

Program: _____ Creative Writing _____

Date report completed: _____ May 31, 2017 _____

Completed by: _____ Professor Juan Morales _____

Assessment contributors (other faculty involved in this program’s assessment): _____ Professor Patrick Carter, Professor Dorothy Heedt, Professor Juan Morales, & Professor Iver Arnegard _____

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

<p>A. Which of the program SLOs were assessed during this cycle? 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 method was used for assessing the SLO? Please include a copy of any rubrics used in the assessment process.</p>	<p>D. Who was assessed? Please fully describe the student group(s) and the number of students or artifacts involved.</p>	<p>E. What is the expected achievement level and how many or what proportion of students should be at that level?</p>	<p>F. What were the results of the assessment?</p>	<p>G. What were the department’s conclusions about student performance?</p>	<p>H. What changes/improvements to the <u>program</u> are planned based on this assessment?</p>
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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 2017.</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 produces a final notebook, 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.</p> <p>Each 114 student produces a final notebook, which includes a writing assignment in all four genres (fiction, nonfiction, drama, poetry)</p>	<p>English 114's 7 sections (Fall 2016 & Spring 2017) & 414 (Spring 2017). This allows the CW Program to assess starting and completing Creative Writing students and to see overall growth through the program's courses.</p> <p>Specific to the Spring 2017 semester, 11 students were assessed in English 414 (3 junior-level and 8</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 2.75.</p> <p>We maintain the same assessment in the last four years since this was the first year English 114 was designated a Gen Ed Humanities course.</p>	<p>In 414, all students completed a score above 2.75, and 10 out of 11 exceeding 2.75. 4 students achieved a 4.0.</p> <p>In 114, 31 students completed a score below 2.75 and 73 exceeding 2.75. 10% of students achieved a 4.0. Of the 31 students who scored below 2.75, 19 scored a 2.5.</p>	<p>Overall, student performance in English 414 remains strong. Similar to the previous years, students showed weakness in their critiquing skills and the quality of their final reflections. It may be possible to achieve 75% of all 414 students scoring a 3.0 or higher in assessment next year.</p> <p>Overall, student performance was similar to previous years even with the huge increase in students assessed. This year's assessment missed the goal of 75% students receiving a 2.75 of higher by 4%. The assessment goal can be achieved next year with a stronger focus on workshop skills, more writing exercises/drafting,</p>	<p>Assessment methods were updated to include all sections of creative writing taught in the fall and spring semesters, which quadrupled the amount of notebooks evaluated. Also, more specific numbers were included to keep the assessment time frame and number of students evaluated clearer. Only one class was not represented, which should not happen next year. In 114, major, minor, and non-major/minor students generally perform similarly, but there have lower-level performers in 114 since the course became a General Education requirement. Professor will have to evaluate if there are clearer methods in engaging and instructing majors and minors vs. non-major/minor students.</p> <p>Meanwhile, the recent English 414 points to a need to improve instructions to ensure students provide quality final notebook reflections and better comments for their classmates. Many students did not offer quality feedback on their peers' writing assignments.</p> <p>Each creative writing professor assessed final notebooks at the</p>
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		<p>along with a reflective paper. The student selects one of the four works to revise for the final notebook. The reflection requires 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 by the professor with the assignments' guidelines described in the course syllabus and with further guidance for the professor. Please see the attached rubric which is used to assess final notebooks.</p>	<p>senior-level students) and 104 students in English 114 (with 60% freshmen, 30% sophomore s/junior, and 10% seniors) in seven sections throughout the Fall '16 and Spring '17 semesters.</p>			<p>and and close readings of published writers.</p>	<p>time of grading to help clarify expectations and to ensure a consistent method of collecting data. Another accepted recommendation from last year was the use of the rubric consistently in all sections to grade final notebooks. However, it is clear that all courses should use a common text, consult on assignments, syllabi, and discuss how assignments are helping students meet SLOs. Also, the method of delivering final notebooks should be consistent, and electronic notebooks are strongly recommended for all sections of 114.</p>
