



ANNUAL PROGRAM REPORT

Academic Program	Culture and Communication
Reporting for Academic Year	2019-2020
Department Chair	Colin Dewey
Date Submitted	12/2/2020

1. SELF-STUDY

A. Five-year Review Planning Goals

C&C is not following a comprehensive five-year plan for the reasons given below. Beyond the survival of the department, our goals include continuing improvement in instruction and support of individual students, their programs, and the development of our faculty and the university. This report will outline the steps and progress so far.

B. Five-year Review Planning Goals Progress

C&C is an academic department that houses several programs, although none are considered “programs” under our present administrative structure. None of our programs grant a Baccalaureate degree, although they contribute substantially to every degree granted by this institution. We house what would otherwise be called programs in Rhetoric and Composition (including speech), Modern Languages, Fine Art, Philosophy, Literature and Cultural Studies. Due to the lack of ownership of a degree-granting program or substantial participation in one housed in another department or departments, the status of C&C remains precarious. We react to ever-changing circumstances that we cannot control and can only tangentially influence. As a department helping to meet the general education needs of degree-granting departments and programs, any planning we undertake is subject to decisions about curricula and schedules made by others: both on this campus and at the CSU system level.

As a GE provider, we are subject to others’ persistent attempts to reduce the number of units and courses that Cal Maritime students take at our campus. As enrollment growth schemes increasingly favor upper-division transfers and students are encouraged to meet GE breadth requirements elsewhere, the department of Culture and Communication faces an uncertain future. This situation persists despite our faculty’s outsized presence: as leaders in campus governance, scholars pursuing diverse and notable research, and dedicated teachers recognized by campus awards and consistently superior student testimony.

In response to constant budgetary pressures (pre and post-covid), I have sought to reduce expenses by trimming sections and faculty where feasible and appropriate. Our reduction from 117-96 WTUs in Fall is partly a result of a decline in enrollment but also due to more efficient scheduling, resulting in fewer under-enrolled sections being offered.

Faculty AY 19-20

Faculty	Taught WTUs, Fall 2019	Release WTUs, Fall 2019	Taught WTUs, Spring 2020	Release WTUs, Spring 2020
Carmichael PT	6	0	3	0
Chisholm FT	0	12 (sabbatical)	9	3 (CFA)
Dewey FT	6	6 (dept chair)	6	6 (dept chair)

Frick FT	15	0	15	0
Hartman PT	6	0	6	0
Marocchino FT	12	0	12	0
Parsons FT	12	0	12	0
Rodriguez PT	6	0	6	0
Senk FT	9	3 (GE Review)	9	3 (Ac Senate)
Sinha FT	9	3 (CFA)	12	0
Starr PT	3	0	6	0
Lu PT	6	0	6	0
Neumann (PT-IBL)	6	---	---	---
TOTAL WTUs:	96	24	96	12
Prev. Period	117.9	---	108.9	---

C. Program Changes and Needs

FALL 2019:

- Last year, “Dance” classes were determined to be physical activities, and not academic courses and as such did not meet the needs of the department. However, the classes are popular with students and so an agreement was reached whereby the classes moved to Physical Education and are currently offered there with the same instructor.
- Course description “cleanups” started 2017, continued during Spring 2019 with intensive working groups consisting of Dewey, Parsons and Senk meeting to pare down existing descriptions and draft new CCR’s to standardize both descriptions and prerequisites as much as possible. Six HUM courses received new descriptions and 12 EGL courses. New courses HUM 120, *Intro to Visual Art* and HUM 380 *Ethical Inquiry* were designed and introduced. Intro to Visual Art is now a popular LD C1 GE option, while HUM 380 is a literary/text-centered approach to teaching Ethics and is not currently scheduled. Although this course is designed as a writing-intensive small-class seminar (cap 25) that will meet the CSUM Ethics grad requirement and ILO as well as bring the strengths of our faculty better into play, uncertainty about the future of the Ethics graduation requirement and existing curricula requiring HUM400 have prevented our offering it so far.
- We have worked to more closely standardize our basic skills classes, notably EGL 100. This AY we introduced a set of criteria and standards for EGL 100 sections that were adopted in the spring by all EGL 100 instructors. In F19, Dr Sinha, the department’s writing specialist, conducted a survey of faculty teaching practices in EGL 100. From that we developed some new guidelines that we began to roll out in S 20. The survey and results are attached as an appendix.
- The Fall 2019 GWE exam for GEAR was redesigned and a new rubric developed to better assess student ability. The Information Sheet given to students and the rubric are attached to this report.
- The Department submitted a draft Appendix K outlining specific expectations for Retention, Tenure, and Promotion for senate and dean’s approval.

SPRING 2020:

- The big story in S20 was, of course, covid-19 and the mid-term switch to teaching 100% online. Many of our more ambitious goals had to be shelved temporarily while we learned how to teach online and then refined our early efforts in S20 for a fully online academic year in 20-21.
- We did, however, push on with our revision of EGL 100 curricula. Some of the goals are a set of scaffolded, progressive, graded, assessable exercises that introduce and reinforce skills in reading comprehension, critical awareness and engagement, and developing an argument. Although these are also taught in more detail and depth in EGL 220, *Critical Thinking*, both our intuition and our assessment data from IWAC

indicate more attention is needed to these specific skills in EGL 100. A final innovation that had to be delayed due to S20 covid-19 pandemic is an exit exam for all EGL 100 and 300 courses. This, we feel is necessary to properly assess our own work and to offer useful data to IWAC or others for tracking student success across their careers. The new requirements for EGL 100 classes are attached as an appendix.

