

**Six-Year Program Review Report  
for 2017-2022**  
(revised version)

**English Department  
Westmont College**

**June 2023**

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# Six-Year Report (revised)

## Introduction

At the end of the English Department's last 6-year cycle, "Pandemic" was a board game many of our students played; George Floyd was still alive; abortion was legal; the window stood unquestioned in the Voskuyl Chapel; and the department was seeing through its first cohort of graduates in our revised curriculum and in the newly created Writing minor. In the midst of these seismic shifts in the culture of the country, the church, and our campus, the English Department's Program Review has shown that our new curriculum has aided in supporting student learning to accomplish the department's [mission](#):

The study of language and literature offers practice in the discipline of paying attention to the beauty and brokenness of the created order as students learn to read carefully, think critically, and write with rhetorical sensitivity.

The final year of this six-year cycle has also revealed a need for the department to establish habits and patterns of better telling stories about our major's learning for the church and the world. These rifts demonstrate the need for the kinds of moral imagination and attention to detail that close textual study and honed writing skills develop in English majors. As the college administration has shifted resources to recruiting to support more professional programs and Board actions in response to the faculty General Education proposal have raised skepticism about the value of humanities scholarship for the church and the college, we are aware that department faculty will need to create more opportunities to recruit and display the relevance of English studies.

In the interval, the department has won campus awards for the success of our assessment strategies. We have held regular formal and informal conversations (many documented in department minutes) about effective pedagogy. We have [participated regularly in campus-wide assessment teams for ILOs](#).<sup>1</sup> We have rejoiced as the college office of institutional learning documented the effectiveness of English 2 for student success. We have continued to strive for a Biblical vision of the diverse people of God in our staffing and in our required reading lists. We have learned from assessment strategies and continue to engage productively and often cheerfully in assessment practices, addressing comments from the PRC in response to our annual reports.

At this moment in the life of the college and of the church, we have completed this six-year report with a sense of urgency to represent the value of the skills and competencies we strive to

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<sup>1</sup> Throughout this report, hyperlinks connect to specific documents in the [appendices](#), which are also described in the table of contents.

instill in our students: practice in the discipline of paying attention to the beauty and brokenness of the created order as students learn to read carefully, think critically, and write with rhetorical sensitivity. With continued faith in the Lord who calls us to this work, and humble gratitude for shared labor with our colleagues across campus, we submit the English Department's six-year report.

Though the changes to our revised curriculum are in step with national trends, we made these changes driven by our sense of the department's mission and by Westmont's mission as a Christian liberal arts institution, remembering Christ preeminent in all things. In this six-year cycle our [Program Learning Outcomes](#) have reflected those commitments in our intentions for student learning.

Nathan D. Grawe's recent essay "[Changing Demographics and the Agile College](#)" echoes some of our assessment conversations over the past six years and also provides us with data and promising examples for thriving as a robust Christ-centered English Department at Westmont.

As we approached the second half of this cycle, we formed some [key questions](#) to help us evaluate the sustainability of the outcomes and this curriculum with the faculty we have in the context of American higher education and our own Christian college campus. In the face of many predictions about declining enrollment, we have watched in dismay as the college has diverted resources from the humanities and social sciences to recruit for STM disciplines and the professions. As the "Additional Analysis" section of this report outlines, we are convinced that using alternate strategies and viewpoints we can continue to recruit for enrollment in disciplines like English and writing, and our key questions help us frame plans to work out those strategies for program stability based on the assessment we have done in this six-year cycle.

This assessment cycle has encouraged us in the evidence it has provided that English majors are learning the skills and aptitudes captured by our program learning outcomes. Their senior exit interviews in [2021](#) and [2022](#) also encourage us that they are meeting the more aspirational goals of our [department mission](#). Further, we are increasingly confident that our assessment methods are providing effective and replicable feedback on student learning and allowing us to close assessment loops for enhanced educational experiences for English majors. As we have discussed and analyzed these successes, we have also developed a clearer understanding of the ways we need to work in the next six years, especially, to create opportunities and spaces to tell those stories more effectively and to tell them to both internal and external constituencies.

## Student Assessment & Program Review

### Student Learning

#### *Reflections on Student Learning Related to Individual English Department PLOs & ILOs*

The action plan we set for this six-year cycle named our priorities with a newly revised curriculum for greater diversity, as well as the inclusion of internships and a capstone course to help students connect their literature and writing coursework to their life after Westmont. We were also entering this six-year cycle with three newly hired faculty, Carmen McCain, Rebecca McNamara, and Kya Mangrum. Dr. McCain, a specialist in Nigerian literature, and Dr. Mangrum, a specialist in African American literature, were both teaching several newly developed courses in our curriculum to bring us into alignment with national trends in the discipline, as well as with institutional priorities for diversity and global education. Under Sarah Skripsky's leadership, we also launched a new Writing minor with this cycle.

The PLO's we included in that action plan have continued to shape our assessment of student learning. The PRC's response to that initial action plan suggested that we bring our PLO's into alignment with college ILO's. Our Annual Report for 2017-2018 includes those [revised, aligned PLO's](#). With only minor changes, those are the PLO's that drove this assessment cycle. The suggestion helped us as a department to recognize the significant connections of our departmental objectives for student learning with the college's objectives. A further reflection of our institutional alignment on assessing student performance can be seen in the English Department's robust [participation in ILO Assessment Teams](#) throughout this six-year cycle. In each of the past six years, at least one department member has participated in ILO assessment, with Randy VanderMey serving on the Critical Thinking team, and Kya Mangrum serving on the Diversity Team. Sarah Skripsky was lead Assessment Coordinator for the Written Communication ILO. In 2019, Paul Delaney was lead assessment specialist for the Reading Imaginative Literature GE assessment. In other years, all but one full-time faculty member participated at least once as an evaluator of student learning, and several of our adjunct faculty also contributing to assessment workshops.

English Department participation in these campus-wide teams has strengthened our confidence in our departmental assessment strategies as we compared them with those used for ILO assessment. Of course, this broad participation in campus-wide assessment has also strengthened our assessment practices as individual department members received training and learned from assessment team colleagues about other departments' best assessment practices.

One of our assessment activities in 2017 demonstrates our development of assessment methods through collaboration with college ILO teams. As a group, we scored ENG-002 research essays using the [rubric developed for the previous Information Literacy ILO](#)

assessment. We practiced standardizing our responses with the rubric before official scoring. At the end of the session, we compared the relevant scores from ENG-002 in 2014 and 2017.

In comparison to 2014 data, we saw a marked improvement in the quality of students' source integration following targeted library instruction in ENG 002 in 2016-17. These findings were encouraging to librarians as well as English faculty. The summary data is below, with the strongest scores on the left of the scale. Percentage results in ENG 002 performance from 2014 v. 2017 are embedded at the bottom of each column.

Source Integration	Synthesizes and critically reflects on content of sources with sophistication.	Strong evidence of synthesis and critical reflection on sources, with some areas for improvement.	Some evidence of synthesis and critical reflection on sources but with obvious areas for improvement.	Very little evidence of critical engagement with or synthesis of sources.
<i>PLO 4</i>	Integrates sources by summarizing and paraphrasing with sophistication, and incorporates quotations thoughtfully; thoroughly incorporates information from sources.	Integrates sources by summarizing, paraphrasing, and quoting, with some evidence of critical reflection on sources; incorporated sufficient information from sources.	Relies on quoting or "patch writing" from sources with limited accompanying evidence of critical reflection on sources; could have incorporated more information from sources.	Relies on quoting or "patch writing" from sources without demonstrating true engagement with sources; fails to incorporate sufficient information from sources.
	2017: 21% 2014: 1.4%	2017: 49% 2014: 14.1%	2017: 22% 2014: 53.5%	2017: 8% 2014: 31%

At the end of this workshop, we revised our "Best Practice for ENG 002 document" with particular attention to teaching effective research and source integration practices. This document serves as a guide for all ENG-002 instructors.

In this first year of the cycle, we also began assessing our new [English Capstone \(ENG-192\) course](#). We were assessing what was then our PLO #3 (now [PLO#4](#)). Every full-time faculty member, along with some adjuncts, attended presentations of our seniors' Capstone and Major Honors projects. Working with a [rubric adapted from the College Oral Communication ILO assessment](#), we evaluated each presentation and written component. Prof. Lesa Stern provided the department with [a summary of English major performance in comparison with college-wide student performance on the Oral Communication ILO](#). Because of our students' success with oral presentation, we have continued Capstone projects and presentations with only minor changes.

This direct assessment method of ENG-192 projects added an element of departmental community to our Capstone presentations. In addition to revealing encouraging results for our seniors in Oral Communication, that assessment method contributed to a habit of most departmental faculty attending most student Capstone presentations. In 2022, as we returned to meeting in person, faculty continue to attend these end-of-the-year sessions. As a result, even when we are not involved in formally documenting our assessment of Capstone projects, we have developed a department practice of collectively observing, interacting with, and often celebrating, the projects our seniors complete that reflect their highest priorities for learning and their self-motivated achievements as English majors.

### *Key Questions for this Review Cycle*

Beginning with a department meeting in 2017, and over email conversations thereafter, we agree on the following key questions:

1. How well are internships fostering English majors' learning?
2. How do we forge more effective relationships with college Admissions to draw students interested in majoring in English?
3. Can our students articulate the value of their English education for the market, the church, and civil society?

### *Student Learning for English Department [PLO #2](#)*

**NOTE:** We first met as a group to discuss student learning with respect to this PLO. PLO # 2 names foundational skills for literary study, and also skills that exemplify transferable “prewriting” by requiring close attention to a literary object of inquiry. This discussion allowed us to establish a reliable pattern of grading among faculty members in the department. In addition to giving us confidence in inter-rater reliability, that session also set a foundation for further analysis of student learning with paper sets for PLOs #1 and #4. Since this discussion was foundational, we begin our discussion of student learning with PLO #2, rather than working chronologically from PLO #1.

