Colorado State University – Pueblo Undergraduate Program Assessment Report for AY 2014-15

Due June 1, 2015

Program:_____English-Creative Writing______

Date: ____06/1/15_____

Completed by:_____Juan Morales______

Please complete this form for <u>each undergraduate program</u> (e.g., B.A., B.S.) in your department and return it as an email attachment before June 1, 2015.

I. Program student learning outcomes (SLOs) assessed in this cycle, processes, results, and recommendations.

| Α. | B. When | С. | D. | Ε. | F. | G. | Н. |
|---------------|-------------|--------------|---------------------|-------------------|----------------|-----------------|-----------------------|
| Which of | was this | What | Who was | What is the | What were | What were | What |
| the | SLO last | method | assessed? | expected | the results | the | changes/improvemen |
| program | assessed | was used | Please fully | achievemen | of the | department' | ts to the program are |
| SLOs were | ? Please | for | describe the | t level and | assessment | s conclusions | planned based on this |
| assessed | indicate | assessing | student | how many | ? | about | assessment? |
| during this | the | the SLO? | group(s) and the | or what | | student | |
| cycle? | semester | Please | number of | proportion | | performance | |
| Please | and year. | include a | students or | of students | | ? | |
| include the | | copy of | artifacts | should be | | | |
| outcome(s | | any | Involved. | at it? | | | |
|) verbatim | | rubrics | | | | | |
| from the | | used in | | | | | |
| assessmen | | the | | | | | |
| t plan. | | assessmen | | | | | |
| | | t process. | | | | | |
| As stated in | Established | For Creative | English 114 (Spring | 414 students | In 414, 3 | Overall, | Assessment methods |
| the catalog, | in May | Writing | 2015) & 414 | should | students | student | were updated based on |
| the SLO is as | 2010 to | emphasis | (Spring 2015). This | complete a | completed a | performance in | received feedback to |
| follows: | accompany | and minor | allows the CW | 2.75 <i>,</i> the | score of 2.75, | English 414 had | help clarify our |
| | the seven | students | Program to assess | same number | 8 scored at | improved their | methodology. English |
| [Student] | English | starting the | staring and | from previous | 3.0, and 3 | full | 114's methods of |
| demonstrate | major | CW Program | completing | assessment. | students | performance | evaluation remain |
| s a working | SLO's, to | (ENG 114) | Creative Writing | | scored 3.75. | from the | similar with subtle |

Created by IEC, January 2011

| vocabulary | further | and finishing | students and to | In 114, all | | previous year's | changes to focus on |
|---------------|-------------|----------------|---------------------|-----------------|----------------|-------------------|--------------------------|
| for critical | distinguish | the CW | see overall growth | students | In 114, out of | results. Similar | Non-English major |
| analysis | CW skills. | Program | and progress | should at least | 19 students, 8 | to the previous | learners. This will |
| through | | (ENG 414). | through the | meet | completed a | year, students | continue to create |
| theoretical | This | | program's | minimums | 2.5. 11 | showed | excellent recruiting |
| venues as | outcome is | Each 414 | courses. | and complete | students | weakness in | opportunities. We |
| well as in- | reviewed | student | | a score of 2.5. | completed a | their critiquing | expected students to be |
| depth study | annually in | produced a | Specific to the | | 3.5 or better. | skills. Also | less prepared, but they |
| of | May, after | final | Spring 2015 | We kept the | | similar to last | were equally prepared. |
| terminology | the spring | notebook, | semester, 15 | same | | year, writing | |
| and form | semester is | which | students were | assessment | | quality slightly | Meanwhile, the recent |
| within | completed, | included a | assessed in English | since this was | | dipped with | English 414 points to |
| creative | with the | manuscript | 414 (5 junior-level | the first year | | more students | more attention being |
| works to | last being | in their genre | and 10 senior- | English 114 | | committing | given to publication |
| develop | May 2013. | of expertise | level students) and | was | | surface level | opportunities and |
| strong | | (fiction, | 19 students in | designated a | | errors (typos, | exploration for students |
| critiquing | | nonfiction, | English 114 (with | Gen Ed | | punctuation, | with individual and |
| skills in the | | poetry, or | 60% freshmen, | Humanities | | etc.) and MLA | manuscript sized pieces. |
| workshop | | drama) and a | 30% | course. | | formatting | |
| environment. | | reflective | sophomores/junio | | | issues. | The Director of Creative |
| | | analysis of | r, and 10% | | | | Writing continues to |
| | | their overall | seniors). | | | Overall, | work with Creative |
| | | coursework | | | | student | Writing professors to |
| | | in the areas | | | | performance in | assess current methods |
| | | of process, | | | | English 114 | and to address areas of |
| | | growth as a | | | | workshop and | improvement for |
| | | writer, and | | | | critiquing skills | students in assessment. |
| | | efforts in | | | | showed | This included more time |
| | | publication. | | | | students | for small and full class |
| | | The final | | | | meeting the | workshop, publication |
| | | manuscript is | | | | expectations of | assignments, custom |
| | | submitted as | | | | being a Gen Ed | writing exercises to |
| | | an electronic | | | | course. These | prepare students for |
| | | document | | | | are similar | larger assignments, and |