- The spring GWAR GWE exam was held just before the shut-down, in late February, 2020. The results are posted below. Due to the impossibility of safely conducting a proctored, timed exam in a F2F environment the F20-S21 GWEs are cancelled. We have observed that even the best possible online solutions for test proctoring have many difficulties and can't ensure an equitable testing experience for all students. Therefore during AY 20-21, all GWAR certification will be via receiving passing grade in EGL 300.

2. SUMMARY OF ASSESSMENT

In its initial report and 2020 executive summary, IWAC recommended the following, which we are attempting to do through the actions noted above.

Recommendations (specific to C&C):

We recommend that C&C investigate why certain groups and majors are failing to meet the benchmarks in EGL 100 and EGL 110, and propose strategies for improving student performance by the end of this assessment cycle (May 2020).

Graduate Writing Examination (and GWAR)

C&C coordinates and administers the GWE, one of two means by which students meet the Graduate Writing Assessment Requirement (GWAR) at Cal Maritime. This timed writing exam is given once each semester. The second method of meeting GWAR is successful completion of EGL 300, the somewhat misnamed “Advanced Writing” course. In AY 19-20 many students continued to choose the 3-unit course over the exam with only 33 and 20 attempting it, although the pass rate in S20 was 40% -- better than it has been in some time.

GWE Spring 2020	PASS	FAIL	PASS %
20 Total Students	8	12	40%
MT (n=8)	2	6	
MET (n=3)	1	2	
ME (n=3)	2	1	
FET (n=0)	0	0	
IBL (n=4)	2	2	
GSMA (n=2)	1	1	
GWE Fall 2019	PASS	FAIL	PASS %
33 Total Students	9	24	27%

NB: Data by major not available for F19

3. STATISTICAL DATA

<i>Program</i>	Fall 2019	Spring 2020
<i>A. Students</i>		
1. Undergraduate	714	708
2. Postbaccalaureate	0	0
<i>B. Degrees Awarded</i>	N/A	N/A
<i>C. Faculty</i>		

Tenured/Track Headcount		
1. Full-Time	5 (1 sabb)	6
2. Part-Time	0	0
3a. Total Tenure Track	5	6
3b. % Tenure Track	46%	50%
Lecturer Headcount		
4. Full-Time	1	1
5. Part-Time	6	5
6a. Total Non-Tenure Track	7	6
6b. % Non-Tenure Track	54%	50%
7. Grand Total All Faculty	12	12
Instructional FTE Faculty (FTEF)		
8. Tenured/Track FTEF		
9. Lecturer FTEF		
10. Total Instructional FTEF		
Lecturer Teaching		
11a. FTES Taught by Tenure/Track		
11b. % of FTES Taught by Tenure/Track		
12a. FTES Taught by Lecturer		
12b. % of FTES Taught by Lecturer		
13. Total FTES taught		
14. Total SCU taught		
D. Student Faculty Ratios		
1. Tenured/Track	67.8	73.6
2. Lecturer	53.6	44
SFR By Level (All Faculty)		
1. Lower Division	40.7	41
2. Upper Division (not GVAR)	43.5	54.5
3. GVAR	46	27
E. Section Size		
1. Number of Sections Offered	32	34
2. Average Section Size	22	21
3. Average Section Size for LD	20	18
4. Average Section Size for UD (NOT GVAR)	29	31
5. Average Section Size for GVAR	23	20
6. LD Section taught by Tenured/Track	12	12
7. UD Section taught by Tenured/Track (NOT GVAR)	4	7
8. GVAR Section taught by Tenured/Track	0	1
9. LD Section taught by Lecturer	10	11
10. UD Section taught by Lecturer (NOT GVAR)	2	0
11. GVAR Section taught by Lecturer	4	3

N.B. Data for lines 8- 14 unavailable.

APPENDICES

Essay Information for the Graduate Writing Exam (GWE)

The Graduation Writing Assessment Requirement (GWAR) requires that all CSU students demonstrate competence in written communication before they are granted a baccalaureate degree. At Cal Maritime, all students who have achieved junior standing and have completed EGL 100 - English Composition and at least 60 units of academic coursework must *either* take EGL 300 - Advanced Writing or successfully complete the Graduate Writing Examination (GWE).

The GWE may be attempted twice, but students who fail a second time must take EGL 300. The class and the exam are offered every semester. Students who sit for the GWE will be charged a fee.

Students taking the GWE read a passage of 600 to 800 words and use that reading as the basis for their written commentary. Students are expected to answer a question (or questions) in a 700-word essay with a level of clarity, quality of thought, sound writing mechanics and completeness commensurate with a baccalaureate degree. Essays should also demonstrate a sense of unity and adequate development of concepts. Remember to read carefully and answer the question!

Students have three (3) hours in which to complete the handwritten exam and they are allowed to use dictionaries and thesauri. Non-native English speakers and students with documented disabilities will receive special accommodation, upon request.

The best essays will display:

- **Adequate organization:** Uses correct paragraph form, with smooth transitions from one paragraph to the next. Together, the paragraphs form a unified, coherent whole.
- **Fullness of response:** Adequately addresses the topic and answers the question posed by the prompt. It focuses *only on issues relevant to the prompt and audience*.
- **Content development:** The ways in which the text explores and represents its topic in relation to its audience and purpose. Fully supports its claim using specific examples and details from the reading. Is proofread and double-checked for spelling, punctuation, and grammatical errors.

On the reverse of this page we have compiled a guide to how the essays are graded and scored. Please let us know if you have any questions.

GOOD LUCK!

Scoring Guide

Your essay will be scored using a nationally-recognized 5-dimension rubric that will determine a total numerical score between 1-4. Each dimension will be graded individually: Superior (4), Satisfactory (3), Developing (2) and Unsatisfactory (1). The dimensions are:

1. **Context And Purpose**
2. **Content Development**
3. **Genre And Conventions**
4. **Use Of Source Material / Support For Claims**
5. **Syntax And Mechanics**

A total average score that equals or exceeds 3.0 (75%) is considered passing. However, if your essay earns a score of “1” (unsatisfactory) in *any single dimension*, it will fail.

