

# Department of English Self-Study

Hanover College

9 February 2022

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## Component One

### 1. The program or department supports the mission of Hanover College

Hanover College's Mission Statement: Hanover College is a challenging and supportive community whose members take responsibility for lifelong inquiry, transformative learning, and meaningful service.

The English Department provides a very supportive environment in which students come to value lifelong and transformative learning. Our classes are largely discussion based, and this method enables students to develop and articulate their own ideas and to get to know their professors well (and vice versa). This context enables faculty not only to meet students where they are but also to challenge them to grow and deepen their learning. Their transformation shows up in the typically high scores students receive on their senior comprehensive exams and senior projects as well as their readiness for graduate programs. In addition, we share the fun of talking about literature in extra-curricular events, such as our department colloquia series, in which faculty and students share their research with each other, as well as an annual department picnic and comprehensive exam dinner. Students and faculty also share interests and exchange ideas at various readings promoted by *Kennings* (the Department's annual literary magazine), an annual Beat poetry reading, and an annual student-led Geek-a-thon. The exchanges that take place at these and other events like them show students how the pleasures of literary analysis and production extend beyond the classroom and into daily life. Through serving on the boards and staff of *Kennings* as well as the student newspaper *The Triangle*, many English majors learn about service to their community. The Department also offers an annual internship scholarship to a junior female major, and, more often than not, these internships include a service component.

We've designed the senior comprehensive exam to help students consolidate their four years of study in the major and hopefully enable them to retain learning beyond their college years. In this exam we evaluate students based upon their fulfillment of six learning objectives. For the first objective, which emphasizes the quality/understanding of their independent scholarship, students present the results of an extended senior research or creative project, one that they themselves choose. The purpose of this objective is to encourage students to pursue their own interests and produce a finished product, a goal that certainly bolsters the development of their capacity to be lifelong learners. Objectives 2 – 5 (retention of reading and study; understanding and application of the discipline's terminology; understanding of literary history; and ability to synthesize originally ideas across courses) are designed to help students retain discipline- specific content and methods of analysis, all of which aid the development of critical thinking skills that can serve students in many other contexts throughout their lives. Objective 6, which focuses on students' ability to make and defend value

judgments about literature, promotes evaluation informed by analysis, a skill that can translate into their becoming more informed and thoughtful citizens.

## 2. An explanation of program distinctiveness

We've structured the English major to be highly flexible, with a wide range of options for completion. Students begin by acquiring a broad base of knowledge in the discipline and work their way up to more narrowly focused courses that encourage depth and nuance of understanding. We encourage majors to begin with ENG240, Literary Analysis, a required course that introduces them to literary genres, terminology, poetic form, and literary theory. We also encourage our majors to take their three required survey courses early on (they can select from five options: ENG243—Survey I: Early Literature; ENG244—Survey II: Medieval English Literature; ENG245—Survey III: Renaissance and Restoration Literature, 1500 - 1700; ENG246--Survey IV: English Literature 1700-1900; and ENG247—Survey V: American Literature), as these courses help them to develop a sense of literary history that serves them well in upper-level courses. Each major must also choose from one of three junior seminars, which focus on developing depth of knowledge and research skills, typically on one or two authors (these courses include ENG 353: Studies in Poetry; ENG 354: Studies in Fiction; and ENG356: Studies in Drama). We offer two "Studies in" courses per year. All majors must also complete either the Senior Seminar (ENG461) or a senior thesis as their culminating experience. Students get to choose which of these options they prefer. The senior seminar includes a review for comprehensive exams (open to all majors whether they are taking the course or not). Then students engage in an in-depth study of one contemporary author of their choosing—the idea being that they will write on an author about whom there is not yet much criticism available, so their work will have to be original. Students who opt to do the senior thesis can choose their own topic and advisor. They also have the option to produce either a critical or a creative thesis. For the creative thesis students are still required to do some research into either the genre they will be writing in or authors who might influence their writing. For the critical thesis students are required to engage with extant critical works about their author/topic. Other than that, majors choose from a number of elective courses to complete their major, which requires a total of ten courses.

In the past few years the Department's Creative Writing program has been restructured and enhanced, with courses reconfigured to reflect developments in generic forms and publishing mediums. Creative Writing courses now include: ENG 161 Poetry: The Spoken Word; ENG 252 Creative Writing for the Digital Age; ENG/COM 251 American Journalism; ENG 343 Screenwriting; THR 345 Playwriting; THR 346 Advanced Playwriting; ENG 355 Advanced Creative Writing Workshop. Students have the option to minor in Creative Writing. The minor includes one course in modern and contemporary literature (choosing from ENG 321 20<sup>th</sup> Century Poetry; ENG 322 20<sup>th</sup> Century Fiction; and ENG 336 Modern and Contemporary Drama) and at least four of the other listed courses. In addition, students have the option of doing a senior thesis in Creative Writing.

Students also have the option of taking Creative Writing courses as electives in their English major without completing a separate CW minor.

### 3. A discussion of specific learning objectives for courses required in the program

#### **Learning Objectives for General Curricular Requirements:**

Most English courses meet several of the College's General Educational Requirements. These requirements are broken down into two categories, the Core Curriculum Requirements (CCRs) and the Areas of Competency and Engagement (ACEs). The Department's course offerings are designed to offer students, both majors and non-majors, great flexibility in how they fulfill these requirements

Almost all English courses satisfy the Literary and Artistic Perspectives (LA) CCR. The LA CCR goals are to teach students to

1. interpret, analyze, or create works of art or literary texts
2. explore the power of literary or artistic works to both reflect and influence individuals, society, and culture
3. recognize the roles imagination and empathy play in understanding others and the world around us
4. appreciate the process of artistic creation
5. examine the history of, theory behind, and/or techniques utilized in literary texts or creative work

Our course offerings also satisfy numerous CCRs. These include Writing One (W1) and Writing Two (W2) CCRs. W1 courses teach students to

1. learn and engage in college-level writing
2. take clear and purposeful positions on subjects of importance and support them effectively through a thesis statement, supporting evidence, and cogent arguments that lead to a clear conclusion
3. understand writing as a process by revising for clarity, consistency, and mechanical correctness
4. demonstrate the ability to document evidence

W2 courses further students' writing instruction by

1. introducing students to research methods and writing within a specific discipline
2. introducing students to how to formulate questions within a specific discipline, to formulate a methodology for addressing those questions, and to evaluate and employ evidence for advancing their conclusions in writing

Several of our courses also fulfill the Speaking (S) and Cultural Perspectives (CP) ACEs. The goal of the S courses is to help students

1. demonstrate skill in structuring oral presentations for maximum effectiveness, interest and clarity

2. present clear positions on subjects of importance and support them with evidence
  3. critically evaluate and respond to the arguments of others, recognizing premises, chains of reasoning, ambiguities, implications, and logical fallacies
  4. consider purpose, audience, context, and style in spoken work
- CP courses aim to teach students to
1. examine Non-West and Latin American cultures, as well as the cultures of marginalized groups in the United States, from the perspectives of those cultures
  2. articulate different ways of understanding the human condition and identify distinctions among cultural systems, products, structures, preferences, behaviors and values
  3. better understand one's own self, society, and culture, through the study of alternatives
  4. build the cultural competency necessary to operate in a diverse and global environment
  5. discuss the impact of environment and geography on culture

### **Department-Specific Learning Objectives**

The department's overall learning objectives for the major appear in 1. above but bear repeating here. They emphasize students'

1. Quality/understanding of independent scholarship (e.g., in discussion of Senior Thesis or Senior Seminar project)
2. Retention of reading and study (e.g., identifications or discussion of course-specific concepts)
3. Understanding and application of the discipline's terminology
4. Understanding of literary history (periods, dates, etc.)
5. Original synthesis of ideas (from separate writers, courses, historical eras)
6. Ability to make and defend value judgments about literature.

While all of our classes reinforce some of these objectives, we also ensure that they are met by specific major requirements:

1. Quality/understanding of independent scholarship: Students have two ways of meeting this objective; they choose between the senior seminar and a senior thesis. In the seminar each participant chooses from a list of contemporary authors who have not, as yet, received much attention in academic criticism. Each student then becomes the expert in that author and chooses one of that author's works on which to write a seminar paper. The purpose of this approach is to encourage students to develop an independent approach to the author of their choosing, with guidance and structure provided by the class professor. The senior thesis is a more independent project, in which the student typically meets once a week with an advisor, designs his/her/their own topic, engages with a significant sampling of criticism on the topic, and writes a thesis of substantial length, one that includes an abstract, an introduction, and a conclusion as well as several chapters.

2 - 4. Retention of reading and study; Understanding and application of the discipline's terminology; and Understanding of literary history. In Literary Analysis (ENG240), our gateway course to the major, students learn basic terminology; are introduced to literary genres and basic approaches to analyzing those genres; and learn about several types of literary theory (typically New Criticism, Feminism, Cultural Criticism, Queer theory, Post-colonial and Race theory). These subjects are then reinforced in other courses throughout the major. Literary survey courses (ENG243 Survey I: Early Literature; ENG244 Survey II: Medieval Literature; ENG245 Survey III: Renaissance and Restoration Literature 1500-1700; Survey IV: English Literature 1700-1900; ENG247 Survey V: American Literature) also reinforce these elements of study while adding in a focus on literary history and the evolution of literary trends.

5 – 6. Original synthesis of ideas; Ability to make and defend value judgments about literature. These final two objectives are met by all of our courses as well. They also get reinforced in the senior seminar, in which students begin by reviewing for their senior comprehensive exam. The junior seminars (ENG353 Studies in Poetry; ENG354 Studies in Fiction; and ENG356 Studies in Drama) also emphasize the ability to make value judgments based on more in-depth analysis of either a single author, a pair of authors, or a literary movement.

#### 4. Contributions in regard to academic advising

All members of our department share the responsibility of advising our majors. Advising duties always include advising course selection for each term and ensuring that our advisees meet all graduation and major requirements. Advising duties can also include such things as career advising (although the College also has the Levett Career Center for more professional career advising), advising on graduate school selection and applications, advising on fellowship, study abroad, and internship applications, and



recommendation writing. Below is a sampling of some of the results of our advising efforts. Our Creative Writing Professor also advises the student Creative publication, *Kennings*.

Last 10 years' acceptances to Fellowships and Service Organizations:

Leadership Alliance—1

Fulbright—Nepal, Sri Lanka, Colombia

Peace Corps—2

Gilman—India, Chile, Turkey

JET—1

Princeton in Asia—1

America-India Foundation—2

Americorps—6

Last 10 years' graduate school acceptances (16.5 % of majors):

U Arkansas—MA--Medieval Lit./Creative Writing

U of Birmingham, England—MA Shakespeare Studies (2)

U of Texas, Austin—MA Women and Gender Studies

Purdue University—PhD Gender Studies

U of Louisville—MA English (2)

Brandeis University—MA English

Carnegie Mellon University--Masters in Translation (this former student's senior thesis translation into English of Spanish play *Life is a Dream* by Redro Calderon de la Barca now on Trafika Europe Radio Theater: <https://www.trafikaeurope.org/podcast/trafika-europe-radio-theater/?c=72e1ba2726d6>)

Butler University--MFA in Creative Writing (3)

U of Illinois at Urbana-Champaign—PhD in English (2)

Indiana University—PhD in English, MA in Literacy, Culture, & Language Ed.

Indiana University Law School

Indiana University Purdue University Indiana—MA Museum Studies

Salmon Chase Law School

Depaul University Law School

Carthage College—MA Education

Oxford Brookes University, England—MA Publishing

University of Kentucky—MA Public Administration

Lindenwood University—MA Education

McGill University—MA Library Science

Recent English Internship Activity:

In the last ten years English Department faculty members have advised 13 internships.

year	term	subterm	course ID	Course Title	instructor	units
2011	20		ENG 357 A	Internship: NUVO Newsweekly	Stokes, Kay	1
2012	20		ENG 357 A	Internship: Indiana Living Green	Goertz, S. Dee	1
2012	40	WI	ENG 357 J	Internship: HC Learning Center	Stokes, Kay	1
2014	20		ENG 357 A	Internship: HC Comm & Marketing	Stokes, Kay	1
2014	20		ENG 457 A	Internship: Jackson Co. Publ Libr	Goertz, S. Dee	1
2015	20		ENG 457 A	Internship: Global Treks/Adventures	Stokes, Kay	1
2015	40	WI	ENG 357 J	Internship: Keysocks LLC	Tomsen, Margot	1
2016	20		ENG 357 A	Internship: HC Triangle Newspaper	Stokes, Kay	1
2016	40	WI	ENG 357 J	Internship: WKM News	Stokes, Kay	1
2017	20		ENG 457 A	Internship: HC Stu Life & Lrn Ctr	Stokes, Kay	1
2020	20		ENG 357 A	Internship: Live a Dream - Trilogy	Battles, Paul	1
2020	20		ENG 357 B	Internship: Nightfall Farm	Goertz, S. Dee	1
2021	20		ENG 357 A	Internship: One Southern Indiana	Jobe, Steve	1

In the last six years, the English Department has been able to offer a departmental internship to a junior female English major through a gift fund established for that purpose:

Abigail Wilson-- Global Treks and Adventures, Apostle Islands, field guide writer

Sydney Wilson--P.R. for Town of Madison, IN

Rosemary Kent, Allegra Chaconas (no information)

Stephanie Johnson--Nightfall Farm sustainability project

## 5. Contributions to required courses

The Department serves the following majors/programs with the following courses:

Communication—ENG/COM 251

Creative Writing minor

Gender Studies Major/Minor--ENG 326, ENG 332

Theatre--ENG 245, ENG 334, ENG 336, ENG/THR 348, ENG 356,  
ENG/THR 343

Elementary Education--ENG 243, ENG 325

Secondary Education—English major

## 6. Contributions of the faculty on committees

Dominique Battles: College Writing Coordinator (2015-present); Coordinator for First-Year writing assessment (2013-present); Chair, Medieval and Renaissance Studies (2011-present); Committee of the Faculty, Hanover College (2003 – 2004, 2009-2010); Faculty Evaluation Committee, Hanover College (AY 2007-2009); Faculty Development Committee, Hanover College (AY 2004-5)

Paul Battles: Chair, Program and Position Review Committee (2016-18); Chair, Hanover College Curriculum Committee (2011-12); Chair, Hanover College Department of English (2010-2017); Chair, Medieval and Renaissance Studies Committee (2000 - 2010); Assessment Committee (2000-2001); Classical Studies Committee (1999-2000)

HC Academic Vision Plan Writing Consultant (2003 - 2004); Director, Hanover College Writing Center (2001-2003); Faculty Evaluation Committee (2001-2003)

Dee Goertz: Committee of the Faculty (2014-2015, 2021-22); Curriculum Committee (2018-2021--chair 2019-2021); Faculty Evaluation Committee (1992-1993, 2006-2007, 2015-2017); Strategic Planning Task Force 1 (Summer 2016); Enrollment and Marketing Committee, 2015-2017; Faculty Steering Committee (2008 – 2012); Academic Vision Implementation Committee, 2002-3; Merit Scholarship Committee, Winter/Spring, 1994

Melissa Eden: Faculty Evaluation Committee (2020 – 2022); Committee on Learning and Teaching (2019-2020); English Department Chair, 2004 – 2010; Committee of the Faculty (1999 – 2001, 2009-2011, Chair, 2015-2017); 4C's Committee, 2014-2015; Strategic Planning Task Force, Asian Studies Subcommittee Chair 2013-2014; Faculty Development Committee Chair, 2012-2013); Curriculum Committee (2007-2008, Chair, 2008-2009); Academic Vision Task Force (2000-2003, Chair, 2002-2003, Implementation 2004 – 2006); Phi Beta Kappa (1997 – 2004; Co-Chair, 2000-2008); Writing Center Director, Winter/Spring 2000; President's Task Force on Date and Acquaintance Rape, Hanover College (1991); Committee on Non-Traditional Women Students, Hanover College (1992-1993)

Steve Jobe: Director, Writing Center; Chair, Department of English; Committee of the Faculty; Faculty Evaluation Committee; Member and Convenor, Faculty Steering Committee; Member and Convenor, Faculty Development Committee; Academic Vision Plan Implementation Coordinator (Great Works); Member and Convenor, Alternative Instructional Delivery Task Force; Vice President of Academic Affairs & Dean of the Faculty, Hanover College (2010-2020)

Saul Lemerond: Hanover Innovation Program (2021-22); Faculty Executive Committee (2020–21)

## 7. Contributions to other areas of service to the college community

Dominique Battles: Crowe Scholarship Interviewer (February 2019); College Writing Coordinator (2015-present); Organizer for Faculty Book Talks (two during AY 2015-2016); Coordinator for First-Year writing assessment (2013-present); Faculty Liaison to the Office of Public Relations (2013-present); Creator of new webpage devoted to faculty scholarship on the Hanover website (2013-present); Organizer, Karns Award Lecture (April 2012); Global Study Scholars Weekend, Hanover College (February 2011; 2012); Member, Duggan Library Advisory Group (2009-2013); Leap Sessions, Hanover College (March 2009); Coordinator for the English Department Colloquium (2008-present); Merit Scholarship Weekend, evening reception (February 2009); Organizer, Knit Wits (Faculty/staff/student knitting club), 2007-present; Led weekend Intensive Inquiry, through Center for Free Inquiry, Hanover College, entitled "Mutability in Renaissance Literature (February 2007); Led weekend Intensive Inquiry, through Center for Free Inquiry, Hanover College, entitled "An Investigation of Heroes Across Time and Space" (March 2005); June 2003: Early Registration, Hanover College; Composed pamphlet and participated in panel on "Balancing Career and Family," Hanover College (Fall 2003); Merit Scholarship Weekend interviews and welcoming of students (March 2002; March 2003; March 2005); Attended Parents Weekend Reception, Hanover College (February 2002; February 2003, February 2004); Center

for Business Preparation Search Committee, Hanover College (AY 2004-5); Theology Search Committee, Hanover College (AY 2001/2); Classics Search Committee, Hanover College (AY 2000/1)

Paul Battles: Founding member, Hanover College Center for Digital Humanities (2019); faculty advisor for Tabletop Gaming Club (2008-present); various contributions to “Geeky Halloween” and “Geek-a-thon” (student festivals), 2014-present; Hanover College Scholarship Support Group (2012-present).

Melissa Eden: New Faculty Mentor, 2018- 2019, 2021-22; Teaching Circle: Inclusive and Antiracist Pedagogy 2021 – 2022; Discussing Privilege, Race, and Racism in the Classroom Discussion Group 2019 – 2020; Coordinated week-long visit of alumna and novelist Debbie Kennedy Winter 2018; New Faculty Mentor, 2018- 2019, 2021-22; Computer Science Search, Fall 2016; Crowe Scholars, Global Scholars interviewer, 2009-2019; Academic Coach, Fall 2016 – Fall 2020; Director of Admission Search, Fall 2015; Representative of Hanover Faculty at AQIP Conference in Chicago, 2014; LEAP advisor, 2013 – 2015; Alumni Senior Awards Committee, Winter 2013; Vocational Mentor, 2012-2013; Reviewer of Chicago Program 2009-2010; Merit Scholarship interviews, 2008, 2006, 2004, 2002; Evaluator, Senior Education Portfolio, Winter 2008; Coordinator, Arts and Letters Division Head Election, 2007-2008; Center for Business Preparation Director search, 2007-2008; Panelist, People for Peace, Flags for the Fallen, Fall, 2007; Intensive Inquiry, Leadership with a Conscience, Winter 2007; Assisted with coordination of visits of speakers Angel Mateos and Joyce Brinkman, Winter 2006; Music Department Concert Band Director search, 2005-2006; Common Reading PA Training, Fall 2005; Common Reading Participant, 2004-2006; First Year Experience, Presentation on Common Reading with full student body, Fall 2004, 2005; Sociology Search Assistant Professor, 2003-2004; Writing and Speaking Coordinator Screening Committee, 2003-2004; Intensive Inquiry, Angela Carter, Fall 2003; Greiner Awards Judge, 2003; Phi Beta Kappa Co-Chair, 2000-2004; Music Department Choral Director Search, Spring 2000; Chair: Eurasia, 1999-2001; Middle East Specialist Search, 1998-1999; Director, Foreign and Classic Film Series, 1997-1999; Classic Hall Faculty Secretary Search Committee, Spring 1998; Phi Beta Kappa at Hanover College, 1997 - present; President’s Task Force on Date and Acquaintance Rape, 1991; Committee on Non-Traditional Women Students, Hanover College, 1992-1993; Women’s Issues Discussion Group, Hanover College, 1991-1994; D.A.R.E. (Date and Acquaintance Rape Education) Advisor, Hanover College, 1992-1994

Dee Goertz: Church Relations Task Force, 2004-2006; Library Advisory Board, 2002-2004; Writing and Speaking assessment (with Bill Bettler), Summer 2003.

Writing assessment (reader), Summer 1997; Eurasia III coordinator, 1997-2001; Teacher Education Subcommittee, Chair, 1996-97; Search Committees (various); annual Beat Poetry reading; PBK application committee; campus interview with U.S. Poet Laureate Tracy K. Smith (2018).

Steve Jobe: Advisor, Kennings; Library Advisory Board; Faculty Search Committees (various); Common Reading Participant; Interviewer, Scholarship Weekend (multiple); Member and Co-Chair, Phi Beta Kappa Application Committee (multiple); Departmental Representative, Hanover at a Glance (multiple); Member and Convenor, Faculty Scholarly and Creative Activity Task Force

Saul Lemerond: Chantel Massey Poetry Reading, Master of Ceremonies 2021; Faculty Development Group Facilitator 2021; "Recording Yourself," Discussion Group 2021; "Incorporating Digital Resources into Teaching," Discussion Group (2021); "Meaningful Class Discussion," Discussion Group (2021); Presenter. "Critical Reading: Help Students Develop Reading Skills Necessary to Thrive in College and Beyond," *Faculty August Experience* 2019; Writer: Indiana Humanities Grant to host Dr. Lasana Kazembe, an expert on Indiana Black Arts Movement Poets and musicians, for National Poetry Month (cancelled due to COVID); Guest Lecturer, "A Select History of Apocalyptic Literature." *Geek-a-thon* (2019); Faculty Representative. *Crowe Scholarship Interviews* 2018, 2019; Faculty Representative, *Hanover at a Glance* 2018, 2019, 2020; Advisor, *Kennings* (nominated and a finalist for a Student Leadership award) 2018, 2019, 2020; Faculty Presenter, *English Department Colloquium* 2018, 2021; Judge, *Geeky Halloween Scary Story Contest* 2018

## 8. Recommendations for improvement

On occasion the English Department has writers visit campus to give readings. Most often these visits are brief, but they nevertheless stir up excitement and enthusiasm from our students, who get to interact with practitioners of the craft of writing, people who have made a career of it. Visits and readings from such writers as U.S. Poet Laureate Tracy Smith, Kentucky poet Frank X. Walker, and Indiana poet Chantel Massey create energy and excitement on campus and imbue our program with a sense of literature as a living thing. More rarely, we have been able to invite writers in residence to campus for a weeklong visit, although in the last ten years we've done so only once. This visit, by alumna Deborah Kennedy, inspired faculty and students alike and certainly promoted the ideals of lifelong learning. Kennedy held a formal reading from her novel *Tornado Weather*, for which she won the 2018 Eugene and Marilyn Glick Indiana Emerging Authors Award as well as reviews in *The New York Times Book Review* and in *Oprah Magazine*. She also visited numerous classes, ate meals with students and faculty, held a reading at a local bookstore, met with the staff of the campus newspaper (*The Triangle*) and of the campus literary journal (*Kennings*), and held one-to-one critique sessions with creative writing students. The enthusiasm this visit generated amongst students and faculty—not just from the English Department, we might add—was palpable. For this reason we would like to be able to hold more regular

readings, perhaps even an established series, and we'd also like to be able to hold a regular writer-in-residence program. What this plan calls for, of course, is funding.

## Component Two

The program or department has high **academic quality**.

### 1. Comparison of curriculum to peer institutions' curricula

Like our peer institutions, our curriculum combines canonical and non-canonical, old and new, western and non-western literature, affording variety within a structured set of curricular requirements. See Chart Below. Like our peer institutions

- Our course offerings are organized in tiers (100, 200, 300, 400 level).
- We require students to fulfill a distribution requirement in literary periods.
- We require students to take a culminating course in the form either of a Senior Seminar, or a senior Thesis.
- We enable students' avenues for individual research, either through Directed Studies, or through a Senior Thesis.
- We offer specializations in Secondary Education and Creative Writing.
- We offer off-campus study opportunities.



	Albion	Alma	Austin	Juniata	Randolph-Macon	Washington-Jefferson	Hanover
Tiered courses	√	√	√		√	√	√
Multiple, chron. surveys	√	√	√		√	√	√
Canon and non-Canon	√	√	√		√	unclear	√
Senior Requirement	√	√	√		√	√	√
Themed Courses	√	√			√		√
Drama	√	√			√		√
Critical Theory course	√	√	√	√			√
Balance of early and later periods	√	√	√		√	unclear	√
Creative Writing	√	√	√	√	√		√
Tiered Writing courses	√	√	√		√		√
Professional Writing/Journalism	√	√	√	√	√		√
Directed Studies	√	√			√	√	√
Internships	√			√	√	√	√
Off-Campus Study		√	√			unclear	√
Single/two author courses	√	√			√		√
Distribution Requirements	√	√	√	√		√	√

At the same time, **Hanover English stands out from our peer institutions** in some refreshing ways:

- While our English Department, like some of our peers, relies on chronological surveys to cover important segments of our curriculum, we also have a rich variety of themed courses for students interested in particular periods or genres (e.g. Viking Myths and Legends; Fairytale Fictions; Lost in Jane Austen; Star-Crossed Lovers).
- Our 100-level courses, which cover W1 requirements, particularly stand out for sheer juiciness of content: Monsters, American Satire, Bollywood, Beauty and the Beast, Water), courses that are popular college-wide regardless of the W1 designation.
- A course in English Grammar (only one of our peer institutions – Randolph-Macon – offers such a course).
- A course in Podcasting (a popular and growing form of multi-media creative writing).
- A course in Fairy-Tale fictions (a foundation of much of western literature).
- A course in Self-publishing (where students learn all the mechanics of publishing their own books).
- A forthcoming course in Digital Humanities.

2. N/A

### 3. Outcomes for majors over past five years

Between 2016 and 2020, we graduated 56 students with a B.A. in English. Highlights from data gathered by our Levett Career Center, which tracks students to the end of the calendar year students graduate, shows the following job/career placements:

- 17 of our graduates have become teachers, primarily in Secondary Education, with some also in Middle School and Elementary Education, Fulbright Teaching abroad, Spanish language instruction, and Pre-School Education.
- 11 graduates have pursued jobs/careers in Business Support, Management and Analytics.
- One, who double-majored in English and Computer Science, is a Software Developer for a major producer of medical instruments.
- 6 of our graduates have gone on to M.A. and Ph.D. programs in English/Medieval Studies, Publishing, Museum Studies, and Law.
- Various individual students have pursued opportunities such as ABA Therapist, volunteer work for non-profits including Americorps, the Peace Corps, the Youth for Tech Foundation, while others have gone into university administration.

Even though this data does not track long-term career outcomes, it nonetheless reveals a fruitful playing field of career opportunities and professional development.

4. Satisfaction survey distributed to recent alumni: n.a.

#### 5. Summary of faculty research and scholarship

- A core of our faculty maintains an active research program, with regular scholarly publications in top-tier professional journals, and leading literary magazines. See CVs attached.
- Our department boasts four published books, including an edited volume of essays on the Pulitzer-prize winning author and Hanover alum, Carol Shields, two scholarly monographs on medieval literature, one critical edition of a major Middle English poem, and one edited volume of the letters of Henry James. Another volume on pedagogy and podcasting is forthcoming.
- Our faculty regularly present at professional conferences, regional as well as international.

#### 6. Faculty Accomplishments or Awards

- A majority of our departmental faculty hold degrees from top-20 ranked English Departments in the country.
- Four of our faculty, Melissa Eden, Dee Goertz, Steve Jobe, and Dominique Battles, are members of Phi Beta Kappa.
- One of our faculty, Dee Goertz, is a recipient of the HC Baynham Award for Excellence in Teaching.
- Two of our faculty, Paul Battles and Dominique Battles, are recipients of the HC Karns Award for Faculty Scholarship and Creative Activity.
- Paul Battles published a book chapter in an edited volume on Jacob Grimm that subsequently won an international award.
- Dominique Battles was awarded the 2020 Louis Round Wilson Prize for “article of the year” for a two-part article sequence published in *Studies in Philology*.

#### 7. Assessment reports, related to program objectives and learning outcomes

The English Department pursues two parallel, and on-going lines of Assessment: **Assessment of our Departmental Learning Objectives**, and **Assessment of College-wide Writing at the W1 and W2 levels (2016-present)**.

Since adopting a **WAC/WID model of Writing** in 2016, members of the English Department have been conducting annual Writing Assessment using a third-party, blind model based on a similar model used by the College Board. After gathering two-years running data on W1, followed by two-years of running data on W2 to establish a baseline, we now alternate years of assessing W1 and W2.

**Highlights** from our most recent **College-wide Writing Assessment for W1 (2017-18)** include

- **75% of Hanover Students successfully scored at or above the benchmark** in Thesis, Content, Organization, and Style, with **most students scoring well above the average**.
- **70% of students scored at or above the benchmark in Grammar**.
- These results represent a **substantial improvement** over the scores obtained in the year 2016-17.
- Writing outcomes are **evenly distributed across the disciplines**.

#### **Highlights of W2 Writing Assessment 2018-2019:**

1. There was **significant improvement in student writing when compared with W1**, particularly at the lower ends of the spectrum.
2. **We exceeded our benchmark for Grammar, with over 80% of students achieving a 3 or better in W2.**
3. The **Writing-in-disciplines aspect is working very well**, with student papers in all academic disciplines showing very good scores.

The **most recent W2 Writing Assessment (2019-2020) showed further improvements in Grammar**, and sustained performance among the top tier of students. However, it also showed broader declines in student writing outcomes, particularly among the lowest-performing students, who scored substantially lower in all areas than earlier low-performing students. As these are the same courses, taught by the same professors as in earlier years, we might speculate about shifting patterns among the student body, larger social stressors (the Covid-19 pandemic; national political tensions), and/or changing practices in college admissions (e.g. going test-optional in 2017). The W2 sequence will be assessed again in AY 2021-2022.

## Component Three

### **The department has an efficient and effective design**

The principal pedagogical purposes of the English Department are four-fold:

1. to provide a coherent, rigorous, but manageable academic programs for students majoring or minoring in English;
2. to support the operation, staffing, and curriculum of coordinate programs (e.g., the major and minor programs in Medieval and Renaissance Studies, the minor program in Creative Writing) and to provide cognate or cross-listed courses for affiliated departments (e.g., Communication, Gender Studies, Theatre, Elementary Education, Secondary Education);
3. to serve students in their completion of selective components in the college's general education requirements (CCRs, ACEs);
4. and to provide elective literature courses to students seeking to broaden, complement, or contextualize their liberal arts education.

Although the English curriculum as a whole is adequate to all of the above purposes, this discussion will emphasize the two functions—the delivery of the major program, the support of the general education requirements—that are most dependent on and determinative of departmental resources.

#### 1. Efficiency & Effectiveness in the Major Program (Departmental Perspective)

In support of the college mission (see *Component One, Section 1*), in compliance with college policies, with necessary approval of the faculty at large, and with support of the administration, the department is responsible for the design, delivery, and maintenance of the major program in English. It determines the scope and nature of undergraduate study of the discipline; develops department-specific learning objectives for that study (for objectives, see *Component One, Section 3*); develops courses informed by those objectives; designates the volume and variety of coursework appropriate to the major program of study; schedules and staffs courses to meet student needs; designs and administers comprehensive evaluations; determines standards for departmental honors; and conducts annual assessment of departmental curriculum and operations.

The efficiency and effectiveness of the major program are principally functions of program design, course delivery, staff availability, student interest, and faculty experience (current full and part-time faculty have close to 150 years of collective experience in the classroom, in the department, in shared governance on campus, and

in the college administration). For the recent history of departmental faculty FTE, see *Departmental Faculty FTEs & Course Assignments, 2016-2021* in the Appendices to Component Three); for the engagement of that faculty with almost all aspects of college operations see *Component One, Sections 7 and 8* and the appended faculty c.v.).

The major program is efficient and effective because it is at once flexible in design (see *Component One, Section 2*) and generally consistent, even predictable, in its course scheduling. While the 100, 200, 300, and 400-level courses require increasingly focused, developed, and nuanced work from students, the “tiering” of courses also guides scheduling patterns that work for students and faculty alike:

- The department schedules 100-level courses (serving primarily First-Year students) in the Fall, Winter, and Spring Terms of every academic year, with the number of sections ranging from a low of ten to a high of fifteen depending on fluctuation in the size of the Entering Cohort.
- The department typically schedules one section of each of the fourteen 200-level courses every academic year.
- The department typically schedules one section of each of the twenty-one 300-level courses once every other academic year.
- At the 400-level, the department schedules the Senior Seminar in the Winter of every year, Senior Theses in either Fall or Winter (as negotiated by student and faculty supervisor), and the Comprehensive Examination in Winter (as required by college policy, except for December graduates).
- Requests for Directed Study or Internship supervision require mutual agreement between student and faculty member.

Multiple factors—new course development, enrollment fluctuation, major fluctuation, faculty leaves, part-time teaching availability—will affect, modestly, the precise course offerings in any particular year, but the scale of the departmental schedule (ranging from 36-41 courses in recent years) would seem to be settling into 40 annual courses. That limit is feasible for a current staff of four full-time faculty members each teaching seven courses (28), two jointly contracted faculty members each teaching four courses (8), and two part-time faculty members each teaching two courses (4). The alternate-year scheduling of the 300-level courses will allow the department to maintain a total catalog of 54 courses (omitting the ENG 160, 260, and 360 “Special Topic” designations for piloting new courses and the ENG 307, 357, 370, 457, 471 and 499 designations for directed study, internship, senior thesis, and comprehensive examination registration). That said, a “manageable” but tight nexus between curriculum, staffing, and course inventory occasions several observations in the final section of the Component Three discussion.

The “tiering” of English courses also corresponds, in large measure, to the enrollment limits placed on courses:

- The writing-intensive courses 100-level courses (satisfying the W1 ACE) have a nominal enrollment cap of 16 students to permit close instruction and to facilitate multiple written assignments in need of feedback and grading.
- Likewise, the writing intensive 200- and 300-level courses (satisfying the W2 ACE) have a nominal enrollment cap of 16 students for the same reasons.

## 2. Efficiency & Effectiveness in the Major Program (Student Perspective)

Student perception of the efficiency of any major program is often a question of feasibility, of accessibility. Can one navigate the requirements purposefully and proceed confidently to timely graduation? Can one complete the major program while partaking of the full variety of curricular, co-curricular, and extra-curricular that comprise the residential college experience? And, for an increasing number of Hanover students, can one complete the major program in a timely manner while commuting to campus, commuting to off-campus employment, or working significant hours on campus? For all constituencies, the answer is yes.

Seven course-credit requirements constitute a successful English major program, all of which are scheduled in an accessible manner.

1. **An English major must earn a minimum of ten units of academic credit in the discipline.** While that credit still derives principally from on-campus coursework distributed over a four-year college career, there are additional approved means by which students earn eligible credit for the major:
  - Entering students with a score of 4 or 5 on the *English Language and Composition* or the *English Literature and Composition* exam students receive **Advanced Placement** credit. (10-15% of students in recent entering cohorts years have received such credit, though not all of those students subsequently declare English majors.)
  - A smaller number of students each year receive **International Baccalaureate** credit for a score of 5 or more on the qualifying exam in higher level IB coursework.
  - Students can satisfy CCR or ACE requirements and, with departmental approval, major requirements through applicable **Dual-Credit** courses. (English has recently approved credit for ENG 240: Literary Analysis, ENG 247: Survey of American Literature, ENG 251: American Journalism, and ENG 339: U. S. Literature, 1861-1917.)

- Students may request **Transfer** credit for work completed with a grade of C or higher at other accredited institutions of higher education. The credits typically apply toward the total credits required for graduation but may, on occasion, satisfy general education or major requirements.
- In pre-COVID years, 12-14% of English majors annually earned **Academic Internship** credit, with placement assistance from the Levett Career Center, workplace evaluation from the on-site sponsor, and academic supervision from a departmental faculty member.
- Students have half- or full-unit **Directed Study** opportunities (ENG 307, ENG 370) to pursue topics of particular interest unavailable through the regular course schedule or as a result of scheduling conflicts or personal circumstances. (College policy and departmental practice, though, minimize student recourse to what is a labor-intensive, potentially redundant mode of instruction.) For the recent frequency of Directed Study arrangements, see the appended tabulation of *Individualized Registrations, 2016-2020*.

With or without these supplementary routes to academic credit, English majors have had no systemic problem satisfying the credit requirement for the major. Indeed, majors frequently surpass the graduation requirement of 36 course units. English majors in the Class of 2019, for example, graduated with an average of 43.41 units, with an average of 34.87 of those units earned while in residence.

2. **An English major must earn credit for ENG 240: Literary Analysis, or its equivalent.** To that end, the department offers a single section of ENG 240: Literary Analysis every Fall Term and encourages majors to complete the course before or while beginning upper-level coursework. The availability of ENG 240 is evident in the appended tabulation *Recent ENG 240 Offerings, 2016-2020*.
3. **An English major must earn credit for at least three of the five literary surveys (and can apply up to four survey credits toward the major).** The department has in recent years staffed at least four and occasionally five of the 200-level survey courses in the Fall and Winter Terms. Majors have ample opportunity to satisfy the survey requirement before the end of the junior year, before the culminating experience and comprehensive examination in the senior year. Additionally, the multiple and varied surveys accommodate non-majors satisfying the CCR's LA requirement or the ACE W2 or S requirement.
4. **An English major must earn credit for at least one of the three junior-level seminars.** The department annually offers two sections from the three seminar courses. (Recent offerings have admittedly slighted drama in favor of poetry and fiction, partly as a consequence of student interest and partly as a consequence of revitalization of the Theatre curriculum.) Seminar availability is evident in the appended tabulation of *Recent Seminar Course Offerings, 2016-2020*.



5. **An English major must earn credit for at least three elective courses, of which only one can be a 100-level course.** Annual course schedules offer numerous opportunities for elective credit.
6. **An English major must earn credit for one of the two options for the “culminating experience” in the major, the Senior Seminar or Senior Thesis.** Majors are accommodated by annual offerings of the Senior Seminar and by individual arrangement for supervision in the Senior Thesis (though the effect on Senior Thesis opportunities of the erosion of full-time or jointly contracted departmental faculty is a topic of comment at the end of this Component discussion).
7. **An English major must earn a passing grade on the Comprehensive Examination.** The oral examinations cover individual coursework on commonly expected competencies (literary terminology; literary history; independent scholarship undertaken in Senior Seminar, Senior Thesis, and occasionally Directed Study; retention of course-specific concepts and information; synthesis across courses of information and concepts; articulation of literary value judgments).

The department convenes graduating senior majors in the Fall Term to explain the examination format, field questions, offer advice on preparation, and collect needed information. Majors take seriously their performance because the examination carries one unit of credit, the examination grade affects the cumulative grade average, and departmental honors require, among other things, an examination grade of A or A-.

Per college regulations, comprehensive examinations occur early enough in the Winter Term so that, in the event of unsatisfactory performance, a student may repeat the examination no sooner than one month later in that term. A third effort is available, if needed, but it cannot be scheduled before the next official grading period—thereby postponing the official graduation date.

There is no instance in recent memory in which, for academic reasons alone, a student was unable to sit for and successfully complete the comprehensive examination in a timely manner.

### 3. Efficiency & Effectiveness in Departmental Support of General Education

The department contributes significantly, albeit with less autonomy, to the general education program that since Fall 2016 has been the “framework” or “foundation” for Hanover undergraduates in their intellectual exploration and skill development in the liberal arts.

In AY 2021-2022, thirty-eight (38) English courses will partially satisfy the two-course requirement in the **Core Curriculum** for *Literary and Artistic Perspectives* coursework. At the same time, thirteen (13) English courses will satisfy the one-course *Writing 1* requirement in the **Areas of Competency and Engagement** for introductory writing instruction, thirteen (13) other English courses will satisfy the one-course *Writing 2* requirement for more advanced writing instruction, three (3) will satisfy the one-course *Speaking* requirement, and three (3) the one-course *Cultural Perspectives* requirement.

In recent years the department's 100-level course offerings have provided W1 instruction to a low of 54% and a high of almost 69% of entering First-Year students, conducted in sections limited to enrollments of 16 for the sake of close instruction, multiple written assignments, and frequent feedback. In comparison, *Literary and Artistic Perspective* courses operate with an enrollment-cap of 24. (See the appended tabulation of *100-Level Course Offerings, 2016-2020*.) As with W1 courses provided by other disciplines, the English Department's writing courses enjoy a range of support services: administration and coordination from the Coordinator of Writing, tutorial services through from the Gladish Learning Center, and bibliographic instruction from the professional librarians of the Duggan Library (more relevant to W2 than to W1 courses).

Assessment of the effectiveness of both W1 and W2 instruction in the *Writing Across the Curriculum/Writing within the Divisions* (WAC/WID) model indicate "substantial" year-to-year improvement among W1 and W2 students on targeted aspects of college-level composition, including general understanding of fundamental grammar. There are concerns, however, about deficient scores of low-end students, results that may reflect shifts in and stressors on admitted students in COVID times. But the low-end scores can also raise questions about the efficacy of a WAC/WID model **for all entering students**, some of whom are challenged by reading comprehension as well as writing proficiency. For fuller discussion of the assessment results, see *Component Two, Section G*.