| and as a bound book.more attention to clop previous three years and willEach 114 student produced a final notebook, which included a writing assignment in all four genres (finitian)more attention to clop previous three years and will be addressed classes period evaluate student dedicated to progress in the start writing exercises and of published writers.and as a bound book.more attention to clop previous three years and will be addressed classes period evaluate student dedicated to progress in the start writing assignment in all four genresand as a bound book.more attention to clop previous three classes period evaluate student dedicated to progress in the start writing assignment in all four genresdefinitionmore attention to clop professor completing writers.definitionmore attention to clop professor completing writers.definitionmore attention to clop to be used to be used the assessment work together. | o nd |
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| Each 114Both courses shouldstudentbe addressedBoth courses shouldproduced aclasses periodevaluate studentfinaldedicated toprogress in the startnotebook,writingfinish of the programwhichexercises andwith the Director ofincluded aclose readingsCreative Writing andwritingassignmentof publishedprofessor completingin all fourgenreswriters.the assessment work | nd |
| Each 114 student produced a final | nd |
| studentstudentwith morecontinue to be used toproduced aproduced aclasses periodevaluate studentfinaldedicated toprogress in the startnotebook,whichwith morefinish of the programwhichincluded aclose readingsCreative Writing andwritingassignmentof publishedprofessor completingin all fourgenresin all fourin all four | nd |
| produced a final notebook, which included a writing assignment in all four genresproduced a progress in the start progress in the start writing classes period dedicated to writing close readings of published writers.evaluate student progress in the start finish of the program exercises and of published writers. | nd |
| final notebook, which included a writing assignment in all four genresfinal notebook, which included a writing assignment in all four genresdedicated to writing exercises and close readings of published writers.progress in the start finish of the program with the Director of Creative Writing and of published together. | |
| notebook, which included a writing assignment in all four genresnotebook, which included a writingwriting exercises and close readings of published writers.writing close readings professor completing the assessment work together. | |
| which included a writing assignment in all four genreswhich included a with the Director of close readings of published writers.with the Director of Creative Writing and of published writers.which in all four genreswith the Director of close readings writers.with the Director of close readings writers. | |
| included a writing assignment in all four genres | . |
| writing of published professor completing assignment writers. the assessment work in all four genres of published together. | |
| assignment in all four genres the assessment work together. | he |
| in all four together. | |
| genres | |
| | |
| /fiction | |
| (fiction, | |
| nonfiction, | |
| drama, | |
| poetry) along | |
| with a | |
| reflective | |
| paper. The | |
| reflection | |
| required the | |
| students to | |
| discuss their | |
| writing | |
| process, | |
| revision | |
| techniques, | |
| overall | |
| growth as a | |
| writer, and a | |
| personal | |
| assessment | |

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|---------------|--------------|-----------------|--------------------------|---------------|----------------|------------------|-----------------------|
| | | of their | | | | | |
| | | performance | | | | | |
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| | | Please note, | | | | | |
| | | all | | | | | |
| | | assignments | | | | | |
| | | are graded | | | | | |
| | | holistically by | | | | | |
| | | the professor | | | | | |
| | | with the | | | | | |
| | | assignments' | | | | | |
| | | guidelines | | | | | |
| | | described in | | | | | |
| | | the course | | | | | |
| | | syllabus and | | | | | |
| | | with further | | | | | |
| | | guidance for | | | | | |
| | | the | | | | | |
| | | professor. | | | | | |
| | | Our program | | | | | |
| | | does not use | | | | | |
| | | grading | | | | | |
| | | rubrics. | | | | | |
| As stated in | Established | For Creative | English 114 (Spring | 414 students | In 414, 3 | Overall, | Assessment methods |
| the catalog, | in May | Writing | 2015) & 414 | should | students | student | were updated based on |
| the SLO is as | , 2010 to | emphasis | , (Spring 2015). This | complete a | completed a | performance in | received feedback to |
| follows: | accompany | and minor | allows the CW | 2.75, the | score of 2.75, | English 414 had | help clarify our |
| | the seven | students | Program to assess | same number | 8 scored at | improved their | methodology. English |
| [Student] | English | starting the | staring and | from previous | 3.0, and 3 | full | 114's methods of |
| produces | major | CW Program | completing | assessment. | students | performance | evaluation remain |
| writing | SLO's, to | (ENG 114) | Creative Writing | | scored 3.75. | from the | similar with subtle |
| competitive | further | and finishing | students and to | In 114, all | | previous year's | changes to focus on |
| at a | distinguish | the CW | see overall growth | students | In 114, out of | results. Similar | Non-English major |