PLO #2 is the **Reading Carefully PLO**: Graduates of the English major will “Read literary texts carefully, analyzing both the contexts and the techniques (e.g., literary devices and genre characteristics) that shape their meaning.”

In Spring 2023, the department reviewed two sets of papers related to PLO #2 to assess student learning in PLO #2: [close reading papers from Dr. McNamara’s ENG 60 Writers in Conversation \(Fall 2018\)](#) and [Dr. McNamara’s ENG 152 Chaucer and Medieval Literature \(Spring 2021\)](#). Full class sets of these papers are found in the our [Departmental Egnyte Folder for Appendices \(for the revised report\)](#). The paper sets were chosen because they represent the introduction to the English major (ENG 60) that students tend to take early on in their degree and then an upper-level literature course (ENG 152) that also met two English major sub-requirements, literature prior to 1800 and single-author, categories that students would typically fulfill later in their major. The essays therefore indicate a sample of skills and habits related to PLO #2 as they are learned and practiced early and then later in the major.

Dr. Rebecca McNamara taught both classes and had used almost identical grading rubrics to help students understand the goals of the paper and to assess the papers (see [ENG 60](#) and [ENG 152](#) grading rubrics in the Appendix). Three items from the grading rubrics were relevant to our PLO #2, so the department focused on these three items only in our review (numbers correspond to the item on the original rubrics): (2) “interpretation combines analysis of form and content (comments on how meaning is conveyed through poetic form or style),” (3) “subject-specific vocabulary of poetry/literary analysis is applied with understanding,” and (4) “effective use of evidence (quotes) from the primary text.”

The five current full-time members of the English Department grade-normed five papers from each class (Dr. McNamara had selected five papers that represented a range of grades from each class) and discussed what we observed about how our students are addressing PLO #2 in these example papers. The two tables below show department members' grades for grading rubric items #2, #3, and #4 for the five sample close reading papers from ENG 60 and ENG 152.

#### ENG-60 Close Reading Essay Sample Set for Grade Norming

<b>Grading Rubric Item</b>	2) Interpretation combines analysis of form and content (comments on how meaning is conveyed through poetic form or style)	3) Subject specific vocabulary of literary analysis is applied with understanding.	4) Effective use of evidence (quotes) from primary text.
<b>Paul Delaney</b>			
#2	B+	A-	A-
#7	B+	B	A-
#9	C	C-	C
#11	A	A	A
#12	A	A	A-
<b>Cheri Larsen Hoeckley</b>			
#2	B+	B+	B+
#7	B+	A-	B+
#9	B-	B+	B
#11	A-	A-	A-
#12	A	A	A
<b>Kya Mangrum</b>			
#2	B+	B+	B
#7	A-	A-	A-
#9	B+	B+	B
#11	B+	A-	A-
#12	A	A	A
<b>Rebecca McNamara</b>			
#2	B+	A-	A-

#7	B+	B	A-
#9	D	D-	C
#11	A	A	A
#12	A	A	A-

### ENG 152 Close Reading Essay Sample Set for Grade Norming

<b>Grading Rubric Item</b>	2) Interpretation combines analysis of form and content (comments on how meaning is conveyed through poetic form or style)	3) Subject specific vocabulary of literary analysis is applied with understanding.	4) Effective use of evidence (quotes) from primary text.
<b>Paul Delaney</b>			
#16	C	C	C
#17	A	A	A
#20	B+	A-	A-
#21	C-	D+	D+
#23	C+	B-	B-
<b>Cheri Larsen Hoeckley</b>			
#16	B	B-	B
#17	A	A	A/A-
#20	B+	B+	B
#21	C-	D+	D+
#23	C+	B-	B-
<b>Kya Mangrum</b>			
#16	C+	B-	C+
#17	A-	B+	A-
#20	B-	B-	C+
#21	B-	B-	C+
#23	A-	A-	A-
<b>Rebecca McNamara</b>			
#16	C-	D+	C-
#17	A	A	A

#20	B+	A-	A-
#21	C-	D+	D+
#23	C+	B-	B-

Grade-norming indicated that department members were largely in agreement about how the students were understanding and practicing the three relevant items in the grading rubrics. In some cases, Dr. McNamara's grades were slightly outlying, and we agreed that this was due to her specific knowledge of the learning goals of the papers and the context she had of assignment scaffolding, other course learning goals, and material that the students were analyzing.

Overall, we agreed that the sample 5-paper sets for each class showed an increasing ability to demonstrate the skills and habits of [PLO #2](#), namely reading carefully and analyzing contexts and techniques that shape the meaning of literature. Students were particularly adept at naming literary devices that they observed in the text and discussing how those devices worked in the text to shape meaning. They also used relevant quotations from the primary texts to demonstrate their evidence of those literary devices and how they worked. While some students discussed their interpretations of literary techniques with more nuance and at further length than others, indicating a deeper grasp of subject-specific knowledge, all students demonstrated familiarity with the concept of reading carefully to discern how literary techniques shaped meaning. In this way, the classes as a whole indicated that they were being taught and engaging with [PLO #2](#).

We discussed the different ways that instructors teach and assess habits and skills related to [PLO #2](#) in their various classes and our grades suggested that we are seeing student learning at about the same degree. The student learning documented in the table for this PLO reflects the many other ways that we see our students learning [PLO #2](#) and demonstrating that learning in our classes, including through non-graded assignments such as reading responses, in class discussions that focus on students analyzing short passages of text in small or large groups, in students annotating their primary texts both inside and outside of class when attentively reading assigned texts, and in watching and hearing the instructor model literary analysis during class and responding through their own comments and questions.

### *Student Learning for English Department PLO #1*

PLO 1. Demonstrate critical discernment in their examination of literary texts in ways that expand their affections and sympathies—by assessing their own cultural and theological assumptions, engaging in research, and evaluating evidence. (Thinking Critically PLO)

To assess student learning in PLO #1, we used embedded assessments from Dr. McNamara's ENG 60 Writers in Conversation (Fall 2018) and Dr. McNamara's ENG 152 Chaucer and

Medieval Literature (Spring 2021): the same set of close reading papers that were used to assess PLO #2. In this way, we captured the experience of a student in the introduction to the major course (ENG 60) and an upper-level literature course (ENG 152) that also met two of the major sub-requirements, “literature prior to 1800” and “single-author,” which are categories that students would typically fulfill later in their major.

These close reading paper sets were ideal to serve as an embedded assessment for [PLO #1](#) since students were doing attentive reading of primary literary texts in both sets essays, thus engaging in research and evaluating evidence, and they were also assessing their own cultural and theological assumptions in order to consider, where relevant to their analysis, the cultural and/or theological contexts of the primary texts that they were analyzing. We therefore considered the overall grades for the essays (rather than focusing on specific elements of the grading rubric as we did for [PLO #2](#) assessment) since the overall grades indicated successful or unsuccessful demonstration of critical discernment through examination of literary texts. Both sets of essays ([ENG-060](#) & [ENG-152](#)) and their accompanying rubrics ([ENG-060](#) & [ENG-152](#)) are found in our [Departmental Egnyte Folder for Appendices](#). (Also see the appendices below [for sample blank rubrics](#).)

As seen in the two tables below, all grades from the close reading essays are passing (when considering the raw grade for [Essay #13 in ENG 152](#)) and the class average for both sets of essays is a B+. These grades from the close reading essays for [ENG 60](#) and [ENG 152](#) indicate that students are not only at an *acceptable* level of student learning for [PLO #1](#) but are *successfully* engaging in and demonstrating “critical discernment in examination of literary texts in ways that expand their affections and sympathies– by assessing their own cultural and theological assumptions, engaging in research, and evaluating evidence.” These [tables also appear in larger format](#) in Appendix 3 “Summary of Assessment Results and are included here for reference.

#### ENG 60 Close Reading Essay Grades

ENG 60 Close Reading Essays	Essay Grade
#1	A-
#2	B+/B
#3	A-
#4	A-
#5	A-/B+
#6	A
#7	A-
#8	A-/B+
#9	C+

#10	A/A-
#11	B+
#12	A
<b>Class Average:</b>	<b>B+</b>

#### ENG 152 Close Reading Essay Grades

ENG 152 Close Reading Essays	Essay Grade
#13	D- ( <i>note that this includes a deduction for late submission; the raw grade was C+</i> )
#14	A
#15	A
#16	C+
#17	A
#18	A
#19	A-/B+
#20	A-
#21	B-/C+
#22	A
#23	C+
#24	A
#25	A/A-
<b>Class Average:</b>	<b>B+</b>

While students in ENG-60 were analyzing poems, students in ENG-152 were working with more challenging primary material: exclusively Middle English literature in multiple literary genres, many of which were new to students. It is therefore a remarkable feat in and of itself that the students were able to apply their skills of analyzing literary techniques and contexts such as culture and genre to literature in a new language, in a relatively unfamiliar period of literary history, and in relatively unfamiliar literary genres. This application of critical discernment to upper-level material in ENG-152 demonstrated students successfully scaffolding (that is, using foundational techniques learned early in the major to build up to more nuanced techniques applied to more challenging material later) their critical thinking and analytical skills as they progressed through the major.