It would be flattering, but also naïve, to attribute the college's increasing reliance on the department for W1 instruction on the innate attractiveness of departmental offerings. This data, which may or may not reflect a trend, is taken up in the *General Observations* below.

#### 4. General Observations on Departmental Efficiency and Effectiveness

This overview of efficiency and effectiveness invites some plaudits and some caveats.

1. Excepting only non-academic circumstances (e.g., medical, financial, or domestic conditions), English majors almost universally graduate in a timely manner, which is to say in or within four years of initial enrollment.
2. Students interested in a double major are typically able to meet all course requirements without compromising progress to graduation (though the prospect of a culminating experience and a comprehensive examination in each major is a strong disincentive to all but the most capable, ambitious students).
3. English majors can and frequently do study abroad without impairing completion of major or graduation requirements.
4. English majors with vocational interest in business or education are able to complete major requirements and the Business Scholars or Secondary Education certification programs without compromising their academic progress.
5. A course list in need of pruning slightly misrepresents staff coverage, in regular rotation, of all courses in the current *Academic Catalog*. Some 200 and 300-level courses (e.g., ENG 340: Law and Literature) will fall out of the inventory in the near future—to be replaced by new courses (e.g., in creative writing, in the digital humanities, or by new “themed” courses) that will perpetuate the aforementioned “tight fit” between staffing realities and curricular aspirations.
6. Recognized “high impact” learning practices (e.g., directed study, internships, independent or collaborative research) impact as well faculty time, energy, and focus amidst manifold responsibilities. The practical, physical realities of programmatic efficiency may eventually invite consideration of the feasibility of even occasional instances of one-on-one instruction and supervision, should enrichment of the student experience begin to look more like faculty taxation.

Current departmental practice is to encourage and accommodate the more able students without actively discouraging any student interested in or needful of supervision in a DS course, an internship, or a thesis. Recent enrollments have been manageable, partly because of the adoption of Senior Seminar enrollment as an option to Senior Thesis completion. On average, though, annual student demand for such opportunities entails 1-2 additional annual responsibilities per full-time department member. (See the appended tabulation of *Recent Individualized Registrations*.)

The prospect of diminishing student opportunities prompts a cautionary note about staffing. While 2021-2022 departmental FTEs may have returned to 2016-2017 levels, the number of “warm bodies” available for instruction, direction, and supervision have decreased from 11 to 8.

7. The noted recent growth in the proportion of W1 instruction that is falling to the department in a college-writing program that was originally designed to be a *Writing Across the Curriculum/Writing in the Disciplines* invites closer attention lest, with current staffing levels, this one departmental function gradually subsume others. The current date, however, is incomplete and perhaps distorted by recent circumstances (i.e., smaller entering enrollments amidst COVID and other higher education uncertainties).
8. Departmental faculty continue to find time, energy, and commitment to maintain active programs of scholarly and creative activity without compromising departmental operations or student progress. In so doing, faculty not merely remain current in their fields but also model for students the core advocacy of critical inquiry and life-long learning.
9. Faculty in three of the four full-time, tenured or tenure-track positions are approaching retirement age. While the temporal horizons for some may still be several years out, they are near enough to invite general “succession” planning, lest there be chastened enthusiasm for new initiatives in general.

## Component Three Appendix

**Departmental Faculty FTEs & Course Assignments, 2016-2021**

(Annual course offerings, in parentheses, do not include supervision of Directed Studies, Senior Theses, and Internships.)

Category	Name	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22
FT Tenured Positions	Eden	1 (7)	1 (3) <sup>1</sup>	1 (7)	1 (6)	1 (7)	1 (7)
	Goertz	1 (7)	1 (7)	1 (7)	1 (7)	1 (7)	1 (7)
	Lemerond			1 (7)	1 (7)	1 (7)	1 (7)
	Jobe						1 (7)
FT Tenured Joint Positions	D. Battles	1 (4)	1 (4)	1 (4)	1 (4)	1 (2) <sup>2</sup>	1 (4)
	P. Battles	1 (4)	1 (4)	1 (4)	1 (4)	1 (2) <sup>2</sup>	1 (4)
PT Tenured Positions	Smith	1 (3) <sup>3</sup>					
	Tomsen	1 (1) <sup>3</sup>					
	Buchman	1 (1) <sup>4</sup>	1 (1)	1 (1)			
PT Contracted Positions	Appelt	1 (2)	1 (3)	1 (2)	1 (2)	1 (2)	1 (2)
	Bennett	1 (2)	1 (2)				
	Knott		1 (1)	1 (1)	1 (1)	1 (2)	1 (2)
	Prince	1 (1)				1 (1)	
	Stokes	1 (1)	1 (2)	1 (2)			
Total Individuals		11	9	9	7	7	8
Total FTE		5.71	3.86	5.500	4.43	4.29	5.71
Total Courses		33	27	35	31	30	40

<sup>1</sup>Sabbatical Leave    <sup>2</sup>Sabbatical Leave    <sup>3</sup>Retiring tenured faculty member<sup>4</sup>Tenured extra-departmental faculty member**Majors & Minors, 2016-2020**

Graduating Class	English Majors	English Minors	Creative Writing Minors
2016	15	8	2
2017	14	5	2
2018	9	3	0
2019	6	3	0
2020	13	4	2

**ENG 240 Availability & Enrollment, 2016-2020**

Academic Year	Sections (All Fall)	Enrollment Cap	Section Enrollment	% Capacity
2016-2017	1	15	13	86.7%
2017-2018	1	15	17	113.3%
2018-2019	1	20	20	100.0%
2019-2020	1	18	18	100.0%
2020-2021	1	24	22	91.7%
<b>AVERAGE</b>	1	<b>18.4</b>	<b>18</b>	<b>97.8%</b>

### Individualized Registrations, 2016-2020

Academic Year	Directed Studies	Academic Internships	Senior Theses	TOTAL
2016-2017	2	2	4	8
2017-2018	2	1	4	7
2018-2019	3	0	2	5
2019-2020	3	0	3	6
2020-2021	4	0	5	9

### Survey Course Offerings, 2016-2020

Academic Year Enrollments	ENG 243: Early Literature	ENG 244: Medieval Literature	ENG 245: Ren/Rest Literature	ENG 246: English Lit., 1700-1900	ENG 247: American Literature
2016-2017	Winter (20)	Fall (5)	Fall (12)		Winter (14)
2017-2018	Fall (16)	Winter (16)	Winter (17)	Fall (19)	
2018-2019	Fall (6)	Fall (17)	Winter (17)	Winter (16)	Fall (12)
2019-2020	Winter (16)	Fall (18)		Winter (16)	Fall (13)
2020-2021	Fall (17)	Fall (12)	Winter (16)	Winter (15)	Winter (16)
<b>Average</b>	<b>15</b>	<b>13.6</b>	<b>15.5</b>	<b>16.5</b>	<b>13.75</b>

### 100-Level Course Offerings, 2016-2020

Academic Year	100-Level ENG Courses	Enrollment Cap	Total Enrollment	Entering Cohort	Cohort in 100-Level ENG Courses
2016-2017	10	173	180	308	58.44%
2017-2018	12	191	189	317	55.10%
2018-2019	15	247	245	356	68.82%
2019-2020	10	160	166	289	54.53%
2020-2021	12	186	184	270	68.15%

## Component Four

### **There is student interest in the department**

#### 1. Discussion

English is the 8<sup>th</sup> most popular major at Hanover College and accounts for an average of 5.02% of Hanover's graduates over the last five years. This is more in line with Hanover's aspirant institutions whose English graduates lie between the 2%-8% range than with Hanover's peer institutions whose English graduates lie between 1%-5% of total graduates. There are three other institutions out of Hanover's peer and aspirants that graduate a higher percentage of English majors in comparison to total number of graduates. Kalamazoo's average English major graduation rate from 2016-2019 is the highest, with 7.9% of total graduates.

In addition to providing introductory and upper-level courses to both majors and minors, the Department consistently accounts for over 50% of W1 course offerings, 25% of W2 course offerings, and 32.8% of LA course offerings.

Course limits are dictated, principally, by the time instructors must spend on teaching and assessing student writing (the course cap for W1 courses has been raised twice in recent years to meet student demand, and the Department has embraced this challenge). Upper-level courses are typically a mix of majors, minors, and students wishing to fulfill their CCR and ACE requirements. W1 and W2 courses consistently fill or are over-filled. Overall, over the last five years, 44% of English courses have been either full or overfull (this number is possibly skewed by instances where students have withdrawn from courses). Only 15% of English course offerings have had four or more open seats by the end of the semester (this number possibly also skewed by the inclusion of study abroad as well as COVID). So, while demand in courses in the major has been stable, there continues to be high demand for W1 and W2 courses among non-majors. And, while the Department has risen to meet this demand, any significant increase in majors would affect our ability to meet student need in upper-level courses.

There is, perhaps, an argument to be made that the English Department's ability to meet student demand in ACEs and CCRs has been artificially bolstered in recent years by the hiring of a new full-time professor along with the assistance of three non-tenured faculty, and this year with the return of a fulltime professor from an administrative position. It should be noted that there is no correlation between faculty size and student demand, at least when looking at the small sample size consisting of our peer and aspirant institutions. We can assume anecdotally that the strength of the Department is contingent on the strength of its professors, and our consistently strong student evaluations support this as do our consistently strong enrollments.

The Department could see an increased student demand, or a professor demand, given the possibility of instituting new degrees or with the reformatting of existing degrees. For

instance, a degree or certificate in Digital Humanities would predict an increase in students selecting English courses. Additionally, if the College were to allow for more than one course to count toward two majors or a major and a minor, it could generate more interest in the English major by making the two so closely related that obtaining one would make obtaining the other seem both reasonable and practical. Even more interest could be generated with a Creative Writing major, as institutions with both Creative Writing majors as well as English majors (depending on how those majors are constructed) tend to see an increase on both ends.

Additionally, there has been a stated desire among students, as well as just among our broad socio-cultural milieu in general, for the college to address issues of diversity, both in its course offerings as well as at a general institutional level. The Department has risen to meet this demand in several ways. We have increased the number of CP course offerings that focus on minoritized groups, in America and abroad. We have obtained grants, and plan to continue to obtain grants, from the Indiana Humanities and elsewhere to bring in poets and speakers who address such issues. We notably hosted American Poet Laureate Tracy Smith, we obtained, but were unable to host Dr. Kezembe (a mid-Western Black Arts Movement poet) due to the COVID lockdown, and we recently hosted Indiana based poet Chantel Massey. Moreover, the department is committed to providing a safe and inclusive classroom environment. These are all areas that have been met with a good deal of student support and acclaim.

One area that the Department feels it needs to address, based on existing student demand, is preparing our students for the job market upon graduation. While job placement, and graduate school placement, continues to be high in the English department, there is a persistent desire among students to be better prepared for the job market upon graduation, especially considering the current volatile demands of the market due to COVID. One way we've addressed this issue is to bring in successful alumni to speak to the students, and we plan to do this more in the future, though our departmental budget restricts this somewhat. Some other ways we could address this issue is to provide workshops as well as create a list-serve of contacts, resources, and tips for students preparing to graduate.

## 2. Comparison with peer and aspirant institutions

<b>Institution</b>	<b>Total Degrees</b>	<b>ENG Degrees</b>	<b>Percentage</b>
<u>Randolf Macon</u>			
2019	332	20	6.20
2018	320	16	5.00
2017	301	14	4.65
2016	310	16	5.16

5.2 Average%



Alma

2019	273	11	4.02
2018	293	13	4.43
2017	318	7	2.20
2016	305	16	5.24
3.97 Average%			

Austin

2019	270	14	5.18
2018	303	10	3.30
2017	298	3	1.00
2016	260	12	4.61
3.5 Average%			

Juniata

2019	324	5	1.54
2018	363	4	1.10
2017	343	6	1.74
2016	354	8	2.25
1.40 Average%			

**Aspirants**Hendrix

2019	315	21	6.66
2018	256	11	4.21
2017	322	21	6.52
2016	280	20	7.14
6.15 Average%			

Institution	Total Degrees	ENG Degrees	Percentage
<u>Beloit</u>			
2019	322	1	0.30
2018	262	6	2.02
2017	276	3	1.08
2016	299	13	4.34
1.9 Average%			
<u>Kalamazoo</u>			
2019	291	21	7.21
2018	312	25	8.01
2017	381	33	8.66
2016	272	21	7.72
7.90 Average%			
<u>Knox</u>			
2019	317	8	2.25
2018	283	11	3.88
2017	309	12	3.88
2016	303	11	3.63
3.41 Average%			
<u>*Hanover*</u>			
2020	234	13	5.55
2019	253	6	2.37
2018	229	9	3.93
2017	220	14	6.63
2016	234	15	6.64
5.02 Average%			

## 3. Graduates and Majors 2011 - 2020

YEAR>	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
Anthropology	4	4	4	4	3	6	2	6	6	1
Art	3	8	6	9	4	7	2	3	---	---
Art and Design	---	---	---	---	---	---	---	1	4	2
Art History	2	3	1	1	5	5	2	1	0	1
Biochemistry	---	---	---	2	4	11	13	11	11	11
Biological Chemistry*	---	1	---	---	---	---	---	---	---	---
Biology	14	16	18	19	22	15	16	30	21	21
Bus. Analytics & Organization*	---	---	---	---	---	---	---	---	1	---
Chemistry	5	7	9	12	16	13	14	5	7	6
Classical Studies	1	0	2	2	2	0	1	1	0	2
Co-Creative Design*	---	---	---	---	---	---	1	---	1	---
Communication	11	25	15	21	31	21	27	29	26	25
Comparative Religion*	---	---	1	---	---	1	---	---	---	---
Computer Science	3	5	6	9	6	5	8	9	11	7
Computing and the Arts*	---	---	---	---	1	---	---	---	---	---
Creative Arts Mkt/Mgmt*	---	---	---	---	---	---	---	1	---	---
Economics	6	9	16	13	23	22	20	18	20	16
Elementary Ed	12	16	20	13	8	19	9	12	9	8
Engineering	---	---	---	---	---	---	---	---	---	9
English	18	15	15	14	11	15	14	9	6	13
Environmental Science	---	3	2	3	3	5	3	6	5	1
Exercise Science	---	2	---	---	---	---	---	---	---	---
Film Studies*	1	---	---	---	---	---	---	---	---	---
French	1	0	1	1	2	2	2	1	2	1
Geology	4	4	5	5	12	6	8	9	4	5
German	3	1	1	1	1	1	0	---	---	---
Gender Studies	---	---	---	---	0	0	1	0	0	0
Global Social Change*	---	---	---	---	---	---	---	---	1	---
Graphic Design*	---	---	---	---	---	---	---	---	---	1
Health/Movement Studies	5	6	8	7	6	14	10	7	10	12
History	18	17	9	14	15	8	13	13	13	12
Human and Community Dev*	---	---	---	---	---	---	---	1	---	---
Individual in Society*	---	---	---	---	---	---	---	---	1	---
International Political Economy*	---	---	---	---	---	---	---	---	1	---
International Studies	3	7	5	7	1	6	7	5	3	3
Kinesiology & Int Physiology	14	13	18	14	21	20	22	16	19	32
Mathematics	8	6	6	7	5	8	7	6	3	5
Media Studies*	---	---	---	---	---	1	---	---	---	---
Medieval-Renaissance Studies	1	1	0	0	0	0	1	0	0	0
Mod Lang & Internl Studies*	---	1	---	---	---	---	---	---	---	---
Music	2	0	0	2	3	1	1	1	0	0
Neuroscience*	---	---	---	---	1	1	---	1	---	---
Philosophy	4	3	10	6	7	9	7	3	3	5
Physics	2	2	2	2	3	2	0	1	0	1

Political Communication*	---	---	---	---	---	---	---	---	---	1
Political Philos & Ethics*	---	---	1	---	---	---	---	---	---	---
Political Science	10	11	12	15	8	16	12	9	10	13
Psychology	18	28	21	21	17	26	21	21	20	19
Secondary Education	---	---	---	---	---	---	---	---	3	6
Social Justice and Inequality*	---	---	---	---	---	---	---	1	---	---
Sociology	8	16	10	14	8	16	11	5	12	13
Spanish	8	12	11	4	1	7	12	5	5	6
Theatre	2	9	2	5	2	7	4	3	1	1
Theological Studies	2	5	3	3	6	1	1	1	8	3
<b>TOTAL GRADUATES</b>	173	232	221	229	243	276	253	229	220	234

**NOTE:** Data provided by the Office of the Registrar. These numbers include double majors. The total number of graduates will therefore be less than the sum of each column. Self-Designed majors are indicated by an asterisk (\*). In 2010, Exercise Science was renamed Kinesiology etc.

**HANOVER COLLEGE  
OFFICE OF THE REGISTRAR**

**Graduates and Minors 2011 - 2020**

YEAR>	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
Anthropology	0	0	0	2	3	3	3	5	2	1
Archaeology	---	---	---	---	---	2	0	0	0	2
Art	1	3	2	2	6	4	2	0	0	1
Art History	2	2	4	3	2	0	3	3	2	2
Asian Studies	---	---	---	---	---	1	0	1	0	0
Biochemistry	0	0	2	0	0	0	0	0	0	0
Biology	3	3	2	0	2	3	2	1	2	2
Chemistry	3	4	3	2	7	6	1	4	2	0
Classics	0	1	2	1	0	0	1	0	0	1
Communication	1	10	7	4	8	8	11	5	7	13
Computer Science	0	2	0	1	3	4	2	2	0	0
Creative Writing	2	4	1	3	1	2	2	0	0	2
Design	---	---	---	---	---	---	1	2	0	3
Economics	4	2	3	2	2	5	3	4	2	2
English	2	7	6	8	2	8	5	3	3	4
Environmental Science	10	6	4	2	7	4	2	0	2	3
Environmental Studies	0	0	0	0	1	1	2	6	0	2
Film Studies	0	2	2	1	1	1	0	0	0	0
French	0	1	0	2	1	3	2	2	1	0
Geology	1	0	0	0	3	1	2	2	0	0
Gender Studies	---	---	4	3	2	4	6	1	1	3
German	0	1	1	0	1	5	1	1	3	0
Greek	1	0	2	0	0	0	0	0	0	1
Health/Movement Studies	---	---	---	---	0	1	0	1	1	0
History	12	18	22	11	15	24	16	8	9	10
International Studies	2	1	0	0	0	2	2	1	3	0
Journalism	---	---	---	---	---	1	0	0	0	0
Kinesiology/Int Physiology	---	1	1	0	2	2	1	0	2	4
Latin	2	1	1	2	0	3	0	0	0	1
Mathematics	3	8	6	3	9	8	6	10	4	6
Medieval Renaissance Studies	---	---	2	0	0	2	0	1	0	0
Music	0	1	1	0	0	2	0	0	0	1
Philosophy	5	5	11	4	5	5	9	2	4	7
Physics	2	0	2	1	0	1	0	1	0	0
Political Science	5	3	2	5	2	7	3	4	5	4
Psychology	10	3	3	10	7	7	6	4	2	9
Sociology	5	13	8	10	8	14	9	10	9	9
Spanish	5	9	13	12	8	9	13	10	14	9
Theatre	---	---	---	1	0	0	0	0	0	1
Theological Studies	4	3	7	8	4	6	4	8	3	6
World Religions	---	1	0	1	1	0	1	0	0	0
<b>TOTAL GRADUATES</b>	173	232	221	229	243	276	253	229	220	234

**NOTE:** Data includes first and second minors. Only Elementary Education majors are required to complete a minor, so the graduate totals will not match the column totals. Numbers for each class year are based on graduates between July 1 and June 30.

#### 4. English Course Evaluations

Haris Skiadas & Saul Lemerond

7/20/2021

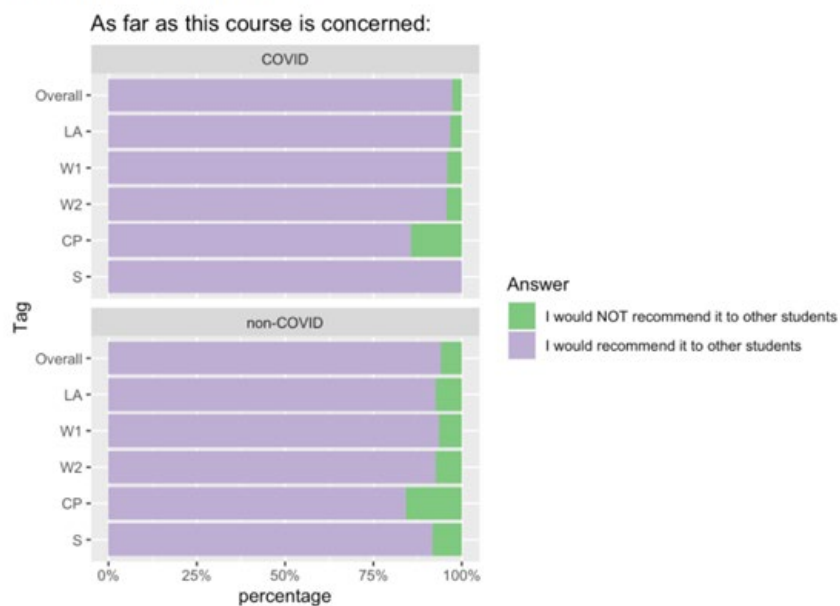
### Multiple choice questions

Each answer is counted both in the overall data as well as in the data for any CCR/ACE that the corresponding course is part of.

In most questions the data covers only the years from 2017 and on, as the questions did not exist before.

#### Question: Would you recommend this course to others?

This question covers also the year 2016



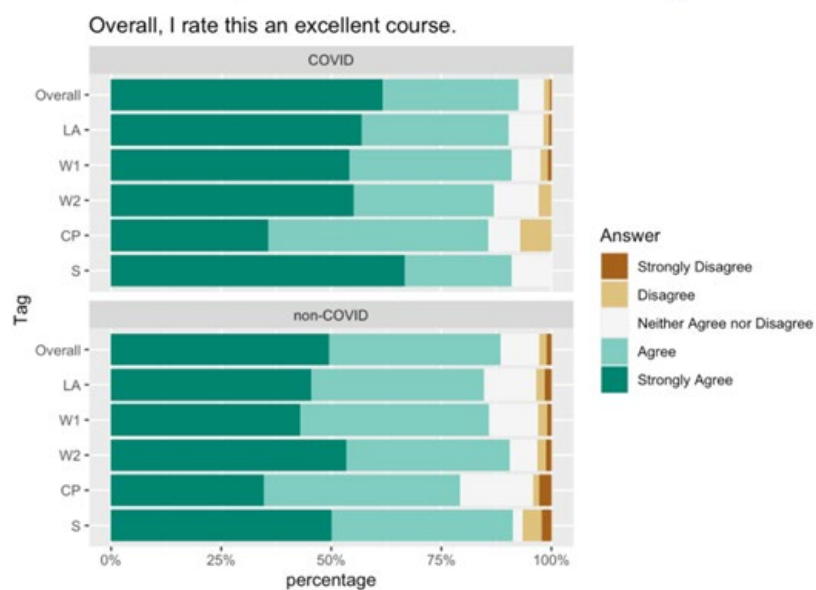
## COVID

	I would NOT recommend it to other students	I would recommend it to other students
Overall	8	296
LA	7	208
W1	5	116
W2	3	66
CP	2	12
S	0	33

## non-COVID

	I would NOT recommend it to other students	I would recommend it to other students
Overall	64	1011
LA	51	636
W1	36	529
W2	16	204
CP	16	85
S	5	56

Question: Overall, I rate this an excellent course. Agree or Disagree.



## COVID

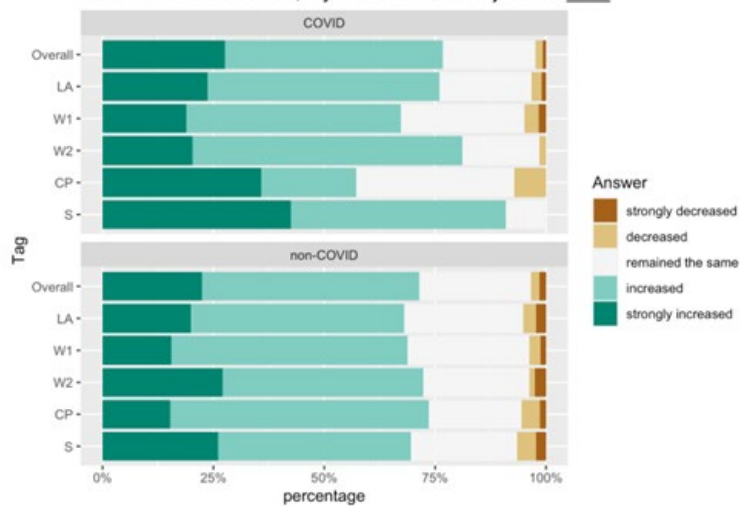
	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Overall	1	4	18	94	188
LA	1	3	17	72	123
W1	1	2	8	45	66
W2	0	2	7	22	38
CP	0	1	1	7	5
S	0	0	3	8	22

## non-COVID

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Overall	8	13	67	295	375
LA	6	8	49	162	188
W1	4	8	45	171	172
W2	2	3	10	59	85
CP	2	1	12	32	25
S	1	2	1	19	23

Question: As a result of taking this course, my interest in this subject has ...

As a result of this course, my interest in the subject has \_\_\_\_.





## COVID

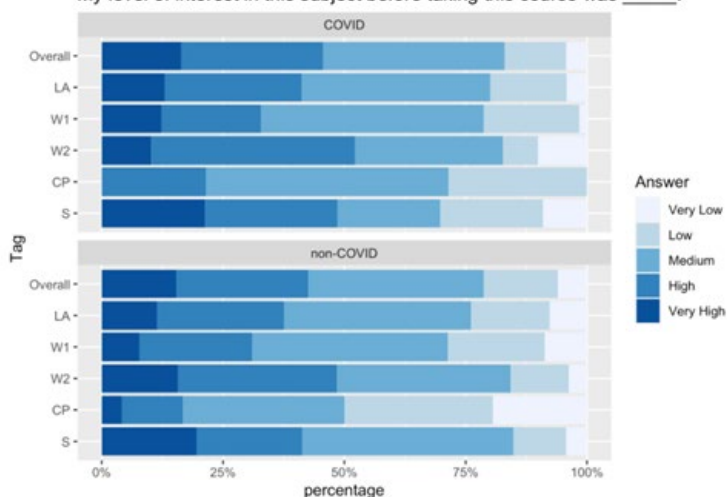
	strongly decreased	decreased	remained the same	increased	strongly increased
Overall	2	5	64	150	84
LA	2	5	45	113	51
W1	2	4	34	59	23
W2	0	1	12	42	14
CP	0	1	5	3	5
S	0	0	3	16	14

## non-COVID

	strongly decreased	decreased	remained the same	increased	strongly increased
Overall	11	15	191	372	170
LA	9	12	111	199	82
W1	5	10	110	214	62
W2	4	2	38	72	43
CP	1	3	15	42	11
S	1	2	11	20	12

Question: "My level of interest in this subject before taking this course was ...

My level of interest in this subject before taking this course was \_\_\_\_\_.



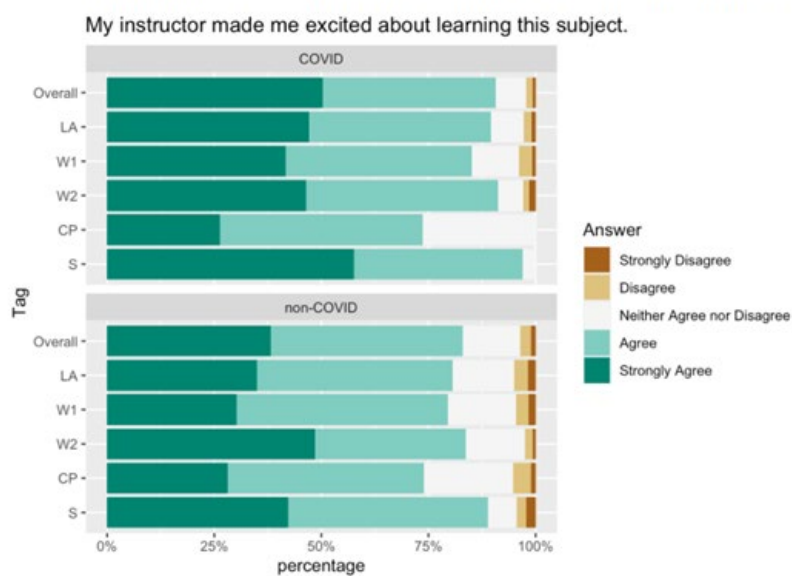
## COVID

	Very Low	Low	Medium	High	Very High
Overall	13	39	114	89	50
LA	9	34	84	61	28
W1	2	24	56	25	15
W2	7	5	21	29	7
CP	0	4	7	3	0
S	3	7	7	9	7

## non-COVID

	Very Low	Low	Medium	High	Very High
Overall	46	116	274	207	116
LA	32	67	159	108	47
W1	35	80	162	93	31
W2	6	19	57	52	25
CP	14	22	24	9	3
S	2	5	20	10	9

Question: My instructor made me excited about learning this subject.



## COVID

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Overall	2	5	22	125	156
LA	2	4	17	94	104
W1	1	4	14	55	53
W2	1	1	4	31	32
CP	0	0	5	9	5
S	0	0	1	13	19

## non-COVID

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Overall	9	20	106	357	304
LA	8	14	64	202	155
W1	7	13	69	213	131
W2	1	3	23	58	80
CP	1	4	20	44	27
S	1	1	3	21	19

## Component Five

The program or department is responsive to changes in institutional, disciplinary, or national trends

### 1. Institutional Context

The challenges confronting Hanover College's department of English are similar to those faced by colleagues at comparable institutions. Strong financial headwinds, fierce competition for students, and the perception that liberal arts majors are not the best choice for career preparation have created a challenging environment for us. On the other hand, we have also benefited from certain changes in student demographics that will be addressed below.

In response to tighter finances, institutional leadership has sought (not always successfully) to increase enrollment by admitting larger classes and by increasing retention rates. Whether these efforts – necessary as they are from a financial perspective – have resulted in a lowering of academic standards is of course a perennially important topic for faculty. Every aspect of our mission is impacted by the nature of the students we teach. As a department that prides itself on a challenging curriculum and on producing many graduates who go on to M.A., M.F.A., and Ph.D. programs, we are naturally concerned with how changes in admissions policies and procedures might affect us.

Fortunately, we have not seen a decline in the overall quality of English majors at Hanover College. However, in 2019-20, data collected for our assessment report did indicate that *non-majors* with low GPAs (2.3 or below) were struggling in 200- and 300-level writing-intensive English classes. This phenomenon was not confined to the English department alone but was evident in W2 courses across all disciplines. It is too early to tell whether 2019-20 was an aberration or the leading edge of a trend, but this is clearly something that bears watching. It is also a salutary reminder that we ought not to focus on English majors to the detriment of non-majors, or on high-performing students at the expense of others. We have always attracted students in other majors into our classes—we aim to offer interesting courses and to be effective and relatable teachers in the classroom—so it behooves us to carefully monitor how these students are faring.

In addition to admissions and retention, another institutional trend that has affected the English department in recent years is the downsizing of faculty. Since 2015, Hanover College has shed about 15% of its full-time faculty, mostly through voluntary, incentivized early retirement. Three English faculty took advantage of this offer: one teaching creative writing and American literature; one teaching 18<sup>th</sup> and 19<sup>th</sup> century literature; and one teaching early modern literature. Of these, only the creative writing/American literature position was replaced. Thus far we have been able to compensate for these losses, but, given the perennial popularity of courses like

“Shakespeare in England” (ENG 348), we would frankly love to claw back the full-time early modernist position, at least.

## 2. New Courses: Writing and Speaking

In part because the aforementioned 15% reduction in staffing, Hanover College also adopted new general degree requirements in 2016. Of greatest relevance to the English department is that instruction in writing now takes the form of two requirement courses, dubbed W1 (“writing across the curriculum,” typically a freshman course) and W2 (“writing in disciplines,” intended to be taken within the student’s particular major); there is also a public speaking (S) requirement. To support this curriculum, the English department created the following new courses:

- ENG 161 “Poetry: The Spoken Word” (S)
- ENG 171, “American Avant-Garde” (W1)
- ENG 172, “The Quest Archetype in Literature” (W1)
- ENG 173, “Fiction and Its Genres” (W1)
- ENG 174, “Welcome to Bollywood” (W1)
- ENG 175, “Journeys to the Underworld” (W1)
- ENG 176, “Medieval and Renaissance Eurasia” (W1)
- ENG 177, “Mythography of the Monstrous” (W1)
- ENG 178, “Beauty and the Beast in Literature” (W1)
- ENG 179, “Water” (W1)
- ENG 181, “Shakespeare and Film” (W1)
- ENG 182, “Satire and the American Personality” (W1)
- ENG 183, “Fiction in the American South” (W1)

As evident from their titles, these courses combine writing with content that ranges from classical myth and legend to contemporary film. Assessment concerning the writing component shows that these courses are very effective in addressing that standard. Prior to the new curriculum put into effect in 2016, writing was taught in “Great Works” courses that were technically housed in a discipline of their own (GW). As a result, most students did not receive English credit for taking their intensive-writing courses. Since the switch to the new curriculum in 2016, the number of English majors has increased, which may be partly due to the fact that many more students now receive an ENG credit during their freshman year.

## 3. Other new courses

In addition to these classes, we have also created other new courses since 2015. These are fewer in number than the 100-level courses mentioned above, in part because (as mentioned above) the new curriculum required creating an entirely new slate of lower-level, writing-intensive courses. The upper-level courses have changed largely in response to new faculty hires:

- ENG 217, “Fairy Tale Fictions”

- ENG 224, “Grammar of the English Language”
- ENG 252, “Creative Writing for the Digital Age”
- ENG 322, “Literary Genderquests”
- ENG 343, “Screenwriting”
- ENG 355, “Advanced Creative Writing Workshop”

#### 4. Special topics courses

This is not to suggest that the English department has been lacking in curricular innovation. On the contrary. One preferred mechanism for introducing such innovation has been the special topics courses, which are offered at the 100, 200, and 300 level. Special topics courses can only be offered twice; after that, they must be proposed formally as permanent courses. Special topics courses allow us to capitalize on current student interests. Since they do not have to be put on the books, they also do not require us to teach them every two years, which can cause organizational problems in case of sabbaticals and so on. Special topics courses offered since 2015 include the following:

- 100-level special topics courses (ENG 160):
  - “Shakespeare in Film” (Spring 2017-18, now a permanent course)
  - “Science Fiction” (Fall 2020-21)
  - “Nature Writing” (Fall 2021-22)
- 200-level special topics courses (ENG 260):
  - “Lost in Jane Austen” (Spring 2015-16)
  - “The Brothers Karamazov” (Spring 2015-16)
  - “Fairy Tale Fictions” (Spring 2017-18, now a permanent course)
  - “Geography of Spirit (Spring 2017-18, Spring 2018-19)
  - “Introduction to Creative Writing” (Fall 2019-20)
  - “Spiritual Encounters in the South” (Winter 2019-20)
  - “The American Novel” (Fall 2021-22)
  - “Creative Writing and the Podcast” (Spring 2020-21, Spring 2021-22)
  - “Writing in the Digital Humanities” (Fall 2021-22)
- 300-level special topics courses (ENG 360):
  - “Seminar in Self-Publishing” (Spring 2015-16, Fall 2019-20)
  - “Screenwriting” (Fall 2020, now a permanent course)
  - “Literary Genderquests” (Fall 2020, now a permanent course)
  - “Practicum in Literary Publishing” (Fall 2021-22)
  - “Cognitive Poetics” (tentatively, Fall 2022-23)

#### 5. Directed studies

Another avenue for curricular innovation is the directed study. These are courses at least nominally proposed by students, typically with an enrollment of 1-4, for which the professor serves as a “director.” In reality, they are often mini-courses. However, unlike special topics courses, directed studies do not count toward the instructor’s teaching

load; teaching them is considered service to the college. Since 2015, the following directed studies (307/370) courses have been offered:

- “Investigative Journalism” (Winter 2015-16)
- “Music Journalism” (Winter 2015-16)
- “Ancient/Medieval Literature: Short Stories” (Spring 2015-16)
- “First Year Seminars: Theory and Practice” (Winter 2016-17)
- “Intensive Writing Practicum” (Spring 2016-17)
- “Critical Issues in Contemporary Journalism” (Winter 2017-18)
- “Hamlet in Film” (Spring 2017-18)
- “The Beat Generation and American Counter-culture” (Fall 2018-19)
- “20<sup>th</sup> Century American Satire” (Winter 2018-19)
- “Fundamentals of Novel Writing” (Winter 2018-19)
- “Confessional Poetry” (Fall 2019-20)
- “Old English Language and Literature” (Fall 2019-20)
- “English Medieval Literature and the French Tradition” (Winter 2019-20)
- “Shakespeare’s Sonnets” (Fall 2020-21)
- “Diversity in LGBTQ+ Literature” (Winter 2020-21)
- “The Short Story: Advanced Theory and Practice” (Winter 2020-21)
- “Digital Yearbook” (Spring 2020-21)
- “Bret Easton Ellis: Creative Writing” (Fall 2021-22)

## 6. Efforts to create new programs

- Participation in a Digital Humanities initiative
  - The Center for Digital Humanities was founded in AY 2019-20, and aims to develop either a certificate or a minor program of studies; we plan to participate with several offerings, including ENG 252, “Creative Writing for the Digital Age”
  - We are offering ENG 260, “Writing in the Digital Humanities,” this Fall; if it is a successful course, we will include it as a permanent course offering
  - We have twice offered ENG 260, “Creative Writing and the Podcast”
  - We will convert ENG 360, “Seminar in Self-Publishing,” to a course specifically in electronic publishing, wherein students learn about different formats, tools, and platforms for e-publishing
  - If there is sufficient student demand and room within departmental schedules, other courses could be offered, including in areas such as computational linguistics, authorship attribution, and data visualization
- The Department is exploring the possibility of boosting the Creative Writing curriculum, possibly by spinning it off as a separate major and/or by adding faculty with a joint specialization

## 7. Concluding remarks

As the above discussion indicates, our curriculum is very flexible. This is vital, as it allows us sufficient flexibility to cater to institutional and student needs. At the same time, by virtue of the core courses, we have maintained a solid identity as a department that cares deeply about student learning, that studies both canonical and non-canonical authors, and that practices a genuinely diverse set of approaches to literature (traditional, text-based readings; interpretations based in literary theory; and digital, multi-modal approaches). This diversity of approaches also allows us to attract students of different backgrounds and with various interests. Maintaining a good balance between these various elements—and avoiding the creation of a mono-culture in any one area—will be one of the key challenges for the future. It also makes little sense to go “all in” on one approach in the hope of capitalizing on future changes in the student demographic, especially because past predictions about such changes have proven inaccurate.

With that in mind, it would be very helpful to gain a more systematic understanding of current student interest in potential course offerings. That is, what areas of interest are *not* being addressed? Of course, past course enrollments do give some indication of interest in courses that are being offered—though there are confounding factors (days/times courses are scheduled, competing course offerings, etc.)—but the only way we are currently gauging interest in new courses is decidedly *ad hoc*, namely, floating new offerings as special topics courses and seeing how these turn out. A more systematic approach would be to use surveys to gather and analyze data about student preferences. (Asking current or past majors would not be greatly beneficial here, since these are the students who are already in the fold; the point of gathering data would be to recruit new students.) This would permit us to target a specific, existing demand, rather than going with a “if-we-build-it-they-will-come” approach.



