

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

Program: _____ English-Creative Writing _____

Date: ____ 05/31/16 _____

Completed by: _____ Juan Morales _____

Please complete this form for each undergraduate program in your department and return it as an email attachment before June 1, 2016.

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

A. Which of the program SLOs were assessed during this cycle? Please include the outcome(s) verbatim from the assessment plan.	B. When was this SLO last assessed? Please indicate the semester and year.	C. What method was used for assessing the SLO? Please include a copy of any rubrics used in the assessment process.	D. Who was assessed? Please fully describe the student group(s) and the number of students or artifacts involved.	E. What is the expected achievement level and how many or what proportion of students should be at it?	F. What were the results of the assessment?	G. What were the department's conclusions about student performance?	H. What changes/improvements to the program are planned based on this assessment?
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<p>As stated in the catalog, the SLO is as follows:</p> <p>[Student] demonstrates a working vocabulary for critical analysis through theoretical venues as well as in-depth study of terminology and form within creative works to develop strong critiquing skills in the workshop environment.</p>	<p>Established in May 2010 to accompany the seven English major SLO's, to further distinguish CW skills.</p> <p>This outcome is reviewed annually in May, after the spring semester is completed, with the last being May 2015.</p>	<p>For Creative Writing emphasis and minor students starting the CW Program (ENG 114) and finishing the CW Program (ENG 414).</p> <p>Each 414 student produced a final notebook, which included a manuscript in their genre of expertise (fiction, nonfiction, poetry, or drama) and a reflective analysis of their overall coursework in the areas of process, growth as a writer, and efforts in publication. The final manuscript is submitted as an electronic document and as a bound book.</p> <p>Each 114 student produced a final notebook, which</p>	<p>English 114 (Spring 2015) & 414 (Spring 2015). This allows the CW Program to assess starting and completing Creative Writing students and to see overall growth and progress through the program's courses.</p> <p>Specific to the Spring 2015 semester, 16 students were assessed in English 414 (3 junior-level and 13 senior-level students) and 60 students in English 114 (with 60% freshmen, 30% sophomores/juni or, and 10% seniors) in four sections throughout the Fall 15 and Spring</p>	<p>414 students should complete a 2.75, the same number from previous assessment.</p> <p>In 114, all students should at least meet minimums and complete a score of 2.5.</p> <p>We kept the same assessment in the last three years since this was the first year English 114 was designated a Gen Ed Humanities course.</p>	<p>In 414, 2 students completed a score below 2.75, and the rest exceeded 2.75.</p> <p>In 114, 3 students completed a score below 2.75 and the rest exceeded 2.75.</p>	<p>Overall, student performance in English 414 remains strong and similar to last year. Similar to the previous years, students showed weakness in their critiquing skills and the quality of their final reflections.</p> <p>Overall, student performance in English 114 workshop and critiquing skills showed students meeting the expectations of being a Gen Ed course. These are similar results to the previous three years and will be addressed with more classes period</p>	<p>Assessment methods were updated to cover all sections of creative writing taught in the fall and spring semesters, which quadrupled the amount of notebooks evaluated. However, major, minors, and non-majors/minors performed similarly.</p> <p>Meanwhile, the recent English 414 points to a need to improve instructions to ensure students provide quality final notebook reflections.</p> <p>The Director of Creative Writing will need Creative Writing professors to assess final notebooks at the time of grading to help clarify expectations and create consistency in all classes. Also, the method of delivering final notebooks should be consistent, and electronic notebooks are strongly</p>
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		<p>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 performance.</p> <p>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.</p>	16 semesters.			dedicated to writing exercises and close readings of published writers.	recommended for all sections of 114.
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<p>As stated in the catalog, the SLO is as follows:</p> <p>[Student] produces writing competitive at a publishable level, which reflects an understanding of the creative writing genres, the business of writing, and the drafting and revision process for individual and collections of works.</p>	<p>Established in May 2010 to accompany the seven English major SLO's, to further distinguish CW skills.</p> <p>This outcome is reviewed annually in May, after the spring semester is completed, with the last being May 2015.</p>	<p>For Creative Writing emphasis and minor students starting the CW Program (ENG 114) and finishing the CW Program (ENG 414).</p> <p>Each 414 student produced a final notebook, which included a manuscript in their genre of expertise (fiction, nonfiction, poetry, or drama) and a reflective analysis of their overall coursework in the areas of process, growth as a writer, and efforts in publication. The final manuscript is submitted as an electronic document and as a bound book.</p>	<p>English 114 (Spring 2015) & 414 (Spring 2015). This allows the CW Program to assess starting and completing Creative Writing students and to see overall growth and progress through the program's courses.</p> <p>Specific to the Spring 2015 semester, 15 students were assessed in English 414 (5 junior-level and 10 senior-level students) and 19 students in English 114 (with 60% freshmen, 30% sophomores/juni or, and 10% seniors).</p>	<p>414 students should complete a 2.75, the same number from previous assessment.</p> <p>In 114, all students should at least meet minimums and complete a score of 2.5.</p> <p>We kept the same assessment since this was the first year English 114 was designated a Gen Ed Humanities course.</p>	<p>In 414, 3 students completed a score of 2.75, 8 scored at 3.0, and 3 students scored 3.75.</p> <p>In 114, out of 19 students, 8 completed a 2.5. 11 students completed a 3.5 or better.</p>	<p>Overall, student performance in English 414 had improved their full performance from the previous year's results. Similar to the previous year, students showed weakness in their critiquing skills. Also similar to last year, writing quality slightly dipped with more students committing surface level errors (typos, punctuation, etc.) and MLA formatting issues.</p> <p>Overall, student performance in English 114 workshop and critiquing skills showed</p>	<p>Assessment methods were updated based on received feedback to help clarify our methodology. English 114's methods of evaluation remain similar with subtle changes to focus on Non-English major learners. This will continue to create excellent recruiting opportunities. We expected students to be less prepared, but they were equally prepared.</p> <p>Meanwhile, the recent English 414 points to more attention being given to publication opportunities and exploration for students with individual and manuscript sized pieces.</p> <p>The Director of Creative Writing continues to work with Creative Writing professors to assess current methods and to address areas of improvement for</p>
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						<p>students meeting the expectations of being a Gen Ed course. These are similar results to the previous three years and will be addressed with more classes period dedicated to writing exercises and close readings of published writers.</p>	<p>students in assessment. This included more time for small and full class workshop, publication assignments, custom writing exercises to prepare students for larger assignments, and more attention to close readings of texts.</p> <p>Both courses should continue to be used to evaluate student progress in the start and finish of the program with the Director of Creative Writing and the professor completing the assessment work together.</p>
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Comments:

During this academic year, performance numbers in English 114 and 414 proved to be similar to previous years. With English 114-Introduction to Creative Writing, we began assessing all sections offered in the fall and spring semester instead of selecting one random course. This has allowed us to see how outcomes are being met, but it also quadrupled the amount of students to assess. Overall, students performed similarly in all sections offered; however, the assessment process proved to be much difficult because of a lack of consistency. Some professors used electronic final notebooks while others used hard copy notebooks. Also, the assignments were similar but not consistent with some professors requiring all materials to be revised versus one creative writing piece revised. The professors also had different expectations for the final notebook reflection. During the assessment

process, the use of rubrics were reintroduced and are recommended for professors to use during the time of grading. This should help streamline the creative writing assessment process and divide the work evenly instead of overwhelming the Director of Creative Writing.

In English 414, Advanced Creative Writing Workshop, the majority of students performed higher than the goal of 2.75; however, several students' materials were not as strong as the previous year. Regardless, the CW Program plans to get the majority of students to perform at a higher rate since we are already close to that goal. One attainable goal would be to get 75% of students to achieve a 3.5 rating or higher. Their final notebook reflections and parts of the notebook were missing, which affected students' performance in the area of critical analysis and their engagement in the creative writing workshop. Rubrics were also re-introduced for the assessment of final notebooks and to clarify the assessment process, which matches the reviews of our assessment process last year.

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.