These essays provided a rich opportunity to consider how students cultivate critical discernment and expand their affections and sympathies through their examination of literary texts, especially since the primary material studied in ENG 152 is from a place and period in cultural and literary history so removed from students' present experience. The essays in ENG 152 showed students' critical discernment of the contexts of late medieval English Christian thought, early medieval Christian philosophy, and late medieval literary motifs of courtly love at work in Geoffrey Chaucer's Middle English epic love poem, *Troilus and Criseyde* (the primary text for ENG 152 close reading essays). Students engaged, for example, with the historically- and culturally-situated uses of love in the poem which spanned references to Christian love, the love of courtly exchanges, the power of classical goddess Venus and her astrological planet, the force of classical god Cupid, and the notions of consent displayed in the metaphors and actions that describe the protagonists' love relationship. In engaging in each of these areas of love, students situated their understandings of what the text was doing in the cultural and literary context of late Middle English writing, thus assessing cultural assumptions and evaluating the evidence in the primary text under consideration.

This is the kind of nuanced critical discernment that our students do as they move through the English major studying a variety of writings by different authors, written in different geographical places, in different cultures, and in different times. Each encounter with a new text provides opportunities for students to engage in and demonstrate critical discernment through their examinations of texts using their subject-specific skills of analysis, thus expanding their affections and sympathies.

### *Student Learning for English Department PLO #3*

PLO #3. Identify how literary writers have alluded to the Bible and other religious texts in order to achieve particular rhetorical effects—for example, in addressing issues of justice. (Identifying Religious Rhetoric PLO) *\*adopted Jan. 2020 following CUPA assessment*

In Spring 2021, Dr. Skripsky assigned short essay responses to all ENG 192 Capstone students for direct assessment of PLO #3. She evaluated these samples (as an embedded assessment with traditional grades) and reviewed those findings in comparison with indirect assessment data from our senior exit survey. (See Appendix 4 for [assessment instruments](#) and Appendix 6 for "[Graduating Senior Reflections](#).") As the chart below indicates, Question #4 on the Senior Exit interview asked students to self-assess their learning with respect to PLO #3.

### **Senior Exit Survey 2022 Question 4**

**19 student responses (100%)**

Among our department's 4 key goals for graduates, the third is to identify religious rhetoric in ways particular to literary studies: i.e., to identify how literary writers have alluded to the Bible and other religious texts in order to achieve particular rhetorical

effects—for example, in addressing issues of justice. To what extent do you agree with this statement?: “I feel confident in my ability to identify religious rhetoric in these ways.”

Scale	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Responses	13	7	0	0	0

Our seniors clearly have a self-understanding that they have practiced analyzing rhetorical uses of religious and biblical language, with 65% choosing “strongly agree,” and the remaining 35% choosing “agree.” One student responded both “agree” & “strongly agree.” One of the students who selected “strongly agree” (5) added this comment: “In every year of my time as an English major, there have been class discussions surrounding Biblical references and what they contribute to specific texts.” (The appendix on “Graduating Senior Reflections” includes their extended comments, as well as their responses on numbered scales.)

As also discussed in our [2020-2021 annual report](#), all ENG 192 Capstone students in this sample met our [PLO #3](#) benchmark for this writing project (earning a grade of an A or B). We were further encouraged in the success of our revised curriculum for developing students’ faith (in part, through attention to Biblical allusions and rhetorical effects, as formalized in [PLO #3](#)): all Spring 2021 Capstone writing samples indicated seniors were performing at the level of either “Developing” or “Mastery” in relation to this PLO. *As our report noted, in future years, the department could develop a rubric for assessing [PLO #3](#) samples in Capstone and other contexts.*

We have been planning to assess [PLO #3](#) with student samples from a lower-division course in the major (such as Writers in Conversation, ENG-060) for comparison with students in Capstone. In Spring of 2020, the department decided to offer a section of Writers in Conversation (ENG-060) that focused on The Bible in Literature. This course fulfills a core requirement for an introduction to the English major, as well as the General Education Reading Imaginative Literature requirement; we know it may provide us with useful data for assessing student learning about how writers use the Bible for various rhetorical effects. The course was popular enough that Dr. Willis offered a second section in Spring 2022. (See the “Selected Syllabi” appendix for [this syllabus](#)). We had planned to do embedded assessment of our students’ learning with respect to [PLO #3](#) by examining papers that Dr. Willis had evaluated for a passing level of student understanding of various rhetorical effects of Biblical allusions. However, because Dr. Willis collected hard copies of papers and retired without archiving those essays; we do not have the data we could use to examine this PLO. *Learning from this mistake in data collecting, we have worked with our new administrative assistant, Joanna Martin, to establish a storage system on Egnyte so that we will archive paper sets more effectively as we move through the next assessment cycle. That system will help us gather relevant samples from ENG 060; these samples may then be compared with Capstone samples using the [PLO #3](#) rubric still under development.*

Even without introductory samples of student writing for [PLO #3](#), our assessment of senior/Capstone students—along with the results of assessing student learning in our other three

PLOs for this cycle—demonstrate students’ development in reading and writing, often with attention to the intellectual virtues (audience sensitivity, expanded cultural sensitivities, ability to tend to detail) that we hope to see developing in our graduates. These intellectual virtues demonstrate an overarching sense of our students’ learning with respect to Christian virtues through the English curriculum, as described in our [department mission statement](#).

*Student Learning for PLO #4 (formerly PLO #3)*

PLO 4. (Formerly 3) Engage various audiences in writing with sensitivity to rhetorical situations and scholarly standards. (Writing with Rhetorical Sensitivity PLO)

To assess student learning for PLO #4, we used an embedded assessment within Dr. Skripsky’s ENG 104 Modern Grammar and Advanced Composition course. ENG 104 is not limited to English majors (since it meets Westmont’s GE Writing-Intensive requirement as well as a Liberal Studies major core requirement and a Communication Studies major elective requirement). With these demographics in mind, we focused our PLO #4 assessment on writing samples from the 9 English majors enrolled in the 3 most recent sections of Dr. Skripsky’s ENG 104 course ([Mayterm 2020](#), [Spring 2021](#), and [Fall 2021](#)). With this focus, we highlighted the performance of English majors within a course that also attracts students from throughout the college. In departmental advising, we typically advise our majors to take the course as sophomores or juniors; we do not expect mastery of PLO #4 in this course, but it is a valuable part of students’ development.

Our embedded assessment of ENG 104 focused on a relevant Audience Accommodation unit in which the audience-centered aims of [PLO #4](#) are central to instruction. The unit’s assignment prompt and rubric are found with [the 9 unit portfolios from our English majors](#) in Departmental Egnyte Folder for Appendices. Grading of these writing samples was based on a [holistic rubric](#) which evaluated students’ performance in the unit as a whole. Students had the opportunity to complete 2-3 audience-centered exercises (reviewing rough drafts with peers and receiving additional support from tutors and instructor as needed) before finalizing their exercises and then completing reflective memos on their portfolios of unit work. The memo assignment required students to highlight the ways in which they “accommodated” or adapted their writing strategies to meet the demands of audiences with differing rhetorical situations or contexts. It also asked students to name which aspects of the unit they wanted to “keep” for future use—i.e., what they perceived to be most valuable or practical.

The table below includes the unit grades for the 9 English majors in the 3 sampled sections; it also includes averages for the 3 sections sampled and for the English majors highlighted as a cohort within those samples. With the exception of one outlier, these data demonstrate our majors’ competence on [PLO #4](#), working toward mastery in a unit focused on audience-centered (rhetorical and scholarly) sensitivity in written communication.

### ENG 104 Audience Accommodation unit grades and averages

English majors included in our PLO #4 assessment (from 3 recent sections of ENG 104)	ENG 104 Audience Accommodation Unit Grades
English Major Student #1	A- (93%)
English Major Student #2	A- (90% raw, 92% with an optional bonus exercise ["publishing" to intended audience])
English Major Student #3	B+ (88%)
English Major Student #4	A- (90%)
English Major Student #5	A- (92%)
English Major Student #6* *This student did not complete the unit or the course, citing a combination of academic and mental health challenges. This student's ENG 104 section was taught fully on Zoom during COVID-19 restrictions; these contexts may have exacerbated the student's challenges with timely completion of work.	Incomplete (0%) *Student 6 received an Incomplete in ENG 104 in with an extended deadline to complete all missing work. After the new deadline passed, the student submitted only one Audience Accommodation exercise with no final memo. The completed exercise (a Letter of Complaint) was of passing quality as a <b>single exercise</b> (82%, B-), but the <b>unit grade</b> was still a 0% (F) since Student 6 failed to complete enough unit work and missed the extended deadline.
English Major Student #7	B+ (88%)
English Major Student #8	A- (91%)
English Major Student #9	A- (90%)
Mayterm 2020 Average of AA unit grading (all students in section)	B+ (89.65%)
Spring 2021 Average of AA unit grading (all students in section)	A- (91.25%) excluding Student 6 (if treated as outlier) OR B (85.69%) including Student 6
Fall 2021 Average of AA unit grading (all students in section)	B+ (89.3%)
<b>Average of AA unit grading in all 3 sections of ENG 104 (all students in sample)</b>	<b>A- (90.06%) excluding Student 6 (if treated as outlier)</b> OR <b>B+ (88.21%) including Student 6</b>

<b><u>Average of AA unit grading of <i>only</i> English major students in sample</u></b>	<b>A- (90.25%) excluding Student 6 (if treated as outlier)</b> <b>OR</b> <b>B- (80.22%) including Student 6</b>
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As seen in table above, 8 of 9 unit grades from English majors (all but Student 6) are acceptable/competent (earning grades of B+ or higher), and the section averages are nearly as high (with students averaging grades of B or higher). These data indicate that English majors not only demonstrate an acceptable/competent level of student learning for [PLO #4](#) but also *typically* outperform other Westmont students, if only by a small margin. This margin suggests that English majors' foundational work in introductory courses such as ENG 007H, ENG 045, ENG 060, and ENG 087 *may* contribute to progress toward mastery of this outcome; however, it is also likely that writing instruction in a variety of GE courses (with varied instructors in different disciplines) supports all Westmont students' development as audience-centered writers. Regardless, advanced coursework in English (i.e., 100-level courses, especially ENG 192 Capstone) offers valuable opportunities for English majors, English minors, Writing minors, and others to work toward mastery of audience-centered writing, an ethic formalized in [PLO #4](#).

