered a pre/post test in English 47 this semester. The test consisted of 80 multiple choice questions. To establish a baseline for student learning, twenty-nine students took the test on the first day of class, before we had even gone over the syllabus. On the final day of class, before a review of the final, 25 students took the same 80-question exam. Two students had dropped the class over the course of the semester (and two more did not attend class the day of the post-test).

English 47, *British Literature from 1790 to The Present*, is a required course for our majors, though some students fulfill this requirement with a period-specific upper-division literature course. Because a significant percentage of our majors take this course in their first or second year, it provides an opportunity to measure how well they are progressing toward some of our goals for “Reading Closely” at a mid-point in their major.

English 47 is a course in literary history, with emphasis on providing a framework for further study of either Romantic, Victorian, Modern or Contemporary British literature. The emphasis is on recognizing traditionally canonical authors, literary movements, motifs and genre, with frequent consideration of canon formation and of how the canon had varied over time, or within a given period.

Departmental Outcomes Measured

The course plays a role in accomplishing four departmental goals:

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1. Demonstrate familiarity with literary history, able to compare and contrast the work of writers from different periods, and comprehend the **content** and continuities that shape the **literary tradition**. (diversity, active societal and intellectual engagement)
2. Recognize and articulate how historical, cultural, biographical, theoretical, or interdisciplinary **contexts** frame the work and shape its meaning. (diversity, active societal and intellectual engagement, critical-interdisciplinary thinking)
3. Comprehend the characteristics of different **genres** and the ways in which a given work can uphold or undermine those conventions. (written and oral communication)
4. Identify and analyze literary devices, figurative language, syntactic strategies, and narrative **techniques** in order to understand why a writer employs such techniques and what effects they create. (written and oral communication)

Specific Goals for Student Learning with Respect to Outcomes

There were two goals for student learning that I hoped to see with this test:

- Every student would improve over the course of the semester.
- All students would score at least 50% on the post-test, and at least 5% of the class would score at 85% or above on the post-test. (Because this is a sophomore-level course, I have factored opportunities for continued learning in upper-division courses into the composition of the test, rather than suggest to sophomore survey students that they had learned all the department expects them to know about the last 200 years of British literature.)

Design of the Test

Before carrying forward with pre- and post-tests for English 47 this year, I contacted Prof. John Sider to discuss his practices, and to be sure that I had all versions of his test. Prof. Sider had given an eighty-question pre-test and then selected a small number of questions from that pre-test for each of the four course exams on a literary period. At semester's end, he compared student performance on pre-test questions with performance on the same questions after doing the course reading and participating in class. He made it clear that a "major flaw" in his design to measure student learning was the difficulty of selecting a sufficiently representative set of questions from the pre-test to measure student learning consistently over the midterms. He reported that his results did not show any consistent learning pattern.

Building on his experience, I modified the pre- and post-test procedure for English 47 in 2009. On the first day of class all students took a pre-test with 80 questions covering the literature of the Romantic, Victorian, Modern and Contemporary periods, as well as author biographies, social context of the periods and some questions on canon formation. (See Appendix A). Students were directed to identify themselves only by student number. I explained that they would not be graded on this test, but that it would help the department measure student learning. The students had 30 minutes to complete the test, then multiple-choice tests were scanned and the results stored in hard copy until the end of the semester. Over the course of the semester, some questions similar to the ones on the pre-test appeared on the three midterms and on the final exam, but each of the midterms also tested students on material not covered in the pre-test. On the last day of class, as part of the course review for the semester, students took a test with exactly the same 80 questions. Again, I made it clear that they would not be graded on this exam, but it would help guide their

studying for the final they would take the following week, and the results would be vital to departmental assessment of student learning.

The eighty questions give students ample opportunity to display their success in meeting departmental goals for reading closely. Several questions address their mastery of “historical, cultural, biographical, theoretical or literary contexts,” (e.g. 1, 20, 23, 29, 31, 53, 72), and others require that they demonstrate their comprehension of “different genres and the ways a work can uphold or undermine those genre” (e.g. 13, 32, 35, 46, 50). Several questions also require that students ‘Identify and analyze literary devices, figurative language, syntactic strategies, and narrative techniques,’ (e.g. 32, 41, 51, 59), with other questions requiring that they display their “familiarity with literary history” or “compare and contrast the work of writers from different periods, and comprehend the content and continuities that shape the literary tradition” (e.g. 11, 12, 17, 23, 28, 42, 45).