## Appendix A: English Major Requirements

Courses	Course title	R or E?	CCR/ACE*	Cross
<b>Elective</b>				
Only one 100-level course counts toward major				
ENG 111	Introduction to Poetry	E	1/2 LA	CW minor
ENG 161	Poetry: The Spoken Word	E	1/2 LA, S	
ENG 172	The Quest Archetype	E	1/2 LA, W1	
ENG 173	Fiction and Its Genres	E	1/2 LA, W1 1/2 LA, W1,	
ENG 174	Welcome to Bollywood	E	CP	
ENG 175	Journeys to the Underworld	E	1/2 LA, W1	
ENG 176	Medieval and Renaissance Eurasia	E	1/2 LA, W1, CP	
ENG 177	Mythography of the Monstrous	E	1/2 LA, W1	
ENG 178	Beauty and the Beast in Literature	E	1/2 LA, W1	
ENG 179	Water	E	1/2 LA, W1	
ENG 181	Shakespeare in Film	E	1/2 LA, W1	
ENG 182	Satire and the American Personality	E	1/2 LA, W1	
<b>Elective</b>		E		
ENG 217	Fairy Tale Fictions	E	1/2 LA, S	Med./Ren minor
ENG 218	Viking Myths and Legends	E	1/2 LA, W2	
ENG 219	Love and Death: Star Crossed Lovers	E	1/2 LA	
ENG 224	Grammar of the English Language	E		COM major/CW minor
ENG 251	American Journalism	E	1/2 LA, W1	
ENG 252	Creative Writing for the Digital Age	E		CW minor
ENG 265	20th-Century Irish Lit. & His.	E	1/2 LA	CW minor
ENG 321	20th-Century Poetry	E	1/2 LA	
ENG 322	20th-Century Fiction	E	1/2 LA	CW minor
ENG 324	The Short Story	E	1/2 LA	EE
ENG 325	African American Literature	E	1/2 LA, W2	
ENG 326	Women in Fiction	E	1/2 LA, S	
ENG 331	Eng. Novel in the 19th Century	E	1/2 LA, W2	
ENG 332	Literary Genderquests	E		

ENG 327	Arthurian Literature	E	1/2 LA, W2	Med./Ren. major/minor
ENG 334	Shakespeare	E	1/2 LA	Med./Ren. major/minor
ENG 336	Modern & Contemp. Drama	E	1/2 LA	THR, CW minor
ENG 338	The American Renaissance	E	1/2 LA	
ENG 339	U.S. Literature, 1865 - 1917	E	1/2 LA	
ENG 343	Screenwriting	E		Theater, CW minor
ENG 347	Chaucer	E	1/2 LA, W2	Med./Ren. major/minor
ENG 348	Shakespeare in England Florence in Age of Dante & Petrarch	E	1/2 LA	THR, Med./Ren. major/minor
ENG 350	Adv. Creative Writing Workshop	E	1/2 LA	Med./Ren. minor
ENG 355		E		CW minor

**Required**

ENG 240 Literary Analysis R

not less than three or more than four of the following:

ENG 243	Survey I: Early Lit.	E	1/2 LA, S	Med./Ren. minor, ELED
ENG 244	Survey II: Medieval English Lit.	E	1/2 LA, W2	Med./Ren. minor
ENG 245	Survey III: Ren. & Rest. Lit.	E	1/2 LA, W2	Med//Ren. minor
ENG 246	Survey IV: English Lit., 1700-1900	E	1/2 LA, W2	
ENG 247	Survey V: American Lit.	E	1/2 LA, S	

one of the following:

ENG 353	Studies in Poetry	E	W2	
ENG 354	Studies in Fiction	E	W2	
ENG 355	Studies in Drama	E	W2	

one from the following:

ENG 461	Senior Seminar	E		
ENG 471	Senior Thesis	E		

**Required**

ENG 499 Comprehensive Examination R

**Creative Writing  
Minor**

total of five courses

One course in modern and contemporary literature, choosing from

ENG 321	20th Century Poetry
ENG 322	20th Century Fiction
ENG 336	Modern & Contemp. Drama

At least four course units from the following

COM 246	Writing for the Media
ENG/COM 251	American Journalism
ENG 161	Poetry: The Spoken Word
ENG 252	Creative Writing for the Digital Age
ENG/THR 343	Screenwriting

THR 345	Playwriting
THR 346	Advanced Playwriting
ENG 355	Adv. Creative Writing Workshop

\*CCR=Core Curricular Requirements (LA=Literary and Artistic Perspectives) ACE=Areas of Competency and Engagement  
(W1=Writing 1; W2 = Writing 2; S=Speaking; CP=Cultural Perspectives)

## Appendix B: Assessment Reports

### English ALT Report, 2015-2016

**Department:** English

**Assessment Contact:** P. Battles

1. **PRELIMINARY:** Please identify the Learning Objectives for your departmental curriculum. When were those objectives last reviewed? When will they next be reviewed?

The goals are:

- quality/understanding of independent scholarship
- retention of reading and study
- understanding and application of the discipline's terminology
- understanding of literary history
- original synthesis of ideas
- ability to make and defend value judgments about literature

2. **PRELIMINARY:** Which Learning Objective(s) will be assessed this academic year?

We are assessing the effectiveness of comprehensive exams as tool for measuring the major's learning goals. If this seems reasonably accurate, we can then use it to measure how well students are performing in the major and in individual goals.

3. **END-OF-YEAR:** Briefly describe how you assessed the Learning Objective(s) and what the department learned from that assessment. (NB: Assessment can focus on, in the jargon of the trade, on "in-puts," "outcomes," or both.)

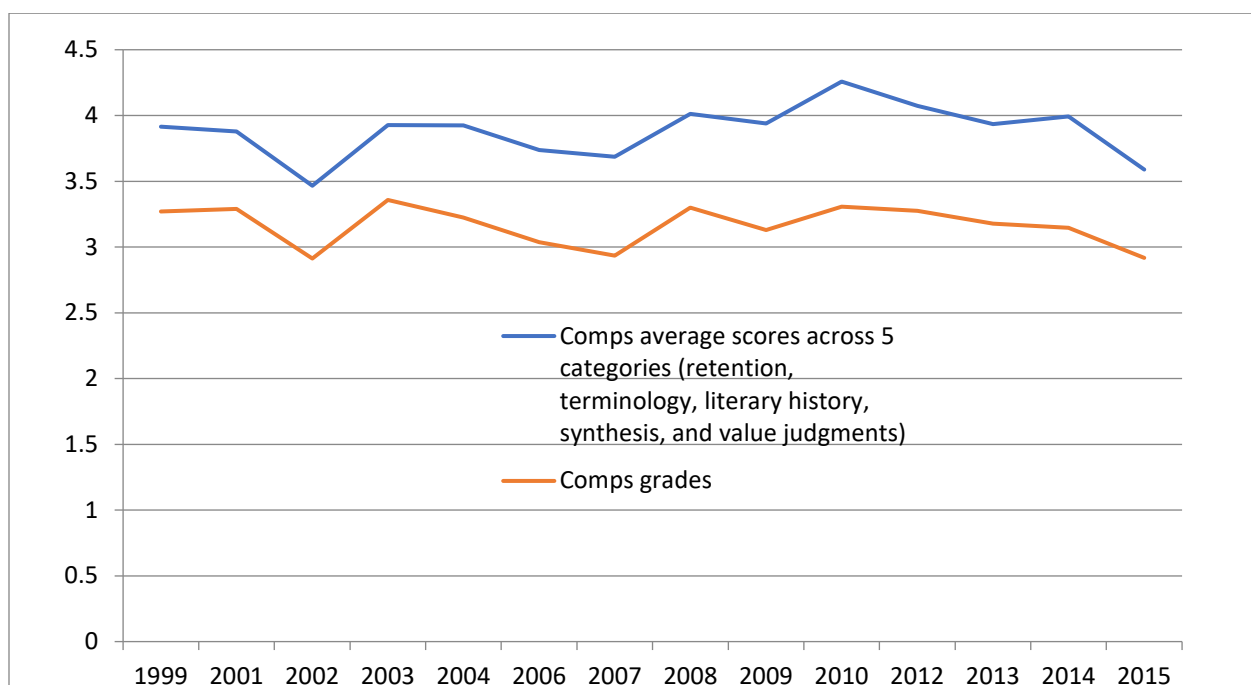
We have been accumulating data concerning comprehensive exams for a number of years. Here it is:

Area	1999	2001	2002	2003	2004	2006	2007
Independent Scholarship	4.28	4.25	4.23	4.16	4.31	4.37	4.39
Retention of Reading	3.94	4.05	3.55	3.76	4.04	3.66	3.68
Terminology	4.15	3.75	3.5	4.05	3.66	3.76	3.65
Literary History	3.75	3.66	3.07	3.86	3.9	3.58	3.53

Synthesis of Ideas	4.03	3.9	3.55	3.93	4	3.72	3.68
Value Judgments	3.71	4.03	3.66	4.03	4.02	3.97	3.89
Average	3.976666		3.593333		3.988333	3.843333	3.803333
Adjusted avg (omitting ind. Sch.)	7	3.94	3	3.965	3	3	3
	3.916	3.878	3.466	3.926	3.924	3.738	3.686
Overall GPA	3.39	3.28	3.11	3.3	3.34	3.24	3.1
Comps grades	3.2714	3.2907	2.9126	3.3578	3.2233	3.0378	2.934

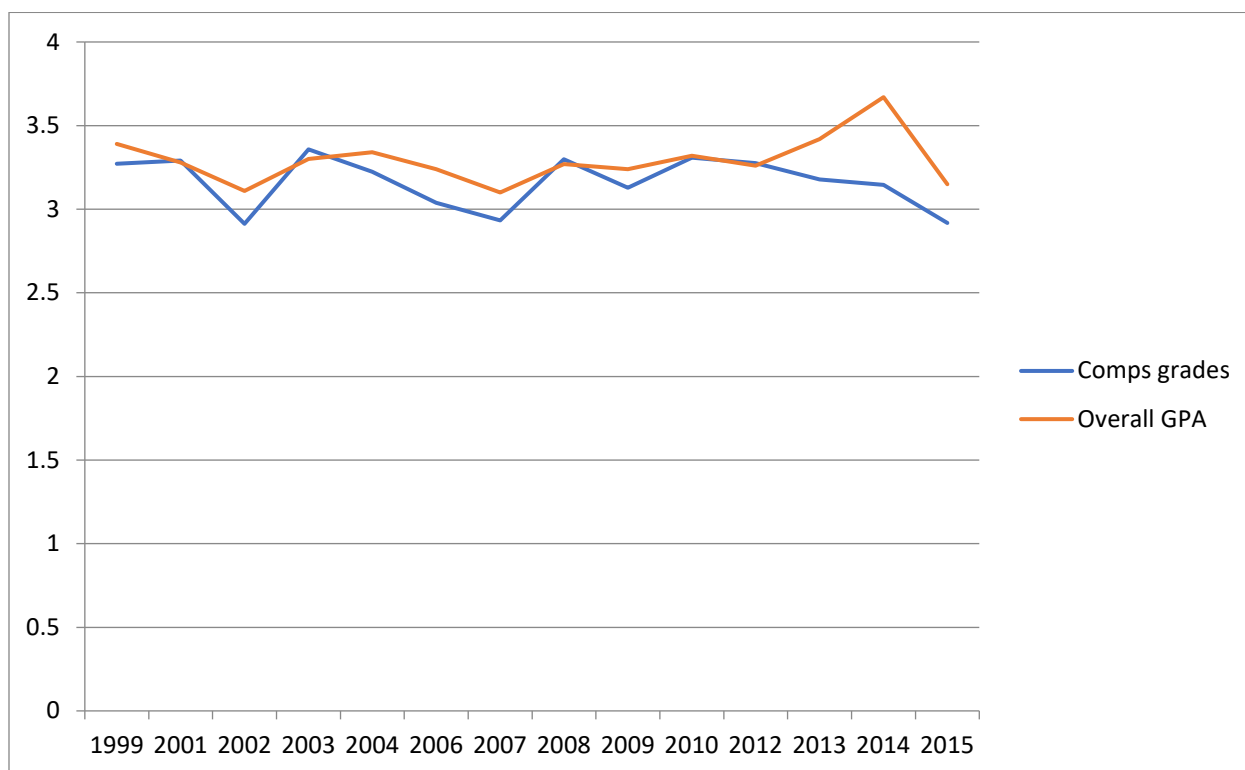
Area	2008	2009	2010	2012	2013	2014	2015
Independent Scholarship	4.39	4.56	n/a	n/a	n/a	n/a	n/a
Retention of Reading	4.08	4.08	4.21	4.16	3.93	4.01	3.58
Terminology	4.09	3.83	4.32	4.19	3.97	4.01	3.56
Literary History	3.82	3.68	4.29	4	3.82	3.61	3.43
Synthesis of Ideas	4.06	3.96	4.16	3.97	4	4.03	3.64
Value Judgments	4.01	4.15	4.31	4.04	3.95	4.31	3.7
Average	4.075	4.043333	4.258	4.072	3.934	3.994	3.59
Adjusted avg (omitting ind. Sch.)	4.012	3.94	4.258	4.072	3.9348	3.994	3.59
Overall GPA	3.27	3.24	3.32	3.26	3.42	3.67	3.15
Comps grades	3.2984	3.1285	3.3077	3.2747	3.178	3.145	2.9183

To measure how well the comprehensive exam works as diagnostic tool, we first had to determine that the comps score actually reflects the average across categories. See the chart below:



The closely tracking lines indicate that the average scores do correlate closely to the actual grades (the grades are lower because we have 4-point grading system, whereas comps uses a 5-point scale).

The next task was to get a sense of how a student's performance on comps correlates with his or her overall academic achievement. Here is a graph for this:



The chart shows a generally very close correlation, with some recent aberrations. In 2013 and 2014, student GPAs rose sharply while comps grades stayed flat or even decreased. In 2015, the difference between the two scores was still noticeable, though less extreme.

The gap between GPAs and comps grades could have several causes, but essentially they boil down to three:

- Students' performance in the classroom has increased, while their performance in comps has not (e.g., because students are not studying enough for the exam);
- Students' performance in the classroom has not actually increased, while their grades have (grade inflation); or
- Students' performance in the classroom and in comps has increased, but our grading has not kept pace (a kind of comps "grade deflation")

Further study is necessary to determine which of these options is more likely.

4. **END-OF-YEAR:** Briefly explain how the department will use what was learned to promote student learning.

We need to determine what is causing the gap between GPAs and comps scores. As part of this assessment project, we plan to survey graduating seniors about comps; we would like to learn how they study, how much they study, and whether the exam is an accurate gauge of both.

**Department:**      English

**Assessment Contact:**      M. Eden

5. Please identify the Learning Objectives for your departmental curriculum. When were those objectives last reviewed? When will they next be reviewed?

The goals are:

- quality/understanding of independent scholarship
- retention of reading and study
- understanding and application of the discipline's terminology
- understanding of literary history
- original synthesis of ideas
- ability to make value judgments

We established these learning goals in 2005 and will review them next year when we also review our curriculum.

6. Which Learning Objective(s) were assessed this academic year?

We assessed the effectiveness of comprehensive exams as tool for measuring the major's learning goals. We then used it to measure how well students are performing in the major and in individual goals.

7. Briefly describe how you assessed the Learning Objective(s) and what the department learned from that assessment. (NB: Assessment can focus on, in the jargon of the trade, on "in-puts," "outcomes," or both.)

The results below come from our 2015-2016 assessment report. They left us with the question of why, in 2013 and 2014, student GPAs rose sharply while comps grades stayed flat or even decreased, and why, in 2015, the difference between the two scores was still noticeable, though less extreme. First we will present the data that lead to these initial conclusions (from the 2015-2016 assessment), then we will address our most recent findings.

**From the 2025-2016 assessment report:**

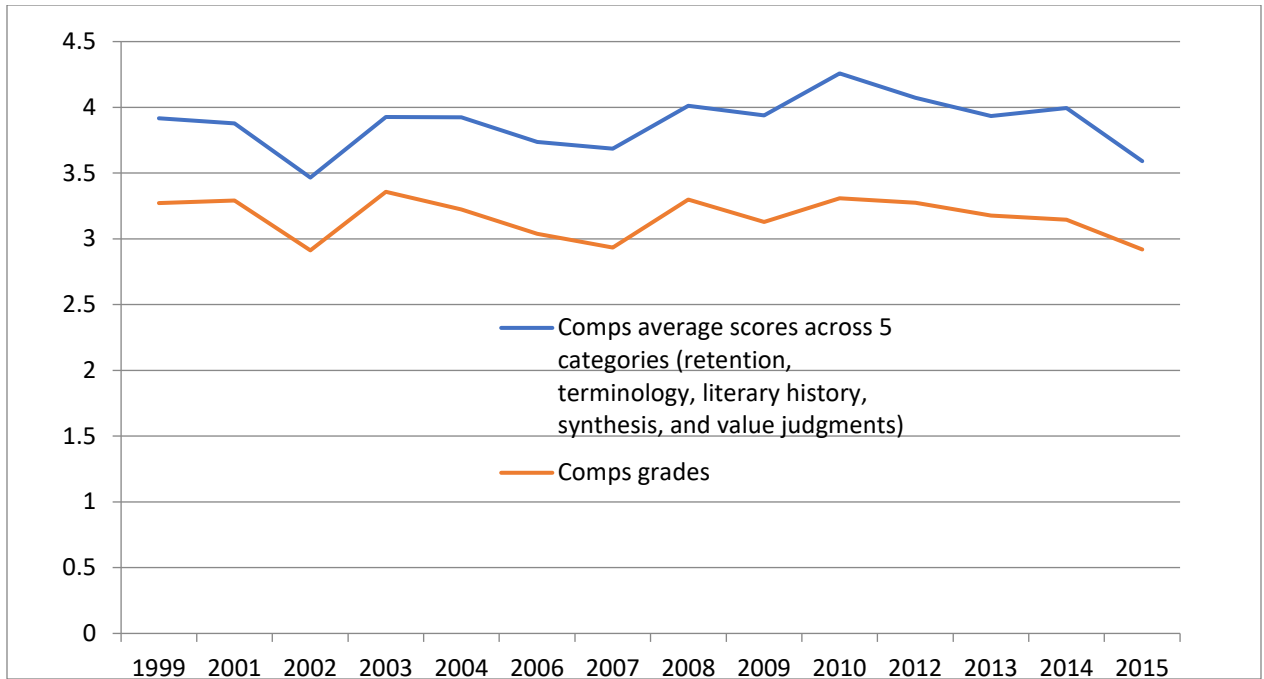


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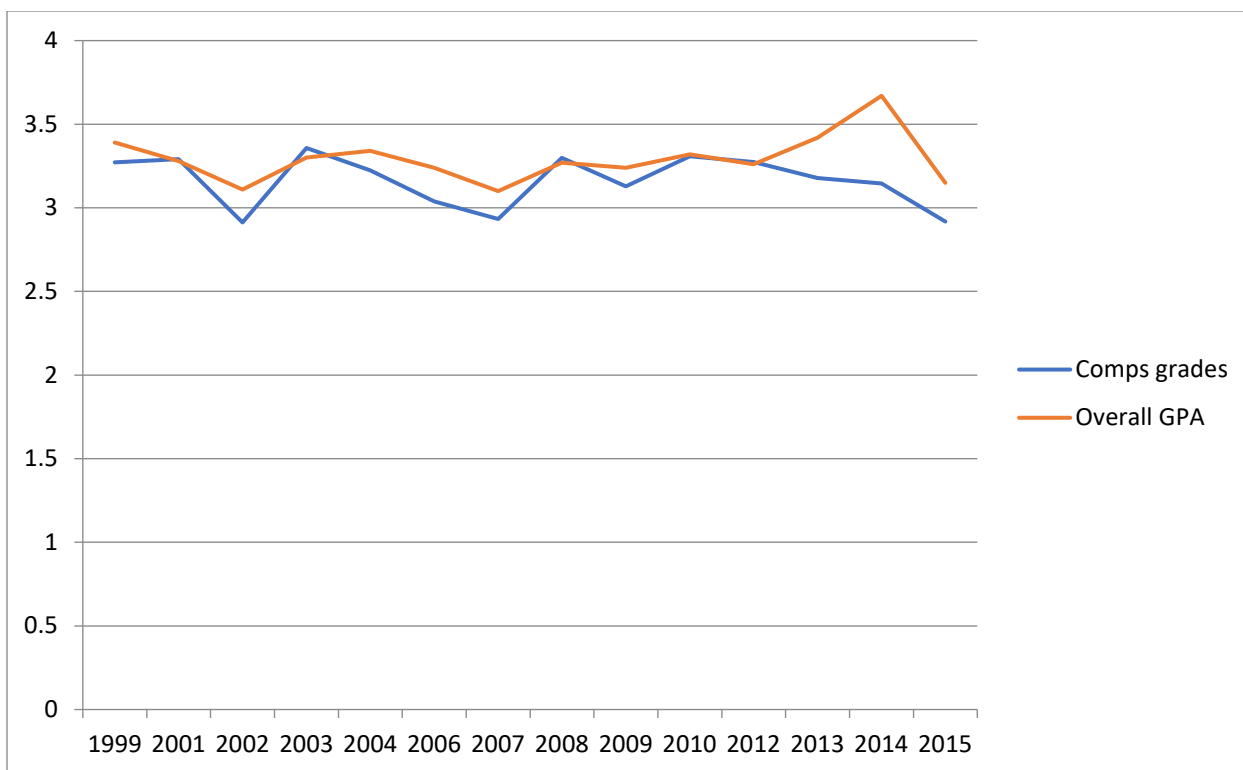
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The next task was to get a sense of how a student's performance on comps correlates with his or her overall academic achievement. Here is a graph for this:



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The gap between GPAs and comps grades could have several causes, but essentially they boil down to three:

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- Students' performance in the classroom and in comps has increased, but our grading has not kept pace (a kind of comps "grade deflation")

Further study is necessary to determine which of these options is more likely.

8. **END-OF-YEAR:** Briefly explain how the department will use what was learned to promote student learning.

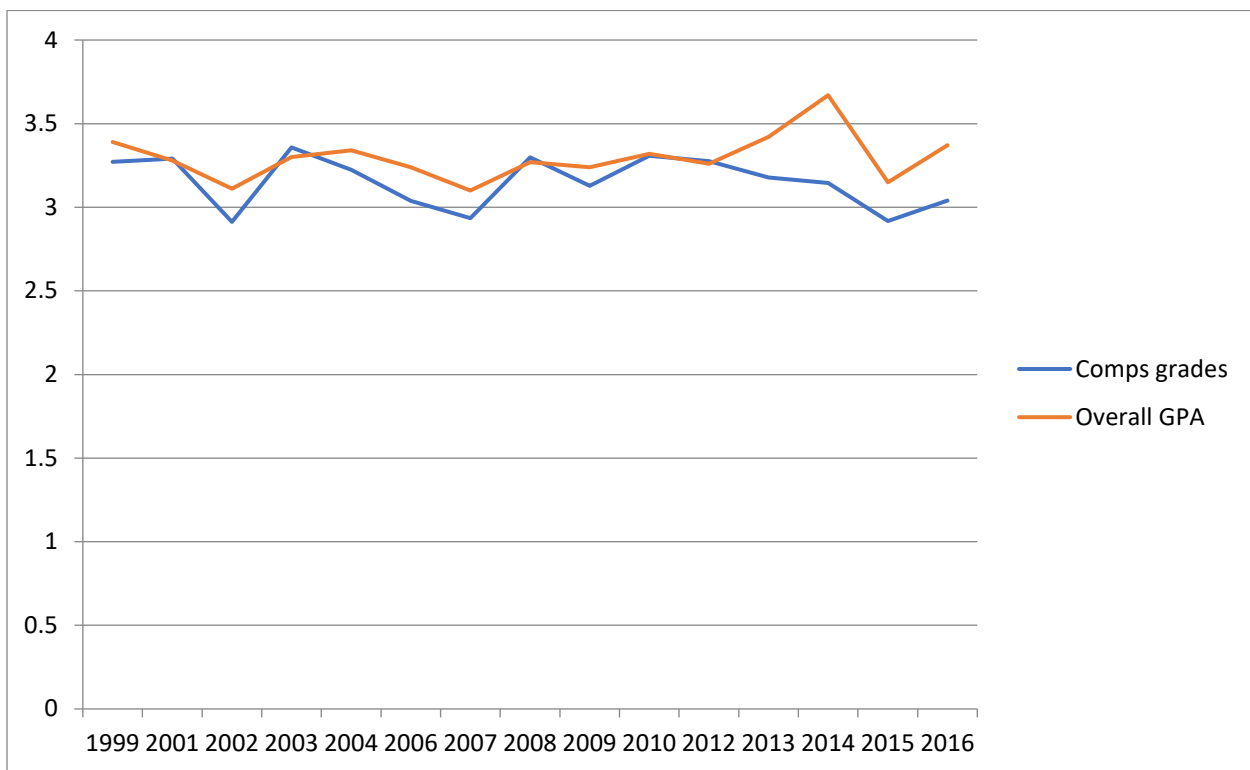
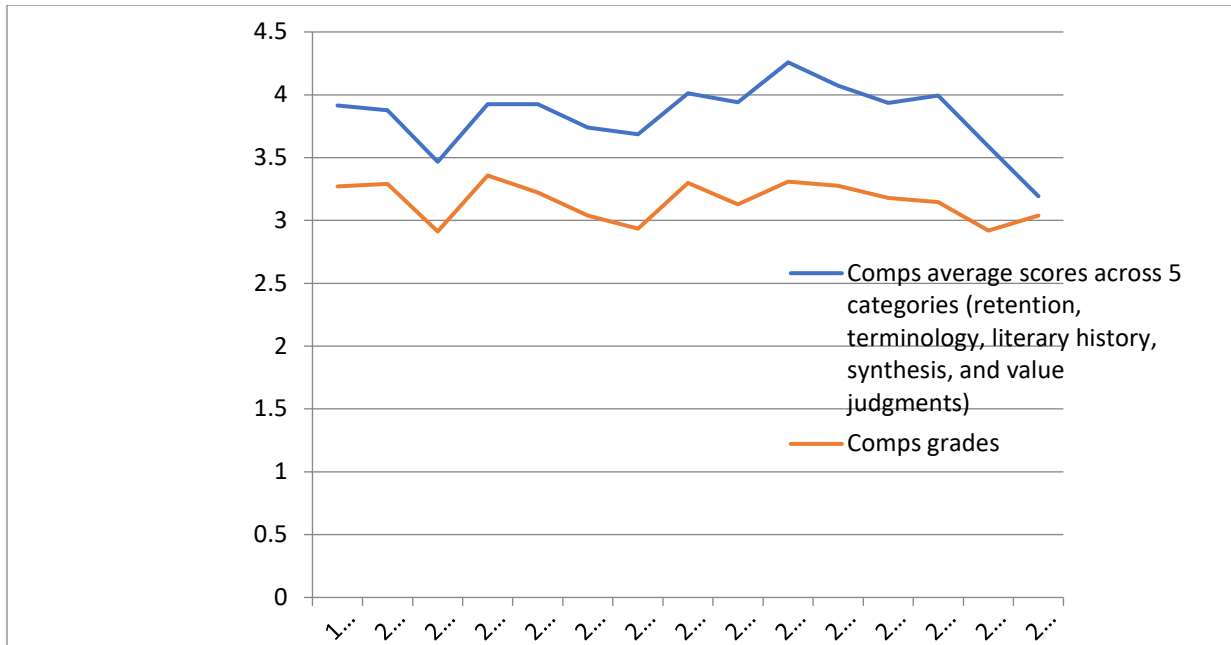
We need to determine what is causing the gap between GPAs and comps scores. As part of this assessment project, we plan to survey graduating seniors about

comps; we would like to learn how they study, how much they study, and whether the exam is an accurate gauge of both.

### **Our findings and conclusions for 2016-2017:**

As we discussed the possible reasons for the slight downturn in comps results, it occurred to us that for the years in question (2013-2015) we have moved the date of the comprehensive exam up by a week to the first week of February. This change was the most obvious explanation for a slight downturn in performance: students just didn't have enough time to study. So we moved 2016 comprehensive exams back by two weeks, to the third week of February. What follows are the exam results from 2016:

<b>Area</b>	<b>2016</b>
Independent scholarship	n/a
Retention of reading	3.0182
Terminology	2.9825
Literary history	3.1136
Synthesis of ideas	3.0718
Value judgment	3.0654
Adjusted average	3.1924
Overall GPA	3.3713
Comps grades	3.0396



## English ALT Report, 2018-19

### Summary

Student essays from 7 sections of English Writing 2 (hereafter, W2) courses from the 2018-19 AY were assessed in six domains: thesis, content, source-use, organization, style, and grammar. The target was to have at least 75% of all student work score a 3.0 or above on a 5-point scale in each domain. This target was met and exceeded in each case.

### Background

For the academic years 2018-19 and 2019-20, the Department of English will be assessing student outcomes for writing in the department's W2 courses. The departmental assessment will be conducted in tandem with a college-wide assessment of the W2 ("Area of Competence and Engagement").

### Methods

The administration of this assessment was conducted by Dominique Battles, the Writing Coordinator. Paul Battles supervised the scoring of English essays, conducted the statistical analysis, and wrote the assessment report.

In September 2018, the following members of the English department met to discuss the assessment project and to refine the rubric to be used in the assessment: Dominique Battles, Paul Battles, Melissa Eden, Dee Goertz, and Saul Lemerond. Steve Graves, Dawn Houze, Pat Schuring, and Jan Spry provided student data and other logistical support. The help of all aforementioned individuals is gratefully acknowledged.

The target population was students enrolled in English Writing 2 classes during the Fall 2018 and Winter 2019. A stratified sample was collected of these students based on a target proportion with predicted writing ability in the bottom-25%, middle-50%, or top-25% of 1:1:1.

As is discussed in more detail in the Writing 2 ACE Assessment report, an initial hurdle to be overcome was to determine how students should be selected for the assessment. Previous assessments had only examined first-year students' writing, and these used SAT-Writing scores as benchmarks of likely performance. This was not advisable in the assessment for this year's W2 assessment for two reasons: first, because only a handful of students took the SAT-W (which the ETS made optional in 2018); and second, because performance on W2 writing assignments—which are discipline-specific—might be better predicted by other factors, such as the student's grades (overall GPA, GPA in the major, or grade earned in a W1 course).

For the initial assessment, we decided to base the selection on the students' overall GPA. One advantage here was that every student has an overall GPA, whereas

undeclared students would not have a major GPA (and transfer students might not have a W1 grade). However, we recorded every piece of available performance-related data for the students. Once the essays were all scored, it was possible to conduct a statistical analysis to determine which of these factors were most highly correlated with students' performance on the assessment.

As explained in more detail in the Writing 2 "ACE" assessment report, we considered four possible factors:

- The student's verbal test scores (ACT English and Reading /SAT Evidence-Based Reading and Writing);
- The student's overall GPA;
- The student's grade in a W1 course; and
- The student's major GPA

Of the four factors listed above, the first three had approximately equal predictive power. Their correlation to overall performance on the W2 writing assessment was (in order) .59 (n= 45 [of 58],  $p < 0.01$ ), .58 (n = 58,  $p < 0.01$ ), and .55 (n = 58,  $p < 0.01$ ). Interestingly, the **student's grade point average in the major was not as highly correlated (.36, n = 29,  $p = 0.05$ ); therefore, it should not be used to predict student performance on a W2 writing assignment.**

As already mentioned, the 2018-19 assessment used the students' overall grade point average to predict their performance. Next year, we will use standardized test scores and grades in W1; three points of data will make a more accurate determination possible. The target GPA for the likely high-performing group was 3.75; for the mid-performing students, 3.12; and for the low-performing ones, 2.21. For each W2 class, three students—one from each predicted performance tier—were selected for assessment. Instructors of the W2 courses were asked to submit research papers by these students; papers were received for the following: ENG 218 J (P. Battles), 244 A (D. Battles), 245 J (Appelt), 246 J (Eden), 247 A (Lemerond), 347 J (D. Battles), and 353 J (Lemerond).

The papers used for the assessment were anonymized and assigned a random code for tracking. Student graders were trained to evaluate these essays using rubrics with five criteria:<sup>1</sup> thesis; content; sources; organization; and style. A sixth criterion, grammar, was evaluated by professors D. and P. Battles, because prior experience has shown that students are able to accurately assess the five aforementioned criteria, but not grammar. Each criterion was evaluated using a 1-5 scale where 1 indicated poor, 2 fair, 3 good, 4 very good, and 5 excellent.<sup>2</sup>

Intended learning outcomes

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<sup>1</sup> See Appendix A.

<sup>2</sup> The process for training tutors has been fully explained in the Writing 1 ACE report for 2016-17 and 2017-18.

The English major has seven broad goals for students:

1. the ability to write argumentative, analytical essays about literature, employing scholarly sources as appropriate
2. a knowledge of literary history and the ability to situate texts within their historical context
3. a knowledge of literary theory and the ability to analyze texts using various theories
4. a knowledge of, and ability to apply, the discipline's terminology
5. a knowledge of specific texts and of their interpretation as formulated in class
6. an ability to formulate original observations concerning diverse texts
7. an ability to make and defend value judgments about literature

Goal 1 — “the ability to write argumentative, analytical essays about literature, employing scholarly sources as appropriate” – has six specific learning objectives:

1. Students should compose accurate and coherent thesis statements that advance an argument concerning their topic
  - a. the thesis should be a unified, clear, specific statement
  - b. the thesis should be easily identifiable
  - c. the thesis should fall at the end of the introductory paragraph
  - d. the thesis should make plain the paper's content
  - e. the thesis should reflect the essay's actual content
  - f. the thesis should advance an argument
2. Students should produce content that is detailed, employs different kinds of evidence, and does not rely on flawed reasoning
  - a. the content should be as specific as possible (“show, don't tell”)
  - b. the content should use supporting evidence (examples, quotes, statistics, etc.)
  - c. the content should derive from a variety of sources (e.g. primary and secondary sources)
  - d. the content should not rely on flawed logic (e.g., over-generalization)
  - e. the content should explicate supporting evidence
3. Students should employ a variety of sources
  - a. sources should be acknowledged when cited
  - b. sources should not be quoted without quotation marks
  - c. sources should be listed on a works cited page
  - d. sources should be smoothly integrated into the essay
  - e. sources should include a full range of primary and secondary sources when these are available
  - f. sources should be correctly cited in a recognized style (e.g. MLA, APA, Chicago)
4. Students should organize ideas clearly and logically
  - a. the essay should organize ideas in a clear, sequential and logical way



- b. the essay should contain paragraphs that each develop only one idea
- c. the essay should make use of topic sentences for each paragraph to guide reader
- d. the essay should have topic sentences that contain an assertion
- e. the essay should use smooth transitions between paragraphs
- f. the essay should contain a concluding paragraph that provides closure
- 5. Students should employ a clear, concise, and varied style
  - a. the writing should enhance, not detract from, the paper's message (i.e., be clear)
  - b. the writing should be concise
  - c. the writing should vary sentence length and structures
  - d. the writing should avoid unnecessary passive constructions
  - e. the writing should use "strong" verbs
  - f. the writing should contain varied and correctly used diction
  - g. the writing should use transitions to guide the reader from one thought to the next
- 6. Students should employ proper grammar and mechanics in their writing
  - a. the essay should utilize punctuation correctly
  - b. the essay should follow rules of subject-verb agreement
  - c. the essay should obey norms of capitalization

It is these intended learning outcomes that the assessment measured.

#### Outcomes

For this year's assessment, we measured the learning outcomes in two ways: relative and absolute. For the relative measure, we compared the outcomes in English W2

courses to outcomes in non-English W2 courses. The results are summarized below:

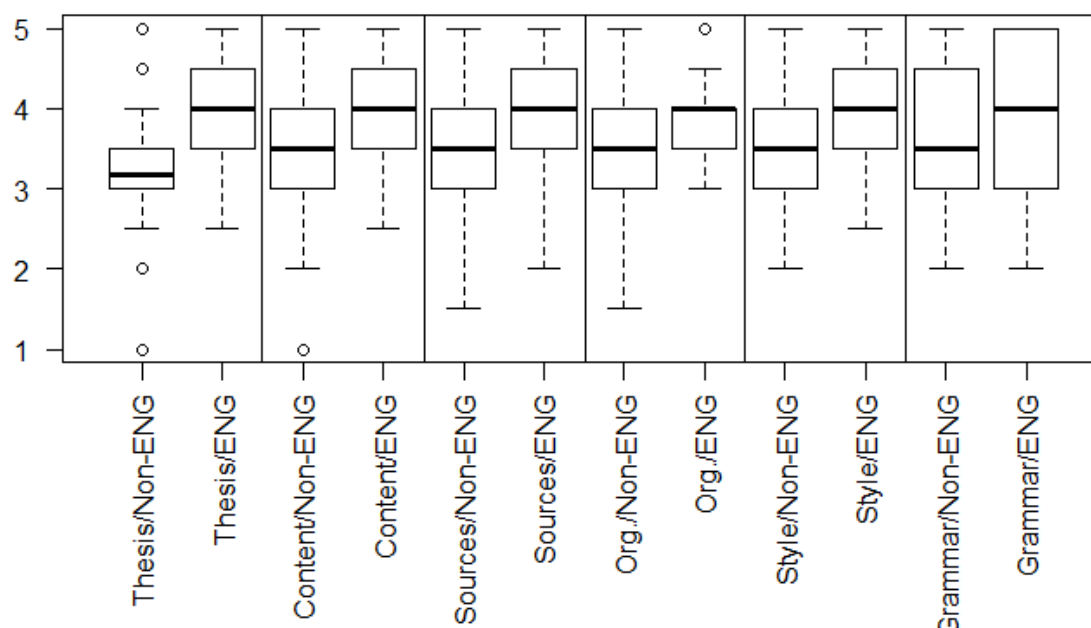


Figure 1 Domain scores for W2 courses: English and other disciplines

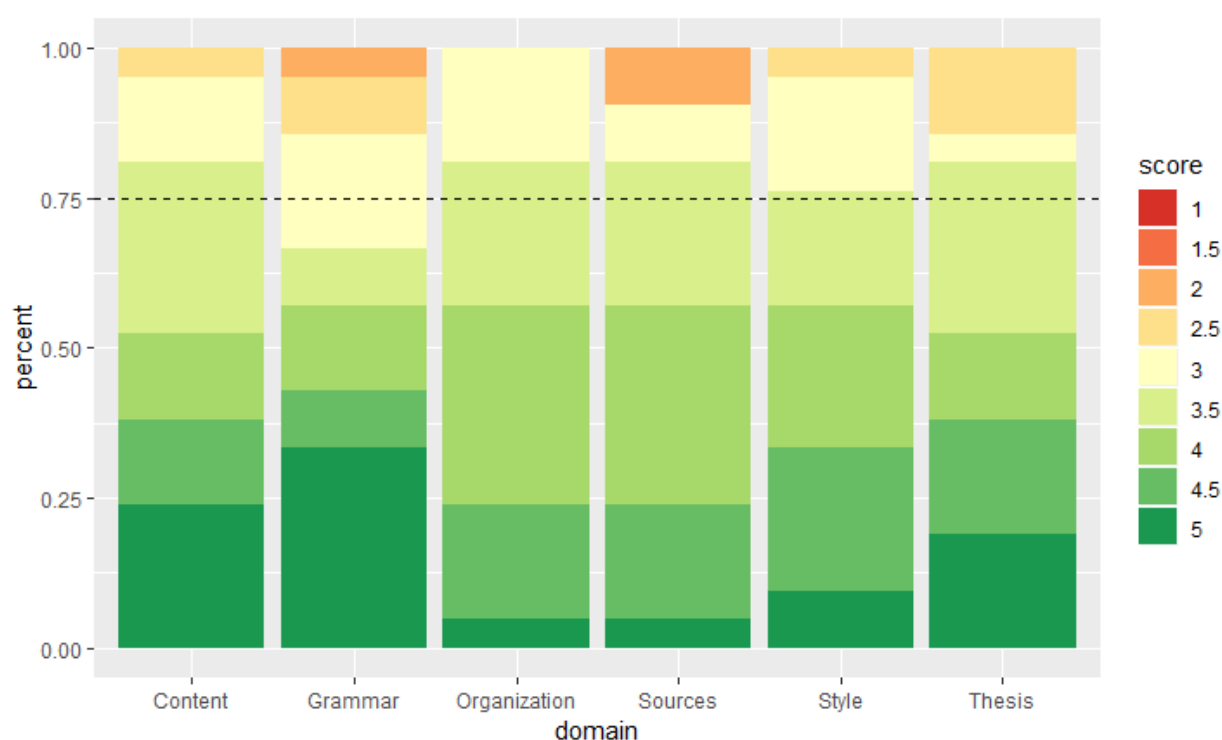
As figure 1 indicates, the means within each domain (indicated by the bolded bar within each box) are higher for English courses than non-English courses. To be sure, these are sample, not population, means. The confidence intervals at  $p=.05$  for the variable “Thesis—English courses” have a lower bound of 3.538109 and an upper bound of 4.271415. In plain English, this means that there is a 95% probability that the true mean value for thesis statements in English courses lies between these two values. Therefore, one cannot conclude with certainty that the true mean for English courses exceeds the non-English courses in each domain. But the initial results look very positive indeed.

The same conclusion can be reached by looking at the outcomes in absolute terms. The assessment report for 2017-18 reached the following conclusions concerning the trends in writing instruction for W1 courses:

*An effective method of summarizing the performance of students in W1 is to consider the figure below, which shows the percentage of students performing at each level of performance for each criterion. If a target of 75% of students scoring at 3 or above is considered ..., then the results indicate success in every domain except for Grammar, which showed only*

*70% of students achieving 3 or above. These results represent a substantial improvement over the scores obtained in 2016-2017, where that target was not met for Grammar or Style (65% each) and marginally missed for Sources and Thesis (74% each).*

As the figure below illustrations, the goal for W1 courses (a target of 75% of students scoring at 3 or above) was not merely met but substantially exceeded in every domain in this year's W2 assessment for English courses (the dashed line represents the .75, or 75%, cutoff):



From this we conclude that, at this time, no significant intervention in writing instruction in English courses at the W2 level is merited.

## English ALT Report, 2019-20

### Summary

Student essays from 6 sections of English Writing 2 (hereafter, W2) courses from the 2019-20 AY were assessed in six domains: thesis, content, source-use, organization, style, and grammar. Because the annual data is relatively sparse, it was combined with last year's data to provide a larger sample size and so form a more accurate picture of outcomes. The target was to have at least 75% of all student work score a 3.0 or above on a 5-point scale in each domain. This target was met and exceeded in each case. From this, we conclude that no significant intervention in writing instruction in English W2 courses is merited at this time.

### Background

As described in our five-year assessment plan, for the academic years 2018-19 and 2019-20, the Department of English assessed student outcomes for writing in the department's W2 courses. The departmental assessment was conducted in tandem with a college-wide assessment of the W2 ("Area of Competence and Engagement").

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The target population was students enrolled in English Writing 2 classes during the Fall 2019 and Winter 2020. A stratified sample was collected of these students based on a target proportion with predicted writing ability in the bottom-25%, middle-50%, or top-25% of 1:1:1. Students were selected on the basis of their overall GPA: 3.7 for the top 25%, 3.1 for the middle 50%, and 2.3 for the bottom 25%. (For more detail about this criterion of selection, see the Writing 2 ACE Assessment report.)

For each W2 class, three students—one from each predicted performance tier—were selected for assessment. Instructors of the W2 courses were asked to submit research papers by these students; papers were received for the following: 244 A (D. Battles), 246 J (Goertz), 247 A (Lemerond), 325 (Lemerond), 353 J (D. Battles), and 354 A (Goertz).