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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 2017.</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 produces a final notebook, 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.</p> <p>Each 114 student produces a final notebook, which includes a writing assignment in all four genres (fiction, nonfiction, drama, poetry)</p>	<p>English 114's 7 sections (Fall 2016 & Spring 2017) & 414 (Spring 2017). This allows the CW Program to assess starting and completing Creative Writing students and to see overall growth through the program's courses.</p> <p>Specific to the Spring 2017 semester, 11 students were assessed in English 414 (3 junior-level and 8</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 2.75.</p> <p>We maintain the same assessment in the last four years since this was the first year English 114 was designated a Gen Ed Humanities course.</p>	<p>In 414, all students completed a score above 2.75, and 10 out of 11 exceeding 2.75. 4 students achieved a 4.0.</p> <p>In 114, 31 students completed a score below 2.75 and 73 exceeding 2.75. 10% of students achieved a 4.0. Of the 31 students who scored below 2.75, 19 scored a 2.5.</p>	<p>Overall, student performance in English 414 remains strong. Similar to the previous years, students showed weakness in their critiquing skills and the quality of their final reflections. It may be possible to achieve 75% of all 414 students scoring a 3.0 or higher in assessment next year.</p> <p>Overall, student performance was similar to previous years even with the huge increase in students assessed. This year's assessment missed the goal of 75% students receiving a 2.75 of higher by 4%. The assessment goal can be achieved next year with a stronger focus on workshop skills, more writing exercises/drafting,</p>	<p>Assessment methods were updated to include all sections of creative writing taught in the fall and spring semesters, which quadrupled the amount of notebooks evaluated. Also, more specific numbers were included to keep the assessment time frame and number of students evaluated clearer. Only one class was not represented, which should not happen next year. In 114, major, minor, and non-major/minor students generally perform similarly, but there have lower-level performers in 114 since the course became a General Education requirement. Professor will have to evaluate if there are clearer methods in engaging and instructing majors and minors vs. non-major/minor students.</p> <p>Meanwhile, the recent English 414 points to a need to improve instructions to ensure students provide quality final notebook reflections and better comments for their classmates. Many students did not offer quality feedback on their peers' writing assignments.</p> <p>Each creative writing professor assessed final notebooks at the</p>
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		<p>along with a reflective paper. The student selects one of the four works to revise for the final notebook. The reflection requires 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 by the professor with the assignments' guidelines described in the course syllabus and with further guidance for the professor. Please see the attached rubric which is used to assess final notebooks.</p>	<p>senior-level students) and 104 students in English 114 (with 60% freshmen, 30% sophomore s/junior, and 10% seniors) in seven sections throughout the Fall '16 and Spring '17 semesters.</p>			<p>and and close readings of published writers.</p>	<p>time of grading to help clarify expectations and to ensure a consistent method of collecting data. Another accepted recommendation from last year was the use of the rubric consistently in all sections to grade final notebooks. However, it is clear that all courses should use a common text, consult on assignments, syllabi, and discuss how assignments are helping students meet SLOs. Also, the method of delivering final notebooks should be consistent, and electronic notebooks are strongly recommended for all sections of 114.</p>
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Comments on part I:

During this academic year, performance numbers in English 114 and 414 were a little lower than the previous year. Specifically, 29% percent of 114 students did not exceed 2.75 on their final notebooks and one class was not assessed because the materials were not delivered by the professor. These are clearly growing pains that come with assessing seven sections instead of one random 114 section, and it also give us clear insights on how the course has the challenge of accommodating the learning experience of majors and non-majors simultaneously. This year, we did improve our teaching methods in the areas of consistency and kept more accurate numbers. This was due to having four professors involved, including the Director of Creative Writing, who was better supported in the process. There are more steps that can be taken in English 114 to give the students a consistent experience and clearer instruction to strengthen their performance in this course. For example, consistent texts, some updates to the grading rubric, and requiring students to only revise one of the four writing assignments inside the final notebook.

In English 414, Advanced Creative Writing Workshop, all students performed higher than the goal of 2.75; however, several students did not follow all instructions for submitting the final notebook. This will be address next year with a clearer statement in the syllabus and a separate assignment sheet. This year, 4 out of 11 students achieved a 4.0 in assessment, which indicates a higher level of achievement course-wide is definitely possible. The incremental goal of 3 would be a good starting point in ensuring student success with the final notebooks.

PART II. Follow-up (closing the loop) on results and activities from previous assessment cycles. In this section, please describe actions taken during this 2016-2017 cycle that were based on, or implemented to address, the results of assessment from previous cycles.

A. What SLO(s) did you address? 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 were the recommendations for change from the previous assessment?	D. Were the recommendations for change acted upon? If not, why?	E. What were the results of the changes? If the changes were not effective, what are the next steps or the new recommendations?
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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 2017.</p>	<p>Last year's recommendations suggested we clarify specific numbers, percentages, and dates to keep our data clear for reviewers. This was done to ensure our data could be clearer and more accurate despite the recent growth in 114 courses being assessed. Further details were also added to help better distinguish 114 as the entry-level course and 414 as a capstone course for creative writing students. We also received a suggestion to move away from holistic grading to a rubric, and all 114 professors received our rubric to help grade 114 final notebooks, which help students in all sections receive consistent attention to the two SLOs. We will review the rubric for updates and to see if it could be used to better grade the final notebooks</p>	<p>Absolutely. As stated in C, we worked to incorporate more specific numbers percentages, and datas to clarify our data and how grading procedures occur. We will continue to work on ways to improve our classroom assignments to get our students at a successful rate and to also keep all course sections consistent in their teaching.</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. One specific approach is to reduce the amount of readings to give students more time to critique their peers' work and to also provide more revision assignments and opportunities for students in 114 and 414. This change in approach will help students create strong content that is also polished and with fewer surface-level errors.</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> <p>Finally, a closer look at the numbers and further updates to our rubric should help our numbers become more accurate and also clarify practical methods that will help our students exceed expectations for these outcomes.</p>
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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 2017.</p>	<p>Last year's recommendations suggested we clarify specific numbers, percentages, and dates to keep our data clear for reviewers. This was done to ensure our data could be clearer and more accurate despite the recent growth in 114 courses being assessed. Further details were also added to help better distinguish 114 as the entry-level course and 414 as a capstone course for creative writing students. We also received a suggestion to move away from holistic grading to a rubric, and all 114 professors received our rubric to help grade 114 final notebooks, which help students in all sections receive consistent attention to the two SLOs. We will review the rubric for updates and to see if it could be used to better grade the final notebooks</p>	<p>Absolutely. As stated in C, we worked to incorporate more specific numbers percentages, and datas to clarify our data and how grading procedures occur. We will continue to work on ways to improve our classroom assignments to get our students at a successful rate and to also keep all course sections consistent in their teaching.</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. One specific approach is to reduce the amount of readings to give students more time to critique their peers' work and to also provide more revision assignments and opportunities for students in 114 and 414. This change in approach will help students create strong content that is also polished and with fewer surface-level errors.</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> <p>Finally, a closer look at the numbers and further updates to our rubric should help our numbers become more accurate and also clarify practical methods that will help our students exceed expectations for these outcomes.</p>
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Comments on part II:

In 2016-17, the Creative Writing Program increased their assessment sampling again. This required us to work which also indicated the need for consistency in all sections of English 114-Introduction to Creative Writing being taught by four different professors. This also required us to look closer at the accuracy of our numbers and data. The final notebook assignment for English 114 needs to be made consistent, so students receive a similar learning experience in all sections, whether they are a creative writing major/minor or a non-major. This should help us re-achieve having 75% of our students achieve a 2.75 or better, instead of 71%. Specific areas of improvement for students should look closer at methods of teaching students to give their peers quality feedback and to also more opportunities to learn more revision skills for their own writing.