Findings

As the tables in Appendix B show, students showed marked evidence of learning about British literature. All students improved. The median score rose from 31.25% to 63.75%, nearly doubling over the course of the semester. The mean jumped from 32.50% to 63.95%, reflecting the same improvement.

Twenty-five of twenty-seven students took the post test. Of those 25, nearly 25%, or six students, completed only 68 of the 80 questions because they missed reading the final page of the exam (the reverse side of a page). That misperception in the length of the test undoubtedly lowered the overall average of student performance. After the post-test it was discovered that all scores on both tests were one point off because of an error in the key.

Nevertheless, 23 students improved on the post-test. Data for two students was further inconclusive because of recording or scanning errors that made it impossible to identify their pre-test with a specific post-test.

Of the 23 scores, all but 3 students met the goal of scoring at least 50% on the post-test (with no correction for the six truncated tests). Those three students all showed significant student learning, with two more than doubling the number of correct answers from the pre- to the post-test. The goal that 5% would score at 85% was not achieved (though it may have been if the six students had completed the full test). The highest score on the post-test was 83.75 (achieved by two students), with two other students scoring above 80%. Nearly 17% of students came within 5 percentage points (or four correct answers) of the goal even with six incomplete tests.

Interpreting the Data

Students in English 47 clearly, and significantly, progressed toward our four departmental goals in reading closely. There is evidence here that this system of testing with identical pre- and post-tests can be reliable and verifiable, and will provide useful information about student learning in the future. (See below for some interpretation of the inaccuracies this semester.) Moreover, that information will be useful not only in designing English 47 more effectively, but also in reflecting as a department on how best to design and track student progress through the curriculum.

Moreover, and important to our ethos as a department engaged in meaningful student assessment, this evaluative tool can promote learning by giving students a concrete exercise at the beginning of the semester to help them gauge specific course goals for their learning. Initially I was reluctant to take the class time in a very full semester to give two exams that students would not be graded on. As I prepared the test, though, I realized that seeing this overview of the material on the first day and actively testing their own level of knowledge

about British literature of the last two centuries gave students a very concrete sense of what the course would cover, as well as a glimpse of what kinds of strategies they might need to develop to succeed in studying for the course. Similarly, the post-test gave many of them a satisfying sense of what they had learned over the course of the semester without the anxiety that comes with evaluation for a grade, and it also gave them a sense of what areas they still needed to study to succeed on the exam.

As the irregular accuracy of the data suggests, this particular round of testing met with some unique challenges related to the campus fire. Not having taught English 47 in eight years, I had planned to spend considerable time preparing lecture notes and developing the test from those notes over winter break. Because of general chaos caused by the campus fire, and particular chaos in the loss of my home, I did not have the time I expected to spend on this exercise the first time out, and wrote a test more quickly than I had planned. I was fairly certain that these eighty questions would not indicate exactly the kinds of learning the department hoped to measure, but I knew that the department would gain some knowledge of student learning, and these tests have yielded that knowledge. I have already begun to revise the test to make it more accurately match the material covered over the course of the semester. I will also make revisions in the course to more directly address these four departmental learning goals (focusing more questions on genre and on author biography, for instance.) Furthermore, the fire destroyed the scantron system that was familiar to department staff. Some errors in tracking student data accurately (not all students could be clearly identified in either test; not all students completed the answer sheet adequately to get credit for all their correct answers; all scores were one point low due to an error in the key) were a result of adapting to a new machine under the less-than-ideal circumstances of spring semester after the fire. I am confident that results will be more accurate in Spring 2010.

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One complication with assessment through these means that I have not ironed out yet is that students take the post-test before they have studied for the final exam. As a result, they have not finished their learning for the course, and it's quite likely that they know more about the last two centuries of British literature at the end of the semester than post-test scores account for.

Appendix A

English 47
Spring 2009
Post Test

Do your best to answer the following questions. You have twenty minutes.