The papers used for the assessment were anonymized and assigned a random code for tracking. Student graders were trained to evaluate these essays using rubrics with five criteria:<sup>3</sup> thesis; content; sources; organization; and style. A sixth criterion, grammar, was evaluated by professors D. and P. Battles, because prior experience has shown that students are able to accurately assess the five aforementioned criteria, but not grammar. Each criterion was evaluated using a 1-5 scale where 1 indicated poor, 2 fair, 3 good, 4 very good, and 5 excellent.<sup>4</sup>

#### Intended learning outcomes

The English major has seven broad goals for students:

1. the ability to write argumentative, analytical essays about literature, employing scholarly sources as appropriate
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- c. the content should derive from a variety of sources (e.g. primary and secondary sources)
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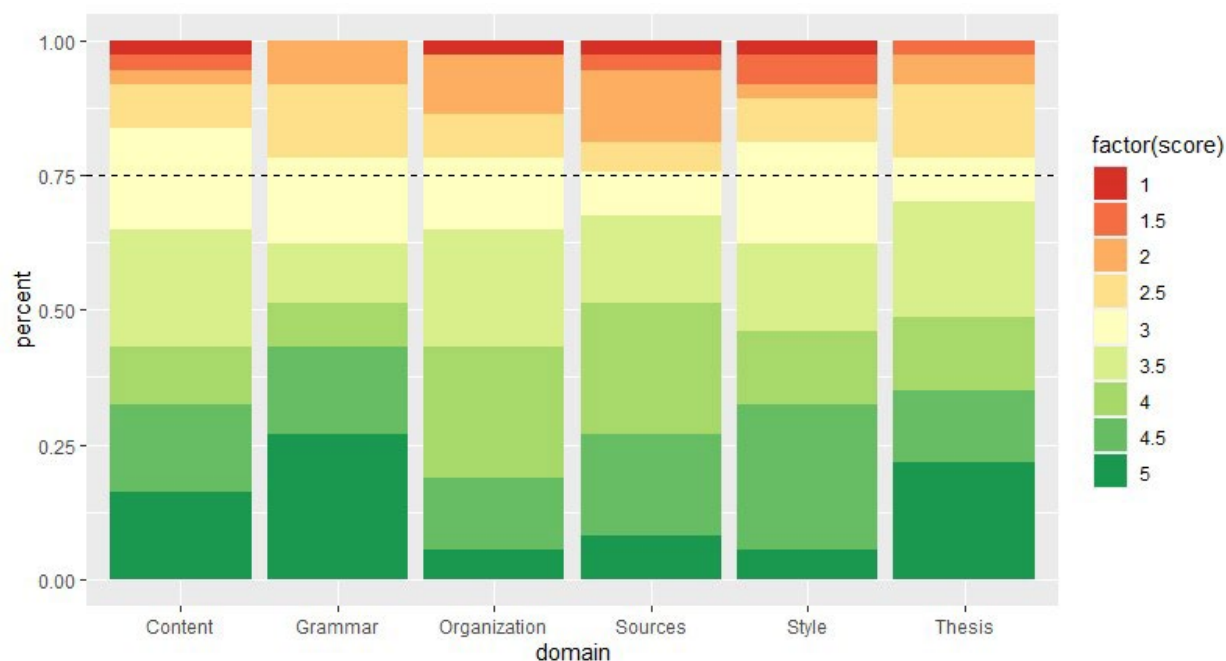
## Outcomes

Results were added those gleaned from 7 sections of W2 in 2018-19 AY to achieve a larger sample size for determining outcomes in each domain. The target (established in 2017 by the Associate Dean for Student Learning at that time, Bill Altermatt) was to have at least 75% of all student work score a 3.0 or above on a 5-point scale in each domain.

Figure 1 below summarizes student performance in the domains of thesis, content, organization, sourceuse, style, and grammar/mechanics. The dotted line at the 75% mark indicates the stated goal that at least 75 percent of students should meet or exceed a score of 3.0 in each area.

As figure 1 illustrates, the target was met or exceeded in all domains.

From this we conclude that, at this time, no significant intervention in writing instruction in English courses at the W2 level is merited.



## Note

As explained in the Writing 2 ACE assessment report for 2019-20, it is a college-wide trend that the performance of low-GPA students on this assessment dropped off in 2019-20. This is equally—perhaps especially—true in English W2 courses, with one important caveat: *non-major* low-GPA students fared quite poorly. Granted, the sample size is tiny (for the six-courses, five of

the six low-GPA students selected were non-majors, and one was a major). However, we clearly need to keep an eye on the performance of non-major low-GPA students in English W2 courses.



## Writing Assessment 2014-15

By Dominique Battles, Paul Battles, and Bill Altermatt

*Thanks to the following for providing data, helpful information, or other support: Brigitte*

*Wichman and Jon Smith in the Division of Arts and Letters; Ken Prince, Summer Hawkins, and Steve Graves in the Registrar's Office; Steve Jobe in the Office of Academic Affairs; Geoff Weiss, formerly at the Rivers Institute Grant Development Office; and, most of all, the Great Works faculty!*

### Background

#### Goals

This project has several goals: first, to establish a base-line for how much student writing is Great Works is currently improving; second, to diagnose areas of relative strength and weakness; third, to suggest some interventions that will increase student performance; and, finally, to encourage dialogue concerning writing and to increase support for faculty in their endeavor to teach writing in Great Works (and beyond). [See Appendix A for the original proposal.]

The findings outlined below should be understood as merely the first step in this process. We hope that Great Works teachers will collectively ask follow-up questions, suggest other areas to investigate in next year's analysis, and brainstorm ways to improve the teaching of writing.

### Approach

Past efforts to assess writing in Great Works have relied on self-reported data, with instructors submitting information about the progress of their students to the Division/GW Coordinator. The advantage of self-reported data is that it is easy to collect: instructors simply have to assess already-graded papers from the Fall and Winter terms. The disadvantage is that it does not answer to a high standard of objectivity; different instructors may have different criteria for evaluation, and they may also be unconsciously inclined to assign higher scores to the Winter term essays.

Because self-reported data is not very reliable, it seemed prudent to consider a different approach, namely blind, third-party evaluation. (In other words, identifying information is removed from the papers, which are then scored by individuals other than the original instructor.) Because we were determined to keep this process transparent and inclusive, we created an anonymous survey asking GW faculty which method of assessment (self-reported or blind, thirdparty) they preferred. The latter won in a landslide, with faculty voting in favor of

the new method by a count of 17-2. Therefore, our current assessment uses independent evaluation of anonymous student papers (the process is explained in greater detail below).

Assessment can be a powerful tool for improving teaching, particularly if it combines description with analysis – that is, if it delves not just into the “what,” but also the “why.” At the outset of the study, we determined to ask not just how much student writing improves, but what specific factors correlate with improvement. To this end, we collected any information that seemed germane to the teaching of writing in GW and looked for correlations. For example, because not all Hanover students enter with equally stellar academic records, it is worthwhile asking how well students at differing levels of academic achievement fare in the GW writing program.

We approached this year’s assessment in a spirit of discovery, trying to isolate things that work well and things that need improving, factors that impact how much student writing improves and factors that do not. The aspects we examined are all further discussed below.

### Selection of Students for Assessment

Since one of the goals was to determine how well students at different levels of academic preparation fared, it made sense to select an equal number of individuals at the higher, middle, and lower part of the spectrum. Specifically, we aimed for students near the median of the top quartile, the median of the next fifty percent, and the median of lowest quartile. Since both the SAT and ACT have writing scores, we used these as indicators. For the entering class of 2013/14, this meant the following scores: for the top group, 600 SAT and 8-9 ACT; for the middle group, 520 SAT and 6-7 ACT; for the bottom group, 440 SAT and 5 ACT. To obtain an adequate but still manageable pool of representative students whose improvement in writing could be assessed, we selected three students (one from each tier) from each section of Great Works. The Great Works faculty then collected the first essay in the Fall term and the last essay of the Winter term from each of the selected students.

### Scoring of Essays

In keeping a model of blind, third-party assessment, we removed all identifying information (name, section, instructor, and so on) from student papers; using a simple computer algorithm, we assigned a randomly generated number between 001 and 999 to each one. For example, student X’s Fall term paper might have been “572,” and her Winter term paper “334.”

We then developed a simple five-point scoring rubric (“5” being strongest, “1” weakest) for the following six areas of writing: thesis, content, sources, organization, style, and grammar/mechanics. (These are mostly the same as those used in the earlier assessment of

writing in GW, which included thesis, comprehension, support, organization, and grammar/mechanics.) [The full scoring sheet is included as Appendix B.]

Finally, we recruited a group of excellent upperclass writers to score the student essays. The first step in this process was to achieve a uniform standard for evaluation, that is, to “norm” the evaluators. To this end, we selected a series of sample essays that ran the gamut from “5” to “1” in each category, photocopied these for each grader, and asked them to individually score each essay without comparing notes.

We began with an excellent essay, one to which the students should assign either a “5” or a “4” in every category. After the graders finished marking the essay, they then wrote their scores on a sheet. Once the scores were collected, we tabulated these on the board, then spent about fifteen minutes discussing them. There was overwhelming consensus on each of the categories, with only minor disagreement as to whether a “5” or a “4” would be more appropriate for a particular category.

Next, we selected a poor essay – one meriting a 1 or 2 in every category – and repeated the process. Again, there was a tremendous amount of agreement about the scores.

Having established what a great essay and a poor essay looks like, we ventured on to the more difficult cases: the good-but-not-great paper, essays with neither great strengths nor glaring weaknesses, and the paper lacking in most regards but not really terrible. Again, we discussed each of these until the graders reached consensus on the scores.

At the end of the norming session, everyone in the room had reached a consensus about what constitutes a “5,” “4,” “3,” “2,” or “1” in each category.

Using photocopied forms, the graders now evaluated each of the writing samples. Every essay was scored twice. In cases where the score diverged by more than one point (e.g., “4” and “2”) the two graders discussed their rationale for assigning that particular score. If one then felt persuaded to change his score, he or she could do so. (The scorers had instructions not to alter their assessment unless they really changed their minds.) Otherwise, they would keep both scores and check a box marked “discrepant score.”

Once the students flagged an essay as having received a discrepant score in any category – perhaps 10% of the essays – we scored these papers ourselves to assign a final grade. We also conducted spot-checks of each grader’s work, making sure that their marking remained true to the norm established in the earlier session.

## Findings

Faculty participation in the project was excellent, especially given all the coordination necessary to track students across sections (some of whom switched GW sections, others who transferred, and so on). In the end, we received 108 essays from 54 students in eighteen pairs of Great Works sections, which was precisely the sample size we hoped to achieve. (The incoming class numbered approximately 340 students.)

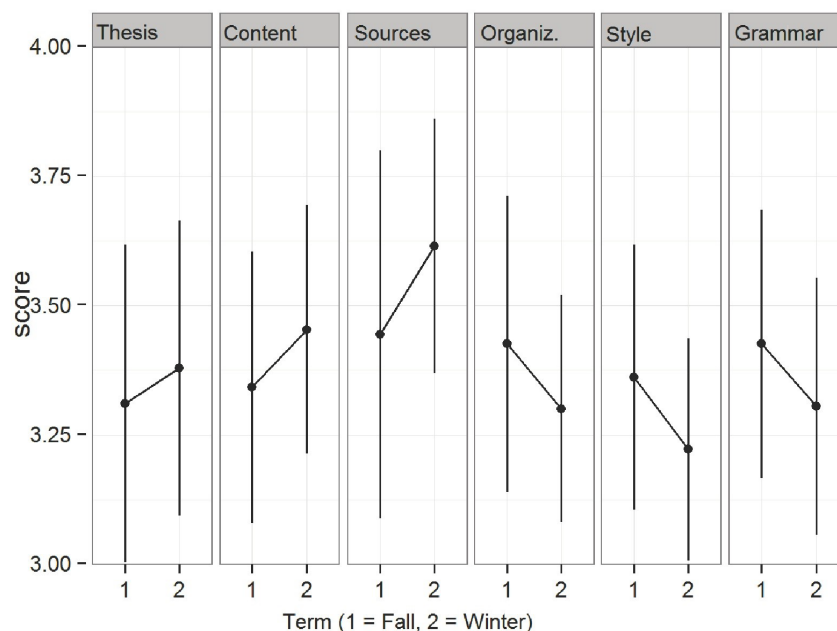
Before discussing our findings, one point remains to be addressed, namely the validity of comparing two essays written in response to different assignments. For example, the first essay collected might be a two-page essay with no outside sources, while the second could be an sixpage research paper. Is it fair to compare these papers? Obviously, the longer paper will demand more effort, thought, and planning. However, both essays still require the student to execute the basic principles of essay writing: to craft a strong thesis, to support its ideas with specific and compelling evidence, to organize points logically, and so on. Methodologically speaking, the only problem would occur if different types of papers tend to score substantially higher or lower than others. For example, if long papers tend to score significantly lower, as a category of paper, than shorter ones, then students with a brief Fall term writing sample and a long Winter term essay would throw off the results. To make sure this was not the case, we included paper length as a criterion of analysis. In practice, about half of the Winter term essays were research papers, while the other half were analytical essays of moderate length (4-5 pages). The data showed no significant difference in writing scores whether we examined just the research papers, just the non-research essays, or both together. From this we conclude that one can make meaningful comparisons between shorter and longer essays, as well as research and non-research papers.

An analysis of these essays yielded the following conclusions:

1. Overall, student writing in three categories (sources, content, and thesis) shows small to moderate gains, and small to moderate losses in three others. The largest gain occurs in source use (+.17), while the largest decline occurs in style (-.14).

	Thesis	Content	Sources	Organiz.	Style	Grammar
Fall	3.31	3.34	3.44	3.42	3.36	3.42
Winter	3.37	3.45	3.61	3.30	3.22	3.30
Change	+.06	+.11	+.17	-.08	-.14	-.12

To illustrate this graphically:



These results are surprising. While it is a good sign that student writing makes gains in three categories, it is certainly disappointing to see scores similarly decline in three others.

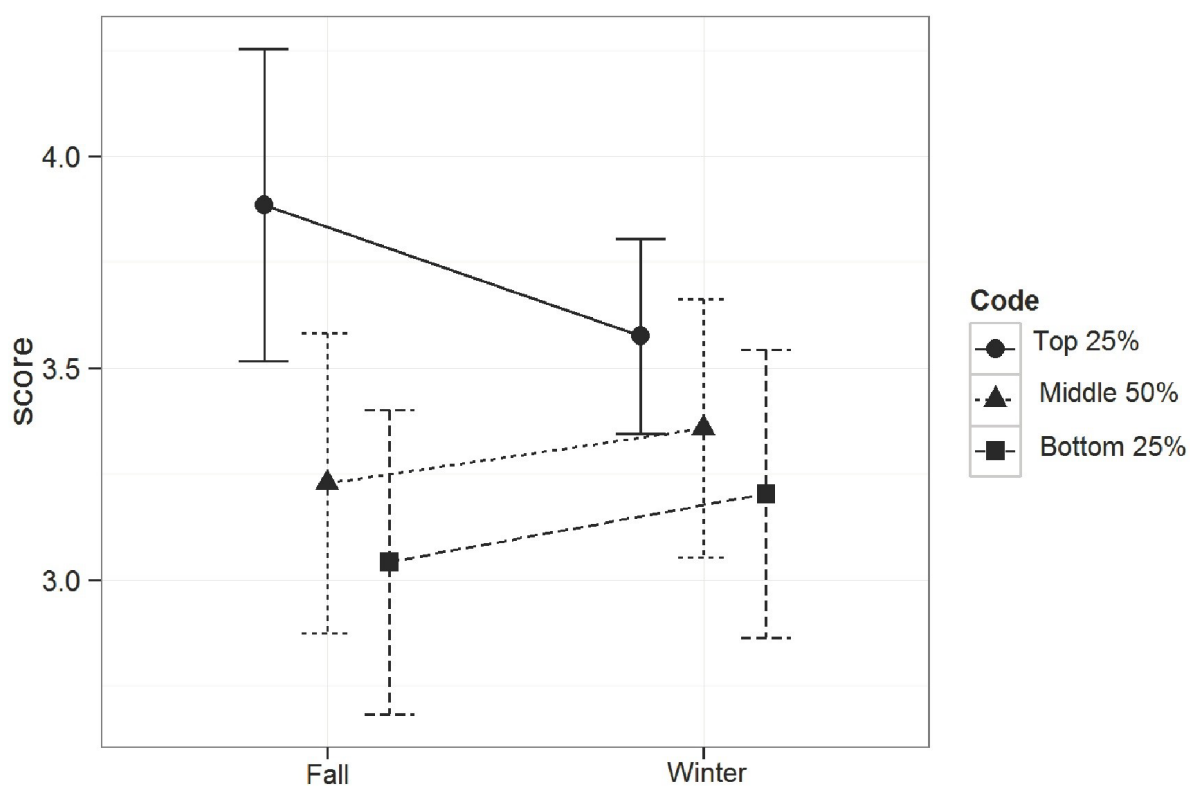
Different explanations for this trend might suggest themselves. Before speculating too far along these lines, however, it is useful to consider the second conclusion suggested by the data.

2. Students at different levels of academic achievement do not fare the same.

Specifically, students in the lower and middle tiers see their writing improve, while students in the top tier see their writing decline. Averaging all categories:

	Top quartile	Middle 50%	Bottom quartile
Fall	3.85	3.23	3.07
Winter	3.57	3.37	3.20
Change	-.28	+.14	+.13

To illustrate these changes visually:



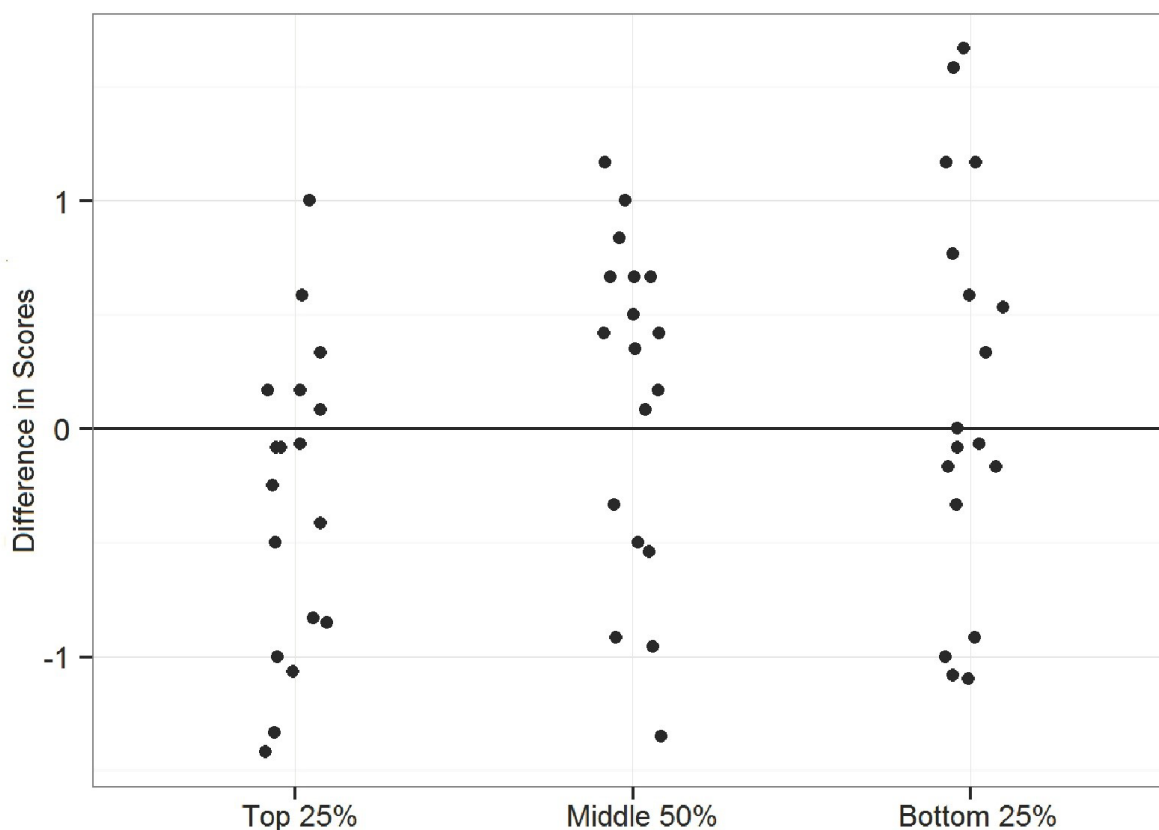
Moreover, the essays of students in the top quartile dropped in every single category:

Scores for Top 25%						
	Thesis	Content	Sources	Organiz.	Style	Grammar
Fall	3.61	3.86	3.73	3.86	4.08	3.97
Winter	3.50	3.67	3.59	3.55	3.42	3.69
Change	-.11	-.19	-.14	-.31	-.66	-.28

The drops are most severe in organization, style, and grammar, which is precisely where the declines for the overall averages occur. Style, where the single largest decline occurs for students in the top quartile (-.66), also sees the biggest drop in the average for all students (-.14).

In other words, the effects noted in section 1 above are in no small measure due to the performance of the top students. Their scores get significantly worse from Fall to Winter.

Averages do not always tell the whole story. Large drops (or gains) by individual students can distort the overall picture. To visualize how individual students fared, consider the following graph, where each dot represents the improvement (or decline) by one student:



Here the middle line, marked “0,” represents no improvement from the Fall to the Winter. A dot at “1” represents a student’s average score increasing of one point (e.g., from 3.6 to 4.6), while a dot at “-1” represents an overall decrease of one point (e.g., 4.2 to 3.2). There are 54 dots, one for each student in the study.

This graph allows us to refine the above picture. First, it confirms that students in the top quartile fared worst: the number of students with declining scores (12) is twice that of students with increasing scores (6), and the number of students with large drops is four times that of students with large gains (one student reaches the +1 mark, while four students are at or below the -1 mark). The middle 50% shows the reverse decline-versus-increase ratio, with 6 essay

scores worsening and 12 improving; the magnitude of declines and increases is roughly comparable. Finally, the lowest quartile includes 9 scores declining, 8 improving, and one staying constant; however, the amplitude of the individual gains is greater than that of the losses.

In sum, by any measure that is brought to bear, students in the top 25% are doing significantly worse than middle and lower groups. On the flip side of that coin, students in the bottom quartile are faring comparatively well; with all the attention being paid to at-risk students, this is surely a good thing.

3. This leads to the question of whether improvements in bottom quartile are driven by enrollment in Hanover 101. For that matter, since students of all academic backgrounds are recruited into Hanover 101, what about the effects on each of the three student groups?

It is important to note that Hanover 101 does not exist primarily to teach writing. Rather, it addresses a whole range of academic skills. Thus, it is not reasonable to put a large onus for improvement in writing on HC 101. At the same time, Hanover 101 is one of the only comprehensive support programs the college offers, which makes it worthwhile to determine whether it significantly impacts student performance on a variety of academic tasks, including writing.

Another point to keep in mind when analyzing this data is that, predictably, an uneven percentage of students in each tier enrolling in Hanover 101: of the 18 students in the top quartile, only four enrolled; of the 18 students in the middle 50%, half (9) enrolled; and, of the 18 students in the bottom quartile, all but 4 (14) enrolled. Since relatively few higher-achieving students took the course, while all but a few of the lower-performing students did, care should be taken to draw firm conclusions on the basis of this evidence.

With these caveats acknowledged, a comparison of the average scores for the three academic groups – broken down into those who did and did not take Hanover 101 – yields the following numbers:

Took HC 101				Did not take HC 101		
	Fall	Winter	diff.	Fall	Winter	diff.
Top 25%	3.68	3.58	-.10	3.94	3.57	-0.37
Middle 50%	2.87	3.12	+.25	3.59	3.60	+.01



Bottom 25%	2.94	3.11	+ .17	3.39	3.49	+ .10
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If one considers only the category “difference,” students taking Hanover 101 seem to do quite well. Scores for top tier students drop less for those enrolled in HC 101 (declining 0.1 versus 0.37), while the scores for the other tiers rise more. This is clearest for students in the middle 50%, where students enrolled in Hanover 101 gained 0.25 points on average, while students not enrolled increased by just 0.01.

However, a comparison of the entering (Fall term) scores also shows that the two groups had substantially different starting points. Top-tier students who enrolled in Hanover 101 achieved just a 3.68 on their first essays, while those did not enroll averaged a 3.94. Again, the difference is most pronounced for the middle 50% group: the HC 101 group averaged just 2.87, while those who did not take the course scored a 3.59 (a difference of 0.72 points), which is closer to the “top 25%” group in Hanover 101 than to the “bottom 25%.” If we bear in mind the general trend identified above – that the scores of the most able GW students tend to drop while those of the middling and lower students improve – it becomes difficult to determine what specific role Hanover 101 plays in the overall trends.

However, judging from the data, the clearest benefit to enrolling in Hanover 101 accrues to those students in the top quartile and middle 50% whose writing skills initially lag behind their peers with similar standardized test scores.

More specific conclusions about the impact of Hanover 101 on student writing would require a more targeted study. If faculty deem this an important issue, we can make the appropriate changes in next year’s assessment.

4. Some factors yielded results difficult to interpret. In the interest of not turning an already ample document into a prohibitively long one, we shall summarize these quickly.

The teaching of writing occurs in virtually all academic disciplines at Hanover College, and Great Works draws its teachers from many different departments. At the same time, writing is also of particular interest to the department of English, which before the advent of Great Works housed the college’s required writing class, ENG 112 “Strategies for Composition.” In most but not all Great Works sections, students encounter an English professor in either the Fall or Winter sections. With this in mind, it seemed reasonable to ask whether these particulars impact students’ writing. The following chart summarizes the outcomes:

	Fall	Winter	Difference
No English instructor	3.05	3.20	+ .15

English instructor Fall	3.82	3.53	-.29
English instructor Winter	3.23	3.42	+.19

Looking at declines and increases in the scores, students did best with English instructors in the Winter term, worst with English instructors in the Fall term.

However, classes with a Fall-term English instructor also started out at a far higher level (3.82 versus 3.23 and 3.05), and, as explained above, higher scores typically decline in the second term. The category of students with “no English instructor” both started and ended with the lowest scores in writing.

In other words, these numbers raise the same questions as the “Hanover 101” data, and, like HC 101, this problem requires follow-up investigation to draw conclusions with any degree of confidence. If faculty deem it an area worth further investigation, future studies could certainly take a closer look at the role played by the instructor’s departmental affiliation.

A similarly tricky question concerns the type of writing instruction. Anecdotal evidence suggests that Great Works faculty employ a wide variety of strategies in teaching writing. In practice, these differences are difficult to quantify. However, one basic and measurable difference lies between classes with a “large-lecture, small-discussion” format versus those that employ – for lack of a better word – a “non-lecture” format. Of 54 students, 20 were in lecture and 34 in non-lecture courses. Their average performance on the writing tasks can be summarized as follows:

	Fall	Winter	Difference
Non-lecture	3.19	3.23	+.03
Lecture	3.51	3.63	+.12

Taking a closer look at the particulars, the following chart breaks this down by student tier:

	Non-lect. Fall	Non-lect. Winter	Non-lect. Difference	Lecture Fall	Lecture Winter	Lecture Difference
Top 25%	3.81	3.56	-.25	4.03	3.61	-.42
Mid 50%	3.24	3.11	-.13	3.20	3.74	+.54

Low 25%	2.83	2.99	+.16	3.37	3.54	+.17
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The most striking difference is in the middle tier, where the students in lecture sections do far better than those in non-lecture settings, improving their score from 3.20 to 3.74, for a .54 gain.

However, students in the top tier do somewhat better in the non-lecture courses.

Again, these results would require more specific analysis to confirm. If faculty would like to pursue this issue further, there is certainly a lot that could be done. However, on the basis of the available evidence, we tentatively conclude that lecture courses produce considerably better writing outcomes for students in the middle 50% tier, while non-lecture courses produce moderately better outcomes for students in the top 25% (that is, their scores decline less).

### Suggested Interventions and Future Assessment

To sum up the most important points above, student writing improves in some categories (sources, content, and thesis) while declining in others (style, organization, and grammar). The declining scores are by the most pronounced among students in the top 25% tier. For every student in this group whose writing improves, there are two whose writing declines, and the declines are most pronounced in exactly the problem areas: style, organization, and grammar.

As mentioned earlier, this is a very surprising finding. At first glance, it seems not only counter-intuitive but also discouraging for *any* writing scores to fall after a year's worth of instruction in that very subject. On the other hand, this also offers an opportunity for growth and improvement. In today's high-stakes testing environment, most of the discussions in educational circles focuses on students at the bottom end of the spectrum, for these are the students whose performance is easiest to improve. At Hanover College, too, our discussions have focused far mostly on the academically at-risk students. As most instructors can attest, this pattern also holds in the individual classroom. The students who claim the vast majority of the instructor's attention are typically those writing has such glaring weaknesses that heroic efforts are necessary remedy them over the course of a semester. Meanwhile, the better students may receive less attention.

As with any problem, the first step in redressing the poor performance of top-tier students is to become aware that it even exists. In water-cooler conversations, Great Works faculty have long bemoaned how poorly the worst students perform. While we do not seek to minimize the importance of helping this perennially struggling group, it would also be helpful to reflect more deliberately about how well our *best* students fare. What are the particular challenges this group faces in improving its writing skills during the two-semester Great Works sequence? Are there particular assignments, or strategies for teaching, that address their needs? (If it seems elitist to call for addressing the needs of the "top 25%" of students, we have to remember that this group constitutes 4 out of 16 students in the average section of Great Works.) We do not

pretend to have all of the answers as to why this group sees its writing scores drop from Fall to Winter term.

Yet, if we recognize this phenomenon, and also bring our collective minds, creativity, and energy to bear on solving it, Great Works faculty can surely help these students to do better.

This still leaves the question why scores in style, organization, and grammar particularly would decline (most severely among students in the top quartile). Although we have not gathered any data about this, anecdotal evidence suggests that at least two of these areas – style and grammar – receive little specific in-class coverage. English high school courses tend to be very focused on “nuts and bolts” areas of writing like punctuation and vocabulary. These are also areas stressed by standardized tests like the SAT and ACT, so high school juniors and seniors – especially the more ambitious ones – receive quite a bit of drilling in them. It is possible, then, that scores in those areas decline because they are heavily emphasized in high school and deemphasized in Great Works.

Conversely, writing scores do improve in the areas of thesis, evidence, and sources. Anecdotal evidence suggests that these occur in the very areas most stressed by in the Great Works curriculum.

In short, we hypothesize that student writing improves in those aspects which are actively and repeatedly taught in Great Works, while it does not improve in those aspects that receive less coverage.

If the above suppositions are correct, then the path to improving students’ style, organization, and grammar is obvious: these aspects of writing should receive more coverage.

Should faculty believe that this conclusion is reasonable, we propose to have further dialogue about how to best achieve this. For example, would Great Faculty welcome a series of workshops about how to teach these aspects of writing? Would it help to make available effective lesson plans and exercises for the same?

We welcome comments and suggestions to help Great Works faculty address the “performance gap” for top-tier students and the problematic areas of style, organization, and grammar!

### Writing Assessment, 2017-18

The administration of this assessment was conducted by Dominique Battles, the Writing Coordinator, with the assistance of Paul Battles; the statistical analysis was performed by Bill Altermatt. The report was written by Bill and Altermatt and edited by Paul Battles.

The target population was students enrolled in Writing 1 classes during the fall 2017 semester. As in the assessments conducted in Fall 2014 and Fall 2016, a stratified sample was collected of these students based on a target proportion with predicted writing ability in the bottom-25%, middle-50%, or top-25% of 1:2:1. The 2014 and 2016 assessments used SAT-Writing scores as benchmarks of likely performance. This was not possible in the assessment for 2017 because the SAT-W was made optional; as a result, most students did not take this test. Instead, a composite of verbal standardized test scores was used, including SAT-CR, SAT-RW, SAT-W, ACT-EN, and ACT-RW. As will be discussed below, statistical analysis indicates that this method for selecting students was comparable to using the SAT-W alone, thus also ensuring a comparability of assessment outcomes for 2014, 2016, and 2017. All students selected for assessment for first-semester freshmen who had not taken other W1 courses previously at Hanover College.

Instructors of Writing 1 courses were asked to submit essays by these students, and 12 instructors complied. Eight student graders were trained to evaluate these essays using a rubric with 6 criteria: content, grammar, organization, sources, style, and thesis (see Appendix for the rubric). Each criterion was evaluated using a 1-5 scale where 1 indicated poor, 2 “fair”, 3 “good” (only 1 important weakness), 4 “very good” (only minor weaknesses), and 5 “excellent”.

#### Reliability of Student Tutors

The frequency of the absolute value of the difference between the two student graders (tutors) is given in the following table. For example, for “Thesis,” there were 29 occasions when the two student tutors differed by 0, 17 occasions when they differed by 1, etc. The average size of the discrepancy between tutors for each category is presented in the bottom row. On average, tutors differed from one another by between 0.5 and 0.6 points on a 1-5 scale. This compares favorably to last year’s discrepancies, which differed by between 0.6 and 1.1, and is consistent with improvements in training and norming for the tutors this year. The percentage of occasions when tutors differed by more than 1 point ranged from 2% for style (only 1 out of 50 times) to 12% for grammar (6 out of 50 times).

Difference	Thesis	Content	Sources	Organization	Style	Grammar
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0	29	24	25	23	28	30
1	17	22	19	25	21	14
2	3	4	2	2	1	5
3	1	0	0	0	0	1
mean	0.52	0.6	0.5	0.58	0.46	0.54

### Distribution of Student Tutors

The following table shows the number of times that each student tutor (numbered 1 through 9, shown on both the row and column headings) was paired with each other tutor. For example, tutors 2 and 9 graded 5 essays together, tutors 4 and 5 graded 2 essays together, and tutors 1 and 6 graded 0 essays together. This pairing was distributed more evenly than in the previous assessment, which will make it easier to measure each tutor's degree of leniency or severity in grading. The number of essays graded by each tutor ranged from 8 (for tutors 5 & 8) to 17 (tutor 2), with the average being 11.

	2	3	4	5	6	7	8	9
1	2	0	1	0	0	4	2	1
2		2	2	1	3	2	0	5
3			2	0	2	1	4	0
4				2	0	2	0	3
5					2	0	0	3
6						1	1	1
7							0	0
8								1

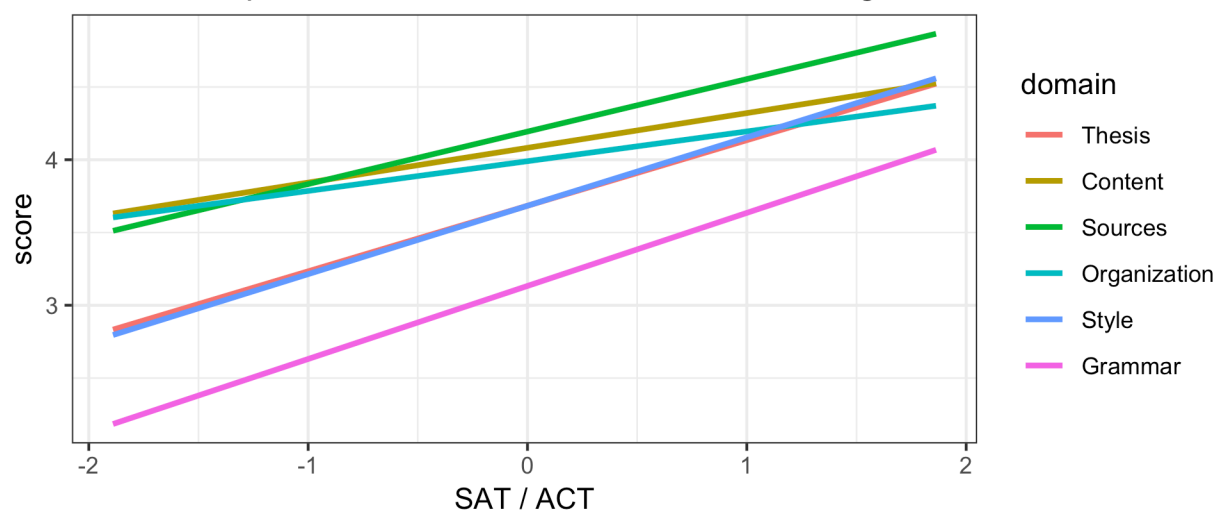
### Predictive power of standardized test scores

At least one SAT or ACT score was available for all of the students except one. Unfortunately, type of score (e.g., SAT-CR, SAT-RW, SAT-W, ACT-EN, ACT-RW) was sparsely populated. 11 students had an ACT-EN score, 25 had an ACT-RW score, 30 had an SAT-RW score, 36 an SAT-CR score, and 39 had an SAT-W score. Ideally, we would have one score per student that would be on a common scale and would represent their overall standardized test performance. Using

pairwise deletion, the correlation among the scores was very high: around 0.9 in most cases. This suggests a single common factor underlying the 5 predictors. One method of obtaining a single score for each student would be to use factor scores, which use the loadings of each of the 5 predictors on a latent factor to estimate a score for each student that represents their performance on that latent factor. This would harness the information from all 5 tests, but factor analysis uses listwise deletion when there is missing data. Because no student had scores on all 5 tests, no observations would pass that bar. To surmount that obstacle, I used a procedure called multiple imputation, which relies on the relationships among the known variables to construct a model that estimates the missing observations. The *multiple* in multiple imputation means that it constructs not just one estimate for each missing observation, but several. The variation in those estimates permits the user to see the level of precision in the estimates. Each imputation was submitted to a factor analysis, which was used to generate factor scores. The 5 sets of factor scores were examined for consistency and the one from imputation #3 showed less consistency with the others, so it was discarded and the remaining 4 factor scores (whose average correlation was 0.95) were averaged together to create a single score for each student. This score has mean 0 and standard deviation of 1, is approximately normally distributed, and represents a student's performance on the standardized tests.

These scores were then entered into separate linear regressions to predict each of the 6 writing criteria (thesis, content, organization, etc.). Four criteria, presented in decreasing order of magnitude, were significantly related to test scores: Style ( $B = 0.47$ ,  $p < .001$ ,  $adj. R^2 = .21$ ), Thesis ( $B = 0.45$ ,  $p = .003$ ,  $adj. R^2 = .15$ ), Grammar ( $B = 0.50$ ,  $p = .008$ ,  $adj. R^2 = .12$ ), and Sources ( $B = 0.36$ ,  $p = .01$ ,  $adj. R^2 = .12$ ). These results indicate that between 12% and 21% of the variance in essay performance (reflected in the  $R^2$  scores) on the different criteria can be explained by student standardized test scores. The value of the unstandardized betas ( $B$ ) indicate that, for every 1-unit increase in standardized test scores (corresponding to 1 standard deviation on those scores, which is approximately 100 points for the SAT), scores on Style increased 0.47 points (e.g., from a 3.00 to a 3.47). The positive relationship between test scores and writing performance are represented in the figure below.

Relationship of Standardized Test Scores to Writing Performance



The relationship between standardized test scores and performance with regard to Content and Organization (the dark yellow and aqua lines) was not significant.

### Domains

There was a substantial amount of correlation among the domains, as illustrated in the following correlation matrix:

	Thesis	Content	Sources	Organization	Style	Grammar
Thesis	1.00	0.67	0.41	0.69	0.55	0.48
Content		1.00	0.48	0.73	0.55	0.49
Sources			1.00	0.50	0.52	0.49
Organization				1.00	0.51	0.45
Style					1.00	0.73
Grammar						1.00

These correlations were further investigated with factor analysis, which indicated that a single common factor described the data well. Factor scores from the factor analysis were correlated 0.7 to 0.9 with each of the domains. When the factor scores were used as the outcome and the 6 domains as the predictors in a linear model, adjusted  $R^2$  was 0.99 and residuals were smaller

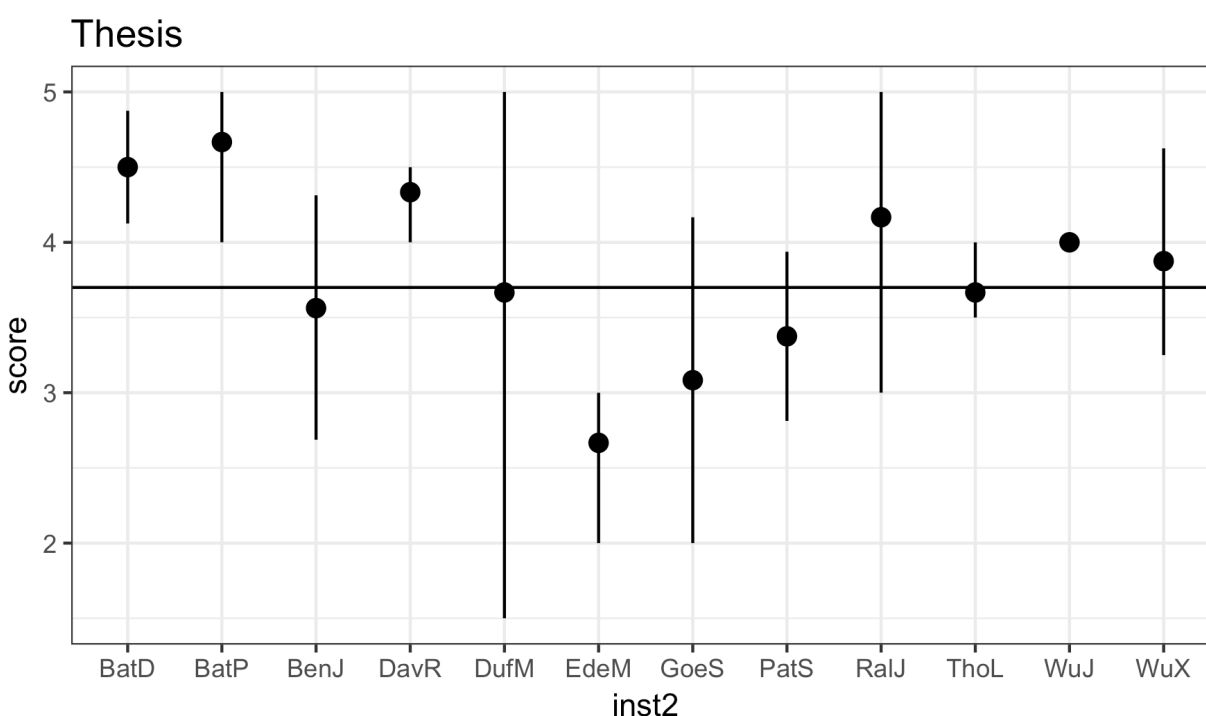


than  $1 \times 10^{-13}$ . This suggests that at the individual level, there is a strong single factor of writing performance underlying the six separate scores. The factor is most strongly associated with Thesis, Content, Organization, and Style, and less so with Sources and Grammar.