Given that our department's [PLO #4](#) is aligned with Westmont's ILO for Written Communication ("Westmont graduates will write effectively in various contexts"), *ENG 104 and other courses offering audience-centered instruction in written communication merit ongoing attention and support*. Retaining a course cap of 20 (or lower) for ENG 104 (and other GE Writing-Intensive courses when feasible) is key to such support. Maintaining Writers' Corner tutoring services for these courses is another key to such support. In short, both instructors and tutors must have sound training and manageable workloads to provide key support for the Written Communication ILO within our academic mission. The Written Communication ILO assessment reports provide further detail on such recommendations; implementation of key recommendations merits further attention.

## Alumni Survey & Graduating Senior Reflections

### *Alumni Survey Data and Discussion*

We used Lime Survey to gather responses from our alumni in May 2022, asking the questions the college supplied for program review data. We are grateful to Judy Williams in the Psychology Department for supporting Joanna Martin as she built and distributed the survey. We lost a small number of responses due to technical problems with the platform, but with help from John Rodkey in IT were able to compile data from 31 alumni who completed the program in this assessment cycle. A [link to the full survey is in Appendix 5](#) and the full survey data can be found in our [Egnyte Folder "Appendices \(Documents for Links in Revised Report\)."](#)

Consistently, our alumni expressed their satisfaction with the English program: 70.97% chose "Extremely Satisfied" (a 5 on a scale of 1-5) and the other 29.03% chose "Satisfied" (4 on the scale). The two sets of charts that follow in this section help to illustrate those positive findings.

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#### Summary for D14

Overall, how satisfied were you with the education you received in Westmont's English program?

Answer	Count	Percentage
Extremely satisfied (AO01)	22	70.97%
Satisfied (AO02)	9	29.03%
Dissatisfied (AO03)	0	0.00%
Extremely dissatisfied (AO04)	0	0.00%
No answer	0	0.00%
Not displayed	0	0.00%

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#### Summary for D14

Overall, how satisfied were you with the education you received in Westmont's English program?



Students were not given the opportunity to comment on question D 14, but their comments in response to the next question **“How effective was the teaching in the English Department?”** help to explain their satisfaction with the program. While citing professions as varied as engineering, accounting, and teaching, they all continue to see the value of their education. In the words of one alumnus: *“The professors in the English Department exposed and enabled me to truly think critically about literature and the world. Through the English Department, I grew as a conversationalist, thinker, writer, and citizen. The skills I gained from this department set me up well for a strong career in Account Management and now as a teacher. I have excelled in each career I have pursued since graduating, which I contribute a lot to the English professors at Westmont.”*

Two respondents distinguished between GE courses and courses in the major, noting that they experienced less satisfaction in GE courses. That distinction seems to account for some respondents’ choice for “satisfied,” rather than “extremely satisfied.” As one put it: *“classes that counted for a GE requirement were normally weaker since most English classes largely depend on a discussion-based structure and non-majors were generally not very motivated, which made teaching less effective.”*

We acknowledge that not all comments were positive. In response to being asked “What aspects of the English program have you appreciated the most?”, several students cited the care they personal mentoring and attention they received from faculty. However, in a response to the same question about teaching effectiveness, one alumnus commented that they *“feel like [they were] frequently punished for [their] disability.”* One indicator of the importance that department faculty place on student success is that every department member who discussed the survey in writing or in conversation raised this students’ concern within our first two comments about the survey. We take student thriving as seriously as we take student learning, and the pain this graduate is expressing disturbed all of us for opportunities lost in this student’s experience. In response to this students’ stated concern, the faculty will focus on how best to support students with disabilities when we review Sarah Skripsky’s sabbatical research from Spring 2023 on fostering a sense of belonging in English 2 students. With support from ODS, we plan to generate and share a list of best practices for supporting students with disabilities in our English courses, especially those most likely to challenge students in reading and writing.

Two comments throughout the lengthy survey registered dissatisfaction with the “very liberal mindset” in the department. (See [response 52 to the final question](#)). None of those alumni named specific assignments or courses that they saw as contributing to that ethos. We are left to surmise that the department’s commitment to supporting college ILOs in diversity, Christian faith, and global awareness while we live in a politically divided culture can be frustrating for more socially conservative students. When we acknowledge that most of our students come from homes that tend toward social conservatism, it’s surprising that so few of our majors express this kind of concern about left-leaning culture in the department. As a faculty, our best path forward in service to our students, the college, and the broader culture is to continue to teach the curriculum we have designed with a continued attention to how we can connect our assignments and our discussion to the faith that grounds us all.

Alumni responses to the question **“How well would you say your Westmont education in English prepared you compared to your current peers (or other colleagues)?”** offers a second indication of a high degree of satisfaction. Just over 70% of the respondents ranked themselves as “Stronger” or “Above Average” on a comparative scale with their peers (choosing options 5 & 4 on a scale from 5-1).

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Summary for P3

How well would you say your Westmont education in English prepared you compared to your current peers (or other colleagues)?

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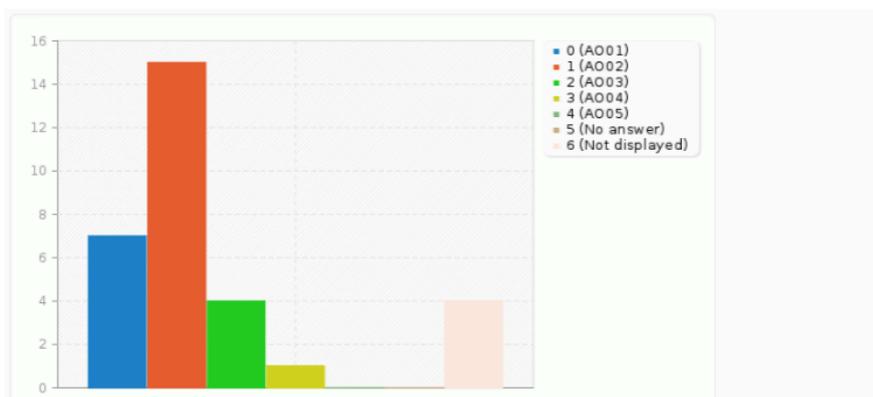
Answer	Count	Percentage
Stronger (AO01)	7	22.58%
Above average (AO02)	15	48.39%
Average (AO03)	4	12.90%
Less than average (AO04)	1	3.23%
Weaker (AO05)	0	0.00%
No answer	0	0.00%
Not displayed	4	12.90%

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Summary for P3

How well would you say your Westmont education in English prepared you compared to your current peers (or other colleagues)?

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Again, students were not asked to offer comments on this question, but their responses in other sections help to explain these high rankings. For instance, in response to the question “What aspects of the English program have you appreciated most?” (G01Q27), a few respondents mention their success relative to colleagues and peers. In the words of one alumnus: *“The English program helped me learn how to write and communicate well, a skill that I use everyday*

*at work and am significantly better at than my peers. I can think critically and assess difficult problems, coming up with multiple solutions relatively quickly in order to make progress.”*

Alumni do voice a desire to have had more professional training and preparation for a first job. That point arises consistently enough that the department will do well to focus in the next assessment cycle on teaching and advising to help students gain professional readiness.

The department has already made some steps toward helping prepare students to enter the job market, and remarks from seniors in our [2022 exit surveys](#) demonstrate some of those gains due to a strengthened internship program (with a 2-unit internship now a core requirement in our major) and more intentional advising (see the following section of this report). Since 2019, we have partnered with COVE staff in integrating career-oriented instruction in our ENG 192 Capstone course; Cassie Wicoff has consistently taught our graduating seniors to identify their transferable skills and then articulate these skills to future employers as seniors develop and refine their resumes. *This partnership between COVE and our Capstone course has been fruitful anecdotally, but we may assess this partnership in the next program review cycle to gather more information about its particular value and perhaps extend our COVE partnership to more English courses.* We have also developed some co-curricular activities for our majors, such as an alumni panel we offered in 2021 on jobs for English and Philosophy majors called “What Can You do with That?” and a session we created in our initial contact with majors during First-Year orientation where we have invited our alumni working on campus to discuss their career paths. Further, in 2022, the department identified a need to give students on Westmont in San Francisco similar opportunities to develop a sense of those connections and to simplify the process for counting WSF internships for English major credit. Rebecca McNamara held a series of meetings with Brad Berky at WSF to compare strategies for internship courses, and Brad agreed to tailor assignments for our majors in the San Francisco program. *Following this successful collaboration, we will seek a similar agreement with the Westmont Downtown program so that our majors have increased opportunities for meaningful and challenging internship experiences.*

We have also discussed several other options to help students explore career pathways before their senior year and beyond internships. For instance, we can schedule departmental speakers, offer to connect students for informational interviews (especially now that we have some contact information across professions from this years’ alumni survey!), and encourage students to explore careers for our alumni through LinkedIn. We can collate material on the professions of English major alumni, etc. to share in advising and also partner with the COVE center to help students begin *earlier* (before our ENG 192 Capstone course) to identify and then self-reflect on the transferable skills that they’re developing and how those can be used in a variety of professional roles/sectors. Finally, we can encourage English majors to intern in areas of interest and to take our internship requirement seriously, rather than sometimes thinking of it as “a requirement to get out of the way.”