| publishable | CW skills. | Program | and progress | should at least | 19 students, 8 | to the previous | learners. This will |
|----------------|-------------|----------------|---------------------|-----------------|----------------|-------------------|--------------------------|
| level, which | CVV SKIIIS. | (ENG 414). | through the | meet | completed a | year, students | continue to create |
| reflects an | This | (ENG 414). | program's | minimums | 2.5. 11 | showed | excellent recruiting |
| understandin | outcome is | Each 414 | | | students | weakness in | - |
| | | | courses. | and complete | | | opportunities. We |
| g of the | reviewed | student | | a score of 2.5. | completed a | their critiquing | expected students to be |
| creative | annually in | produced a | Specific to the | | 3.5 or better. | skills. Also | less prepared, but they |
| writing | May, after | final | Spring 2015 | We kept the | | similar to last | were equally prepared. |
| genres, the | the spring | notebook, | semester, 15 | same | | year, writing | |
| business of | semester is | which | students were | assessment | | quality slightly | Meanwhile, the recent |
| writing, and | completed, | included a | assessed in English | since this was | | dipped with | English 414 points to |
| the drafting | with the | manuscript | 414 (5 junior-level | the first year | | more students | more attention being |
| and revision | last being | in their genre | and 10 senior- | English 114 | | committing | given to publication |
| process for | May 2013. | of expertise | level students) and | was | | surface level | opportunities and |
| individual | | (fiction, | 19 students in | designated a | | errors (typos, | exploration for students |
| and | | nonfiction, | English 114 (with | Gen Ed | | punctuation, | with individual and |
| collections of | | poetry, or | 60% freshmen, | Humanities | | etc.) and MLA | manuscript sized pieces. |
| works. | | drama) and a | 30% | course. | | formatting | |
| | | reflective | sophomores/junio | | | issues. | The Director of Creative |
| | | analysis of | r, and 10% | | | | Writing continues to |
| | | their overall | seniors). | | | Overall, | work with Creative |
| | | coursework | | | | student | Writing professors to |
| | | in the areas | | | | performance in | assess current methods |
| | | of process, | | | | English 114 | and to address areas of |
| | | growth as a | | | | workshop and | improvement for |
| | | writer, and | | | | critiquing skills | students in assessment. |
| | | efforts in | | | | showed | This included more time |
| | | publication. | | | | students | for small and full class |
| | | The final | | | | meeting the | workshop, publication |
| | | manuscript is | | | | expectations of | assignments, custom |
| | | submitted as | | | | being a Gen Ed | writing exercises to |
| | | an electronic | | | | course. These | prepare students for |
| | | document | | | | are similar | larger assignments, and |
| | | and as a | | | | results to the | more attention to close |
| | | bound book. | | | | previous three | readings of texts. |
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| student produced a final notebook, which included a writing assignment in all four genres (fiction, nonfiction, drama, poetry) along with a reflective paper. The reflection required the students to discuss their writing growth as a writer, and a personal assessment of their builtone deciser each of published writers. with more classes period deciser each of published writers. with the Director of closer each of published writers. wr | Each 114 | - | Both courses should |
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| In notebook, which included a writing assignment in all four genres (fiction, nonfiction, drama, poetry) along with a reflective paper. The reflection required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | • | - | |
| which included a writing assignment in all four genres (fiction, nonfiction, drama, poetry) along with a reflective paper. The reflective paper. The reflective paper. The reflective paper. The reflective paper. The reflective poetry. along writing mrediction required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment assessment of theirexercises and close readings of published writers.with the Director of Creative Writing and the professor completing the assessment work together.with a reflective paper. The reflection required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of theirexercises and close readings of published writers.with the Director of Creative Writing the assessment work together. | | | |
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| in al four genres (fiction, nonfiction, drama, poetry) along with a reflective paper. The reflection required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | - | | |
| genres (fiction, nonfiction, drama, poetry) along with a reflective paper. The reflection required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | | writers. | |
| (fiction, nonfiction, drama, poetry) along with a reflective paper. The reflection required the required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | | | together. |
| nonfiction, drama, poetry) along with a reflective paper. The reflection required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | | | |
| drama, poetry) along with a reflective paper. The reflection required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | | | |
| poetry) along with a reflective paper. The reflection required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | | | |
| with a reflective paper. The reflection required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | drama, | | |
| reflective paper. The reflection required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | | | |
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| required the students to discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | paper. The | | |
| students to discuss theirwritingprocess,revisiontechniques, overallgrowth as a writer, and a personalpersonal assessment of their | reflection | | |
| discuss their writing process, revision techniques, overall growth as a writer, and a personal assessment of their | required the | | |
| writing process, revisionwriting process, revisionwrite revisiontechniques, overall growth as a writer, and a personal assessment of theirwriter solutionwriter solution | students to | | |
| process, revision techniques, overall growth as a writer, and a personal assessment of their | discuss their | | |
| revision techniques, overall growth as a writer, and a personal assessment of their | writing | | |
| techniques, overall overall growth as a writer, and a personal assessment of their | process, | | |
| overall growth as a writer, and a personal assessment of their | - | | |
| overall growth as a writer, and a personal assessment of their | techniques, | | |
| writer, and a personal assessment of their | | | |
| writer, and a personal assessment of their | growth as a | | |
| personal assessment of their of their | - | | |
| assessment of their | | | |
| of their | | | |
| | | | |
| | performance | | |