To give you an idea about our expectations, we have developed the following guide. This is only a guide to how your grader may approach your essay.

Superior (4)—The superior essay address the prompt thoughtfully and analytically setting a challenging task. The writer demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task and focuses all elements of the work. The content is appropriate, relevant, and compelling, illustrating mastery of the subject, conveying the writer's understanding, and shaping the whole work. The essay will demonstrate detailed attention to and successful execution of the conventions particular to the specific writing task, including organization, content, presentation, and stylistic choices. Organization is coherent with effective connections between ideas. Key points are clearly stated and well supported, demonstrating skillful use of the source material to develop ideas that are appropriate for the discipline and genre of the writing, and finally, it uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.

Satisfactory (3)—The satisfactory essay address the prompt, establishing a controlling idea and meeting most audience needs and expectations. The essay demonstrates adequate consideration of context and purpose with a clear focus on the assigned task. Content is appropriate, relevant, and compelling to explore ideas within the context of the discipline and shape the whole work. The essay demonstrates consistent use of important conventions particular to the specific writing task, including organization, content, presentation, and stylistic choices. Key points are stated and analyzed, but could benefit from more or better development. The essay demonstrates consistent use of use of the source material to support ideas that are situated within the discipline and genre of the writing task. The essay uses straightforward language that generally conveys meaning to readers. The language in the essay has few errors that are not frequent or distracting.

Developing (2)—The developing essay addresses the prompt; the essay demonstrates some awareness of context, audience, purpose, and the assigned tasks; e.g., begins to show awareness of audience's perceptions and assumptions. Essay uses some appropriate and relevant content to develop and explore ideas through most of the work. Follows appropriate expectations for basic organization, content, and presentation. Key points are stated and supported but may lack details or examples. Demonstrates an attempt to use the source material to support ideas, and uses language that generally conveys meaning to readers with clarity; the writing may include some language errors but it does not impede understanding or clarity of the argument.

Unsatisfactory (1)—An unsatisfactory essay does not address the prompt directly or clearly; may demonstrate minimal to no attention to context, audience, purpose, and to the assigned task. The essay develops simple ideas in some parts of the work but does not use appropriate and relevant content to develop and explore them throughout the esaay. The essay may attempt to use a consistent system for basic organization and presentation but is either ineffective or underdeveloped for the given task. May only attempt to use source material to support ideas in the writing, or may fail to do so entirely. Uses language that sometimes impedes meaning and distracts the reader because of errors in usage.

GWE GRADING RUBRIC

AVERAGE SCORE \geq 3.0 IS PASSING. ANY DIMENSION SCORED “1” FAILS.

	Superior 4	Satisfactory 3	Developing 2	Unsatisfactory 1
<p>Context of and Purpose for Writing <i>Includes considerations of audience, purpose, and the circumstances surrounding the writing task(s).</i></p>	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates awareness of context, audience, purpose, and to the assigned task(s) (e.g., begins to show awareness of audience's perceptions and assumptions).	Demonstrates minimal to no attention to context, audience, purpose, and to the assigned task(s) (e.g., expectation of instructor or self as audience).
<p>Content Development</p>	Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the whole work.	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the whole work.	Uses appropriate and relevant content to develop and explore ideas through most of the work.	Uses appropriate and relevant content to develop simple ideas in some parts of the work.
<p>Genre and Disciplinary Conventions <i>Formal and informal rules inherent in the expectations for writing in particular forms and/or academic fields (please see glossary).</i></p>	Demonstrates detailed attention to and successful execution of the conventions particular to the specific writing task including organization, content, presentation, formatting, and stylistic choices	Demonstrates consistent use of important conventions particular to the specific writing task, including organization, content, presentation, and stylistic choices	Follows expectations appropriate to the specific writing task for basic organization, content, and presentation	May attempt to use a consistent system for basic organization and presentation.
<p>Use of Source Material / Support For Claims</p>	Demonstrates skillful use of the source material to develop ideas that are appropriate for the discipline and genre of the writing	Demonstrates consistent use of use of the source material to support ideas that are situated within the discipline and genre of the writing.	Demonstrates an attempt to use credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates an attempt to use sources to support ideas in the writing.
<p>Syntax and Mechanics</p>	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.	Uses straightforward language that generally conveys meaning to readers. The language in the essay has few errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include some errors.	Uses language that sometimes impedes meaning because of errors in usage.

RTP Policy 01-004 APPENDIX K: Department of Culture and Communication RTP Guidelines

This document is intended to supplement Faculty RTP Policy 01-004 and to address the general expectations for Culture and Communication faculty members' performance of duties. The following sections specify the requirements of teaching effectiveness, service, and scholarly, creative and/or professional activities and achievements for retention, tenure and promotion.

A. Effectiveness in Teaching

The Department of Culture and Communication seeks to fairly and comprehensively evaluate our colleagues' teaching effectiveness through a variety of metrics including: institutional evaluations completed by students, classroom observations conducted by peers, review of teaching materials, and responsiveness to formal assessment of student learning. As a baseline, the department requires faculty to possess an earned terminal degree in the discipline (or a closely related discipline) before being assigned to teach a course. We strongly encourage faculty to remain active and current with advances in their fields so that their teaching can be responsive to recent developments (see section "C" below).

For retention, the Department of Culture and Communication expects its faculty to demonstrate a rising level of teaching effectiveness evidenced by course evaluations, classroom observation reports, and responsiveness to course assessment data. Faculty members must also demonstrate responsiveness to formal and informal feedback, and the ability to make effective changes to teaching style and materials where necessary. Junior faculty are strongly encouraged to visit the classrooms of other faculty members.