Though our graduates wanted more help locating jobs out of college, they make clear that the English major serves them professionally. Their comments in response to the question “**How**

**effective was the teaching in the English Department?”** demonstrate that professional value. While citing professions as varied as engineering, accounting, and teaching, they all continue to see the value of their education. As one alumnus wrote: *“While I work in an engineering role, a large part of what I do is thinking in creative ways, supporting my assumptions with evidence, and communicating effectively with my colleagues. All of these things I learned how to do through my English major at Westmont, not my computer science major.”*

Clearly, one priority for Program Learning Outcomes in our next assessment cycle will be tending to how we can improve English majors’ understanding of the professional applications of the skills we stress in our curriculum: reading, writing, understanding cultural context, and attending to details across cultural differences.

### *Graduating Senior Reflections*

Because we were uncertain that we would be able to complete a comprehensive alumni survey for this cycle, we planned to incorporate data from our 2022 senior exit interview. (See the appendices for [senior surveys and interview data](#).) We have regularly conducted senior exit surveys during this six-year cycle, and we offer our latest one from this assessment cycle as further evidence of our students’ learning in the major.

During this assessment cycle, Sarah Skripsky has developed the practice of exit surveys and follow-up interviews with our graduates. Senior Surveys are distributed online in our Capstone course (ENG-192), and students respond anonymously with an option to identify themselves for a follow-up interview. As instructor for ENG-192 during the assessment cycle, Sarah Skripsky has distributed those surveys in [Spring 2021](#) and [Spring 2022](#). In [2021](#), all students enrolled in the course completed the survey, and 19 were then voluntarily interviewed by faculty, with 2 responding anonymously. In [2022](#), 13 responded, and 5 students identified themselves as willing to be interviewed by faculty.

In [2021](#), the department looked at how senior responses informed our understanding of student success with PLOs 1-3. We discussed those findings at a May retreat and determined that we did not need to make major changes in our programming due to the encouraging results. (See [Annual Report for 2020-21](#).)

In response to that annual report, the PRC suggested that we revise some questions for language less likely to prompt positive responses. We discussed some alternative language in department meetings, and Sarah Skripsky incorporated those revisions into the surveys for 2022.

From the full data set over two years, we have been able to draw some larger conclusions about how their experiences with the English major has prepared students for the next stage of their life in the most recent years of this cycle.

Two question sets in particular merit highlighting here because they reflect innovations in our curriculum for this six-year cycle to help our graduates connect their experiences in the major to the skills that will help them thrive after college: internships and Capstone projects.

In the [2022 survey](#), 9 of the 13 respondents reported that they were either extremely satisfied or very satisfied with their Capstone experience. That experience included an independent project that each student proposes, develops, and revises in collaboration with a peer group and a faculty mentor. All seniors present their completed project to the department at the end of the semester. Capstone also incorporates interview practice and resume preparation, as well as sharing student-led devotionals. (See appendices for [ENG-192 syllabi](#).) At the same rate, students reported that they found the English major prepared them for life after graduation. Results were similarly positive for 2021 seniors.

In the 2022 survey, 8 of 13 students reported that they were “extremely satisfied” or “well satisfied” with their internships. More encouragingly for us as faculty, they all saw at least some connection between the skills and practices of the English major and their internship. Of the 13 students who responded to the questions about how they saw their internship connecting with the rest of their major studies, 7 answered either “very well” or “somewhat well.” All students saw some connection between the two.

One student’s comments in an interview capture the sense of connectedness and deeper vision that we aspire to: *“I learned a lot from the English department about “cultivating creativity” in order to do problem solving with the Partners in Education internship context. . . [My internship] opened my eyes to ways to use my major and showed me how to use academic experiences and aptitudes in the real world.”*

Rebecca McNamara has developed [ENG-190/190SS](#) to help students reflect on how learning in their internships connects to the rest of their major and to hone their ability to articulate the marketable skills drawn from English coursework. Discussions during this review cycle have made us aware that faculty know our seniors’ Capstone projects quite well, but we are less aware of what our majors do for internships. For better advising and for fostering even stronger connections between internships and the rest of the major, we will begin the practice of annual reports from the instructor for [ENG-190/190SS](#) on internships and what some of their significant achievements or challenges are. See the appendices for [tables](#) on where our students have gained internships and for some responses from intern supervisors.

As we prepare thoughtful Christians for the future of the church, we were especially pleased that all 13 respondents in 2022 saw their experience with the English major contributing either “very well” or “somewhat well” to their commitment to a faithful life of justice.

## Curriculum Review

As the earlier sections of this report document, the English Department has set measurable goals for student learning in alignment with Westmont's ILOs and mission. We are continuing to refine effective assessment methods for the revised curriculum that has gone through its first full assessment cycle in this six-year period. Our assessment methods for this cycle have demonstrated that our graduates are accomplishing our goals at a highly satisfactory level with the current major curriculum.

Additionally, the current English Department [curriculum aligns with practices and course offerings of our peer institutions, both faith-based and nonsectarian](#). For a department of our size, we are offering a noteworthy range of courses in the major. We have refined Internship and Capstone programs to prepare our graduates for life in the professions, in the church, and in the broader community. Our teaching strategies support the mission of the college with particular strengths in engaging diversity for the good of the church in the twenty-first century (as [the following section on Diversity](#) shows).

This section of our report highlights some other areas of strength in our curriculum that are not covered in other sections: the Writing Minor; our considerable contribution to the General Education program; contributions to the interdisciplinary minors Environmental Studies; Ethnic Studies; and Gender Studies; and collaborative work across campus.

Paul Willis (recently retired) and Sarah Skripsky have offered leadership in developing an interdisciplinary [Writing Minor](#) that has served students from departments in several majors, including Communication Studies, Political Science, Biology, and Economics & Business. Clearly students in the minor have recognized the ability to write clearly and tell compelling narratives are important both to employers and to graduates' continued self-understanding after college. Though Writing minors can draw courses from multiple departments, the two required courses and the majority of electives are staffed by English faculty. The chart below illustrates the breadth of appeal of the Writing Minor in the last academic year. It's notable that  $\frac{1}{3}$  of current Writing minors come from departments in the Natural and Behavioral Sciences.

Writing Minors in 2021-22	
Major	Number of Writing Minors
Communication	5
English	4
Kinesiology	3
Psychology	2
Mathematics	2
Sociology	1
History	1
<b>TOTAL 18</b>	

A significant portion of our departmental full-time faculty load contributes to the General Education curriculum, with at least  $\frac{2}{3}$  and often as much as  $\frac{3}{4}$  of each departmental line every year going toward Writing for the Liberal Arts, Reading Imaginative Literature, Thinking Globally, Thinking Historically, Performing Artistically, and Writing Intensive courses, as reflected in a [sample faculty load report](#). As the “Student Learning” [section](#) of this report describes some of our own departmental assessment has evaluated student success in our General Education courses. Our contributions to student success in General Education courses have also been assessed in campus-wide studies of ILOs for CUPA (2012-13), Critical Thinking (2013-14), Information Literacy (2014-15), and Diversity and Global Awareness (2016-17).

Less obvious to those outside the department are the contributions English faculty make to interdisciplinary minors that attract students to the college and help to retain them: [Environmental Studies](#); [Ethnic Studies](#); [Film Studies](#); and [Gender Studies](#). For instance, in 2021, “Environmental Studies” was the program incoming students most expressed an interest in. Last year, we offered sections of both ENG-002-ENV and ENG-006-ENV to contribute to that minor. The department offers at least two sections of courses in each of these minors every year, often contributing at a higher number.

Furthermore, our commitment to developing and supporting Westmont’s Off-Campus programs, particularly [England Semester](#) and London Theatre Mayterm, but also [Westmont in Northern Europe](#), has enriched our majors’ experiences, offering high-impact programming for global awareness while also serving as a recruitment tool for the college and the major. Our students repeatedly tell us that they chose to attend Westmont because of England Semester. (See column V in comments [on 2022 Senior Survey](#).)

The English Department has also been very happy to build effective partnerships for teaching with co-curricular departments across the college. Our [report on Library Resources](#) names our

collaboration with the library staff as one of the strongest on campus. We have also worked effectively with COVE to strengthen our Internship and Capstone offerings. We also collaborate regularly with the Gaede Institute, not only for their assistance in Erasmus Lectures, but also with department members regularly contributing to the Trailhead recruiting program and New Frontiers, as well as helping to create and pilot campus programs such as the panel series “What are you Going to Do with That?” In short, the English Department curriculum and learning goals continually support the larger goals of departments across campus, and we are pleased to continue to foster and explore possibilities for collaborations.

## Program Sustainability and Adaptability

In the 2021-22 academic year, 35 English majors were enrolled. That number is a slight increase from 2016, but a considerable decline from the early 2000's when the department regularly enrolled 50-60 students or more. Those numbers follow current national trends away from study of the Humanities.