- 1) Which of the following is British, but not English?
 - a) Mary Shelley's *Frankenstein*
 - b) Walter Scott's *Ivanhoe*
 - c) Charles Dickens' *Oliver Twist*
 - d) George Eliot's *Middlemarch*

- 2) Which of the following works was **not** serialized in the 19th century?
 - a) The Bible
 - b) George Eliot's *Middlemarch*
 - c) Charles Dickens' *Oliver Twist*
 - d) Charlotte Brontë's *Jane Eyre*

- 3) Which of the following is not only British, but also English?
 - a) "The Lake Isle of Innisfree"
 - b) "The Irish Incognito"
 - c) "'Dover Beach'"
 - d) "The Dead"

- 4) Who wrote *Songs of Innocence*?
 - a) William Blake
 - b) Joanna Baillie
 - c) Robert Burns
 - d) Charlotte Smith

- 5) Which of the following is **not** one of the *Lyrical Ballads*?
 - a) "The Thorn"
 - b) "To a Little Invisible Being Who is Expected Soon to Become Visible"
 - c) "Lines Composed a Few Miles above Tintern Abbey"
 - d) "We are Seven"

- 6) Who is the female persona of Wordsworth's imagination of childhood?
 - a) Sarah
 - b) Christabel
 - c) Dorothy
 - d) Lucy

- 7) Who wrote "Ode on a Grecian Urn"?
 - a) Byron
 - b) Shelley
 - c) Keats
 - d) Coleridge

- 8) Which idea reflects early nineteenth-century criticism of the novel?

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- a) the genre was manufactured quickly and cheaply
 - b) the genre had the ability to educate young women in appropriate emotions
 - c) the genre had the ability to corrupt young women
 - d) all of the above
- 9) Which of the following is true of conversation poems?
- a) they have a single speaker and an implied auditor
 - b) they have a tone of intimacy
 - c) Coleridge wrote several of them
 - d) all of the above
- 10) Which of the following writers is **not** considered a Romantic writer?
- a) William Wordsworth
 - b) Jane Austen
 - c) Joanna Baillie
 - d) Robert Browning
- 11) Who wrote "Ozymandias"?
- a) Shelley
 - b) Byron
 - c) Keats
 - d) Blake
- 12) Dorothy Wordsworth's journals most clearly debunk which of the following Romantic notions?
- a) the attraction of revolution
 - b) the inspired, individual genius
 - c) the importance of nature to the poet
 - d) the significance of the child
- 13) Which of the following is written in *ottava rima*?
- a) "The Rime of the Ancient Mariner"
 - b) *The Prelude*
 - c) "Kubla Khan"
 - d) *Don Juan*
- 14) Which of the following was **not** a part of the Lake District circle?
- a) Dorothy Wordsworth
 - b) Samuel Taylor Coleridge
 - c) William Wordsworth
 - d) William Blake
- 15) Five years have past; five summers, with the length
Of five long winters! And again I hear
These waters, rolling from their mountain-springs.

The passage above is the opening of

- a) "Lines Composed a Few Miles above Tintern Abbey"

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- b) "Kubla Khan"
 - c) *The Prelude*
 - d) *Don Juan*
- 16) Which of the following is a sonnet?
- a) "The Thorn"
 - b) "Nutting"
 - c) "Ozymandias"
 - d) "Kubla Khan"
- 17) Which of the following is a statement from the "Preface" to *Lyrical Ballads*?
- a) "It is a truth universally acknowledged that a young man in possession of a fortune must be in want of a wife."
 - b) a poet "is a man speaking to men"
 - c) "As to imitation, Poetry is a mimetic art."
 - d) "I have always found that Angels have the vanity to speak of themselves as the only wise."
- 18) Which of the following is not a novelist?
- a) Walter Scott
 - b) Elizabeth Gaskell
 - c) John Ruskin
 - d) Virginia Woolf
- 19) And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.
- The quotation above are the concluding lines for
- a) "The Rime of the Ancient Mariner"
 - b) "Kubla Khan"
 - c) "Frost at Midnight"
 - d) "This Lime Tree Bower my Prison"
- 20) Who wrote the Grasmere Journals?
- a) William Wordsworth
 - b) Dorothy Wordsworth
 - c) Samuel Taylor Coleride
 - d) none of the above
- 21) Which of the following is a title from *Songs of Experience*, but not from *Songs of Innocence*?
- a) "The Tyger"
 - b) "The Chimney Sweeper"
 - c) "Nurse's Song"
 - d) "Holy Thursday"