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| Discoursets | | |
| Please note, | | |
| all | | |
| assignments | | |
| are graded | | |
| holistically by | | |
| the professor | | |
| with the | | |
| assignments' | | |
| guidelines | | |
| described in | | |
| the course | | |
| syllabus and | | |
| with further | | |
| guidance for | | |
| the | | |
| professor. | | |
| Our program | | |
| does not use | | |
| grading | | |
| rubrics. | | |
| TUDIICS. | | |

Comments:

We expected larger changes to our assessment results would happen in English 114, due to the course's new designation as a General Education Humanities course. However, we were pleasantly surprised that results were very similar, confirming the course is accessible to majors, minors, and non-majors. It also gives us hope that there will be a larger demand for the course in the coming years. Overall methods of assessment were maintained from the previous year since our SLO's for the English 114 and English 414 have not changed. We continued to revise assignments to help students' needs to improve in the areas of critiquing each other's work and the issue of surface level errors and overall drafting. Additionally, this year's assessment report includes clarified language based on the feedback we received regarding our program's assessment methods in 2012 since reports indicated some areas were Unclear and In-Progress. We also utilized a Curriculum Map that was completed during the previous assessment cycle, which helped our students successfully start and complete their Creative Writing Emphasis or Minor. Last year, the reviewers asked us to clarify the frequency of our assessment (once a year during the spring semester), and we were also asked to clarify how the outcomes are assessed by professors (holistically and without grading rubrics).

B. Follow-up (closing the loop) on results and activities from previous assessment cycles. In this section, please describe actions taken during this cycle that were based on, or implemented to address, the results of assessment from previous cycles.

| A. | В. | С. | D. | E. |
|----------------|------------------------|-------------------------------|----------------------------|---|
| What SLO(s) | When was this SLO | What were the | Were the | What were the results of the changes? |
| did you | last assessed? | recommendations for change | recommendations for | If the changes were not effective, what |
| address? | Please indicate the | from the previous | change acted upon? If not, | are the next steps or the new |
| Please include | semester and year. | assessment? | why? | recommendations? |
| the | | | | |
| outcome(s) | | | | |
| verbatim from | | | | |
| the | | | | |
| assessment | | | | |
| plan. | | | | |
| As stated in | Established in May | Last year's recommendations | Building on the needs from | We continue to address the quality of |
| the catalog, | 2010 to accompany | demonstrated that CW | the previous two years, we | contact hours with students and to put |
| the SLO is as | the seven English | Program assessment | worked on clarifying | even further emphasis on improving |
| follows: | major SLO's, to | improved but needed to | assignment requirements | student writing, we have set the stage |
| | further distinguish CW | better clarify our grading | for students and also | to continue to tackle the issue of |
| Demonstrates | skills. | methods, which are holistic | better explaining our | student critiquing and improving their |
| a working | | and do not use grading | holistic grading methods. | editing and revising techniques. |
| vocabulary for | This outcome is | rubrics. In order to further | This need was also clear | |
| critical | reviewed annually in | address this request, we | with English 114's new | The CW Program will continue to |
| analysis | May, after the spring | placed more class time on | status as a General | benefit with more focus and approach |
| through | semester is | explaining assignments in the | Education Humanities | on assignments that require multiple |
| theoretical | completed, with the | syallabi and during class | course. | drafts and the use of the workshop |
| venues as well | last being May 2013. | discussion. We also gave | | environment to strengthen student |
| as in-depth | | more guidance on how | | critiquing skills, and the continued |
| study of | | students should use small | | approach toward giving students |
| terminology | | group and full class workshop | | practical applications of creative |