In this assessment cycle, Westmont's Executive Team has expressed concerns about these enrollment numbers and national demographics, often referring to the "enrollment cliff" of the future. English faculty have noted a simultaneous shift in our Admissions office: increasing recruiting for STEM and professional departments while decreasing recruiting resources from the Humanities and Social Sciences. While that shift may be understandable given some readings of data on preference for incoming students, we continue to follow the data that the English major offers a deep skill set for life-long employment, and we are developing creative ways to use our resources in the department for recruiting. For instance, though our building is not on any versions of campus Admissions tours, visitors to campus find their way to Reynolds Hall on a regular basis to be in the presence of C. S. Lewis' wardrobe, made famous in the *Chronicles of Narnia* novel series. Those visits reached an apex in May of 2022 when two graduates from other Christian institutions came to see Reynolds Hall so that he could propose to her in the presence of the wardrobe! In 2021, several departments on lower campus collaborated to encourage the Admissions Office to return our buildings to printed and digital materials for self-guided tours. To date, however, we have been unsuccessful in placing our building on campus tours, so we continue to be sure we have a strong departmental presence at Admitted Students days; we have also increased our own efforts to publicize our program on Instagram (since February 2023, thanks to our administrative assistant Joanna Martin and student worker Mel Bredow) and also by English faculty enthusiastically writing postcards to all of the interested students that the Admissions Office sends our way. Without those efforts on the part of department faculty and current students, potential students might easily conclude that the English department is not a vital part of the college, or even mistakenly surmise that there is no English major at Westmont. (Our appendices offer [some analysis of alternatives to foster higher enrollments in English and the Humanities.](#))

Readings of enrollment trends that favor more explicitly professional majors clash with the evidence of our [alumni survey](#) and [senior interviews](#) that our current curriculum increasingly prepares our students to understand the marketability of their skills as graduates of the English major while also addressing the needs of the current church and broader civic culture. Our senior exit survey documents our students' abilities to understand those skills, and their success at completing required internships as part of their English major further enhances their professional abilities. As one senior put it in a 2021 exit survey, "While I'm not sure what exactly my career path will look like, I know that being an English major has grown me exponentially as a writer, speaker, and empathetic person, which will be invaluable to me no matter where I work." Furthermore, our graduates reach this success without a need for resource-intensive technology or physical facilities. In short, potential students concerned about jobs after

Westmont can find promising stories from our graduates if we can highlight those stories in college admissions material or devote minimal resources to reporting them. As a faculty and as a college, we need to find more platforms to tell that story for sustainability of the major. We have done some work highlighting alumni successes on our department's website, but we need more partners in Admissions and elsewhere helping us spread the word.

Our [General Education course teaching](#) is particularly time- and energy-intensive as it requires student support for writing, and for the kinds of conversations that arise in writing and literature classes when students are exploring their identities, their faith, and new understandings of others through encounters with literature that cross history and geography. Our general education courses lead to fairly extensive "informal advising" for department faculty. We acknowledge that our colleagues across departments also engage in this student development work.

Again, the data from Tim Loomer in the college office of institutional research indicates that support for General Education students is a strength for our faculty. Because of students' learning experiences in ENG-002, that course contributes to retention for first-generation students and students from under-resourced backgrounds. While department faculty have repeatedly expressed concerns about their own sustainability and problems with burnout in the past six years from the load of grading these students' work and from engaging in informal advising with them, these roles in student learning are making contributions to college-wide student retention.

English Department faculty are committed to continuing to serve our students and the college in joint efforts at sustainability. We recognize the challenge of preparing students economically while we honor Christ preeminent in all things. Our partnerships with departments across campus provide us with a means to live in the tension that marks recruiting for the college and offering robust coursework to foster growth in Christians who will serve the church into the twenty-first century.

## Contributions to Diversity

### Demographics of Majors

Our department wants any student who is recruited into Westmont to be able to find a home in our department, and we want all our majors to feel welcomed (via class conversations, assigned readings, topics introduced, etc.). Examining the demographics of our graduates is a useful, though limited, way to assess how we are doing on this goal.

In terms of gender, 73% of our graduates have been female and 27% have been male in the last six years. These numbers follow the unequal sex ratio of Westmont's student body. They also reflect trends within the wider discipline.

***Percentage of English and Westmont Graduates by Sex***

	2016	2017	2018	2019	2020	2021
English Grads - Men	37% (7)	12% (3)	34% (10)	29% (6)	33% (6)	21% (4)
Westmont Grads - Men	38% (119)	36% (112)	40% (130)	40% (115)	38% (116)	41% (120)
English Grads - Women	63% (12)	88% (23)	66% (19)	71% (15)	67% (12)	79% (15)
Westmont Grads - Women	62% (191)	64% (196)	60% (199)	69% (172)	62% 192	59% (175)

While the department follows national and institutional trends, we also go beyond those trends. We would like to recruit more men into the major. In our current tenure track searches, we are being sensitive to the diversity of faculty in our department (at present all but one faculty member are white and with the retirements of Randy VanderMey and Paul Willis, all but one are women).

The English Department is also committed to recruiting and retaining students of color in the major. The breakdown of the race and ethnicity of English graduates in comparison to all graduating seniors is in the chart below.

**Percentage of English Grads (EN) and Westmont College Grads (WC) by Race and Ethnicity 2016-2021**

	2016		2017		2018		2019		2020		2021	
	EN	WC										
African American/Black	0	.34	0	1	0	2	5	2	0	1	0	3
Alaskan Native	0	0	0	.35	0	.30	0	.35	0	.32	0	.33
Asian	5	8	12	8	3	7	5	8	6	9	11	7
Hispanic/Latino	11	13	8	14	0	16	24	17	11	17	16	18
Native American	0	0	0	0	0	0	0	0	0	0	0	0
Pacific Islander	0	0	0	.35	0	0	0	.70	0	1	0	0
Two or more	8	9	9	5	11	8	7	6	17	4	20	7
Unknown	5	4	8	7	0	2	0	4	6	6	5	8
White	74	64	63	61	90	64	62	62	67	58	53	56
Students of Color	21	30	27	29	10	33	38	34	28	33	42	35

For three of the last six years, the demographics of graduates in English closely mirrored the demographics of all Westmont graduates. In two of the past six years, English graduates were somewhat more diverse than the college at large. In 2019, 38% of our graduates were students of color compared to 34% college-wide, and in 2021, 42% of our graduates were students of color compared to 35% college-wide. However, in four of the past six years English graduates were less diverse than the college at large. In 2018, 90% of our graduates were white while 64% of Westmont graduates were white. Over the six-year period, 27% of English graduates have been students of color while about 32% of Westmont graduates have been students of color.

The more homogeneous composition of our graduates makes us look more closely at how we are inviting students into the major and creating a space of belonging regardless of race/ethnicity/gender. At the same time, we acknowledge that other trends (e.g., interests of incoming students, national trends) could also be affecting these outcomes. The [popular myths that English majors do not find sustainable jobs after college](#) also discourages first-generation students, especially, from majoring in English. It would be helpful to have a conversation with Admissions in order to share additional information about national trends and statistics on the interests of incoming Westmont students.

## Program Contributions to Diversity

In course and program design and in hiring, the English Department fosters diversity and understanding across cultural and ethnic differences with strategies that grow from and enhance

Westmont's Christian mission. In other words, though English Departments of all types and sizes across the country value diversity in curriculum and hiring, our commitment to diversity grows from our high view of Scripture as true in all it teaches.

We have ample data to demonstrate that "contribution to diversity" is one strength in student learning and programming for the English Department. The page limits of this report allow us only to touch on some highlights. Syllabi in the appendices help to tell a little more of the story, as do our [senior surveys](#).

The curriculum we created just before this cycle established two new major requirements to engage students in learning for each of these concerns: one "identity" requirement and one course in literature outside British traditions. Those requirements helped us to hire Kya Mangrum to teach African American Literature and several other courses focusing on writers of color, and Carmen McCain who brought a lifetime of experience with Nigerian culture to teach African literature. In 2021, the department lost Carmen to a position in Hausa Literature at London's SOAS (School of Oriental and African Studies), and we see it as vital to our diversity commitments to replace that position in literature of the southern hemisphere. We recognize the importance of helping students distinguish learning for global awareness and engagement from learning for deeper understanding of and engagement with American cultural and ethnic diversities. Student learning for global awareness and student learning for diversity cover two different, but overlapping, sets of skills and aptitudes (as many of our syllabi indicate), and we look forward to hiring another specialist in literature of the global south to reinforce our students' enhanced learning for broader cultural understanding and the aptitudes that grow from that understanding.

As demonstrated by nation-wide controversies over misunderstandings of Critical Race Theory (often focused as frustration with the teaching of history and literature programs), future leaders of the church crucially need the diversity skills in reading, writing, and reasoning that our department fosters, in our majors and minors, as well as in our GE students, and in the many courses we contribute to the Gender Studies and Ethnic Studies minors. As our departmental mission statement makes clear, student learning for diversity through reading and writing offers a significant path to engaging both the brokenness and the beauty of God's creation.

Non-English majors learn these aptitudes and skills in our Reading Imaginative Literature courses, including every section of Studies in Literature (ENG-006) and Writers in Conversation (ENG-060). During this assessment cycle, Kya Mangrum has created four new sections of ENG-060 to focus on each of the major ethnic groups in the US, and Paul Delaney has developed a section on Race and Ethnicity in American Literature. Cheri Larsen Hoeckley has also developed a section on Gender and Literature. Additionally, Kya Mangrum has created a section of Topics in Writing, Intersectional Autobiography; this course also fulfills an Ethnic Studies requirement. As one data point for the effectiveness of these commitments in our students' learning, college findings from Tim Loomer demonstrate that ENG-002 has helped to retain first-generation and BIPOC students for the college by enhancing their sense of belonging

and strengthening the research and writing skills under-resourced students often need to succeed in college.

Our majors and writing minors also connect a strengthening or resiliency in their faith to the diverse writers and encounters with teaching strategies for diversity in our major curriculum. The addition of ENG-163 “Authors in Conversation,” as one way to fulfill the requirement that used to be satisfied only with a Shakespeare, Chaucer, or Milton course represents just one curricular change that has enhanced student learning in this area.