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- 22) Who wrote "The Cry of the Children?"
a) Elizabeth Barrett Browning
b) Christina Rossetti
c) George Eliot
d) Thomas Carlyle
- 23) Which of the following texts critiques, or at least complicates, the notion of separate spheres?
a) "Ulysses"
b) *Aurora Leigh*
c) "Goblin Market"
d) all of the above
- 24) Which of the following is a sonnet?
a) "God's Grandeur"
b) "Ulysses"
c) "Fra Lippo Lippi"
d) all of the above
- 25) Which of the following is **not** a recurring image from *In Memoriam, A. H. H.*?
a) hands
b) spires
c) Yew trees
d) Christmas bells
- 26) Aurora Leigh's education does **not** include:
a) practice in geography
b) training in how to style her hair and crane her neck
c) the Christian creeds
d) French and German
- 27) Who wrote "Stanzas from the Grande Chartreuse"?
a) Elizabeth Barrett Browning
b) Matthew Arnold
c) Alfred Tennyson
d) Gerard Manley Hopkins
- 28) Which of the following is true of George Eliot?
a) wrote realist novels
b) had an evangelical upbringing
c) a pseudonym for Mary Anne Evans
d) all of the above
- 29) Which of the following would be called a "Condition of England" text?
a) *Past and Present*
b) "Dover Beach"
c) "The Charge of the Light Brigade"
d) "My Last Duchess"
- 30) Which of the following characters marry happily?
a) Casaubon

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- b) Rosamond Vincy
 - c) Mary Garth
 - d) Tertius Lydgate
- 31) Which of the following did **not** convert to Roman Catholicism?
- a) John Henry Newman
 - b) Gerard Manley Hopkins
 - c) Christina Rossetti
 - d) Adelaide Procter
- 32) Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

The lines above are an example of:

- a) epic simile
 - b) dramatic irony
 - c) blank verse
 - d) all of the above
- 33) "Someone had blundered" is a phrase from
- a) "Tithonus"
 - b) "My Last Duchess"
 - c) "In An Artist's Studio"
 - d) "The Charge of the Light Brigade"
- 34) And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

The quotation above is the concluding lines for

- a) "A Grammarian's Funeral"
 - b) "Dover Beach"
 - c) "The Cry of the Children"
 - d) "Ulysses"
- 35) The quotation in question 34 is an example of:
- a) narrative irony
 - b) an epic simile
 - c) blank verse
 - d) all of the above
- 36) Which of the following is a theme in *Middlemarch*?
- a) duty
 - b) reform
 - c) heroism
 - d) all of the above
- 37) The poet who wrote the "terrible sonnets" is
- a) Thomas Hardy
 - b) Robert Browning

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- c) Gerard Manley Hopkins
 - d) Dante Gabriel Rossetti
- 38) Which of the following novels is **not** by Charles Dickens?
- a) *Hard Times*
 - b) *Mary Barton*
 - c) *Oliver Twist*
 - d) *David Copperfield*
- 39) Who wrote *In Memoriam, A. H. H.*?
- a) Thomas Hardy
 - b) Matthew Arnold
 - c) Alfred Tennyson
 - d) Robert Browning
- 40) Which of the following is **not** an image from "Pied Beauty"?
- a) Fresh-firecoal chestnut-falls
 - b) skies of couple-colour as a brinded cow
 - c) rose moles all in stipple upon trout that swim
 - d) the ooze of oil crushed
- 41) Which of the following poems depends on linguistic irony?
- a) "My Last Duchess"
 - b) "Pied Beauty"
 - c) *In Memoriam, A. H. H.*
 - d) "Dover Beach"
- 42) Which of the following is considered both a Victorian novelist and a Modern poet?
- a) George Eliot
 - b) Thomas Hardy
 - c) Elizabeth Gaskell
 - d) T. S. Eliot
- 43) Which of the following is a character in "The Dead"?
- a) Gabriel Conroy
 - b) Molly Ivors
 - c) Lily
 - d) all of the above
- 44) Which of the following wrote war poetry?
- a) Wilfred Owen
 - b) Robert Graves
 - c) May Wedderburn Cannan
 - d) all of the above
- 45) Which of the following is considered both an English and an American poet?
- a) Gerard Manley Hopkins
 - b) Robert Browning
 - c) T. S. Eliot
 - d) all of the above
- 46) Which of the following is poetry, not prose?