| and form | | time. | | writing, whether that be publication or |
|-------------------|------------------------|-------------------------------|----------------------------|--|
| within creative | | | | graduate school. |
| works to | | Additionally, more writing | | |
| develop | | assignments were given to | | Finally, we decided at this time to keep |
| strong | | students during class to | | one evaluation rubric for 114 and 414 |
| critiquing skills | | further strengthen "quality" | | instead of a different one for each |
| in the | | over "quantity," giving | | course. The form has the ability to |
| workshop | | professors more time to | | evaluate students starting and finishing |
| environment. | | discuss how course readings | | the Creative Writing Program. |
| | | can help students succeed in | | |
| | | writing assignments. It | | |
| | | remains important that the | | |
| | | course professors of 114 and | | |
| | | 414 courses complete the | | |
| | | assessment process while | | |
| | | grading final notebooks and | | |
| | | manuscripts. | | |
| | | | | |
| | | We continue to use our | | |
| | | curriculum map, completed | | |
| | | in February 2013 with further | | |
| | | updates coming in the next | | |
| | | academic year. | | |
| As stated in | Established in May | Last year's recommendations | Building on the needs from | We continue to address the quality of |
| the catalog, | 2010 to accompany | demonstrated that CW | the previous two years, we | contact hours with students and to put |
| the SLO is as | the seven English | Program assessment | worked on clarifying | even further emphasis on improving |
| follows: | major SLO's, to | improved but needed to | assignment requirements | student writing, we have set the stage |
| | further distinguish CW | better clarify our grading | for students and also | to continue to tackle the issue of |
| Produces | skills. | methods, which are holistic | better explaining our | student critiquing and improving their |
| writing | | and do not use grading | holistic grading methods. | editing and revising techniques. |
| competitive at | This outcome is | rubrics. In order to further | This need was also clear | |
| a publishable | reviewed annually in | address this request, we | with English 114's new | The CW Program will continue to |
| level, which | May with the most | placed more class time on | status as a General | benefit with more focus and approach |
| reflects an | recent being May | explaining assignments in the | Education Humanities | on assignments that require multiple |

| understanding | 2014. | syallabi and during class | course. | drafts and the use of the workshop |
|-----------------|-------|-------------------------------|---------|--|
| of the creative | | discussion. We also gave | | environment to strengthen student |
| writing | | more guidance on how | | critiquing skills, and the continued |
| genres, the | | students should use small | | approach toward giving students |
| business of | | group and full class workshop | | practical applications of creative |
| writing, and | | time. | | writing, whether that be publication or |
| the drafting | | | | graduate school. |
| and revision | | Additionally, more writing | | |
| process for | | assignments were given to | | Finally, we decided at this time to keep |
| individual and | | students during class to | | one evaluation rubric for 114 and 414 |
| collections of | | further strengthen "quality" | | instead of a different one for each |
| works. | | over "quantity," giving | | course. The form has the ability to |
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| | | discuss how course readings | | the Creative Writing Program. |
| | | can help students succeed in | | |
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| | | remains important that the | | |
| | | course professors of 114 and | | |
| | | 414 courses complete the | | |
| | | assessment process while | | |
| | | grading final notebooks and | | |
| | | manuscripts. | | |
| | | We continue to use our | | |
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| | | in February 2013 with further | | |
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| | | academic year. | | |

Comments:

In 2014-15, the Creative Writing Program made smaller changes to assessment, and they clearly have improved how we document our grading. The changes have also helped us confirm our methods can work with majors, minors, and non majors. Overall methods of assessment were maintained from the previous years since our SLO's for the English 114 and English 414 have not changed. However, teaching areas and units were revised to focus on areas that students demonstrated a need to improve student critiquing and students' attention to writing quality. We continue to rely on the Curriculum Map composed in early 2013, which continues to help us clarify other procedures to give our students knowledge and expertise as they complete the Creative Writing Emphasis or Minor. Next year, we will put further emphasis on guiding students toward stronger workshop presence, publication opportunities on and beyond campus, and a clearer understanding of 114 as our introduction course and 414 as our capstone course. Our courses have strong numbers, so we hope to use those strong numbers to create an even bigger demand for our courses.