Our graduates’ success in these areas are perhaps best demonstrated by the number of relevant Major Honors Projects. (Even with relatively small enrollments, the English Department has steadily been among the top three departments supporting Major Honors.) English majors successfully proposed and defended the following projects in this assessment cycle:

Karis Cho, “Within and Beside Memory: Navigating Identity as a Korean American Woman,” (2021)

Nick Jensen, “The Wastes: Woolf and Faulkner’s Fictional Expansion of Jamesian Psychology,” (2021)

Phoebe Wicks, “What Ish My Nation? What Ish My Church?: Six Poetic Perspectives on National and Religious Identity in Contemporary Ireland and Mexico,” (2021)

Talia Knowles, “Winesburg-Grown Cane: Grotesques and Characterization in Jean Toomer’s *Cane*,” (2020)

Emma Robins, “‘Say her name’: News Media Erasure of Black Women’s Victimization,” (2017)

Encouraging to their faculty are the number of ways these projects required that students reflect on their Christian beliefs and practices as they completed their research and writing.

Finally, in this assessment cycle we have made consistent and conscious choices to attend conference panels and workshops on diversifying our syllabi (e.g. Cheri Larsen Hoeckley, this year chose such panels at the British Women Writers and the West Coast Regional Conference on Christianity and Literature). At times, we have also presented at these venues. For example, Kya Mangrum presented a paper at the American Studies Association on teaching Black visual culture in a literature classroom. Cheri Larsen Hoeckley, in another example, presented a paper this spring on the little-known 19th-Century British novel *The Woman of Colour* at Wheaton’s regional Conference on Christianity and Literature. These presentations repeatedly help us to develop one or two new teaching strategies. Simultaneously, these sessions demonstrate that our syllabi are as developed for diversity strategies as those in departments across the country, both at large research universities and at peer institutions. Furthermore, both reading lists and our teaching strategies for developing a sense of belonging and for fostering skills in listening across differences and writing for specific audiences and purposes seem to be at least equally developed with the strategies we are encountering at these conferences. Faculty in the department persistently research and read new texts not only to bring students relevant and up-to-date insights into our various fields, but also to model for our students how writers and

scholars engage in conversation with one another. Our efforts to learn about new texts and contexts in the field of literary studies also sharpens our ability to address questions of diversity in our classrooms.

These conferences, workshops, and continued reading and study are just one strategy the department has engaged to improve our possibilities of hiring and retaining BIPOC faculty. Over the years, the English department has also contributed much to the college's gender diversity. As our [faculty demographics](#) show, we have done well in hiring to improve college-wide gender balance. And yet, we have considerable room for improvement in ethnic diversity. In 2021-22, we failed our search for a much-needed Creative Writer because we were not able to find the candidate with depth and breadth of cultural competencies we know are possible in a novelist, poet, or playwright. In our 2022-23 hiring season, we rewrote the job description with attention to some best practices in hiring for diversity, and we will mail the description to more of our contacts in diverse circles with personal invitations to apply. We were pleased that our adjunct instructor in Screenwriting, Wendy Ely Jackson accepted our offer for a one-year position and are glad to have Pauline Remy teaching one section of World Literature for us. We hope to replicate these patterns in hiring for both mission and diversity as we fill the three faculty positions currently open in our department.

## Additional Analysis

With some studies raising concerns about declining enrollment and US demographics, it might be understandable that the college would focus resources on departments that attract students who hope for a major that will lead directly to a recognizable job. However, more nuanced and disaggregated readings of the national data are suggesting different responses to changing demographics. Under these more careful readings of the data, the English Department finds itself well positioned to recruit and retain students. [Nathan D. Grawe's address to the 2022 CCCU International Forum](#) is just one of those voices that echo many conversations the English Department has shared in the past few years. We have found Grawe's work particularly helpful because it collates data from other sources to argue for the possibilities and the cultural utility of recruiting for the Humanities in the next decade.

Finding Grawe's arguments and data compelling, the department has made several efforts to build bridges with Admissions staff, with other Humanities Departments, and with other campus entities such as CATLab, COVE, OCA, and The Gaede Institute to increase the visibility of these flexible majors that are core to the mission of the college and provide students with long-term vocational skills and aptitudes, all without requiring resource intensive facilities or technology.

In Spring of 2021, the English Department and Communications Studies spearheaded an invitation to all Admissions staff to visit lower campus departments during fall semester. Mike McKinniss made short visits through the buildings while faculty in English, Modern Languages, Communication Studies, Sociology, History, Philosophy, Religious Studies, Education, and Economics and Business cleared schedules to be in their offices to talk about the contributions their departments make to the lives of students. While this visit forged some new connections, it also made clear that Admissions staff cannot prioritize these events to better understand specific majors, while also making clear the inefficiency of involving large numbers of faculty in early stages of these conversations because they will be so one-sided. Faculty in the English Department will continue work alongside the Admissions staff to create more focused ways to make the English and Writing Programs visible in college recruiting. For instance, we have developed a departmental Instagram account (active since February 2023) that connects with interested students as well as alumni and current students. We have also created a robust and whimsical goody packet to distribute to potential majors at admissions events and when those students visit Reynolds Hall.

In Spring 2022, we also scheduled a meeting with Zak Landrum, Director of Data Services. In that meeting, we began an important conversation about how disciplines who offer Christian students alternative values to the attractions of technology and commerce might continue to "innovate," or more aptly to develop creative language for attracting young Christians. In other words, we discussed the tension between current perceived needs of CATlab and Admissions and Marketing, and the values named in documents such as "What We Want for Our Graduates," and several humanities department mission statements. That conversation was

fruitful enough to continue over email through the year. We were not able to coordinate a second meeting with Zak during the school year. The difficulty of scheduling conversations for mutual understanding between humanities faculty and marketing and admissions staff underscores the need for flexibility in schedules to prioritize these conversations in the midst of work with students. With a faculty member from the department granted release from teaching one course, the college could create a little more space for these vital conversations and planning sessions. We have made a relevant proposal in the next section of this report.

As we look to our next assessment cycle, the department looks forward to bringing in at least three new colleagues who will help us to continue our tradition of outstanding student learning, to honing our students' awareness of their marketable skills, and to building bridges with other departments on campus to strengthen recruiting for the English and Writing programs.

## Conclusions and Vision for the Future

As our success with student learning and our commitments to cross-campus networks demonstrate, [English Department faculty are trained and practiced serving the college by bolstering Humanities enrollments at the college](#). These efforts will require some time in our departmental teaching load dedicated to help non-academic departments across campus (particularly Admissions, Marketing, and The CATlab) understand and communicate the value of the traditional liberal arts for professional success and spiritual development. These skills and aptitudes, as [Nathan Grawe](#) notes, are crucial for success in an age of uncertainty and vital for the church.

We realize that all departments on campus are working with full schedules, so a small portion of our annual teaching load would efficiently contribute to opportunities to better recruit and retain students for the mission of the college, without resource-intensive additional attractions to college infrastructure or staffing. *We propose making a 4-unit (one course) reduction in teaching load for one member of the English Department over each of the next three years.*

As various sections of this report highlight, we have already built successful collaboration with other academic and administrative departments on campus for recruiting and inspiring visions of the liberal arts. With one course reduction per year for the next three years, one faculty member per year from the English Department will be able to build on these foundations to build bridges for recruiting not only in English, but across the Humanities in disciplines that do not require significant special investments for technology and facilities.

At the end of this three-year trial, the chair of the English Department will work with the Provost's office to assess the success of these measures. An increase in numbers of students majoring in the Humanities and enrolling in English courses would offer one quantitative measure of the effectiveness of this faculty recruiting and support. Because it may take some time to shift the current culture of recruiting, three years may be too short for a trial period.

Some initial conclusions, however, would be possible. Focus groups of faculty and staff members who participated in and recruiting activities during those initial three years would provide a second measure of assessment that would give some context for understanding whether the college community is better able to communicate the value of Christian liberal arts education.

Finally, the variety of contributions that English Department faculty are making across campus while we successfully maintain standards of student learning for our majors demonstrates the value of maintaining current staffing levels in the department at seven full-time members. As we continue to offer the current range of courses and collaborate with the college on more robust and effective recruiting for the Humanities, the current trends suggest that we can continue to see increases in our enrollments.

## Appendices

### Previous PRC Recommendations

In the PRC's February 2017 response to our last six-year report, they suggested that we bring the current version of our PLOs in alignment with college ILOs. The table below shows those revised PLOs.

*Alignment of new PLOs with ILOs*

	<b>Critical Thinking/Discernment</b>	<b>Reading Carefully</b>	<b>Writing with Rhetorical Sensitivity</b>
<b>English PLOs</b> (emphasis added to show alignment)	#1: Graduates of the English major will <b>demonstrate critical discernment</b> in their examination of literary texts in ways that expand their affections and sympathies—by assessing their own cultural and theological assumptions, <b>engaging in research</b> , and <b>evaluating evidence</b> .	#2: Graduates of the English major will read literary texts carefully, <b>analyzing both the contexts and the techniques</b> (e.g., literary devices and genre characteristics) that shape their meaning.	#3: Graduates of the English major will <b>engage various audiences in writing with sensitivity to rhetorical situations and scholarly standards</b> .
<b>Westmont ILOs</b> (emphasis added to show alignment)	<b>Critical Thinking:</b> Graduates of Westmont College will accurately <b>evaluate the strength of evidence</b> in support of a claim.	<b>Diversity:</b> Graduates of Westmont will effectively <b>analyze topics and human experiences using categories</b> such as race, ethnicity, gender, sexuality, socio-economic status, and disability with respect to a biblical vision of human flourishing.	<b>Written Communication:</b> Graduates of Westmont will <b>write effectively in various contexts</b> . <b>Information Literacy:</b> Graduates of Westmont will <b>identify, evaluate, and integrate sources effectively and ethically in various contexts</b> .