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- a) "The Dead"
 - b) *A Room of One's Own*
 - c) *Aurora Leigh*
 - d) *Past & Present*
- 47) Who wrote "The Lake Isle of Innisfree"
- a) William Wordsworth
 - b) Wilfred Owen
 - c) Thomas Hardy
 - d) W. B. Yeats
- 48) "Araby" is a story from which of the following?
- a) *A Room of One's Own*
 - b) *Dubliners*
 - c) *The Yellow Book*
 - d) none of the above
- 49) "A terrible beauty is born"
- The quotation above is the conclusion of
- a) "Easter, 1916"
 - b) "The Dead"
 - c) "The Daughters of the Late Colonel"
 - d) "The Second Coming"
- 50) Which of the following is a mark of Free Indirect Speech?
- a) third-person grammar
 - b) first-person grammar
 - c) quotation marks
 - d) narrative digression
- 51) Which of the following is written in stream of consciousness?
- a) *A Room of One's Own*
 - b) *Middlemarch*
 - c) "The Daughters of the Late Colonel"
 - d) none of the above
- 52) Which of the following is **not** a section of *The Waste Land*?
- a) Death by Water
 - b) What the Thunder Said
 - c) The Fire Sermon
 - d) The Shakespearian Rag
- 53) Which of the following is not only British, but also English?
- a) *A Room of One's Own*
 - b) "Easter, 1916"
 - c) "The Second Coming"
 - d) "The Dead"

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- 54) "call me Mary Beton, Mary Seton, Mary Carmichael or by any name you please—it is not a matter of any importance"

The quotation describes the narrator from

- a) "The Dead"
 - b) "Easter, 1916"
 - c) "The Daughters of the Late Colonel"
 - d) *A Room of One's Own*
- 55) Who wrote "The Journey of the Magi"?
- a) W. B. Yeats
 - b) James Joyce
 - c) T. S. Eliot
 - d) none of the above
- 56) Which of the following was written earliest?
- a) "The Dead"
 - b) "The Lotos-Eaters"
 - c) "She Walks in Beauty"
 - d) "Sailing to Byzantium"
- 57) "April is the cruelest month" is the opening of
- a) *The Waste Land*
 - b) "The Journey of the Magi"
 - c) "The Love Song of J. Alfred Prufrock"
 - d) none of the above
- 58) Which of the following won the Orange Prize?
- a) *Middlemarch*
 - b) *Mrs. Dalloway*
 - c) *Small Island*
 - d) *Midnight's Children*
- 59) Which of the following is a sonnet?
- a) "Fond Memory"
 - b) "Digging"
 - c) "The Forge"
 - d) "The Graubelle Man"
- 60) "Little Gidding" is a part of
- a) *The Waste Land*
 - b) *Ulysses*
 - c) *Four Quartets*
 - d) *Lyrical Ballads*
- 61) "Septimus, what is carnal embrace?"

The quotation above is the opening line of

- a) *Frankenstein*
- b) *Arcadia*
- c) *A Room of One's Own*

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d) *Small Island*

- 62) Whose perspective never gets voiced in *Small Island*?
- a) Gilbert
 - b) Bernard
 - c) Queenie
 - d) Michael
- 63) **Between my finger and my thumb
The squat pen rests.
I'll dig with it.**

Who wrote the lines above?

- a) Tony Harrison
 - b) Derek Walcott
 - c) Chinua Achebe
 - d) Seamus Heaney
- 64) Which of the following was never Poet Laureate?
- a) Alfred Tennyson
 - b) Robert Browning
 - c) William Wordsworth
 - d) Ted Hughes
- 65) Who wrote "Long Distance"?
- a) Tony Harrison
 - b) Ted Hughes
 - c) Derek Walcott
 - d) Eavan Boland
- 66) Which of the following is an image from "Long Distance"?
- a) *Lifesavers*, my father's New World treats
 - b) backing out on the mailboat at twilight
 - c) a white dust of ibises
 - d) all of the above
- 67) Which of the following is a setting for *Small Island*?
- a) London
 - b) Jamaica
 - c) India
 - d) all of the above
- 68) Which of the following works was written earliest?
- a) "On First Looking into Chapman's Homer"
 - b) "Omeros"
 - c) "Ulysses"
 - d) *Ulysses*