ENGLISH CURRICULUM MAP (COMPLETED JANUARY 2013)

| Course Name | Demonstrates Knowledge of Significant Traditions and Historical and Cultural Contexts of Literature | Conducts, Evaluates, and Integrates Academic Research | Understands and Applies Techniques of Critical Theory | Analyzes Literature and Synthesizes Ideas with Clarity and Accuracy | Uses a Range of English Syntactic Structures Effectively | Constructs an Original and Convincing Argument Using a Range of Rhetorical Techniques |
|--|---|--|---|--|--|--|
| ENG 114 Introduction to Creative Writing | Reading, composing, discussion, and close reading of canonical works within the traditions of the four creative writing genres (fiction, nonfiction, drama, poetry). | Research and applications of students' own writing process through the reading and analysis of process and craft-based essays and theory. | Students' original writing informed by the study of critical theory with a creative writing lens through the completion of students' final notebooks, process reflection projects, and in-class writing exercises. | Readings, in-class discussion, writing exercises, and genre- specific writing assignments to help students match their assignments to their authorial intentions and creative writing assignment requirements. | In-class writing and genre-specific writing assignments required to adhere to syntactical conventions of the English language. | Distinguishes the approach of literary analysis and critical theory writing with the art of creative writing through reflections and genre- specific assignments. |
| ENG 307 Poetry | Reading, composing, discussion, and close reading of canonical works within | Research, book reviews, and essays that explore the genre's literary | Through essays and in-class discussion, students learn to synthesize critical theory | Readings, in-class discussion, writing exercises, and genre- specific writing assignments to help students establish an | In-class writing, essays, and genre-specific writing assignments | Distinguishes the approach of literary analysis and critical theory writing with |

| | the traditions of poetry while analyzing the conventions, theory, terminology in order to define its distinctive qualities. | elements and its departures from the sole focus on writing process and craft-based essays and theory found in a regular creative writing course. | into canonical works and readings in order to create their own original arguments that address trends, conventions, and traditions in the genre. | original theoretical argument on the genre and readings of their own design. | required to adhere to syntactical conventions of the English language as well as MLA standards. | the art of creative writing through essays, in- class writing, and exams. |
|--------------------|--|---|---|---|---|--|
| ENG 308 Fiction | Reading, composing, discussion, and close reading of canonical works within the traditions of fiction while analyzing the conventions, theory, terminology in order to define its distinctive qualities. | Research, book reviews, and essays that explore the genre's literary elements and its departures from the sole focus on writing process and craft-based essays and theory found in a regular creative writing course. | Through essays and in-class discussion, students learn to synthesize critical theory into canonical works and readings in order to create their own original arguments that address trends, conventions, and traditions in the genre. | Readings, in-class discussion, writing exercises, and genre- specific writing assignments to help students establish an original theoretical argument on the genre and readings of their own design. | In-class writing, essays, and genre-specific writing assignments required to adhere to syntactical conventions of the English language as well as MLA standards. | Distinguishes the approach of literary analysis and critical theory writing with the art of creative writing through essays, in- class writing, and exams. |
| ENG 309 | essays | essays | essays | essays | essays | essays |

| Drama | classroom | | exams | exams | | exams |
|-------------------|------------------|-----------------|-------------------------|-------------------------|----------------|-----------------|
| | dialogue | | classroom | classroom dialogue | | classroom |
| | U | | dialogue | | | dialogue |
| ENG 310 | Reading, | Research, | Through essays | Readings, in-class | In-class | Distinguishes |
| Advanced Literary | composing, | book reviews, | and in-class | discussion, theoretical | writing, | the approach |
| Forms & Genres | discussion, and | theoretical | discussion, | summaries, writing | essays, and | of literary |
| | close reading of | summaries, | students learn | exercises, and genre- | genre-specific | analysis and |
| | canonical | and essays | to synthesize | specific writing | writing | critical theory |
| | works within | that explore | critical theory | assignments to help | assignments | writing with |
| | the generally | the genre's | into unknown | students establish an | required to | the art of |
| | unknown | literary | and also | original theoretical | adhere to | creative |
| | subgenres in | elements and | canonical | argument on the genre | syntactical | writing |
| | dialogue with | its departures | works and | and readings of their | conventions of | through |
| | traditional | from the sole | readings in | own design. | the English | essays, in- |
| | genres while | focus on | order to create | | language as | class writing, |
| | analyzing the | writing | their own | | well as MLA | and exams. |
| | conventions, | process and | original | | standards. | |
| | theory, | craft-based | arguments that | | | |
| | terminology in | essays and | address trends, | | | |
| | order to define | theory found | conventions, | | | |
| | its distinctive | in a regular | and traditions | | | |
| | qualities (i.e. | creative | in the genre | | | |
| | prose poetry & | writing | while also | | | |
| | flash fiction). | course. | looking at undefined | | | |
| | | | qualities of the | | | |
| | | | genre. | | | |
| ENG 315 | Reading, | Research and | Students' | Readings, in-class | In-class | Distinguishes |
| Creative Writing: | composing, | applications of | original writing | discussion, writing | writing and | the approach |
| Poetry | discussion, and | students' own | informed by the | exercises, and genre- | genre-specific | of literary |
| | close reading of | writing | study of critical | specific writing | writing | analysis and |
| | canonical | process | theory with a | assignments to help | assignments | critical theory |
| | works within | through the | creative writing | students match their | required to | writing with |