For promotion and tenure, the Department expects its faculty to demonstrate a superior level of teaching effectiveness evidenced by course evaluations, classroom observation reports, and responsiveness to course assessment data. Faculty must show evidence of their ability to select appropriate course materials, to present course content effectively, and to make significant demands upon the intelligence and industry of students with a level of rigor that prepares students for progression in their degree plan. Additionally, faculty are expected to maintain an ongoing commitment to continuous improvement of pedagogy, including a vision for the development of their teaching in the future.

For promotion to full professor, a faculty member must demonstrate a superior level of teaching effectiveness and plan for continuous improvement as described above. Additionally, faculty should seek opportunities to improve teaching throughout the department and the school through activities such as: leadership in campus or professional workshops on pedagogy, mentorship of junior colleagues, cross-departmental collaboration, or creation of faculty learning communities.

Documentary evidence of teaching effectiveness **at all levels of review** must include:

- a classroom visit report completed by a departmental RTP committee member
- a classroom visit report completed by another faculty member
- course materials (including but not limited to: syllabi and a selection of representative assignments and lesson plans)
- assessment plans and data
- samples of student work evaluated by the candidate
- instructor and course evaluations from students

Additional documentary evidence of teaching effectiveness **at all levels of review** may also include, but is not limited to:

- additional classroom visit reports completed by other members of the faculty
- reports of visits to other faculty members' classrooms
- solicited and unsolicited letters written by former students
- active participation in campus or professional development workshops on pedagogy

- evidence of development of new courses and programs, including interdisciplinary collaboration

B. Service to the Department, the Academy, and the Greater Academic Community

Faculty members shall also be evaluated based upon their record of service on behalf of their department, the university, and their academic community. Because a faculty member's knowledge and familiarity with our university and policies typically increases with time, we consider a healthy trajectory for a faculty member's service to begin at the departmental level, and to expand to more campus-wide committees and activities as a faculty member gains seniority. In addition to their service to the department and university, we also expect our faculty to provide service to the greater academic community at levels commensurate with their professional experience.

For retention, the Department of Culture and Communication expects its faculty to be demonstrably active in the life of the department. Such activities may include, but are not limited to: departmental administrative work (including but not limited to program coordination, maintenance of departmental policies and records, and other special assignments), active participation in cultural programming and department-sponsored events, strategic planning, communicating and promoting the mission of the department (on campus or through various media).

For promotion and tenure, the Department expects its faculty to be demonstrably active in the life of the department, the school, and the university. At this point in their career, faculty are expected to assume leadership roles within the department and, in particular, to mentor junior departmental colleagues. In addition to the activities expected for retention, faculty should participate actively in campus-wide shared governance. Such activities may include, but are not limited to: service on committees at the department, school or university level; service on system-wide committees, task forces or intersegmental associations or groups; and participation in campus activities that enhance the university's ability to serve the needs of an ethnically diverse and non-traditional student body. Finally, faculty members are expected to serve the wider community in a capacity related to the faculty member's discipline and requiring the application of the faculty member's professional knowledge or skills, including, but not limited to service as a peer reviewer/referee for journals, conferences and other volunteer opportunities that advance scholarly contributions to the candidate's field of expertise.

For promotion to full professor, a faculty member should have served in significant leadership positions on our campus, including but not limited to: chairing the department, serving on the senate executive committee, chairing standing senate committees, actively participating in cabinet-level task forces and ad hoc committees. Faculty members may also participate in system-wide roles (eg. ASCSU committees) and initiatives. Equivalent service to the wider community for promotion to full-professor may include service on editorial boards or as editor of a professional journal or newsletter, or leadership in a scholarly society or organization.

C. Scholarly, Creative, and/or Professional Achievement

Scholarly, creative, and/or professional achievement within a faculty member's discipline or professional community is required for a member of the faculty to receive a positive recommendation of retention, tenure, or promotion. In addition to its intrinsic value, a faculty member's scholarship helps to enliven classroom teaching and provide students with up to the minute course content and pedagogies. The nature of the expected contributions will vary depending upon a faculty member's discipline, professional interests, and overall academic assignment. Scholarly, creative and/or professional achievement must be documented if it is to be assessed properly and used in faculty personnel recommendations.

For retention, the Department of Culture and Communication expects its faculty to maintain an ongoing research program, including a vision for the development of their research in the future. Faculty should

document this vision with a research statement describing their current research interests, and the directions they anticipate for their scholarship on the 5-year timeframe.

For promotion and tenure, the Department expects its faculty will publish the results of their research in peer-reviewed journals or books. The standard is a minimum of one substantial article, chapter, (or equivalent) required by the end of the 5-year probationary period, along with evidence of an ongoing research trajectory.

For promotion to full professor, a faculty member should have a demonstrated and continuing record of research since promotion to associate, and a minimum of one additional substantial publication after the probationary period.