<p>A. What SLO(s) did you address? Please include the outcome(s) verbatim from the assessment plan.</p>	<p>B. When was this SLO last assessed? Please indicate the semester and year.</p>	<p>C. What were the recommendations for change from the previous assessment?</p>	<p>D. Were the recommendations for change acted upon? If not, why?</p>	<p>E. What were the results of the changes? If the changes were not effective, what are the next steps or the new recommendations?</p>
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<p>As stated in the catalog, the SLO is as follows:</p> <p>Demonstrates a working vocabulary for critical analysis through theoretical venues as well as in-depth study of terminology and form within creative works to develop strong critiquing skills in the workshop environment.</p>	<p>Established in May 2010 to accompany the seven English major SLO's, to further distinguish CW skills.</p> <p>This outcome is reviewed annually in May, after the spring semester is completed, with the last being May 2015.</p>	<p>Last year's recommendations required us to assess all sections of 114 offered during the fall and spring semesters. Also, that CW Program assessment improved but needed to better clarify our assessment methods with the use of rubrics, which should be updated during the next assessment cycle. In the classes, the workload needs to be addressed to clarify the expectations of a 100-level course and a 400-level course.</p> <p>We continue to use our curriculum map, completed in February 2013 with further updates coming in the next academic year, and we will also look at updating the CW assessment rubric to see if 114 and 414 require two different rubrics.</p>	<p>Building on the needs from the previous year, we worked on assessing all English 114 courses, which increased the workload but also gave us more accurate numbers. The rubric was carefully incorporated again into the assessment process for 114 and 414 courses.</p>	<p>We continue to address the quality of contact hours with students and to put even further emphasis on improving student writing, we have set the stage to continue to tackle the issue of student critiquing and improving their editing and revising techniques.</p> <p>The CW Program will continue to benefit with more focus and approach on assignments that require multiple drafts and the use of the workshop environment to strengthen student critiquing skills, and the continued approach toward giving students practical applications of creative writing, whether that be publication or graduate school.</p> <p>As mentioned, the CW Program will have to create consistency to help students have clear outcomes and expectations in their classes. Specifically, this will require them to also have consistent form of final notebooks and grading rubrics. Assessment forms should also be completed by the professor when grading final notebooks to keep the assessment process efficient and clear.</p>
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<p>As stated in the catalog, the SLO is as follows:</p> <p>Produces writing competitive at a publishable level, which reflects an understanding of the creative writing genres, the business of writing, and the drafting and revision process for individual and collections of works.</p>	<p>Established in May 2010 to accompany the seven English major SLO's, to further distinguish CW skills.</p> <p>This outcome is reviewed annually in May, after the spring semester is completed, with the last being May 2015.</p>	<p>Last year's recommendations required us to assess all sections of 114 offered during the fall and spring semesters. Also, that CW Program assessment improved but needed to better clarify our assessment methods with the use of rubrics, which should be updated during the next assessment cycle. In the classes, the workload needs to be addressed to clarify the expectations of a 100-level course and a 400-level course.</p> <p>We continue to use our curriculum map, completed in February 2013 with further updates coming in the next academic year, and we will also look at updating the CW assessment rubric to see if 114 and 414 require two different rubrics.</p>	<p>Building on the needs from the previous year, we worked on assessing all English 114 courses, which increased the workload but also gave us more accurate numbers. The rubric was carefully incorporated again into the assessment process for 114 and 414 courses.</p>	<p>We continue to address the quality of contact hours with students and to put even further emphasis on improving student writing, we have set the stage to continue to tackle the issue of student critiquing and improving their editing and revising techniques.</p> <p>The CW Program will continue to benefit with more focus and approach on assignments that require multiple drafts and the use of the workshop environment to strengthen student critiquing skills, and the continued approach toward giving students practical applications of creative writing, whether that be publication or graduate school.</p> <p>As mentioned, the CW Program will have to create consistency to help students have clear outcomes and expectations in their classes. Specifically, this will require them to also have consistent form of final notebooks and grading rubrics. Assessment forms should also be completed by the professor when grading final notebooks to keep the assessment process efficient and clear.</p>
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Comments:

In 2015-16, the Creative Writing Program increased their assessment sampling, which also indicated the need for consistency in all sections of English 114-Introduction to Creative Writing being taught by different professors. The final notebook assignment for English 114 needs to be made consistent, so students receive a similar learning experience in all sections. This should also help address the continued needs to improve students' analytical skills in their reflection assignments and their use of literary terms.