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- 69) Which of the following is true of the canon of British literature?
a) The Board of Editors of the Norton Anthology determines it
b) Academics from Oxford and Cambridge consult on it
c) it relies on historical designations as a way of making literary connections
d) It has been capriciously dismantled in the last fifty years
- 70) Which of the following wrote "That the Science of Cartography is Limited"?
a) Paul Muldoon
b) Seamus Heaney
c) Eavan Boland
d) Carol Ann Duffy
- 71) Which of the following wrote about war?
a) Felicia Hemans
b) Virginia Woolf
c) Andrea Levy
d) all of the above
- 72) Which of the following has most consistently kept a place in the canon of English literature for the last 100 years?
a) William Wordsworth
b) Charles Dickens
c) Jane Austen
d) Virginia Woolf
- 73) Which of the following has won the Booker Prize?
a) *Middlemarch*
b) *Room of One's Own*
c) *Small Island*
d) none of the above
- 74) Which of the following wrote devotional poetry?
a) William Wordsworth
b) Christina Rossetti
c) T. S. Eliot
d) all of the above
- 75) Which of the following is **not** a native speaker of English?
a) Tom Stoppard
b) V. S. Naipaul
c) Derek Walcott
d) Andrea Levy
- 76) Which of the following has won the Nobel Prize for literature?
a) Doris Lessing
b) Seamus Heaney
c) Derek Walcott
d) all of the above

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- 77) Which of the following works was written earliest?
a) *Songs of Experience*
b) *In Memoriam, A. H. H.*
c) *The Waste Land*
d) "Digging"
- 78) Which of the following works was written latest?
a) *Songs of Experience*
b) *In Memoriam, A. H. H.*
c) *The Waste Land*
d) "Digging"
- 79) Which of the following is an elegy?
a) *In Memoriam, A. H. H.*
b) *Lyrical Ballads*
c) *The Waste Land*
d) "Omeros"
- 80) Which of the following is an often used label for British literature in the 21st century?
a) contemporary
b) transnational
c) both of the above
d) none of the above

APPENDIX G: Mission Statement (I)

Here is the mission statement crafted and adopted by the department in Summer 2008:

Westmont College Department of English

Our Mission

We strive to glorify God by guiding students toward excellence in the understanding and use of the English language. We view the expressive capacity of English, in all its complexity, as an invaluable gift of which we are to be faithful stewards. By teaching students to think critically, read and write with rhetorical sensitivity, and interpret imaginative literature insightfully we seek to enlarge students' sympathies and deepen their correspondence with others' lives. Thus we seek to prepare them to participate more effectively, across a wide array of careers, in a globally interdependent community. Toward that end we teach courses and involve students in a wider culture of literacy, treating English as a medium for the uniquely enjoyable and intellectually demanding acts of creating and interpreting literature; as a language system among other language systems, as a historically embedded and

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continually evolving vehicle of communication; as a forum for the making of meanings and contesting of values; and as a locus of social, ideological, and spiritual struggle.

APPENDIX H: Mission Statement (II)

The following wording of the Department's Mission Statement was submitted by Prof. Artuso in the fall of 2008 to create a coherent integration with the department's refined goals and outcomes in order that the documents would logically match one another.

She also sought to indicate ways in which Christian faith provides a groundwork for teaching and learning in the major.

The two different statements have not yet been thoroughly discussed or reconciled, or a synthesis "set in stone." Important discussions await us over issues implied below in such phrases as "the incarnational value of literary art" or "represent God's creative reality." Prof. Artuso's proposed version of the Mission Statement: [...although it may be important to note that the consensus at the fall meeting favored this statement over the other.]

Westmont College Department of English

Our Mission

We seek to teach students to think critically, to read closely, and to write with rhetorical sensitivity as they encounter the incarnational value of literary art, an art that can represent God's creative reality. As our students explore

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various genres across various centuries, they will investigate the interplay of form and content as well as the interaction of text and historical context. As they wrestle with the ethical questions implicit in texts, they will examine their own assumptions, even as they witness an expansion of their sympathies. As they gain new knowledge of the understanding and use of the English language, our students will view the expressive capacity of English, in all its complexity, as an invaluable gift of which they are to be faithful stewards.