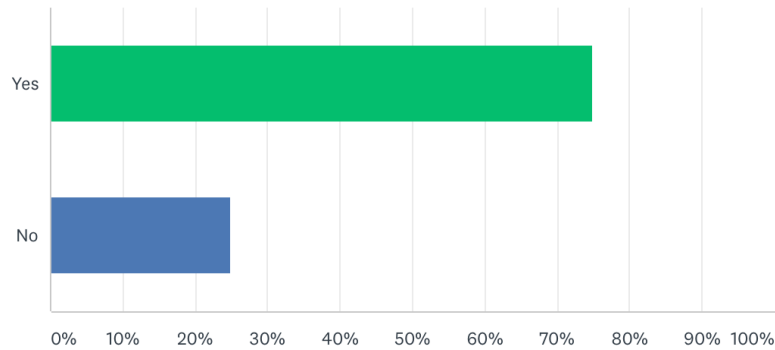
Additional evidence of an ongoing research program at all levels of review may include, but is not limited to the following:

- Research proposals or grants submitted to internal or external funding agencies
- Contributions in the form of critiques such as reviews for national periodicals, newspapers, or other communication media
- Publication of original works of fiction, drama, or poetry
- Manuscripts submitted to reputable peer-reviewed journals that are currently undergoing editorial or peer-review
- Contributions at professional conferences, seminars, workshops, institutes, or special programs
- Presentation of public lectures within a candidate's discipline
- Performances in the performing arts
- Exhibitions in the graphic arts
- Creation of software or digital products (e.g. DH), appropriate to the discipline
- Receipt of awards, prizes, fellowships, or grants related to one's academic role

EGL 100 Survey Result and Recommendations by Aparna Sinha

Do you assign a course reader for this course?

Answered: 8 Skipped: 0



ANSWER CHOICES	RESPONSES
▼ Yes	75.00% 6
▼ No	25.00% 2
TOTAL	8

[Comments \(6\)](#)

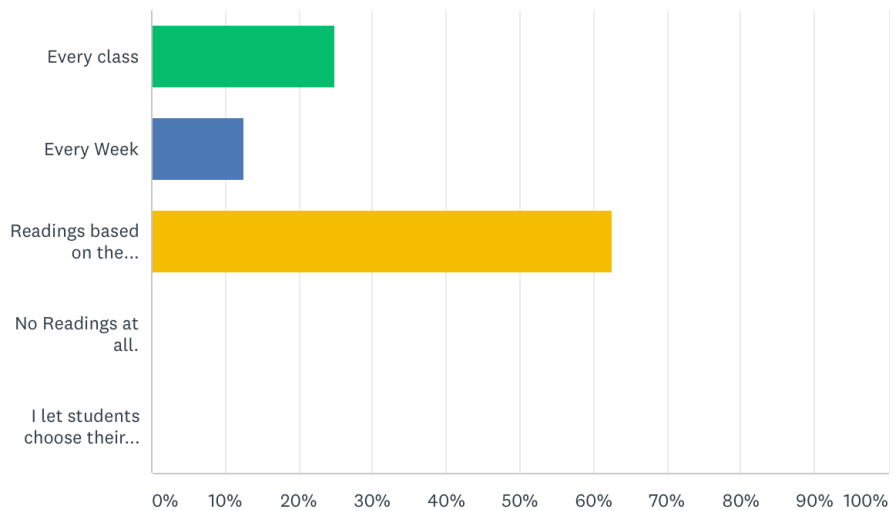
Ideally, a composition course should have a course reader that introduces students to multiple genres of writing. However, if you assign different readings weekly but do not have a course reader, that should be fine too. Having a course reader or assigning multiple readings will fulfill most of the categories mentioned on the IWAC rubric on Written Communication:

- 1) Content Development: Students get to explore text in relation to different audience and purposes.
- 2) Content of and Purpose of Writing: The context of writing is situational to the text: who is reading it? who is writing it? Under what circumstances will the text be shared or circulated? What social or political factors might affect how the text is composed or interpreted? What is the purpose of this text, etc..

- 3) Disciplinary Conventions: Reading multiple texts informs students of formal and informal rules around genres, disciplines, academic fields, voice and tone, evidence, and etc.
- 4) Genre Conventions: Students should be exposed to formal and informal rules for particular kinds of texts and/or media that guide formatting, organization, and stylistic choices. Our choices of readings has to multifaceted.

How often do you assign reading?

Answered: 8 Skipped: 0

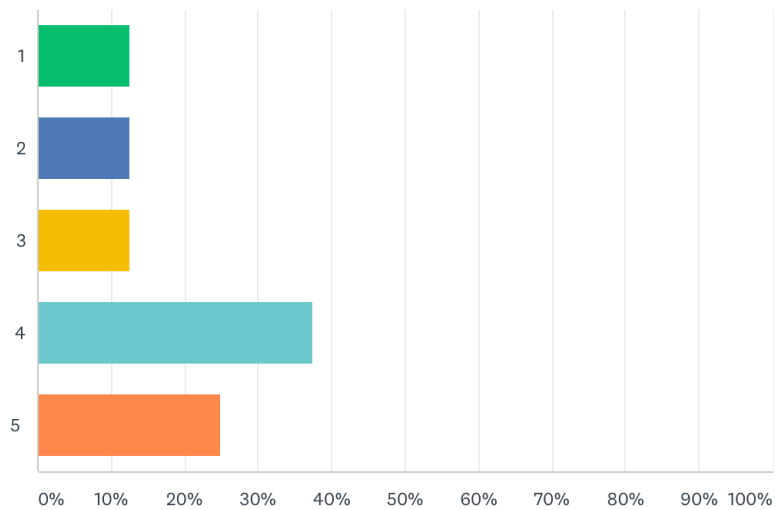


ANSWER CHOICES	RESPONSES
▼ Every class	25.00% 2
▼ Every Week	12.50% 1
▼ Readings based on the assignment	62.50% 5
▼ No Readings at all.	0.00% 0
▼ I let students choose their readings	0.00% 0
TOTAL	8

This finding is confusing and disturbing. In a writing course, we should be assigning readings weekly. A writing course must be supported by discussion around different types of texts and topics. EGL 100 is very much a type of critical thinking course.

How many major writing essays do you assign to your students?