The overall performance of students remains strong and above expectations; however, there remains a need to better evaluate how student starting the Creative Writing Program versus the students completing the program.

For the next assessment cycle, it is again recommended that professors complete rubrics and and assessment while grading the final notebooks and then submit them to the Director of Creative Writing. This will give the Director of Creative Writing more time to review the data and report more efficiently. Also, it is also recommended that the rubric for creative writing courses be updated and reviewed to see if they match course assignments. This will also explore the question if we need a separate rubric form for English 114 and English 414.

ENGLISH CURRICULUM MAP (COMPLETED JANUARY 2013)

Course Name	Demonstrate s 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 the traditions of poetry 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.
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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 Drama	essays classroom dialogue	essays	essays exams classroom dialogue	essays exams classroom dialogue	essays	essays exams classroom dialogue

<p>ENG 310 Advanced Literary Forms & Genres</p>	<p>Reading, composing, discussion, and close reading of canonical works within the generally unknown subgenres in dialogue with traditional genres while analyzing the conventions, theory, terminology in order to define its distinctive qualities (i.e. prose poetry & flash fiction).</p>	<p>Research, book reviews, theoretical summaries, 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.</p>	<p>Through essays and in-class discussion, students learn to synthesize critical theory into unknown and also canonical works and readings in order to create their own original arguments that address trends, conventions, and traditions in the genre while also looking at undefined qualities of the genre.</p>	<p>Readings, in-class discussion, theoretical summaries, writing exercises, and genre-specific writing assignments to help students establish an original theoretical argument on the genre and readings of their own design.</p>	<p>In-class writing, essays, and genre-specific writing assignments required to adhere to syntactical conventions of the English language as well as MLA standards.</p>	<p>Distinguishes the approach of literary analysis and critical theory writing with the art of creative writing through essays, in-class writing, and exams.</p>
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ENG 315 Creative Writing: Poetry	Reading, composing, discussion, and close reading of canonical works within the traditions of creative writing poetry 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 poetry.	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.
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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.
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ENG 317 Creative Writing: Nonfiction	Reading, composing, discussion, and close reading of canonical works within the traditions of creative writing nonfiction 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 nonfiction.	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.
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ENG 318 Creative Writing: Drama	Reading, composing, discussion, and close reading of canonical works within the traditions of creative writing drama 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 drama.	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, performances, 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, staged readings, 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.
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ENG 319 Professional Editing	N/A	1) Group presentations require students to conduct sufficient and effective research into the field of professional editing for the purpose of generating an informational presentation to classmates	1) Develops an understanding of principles specific to the field of professional editing 2) Applies those principles in the critical analysis of various examples of editing work, ranging from substantive editing and proofreading 3) Applies a critical understanding of editorial work in the completion of various editing projects, including a substantive editorial project and a series of detailed copyediting and proofreading assignments	While the course does not analyze literature, it does: 1) Require students to synthesize various sources and provide a clear and accurate explanation of those sources in the Group Presentation 2) Requires students to formulate clear and accurate evaluations of sample editorial work 3) Substantive editorial project requires students to demonstrate an ability to evaluate the writer's ability to synthesize information and to communicate clearly and accurately	1) Students employ less formal syntactical structures in their Group Presentations 2) Students employ formal syntactical structures in Substantive editorial responses and in written reflections 3) Requires an awareness of various syntactical structures in order to complete editorial projects and tasks	1) Students must employ credibility and audience awareness in the Group Presentations 2) Students must employ credibility, logos, audience awareness, and appropriate style in the Substantive editing projects 3) Students must employ credibility and an awareness of audience, purpose, and genre in Copyediting and Proofreading project
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ENG 325 Nature Writing in the West	Reading, composing, discussion, and close reading of canonical works within the traditions of western American nature writing that spans all four genres (fiction, nonfiction, drama, poetry).	Research and applications of students' own writing process through the reading and analysis of process and craft-based essays surrounding the western American landscape and relevant environment issues.	Students' original writing informed by the study of critical theory with an eco-poetic lens through the completion of students' final notebooks, process reflection projects, and in- class writing exercises.	Readings, in-class discussion, writing exercises, and environmentally-focused writing assignments to help students match their work 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 eco- theory writing with the art of place-based creative writing and environmental issues in the American west.
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ENG 414 Advanced Writing Workshop	Reading, composing, discussion, and close reading of contemporary poetry collections, novels, and memoirs that demonstrate methods of composing, organizing, and assembling a manuscript that fulfills the creative writing genre's requirements.	Research and applications of students' own writing process that distinguishes the act of writing shorter works vs. a manuscript 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' manuscripts, process reflection projects, in-class writing exercises, and leadership activities in the field of creative writing.	Readings, in-class discussion, writing exercises, and genre-specific writing assignments to help students match their manuscripts to their authorial intentions and creative writing assignment requirements	In-class writing and manuscript-based writing assignments required to adhere to syntactical conventions of the English language with further consideration to layout, design, and publishing considerations.	Distinguishes the approach of literary analysis and critical theory writing with the art of creative writing as well as further distinctions between creative writing in the short and book-length form.
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English 114/English 414-Final Notebook Evaluation Sheet