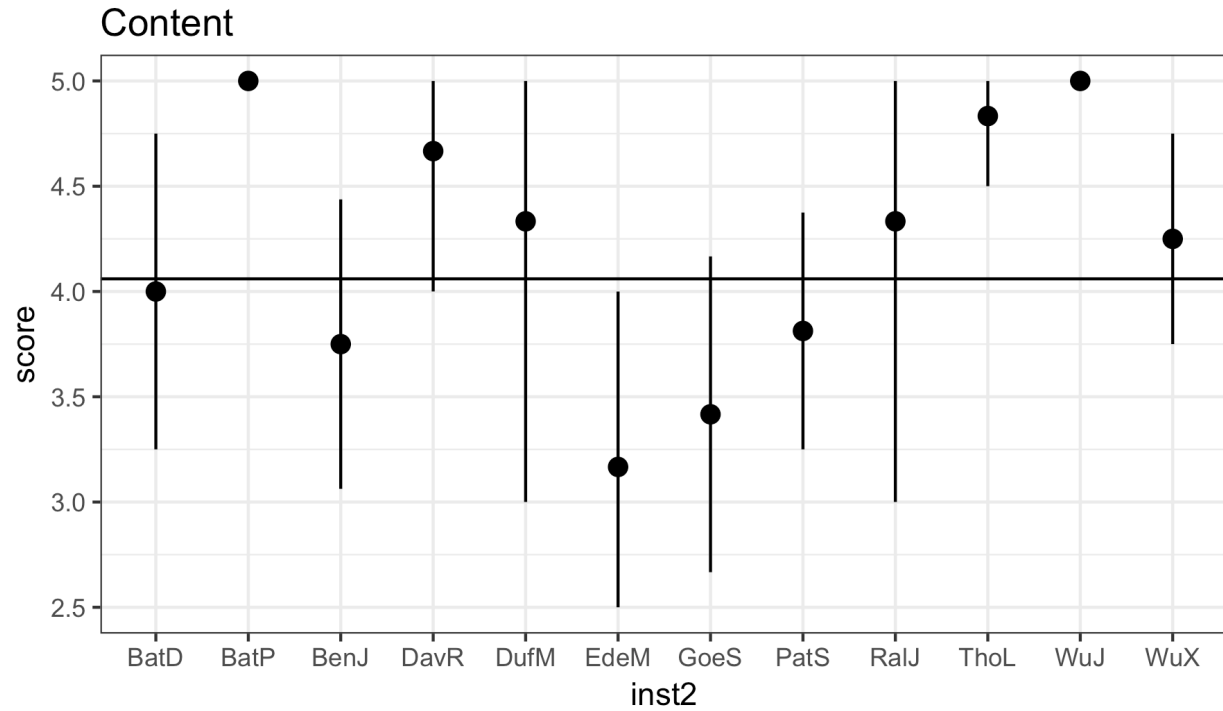
Although there is a high level of redundancy among the domains at the individual level, it may still be worth distinguishing among them for the purpose of investigating differences among sections and identifying areas for improvement.

### Differences Across Sections

In the plots below, the average level of performance in a section is plotted for each domain. The round circles represent means and the vertical lines extending from each mean are 95% confidence intervals. The solid horizontal line is the grand mean. When confidence intervals do not cross the mean, the section is significantly different ( $p < .05$ ) from the mean. The number of observations available per section ranged from 2 (WuJ) to 8 (PatS), with most sections reporting data for 3 students, so conclusions regarding real differences among sections are not warranted.

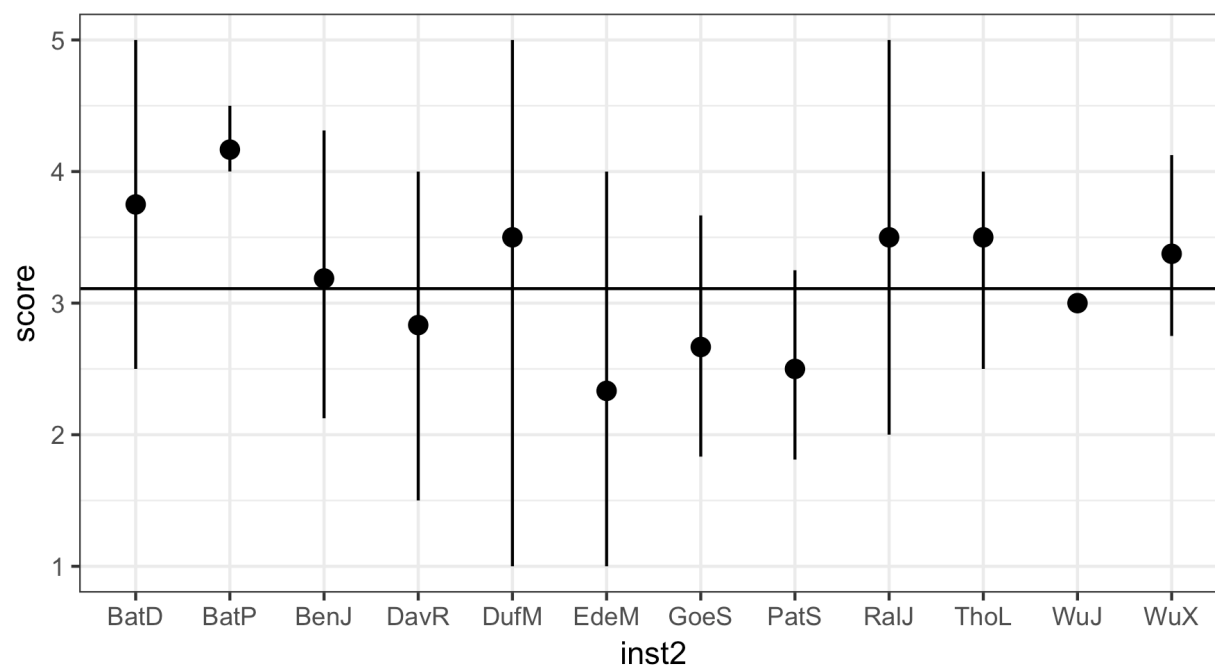


In the plot above, scores significantly above the mean are observed for 4 sections, and scores significantly below the mean are observed for one. These confidence intervals do not account for multiple comparisons, however, so some caution should be exercised in interpreting them as significantly different.

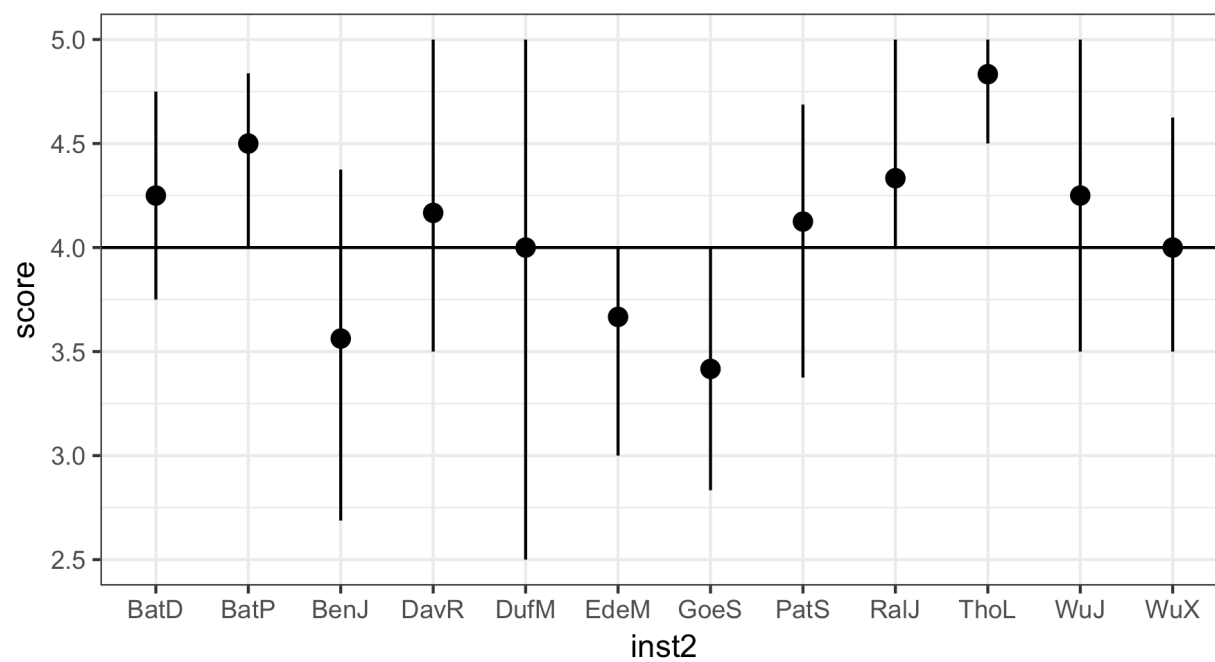


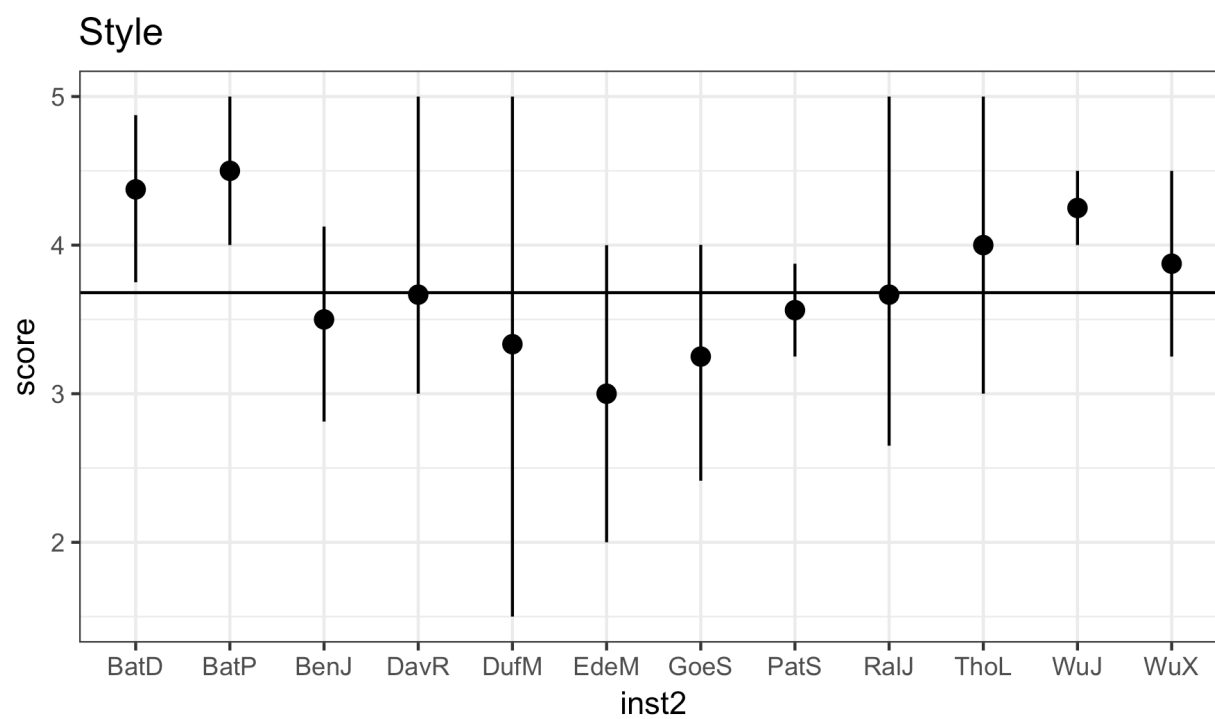
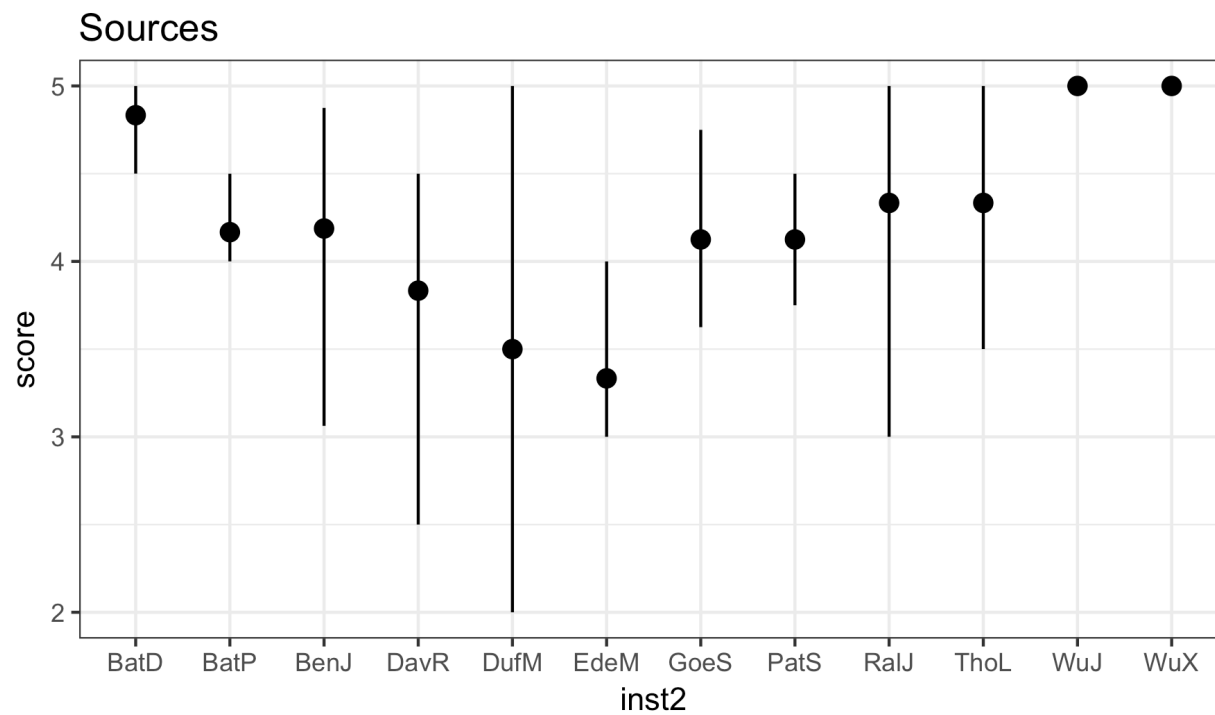
For Content, the average performance was higher - around 4.0 - suggesting a slight problem with a “ceiling effect” (when the scale of measurement is not sufficiently high to measure extremely high performance). 3 sections (BatP, ThoL, and WuJ) show means significantly above average, and one (EdeM) shows means significantly below average.

## Grammar



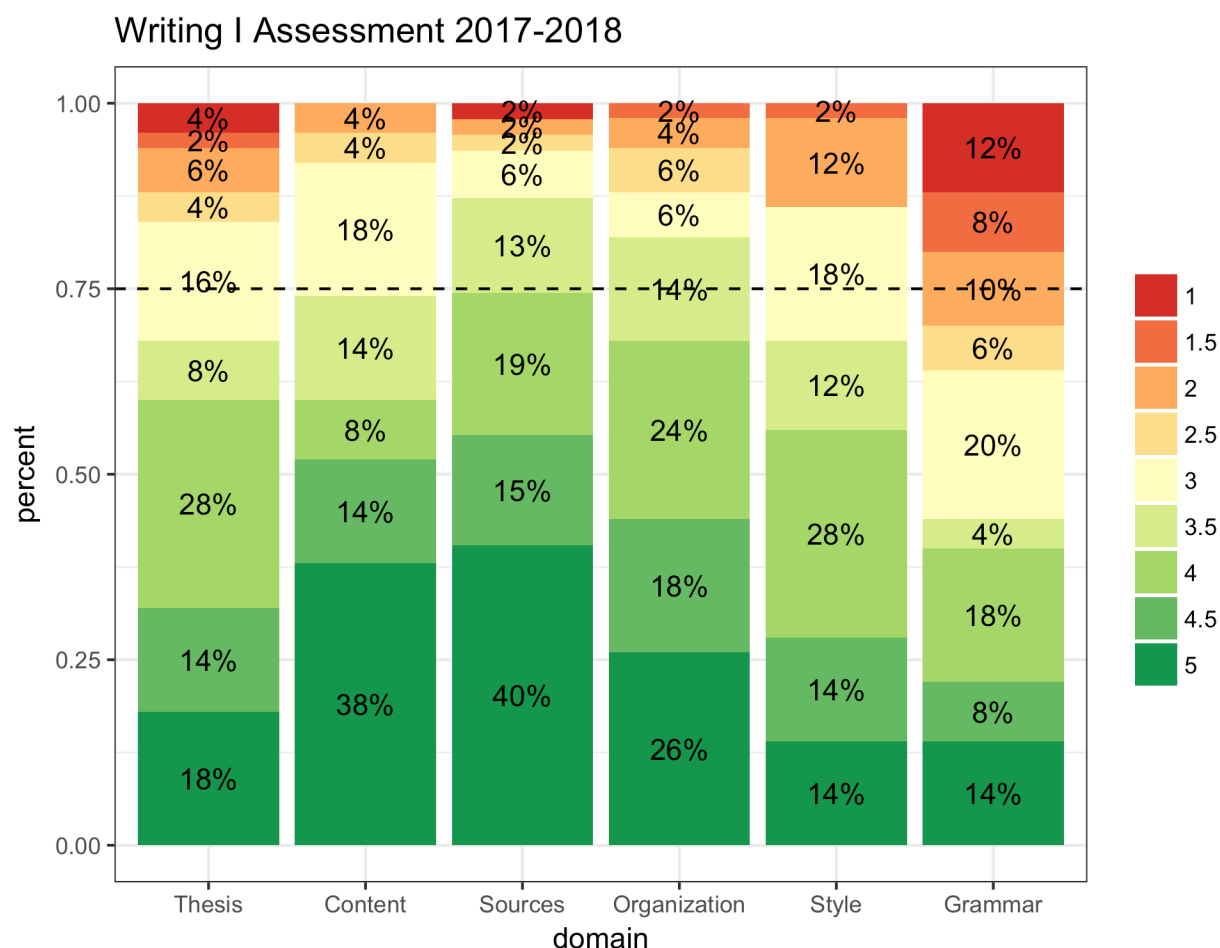
## Organization





### Summarizing Performance

An effective method of summarizing the performance of students in W1 is to consider the figure below, which shows the percentage of students performing at each level of performance for each criterion. If a target of 75% of students scoring at 3 or above is considered (corresponding to the dashed line in the figure below), then the results indicate success in every domain except for Grammar, which showed only 70% of students achieving 3 or above. These results represent a substantial improvement over the scores obtained in 2016-2017, where that target was not met for Grammar or Style (65% each) and marginally missed for Sources and Thesis (74% each).



A comparison of outcomes for Fall 2017 with that of the previous assessments, 2014 (which measured the final assignment in the second semester of the Great Works sequence) and 2016 (the first year of W1), also shows substantial gains in all domains except grammar (which remained statistically unchanged):



	2014	2017	2018
Content	3.40a	3.43a	4.15b
Grammar	3.35	3.31	3.23
Thesis	3.34a	3.34a	3.75b
Organization	3.37a	3.47a	4.04b
Style	3.27a	3.03a	3.76b
Sources	3.57a	3.30a	4.24b

In the table above, the letters 'a' and 'b' indicate comparisons that are significant at  $p < .05$ . The means are estimated based on the average SAT-W score across the 3 years, which was 523. Due to the above-mentioned strong correlation between SAT score and writing performance, it was necessary to adjust the results such that they would reflect the expected average SAT-W score across the three years (523).

## Writing Assessment, 2018-19

### Summary

Student essays from 20 sections of Writing 2 courses from the 2018-19 AY were assessed in six domains: thesis, content, source-use, organization, style, and grammar. The target was to have at least 75% of all student work score a 3.0 or above on a 5-point scale in each domain. This target was met and exceeded in each case.

### Background

Prior to 2014, assessment of writing instruction at Hanover College was conducted using self-reported (instructor-scored) data. Concerns about the reliability of such data led the writing faculty to vote overwhelmingly (89% : 11%) in favor of a double-blind, third-party assessment method. Since Fall 2014, the assessment of writing at Hanover College has been carried out using the latter method. The assessments were conducted in 2014 (for 2013-14) and every year since the adoption of the new (Writing 1 / Writing 2) writing standards in 2016.

Since the Writing ACE has two components, W1 and W2, the assessments for 2016-17 and 2017-18 targeted the W1 standards. This year—and next—assessment will focus on the W2 standards. Collecting and analyzing two years' worth of data makes it possible to draw more accurate conclusions.

### Methods

The administration of this assessment was conducted by Dominique Battles, the Writing Coordinator. Paul Battles conducted the statistical analysis and wrote the assessment report. Pamela Pretorius supervised the scoring of Biology and Chemistry papers, and Paul Battles supervised the scoring of essays in other subjects. The following individuals helped to create the scoring rubrics: Tim Cunningham (Chemistry); Dan Murphy (History); Sean O'Neill (Classics); Pamela Pretorius (Biology); Mi Yung Yoon (Political Science and International Studies); and members of the English department (Dominique Battles, Paul Battles, Melissa Eden, Dee Goertz, and Saul Lemerond). Steve Graves, Dawn Houze, Pat Schuring, and Jan Spry provided student data and other logistical support. The help of all aforementioned individuals is gratefully acknowledged—as is the cheerful cooperation of W2 faculty, without whom the assessment could not have been conducted.

The target population was students enrolled in Writing 2 classes during the Fall 2018 and Winter 2019. As in the previous assessments, a stratified sample was collected of these students based on a target proportion with predicted writing ability in the bottom-25%, middle-50%, or top-25% of 1:1:1. Prior to 2017, assessments used SAT-Writing scores as benchmarks of likely performance. This was not possible in the assessment for 2017-18 because the SAT-W was made optional; most students did not take this test. Instead, a composite of verbal



standardized test scores was used, including SAT-CR, SAT-RW, SAT-W, ACT-EN, and ACT-RW. A statistical analysis indicated that this method for selecting students was comparable to using the SAT-W alone, thus also ensuring a comparability of assessment outcomes for 2014, 2016, and 2017.

While it makes sense to use standardized test scores to predict student performance on W1 writing assignments (W1 courses are typically taken by first-year students, so they do not have a record of college-level performance in writing), the same is not necessarily true for performance on W2 writing assignments. We considered four possible factors:

- The student's verbal test scores (ACT English and Reading /SAT Evidence-Based Reading and Writing);
- The student's overall GPA;
- The student's grade in a W1 course; and
- The student's major GPA (provided the W2 courses was in the student's major)

Of the four factors listed above, the first three had approximately equal predictive power. Their correlation to overall performance on the W2 writing assessment was (in order) .59 ( $n = 45$  [of 58],  $p < 0.01$ ), .58 ( $n = 58$ ,  $p < 0.01$ ), and .55 ( $n = 58$ ,  $p < 0.01$ ). Interestingly, the **student's grade point average in the major was not as highly correlated (.36,  $n = 29$ ,  $p = 0.05$ ); therefore, it should not be used to predict student performance on a W2 writing assignment.** (It is possible that different grading standards in the various majors account for the lower correlation.)

For the 2018-19 assessment, we used the students' overall grade point average to predict their performance. (Next year, we will use standardized test scores and grades in W1; three points of data will make a more accurate determination possible.) The target GPA for the likely high-performing group was 3.75; for the mid-performing students, 3.12; and for the low-performing ones, 2.21. For each W2 class, three students—one from each predicted performance tier—were selected for assessment. Instructors of the W2 courses were asked to submit research papers by these students; papers were received for the following: ANTH 243 J and 311 J (both Buchman); BIO 314 J (Pretorius); CHE 372 A (Cunningham); CLA 224 A (O'Neill); COM 324 J (Bettler) and 330 J (Young); EDU 221 J (Hanson); ENG 218 J (P. Battles), 244 A (D. Battles), 245 J (Appelt), 246 J (Eden), 247 A (Lemerond), 347 J (D. Battles), and 353 J (Lemerond); HIS 232 A and 232 J (both Murphy); PLS 235 A (Turner) and 335 J (Yoon); and THR 312 J (Vanover).<sup>5</sup>

The 58 papers used for the assessment were anonymized and assigned a random code for tracking. Student graders were trained to evaluate these essays using rubrics with five criteria:<sup>6</sup> thesis (for PLS: "statement of purpose"; for BIO and CHE: "introduction / statement of problem"); content; sources; organization; and style. A sixth criterion, grammar, was evaluated

<sup>5</sup> No papers were received for GER 222 J and 322 J (both Taylor), PSY 333 A (Krantz), and PSY 344 J (Tuttle).

<sup>6</sup> The rubrics have are appended below. Because the various disciplines have slightly different standards—for example, papers in Biology, Chemistry, and Political Science have a "statement of problem" rather than a "thesis statement"—the rubrics contain minor differences. The rubrics are attached separately.

by English professors D. and P. Battles, because prior experience has shown that students are able to accurately assess the five aforementioned criteria, but not grammar. Each criterion was evaluated using a 1-5 scale where 1 indicated poor, 2 fair, 3 good, 4 very good, and 5 excellent.<sup>7</sup>

### Course standards

The following standards (as approved by the Faculty on November 12, 2015) apply to Writing 2 courses:

- “W2 builds upon W1 courses, but also introduces students to research methods and writing within the specific disciplines
- May be a 200-level or 300-level course
- Can, but need not, fall within a student's major
- Introduces students on how to formulate questions within a specific discipline, to formulate a methodology for addressing those questions, and to evaluate and employ evidence for advancing their conclusions in writing
- 12 pages of writing in final draft form
- Written work may take the form of multiple assignments spaced over the course of the term, or a single culminating paper that reflects various stages of the learning with the course
- At least one research paper or other extensive essay requiring students to manage sources/ data.
- May also include co-authored papers that result from a small-group project. (Co-authoring is a writing skills all its own that students will be called upon to use in a variety of professions, notably in the sciences and social sciences. Instructors are encouraged to find ways to keep individual students accountable for their contributions to co-authored pieces); and
- At least 35% of the grade for the course is derived from papers.”

### Intended learning outcomes

In Fall 2018, the Writing Coordinator met with the various departments offering Writing 2 courses to articulate learning outcomes. Hanover uses a hybrid Writing-Across-the-Curriculum (W1) / Writing-in-Disciplines model (W2); W1 standards apply to all courses, whereas W2 standards differ by discipline. After some discussion, all departments except Biology, Chemistry, Classical Studies, and Political Science elected to adopt the standards listed below (which are identical to W1 standards):

7. Students should compose accurate and coherent thesis statements that advance an argument concerning their topic
  - a. the thesis should be a unified, clear, specific statement

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<sup>7</sup> The process for training tutors has been fully explained in previous assessment reports, which are attached. On the reliability of tutors' scores, see especially the 2017-18 assessment report.

- b. the thesis should be easily identifiable
  - c. the thesis should fall at the end of the introductory paragraph
  - d. the thesis should make plain the paper's content
  - e. the thesis should reflect the essay's actual content
  - f. the thesis should advance an argument
8. Students should produce content that is detailed, employs different kinds of evidence, and does not rely on flawed reasoning
- a. the content should be as specific as possible ("show, don't tell")
  - b. the content should use supporting evidence (examples, quotes, statistics, etc.)
  - c. the content should derive from a variety of sources (e.g. primary and secondary sources)
  - d. the content should not rely on flawed logic (e.g., over-generalization)
  - e. the content should explicate supporting evidence
9. Students should employ a variety of sources
- a. sources should be acknowledged when cited
  - b. sources should not be quoted without quotation marks
  - c. sources should be listed on a works cited page
  - d. sources should be smoothly integrated into the essay
  - e. sources should include a full range of primary and secondary sources when these are available
  - f. sources should be correctly cited in a recognized style (e.g. MLA, APA, Chicago)
10. Students should organize ideas clearly and logically
- a. the essay should organize ideas in a clear, sequential and logical way
  - b. the essay should contain paragraphs that each develop only one idea
  - c. the essay should make use of topic sentences for each paragraph to guide reader
  - d. the essay should have topic sentences that contain an assertion
  - e. the essay should use smooth transitions between paragraphs
  - f. the essay should contain a concluding paragraph that provides closure
11. Students should employ a clear, concise, and varied style
- a. the writing should enhance, not detract from, the paper's message (i.e., be clear)
  - b. the writing should be concise
  - c. the writing should vary sentence length and structures
  - d. the writing should avoid unnecessary passive constructions
  - e. the writing should use "strong" verbs
  - f. the writing should contain varied and correctly used diction
  - g. the writing should use transitions to guide the reader from one thought to the next

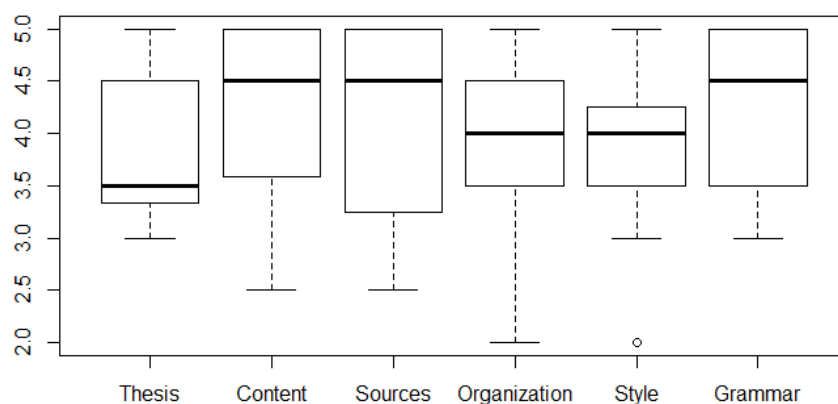
12. Students should employ proper grammar and mechanics in their writing

- a. the essay should utilize punctuation correctly
- b. the essay should follow rules of subject-verb agreement
- c. the essay should obey norms of capitalization

The intended learning outcomes for Biology, Chemistry, Classical Studies, and Political Science differ slightly. Please see the respective disciplinary rubrics (attached) for details.

### Outcomes

The learning outcomes for students in all three predicted performance tiers was quite positive. Mean essay scores for the six domains (thesis, content, sources, organization, style, and grammar) are displayed below:



*Figure 2 Domain scores for students with "high" predicted performance*

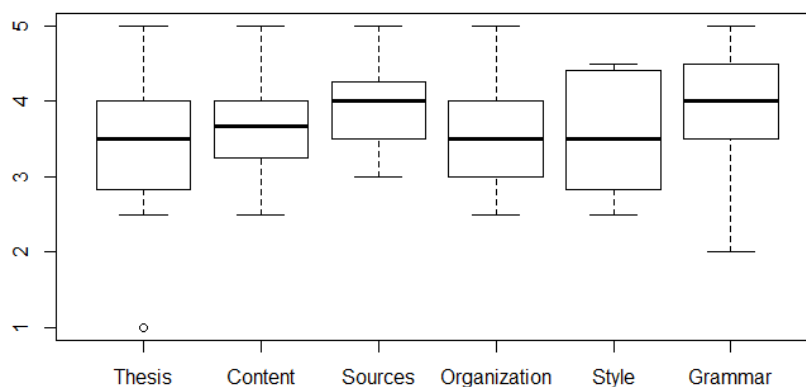


Figure 3 Domain scores for students with "mid-level" predicted performance

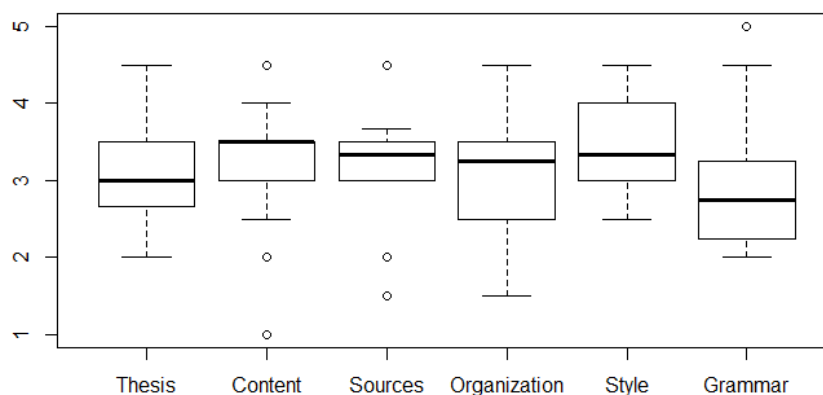


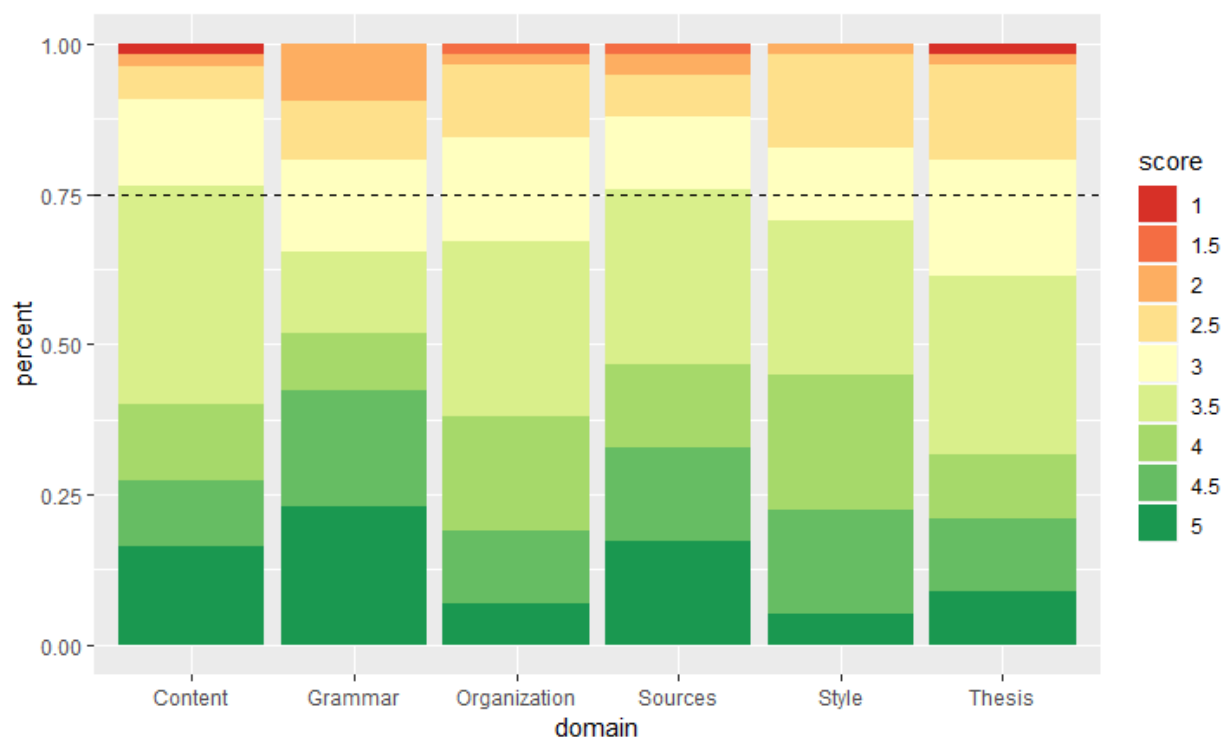
Figure 4 Domain scores for students with "low" predicted performance

The assessment report for 2017-18 reached the following conclusions concerning the trends in writing instruction for W1 courses:

*An effective method of summarizing the performance of students in W1 is to consider the figure below, which shows the percentage of students performing at each level of performance for each criterion. If a target of 75% of students scoring at 3 or above is considered ..., then the results indicate success in every domain except for Grammar, which showed only 70% of students achieving 3 or*

*above. These results represent a substantial improvement over the scores obtained in 2016-2017, where that target was not met for Grammar or Style (65% each) and marginally missed for Sources and Thesis (74% each).*

As the figure below illustrations, the goal for W1 courses (a target of 75% of students scoring at 3 or above) was not merely met but substantially exceeded in every domain in this year's W2 assessment (the dashed line represents the .75, or 75%, cutoff):



From this we conclude that, at this time, no significant intervention in writing instruction at the W2 level is merited.

## Writing Assessment, 2019-20

### Summary

Student essays from 25 sections of Writing 2 courses from the 2019-20 AY were assessed in six domains: thesis, content, source-use, organization, style, and grammar. Results were combined with those gleaned from 20 sections of W2 in 2018-19 AY to achieve a larger sample size for determining outcomes in each domain. The target (established in 2017 by the Associate Dean for Student Learning at that time, Bill Altermatt) was to have at least 75% of all student work score a 3.0 or above on a 5-point scale in each domain. This target was met in all domains except for thesis statements.

For both 2018-19 and 2019-20, writing samples were collected from students with career grade point averages of 3.7 (to sample likely-high performing students), 3.1 (for the mid-range students), and 2.3 (for likely low-scoring students). A comparison of the 2018-19 and 2019-20 essays suggests that the decline in scores for the 2019-20 essays was driven primarily by under-performance among the low-scoring students (see Figure 1 below).

Based on these findings, we make four recommendations:

1. W2 instructors are encouraged to build review of basic concepts from W1 into their courses (especially on thesis statements), for which they can find ready-to-use materials at <https://writing.hanover.edu/> (adapting them as needed to their own course content);
2. Students in W2 courses should be encouraged to avail themselves of existing resources such as the aforementioned materials as well as the Gladish Learning Center;
3. W2 instructors may wish to meet virtually to discuss their recent experiences in teaching and to exchange ideas about effective strategies for teaching writing; and
4. To contextualize what is happening in Writing 2 courses, it would be helpful to analyze data (e.g., from the Registrar's office) to ascertain whether the drop in performance of students with low GPAs is part of a larger trend.

### Background

Prior to 2014, assessment of writing instruction at Hanover College was conducted using self-reported (instructor-scored) data. Concerns about the reliability of such data led the writing faculty to vote overwhelmingly (89% : 11%) in favor of a double-blind, third-party assessment method. Since Fall 2014, the assessment of writing at Hanover College has been carried out using the latter method. The assessments were conducted in 2014 (for 2013-14) and every year since the adoption of the new (Writing 1 / Writing 2) writing standards in 2016.

Since the Writing ACE has two components, W1 and W2, the assessments for 2016-17 and 2017-18 targeted the W1 standards. This year—and 2018-19—the assessment focused on W2

standards. Collecting and analyzing two years' worth of data makes it possible to draw more precise conclusions about student performance by increasing the sample size.

## Methods

The administration of this assessment was conducted by Dominique Battles, the Writing Coordinator. Paul Battles conducted the norming of tutors, performed the statistical analysis, and wrote the assessment report. Pamela Pretorius supervised the scoring of Biology, Chemistry, Kinesiology, and Psychology papers. Dominique Battles and Paul Battles supervised the scoring of essays in other subjects. The following individuals helped to create the scoring rubrics: Tim Cunningham (Chemistry); Dan Murphy (History); Sean O'Neill (Classics); Pamela Pretorius (Biology); Mi Yung Yoon (Political Science and International Studies); and members of the English department (Dominique Battles, Paul Battles, Melissa Eden, Dee Goertz, and Saul Lemerond). Steve Graves, Dawn Houze, Pat Schuring, and Jan Spry provided student data and other logistical support. The help of all aforementioned individuals is gratefully acknowledged—as is the cheerful cooperation of W2 faculty, without whom the assessment could not have been conducted!

The target population was students enrolled in Writing 2 classes during the Fall 2019 and Winter 2020. As in the previous assessments, a stratified sample was collected of these students based on a target proportion with predicted writing ability in the bottom-25%, middle-50%, or top-25% of 1:1:1. Prior to 2017, assessments used SAT-Writing scores as benchmarks of likely performance. This was not possible in the assessment for 2017-18 because the SAT-W was made optional; most students did not take this test. For the 2018-19 assessment, we analyzed the following possible alternatives to the SAT-W scores: career grade point average (that is, for all courses taken at Hanover); major GPA; and grade in a W1 course. Of these, career GPA and grade in a W1 course had roughly equal predictive power (correlating at .58 and .55 respectively). Major GPA had a lower correlation (.36). Since not all students who take a W2 course have taken a W1 class (due to AP credit and other factors), career GPA was chosen as the criterion of selection.