| | the traditions of creative writing poetry with a more intensive workshop approach. | reading and analysis of process and craft-based essays on poetry. | lens through the completion of students' final notebooks, process reflection projects, and in-class writing | assignments to their authorial intentions and creative writing assignment requirements. | adhere to syntactical conventions of the English language while knowing appropriate times to break conventions | the art of creative writing. |
|---|--|--|---|--|--|---|
| | | | exercises. | | and principles within the genre. | |
| ENG 316 Creative Writing: Fiction | Reading, composing, discussion, and close reading of canonical works within the traditions of creative writing fiction with a more intensive workshop approach. | Research and applications of students' own writing process through the reading and analysis of process and craft-based essays on fiction. | Students' original writing informed by the study of critical theory with a creative writing lens through the completion of students' final notebooks, process reflection projects, and in-class writing exercises. | Readings, in-class discussion, writing exercises, and genre- specific writing assignments to help students match their assignments to their authorial intentions and creative writing assignment requirements. | In-class writing and genre-specific writing assignments required to adhere to syntactical conventions of the English language while knowing appropriate times to break conventions and principles within the genre. | Distinguishes the approach of literary analysis and critical theory writing with the art of creative writing. |
| ENG 317 Creative | Reading, | Research and | Students' | Readings, in-class | In-class | Distinguishes |
| Writing: Nonfiction | composing, discussion, and | applications of students' own | original writing informed by the | discussion, writing exercises, and genre- | writing and genre-specific | the approach of literary |

| | close reading of canonical works within the traditions of creative writing nonfiction with a more intensive workshop approach. | writing process through the reading and analysis of process and craft-based essays on nonfiction. | study of critical theory with a creative writing lens through the completion of students' final notebooks, process reflection projects, and in-class writing exercises. | specific writing assignments to help students match their assignments to their authorial intentions and creative writing assignment requirements. | writing assignments required to adhere to syntactical conventions of the English language while knowing appropriate times to break conventions and principles within the genre. | analysis and critical theory writing with the art of creative writing. |
|--|---|---|---|--|---|---|
| ENG 318 Creative Writing: Drama | Reading, composing, | Research and applications of | Students' original writing | Readings, in-class discussion, | In-class writing, staged | Distinguishes the approach |
| | discussion, and close reading of | students' own writing | informed by the study of critical | performances, writing exercises, and genre- | readings, and genre-specific | of literary analysis and |
| | canonical | process | theory with a | specific writing | writing | critical theory |
| | works within | through the | creative writing | assignments to help | assignments | writing with |
| | the traditions of | reading and | lens through | students match their | required to | the art of |
| | creative writing drama with a | analysis of | the completion of students' | assignments to their authorial intentions and | adhere to | creative |
| | more intensive | process and craft-based | final | creative writing | syntactical conventions of | writing. |
| | workshop | essays on | notebooks, | assignment requirements | the English | |
| | approach. | drama. | process | | language | |
| | | | reflection | | while knowing | |
| | | | projects, and | | appropriate | |
| | | | in-class writing | | times to break | |
| | | | exercises. | | conventions | |
| | | | | | and principles | |