Answered: 8 Skipped: 0



ANSWER CHOICES	RESPONSES
▼ 1	12.50% 1
▼ 2	12.50% 1
▼ 3	12.50% 1
▼ 4	37.50% 3
▼ 5	25.00% 2
TOTAL	8

Multiple genre and different writing assignments respond to conceptions of genre, audience, voice, arrangement and style by enabling students to tap into their knowledge about rich rhetorical situations, and the multiple perspectives that are inherent in any writing activity (Langstraat). Multiple assignments also ensures students to be on task, manage their time, and

stay engaged in class. If a particular assigned rhetorical situation is not working for a student, we are making sure that he/she has the opportunity to shine on the next writing assignment. If we assign only one or two assignments, we are making it harder for them to succeed in our classes and learn to write. I am sure we can all agree that writing is situational and contextual, based on audience, purpose, and rhetorical situation. If we do not expose our students to multiple writing situations, we are doing a disservice as writing teachers.

Also, based on our IWAC rubric of written communication and composition theory, we must assign multiple writing assignments in multiple genres.

- 1) Content Development: Students should get to explore text in relation to different audience and purposes.
- 2) Content of and Purpose of Writing: Students should be talking about assignments through different contexts, purposes, and situations: who is my audience ? What is the purpose of this text that I am writing? What types of evidence do I need for this assignment. Students should be given different assignments to deliberate on this question.
- 3) Disciplinary Conventions: Writing multiple texts informs students of formal and informal rules around genres, disciplines, academic fields, voice and tone, evidence, and etc.
- 4) Genre Conventions: Students should be exposed to formal and informal rules for particular kinds of texts and/or media that guide formatting, organization, and stylistic choices. Therefore, we must assign multiple writing assignments.

Q4 What is the word range of each of those assignments?

Answered: 8 Skipped: 0

#	RESPONSES	DATE
1	I also assign two short essays early (in addition to the four major papers) which are about setting goals and academic reading strategies. Assuming about 650 words per page, these first two are 1300 words each or longer. Summary Strong Response: 5 pages (3250 words) Proposal/Annotated Bibliography: 6 pages (3900 words) Research Narrative: 5 pages (3250 words) Final Research Paper: 8 pages minimum (5200 words minimum).	9/4/2019 9:06 AM
2	Narrative Essay 900-1000 words Analytical/Case Study Paper 1000-1200 words Rhetorical Analysis Paper 500-750 words Research Paper 1200-1500 words	8/29/2019 3:06 PM
3	Two shorter ones - 1,000-1,250 words Two Longer ones - 1,250-1,750 words	8/28/2019 5:20 AM
4	2-4 for shorter papers minimum of 6 for the research assignment	8/28/2019 3:50 AM
5	1000	8/28/2019 1:29 AM
6	Our one main research paper has a total of about 5,000 words, which they eventually reach at the end of the semester, after writing a series of drafts that largely contain 500 words each.	8/27/2019 6:42 AM
7	Four 1,000 word essays One 2,500-3,000 word essay	8/26/2019 12:35 PM
8	One 5-7, one 3-5.	8/26/2019 11:18 AM

A Composition course should assign writing assignments ranging between 4000-6000 words. In addition, students revise and edit their essays multiple times. I think we are doing good here as a department.

Q5 How do you ensure students are editing, drafting, and revising in your course?

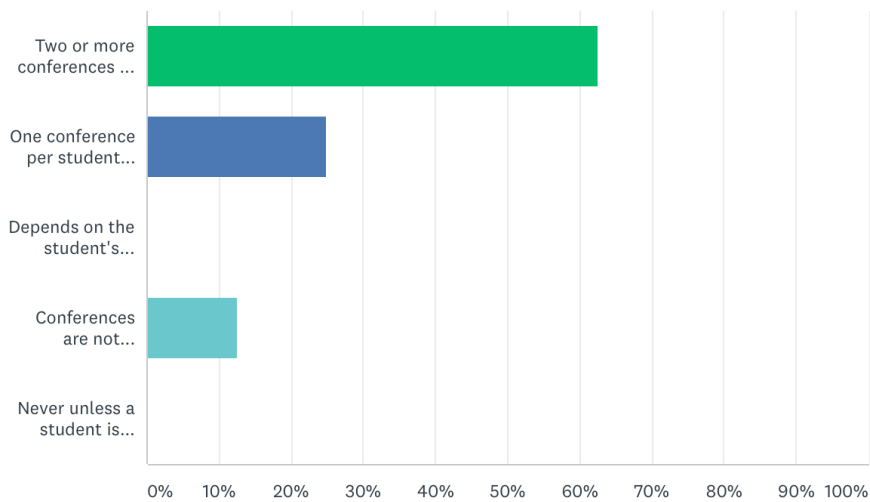
Answered: 8 Skipped: 0

#	RESPONSES	DATE
1	We do several of the papers in stages which students bring to class for peer review or bring to me in individual meetings. Each paper builds on the next so they have to work with previous drafts in order to complete subsequent assignments. Students are able to revise papers more than once.	9/4/2019 9:06 AM
2	All four of my assignments go through a drafting process, and then I do a final Portfolio where they choose any two of their favorite papers and revise and submit them with a Portfolio letter/ reflection.	8/29/2019 3:06 PM
3	at the end of the semester - students submit their portfolios with their previously workshopped drafts (which I have also seen in various stages) I'm experimenting now with going paperless - where each subsequent version of the draft has all new or revised passages highlighted (in Microsoft Word) ---since the previous versions are on Brightspace - i can always open the previous version for comparison if I think something is fishy. So far - highlighted revisions within each version has encouraged the honor system to work.	8/28/2019 5:20 AM
4	For each paper: 1. Often provide opportunity to prewrite in class. 2. Peer review session in class. 3. Often implement revision exercises after peer review. 4. Paper submitted for final review at least a week later.	8/28/2019 3:50 AM
5	Multiple mandatory drafts of all essays.	8/28/2019 1:29 AM
6	We not only do some in-class writing on a weekly basis, but students are expected to turn in their drafts to me at the end of every week. These drafts are then edited not only by me but by their peers and by our CMA English tutors, who have to work with the students on a regular basis, both in and out of class. In essence, the students' drafts are constantly subjected to no less than three layers of editing/proof-reading on a weekly basis.	8/27/2019 6:42 AM
7	Weekly homework that involves driving/drafting, in-class writing workshops, mandatory individual meetings to review drafts	8/26/2019 12:35 PM
8	Both paper have at least two drafts and a conference with me.	8/26/2019 11:18 AM