Therefore, for the 2019-20 assessment, we used the students' overall grade point average to predict their performance. The target GPA for the likely high-performing group was 3.7; for the mid-performing students, 3.1; and for the low-performing ones, 2.3. For each W2 class, three students—one from each predicted performance tier—were randomly selected for assessment. Instructors of the W2 courses were asked to submit research papers by these students; papers were received for the following:<sup>8</sup>

Fall 2019: ANTH 238 A, "Middle East: Peoples and Cultures" (Buchman); ANTH 424 A, "Theory in Anthropology" (Buchman); ARTH 210 A, "Arts & Culture of China" (X. Wu); BIO 316 A, "Animal Behavior" (Gall); CHE 372 A, "Communication in Chemistry" (Cunningham); COM 324 A,

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<sup>8</sup> This year, papers were not received for CS 461 (Wilson), PSY 333 A (Krantz) and PSY 344 J (Collins). Last year papers were not received for PSY 333 A (Krantz) and PSY 344 J (Tuttle).



“Rhetorical Theory” (Bettler); COM 330 A, “Comm. Research & Methodology” (Young); EDU 221 A, “Education & the American Culture” (Hanson); ENG 244 A, “Survey II: Medieval Literature” (D. Battles); ENG 247 A, “Survey V: American Lit to 1900” (Lemerond); ENG 354 A, “Studies in Fiction” (Goertz); HIS 232 A, “Studies in American Indian History” (Murphy); HIS 354 A, “The World War 1914-1918” (Murphy); KIP 327 A, “Physiology of Exercise” (Stamford); PLS 219 A, “Middle Eastern Politics” (Buchman); PSY 346 A, “Adulthood and Aging” (Snyder).

Winter 2020: ANTH 334 J “International Development” (Larson); BIO 314 J “Molecular Biology” (Pretorius); COM 324 DS “Rhetorical Theory” (Bettler); COM 330 J “Comm. Research & Methodology” (Young); EDU 221 J “Education & the American Culture” (Roth); EDU 314 J “Teaching Middle School” (Roth); ENG 246 J “Survey IV: Eng. Lit. 1700-1900” (Goertz); ENG 325 J “African-American Literature” (Lemerond); ENG 353 J “Studies in Poetry” (D. Battles); HIS 232 J “Studies in American Indian History” (Murphy); HIS 242 J “The Soviet Union” (Thornton); PLS 235 J “History of Political Thought” (Turner); PLS 331 J “International Law & Organization” (Yoon).

The 70 papers received were anonymized and assigned a random code for tracking. Student graders were trained to evaluate these essays using rubrics with five criteria:<sup>9</sup> thesis (for PLS: “statement of purpose”; for BIO and CHE: “introduction / statement of problem”); content; sources; organization; and style. A sixth criterion, grammar, was evaluated by English professors D. and P. Battles, because prior experience has shown that students are able to accurately assess the five aforementioned criteria, but not grammar. Each criterion was evaluated using a 1-5 scale where 1 indicated poor, 2 fair, 3 good, 4 very good, and 5 excellent.<sup>10</sup>

### Course standards

The following standards (as approved by the Faculty on November 12, 2015) apply to Writing 2 courses:

- “W2 builds upon W1 courses, but also introduces students to research methods and writing within the specific disciplines
- May be a 200-level or 300-level course
- Can, but need not, fall within a student's major
- Introduces students on how to formulate questions within a specific discipline, to formulate a methodology for addressing those questions, and to evaluate and employ evidence for advancing their conclusions in writing
- 12 pages of writing in final draft form

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<sup>9</sup> The rubrics are appended below. Because the various disciplines have slightly different standards—for example, papers in Biology, Chemistry, and Political Science have a “statement of problem” rather than a “thesis statement”—the rubrics contain minor differences. The rubrics are attached separately.

<sup>10</sup> The process for training tutors has been fully explained in previous assessment reports, which are attached. On the reliability of tutors' scores, see especially the 2017-18 assessment report.

- Written work may take the form of multiple assignments spaced over the course of the term, or a single culminating paper that reflects various stages of the learning with the course
- At least one research paper or other extensive essay requiring students to manage sources/ data.
- May also include co-authored papers that result from a small-group project. (Co-authoring is a writing skills all its own that students will be called upon to use in a variety of professions, notably in the sciences and social sciences. Instructors are encouraged to find ways to keep individual students accountable for their contributions to co-authored pieces); and
- At least 35% of the grade for the course is derived from papers.”

#### Intended learning outcomes

In Fall 2018, the Writing Coordinator met with the various departments offering Writing 2 courses to articulate learning outcomes. Hanover uses a hybrid Writing-Across-the-Curriculum (W1) / Writing-in-Disciplines model (W2); W1 standards apply to all courses, whereas W2 standards differ by discipline. After some discussion, all departments except Biology, Chemistry, Classical Studies, and Political Science elected to adopt the standards listed below (which are identical to W1 standards):

13. Students should compose accurate and coherent thesis statements that advance an argument concerning their topic:
  - a. the thesis should be a unified, clear, specific statement;
  - b. the thesis should be easily identifiable;
  - c. the thesis should fall at the end of the introductory paragraph;
  - d. the thesis should make plain the paper’s content;
  - e. the thesis should reflect the essay's actual content;
  - f. the thesis should advance an argument.
14. Students should produce content that is detailed, employs different kinds of evidence, and does not rely on flawed reasoning:
  - a. the content should be as specific as possible (“show, don’t tell”);
  - b. the content should use supporting evidence (examples, quotes, statistics, etc.);
  - c. the content should derive from a variety of sources (e.g., primary and secondary sources);
  - d. the content should not rely on flawed logic (e.g., over-generalization);
  - e. the content should explicate supporting evidence.
15. Students should employ a variety of sources:
  - a. sources should be acknowledged when cited;
  - b. sources should not be quoted without quotation marks;
  - c. sources should be listed on a works cited page;

- d. sources should be smoothly integrated into the essay;
  - e. sources should include a full range of primary and secondary sources when these are available;
  - f. sources should be correctly cited in a recognized style (e.g. MLA, APA, Chicago).
16. Students should organize ideas clearly and logically:
- a. the essay should organize ideas in a clear, sequential and logical way;
  - b. the essay should contain paragraphs that each develop only one idea;
  - c. the essay should make use of topic sentences for each paragraph to guide reader;
  - d. the essay should have topic sentences that contain an assertion;
  - e. the essay should use smooth transitions between paragraphs;
  - f. the essay should contain a concluding paragraph that provides closure.
17. Students should employ a clear, concise, and varied style:
- a. the writing should enhance, not detract from, the paper's message (i.e., be clear);
  - b. the writing should be concise;
  - c. the writing should vary sentence length and structures;
  - d. the writing should avoid unnecessary passive constructions;
  - e. the writing should use "strong" verbs;
  - f. the writing should contain varied and correctly used diction;
  - g. the writing should use transitions to guide the reader from one thought to the next.
18. Students should employ proper grammar and mechanics in their writing:
- a. the essay should utilize punctuation correctly;
  - b. the essay should follow rules of subject-verb agreement;
  - c. the essay should obey norms of capitalization.

The intended learning outcomes for Biology, Chemistry, Classical Studies, and Political Science differ slightly. Please see the respective disciplinary rubrics (attached) for details.

## Outcomes

The learning outcomes for students in the three predicted performance tiers is summarized in Table 1 below, with a comparison of AY 2018-19 to 2019-20:

Career GPAs and Overall Essay Scores		
	2018-19	2019-20
All students	GPA 3.13, Essay Score 3.64 n = 58	GPA 3.16, Essay Score 3.33 n = 70

Students with “high” pred. perf.	GPA 3.71, Essay Score 3.99, n = 20	GPA 3.74, Essay Score 3.92, n = 26
Students with “mid” pred. perf.	GPA 3.13, Essay Score 3.69, n = 20	GPA 3.19, Essay Score 3.21, n = 23
Students with “low” pred. perf.	GPA 2.48, Essay Score 3.16, n = 18	GPA 2.40, Essay Score 2.55, n = 21

Table 1

At a glance, it is notable that the performance for students in the high-GPA group remained virtually unchanged (mean scores of 3.99 and 3.92, respectively) while those of other two groups declined (3.69 to 3.21 and 3.16 to 2.55, respectively).

However, it must be kept in mind that these scores are only estimates based on a relatively small sample size (the “n” value) and so contain a considerable degree of uncertainty. For example, at a confidence level of 95%, the margin of error for the mid-range GPA groups would be +/- .26 for 2018-19 and +/- .27 for 2019-20. At this confidence level, the true mean for the two groups could lie at 3.43 for 2018-19 and 3.48 for 2019-20. Because the ranges overlap, we cannot be certain that there is a true difference between the mean of the mid-GPA groups.

The same is not true for the low-GPA groups. Taking into consideration the margin of error of +/- .26 for 2019-20 and +/- .23 for 2018-19, the lower bound for 2018-19 would be 2.93 while the upper for 2019-20 would be 2.81.

Thus, of the three performance groups, only the essay scores of the low-GPA students dropped significantly.

To reduce the margin of error, larger sample sizes are needed. If we postulate that there was not a significant difference between the students enrolled in Writing 2 courses in AY 2018-19 versus AY 2019-20, then averaging the results of the two years provides a more accurate picture of actual student performances in W2 courses.<sup>11</sup> This will be the method adopted below in analyzing student performance in the six specific domains of writing (thesis, content, sources, organization, style, and grammar/mechanics).

### Effects of COVID-19?

Before moving on to a domain-specific analysis of student writing, it seems worthwhile to investigate whether some or all of the drop in student performance could be due to COVID-19. On 13 March 2020, Hanover College announced a suspension of in-person teaching as of Tuesday, March 17. The writing samples collected for Winter 2020 might have been affected by this decision. If so, a semester-by-semester comparison ought to show a substantial drop in essay scores for Winter 2020 as compared to the previous three terms. As figure 1 below illustrates, this is not the case:

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<sup>11</sup> Multiple linear regression analysis was conducted to analyze whether other variables affected student performance, including, for instance, the student’s major, the W2 course, and the instructor. None was found to be strongly correlated with student performance at a 95% confidence level.

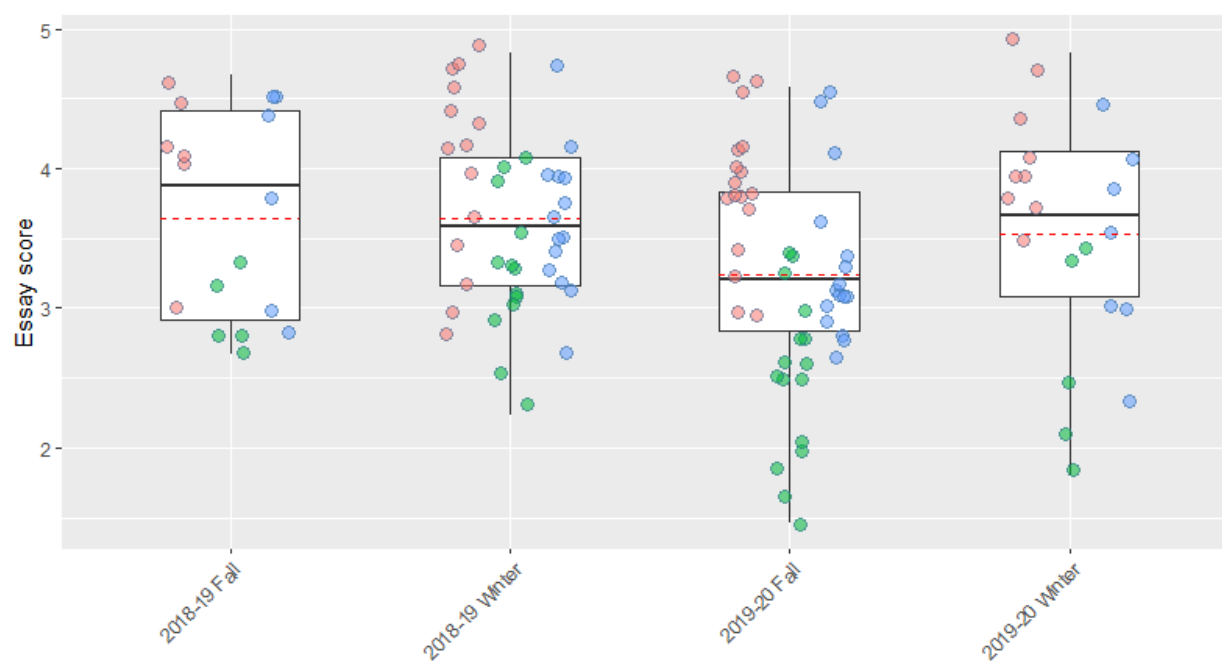


Figure 5

In figure 1, the lower edge of the box represents the first quartile, the top edge the third quartile, and the black line the median. The whiskers mark the minimum and maximum values. The average (mean) value is indicated by the dashed red line. At a glance, it is obvious that there is no drop in student performance in Winter 2020; if anything, the box for Winter 2020 looks similar to that for Winter 2019: The term with the worst essay scores is actually Fall 2019. If there are differences in student performance due to COVID, these are not registered here. (Analysis of W1 data for 2020-21 may shed more light here.)

To provide more information about what is driving these differences, each individual scores have been overlaid as a scatterplot. The pink dots represent high-GPA students, the green ones low-GPA students, and the blues ones students in the middle range. Comparing the four semesters, the drop in scores for low-GPA students is especially evident. Fall 2018 and Winter 2019 combined had only one essay with a mean score of less than 2.5. In 2019-20, there were nine.

There are two ways to interpret this information: first, that the 2019-20 cohort underperformed; or, second, that the 2018-19 cohort “punched above its weight-class.” One reason to think that the latter holds true emerges from a comparison of the three GPA tiers in each cohort. In 2018-19, the high-GPA students had an average essay score of 3.99; the mid-range students averaged 3.69; and the low-GPA students managed a very respectable 3.16 average. In 2019-20, the essay scores more closely tracked with the students’ career grade point averages. The high-GPA students had an average essay score of 3.92; the mid-range students averaged 3.21; and the low-GPA students dropped to a 2.55. In 2019-20, this correlated closely with the

career GPAs, which were 3.74, 3.19, and 2.40 respectively. Therefore, it might be worth asking why the low-GPA students in 2018-19 did *better* than expected.

### Domain-specific outcomes

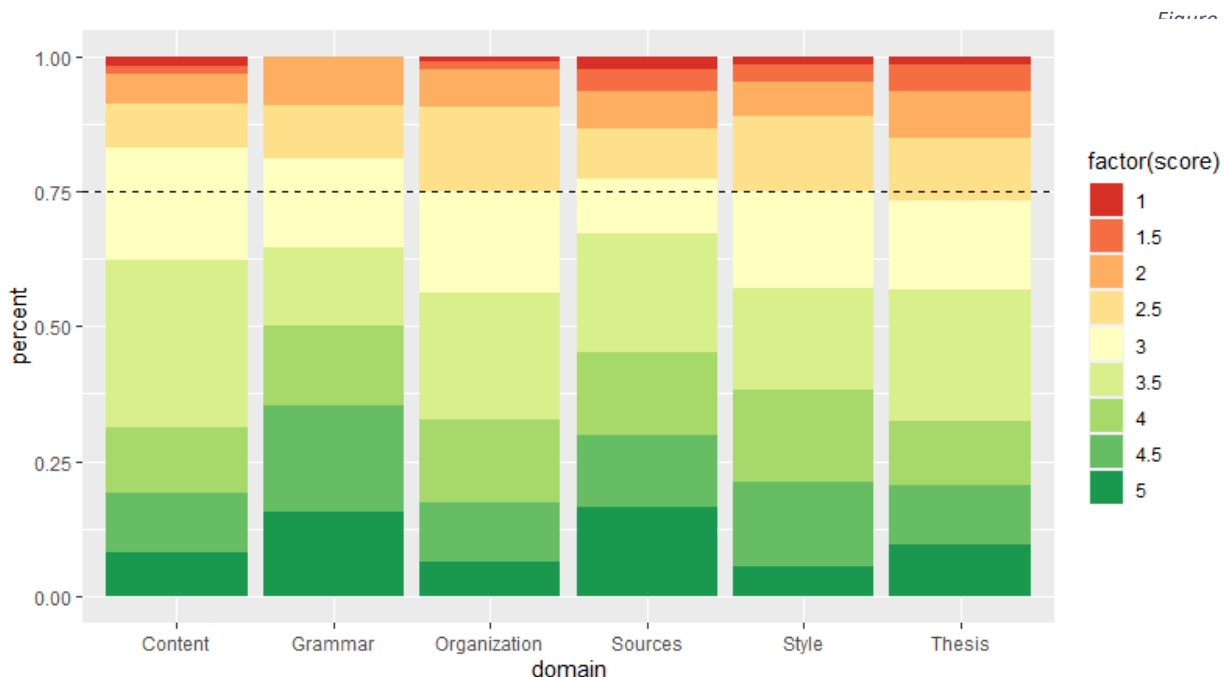
Figure 2 below summarizes student performance in Writing 2 courses for 2018-2020 in the domains of thesis, content, organization, source-use, style, and grammar/mechanics. The dotted line at the 75% mark indicates the stated goal that at least 75 percent of students should meet or exceed a score of 3.0 in each area.

As Figure 2 illustrates, this goal was met or exceeded in all domains except thesis statements.

### Recommendations

Based on these findings, we make four recommendations:

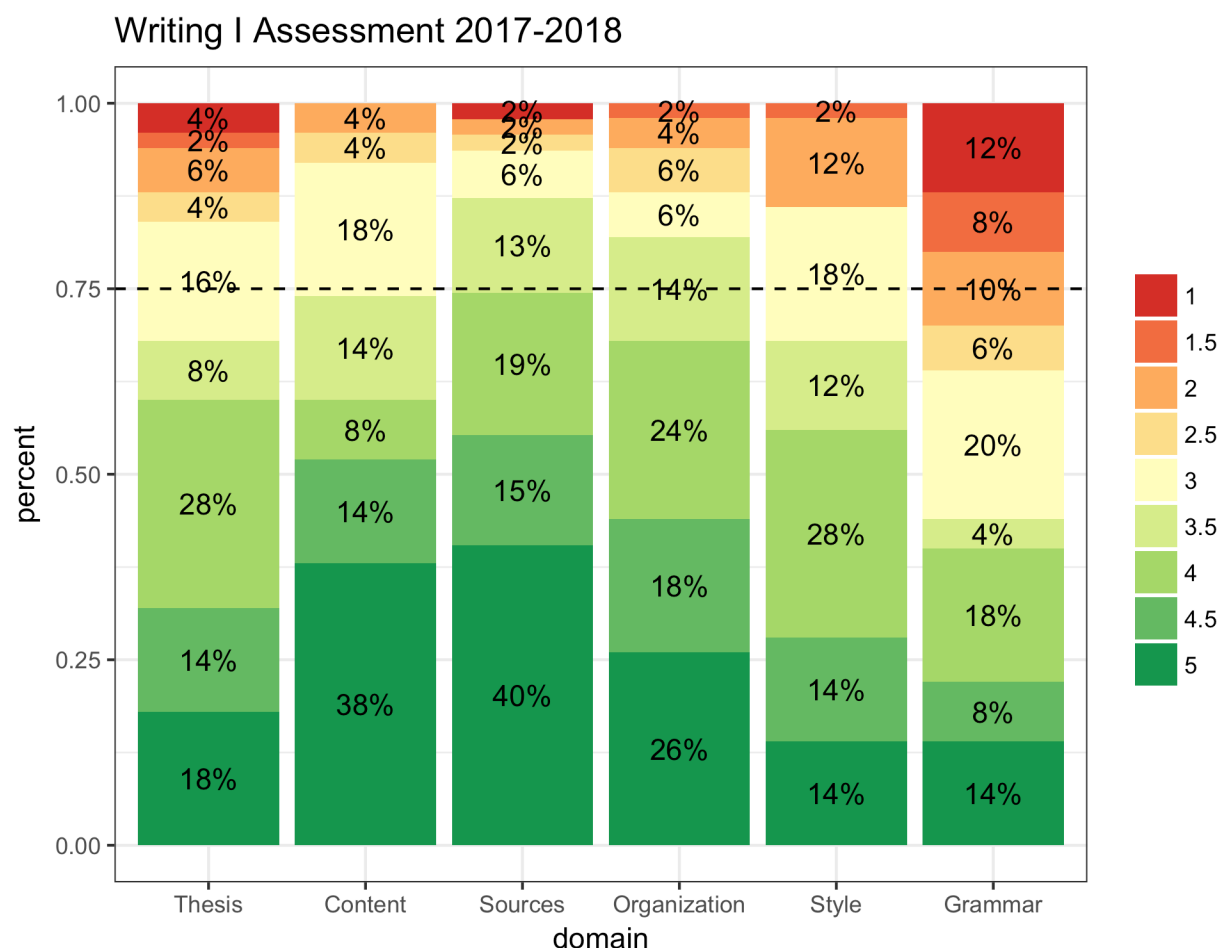
1. W2 instructors are encouraged to build review of basic concepts from W1 into their courses (especially on thesis statements), for which they can find ready-to-use materials at <https://writing.hanover.edu/> (adapting them as needed to their own course content);
2. Students in W2 courses should be encouraged to avail themselves of existing resources such as the aforementioned materials as well as the Gladish Learning Center;



3. W2 instructors may wish to meet virtually to discuss their recent experiences in teaching and to exchange ideas about effective strategies for teaching writing; and
4. To contextualize what is happening in Writing 2 courses, it would be helpful to analyze data (e.g., from the Registrar's office) to ascertain whether the drop in performance of students with low GPAs is part of a larger trend.

## Summarizing Performance

An effective method of summarizing the performance of students in W1 is to consider the figure below, which shows the percentage of students performing at each level of performance for each criterion. If a target of 75% of students scoring at 3 or above is considered (corresponding to the dashed line in the figure below), then the results indicate success in every domain except for Grammar, which showed only 70% of students achieving 3 or above. These results represent a substantial improvement over the scores obtained in 2016-2017, where that target was not met for Grammar or Style (65% each) and marginally missed for Sources and Thesis (74% each).



A comparison of outcomes for Fall 2017 with that of the previous assessments, 2014 (which measured the final assignment in the second semester of the Great Works sequence) and 2016 (the first year of W1), also shows substantial gains in all domains except grammar (which remained statistically unchanged):





	2014	2017	2018
Content	3.40a	3.43a	4.15b
Grammar	3.35	3.31	3.23
Thesis	3.34a	3.34a	3.75b
Organization	3.37a	3.47a	4.04b
Style	3.27a	3.03a	3.76b
Sources	3.57a	3.30a	4.24b

In the table above, the letters 'a' and 'b' indicate comparisons that are significant at  $p < .05$ . The means are estimated based on the average SAT-W score across the 3 years, which was 523. Due to the above-mentioned strong correlation between SAT score and writing performance, it was necessary to adjust the results such that they would reflect the expected average SAT-W score across the three years (523).

# Great Works Writing Assessment (2014)

By Dominique Battles, Paul Battles, and Bill Altermatt

*Thanks to the following for providing data, helpful information, or other support: Brigitte Wichman and Jon Smith in the Division of Arts and Letters; Ken Prince, Summer Hawkins, and Steve Graves in the Registrar's Office; Steve Jobe in the Office of Academic Affairs; Geoff Weiss, formerly at the Rivers Institute Grant Development Office; and, most of all, the Great Works faculty!*

## Background

### Goals

This project has several goals: first, to establish a base-line for how much student writing is Great Works is currently improving; second, to diagnose areas of relative strength and weakness; third, to suggest some interventions that will increase student performance; and, finally, to encourage dialogue concerning writing and to increase support for faculty in their endeavor to teach writing in Great Works (and beyond). [See Appendix A for the original proposal.]

The findings outlined below should be understood as merely the first step in this process. We hope that Great Works teachers will collectively ask follow-up questions, suggest other areas to investigate in next year's analysis, and brainstorm ways to improve the teaching of writing.

### Approach

Past efforts to assess writing in Great Works have relied on self-reported data, with instructors submitting information about the progress of their students to the Division/GW Coordinator. The advantage of self-reported data is that it is easy to collect: instructors simply have to assess already-graded papers from the Fall and Winter terms. The disadvantage is that it does not answer to a high standard of objectivity; different instructors may have different criteria for evaluation, and they may also be unconsciously inclined to assign higher scores to the Winter term essays.

Because self-reported data is not very reliable, it seemed prudent to consider a different approach, namely blind, third-party evaluation. (In other words, identifying information is removed from the papers, which are then scored by individuals other than the original instructor.) Because we were determined to keep this process transparent and inclusive, we created an anonymous survey asking GW faculty which method of assessment (self-reported or blind, third-party) they preferred. The latter won in a landslide, with faculty voting in favor of the new method by a count of 17-2. Therefore, our current assessment uses independent evaluation of anonymous student papers (the process is explained in greater detail below).

Assessment can be a powerful tool for improving teaching, particularly if it combines description with analysis – that is, if it delves not just into the “what,” but also the “why.” At the outset of the study, we determined to ask not just how much student writing improves, but what specific factors correlate with improvement. To this end, we collected any information

that seemed germane to the teaching of writing in GW and looked for correlations. For example, because not all Hanover students enter with equally stellar academic records, it is worthwhile asking how well students at differing levels of academic achievement fare in the GW writing program.

We approached this year's assessment in a spirit of discovery, trying to isolate things that work well and things that need improving, factors that impact how much student writing improves and factors that do not. The aspects we examined are all further discussed below.

#### Selection of Students for Assessment

Since one of the goals was to determine how well students at different levels of academic preparation fared, it made sense to select an equal number of individuals at the higher, middle, and lower part of the spectrum. Specifically, we aimed for students near the median of the top quartile, the median of the next fifty percent, and the median of lowest quartile. Since both the SAT and ACT have writing scores, we used these as indicators. For the entering class of 2013/14, this meant the following scores: for the top group, 600 SAT and 8-9 ACT; for the middle group, 520 SAT and 6-7 ACT; for the bottom group, 440 SAT and 5 ACT. To obtain an adequate but still manageable pool of representative students whose improvement in writing could be assessed, we selected three students (one from each tier) from each section of Great Works. The Great Works faculty then collected the first essay in the Fall term and the last essay of the Winter term from each of the selected students.

### Scoring of Essays

In keeping a model of blind, third-party assessment, we removed all identifying information (name, section, instructor, and so on) from student papers; using a simple computer algorithm, we assigned a randomly generated number between 001 and 999 to each one. For example, student X's Fall term paper might have been "572," and her Winter term paper "334."

We then developed a simple five-point scoring rubric ("5" being strongest, "1" weakest) for the following six areas of writing: thesis, content, sources, organization, style, and grammar/mechanics. (These are mostly the same as those used in the earlier assessment of writing in GW, which included thesis, comprehension, support, organization, and grammar/mechanics.) [The full scoring sheet is included as Appendix B.]

Finally, we recruited a group of excellent upperclass writers to score the student essays. The first step in this process was to achieve a uniform standard for evaluation, that is, to "norm" the evaluators. To this end, we selected a series of sample essays that ran the gamut from "5" to "1" in each category, photocopied these for each grader, and asked them to individually score each essay without comparing notes.

We began with an excellent essay, one to which the students should assign either a "5" or a "4" in every category. After the graders finished marking the essay, they then wrote their scores on a sheet. Once the scores were collected, we tabulated these on the board, then spent about fifteen minutes discussing them. There was overwhelming consensus on each of the categories, with only minor disagreement as to whether a "5" or a "4" would be more appropriate for a particular category.

Next, we selected a poor essay – one meriting a 1 or 2 in every category – and repeated the process. Again, there was a tremendous amount of agreement about the scores.

Having established what a great essay and a poor essay looks like, we ventured on to the more difficult cases: the good-but-not-great paper, essays with neither great strengths nor glaring weaknesses, and the paper lacking in most regards but not really terrible. Again, we discussed each of these until the graders reached consensus on the scores.

At the end of the norming session, everyone in the room had reached a consensus about what constitutes a “5,” “4,” “3,” “2,” or “1” in each category.

Using photocopied forms, the graders now evaluated each of the writing samples. Every essay was scored twice. In cases where the score diverged by more than one point (e.g., “4” and “2”) the two graders discussed their rationale for assigning that particular score. If one then felt persuaded to change his score, he or she could do so. (The scorers had instructions not to alter their assessment unless they really changed their minds.) Otherwise, they would keep both scores and check a box marked “discrepant score.”

Once the students flagged an essay as having received a discrepant score in any category – perhaps 10% of the essays – we scored these papers ourselves to assign a final grade. We also conducted spot-checks of each grader’s work, making sure that their marking remained true to the norm established in the earlier session.

## Findings

Faculty participation in the project was excellent, especially given all the coordination necessary to track students across sections (some of whom switched GW sections, others who transferred, and so on). In the end, we received 108 essays from 54 students in eighteen pairs of Great Works sections, which was precisely the sample size we hoped to achieve. (The incoming class numbered approximately 340 students.)

Before discussing our findings, one point remains to be addressed, namely the validity of comparing two essays written in response to different assignments. For example, the first essay collected might be a two-page essay with no outside sources, while the second could be an six-page research paper. Is it fair to compare these papers? Obviously, the longer paper will demand more effort, thought, and planning. However, both essays still require the student to execute the basic principles of essay writing: to craft a strong thesis, to support its ideas with specific and compelling evidence, to organize points logically, and so on. Methodologically speaking, the only problem would occur if different types of papers tend to score substantially higher or lower than others. For example, if long papers tend to score significantly lower, as a category of paper, than shorter ones, then students with a brief Fall term writing sample and a long Winter term essay would throw off the results. To make sure this was not the case, we included paper length as a criterion of analysis. In practice, about half of the Winter term essays were research papers, while the other half were analytical essays of moderate length (4-5 pages). The data showed no significant difference in writing scores whether we examined just the research papers, just the non-research essays, or both together. From this we conclude that one can make meaningful comparisons between shorter and longer essays, as well as research and non-research papers.

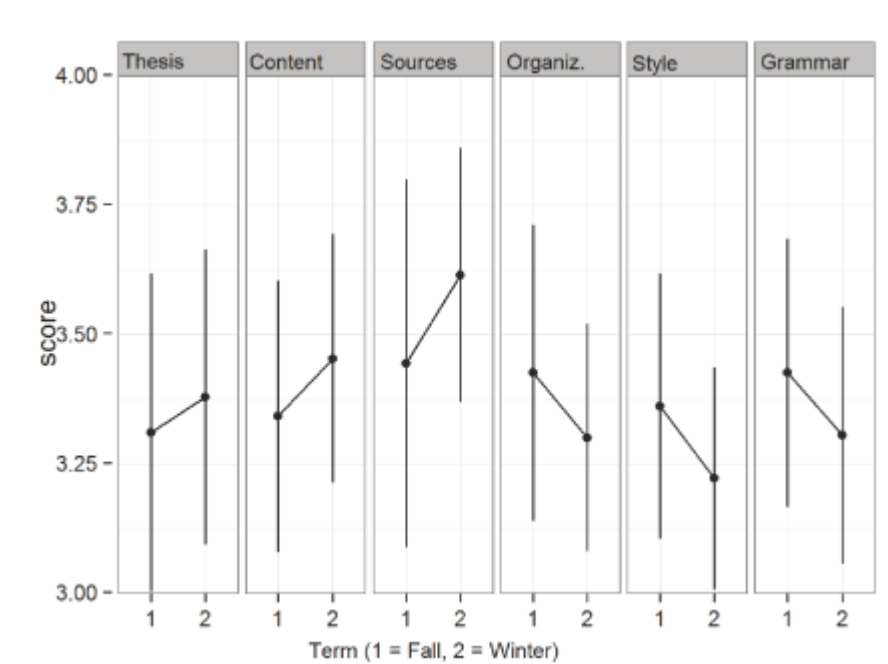


An analysis of these essays yielded the following conclusions:

1. Overall, student writing in three categories (sources, content, and thesis) shows small to moderate gains, and small to moderate losses in three others. The largest gain occurs in source use (+.17), while the largest decline occurs in style (-.14).

	Thesis	Content	Sources	Organiz.	Style	Grammar
Fall	3.31	3.34	3.44	3.42	3.36	3.42
Winter	3.37	3.45	3.61	3.30	3.22	3.30
Change	+.06	+.11	+.17	-.08	-.14	-.12

To illustrate this graphically:



These results are surprising. While it is a good sign that student writing makes gains in three categories, it is certainly disappointing to see scores similarly decline in three others.

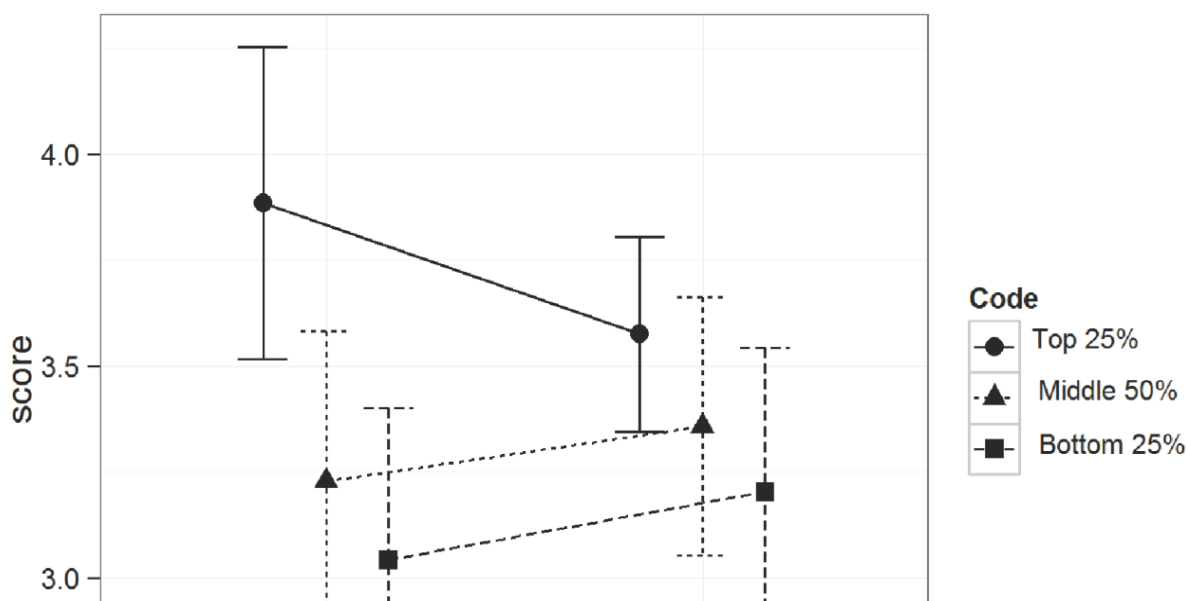
Different explanations for this trend might suggest themselves. Before speculating too far along these lines, however, it is useful to consider the second conclusion suggested by the data.

## 2. Students at different levels of academic achievement do not fare the same.

Specifically, students in the lower and middle tiers see their writing improve, while students in the top tier see their writing decline. Averaging all categories:

	Top quartile	Middle 50%	Bottom quartile
Fall	3.85	3.23	3.07
Winter	3.57	3.37	3.20
Change	-.28	+.14	+.13

To illustrate these changes visually:



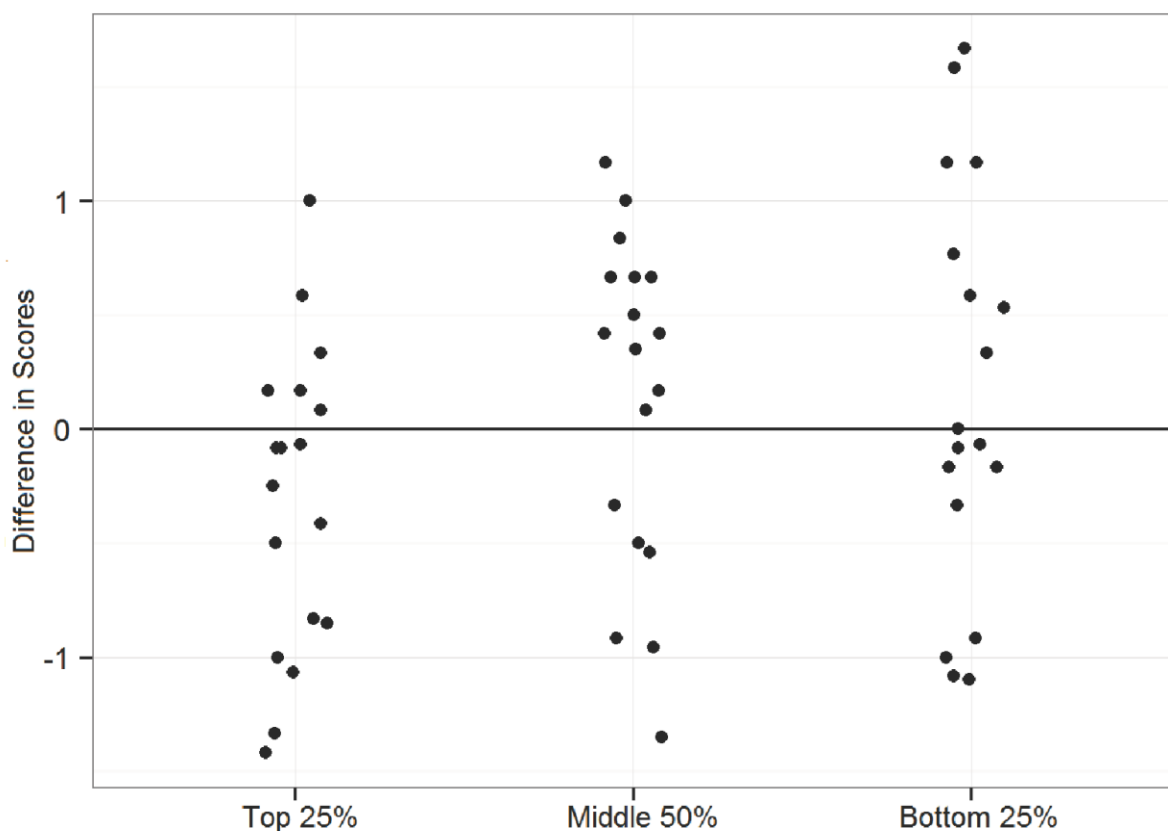
Moreover, the essays of students in the top quartile dropped in every single category:

Scores for Top 25%						
	Thesis	Content	Sources	Organiz.	Style	Grammar
Fall	3.61	3.86	3.73	3.86	4.08	3.97
Winter	3.50	3.67	3.59	3.55	3.42	3.69
Change	-.11	-.19	-.14	-.31	-.66	-.28

The drops are most severe in organization, style, and grammar, which is precisely where the declines for the overall averages occur. Style, where the single largest decline occurs for students in the top quartile (-.66), also sees the biggest drop in the average for all students (-.14).

In other words, the effects noted in section 1 above are in no small measure due to the performance of the top students. Their scores get significantly worse from Fall to Winter.

Averages do not always tell the whole story. Large drops (or gains) by individual students can distort the overall picture. To visualize how individual students fared, consider the following graph, where each dot represents the improvement (or decline) by one student:



Here the middle line, marked “0,” represents no improvement from the Fall to the Winter. A dot at “1” represents a student’s average score increasing of one point (e.g., from 3.6 to 4.6), while a dot at “-1” represents an overall decrease of one point (e.g., 4.2 to 3.2). There are 54 dots, one for each student in the study.

This graph allows us to refine the above picture. First, it confirms that students in the top quartile fared worst: the number of students with declining scores (12) is twice that of students with increasing scores (6), and the number of students with large drops is four times that of students with large gains (one student reaches the +1 mark, while four students are at or below the -1 mark). The middle 50% shows the reverse decline-versus-increase ratio, with 6 essay scores worsening and 12 improving; the magnitude of declines and increases is roughly comparable. Finally, the lowest quartile includes 9 scores declining, 8 improving, and one staying constant; however, the amplitude of the individual gains is greater than that of the losses.

In sum, by any measure that is brought to bear, students in the top 25% are doing significantly worse than middle and lower groups. On the flip side of that coin, students in the bottom quartile are faring comparatively well; with all the attention being paid to at-risk students, this is surely a good thing.

3. This leads to the question of whether improvements in bottom quartile are driven by enrollment in Hanover 101. For that matter, since students of all academic backgrounds are recruited into Hanover 101, what about the effects on each of the three student groups?

It is important to note that Hanover 101 does not exist primarily to teach writing. Rather, it addresses a whole range of academic skills. Thus, it is not reasonable to put a large onus for improvement in writing on HC 101. At the same time, Hanover 101 is one of the only comprehensive support programs the college offers, which makes it worthwhile to determine

whether it significantly impacts student performance on a variety of academic tasks, including writing.

Another point to keep in mind when analyzing this data is that, predictably, an uneven percentage of students in teach tier enrolling in Hanover 101: of the 18 students in the top quartile, only four enrolled; of the 18 students in the middle 50%, half (9) enrolled; and, of the 18 students in the bottom quartile, all but 4 (14) enrolled. Since relatively few higher-achieving students took the course, while all but a few of the lower-performing students did, care should be taken to draw firm conclusions on the basis of this evidence.

With these caveats acknowledged, a comparison of the average scores for the three academic groups – broken down into those who did and did not take Hanover 101 – yields the following numbers:

Took HC 101				Did not take HC 101		
	Fall	Winter	diff.	Fall	Winter	diff.
Top 25%	3.68	3.58	-.10	3.94	3.57	-0.37
Middle 50%	2.87	3.12	+.25	3.59	3.60	+.01
Bottom 25%	2.94	3.11	+.17	3.39	3.49	+.10

If one considers only the category “difference,” students taking Hanover 101 seem to do quite well. Scores for top tier students drop less for those enrolled in HC 101 (declining 0.1 versus 0.37), while the scores for the other tiers rise more. This is clearest for students in the middle

50%, where students enrolled in Hanover 101 gained 0.25 points on average, while students not enrolled increased by just 0.01.