| | | | | | genre. | |
|--------------|-----|-----------------|-------------------|----------------------------|----------------|---------------|
| ENG 319 | N/A | 1) Group | 1) Develops an | While the course does | 1) Students | 1) Students |
| Professional | | presentations | understanding | not analyze literature, it | employ less | must employ |
| Editing | | require | of principles | does: | formal | credibility |
| | | students to | specific to the | | syntactical | and audience |
| | | conduct | field of | 1) Require students to | structures in | awareness in |
| | | sufficient and | professional | synthesize various | their Group | the Group |
| | | effective | editing | sources and provide a | Presentations | Presentations |
| | | research into | | clear and accurate | | |
| | | the field of | 2) Applies | explanation of those | 2) Students | 2) Students |
| | | professional | those principles | sources in the Group | employ formal | must employ |
| | | editing for the | in the critical | Presentation | syntactical | credibility, |
| | | purpose of | analysis of | | structures in | logos, |
| | | generating an | various | 2) Requires students to | Substantive | audience |
| | | informational | examples of | formulate clear and | editorial | awareness, |
| | | presentation to | editing work, | accurate evaluations of | responses and | and |
| | | classmates | ranging from | sample editorial work | in written | appropriate |
| | | | substantive | | reflections | style in the |
| | | | editing and | 3) Substantive editorial | | Substantive |
| | | | proofreading | project requires students | 3) Requires an | editing |
| | | | | to demonstrate an ability | awareness of | projects |
| | | | 3) Applies a | to evaluate the writer's | various | |
| | | | critical | ability to synthesize | syntactical | 3) Students |
| | | | understanding | information and to | structures in | must employ |
| | | | of editorial | communicate clearly and | order to | credibility |
| | | | work in the | accurately | complete | and an |
| | | | completion of | | editorial | awareness of |
| | | | various editing | | projects and | audience, |
| | | | projects, | | tasks | purpose, and |
| | | | including a | | | genre in |
| | | | substantive | | | Copyediting |
| | | | editorial project | | | and |
| | | | and a series of | | | Proofreading |

| | | | detailed | | | project |
|-------------------|-------------------|-----------------|-------------------|---------------------------|----------------|-----------------|
| | | | copyediting | | | |
| | | | and | | | |
| | | | proofreading | | | |
| | | | assignments | | | |
| ENG 325 | Reading, | Research and | Students' | Readings, in-class | In-class | Distinguishes |
| Nature Writing in | composing, | applications of | original writing | discussion, writing | writing and | the approach |
| the West | discussion, and | students' own | informed by the | exercises, and | genre-specific | of literary |
| | close reading of | writing | study of critical | environmentally-focused | writing | analysis and |
| | canonical | process | theory with an | writing assignments to | assignments | critical eco- |
| | works within | through the | eco-poetic lens | help students match their | required to | theory writing |
| | the traditions of | reading and | through the | work to their authorial | adhere to | with the art of |
| | western | analysis of | completion of | intentions and creative | syntactical | place-based |
| | American | process and | students' final | writing assignment | conventions of | creative |
| | nature writing | craft-based | notebooks, | requirements. | the English | writing and |
| | that spans all | essays | process | | language. | environmental |
| | four genres | surrounding | reflection | | | issues in the |
| | (fiction, | the western | projects, and | | | American |
| | nonfiction, | American | in-class writing | | | west. |
| | drama, poetry). | landscape and | exercises. | | | |
| | | relevant | | | | |
| | | environment | | | | |
| | | issues. | | | | |
| ENG 414 | Reading, | Research and | Students' | Readings, in-class | In-class | Distinguishes |
| Advanced Writing | composing, | applications of | original writing | discussion, writing | writing and | the approach |
| Workshop | discussion, and | students' own | informed by the | exercises, and genre- | manuscript- | of literary |
| | close reading of | writing | study of critical | specific writing | based writing | analysis and |
| | contemporary | process that | theory with a | assignments to help | assignments | critical theory |
| | poetry | distinguishes | creative writing | students match their | required to | writing with |
| | collections, | the act of | lens through | manuscripts to their | adhere to | the art of |
| | novels, and | writing shorter | the completion | authorial intentions and | syntactical | creative |
| | memoires that | works vs. a | of students' | creative writing | conventions of | writing as |
| | demonstrate | manuscript | manuscripts, | assignment requirements | the English | well as further |

| methods of | through the | process | language with | distinctions |
|------------------|-------------|-------------------|-----------------|----------------|
| composing, | reading and | reflection | further | between |
| organizing, and | analysis of | projects, in- | consideration | creative |
| assembling a | process and | class writing | to layout, | writing in the |
| manuscript that | craft-based | exercises, and | design, and | short and |
| fulfills the | essays and | leadership | publishing | book-length |
| creative writing | theory. | activities in the | considerations. | form. |
| genre's | | field of creative | | |
| requirements. | | writing. | | |