I think we are doing great as a department on drafts. Multiple drafts and revisions are paramount to a composition course. If we go a step further and assign multiple drafts and revisions on different writing assignments, we would ensure students learn revision strategies based on context and genres.

How many times do you meet with a student taking this course?

Answered: 8 Skipped: 0



ANSWER CHOICES	RESPONSES
▼ Two or more conferences per student (mandatory)	62.50% 5
▼ One conference per student (mandatory)	25.00% 2
▼ Depends on the student's desire to meet with me	0.00% 0
▼ Conferences are not mandatory but are encouraged by me.	12.50% 1
▼ Never unless a student is really struggling	0.00% 0
TOTAL	8

We are doing great as a department here. Meeting with students twice or more in a semester is excellent. I do think that at least one conference should be mandatory. It sets the precedence for using office hours. In addition, we should also be encouraging students to use the tutoring center. Maybe, we can give students grade points for coming to office hours and using the tutoring center.

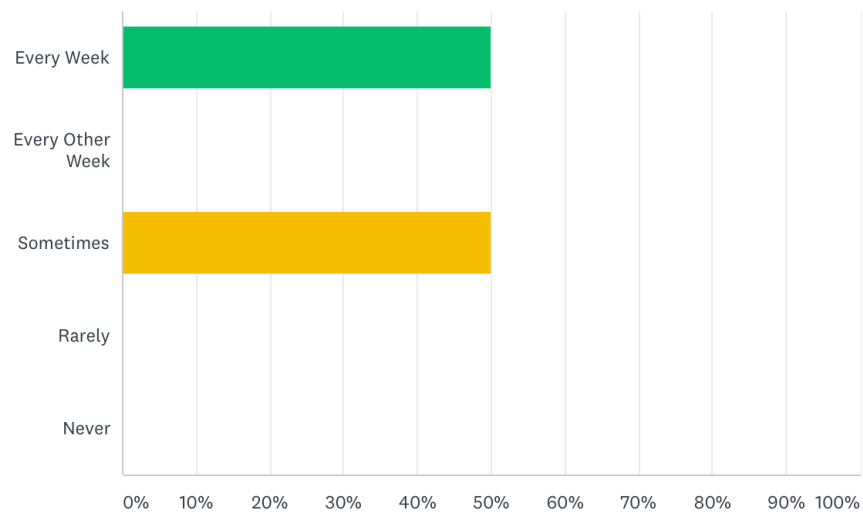
Q7 List the names of your major writing assignments.

Answered: 8 Skipped: 0

#	RESPONSES	DATE
1	Two short papers early on: Reflecting and Looking Ahead Jane Tompkins/Working with Scholarly Writing (these are about 2 pages each) - Summary/Strong Response Proposal Annotated Bibliography Research Narrative Final Research Paper	9/4/2019 9:06 AM
2	Narrative Essay 900-1000 words Analytical/Case Study Paper 1000-1200 words Rhetorical Analysis Paper 500-750 words Research Paper 1200-1500 words	8/29/2019 3:06 PM
3	Plato's Allegory of the Cave Reader Response to Fiction Digital Universe Research Essay -Focus on Social Media Research Essay - Student's Choice	8/28/2019 5:20 AM
4	Research Paper Assignment: proposal, annotated bib, revision outline, final document four or five various argumentative mode essays	8/28/2019 3:50 AM
5	Diagnostic Essay Rhetorical Analysis Essay Analysis of an Argument Formal Analysis (analyze rhetoric + argument) Research project	8/28/2019 1:29 AM
6	One (1) Major Research Paper on a topic of the students' own choosing.	8/27/2019 6:42 AM
7	1) Close Reading paper 2) Summary paper 3) Argument paper 4) Annotated Bibliography (not a paper but a 1,000 word assignment) 5) Final Paper [incorporates heavily revised elements from assignments 1-4]	8/26/2019 12:35 PM
8	10 single spaced, one-page logs 1 annotated bib (usually 8-10 sources) 2 papers mentioned above	8/26/2019 11:18 AM

How often do you assign reading response based homework?

Answered: 8 Skipped: 0



ANSWER CHOICES	RESPONSES
▼ Every Week	50.00% 4
▼ Every Other Week	0.00% 0
▼ Sometimes	50.00% 4
▼ Rarely	0.00% 0
▼ Never	0.00% 0
TOTAL	8

Reading responses are great way to gage your students comprehension. It should not be underestimated. They are easy to grade and do not warrant feedback.

Q9 What are your thoughts about having a final Portfolio in this course?