However, a comparison of the entering (Fall term) scores also shows that the two groups had substantially different starting points. Top-tier students who enrolled in Hanover 101 achieved just a 3.68 on their first essays, while those did not enroll averaged a 3.94. Again, the difference is most pronounced for the middle 50% group: the HC 101 group averaged just 2.87, while those who did not take the course scored a 3.59 (a difference of 0.72 points), which is closer to the “top 25%” group in Hanover 101 than to the “bottom 25%.” If we bear in mind the general trend identified above – that the scores of the most able GW students tend to drop while those of the middling and lower students improve – it becomes difficult to determine what specific role Hanover 101 plays in the overall trends.

However, judging from the data, the clearest benefit to enrolling in Hanover 101 accrues to those students in the top quartile and middle 50% whose writing skills initially lag behind theirs peers with similar standardized test scores.

More specific conclusions about the impact of Hanover 101 on student writing would require a more targeted study. If faculty deem this an important issue, we can make the appropriate changes in next year’s assessment.

4. Some factors yielded results difficult to interpret. In the interest of not turning an already ample document into a prohibitively long one, we shall summarize these quickly.

The teaching of writing occurs in virtually all academic disciplines at Hanover College, and Great Works draws its teachers from many different departments. At the same time, writing is also of particular interest to the department of English, which before the advent of Great Works housed the college's required writing class, ENG 112 "Strategies for Composition." In most but not all Great Works sections, students encounter an English professor in either the Fall or Winter sections. With this in mind, it seemed reasonable to ask whether these particulars impact students' writing. The following chart summarizes the outcomes:

	Fall	Winter	Difference
No English instructor	3.05	3.20	+.15
English instructor Fall	3.82	3.53	-.29
English instructor Winter	3.23	3.42	+.19

Looking at declines and increases in the scores, students did best with English instructors in the Winter term, worst with English instructors in the Fall term.

However, classes with a Fall-term English instructor also started out at a far higher level (3.82 versus 3.23 and 3.05), and, as explained above, higher scores typically decline in the second term. The category of students with "no English instructor" both started and ended with the lowest scores in writing.

In other words, these numbers raise the same questions as the "Hanover 101" data, and, like HC 101, this problem requires follow-up investigation to draw conclusions with any



degree of confidence. If faculty deem it an area worth further investigation, future studies could certainly take a closer look at the role played by the instructor's departmental affiliation.

A similarly tricky question concerns the type of writing instruction. Anecdotal evidence suggests that Great Works faculty employ a wide variety of strategies in teaching writing. In practice, these differences are difficult to quantify. However, one basic and measurable difference lies between classes with a "large-lecture, small-discussion" format versus those that employ – for lack of a better word – a "non-lecture" format. Of 54 students, 20 were in lecture and 34 in non-lecture courses. Their average performance on the writing tasks can be summarized as follows:

	Fall	Winter	Difference
Non-lecture	3.19	3.23	+.03
Lecture	3.51	3.63	+.12

Taking a closer look at the particulars, the following chart breaks this down by student tier:

	Non-lect. Fall	Non-lect. Winter	Non-lect. Difference	Lecture Fall	Lecture Winter	Lecture Difference
Top 25%	3.81	3.56	-.25	4.03	3.61	-.42
Mid 50%	3.24	3.11	-.13	3.20	3.74	+.54
Low 25%	2.83	2.99	+.16	3.37	3.54	+.17

The most striking difference is in the middle tier, where the students in lecture sections do far better than those in non-lecture settings, improving their score from 3.20 to 3.74, for a .54 gain. However, students in the top tier do somewhat better in the non-lecture courses.

Again, these results would require more specific analysis to confirm. If faculty would like to pursue this issue further, there is certainly a lot that could be done. However, on the basis of the available evidence, we tentatively conclude that lecture courses produce considerably better writing outcomes for students in the middle 50% tier, while non-lecture courses produce moderately better outcomes for students in the top 25% (that is, their scores decline less).

### **Suggested Interventions and Future Assessment**

To sum up the most important points above, student writing improves in some categories (sources, content, and thesis) while declining in others (style, organization, and grammar). The declining scores are by the most pronounced among students in the top 25% tier. For every student in this group whose writing improves, there are two whose writing declines, and the declines are most pronounced in exactly the problem areas: style, organization, and grammar.

As mentioned earlier, this is a very surprising finding. At first glance, it seems not only counter-intuitive but also discouraging for *any* writing scores to fall after a year's worth of instruction in that very subject. On the other hand, this also offers an opportunity for growth

and improvement. In today's high-stakes testing environment, most of the discussions in educational circles focuses on students at the bottom end of the spectrum, for these are the students whose performance is easiest to improve. At Hanover College, too, our discussions have focused far mostly on the academically at-risk students. As most instructors can attest, this pattern also holds in the individual classroom. The students who claim the vast majority of the instructor's attention are typically those writing has such glaring weaknesses that heroic efforts are necessary remedy them over the course of a semester. Meanwhile, the better students may receive less attention.

As with any problem, the first step in redressing the poor performance of top-tier students is to become aware that it even exists. In water-cooler conversations, Great Works faculty have long bemoaned how poorly the worst students perform. While we do not seek to minimize the importance of helping this perennially struggling group, it would also be helpful to reflect more deliberately about how well our *best* students fare. What are the particular challenges this group faces in improving its writing skills during the two-semester Great Works sequence? Are there particular assignments, or strategies for teaching, that address their needs? (If it seems elitist to call for addressing the needs of the "top 25%" of students, we have to remember that this group

Makes up 4 out of 16 students in the average section of Great Works.) We do not pretend to have all of the answers as to why this group sees its writing scores drop from Fall to Winter term. Yet, if we recognize this phenomenon, and also bring our collective minds, creativity, and energy to bear on solving it, Great Works faculty can surely help these students to do better.

This still leaves the question why scores in style, organization, and grammar particularly would decline (most severely among students in the top quartile). Although we have not gathered any data about this, anecdotal evidence suggests that at least two of these areas – style and grammar – receive little specific in-class coverage. English high school courses tend to be very focused on “nuts and bolts” areas of writing like punctuation and vocabulary. These are also areas stressed by standardized tests like the SAT and ACT, so high school juniors and seniors – especially the more ambitious ones – receive quite a bit of drilling in them. It is possible, then, that scores in those areas decline because they are heavily emphasized in high school and de-emphasized in Great Works.

Conversely, writing scores do improve in the areas of thesis, evidence, and sources. Anecdotal evidence suggests that these occur in the very areas most stressed by in the Great Works curriculum.

In short, we hypothesize that student writing improves in those aspects which are actively and repeatedly taught in Great Works, while it does not improve in those aspects that receive less coverage.

If the above suppositions are correct, then the path to improving students’ style, organization, and grammar is obvious: these aspects of writing should receive more coverage.

Should faculty believe that this conclusion is reasonable, we propose to have further dialogue about how to best achieve this. For example, would Great Faculty welcome a series of workshops about how to teach these aspects of writing? Would it help to make available effective lesson plans and exercises for the same?

We welcome comments and suggestions to help Great Works faculty address the “performance gap” for top-tier students and the problematic areas of style, organization, and grammar.

## Appendix C: CVs

Dominique Battles

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### Education

Ph.D. English Literature (2001)

University of Virginia

M.A. Medieval Studies (1987)

University of York, U.K., Centre for Medieval Studies

B.A. History (1986), *Summa cum Laude*, with distinction in History, Phi Beta Kappa

Boston University

### Teaching Experience

2000-present Professor of English, Hanover College, Indiana.

*Mythography of the Monstrous* (ENG 177) (writing-intensive freshman course exploring the function of monstrosity in classic works of literature).

*Beauty and the Beast in Literature* (ENG 178) (writing-intensive freshman course exploring works of literature along the theme of Beauty and the Beast, from antiquity to the present day).

*Survey I: Early Literature* (ENG 243) (a comparative exploration of the genre of Romance within medieval French, English and German literary tradition).

*Survey II: Medieval English Literature* (ENG 244) (a survey of medieval English literature organized by genre and including certain French antecedents).

*Major Authors: Chaucer* (ENG 347) (an exploration of the works of Geoffrey Chaucer, including his major French, Italian and Latin sources).

*Love and Death: Star Crossed Lovers* (ENG 360) (a four-week, May-term course on the *liebestod* tradition from antiquity to the present day).

*The Worlds of Middle English Romance* (ENG 353) (an exploration of the many “worlds” depicted in Middle English romance, including the World of Fairies, the World of the East, and the World of the Past.)

- 1998-1999      Visiting Instructor, University of Illinois at Urbana-Champaign.
- Composition* (Rhetoric 105) (2 sections): Full responsibility for course (selecting texts and organizing a syllabus, lecturing and leading discussion, creating assignments and grading essays).
- 1993-1996      Teaching Assistant at the University of Virginia
- Composition* (ENWR 101) (3 sections): Full responsibility for course (selecting texts and organizing a syllabus, lecturing and leading discussion, creating assignments and grading essays).
- Survey of English Literature I* (Beowulf to Milton) (ENGL 381) (1 section): Responsible for leading discussion and grading.

## **Related Work Experience**

December 1997-

July 1999      Urbana Free Public Library, Department of Acquisitions, Urbana, Illinois.

Process new books for library circulation.

Summer 1997 Special Collections, Alderman Library, University of Virginia, Charlottesville, Virginia. Conservation, exhibit installation, research and administrative assistance.

March 1996 Book Arts Press, University of Virginia. Assisted Professor Terry Belanger with installing the exhibit, "Orwell and his Publishers."

Spring 1996 Department of English, University of Virginia. Compiled database of UVA Ph.D. graduates between 1986 and 1996 to facilitate job placement

Summer 1996 Research assistant for Professor Tomonori Matsushita, Department of English Literature, Senshu University, Kawasaki, Japan. Revised a concordance to *Piers Plowman* (B text); proofread scholarly articles

1993-1996 Research Assistant for Professor Hoyt N. Duggan, Department of English, University of Virginia. Transcribed manuscripts of *Piers Plowman* (B text) for an electronic edition

May 1989-

September 1990

The National Park Service, Olmsted National Historic Site, Brookline, Massachusetts. Museum Technician. Working with a team of archival conservators in cataloging, cleaning, flattening, mending and storing the collection of landscape architectural drawings and plans of Frederick Law Olmsted, Sr. Exhibit Consultant for the Interpretive Division.



Coordinating materials for exhibit from the archive and designing interpretive tools. Full-time

January 1988-

November 1988

The National Trust (UK), Yorkshire Regional Office.

Assistant to the Project Manager at Fountains Abbey. Administrative support, market research and historical research for a new visitor facility at the site.

Full-time.

### Teaching Interests

Middle English literature, Chaucer, Boccaccio, heroic epic, Latin and English paleography, history of the medieval book, ancient and medieval literary criticism, rhetoric, the classics in medieval literature, cultural difference.

### Books

*Cultural Difference and Material Culture in Middle English Romance: Normans and Saxons* (Routledge, 2013).

*The Medieval Tradition of Thebes: History and Narrative in the OF Roman de Thèbes, Boccaccio, Chaucer and Lydgate* (Routledge, 2004).

### Scholarly Articles

"The Middle English *Athelston* and 1381: The Road to Rebellion," *Studies in Philology* 117:3 (2020): 469-87.

Winner of the 2020 Louis Round Wilson Prize for "Article of the Year" in Studies in Philology (for the two-article sequence).

"The Middle English *Athelston* and 1381: The Politics of Anglo-Saxon Identity," *Studies in Philology* 117:1 (2020): 1-39.

"Melidor and the 'wylde men of þe west' in the Middle English *Sir Degrevant*," *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* (2019).

"From Thebes to Camelot: Incest, Civil War, and Kin-slaying in the Fall of Arthur's Kingdom," *Arthuriana* 27 (2017): 3-28 (with Paul Battles).

"Behind Enemy Lines: The German Connection in the Middle English *Sir Degrevant*," *Neophilologus* 100 (2016): 1-13.

"The Middle English *Sir Degrevant* and the Scottish Border," *Studies in Philology* 113 (2016): 501-545.

"The Middle English *Sir Degrevant* and the Architecture of the Border," *English Studies* 96 (2015): 853-872.

"Re-Conquering England for the English in *Havelok the Dane*," *The Chaucer Review* 47 (2012): 187-205.

"The City of Babylon in the Middle English *Floris and Blancheflour*," *Anglia: Zeitschrift für englische Philologie* 128 (2010): 75-82.

"*Sir Orfeo* and English Identity," *Studies in Philology* 107 (2010): 179-211.

"The Heroic Voice in Gottfried von Strassburg's *Tristan*," *Tristania* 25 (2009): 1-24.

"The Literary Source of the *minnegrotte* in Gottfried von Strassburg's *Tristan*,"  
*Neophilologus* 93 (2009): 465-469.

"Boccaccio's *Teseida* and the Destruction of Troy," *Medievalia et Humanistica*, New Series 28 (2001): 73-99

"Trojan Elements in the OF *Roman de Thèbes*," *Neophilologus* 85 (2001): 163-176;  
 reprint forthcoming in *Classical and Medieval Literature Criticism* (Thompson Publishing).

"Chaucer's *Franklin's Tale* and Boccaccio's *Filocolo* Reconsidered," *Chaucer Review* 34 (1999): 38-59.

"Narrative Duality in Robert the Monk: A Comparison of the *Historia Hierosolimitana* and the anonymous *Gesta Francorum*," *Romance Languages Annual* 5 (1993): 136-41.

### Articles Related to Pedagogy

"The Chaucer Seminar: An Alternative to the Long Research Paper," *Studies in Medieval and Renaissance Teaching* 17 (2010): 101-12.

"Building a Better Introduction to Medieval Literature Course," co-authored with Paul Battles, *Studies in Medieval and Renaissance Teaching* 15 (2008): 39-46.

### Published Abstract

"Castle Architecture and English Identity in Middle English Romance," *Avista Forum*

*Journal: Medieval Science, Technology and Art*: 19 (2009): 107-8.

## Book Reviews

Nicholas Perkins, ed., *Medieval Romance and Material Culture*, for *Speculum* (2016).

A.J. Minnis, *Fallible Authors: Chaucer's Pardoner and Wife of Bath*, for *The Medieval Review* (2009).

## Conferences

"Foreign Feelings: Emotions as a Tool for Cultural Profiling in Middle English Romance," *International Congress on Medieval Studies* (May 2021).

"An Afterlife for King Athelstan in the Middle English *Athelston*," *Sewanee Medieval Colloquium* (April 2019)

"Anglo-Saxon as Other in the Middle English *Athelston*," *International Congress on Medieval Studies* (May 2018).

"Incriminating Anglo-Saxon Legal Practice in the Middle English *Athelston*," *Sewanee Medieval Colloquium* (April 2018).

"The Middle English *Sir Degrevant* and the Stuff of the Border," *International Congress on Medieval Studies* (May 2016).

Proposed and presided session sponsored by *The Chaucer Review* entitled "Anglo-Saxon Elements in Middle English Literature," *International Congress on Medieval Studies* (May 2012).

"Re-conquering England for the English in *Havelok the Dane*," *International Congress on Medieval Studies* (May 2011).

"Castle Architecture and English Identity in Middle English Romance," *International Congress on Medieval Studies* (May 2009). Abstract published in *Avista Forum Journal* 19 (2009): 107-8.

"The Forest and English Cultural Identity in the Middle English *Sir Orfeo*," *International Congress on Medieval Studies* (May 2007).

Participant in a panel entitled "Teaching the Middle Ages in the Small Liberal Arts College: A Roundtable Discussion," *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2005).

Organized session entitled "Narratives of Thebes in the Middle Ages." *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2005).

"Revising Theban Genealogy in Lydgate's *Siege of Thebes*." *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2004)

Organized session entitled "Narratives of Thebes in the Middle Ages." *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2004).

"Boccaccio's *Teseida* and the Epic Type-Scene." *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2000)

"Silence is Golden: The Brevity of Erotic Verbal Play in Middle English Romance,"

*International Congress on Medieval Studies* (Kalamazoo, Michigan, May 1997)

“‘Craft of mannes hand so curiously’: The Gardens of Chaucer’s *Franklin’s Tale* and Boccaccio’s *Filocolo*,” *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 1996)

“Fantasies of Virtue: Piety and Eroticism in the Middle English *Pistel of Susan*,” *Conference of the Southeastern Medieval Association* (Arlington, Virginia, September 1994)

“A Comparison of Robert the Monk’s *Historia Hierosolimitana* and the anonymous *Gesta Francorum*,” *Conference on Romance Languages, Literatures and Film* (West Lafayette, Indiana, October 1993)

“Lanval, Landevale and Launfal: Marie de France’s *Lanval* and two Middle English Adaptations,” *The Medieval Forum* (Plymouth, New Hampshire, April, 1993)

“Reshuffling the First Crusade: Narrative Sequence in the *Historia Hierosolimitana*,”  
*The Medieval Forum* (Plymouth, New Hampshire, April, 1992)

## Languages

Middle English, Latin, French, Old French.

## Honors, Awards and Grants

Karns Award for Scholarly and Creative Activity, Hanover College (2021).

2020 Louis Round Wilson Prize for “Article of the Year” in *Studies in Philology*, for  
 a two-article sequence on the Middle English *Athelston* (2021)

Major Faculty Development Grant, Hanover College (2014) for travel to the Scottish  
 Border to study tower-house architecture.

University of Virginia Dupont Fellowship (Spring 1997 - Fall 1997).

Phi Beta Kappa, Boston University (1986)

Bachelor of Arts, *summa cum laude* with distinction, Boston University (1986)

Boston University, Nelly Connery Award for Outstanding Academic Achievement in  
 History (Spring 1986)

Phi Alpha Theta Regional Conference for Undergraduates, Award for Best Paper in  
 Early Europe (Spring 1986).

## Membership in Professional Organizations

Medieval Association of the Midwest

Phi Beta Kappa

## College Service

- Crowe Scholarship Interviewer (February 2019)
- College Writing Coordinator (2015-present).
- Organizer for Faculty Book Talks (two during AY 2015-2016)
- Coordinator for First-Year writing assessment (2013-present).
- Faculty Liaison to the Office of Public Relations (2013-present).
- Creator of new webpage devoted to faculty scholarship on the Hanover website (2013-present).
- Chair, Medieval and Renaissance Studies (2011-present).
- Organizer, Karns Award Lecture (April 2012)
- Global Study Scholars Weekend, Hanover College (February 2011; 2012)
- Committee of the Faculty, Hanover College (2009-2010)
- Member, Duggan Library Advisory Group (2009-2013)
- Leap Sessions, Hanover College (March 2009)
- Coordinator for the English Department Colloquium (2008-present)
- Merit Scholarship Weekend, evening reception (February 2009)
- Organizer, Knit Wits (Faculty/staff/student knitting club), 2007-present.
- Faculty Evaluation Committee, Hanover College (AY 2007-2009)
- Led weekend Intensive Inquiry, through Center for Free Inquiry, Hanover College, entitled "Mutability in Renaissance Literature (February 2007)
- Faculty Development Committee, Hanover College (AY 2004-5)
- Led weekend Intensive Inquiry, through Center for Free Inquiry, Hanover College, entitled "An Investigation of Heroes Across Time and Space" (March 2005)
- Committee of the Faculty, Hanover College (beginning Fall 2003-present)
- June 2003: Early Registration, Hanover College
- Composed pamphlet and participated in panel on "Balancing Career and Family," Hanover College (Fall 2003)
- Merit Scholarship Weekend interviews and welcoming of students (March 2002; March 2003; March 2005)
- Attended Parents Weekend Reception, Hanover College (February 2002; February 2003, February 2004)
- Center for Business Preparation Search Committee, Hanover College (AY 2004-5)
- Theology Search Committee, Hanover College (AY 2001/2)
- Classics Search Committee, Hanover College (AY 2000/1)

## Community Service:



- Coach for English, Academic Superbowl, Shawe Memorial High School (2014).
- Young Writer's Workshop (Creative Writing class offered three times a year for grades 3-5), Madison-Jefferson Free Public Library (2008-present).
- Open Hands Open Hearts Thrift Shop, Hanover, Indiana (2008-present).

## Curriculum Vitae

### Paul Battles

Hanover College

Department of English

Post Office Box 890

Hanover, Indiana 47243-0890

(812) 866-7208

257 Garritt Street

Hanover, Indiana 47243

(812) 866-8523

E-mail: battles@hanover.edu

### Education

Ph.D. English literature (1998)

University of Illinois at Urbana-Champaign

M.A. English literature (1992)

University of Illinois at Urbana-Champaign

B.A. Creative Writing (1990)

Vanderbilt University, *summa cum laude*

### Dissertation

Title: *The Art of the Scop: Traditional Poetics in the Old English Genesis A.*

Director: Charles D. Wright

Readers: John B. Friedman, Marianne E. Kalinke

### Books

*The Christian Elements in Beowulf.* (Translation of Friedrich Klaeber, "Die christlichen Elemente im *Beowulf*," orig. publ. in *Anglia* 35 and 36.) *OEN Subsidia* 24. Kalamazoo, MI: Medieval Institute Publications, 1996.

*Sir Gawain and the Green Knight.* Peterborough, ON: Broadview Press, 2012.

## Articles

"Of Graves, Caves, and Subterranean Dwellings: *Eorðscræf* and *Eorðsele* in *The Wife's Lament*." *Philological Quarterly* 73 (1994): 267-86.

This article has been reprinted in: *Classical and Medieval Literature Criticism* 55, ed. Jelena Krstoviæ (Detroit: The Gale Group, 2003), pp. 213-221.

"'The Mark of the Beast': Rudyard Kipling's Apocalyptic Vision of Empire." *Studies in Short Fiction* 33.2 (1996): 333-44.

"Chaucer and the Traditions of Dawn-Song." *The Chaucer Review* 31 (1997): 317-38.

"Genesis A and the Anglo-Saxon Migration Myth." *Anglo-Saxon England* 29 (2000): 456-8.

"The Myth of Circe in King Alfred's *Boethius*." (Trans. of Klaus Grinda, "Zu Tradition und Gestaltung des Kirke-Mythos in König Alfred's *Boethius*," orig. publ. in *Motive und Themen in englischsprachiger Literatur als Indikatoren literaturgeschichtlicher Prozesse*.) In Paul E. Szarmach, ed., *Basic Readings in Old English Prose*, Basic readings in Anglo-Saxon England 5. New York: Garland, 2000. 237-55.

"Magic and Metafiction in The Franklin's Tale: Chaucer's Clerk of Orléans as Double of the Franklin." In Timothy S. Jones and David A. Sprunger, eds., *Marvels, Monsters, and Miracles: Studies in the Medieval and Early Modern Imagination*. Studies in Medieval Culture 42. Kalamazoo, MI: Medieval Institute Publications, 2002. 243-66.

"In Folly Ripe, in Reason Rotten: *The Flower and the Leaf* and the 'Purgatory of Cruel Beauties.'" *Medium Aevum* 72 (2003): 238-58.

"Dwarfs in Germanic Literature: *Deutsche Mythologie* or Grimm's Myths?" In T. A. Shippey, ed., *The Shadow-walkers: Jacob Grimm's Mythography of the Monstrous*. Medieval and Renaissance Texts and Studies 291. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2005. 29-82.

"What is 'Middle-Earth'? Origin, Evolution, and Mythic Function." In Andrew Wawn, ed., *Constructing Nations, Reconstructing Myth*. Turnhout: Brepols, 2007. 319-42.

"Sir Gawain's *bryȝt and broun* Diamonds (SGGK, l. 618)." *Notes and Queries* 252 (2007): 370-71.

- "Building a Better Introduction to Medieval English Literature Course." *Studies in Medieval and Renaissance Teaching* 15 (2008): 39-46. (With Dominique Battles.)
- "Sir Gawain and the Green Knight, Stanzas 32-34." *The Explicator* 67 (2008): 22-24.
- "May the knyȝt rede: Sir Gawain and the Green Knight, l. 2111." *Notes and Queries* 255 (2010): 29-31.
- "Amended Texts, Emended Ladies: Female Agency and the Textual Editing of *Sir Gawain and the Green Knight*." *The Chaucer Review* 44 (2010): 323-43.
- "'Contending Throng' Scenes and the *Comitatus* Ideal in Old English Poetry, with Special Attention to *The Battle of Maldon* 122a." *Studia Neophilologica* 83 (2011): 24-36.
- "Toward a Theory of Old English Poetic Genres: Epic, Elegy, Wisdom Poetry, and the 'Traditional Opening.'" *Studies in Philology* 111 (2014): 1-33.
- "Dying for a Drink: 'Sleeping after the Feast' Scenes in *Beowulf*, *Andreas*, and the Old English Poetic Tradition." *Modern Philology* 112 (2015): 435-58.
- "From Thebes to Camelot: Incest, Civil War, and Kin-Slaying in the Fall of Arthur's Kingdom." *Arthuriana* 27 (2017): 3-28. (With Dominique Battles.)
- "Old Saxon-Old English Intertextuality and the 'Traveler Recognizes His Goal' Theme in the *Heliand*." Forthcoming in *Of the Same Bone and Blood: Anglo-Saxon and Continental Germanic Literature*, ed. Larry Swain (NY: Peter Lang Publishing, 2018).
- "Poetic Performance and 'The Scop's Repertoire' Theme in Old English Verse." Forthcoming in *Oral Tradition* 32.2 (2018): 3-26. (With Charles D. Wright.)
- "Using N-gram Analysis to Map Intertextual Networks in Old English Verse." *Digital Philology* 8.2 (2019): 155-191.
- "Intertextuality and Sociolectal Differentiation in Old Saxon and Old English Verse: A Stylometric Analysis Using Word N-grams." Forthcoming in *Modern Philology* (2022).
- "Christian Traditional Themes and the Cynewulfian Sociolect in Old English Verse." Forthcoming in *Studies in Philology* (2022).

## Presentations

"Genesis A and the Justification of the Patriarchs," *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 1994).

"The Beasts of Battle in Middle High German Literature," *Northeast Modern Language Association*. (Boston, Massachusetts, March 1995).

"Dietrich Between Wolfhart and Hildebrand: *Sapientia et Fortitudo* in the Middle High German Dietrich-Epics," *International Medieval Graduates' Conference* (Leeds, England, July 1995).

"The Death of Attila's Sons in the Middle High German *Rabenschlacht*," *Medieval Association of the Midwest* (Marquette, Michigan, September 1995).

"Anglo-Norse Literary Relations: The Case of the 'Beasts of Battle' Motif," *Medieval Academy of America* (Kansas City, Missouri, and Lawrence, Kansas, April 1996).

"One Hundred and One Uses for the Outdated Germanic Hero," *Northeast Modern Language Association* (Montréal, Canada, April 1996.)

"Magic, Illusion, and Poesis in Chaucer's 'Franklin's Tale' and *House of Fame*," *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 1996).

"Games That Poets Play: The Germanic Heritage of Name-Play in Old English Poetry," *Medieval Association of the Midwest* (Terra Haute, Indiana, October 1996).

"The Echo-Word in Old English Poetry: Premises, Problems, Perspectives," *Colloquium of Philology in Germanic Studies at Illinois and Indiana* (Bloomington, Indiana, October 1996).

"The Good, the Bad, and the Unlikely: The Old Saxon *Heliand* and Theories on the Origin of Early Germanic Epic," *Midwest Modern Language Association* (Minneapolis, Minnesota, November 1996).

"Dwarf-Lore in Middle High German Literature," *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 1997).

"Est Nomen Omen? Characterization by Epithet in Old English Poetry, Especially *Genesis A*," *Midwest MLA* (St. Louis, Missouri, November 1998).

Response to T. A. Shippey, "*Mimesis* 4A: The Chapter Auerbach Didn't Write," *Midwest Modern Language Association* (St. Louis, Missouri, November 1998).

"Hanover's Medieval Manuscripts: A Window to the Past." *Hanover College Faculty Forum* (Hanover, Indiana, October 2000).

Presider. "Peace-Weaving 101: Cousins, Kindreds, and Concealed Relationships in *Beowulf* and in History." *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2004)

"Christian Traditional Themes in Old English Poetry." *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2005)

"Memory and the Traditional Theme in Old English Poetry." *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2007)

"The *Heliand* and Theories of Germanic Intertextuality." *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2017)

"The Traveler Recognizes His Goal": A Traditional Theme in Old English and Old Saxon." *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2018)

"What Can 'Big Data' Tell Us about Medieval Intertextuality? A Look at Old English Verse." Accepted for *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2019)

"The Traditional Theme of 'Exile' in the Old Saxon *Heliand*." Accepted for the *International Congress on Medieval Studies* (Kalamazoo, Michigan, May 2022)

#### Academic appointments

Teaching Assistant, University of Illinois, 1990 – 1997

Visiting Instructor, University of Illinois, 1997 – 1999

Assistant Professor of English, Hanover College, 1999 – 2005

Associate Professor of English, Hanover College, 2005 – 2011

Professor of English, Hanover College, 2012 – present

## Courses taught

History of the English Language  
 Descriptive English Grammar  
 Introduction to the English Language  
 Structure of the English Language  
 Literary Analysis  
 Survey of English Literature (Beginnings to 1798)  
 Survey of Medieval English Literature  
 Survey of Early Literature  
 Literary Genres: Science Fiction  
 The "Quest" Archetype in Classical and Medieval Literature  
 Chaucer  
 The Arthurian Tradition: Medieval to Modern  
 Sir Thomas Malory and the Arthurian Tradition  
 The Theme of "Courtly Love" in Medieval English Poetry  
 J. R. R. Tolkien ("Major Authors" course)  
 The Oxford Fantasists  
 Viking Myths and Legends  
 Old English Language and Literature  
 Seminar in Self-publishing  
 Writing in the Digital Humanities

## Honors and awards

Darryl R. Karns Award for Scholarly and Creative Activity (2018)  
 Minor grant, Hanover College (July 2004, July 2005)  
 Spring term research sabbatical, Hanover College (Spring 2012, 2004, 2001)  
 Distinction, Final Oral Examination, Ph.D. Defense (April 1998)  
 University of Illinois Fellowship (Fall 1995, Fall 1996)

Pauline Dillon Gragg Fellowship (Fall 1995, Fall 1996)

University of Illinois Graduate College Thesis Research Grant (Spring 1996)

Panhellenic Association Outstanding Teacher (Spring 1994)

Frequent citations in University of Illinois' "Incomplete List of Teachers Ranked as Excellent By Their Students" (1990-1999)

Bachelor of Arts *summa cum laude*, Vanderbilt University (Spring 1990)

#### Service

Chair, Program and Position Review Committee (2016-18)

Chair, Hanover College Curriculum Committee (2011-12)

Chair, Hanover College Department of English (2010-2017)

HC Academic Vision Plan Writing Consultant (2003 - 2004)

Director, Hanover College Writing Center (2001-2003)

Faculty Evaluation Committee (2001-2003)

Chair, Medieval and Renaissance Studies Committee (2000 - 2010)

Assessment Committee (2000-2001)

Classical Studies Committee (1999-2000)

Reader for *Journal of English and Germanic Philology*, *Modern Philology*, *The Rocky Mountain Review of Language and Literature*, *The Explicator*, and *The Chaucer Review*.

#### Languages

German (native speaker); Old English, Middle English, Middle High German; reading knowledge only: French, Latin, Old Saxon, Old Norse

#### Teaching interests

Middle English language and literature; Chaucer; the *Gawain*-poet; Old English language and literature; historical linguistics; structural linguistics; Old Norse literature; digital humanities

#### Research interests

Middle English literature, particularly the *Gawain*-poet and Chaucer; textual editing; Old English literature; genre; the transmission of traditional poetic forms; intertextuality; orality and writing; computational stylistics



## Melissa Pope Eden

English Department  
Hanover College  
P. O. Box 108  
Hanover, IN 47243  
(812) 866-7203  
email: edenm@hanover.edu

- EMPLOYMENT: Professor of English, Hanover College, 2009-  
Associate Professor of English, Hanover College, 2003-2009  
Assistant Professor of English, Hanover College, 1997-2003  
Adjunct Assistant Professor of English, Hanover College, 1995-1997  
Adjunct Instructor of English, Hanover College, 1991-1994  
Instructor of English, Purdue University Southeast, 1991  
Graduate Instructor of English, University of Virginia, 1986-1989
- EDUCATION: 1995: Ph.D., University of Virginia  
1986: M.A., University of Virginia  
1982: A.B., magna cum laude, Phi Beta Kappa, Middlebury College
- PUBLICATIONS: “‘The Subjunctive Mode of One’s Self’: Carol Shields’ Biography of Jane Austen.” *Carol Shields, Narrative Hunger, and the Possibilities of Fiction*. Eds. Edward Eden and Dee Goertz. Toronto: U of Toronto P, 2003.  
“An Interview With Isabel Allende” (with Virginia Invernizzi, *Letras Femeninas* 15 (Fall 1989): 119-125.  
“A Parallel, Silent History in Novels: An Interview With Isabel Allende” (with Virginia Invernizzi), *IRIS: A Journal About Women* 19 (Spring/Summer 1988): 25-29.  
Studies in Afro-American Literature: An Annual Annotated Bibliography, 1986,” *Callaloo* 10 (1986): 605-655, Contributor.  
Dissertation: “Judging by Appearances: Nineteenth-Century Women Writers and Twentieth-Century Critics”; Director: Patricia Meyer Spacks
- PRESENTATIONS:
- “Mirroring the Racial Other: From Dualism to ‘Poly-consciousness’ in Charles Johnson’s *Middle Passage*”; College English Association Conference, March 2019
- “The Domestic Mono-myth in *Winter’s Bone*”; Louisville Conference on Literature and Culture Since 1900, January 2015.
- “‘Whose [Shakespeare] is this anyway?’: Subverting Cultural Imperialism Through Comedy in Angela Carter’s *Wise Children*”; Louisville Conference on Literature and Culture Since 1900, January 2009  
Panel Chair: Anxieties of Influence, Louisville Conference on Literature and Culture Since 1900, January 2009
- “‘Whose [Shakespeare] is this anyway?’”: Subverting Cultural Imperialism Through Comedy in Angela Carter’s *Wise Children*”; Conference of the Kentucky Philological Association, February 2008.  
Conference cancelled due to snow storm; paper shared electronically with interested conference attendees
- “‘Whose [Shakespeare] are we talking about?’: Representing the Bard in Angela Carter’s *Wise Children*”; British Women Writer’s Conference, February 2007.

Discussant, “Advising in the Liberal Arts”; Center of Inquiry in the Liberal Arts, Wabash College, March 2004

“John Stuart Mill and the Value of an Education,” Remnant Trust Presentation, Hanover College, March 2003

“Maggie’s Greatest Loss: George Eliot’s Notebooks and the Problem Ending of *The Mill on the Floss*”; University of New England Maine Women Writers Conference, June 16, 2000

“Maggie’s Greatest Loss: George Eliot’s Notebooks and the Problem Ending of *The Mill on the Floss*”; Hanover College Faculty Symposium, March 16, 2000

Teaching Writing--Eurasia Faculty Workshop, Fall 1999

“Judging by Appearances: George Eliot as an Object of the Critical Gaze”; Fourth Annual Marquette University Women’s Studies Conference: Women and Creativity, March 28, 1998

Workshop/Discussion Leader: Film and Culture; Collegiate Leadership and Communication in the Global Community, Hanover College, March 7, 1998

Teaching Writing--Hanover College Faculty Workshop, Fall 1998

Panel Chair: “Concurrent Session B: Gothic and Romantic”; 1997 Indiana College English Association, October 17, 1997

#### TEACHING EXPERIENCE:

##### **Hanover College:**

Literary Genderquests; Lost in Jane Austen; Welcome to Bollywood; Journeys to the Underworld; Asian Visions 1& 11; Studies in Fiction: Charlotte Bronte; Hanover 101; 20<sup>th</sup> Century Irish Literature and History, Florence in the Age of Dante and Petrarch, Fairy Tale Fictions, Literary Genres: Lyric Poetry, Literary Analysis, Studies in Fiction: Charles Dickens, Studies in Fiction: Jane Austen, Studies in Fiction: Angela Carter, Beauty in Art and Literature I & II, Mysticism I & II, Water Journeys and Transformations II, Survey I—Early Literature; Survey III—Renaissance and Restoration Literature, Eurasia I & II, Women in Fiction, Strategies for Composition, Survey IV—English Literature 1700-1900, Studies in Poetry: Romantic Poetry, Methods of Teaching English in Secondary Schools

##### **Purdue University Southeast:**

Introduction to Literature

Gettysburg College: Writing Center Tutor

##### **University of Virginia:**

Shakespeare, Black Writers in America, Contemporary World Literature, Intermediate Composition, Beginning Composition, Composition/Word-processing

##### **Piedmont Virginia Community College:**

Business English

#### SERVICE:

Faculty Evaluation Committee, 2020 – 2022

Committee on Learning and Teaching 2019-2020

New Faculty Mentor, 2018- 2019, 2021-22

English Department Chair, 2005 – 2011, 2014 - 2016

Computer Science Search, Fall 2016

Crowe Scholars, Global Scholars interviewer, 2009-2019

Academic Coach, Fall 2016 – Fall 2020

Committee of the Faculty Chair, 2015-2017

Director of Admission Search, Fall 2015

4C's Committee, 2014-2015  
 Strategic Planning Task Force, Asian Studies Subcommittee Chair 2013-2014  
 Representative of Hanover Faculty at AQUIP Conference in Chicago, 2014  
 LEAP advisor, 2013 - 2015  
 Alumni Senior Awards Committee, Winter 2013  
 Vocational Mentor, 2012-2013  
 Faculty Development Committee Chair, 2012-2013  
 Committee to Review Chicago Program 2009-2010  
 Committee of the Faculty 2009-2010  
 Curriculum Committee Chair, 2008-2009  
 Merit Scholarship interviews, 2008, 2006, 2004, 2002  
 Evaluator, Senior Education Portfolio, Winter 2008  
 Curriculum Committee, 2007-2008  
 Coordinator, Arts and Letters Division Head Election, 2007-2008  
 Center for Business Preparation Director search, 2007-2008  
 Panelist, People for Peace, Flags for the Fallen, Fall, 2007  
 Intensive Inquiry, Leadership with a Conscience, Winter 2007  
 Assisted with coordination of visits of speakers Angel Mateos and Joyce Brinkman, Winter 2006  
 Music Department Concert Band Director search, 2005-2006  
 Common Reading PA Training, Fall 2005  
 Academic Vision Task Force Implementation 2004-2006  
 Common Reading Participant, 2004-2006  
 First Year Experience, Presentation on Common Reading with full student body, Fall 2004, 2005  
 Sociology Search Assistant Professor, 2003-2004  
 Writing and Speaking Coordinator Screening Committee, 2003-2004  
 Academic Vision Task Force 2000-2003, committee Chair, 2002-2003  
 Intensive Inquiry, Angela Carter, Fall 2003  
 Greiner Awards Judge, 2003  
 Phi Beta Kappa Co-Chair, 2000-  
 Music Department Choral Director Search, Spring 2000  
 Writing Center Director, Winter/Spring 2000  
 Committee of the Faculty, 1999-2000  
 Chair: Eurasia, Summer 1999-  
 English Department Medievalist Search, 1998-1999  
 Middle East Specialist Search, 1998-1999  
 Foreign and Classic Film Series, 1997-1999  
 Chair: English Department Search Committee (3 searches), Spring 1998  
 Classic Hall Faculty Secretary Search Committee, Spring 1998  
 Phi Beta Kappa at Hanover College, 1997  
 President's Task Force on Date and Acquaintance Rape, Hanover College, 1991  
 Committee on Non-Traditional Women Students, Hanover College, 1992-1993  
 Women's Issues Discussion Group, Hanover College, 1991-1994  
 D.A.R.E. (Date and Acquaintance Rape Education) Advisor, Hanover College, 1992-1994  
 Women's Studies Program Advisory Council, Gettysburg College, 1990-1991  
 Women's Center Coordinating Council, University of Virginia, 1989-1990  
 Women's Studies Executive Board, University of Virginia, 1987-1988  
 Feminist Theory Group, University of Virginia, 1987-1990

Graduate Student Representative to University Administration, University of Virginia, 1987-1988

RELATED  
EXPERIENCE:

Student Retention Advising Workshop, May 29, 1998  
Library Faculty Workshop, Fall 1997  
Faculty Study/Travel, West Africa, June/July 1995  
Faculty Study/Travel, Colombia, May 1993  
Travel to El Salvador with students and faculty, April 1992  
Community Peace and Justice Project, 1991-1994  
Women's Center Publications and Information and Referral, University of Virginia, 1988-1990  
Graphics Editor, IRIS: A Journal About Women, 1988-1989  
Features Editor, IRIS, 1988  
Book Review Editor, IRIS, 1987-1988  
Women's Studies Administrative Assistant, University of Virginia, 1987-1988  
Middlebury College Semester Abroad, Johannes Gutenberg Universität, Mainz, West Germany, 1981

GRANTS

Sabbatical Leave, Fall 2011, Fall 2019

AND LEAVES

Spring Term Leave 2006  
Faculty Development Committee Major Grant, 2004  
Sabbatical Leave, Winter 2004  
Academic Computing Lilly Grant for Technology in the Classroom, Summer 1999  
Spring Term Leave, 1999  
Faculty Development Committee Minor Grant, Fall 1998

ACADEMIC  
HONORS:

DuPont Fellow at University of Virginia, 1985-1986  
Edgar Allan Poe Fellowship, 1988-1989  
Academic Enhancement Fellowship, 1989-1990  
Raven Society at U.Va. (Academic Honorary Society), 1988  
Phi Beta Kappa, 1982  
Departmental Honors in English, 1982

(revised 9/21/21)

(Sharon) Dee Goertz

517 Ball Dr.

Hanover College

Hanover, IN 47243

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Fax: 812-866-7229

### **Education**

1983-90: Ph.D., English, University of Kentucky, Lexington, KY. Dissertation: "Verbal Combat in the Novels of Ivy Compton-Burnett," directed by Guy Davenport.