The overall performance of students remains good; however, there remains a need to better evaluate how student starting the Creative Writing Program versus the students completing the program. This will also explore the question if we need a separate rubric form for English 114 and English 414.

For the next assessment cycle, it is again recommended that professors continue completing rubrics and and assessment while grading the final notebooks and then submit them to the Director of Creative Writing. One professor did not do this, which affected our numbers. Otherwise, the process went smoothly and allowed the Director of Creative Writing to get more accuracy with the numbers.

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 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.

<p>ENG 307 Poetry</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</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 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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<p>ENG 315 Creative Writing: Poetry</p>	<p>Reading, composing, discussion, and close reading of canonical works within the traditions of creative writing poetry with a more intensive workshop approach.</p>	<p>Research and applications of students' own writing process through the reading and analysis of process and craft-based essays on poetry.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>Distinguishes the approach of literary analysis and critical theory writing with the art of creative writing.</p>
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<p>ENG 316 Creative Writing: Fiction</p>	<p>Reading, composing, discussion, and close reading of canonical works within the traditions of creative writing fiction with a more intensive workshop approach.</p>	<p>Research and applications of students' own writing process through the reading and analysis of process and craft-based essays on fiction.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>Distinguishes the approach of literary analysis and critical theory writing with the art of creative writing.</p>
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<p>ENG 317 Creative Writing: Nonfiction</p>	<p>Reading, composing, discussion, and close reading of canonical works within the traditions of creative writing nonfiction with a more intensive workshop approach.</p>	<p>Research and applications of students' own writing process through the reading and analysis of process and craft-based essays on nonfiction.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>Distinguishes the approach of literary analysis and critical theory writing with the art of creative writing.</p>
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<p>ENG 318 Creative Writing: Drama</p>	<p>Reading, composing, discussion, and close reading of canonical works within the traditions of creative writing drama with a more intensive workshop approach.</p>	<p>Research and applications of students' own writing process through the reading and analysis of process and craft-based essays on drama.</p>	<p>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.</p>	<p>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</p>	<p>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.</p>	<p>Distinguishes the approach of literary analysis and critical theory writing with the art of creative writing.</p>
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<p>ENG 319 Professional Editing</p>	<p>N/A</p>	<p>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</p>	<p>1) Develops an understanding of principles specific to the field of professional editing</p> <p>2) Applies those principles in the critical analysis of various examples of editing work, ranging from substantive editing and proofreading</p> <p>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</p>	<p>While the course does not analyze literature, it does:</p> <p>1) Require students to synthesize various sources and provide a clear and accurate explanation of those sources in the Group Presentation</p> <p>2) Requires students to formulate clear and accurate evaluations of sample editorial work</p> <p>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</p>	<p>1) Students employ less formal syntactical structures in their Group Presentations</p> <p>2) Students employ formal syntactical structures in Substantive editorial responses and in written reflections</p> <p>3) Requires an awareness of various syntactical structures in order to complete editorial projects and tasks</p>	<p>1) Students must employ credibility and audience awareness in the Group Presentations</p> <p>2) Students must employ credibility, logos, audience awareness, and appropriate style in the Substantive editing projects</p> <p>3) Students must employ credibility and an awareness of audience, purpose, and genre in Copyediting and Proofreading project</p>
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<p>ENG 325 Nature Writing in the West</p>	<p>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).</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>In-class writing and genre-specific writing assignments required to adhere to syntactical conventions of the English language.</p>	<p>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.</p>
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<p>ENG 414 Advanced Writing Workshop</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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</p>	<p>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.</p>	<p>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.</p>
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English 114-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-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 114 & 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.