Answered: 8 Skipped: 0

#	RESPONSES	DATE
1	I haven't done Portfolios but I'm open to it.	9/4/2019 9:06 AM
2	I think it's a wonderful way of putting students array of work together along with a reflection. My students are able to reflect back on what all they wrote and learned. I love digital Portfolios.	8/29/2019 3:06 PM
3	Even though Brightspace ensures that all previous drafts can be accounted for, I think the requirement that of a portfolio encourages attention toward consistent revision throughout the semester on all assignments. I'm basically for it as a course-wide requirement.	8/28/2019 5:20 AM
4	I'll often implement revision assignments due at the end of the semester. They take two of their shorter essays and write to 4 pages minimum. I wouldn't care for a full-out portfolio that includes all the work. As I potentially could teach multiple sections of EGL 100, with potentially 25 students per course, I just don't have the time or energy to read through so many drafts at the close level of attention that portfolio assessment often takes (at least in my experiences).	8/28/2019 3:50 AM
5	It's an excellent way to offer students the opportunity to reflect on their progress over the semester, and gives them pride in accomplishment.	8/28/2019 1:29 AM
6	I can go either way as far as a Portfolio is concerned. My students send me their drafts on a weekly basis, which I archive in special folders, so these are always available, if need be. Although students add to their drafts weekly, and often don't keep their earlier versions, I do keep all of them for reference.	8/27/2019 6:42 AM
7	I have one! I'm a big fan. (I didn't mention it earlier, but it includes all drafts of the papers, and all the scaffolding / reading question worksheets they do for almost every class)	8/26/2019 12:35 PM
8	Ambivalent	8/26/2019 11:18 AM

In mid-1980s, Elbow & Belanoff argued for using classroom materials to create a writing assessment that “embodied multiple writing samples written on different occasions and in various rhetorical modes [and genres],” which came to be called as the Portfolio (Yancey, 2009, p. 138). Elbow & Belanoff (1980) argued saying that a community standard are achieved through portfolios and through these common standards fairer grades will be derived. Also, holistic scoring benefited the Portfolio assessment. However with using portfolios, scholars and WPAs have debated if portfolios should be graded at all, and if a holistic score can fairly justify the complexity represented in a portfolio. The other question with portfolio assessment has been if its display should be in a paper form or hypertext, namely in an electronic form. With coming of technology and digital literacy in 1990s, WPAs began to argue that writing teachers must consider the social situation and the medium in which a composition exists before assessing it.

Thus, came Digital Portfolio/Online Portfolio. Digital Portfolios are a great way to integrate technology in writing assessment. Whithaus (2005) claims “technology standards and computer-mediated communication suggest the skills needed to survive in the 21st-century academy and workplace and is not the same skills developed for print-based literacies” (p. 108). Furthermore, multi-modal skills, such as developing online portfolios/web pages that integrate hyperlinks and video are dialogic and interactive and acknowledge needs of our society today.

We could assign a Digital Final Portfolio with a reflection letter and any two different assignments (student’s choice). So many leading institutions are doing it, and it would be a great way to bring some consistency across our EGL 100s. Based on our departments answers, I think we are open to experimenting with Portfolios. Our composition courses currently are quite disparate. I absolutely do not want to infringe on our faculty’s academic freedom to teach these courses; however, if we have some parity across our comp courses, it would be extremely beneficial to our students. I think portfolio system will help galvanize that consistency.

Conclusion:

- 1) Composition teachers should be assigning readings in multiple genres.
- 2) A writing course must be supported by discussions about different types of readings. It’s very much a type of critical thinking course.
- 3) Writing is situational and contextual, based on audience, purpose, and rhetorical situation. If we do not expose our students to multiple writing situations, we are doing a disservice as writing teachers.
- 4) Multiple drafts and revisions are paramount to a composition course.

- 5) We could give students grade points for coming to office hours and using the tutoring center.

- 6) Our composition courses currently are taught quite disparately. Starting a Portfolio system across our EGL 100 sections will bring some parity and consistency.

EGL 100 UPDATES

REQUIRED ASSIGNMENT SEQUENCE

- Every section of EGL 100 will include separate graded assignments that address reading comprehension, rhetorical analysis, and argument-building and introduce/reinforce the following learning outcomes:
 - **READING ASSIGNMENT LEARNING OUTCOMES**
 - Identify the main ideas, both stated and inferred, of a written text
 - Recognize organizational patterns in written texts
 - Distinguish between facts and opinions in written texts
 - Summarize written texts accurately and comprehensively
 - **RHETORICAL ANALYSIS ASSIGNMENT LEARNING OUTCOMES**
 - Identify the implicit ideas, beliefs, and conditions underlying a statement
 - Analyze how rhetorical choices impact the way information is communicated
 - Evaluate arguments and their evidence through a process of critical inquiry.
 - **ARGUMENT-BUILDING ASSIGNMENT LEARNING OUTCOMES**
 - Systematically explore issues, objects or works through the collection and analysis of evidence
 - Synthesize information from multiple sources to draw informed conclusions
 - Craft an original argument
- These assignments may exist as discrete assignments OR may form part of a “scaffolding” that may result in a comprehensive final project.
- Ideally, all sections will introduce students to multiple genres of writing. Instructors have the freedom to decide which genres and audiences to address in their own sections, but when submitting artifacts must provide the assessment committee with assignment prompts that clearly indicate the context of writing and intended audience.

ESTABLISHING PARITY ACROSS SECTIONS

- All sections will assign a total amount of writing between 4,000-6,000 words (this word-count includes graded scaffolding assignments that may go on to form part of a longer final paper).
- All sections will assign multiple graded writing assignments.
- Across all sections, course design should emphasize that writing is a process that requires reflection and revisions; accordingly, assignments should include multiple stages of drafting and revision.

EXIT EXAM

- Every section will give an exit exam in the form of a timed test to assess written communication, which will take place in class during the last week of classes

- The timed in-class test will be designed by the departmental assessment committee for all sections.
- Instructors may decide the course value of the exam, but it should be between 10-15% of final grade (not to exceed 15%)
- All exams will be graded by individual instructors *and* assessed by a department team using a standard rubric by a department team on “dead day”
- Assessment results will be shared with the Institution-Wide Assessment Committee.