1980-82: M.A., English, University of Kentucky. Thesis: "Pynchon and the Primitive: The Colonial Myth in *Gravity's Rainbow*," directed by John Cawelti.

1974-78: B.A., English and Music, Centre College, Danville, KY.

### **Academic and Professional Honors**

Women's Day Celebration citation, Kaleidoscope, Hanover College (2014).

Mortarboard "Outstanding Professor," Hanover College (1999).

Baynham Award for Outstanding Teaching, Hanover College (1997-1998).

Chi Omega Female Professor of the Year, Hanover College (1993).

Academic Excellence Scholarship, University of Kentucky (1985-86).

Ellershaw Award for Outstanding English Graduate Student, U.K. (1985).

Haggin Fellowship, U.K. (1980-81).

Phi Beta Kappa, Centre College (1978).

### **Employment**

2002-present: Professor of English, Hanover College

1995-2002: Associate professor of English, Hanover College.

1991-1995: Assistant professor of English, Hanover College.

1990-91: Assistant professor of English, Centre College. Director of the Writing Program.

1987-90: Instructor of English, Centre College.

1983-87: Part-time Instructor of English, Centre College.

1981-84: Teaching assistant, University of Kentucky.

## Publications

“Mothers and Monsters: The Return of the Great Goddess in George R. R. Martin’s *Song of Ice and Fire*” in *Myth in the Modern World: Essays on Intersections with Ideology and Culture*. Eds. John Perlich and David Whitt. Jefferson, NC: McFarland, 2014.

“The Hero with the Thousand-and-First Face: Miyazaki’s Girl Quester in *Spirited Away* and Campbell’s Monomyth” in *Millennial Mythmaking: Essays on the Power of Science Fiction and Fantasy Literature, Films and Games*. Eds. John Perlich and David Whitt. Jefferson, NC: McFarland, 2010.

*Carol Shields, Narrative Hunger, and the Possibilities of Fiction*. Co-editor with Edward Eden. Toronto: University of Toronto Press, 2003.

“Treading the Maze of *Larry’s Party*” in *Carol Shields, Narrative Hunger, and the Possibilities of Fiction*. Eds. Edward Eden and Dee Goertz. Toronto: University of Toronto Press, 2003.

“To Pose or Not to Pose: The Interplay of Object and Subject in the Works of Angela Carter” in *British Women Writing Fiction*. Ed. Abby Werlock. Tuscaloosa: University of Alabama Press, 2000.

“Anny Annas in *Finnegans Wake*? Manny!” in *The Anna Book: Searching for Anna in Literary History*. Ed. Mickey Pearlman. Westport, CT: Greenwood Press, 1992.

## Papers and presentations

“Race Matters in *Game of Thrones*,” Midwest Popular Culture Association/Midwest American Culture Association, annual conference, October, 2019.

“Size Matters in *Game of Thrones*,” Midwest Popular Culture Association/Midwest American Culture Association, annual conference, October, 2018.

“Women Warriors and Marginalized Men: Dismantling Masculinity in *Game of Thrones*,” Midwest Popular Culture Association/Midwest American Culture Association, annual conference, October, 2016.

“Dismemberment and Abjection in *Game of Thrones*: Off With Their Heads! (and Hands and Fingers and Penises . . .),” Midwest Popular Culture Association/Midwest American Culture Association, annual conference, October, 2015.

“The Good, the Bad, and the Ugly: the Men of Westeros,” Geek-a-Thon lecture/discussion, Hanover College, March, 2015.

“The Hero with the Thousand-and-First Face: Miyazaki’s Girl Quester in *Spirited Away*,” Popular Culture Association in the South/American Culture Association in the South, annual meeting, October, 2008.

“Antlers, Fishtails, and Teenage Sex: Coming of Age in Disney Films,” Center for Free Inquiry Symposium, Hanover College, October, 1998.

“The Other End of Writing,” keynote speech for opening day faculty workshop, Hanover College, September, 1998.

“The Music of Sound,” Baynham Lecture, Hanover College, February, 1998.

“Surprised by Joy: Catharsis in Poetry,” Alumni College, Hanover College, Homecoming, 1995.

“Acquainted with the Night’: Despair and Hope in Twentieth Century Poetry,” Last Lecture series, Hanover College, 1993.

"Leda and the Swan Revisited in Angela Carter's *Magic Toyshop*," International Conference on Myth and Fantasy, October 1991.

"Why It Matters Who Shot Liberty Valance: Using John Ford's Western to Illuminate the Authority/Experience Theme in American Fiction," Popular Culture Association in the South/American Culture Association in the South, annual meeting, October 1990.

"Pynchon and Jung: The Search for Meaning in *Gravity's Rainbow*," Kentucky Philological Association, annual meeting, March 1990.

"Some Notes on Ears and Earaches in *Hamlet*," Kentucky Philological Association, annual meeting, March 1985.

### **Courses taught**

Eng 112: Strategies in Composition (no longer offered)

Eng 113: Advanced Strategies in Composition (no longer offered)

Eng 113: Introduction to Poetry

Eng 120: Three Genres (no longer offered)

Eng 176: Medieval and Renaissance Eurasia

Eng 179: Water: Journeys and Transformations

Eng 181: Shakespeare and Film

Eng 223: Introduction to Drama (no longer offered)

Eng 240: Literary Analysis

Eng 243: Survey I: Early Literature

Eng 245: Survey III: Renaissance and Restoration Literature 1500-1700

Eng 246: Survey IV: English Literature 1700-1900

Eng 247: Survey V: American Literature (as directed study)

Eng/ArtH 260: Shock of the New: Modern Art and Poetry

Eng 321: Twentieth-Century Poetry

Eng 322: Twentieth-Century Fiction

Eng 336: Modern Drama



Eng 348: Shakespeare in England

Eng 350: Florence in the Age of Dante and Petrarch (in Florence and Rome)

Eng 351: Non-Fiction Workshop

Eng 352: Fiction and Poetry Workshop

Eng 353: Studies in Poetry: Yeats and Eliot

Eng 353: Studies in Poetry: African American Poetry

Eng 354: Studies in Fiction: Joyce, Faulkner, Woolf

Eng 370: Directed Study (variety of topics)

Eng 457: Internship (various)

Eng 461: Senior Seminar

Eng 471: Senior Thesis (variety of topics)

Eurasia I, II, III (no longer offered)

Great Works 117: Literature and Theatre

GW 121, 122: American Identity

GW 123, 124: Eurasia

GW 139, 140: Water: Journeys and Transformations

HN 111: The Spiritual Quest (no longer offered)

### **Academic service**

Committee of the Faculty, 2014-2015, 2021-22.

Curriculum Committee, 2018-2021 (chair 2019-2021).

Faculty Evaluation Committee, 1992-1993, 2006-2007, 2015-2017.

Strategic Planning Task Force 1, Summer 2016.

Enrollment and Marketing Committee, 2015-2017.

Faculty Steering Committee, 2008-2011.

Church Relations Task Force, 2004-2006.

Library Advisory Board, 2002-2006.

Academic Vision Implementation Committee, 2002-3.

Writing and Speaking assessment (with Bill Bettler), Summer 2003.

Writing assessment (reader), Summer 1997.

Eurasia III coordinator, 1997-2001.

Teacher Education Subcommittee, Chair, 1996-97.

Merit Scholarship Committee, Winter/Spring, 1994.

Search Committees (various).

Advising (majors and non-majors).

### **Languages**

French, German

## Steven Howard Jobe

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147 Garritt Street

Hanover, Indiana 47243

Phone: (812) 866-5231

Cell: (812) 707-0894

Email:

### EDUCATION    Ph. D. in English, University of North Carolina at Chapel Hill (December 1988)

Major: 19th-century American literature

Minor: 18th-century British literature

Dissertation: *From Stoicism to Histrionism: Henry James's Pursuit of a Dynamic Stoicism* (Directed by Richard D. Rust)

M. A. in English, University of North Carolina at Chapel Hill (August 1981)

Thesis: *Nathaniel Hawthorne and the Modes of Life* (Directed by Richard D. Rust)

B. A. in English, Summa Cum Laude, Sewanee: The University of the South (May 1978)

### EMPLOYMENT

Professor of English (July 2020-)

Vice President of Academic Affairs & Dean of the Faculty, Hanover College (2010-2020)

Interim Vice President of Academic Affairs and Dean of the Faculty,  
Hanover College (2009-2010)

Division Head (Arts & Letters), Hanover College (2008-2009)

Chair, Department of English, Hanover College (1998-2003)

Professor, Department of English, Hanover College (2003-2009)

Associate Professor, Department of English, Hanover College (1996-2003)

Assistant Professor, Department of English, Hanover College (1990-1996)

Lecturer, Department of English, North Carolina State University (1988-1990)

Lecturer, Department of English, UNC-Chapel Hill (1986-1988)

Teaching Assistant, Department of English, UNC-Chapel Hill (1981-1986)

## BOOKS

*"Dearly Beloved Friends": Henry James's Letters to Younger Men.* With Susan E. Gunter. Ann Arbor: U of Michigan P, 2001.

## REFERENCE

### WORKS

*A Calendar of the Letters of Henry James.* Available on-line from the University of Nebraska Press (<http://jamescalendar.unl.edu>)

## CONTRIBUTIONS

### TO BOOKS

"Literary Marketplace." *American History Through Literature, 1870-1920*. 3 vols. Ed. Tom Quirk and Gary Scharnhorst. Detroit: Charles Scribner's Sons/Thomson Gale, 2006. 2: 608-16.

"Dearly Beloved Friends: Henry James's Letters to Younger Men." With Susan E. Gunter. In *Henry James and Homo-Erotic Desire*, ed. John Bradley. London: Macmillan, 1999. Pp. 125-35.

## ARTICLES

"Printer, Publisher, Abolitionist, and Seceder Presbyterian: James Morrow of South Hanover and the Circumstances of Indiana's First Novel." Submitted August 2021. *Ohio Valley History*.

"Rousseau, James, and the Bellegardes: A Source for *The American*?" *American Literary Realism, 1870-1910* 40.2 (Winter 2008): 83-87.

"The Leon Edel Papers at McGill University." *Henry James Review* 21 (2000): 290-97.

"Adeline Tintner's Collection of Henry James Letters and Archival Material at the New York Public Library." With Pierre A. Walker. *Henry James Review* 19.1 (1998): 80-90.

"Henry James and the Innocence of Daisy Miller: A Corrected Text of the Letter to Eliza Lynn Linton." *American Literary Realism, 1870-1910* 27.3 (1997): 82-85.

"Representation and Performance in *The Tragic Muse*." *American Literary Realism 1870-1910* 26 (1994): 32-42.

"A Calendar of the Published Letters of Henry James." *Henry James Review* 11 (1990): 1-29, 77-100.

"Henry James and the Philosophic Actor." *American Literature* 62 (1990): 32-43.

"The Discrimination of Stoicisms in *The American*." *Studies in American Fiction* 16 (1988): 181-93.

## REVIEWS

"Informal James." Rev. of *Selected Letters of Henry James to Edmund Gosse, 1882-1915: A Literary Friendship*, ed. Rayburn Moore. *Sewanee Review* 98 (1990): ix-xi.

Rev. of *The Great Dismal: A Carolinian's Swamp Memoir*, by Bland Simpson. *Southern Quarterly* 29 (1990): 191-93.

"The Scribbling Farmer." Essay-review of *The Unforeseen Wilderness, What Are People For?*, Harlan Hubbard: *Life & Work*, and *The Discovery of Kentucky*, by Wendell Berry. *Southern Quarterly* 30 (1992): 177-82.

Rev. of *The Correspondence of Henry James and Henry Adams, 1877-1914*, ed. George Monteiro. *New England Quarterly* 65 (1992): 669-71.

Rev. of *Fidelity: Five Stories*, by Wendell Berry. *Studies in Short Fiction* 31 (Winter 1994): 117-18.

Rev. of *Collected Stories*, by Reynolds Price. *Studies in Short Fiction* 31 (Fall 1994): 690-93.

## GRANTS

1990—NEH Travel to Collections Grant (\$750) for work at Houghton Library, Harvard U.

1995—NEH Division of Research Programs Grant (\$39,000) for compilation of online *Calendar of the Letters of Henry James*

**SERVICE** Editorial Board, *The Complete Letters of Henry James* (1997-)

**AFFILIATIONS** Modern Language Association  
Henry James Society

Saul B. Lemerond

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Hanover, IN 47243

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lemeond@hanover.edu

## EDUCATION

May 2018, PHD, English and Creative Writing, University of Louisiana—Lafayette,

EXAM AREAS: Creative Writing Pedagogy (Passed with Distinction). Modern American Studies, Modern British Studies, Speculative Fiction

DISSERTATION (Two Components): Creative Component: novel, *Why the Cemetery Can't Have Nice Things*. Critical Component: article, "Discworld's Golem: Transhumanism and Reactive Nationalism."

2013, MA in fiction, Central Michigan University

2011, BA in Creative Writing, summa cum laude, honors in the major, University of Wisconsin—Green Bay

## ACADEMIC PUBLICATIONS

### Books

2022, Contracted to be published: *Digital Voices: Podcasting in the Creative Writing Classroom*. Bloomsbury Academic.

### Articles

2021, Accepted to be Published: "Multimodal and Multicultural Literacies: The Virtues of Podcasting in the Creative Writing Classroom: Diversity, Voice, and the New Digital Space." *The Journal of Creative Writing Studies*.

2019, "Creative Writing Across Mediums and Modes: A Pedagogical Model." *The Journal of Creative Writing Studies*.

## PUBLICATIONS

### Books

2013, *Kayfabe and Other Stories*. A short story collection. One Wet Shoe Press.

### Short Stories

Forthcoming: 2021, "The Tuna of Your Mind." *K-Zine*.

Forthcoming: 2021, "A Natural Extension of Inner Silence." *Purple Wall Big Book of Stories*

2020, "Samuel Clemens and Mark Twain Walk into a Bar." *Great Ape*.

2020, "A Natural Extension of Inner Silence." *Purple Wall*.

2020, "San Antonio." *X-Ray Lit Mag*.

2019, "The Size of a Backyard," *Flash Fiction Magazine*.

- 2019, "Requiem in Walmart." *Ghost Parachute*.
- 2019, "These are Juno's First Worlds." *Bourbon Penn*.
- 2019, "Natchitoches Funeral." *Five:2:One Magazine*. Text and audio.
- 2018, "The Light of Possibilities." *decomp magazinE*.
- 2018, "Acadiana Orange Groves." *Moon City Review*.
- 2017, "The Island, Language, and # Taboo." *Word Riot*.
- 2017, "Minneapolis Cherry Blossoms." *Ink & Coda*.
- 2017, "Pterrorshark vs. Sharkadactl." *Intrinsick*.
- 2017, "That Day in the School Yard." *Intrinsick*.
- 2017, "Under Father Henry's Shrub." *The Aironaut*.
- 2017, "Over Ben Aknoun." *Gigantic Sequins*.
- 2014, "Sathington v. Willoughby." *Apocrypha and Abstractions*.
- 2012, "Fake Barry." *The Greatest Lakes Review*.
- 2011, "Sid's Motor Bar." *The Waterhouse Review*.
- 2010, "Blood Music." *Deadman's Tome, Best of Demonic*.
- 2009, "Blood Music." *Demonic Tome*.
- 2009, "Good Day." *The Dunesteef Audio Fiction Magazine*. Podcast.
- 2009, "The Itch." *Sheepshead Review*.
- 2009, "At Peace." *Sheepshead Review*.
- 2009, "Tainted." *The Drabblecast*. Podcast.
- 2008, "The Itch." *Necrotic Tissue*.
- 2008, "The Hammer Falls." *Down in the Cellar*.
- 2008, "Jim and Son." *Sheepshead Review*.
- 2007, "Don't Waste Your Time." *Sheepshead Review*.

### Poems

- 2015, "For John Hathorn's The Grammar of Verbenas." *Oculus Vox*.
- 2011, "Lucky Penny." *Low over Gratiot Road, Theodore Roethke Edition*. Spec. issue of *Temenos*.
- 2010, "This Monkey Don't Write Shakespeare." *The Mega-zine*.
- 2007, "Pills." *Sheepshead Review*.
- 2007, "God's Sense of Humor." *Sheepshead Review*.

### Nonfiction

- 2015, "What Batman, Swearing, and Cigarettes Can Teach Us About Reading." *We Read Together*.
- 2014, "Adverbs and Adjectives in Writing." *Love of the Literary*.
- 2012, "White Fields and Emerson." *Notes Magazine*.
- 2008, "Friday." *Sheepshead Review*.

### Reviews

- 2015, "The Dark Will End the Dark by Darrin Doyle." *Necessary Fiction*.

### Interviews



2019, Leigh Rourks, *Fiction Writers Review*

### **WORK EXPERIENCE**

2018-2021 **Assistant Professor**, Hanover College

English 471: Senior Thesis, Three sections

English/Theatre 343: Screenwriting, Two sections

English 370: D.S. 20<sup>th</sup> Century American Satire

English 355: Advanced Creative Writing

English 353: Studies in Poetry, Two sections

English 352: Fiction & Poetry Workshop, Two Sections

English 252: Creative Writing in the Digital Age, Three Sections

English 325: African American Literature

English 307: D.S. Fundamentals of Novel Writing

English 260: Creative Writing and the Podcast

English 247: Survey V: American Literature to 1900, Two Sections

English 182: Satire & the American Personality, Five sections

English 173: Fiction and Its Genres

2014-2018, **Graduate Assistant**, University of Louisiana-Lafayette

English 320: Modern Fiction, All Possible Futures: Utopia, Dystopia, and Apocalypse

English 223: Introduction to Creative Writing

English 212: Comedy and Culture, Two sections

English Comp 102: Freshman Composition, Three sections

English Comp 101: Freshman Composition, Seven sections

2016-2018, **Creative Writing Instructor**, Achilles Art Studio, Lafayette

2015-2017, **Assistant to the Director of Creative Writing**, University of Louisiana-Lafayette

2013-2014, **Instructor**, Saginaw Chippewa Tribal College

English 096 Reading Comprehension

English 130 Public Speaking

English 242 Creative Writing

2013-2014, **English Tutor**, Saginaw Chippewa Tribal College

2011-2013, **Graduate Assistant**, Central Michigan University

English Comp 101: Freshman Composition, Eight sections

2010, **Teaching Assistant**, University of Wisconsin–Green Bay

## English 290: Literary Studies

**CONFERENCE PRESENTATIONS**

- 2020, "Teaching the Podcast: A New Exercise in Creative Writing Multimodality." Chair. Moderator. Presenter. Presented at AWP (Association for Writing Programs) Conference. San Antonio TX.
- 2019, "The Multimodal Classroom: Embracing Creative Writing in the 21<sup>st</sup> Century." Chair. Moderator. Presenter. Presented at the AWP (Association for Writing Programs) Conference. Portland, OR.
- 2019, "No Fantasy or Sci-Fi: Teaching Genre as Workshop." Chair. Moderator. Presenter. Presented at the AWP (Association for Writing Programs) Conference. Portland, OR.
- 2017, "Twain and Clemens on Ward and Browne: Mark Twain's 'Jumping Frog' Sketch as Artemus Ward Parody." Presented at The Deep South Global South Conference. Lafayette, LA.
- 2016, "Steam Punk: The Development and Expansion of 18<sup>th</sup> Century Popular Science Fiction." Presented at The Louisiana Steam Punk Festival. Lafayette, LA.

**SERVICE**

- 2021, Chantel Massey Poetry Reading, Master of Ceremonies
- 2021, "Faculty Development Group," Facilitator
- 2021, "Recording Yourself," Discussion Group
- 2021, "Incorporating Digital Resources into Teaching," Discussion Group
- 2021, "Meaningful Class Discussion," Discussion Group
- 2019, Presenter. "Critical Reading: Help Students Develop Reading Skills Necessary to Thrive in College and Beyond," *Faculty August Experience*.
- 2019, Writer. Indiana Humanities Grant. Hanover will host Dr. Lasana Kazembe, an expert on Indiana Black Arts Movement Poets and musicians, for National Poetry Month.
- 2019, Guest Lecturer. "A Select History of Apocalyptic Literature." *Geek-a-ton*
- 2018 & 2019, Faculty Representative. *Crowe Scholarship Interviews*
- 2018 & 2019, Faculty Representative. *Hanover At A Glance*
- 2018-2019, Advisor. *Kennings*. (For which I was nominated and a finalist for a Student Leadership award)
- 2018, Faculty Presenter, *English Department Colloquium*.
- 2018, Judge. *Geeky Halloween Scary Story Contest*.

**EDITORIAL EXPERIENCE**

- 2018-2021, Reader, *Gigantic Sequins*
- 2014-2016, Fiction Editor, *Rougarou*, University of Louisiana-Lafayette
- 2012-2013, Managing Editor, *Temenos*, Central Michigan University
- 2011-2012, Poetry Editor, *Temonos*, Central Michigan University
- 2010-2011, Editor-in-Chief, *Sheepshead Review*, University of Wisconsin—Green Bay,
- 2009-2010, Assistant to the Editor-in-Chief, *Sheepshead Review*, University of Wisconsin—Green Bay
- 2008-2009, Poetry Editor, *Sheepshead Review*, University of Wisconsin—Green Bay

## Appendix D: Courses and Enrollments

Year	Course ID	Course Title	Enrolled	Capacity	Instructor
2016	ENG 171 A	American Avant-Garde	16	16	Barbour, Ann Kathleen
2016	ENG 174 A	Welcome to Bollywood	14	16	Eden, Melissa P.
2016	ENG 175 A	Journeys to the Underworld	15	16	Eden, Melissa P.
2016	ENG 178 A	Beauty and the Beast in Literature	17	16	Battles, Dominique
2016	ENG 179 A	Water	17	17	Goertz, S. Dee
2016	ENG 179 B	Water	16	16	Goertz, S. Dee
2016	ENG 179 C	Water	14	16	Bennett, John Richard
2016	ENG 179 D	Water	15	16	Bennett, John Richard
2016	ENG 220 A	Structure of the English Language	18	15	Battles, Paul
2016	ENG 240 A	Literary Analysis	13	15	Goertz, S. Dee
2016	ENG 244 A	Survey II: Medieval Literature	5	20	Battles, Paul
2016	ENG 245 A	Survey III:Renaissance & Resto	12	20	Eden, Melissa P.
2016	ENG 251 A	American Journalism	15	16	Stokes, Lynda Kay
2016	ENG 347 A	Chaucer	8	12	Battles, Dominique
2016	ENG 352 A	Fiction & Poetry Workshop	9	12	Barbour, Ann Kathleen
2016	ENG 354 A	Studies in Fiction	7	12	Tomsen, Margot
2016	ENG 357 A	Internship: HC Triangle Newspaper	1	5	Stokes, Lynda Kay
2016	ENG 471 A	Senior Thesis	2	5	Stokes, Lynda Kay
2016	ENG 471 B	Senior Thesis	1	5	Battles, Dominique
2016	ENG 471 C	Senior Thesis	1	5	Eden, Melissa P.
2016	ENG 471 D	Senior Thesis	1	5	Goertz, S. Dee
2016	ENG 172 J	The Quest Archetype in Literature	16	15	Battles, Paul
2016	ENG 175 J	Journeys to the Underworld	15	15	Eden, Melissa P.
2016	ENG 176 J	Medieval and Renaissance Eurasia	13	15	Goertz, S. Dee
2016	ENG 176 K	Medieval and Renaissance Eurasia	10	15	Buchman, David M.
2016	ENG 177 J	Mythography of the Monstrous	16	15	Battles, Dominique
2016	ENG 218 J	Viking Myths & Legends	21	15	Battles, Paul
2016	ENG 243 J	Survey I: Early Literature	20	20	Eden, Melissa P.
2016	ENG 246 J	Survey IV: Eng. Lit. 1700-1900	6	20	Tomsen, Margot
2016	ENG 247 J	Survey V: American Lit to 1900	14	20	Prince, Kenneth P.
2016	ENG 326 J	Women in Fiction	9	15	Eden, Melissa P.
2016	ENG 351 J	Non-Fiction Workshop	12	12	Barbour, Ann Kathleen
2016	ENG 353 J	Studies in Poetry: African-American	10	12	Goertz, S. Dee
2016	ENG 357 J	Internship: WKM News	1	5	Stokes, Lynda Kay
2016	ENG 370 J	FY Seminars: Theory and Practice	1	1	Stokes, Lynda Kay
2016	ENG 461 J	Senior Seminar	7	12	Goertz, S. Dee
2016	ENG 471 J	Senior Thesis	1	5	Barbour, Ann Kathleen
2016	ENG 471 K	Senior Thesis	1	5	Eden, Melissa P.

2016	ENG 471 L	Senior Thesis	1	5	Battles, Dominique
2016	ENG 499	Major Comprehensive Evaluation	14	15	Eden, Melissa P.
2016	ENG 113 S	Introduction to Poetry	15	15	Goertz, S. Dee
2016	ENG 219 S	Love and Death: Star-Crossed Lovers	16	15	Battles, Dominique
2016	ENG 265 S	20th C Irish Literature and History	22	15	Eden, Melissa P.
2016	ENG 324 S	The Short Story	8	15	Tomsen, Margot
2016	ENG 348 S	Shakespeare in England	4	15	Smith, Jonathan C.
2016	ENG 352 S	Fiction & Poetry Workshop	12	12	Barbour, Ann Kathleen
2016	ENG 370 S	Intensive Writing Practicum	1	1	Stokes, Lynda Kay
2017	ENG 172 A	The Quest Archetype in Literature	14	16	Battles, Paul
2017	ENG 175 A	Journeys to the Underworld	16	16	Eden, Melissa P.
2017	ENG 178 A	Beauty and the Beast in Literature	16	16	Battles, Dominique
2017	ENG 179 A	Water	15	16	Goertz, S. Dee
2017	ENG 179 B	Water	16	16	Goertz, S. Dee
2017	ENG 179 C	Water	16	16	Bennett, John Richard
2017	ENG 179 D	Water	15	16	Bennett, John Richard
2017	ENG 240 A	Literary Analysis	17	15	Goertz, S. Dee
2017	ENG 243 A	Survey I: Early Literature	16	16	Eden, Melissa P.
2017	ENG 246 A	Survey IV: Eng. Lit. 1700-1900	19	16	Eden, Melissa P.
2017	ENG 251 A	American Journalism	19	16	Stokes, Lynda Kay
2017	ENG 327 A	Arthurian Literature	6	15	Battles, Paul
2017	ENG 352 A	Fiction & Poetry Workshop	11	12	Barbour, Ann Kathleen
2017	ENG 353 A	Studies in Poetry	7	12	Battles, Dominique
2017	ENG 457 A	Internship: HC Stu Life & Lrn Ctr	1	1	Stokes, Lynda Kay
2017	ENG 471 A	Senior Thesis	1	1	Battles, Dominique
2017	ENG 471 B	Senior Thesis	1	1	Stokes, Lynda Kay
2017	ENG 161 J	Poetry: The Spoken Word	16	16	Stokes, Lynda Kay
2017	ENG 173 J	Fiction and Its Genres	16	16	Battles, Paul
2017	ENG 174 J	Welcome to Bollywood	16	16	Eden, Melissa P.
2017	ENG 175 J	Journeys to the Underworld	15	16	Eden, Melissa P.
2017	ENG 176 J	Medieval and Renaissance Eurasia	15	16	Buchman, David M.
2017	ENG 176 K	Medieval and Renaissance Eurasia	15	16	Goertz, S. Dee
2017	ENG 177 J	Mythography of the Monstrous	16	16	Battles, Dominique
2017	ENG 220 J	Structure of the English Language	15	24	Battles, Paul
2017	ENG 244 J	Survey II: Medieval Literature	16	16	Battles, Dominique
2017	ENG 245 J	Survey III:Renaissance & Resto	17	16	Appelt, Ursula F.
2017	ENG 322 J	20th-Century Fiction	14	15	Goertz, S. Dee
2017	ENG 334 J	Shakespeare	8	20	Appelt, Ursula F.
2017	ENG 351 J	Non-Fiction Workshop	10	12	Barbour, Ann Kathleen
2017	ENG 354 J	Studies in Fiction:Bronte & Gaskell	4	16	Eden, Melissa P.
2017	ENG 370 J	Critical issues-Contemp. Journalism	1	1	Stokes, Lynda Kay
2017	ENG 461 J	Senior Seminar	4	10	Goertz, S. Dee

2017	ENG 471 J	Senior Thesis	1	5	Battles, Dominique
2017	ENG 471 K	Senior Thesis	2	5	Eden, Melissa P.
2017	ENG 499	Major Comprehensive Evaluation	9	10	Eden, Melissa P.
2017	ENG 160 S	Shakespeare in Film	18	15	Goertz, S. Dee
2017	ENG 217 S	Fairy Tale Fictions	15	16	Eden, Melissa P.
2017	ENG 260 T	Geography of Spirit	9	12	Knott, Catherine
2017	ENG 307 S	Hamlet in Film	1	1	Goertz, S. Dee
2017	ENG 350 S	Florence of Dante & Petrarch	11	12	Appelt, Ursula F.
2017	ENG 352 S	Fiction & Poetry Workshop	14	12	Barbour, Ann Kathleen
2018	ENG 172 A	The Quest Archetype in Literature	16	17	Battles, Paul
2018	ENG 173 A	Fiction and Its Genres	16	17	Lemerond, Saul Benjamin
2018	ENG 174 A	Welcome to Bollywood	16	17	Eden, Melissa P.
2018	ENG 175 A	Journeys to the Underworld	18	17	Eden, Melissa P.
2018	ENG 176 A	Medieval and Renaissance Eurasia	15	17	Appelt, Ursula F.
2018	ENG 178 A	Beauty and the Beast in Literature	17	17	Battles, Dominique
2018	ENG 181 A	Shakespeare and Film	18	17	Goertz, S. Dee
2018	ENG 181 B	Shakespeare and Film	20	17	Goertz, S. Dee
2018	ENG 240 A	Literary Analysis	20	20	Goertz, S. Dee
2018	ENG 243 A	Survey I: Early Literature	16	16	Eden, Melissa P.
2018	ENG 244 A	Survey II: Medieval Literature	17	16	Battles, Dominique
2018	ENG 247 A	Survey V: American Lit to 1900	12	16	Lemerond, Saul Benjamin
2018	ENG 251 A	American Journalism	21	17	Stokes, Lynda Kay
2018	ENG 352 A	Fiction & Poetry Workshop	14	16	Lemerond, Saul Benjamin
2018	ENG 354 A	Studies in Fiction	12	16	Battles, Paul
2018	ENG 370 A	DS:The Beat Gen & Amer Countercltre	2	5	Goertz, S. Dee
2018	ENG 173 J	Fiction and Its Genres	16	16	Battles, Paul
2018	ENG 175 J	Journeys to the Underworld	16	16	Eden, Melissa P.
2018	ENG 176 J	Medieval and Renaissance Eurasia	15	16	Goertz, S. Dee
2018	ENG 176 K	Medieval and Renaissance Eurasia	16	16	Buchman, David M.
2018	ENG 177 J	Mythography of the Monstrous	16	16	Battles, Dominique
2018	ENG 182 J	Satire & the American Personality	15	15	Lemerond, Saul Benjamin
2018	ENG 218 J	Viking Myths & Legends	14	16	Battles, Paul
2018	ENG 245 J	Survey III:Renaissance & Resto	17	16	Appelt, Ursula F.
2018	ENG 246 J	Survey IV: Eng. Lit. 1700-1900	16	16	Eden, Melissa P.
2018	ENG 247 DS	D.S. Survey V: American Lit to 1900	1	1	Goertz, S. Dee
2018	ENG 307 J	D.S. -Fundamentals of Novel Writing	1	1	Lemerond, Saul Benjamin
2018	ENG 326 J	Women in Fiction	16	16	Eden, Melissa P.
2018	ENG 336 J	Modern Drama	7	20	Goertz, S. Dee
2018	ENG 347 J	Chaucer	4	16	Battles, Dominique
2018	ENG 353 J	Studies in Poetry	16	16	Lemerond, Saul Benjamin
2018	ENG 370 J	D.S. 20th Century American Satire	1	1	Lemerond, Saul Benjamin

2018	ENG 461 J	Senior Seminar	5	16	Goertz, S. Dee
2018	ENG 471 J	Senior Thesis	1	1	Eden, Melissa P.
2018	ENG 471 K	Senior Thesis	1	5	Goertz, S. Dee
2018	ENG 499	Major Comprehensive Evaluation	7	10	Eden, Melissa P.
2018	ENG 260 S	Geography of Spirit	18	15	Knott, Catherine
2018	ENG 265 S	20th C Irish Literature and History	6	6	Eden, Melissa P.
2018	ENG 348 S	Shakespeare in England	17	16	Goertz, S. Dee
2018	ENG 352 S	Fiction & Poetry Workshop	11	16	Lemerond, Saul Benjamin
2019	ENG 172 A	The Quest Archetype in Literature	16	16	Battles, Paul
2019	ENG 178 A	Beauty and the Beast in Literature	15	16	Battles, Dominique
2019	ENG 181 A	Shakespeare and Film	19	16	Goertz, S. Dee
2019	ENG 181 B	Shakespeare and Film	19	16	Goertz, S. Dee
2019	ENG 182 A	Satire & the American Personality	16	16	Lemerond, Saul Benjamin
2019	ENG 240 A	Literary Analysis	18	20	Appelt, Ursula F.
2019	ENG 244 A	Survey II: Medieval Literature	18	16	Battles, Dominique
2019	ENG 247 A	Survey V: American Lit to 1900	13	16	Lemerond, Saul Benjamin
2019	ENG 251 A	American Journalism	17	16	Hedges, Villa L.
2019	ENG 252 A	Creative Writng for the Digital Age	15	15	Lemerond, Saul Benjamin
2019	ENG 354 A	Studies in Fiction	14	16	Goertz, S. Dee
2019	ENG 360 A	Seminar in Self-Publishing	9	15	Battles, Paul
2019	ENG 370 A	DS Old English	1	1	Battles, Paul
2019	ENG 471 A	Senior Thesis	1	1	Lemerond, Saul Benjamin
2019	ENG 471 B	Senior Thesis	1	1	Battles, Dominique
2019	ENG 172 J	The Quest Archetype in Literature	17	16	Battles, Paul
2019	ENG 175 J	Journeys to the Underworld	15	16	Eden, Melissa P.
2019	ENG 176 J	Medieval and Renaissance Eurasia	16	16	Goertz, S. Dee
2019	ENG 177 J	Mythography of the Monstrous	18	16	Battles, Dominique
2019	ENG 182 J	Satire & the American Personality	15	16	Lemerond, Saul Benjamin
2019	ENG 224 J	Grammar of the English Language	11	20	Battles, Paul
2019	ENG 243 J	Survey I: Early Literature	16	16	Eden, Melissa P.
2019	ENG 246 J	Survey IV: Eng. Lit. 1700-1900	16	16	Goertz, S. Dee
2019	ENG 247 DS	Survey V: American Lit to 1900	1	1	Lemerond, Saul Benjamin
2019	ENG 260 J	Spiritual Encounters in the South	7	15	Knott, Catherine
2019	ENG 307 J	Advanced Creative Non-Fiction Wkshp	1	1	Stokes, Lynda Kay
2019	ENG 307 K	Confessional Poetry:Rescr & Poetry	1	1	Stokes, Lynda Kay
2019	ENG 325 J	African-American Literature	14	16	Lemerond, Saul Benjamin
2019	ENG 327 DS	Arthurian Literature	1	1	Battles, Paul
2019	ENG 334 J	Shakespeare	10	20	Appelt, Ursula F.
2019	ENG 353 J	Studies in Poetry	14	16	Battles, Dominique
2019	ENG 355 J	Advanced Creative Writing Workshop	13	12	Lemerond, Saul Benjamin

2019	ENG 360 J	Literary Genderquests	17	15	Eden, Melissa P.
2019	ENG 370 J	English Medieval Lit & French Trd	1	1	Battles, Dominique
2019	ENG 461 J	Senior Seminar	8	16	Goertz, S. Dee
2019	ENG 471 J	Senior Thesis	1	1	Goertz, S. Dee
2019	ENG 471 K	Senior Thesis	2	1	Lemerond, Saul Benjamin
2019	ENG 471 L	Senior Thesis	1	1	Eden, Melissa P.
2019	ENG 499	Major Comprehensive Evaluation	14	25	Battles, Paul
2020	ENG 172 A	The Quest Archetype in Literature	16	16	Battles, Paul
2020	ENG 173 A	Fiction and Its Genres	15	16	Knott, Catherine
2020	ENG 174 A	Welcome to Bollywood	15	16	Eden, Melissa P.
2020	ENG 175 A	Journeys to the Underworld	16	16	Eden, Melissa P.
2020	ENG 176 A	Medieval and Renaissance Eurasia	13	16	Appelt, Ursula F.
2020	ENG 178 A	Beauty and the Beast in Literature	16	16	Battles, Dominique
2020	ENG 181 A	Shakespeare and Film	16	16	Goertz, S. Dee
2020	ENG 181 B	Shakespeare and Film	16	16	Goertz, S. Dee
2020	ENG 182 A	Satire & the American Personality	12	11	Lemerond, Saul Benjamin
2020	ENG 240 A	Literary Analysis	22	24	Goertz, S. Dee
2020	ENG 243 A	Survey I: Early Literature	17	16	Eden, Melissa P.
2020	ENG 244 A	Survey II: Medieval Literature	12	16	Battles, Dominique
2020	ENG 307 A	Shakespeare's Sonnet & Sonnet Wrtg	1	1	Goertz, S. Dee
2020	ENG 327 A	Arthurian Literature	10	16	Battles, Paul
2020	ENG 343 A	Screenwriting	11	10	Lemerond, Saul Benjamin
2020	ENG 353 A	Studies in Poetry	14	16	Lemerond, Saul Benjamin
2020	ENG 357 A	Internship: Live a Dream - Trilogy	1	5	Battles, Paul
2020	ENG 357 B	Internship: Nightfall Farm	1	5	Goertz, S. Dee
2020	ENG 471 A	Senior Thesis	1	1	Stokes, Lynda Kay
2020	ENG 471 B	Senior Thesis	1	1	Lemerond, Saul Benjamin
2020	ENG 471 C	Senior Thesis	1	1	Knott, Catherine
2020	ENG 471 D	Senior Thesis	1	1	Appelt, Ursula F.
2020	ENG 471 E	Senior Thesis	1	1	Goertz, S. Dee
2020	ENG 499	Major Comprehensive Evaluation	1	1	Battles, Paul
2020	ENG 175 J	Journeys to the Underworld	15	15	Eden, Melissa P.
2020	ENG 179 J	Water	16	16	Goertz, S. Dee
2020	ENG 182 J	Satire & the American Personality	16	16	Lemerond, Saul Benjamin
2020	ENG 245 J	Survey III: Renaissance & Resto	16	15	Appelt, Ursula F.
2020	ENG 246 J	Survey IV: Eng. Lit. 1700-1900	15	16	Eden, Melissa P.
2020	ENG 247 J	Survey V: American Lit to 1900	14	14	Prince, Kenneth P.
2020	ENG 252 J	Creative Writng for the Digital Age	13	12	Lemerond, Saul Benjamin
2020	ENG 322 J	20th-Century Fiction	19	24	Lemerond, Saul Benjamin
2020	ENG 336 J	Modern Drama	11	15	Goertz, S. Dee
2020	ENG 354 J	Studies in Fiction	10	16	Eden, Melissa P.
2020	ENG 370 J	Diversity in LGBTQ+ Literature	1	1	Eden, Melissa P.

2020	ENG 370 K	Short Story:Adv Theory & Practice	3	3	Stokes, Lynda Kay
2020	ENG 461 J	Senior Seminar	10	10	Goertz, S. Dee
2020	ENG 499	Major Comprehensive Evaluation	13	15	Battles, Paul
2020	ENG 217 S	Fairy Tale Fictions	16	16	Eden, Melissa P.
2020	ENG 260 T	Creative Writing & the Podcast	11	12	Lemerond, Saul Benjamin
2020	ENG 321 S	20th-Century Poetry	8	11	Goertz, S. Dee
2020	ENG 370 L	Digital Yearbook	1	1	Stokes, Lynda Kay
2021	ENG 160 A	Nature Writing	1	16	Jobe, Steven H.
2021	ENG 173 A	Fiction and Its Genres	6	16	Battles, Paul
2021	ENG 175 A	Journeys to the Underworld	6	15	Eden, Melissa P.
2021	ENG 175 B	Journeys to the Underworld	6	16	Eden, Melissa P.
2021	ENG 178 A	Beauty and the Beast in Literature	6	16	Battles, Dominique
2021	ENG 179 A	Water	6	16	Goertz, S. Dee
2021	ENG 179 B	Water	5	16	Goertz, S. Dee
2021	ENG 182 A	Satire & the American Personality	6	16	Lemerond, Saul Benjamin
2021	ENG 240 A	Literary Analysis	11	11	Goertz, S. Dee
2021	ENG 243 A	Survey I: Early Literature	16	16	Eden, Melissa P.
2021	ENG 244 A	Survey II: Medieval Literature	16	16	Battles, Dominique
2021	ENG 247 A	Survey V: American Lit to 1900	16	16	Jobe, Steven H.
2021	ENG 252 A	Creative Writng for the Digital Age	15	16	Lemerond, Saul Benjamin
2021	ENG 325 A	African-American Literature	16	16	Lemerond, Saul Benjamin
2021	ENG 338 A	American Renaissance	4	11	Jobe, Steven H.
2021	ENG 354 A	Study in Fiction-Oxford Fantasists	6	9	Battles, Paul
2021	ENG 370 A	Bret Easten Ellis: Creative Wrtg	1	1	Lemerond, Saul Benjamin