Notebook Number: _____

Scorer: _____

Rate each essay in each category on a scale of 0 to 4, 4 being the highest. The rubrics are explained on the reverse.

0 1 2 3 4

Reveals Writing Skills Appropriate to the Work's Genre(s) and Proper Use of Conventions, Terminology, and Traditions					
Demonstrates an Appropriate and Thematically Accurate Organization of Collected Work					
Incorporates Relevant and Accurate Theories and Techniques of Literary Criticism, Rhetoric, and Research Methods					
Manifests Pedagogical Theories and Techniques Appropriate to English Studies and Creative Writing Workshops					

Notes:

English 414-Advanced Workshop Final Notebook Evaluation Standards for Program Assessment

Reveals Creative Writing Appropriate to the Work's Genre(s) and Proper Use of Conventions, Terminology, and Traditions Approaching a Publishable Level

4. The creative writing reflects and makes effective use of accurate knowledge and originality within the genre's conventions, terminology, and traditions.
3. The writing makes no significant errors regarding such contexts.
2. The writing is weakened by lack of knowledge and understanding of relevant contexts.
1. The writing contains significant errors regarding genre's conventions, terminology, and traditions and shows little originality.
0. The paper reveals little or no familiarity with any conventions, terminology, and traditions or very limited originality.

Demonstrates an Appropriate and Thematically Accurate Organization of Collected Work

4. The notebook reflects and makes appropriate use of an understanding of critical theory.
3. The notebook makes no significant errors in using critical theory.
2. The notebook is weakened by inadequate knowledge or use of critical theory.
1. The paper contains significant errors regarding critical theory or its use.
0. The notebook reveals little or no understanding of critical theory.

Incorporates Relevant and Accurate Theories and Techniques of Literary Criticism, Rhetoric, and Research Methods

4. The notebook reflects proficiency in writing about process, creative writing conventions, and in analyzing and synthesizing ideas.
3. The notebook reflects acceptable competency in writing about process, creative writing conventions, and in analyzing and synthesizing ideas.
2. The notebook is weakened by inadequate skill in writing about process, creative writing conventions, or in analyzing and synthesizing ideas.
1. The notebook contains significant errors in writing about process, creative writing conventions, or in analyzing and synthesizing ideas.
0. The notebook does not manifest college-level skills in writing process, creative writing conventions, or in analyzing and synthesizing ideas.

Manifests Pedagogical Theories and Techniques Appropriate to English Studies and Creative Writing Workshops

4. The notebook manifests a sophisticated level of language awareness, as reflected in the sophisticated use of effective syntactic structures utilized in creative writing workshops.
3. The notebook manifests a satisfactory level of language awareness, as reflected in the acceptable use of effective syntactic structures in creative writing workshops.
2. The notebook is weakened by inadequate mastery of English syntactic structures and elements of creative writing workshops.
1. The notebook makes significant errors in syntax and creative writing workshop elements.
0. The notebook does not manifest college-level skills in English syntax or the elements of creative writing workshops.