In response to the PRC's comments on our previous report that "the department has done well to meet enrollment challenges with greater attention to marketing our major and our courses" we noted in this assessment cycle how we have continued that work in data collection and in outreach to Admissions staff and to the CATLab Director.

The PRC responded to our 2021 report with comments that the language in our senior survey might have been phrased to prompt positive responses. We considered the language of the survey in department meetings, and Sarah Skripsky revised questions before circulating the 2022 survey.

In a subsequent response, the PRC recommended that we set benchmarks for our revised PLOs. In our 4/16/2019 department meeting, we updated our English Department Curriculum Map, assigning different courses to students' different levels of progress (Introduced, **D**eveloped, or **M**astered) on our program learning outcomes (PLOs). We assigned split levels of PLOs for our major author courses (D for lower-division students, M for upper-division students) and for the ENG 192 Capstone class (D for students pursuing a project in a genre or area for which they have had no coursework, M for students pursuing a project that is essentially a revision of previous course assignments). As a spin-off from this discussion, we entertained the idea of requiring a critical component for Capstone projects in the area of creative writing.

That same year, the PRC suggested that we contact peer institutions for ideas on increasing or sustaining enrollment. This report details many of those efforts in conversations with other departments and ideas for sustaining enrollment, as does our 2021 annual report.

## English Program Review Site

The English Department's [Program Review Page](#) includes our mission statement and Program Learning Outcomes. The Department revised that map and included it as an appendix to our 2017-20 annual report.

The table below shows the alignment of our departmental Program Learning Outcomes with Institutional Learning Outcomes.

*Alignment of new PLOs with ILOs*

	<b>Critical Thinking/Discernment</b>	<b>Reading Carefully</b>	<b>Writing with Rhetorical Sensitivity</b>
<b>English PLOs</b> (emphasis added to show alignment)	#1: Graduates of the English major will <b>demonstrate critical discernment</b> in their examination of literary texts in ways that expand their affections and sympathies—by assessing their own cultural and theological assumptions, <b>engaging in research</b> , and <b>evaluating evidence</b> .	#2: Graduates of the English major will read literary texts carefully, <b>analyzing both the contexts and the techniques</b> (e.g., literary devices and genre characteristics) that shape their meaning.	#3: Graduates of the English major will <b>engage various audiences in writing with sensitivity to rhetorical situations and scholarly standards</b> .
<b>Westmont ILOs</b> (emphasis added to show alignment)	<b>Critical Thinking:</b> Graduates of Westmont College will accurately <b>evaluate the strength of evidence</b> in support of a claim.	<b>Diversity:</b> Graduates of Westmont will effectively <b>analyze topics and human experiences using categories</b> such as race, ethnicity, gender, sexuality, socio-economic status, and disability with respect to a biblical vision of human flourishing.	<b>Written Communication:</b> Graduates of Westmont will <b>write effectively in various contexts</b> . <b>Information Literacy:</b> Graduates of Westmont will <b>identify, evaluate, and integrate sources effectively and ethically in various contexts</b> .

In addition to aligning our departmental Program Learning Outcomes with Institutional Learning Outcomes, English faculty have participated regularly on assessment teams for Institutional Learning Outcomes in this assessment cycle. The table below demonstrates that high level of participation.

	<b>English Faculty Participation in ILO Assessment</b>			
<b>2021-2022</b>	<b>2020-2021</b>	<b>2019-2020</b>	<b>2018-2019</b>	<b>2018-2019</b>
<b>Information Literacy</b>	<b>Diversity</b>	<b>Critical Thinking</b>	<b>CUPA</b>	<b>Written Communication</b>
Kya Mangrum, student essay evaluator	Kya Mangrum, assessment team member	Randy VanderMey, assessment team member	Cheri Larsen Hoeckley, student essay evaluator	Sarah Skripsky, Lead Assessment Specialist
Rebecca McNamara, student essay evaluator			Sarah Skripsky, student essay evaluator	Theresa Covich, team member
Sarah Skripsky, norming instructor and student essay evaluator				Cheri Larsen Hoeckley, student essay evaluator
				Kya Mangrum, student essay evaluator
				Carmen McCain, student essay evaluator
				Paul Willis, student essay evaluator
				Teresa Russ Covich, , student essay evaluator
				Anna Jordan, student essay evaluator
				Beth Lee, student essay evaluator
				Teddy Macker, student essay evaluator

## Summary of Assessment Results

### PLO#1

Full sets of these student papers for [PLO #1](#) and completed rubrics are found in our departmental [folder on Egnyte “Appendices \(Documents for links in Revised Report\)”](#).

The following two tables summarizing findings for this PLO also appear in the text of the report. They are here for ease of reference.

#### ENG 60 Close Reading Essay Grades

ENG 60 Close Reading Essays	Essay Grade
#1	A-
#2	B+/B
#3	A-
#4	A-
#5	A-/B+
#6	A
#7	A-
#8	A-/B+
#9	C+
#10	A/A-
#11	B+
#12	A
<b>Class Average:</b>	<b>B+</b>

#### ENG 152 Close Reading Essay Grades

ENG 152 Close Reading Essays	Essay Grade
#13	D- ( <i>note that this includes a deduction for late submission; the raw grade was C+</i> )
#14	A
#15	A
#16	C+
#17	A

#18	A
#19	A-/B+
#20	A-
#21	B-/C+
#22	A
#23	C+
#24	A
#25	A/A-
<b>Class Average:</b>	<b>B+</b>

## PLO #2

Full sets of these student papers and completed rubrics for [PLO #2](#) are found in our [Departmental Egnyte folder for PLO 1 & 2 paper sets](#)

The following two tables represent our grade norming for [PLO #2](#). These tables also appear in the body of the report and are repeated here for ease of reference.

### ENG-60 Close Reading Essay Sample Set for Grade Norming

<b>Grading Rubric Item</b>	2) Interpretation combines analysis of form and content (comments on how meaning is conveyed through poetic form or style)	3) Subject specific vocabulary of literary analysis is applied with understanding.	4) Effective use of evidence (quotes) from primary text.
<b>Paul Delaney</b>			
#2	B+	A-	A-
#7	B+	B	A-
#9	C	C-	C
#11	A	A	A
#12	A	A	A-
<b>Cheri Larsen Hoeckley</b>			
#2	B+	B+	B+
#7	B+	A-	B+

#9	B-	B+	B
#11	A-	A-	A-
#12	A	A	A
<b>Kya Mangrum</b>			
#2	B+	B+	B
#7	A-	A-	A-
#9	B+	B+	B
#11	B+	A-	A-
#12	A	A	A
<b>Rebecca McNamara</b>			
#2	B+	A-	A-
#7	B+	B	A-
#9	D	D-	C
#11	A	A	A
#12	A	A	A-

**ENG 152 Close Reading Essay Sample Set for Grade Norming**

<b>Grading Rubric Item</b>	2) Interpretation combines analysis of form and content (comments on how meaning is conveyed through poetic form or style)	3) Subject specific vocabulary of literary analysis is applied with understanding.	4) Effective use of evidence (quotes) from primary text.
<b>Paul Delaney</b>			
#16	C	C	C
#17	A	A	A
#20	B+	A-	A-
#21	C-	D+	D+
#23	C+	B-	B-
<b>Cheri Larsen Hoeckley</b>			
#16	B	B-	B
#17	A	A	A/A-
#20	B+	B+	B

#21	C-	D+	D+
#23	C+	B-	B-
<b>Kya Mangrum</b>			
#16	C+	B-	C+
#17	A-	B+	A-
#20	B-	B-	C+
#21	B-	B-	C+
#23	A-	A-	A-
<b>Rebecca McNamara</b>			
#16	C-	D+	C-
#17	A	A	A
#20	B+	A-	A-
#21	C-	D+	D+
#23	C+	B-	B-

### PLO #3

These summary results for our senior survey are presented in the body of the report on [PLO #3](#) and repeated here for ease of reference.

<b>Senior Exit Survey 2022 Question 4</b>					
<b>19 student responses (100%)</b>					
Among our department's 4 key goals for graduates, the third is to identify religious rhetoric in ways particular to literary studies: i.e., to identify how literary writers have alluded to the Bible and other religious texts in order to achieve particular rhetorical effects—for example, in addressing issues of justice. To what extent do you agree with this statement?: "I feel confident in my ability to identify religious rhetoric in these ways."					
Scale	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Responses	13	7	0	0	0

## PLO #4 (formerly #3)

Assessment for Departmental [PLO #4](#) (formerly #3 on writing with rhetorical sensitivity), in alignment with the Oral Communication ILO

The unit's assignment prompt and rubric are found with [the 9 unit portfolios](#) from our English majors in [folder on Egnyte "Appendices \(Documents for links in Revised Report\)"](#)

### PLO #4 in alignment with ILO for Written Communication Departmental Data from ILO Assessment 2019

Disaggregated Data Table: Written Communication ILO Assessment, 2019						
Criteria	Total Possible Score	ALL Average (n=164)	Females (n=95)	Males (n=65)	"White" Students (n=102)	"Students of Color" (n=55)
Rhetorical Awareness	5	3.262	3.337	3.195	3.343	3.173
Rhetorical Sensitivity and Mobility	5	3.091	3.132	3.036	3.152	3.000
Content/Message	5	3.326	3.358	3.283	3.441	3.136
Form/Organization	5	3.256	3.258	3.254	3.319	3.145
Style: Grammar, Syntax, Punctuation	5	3.235	3.300	3.145	3.304	3.109
Criteria	Total Possible Score	ALL Average (n=164)	no ENG2/104 (n=99)	ENG2 completers (n=47)	ENG2 and/or 104 completers (n=65)	
Rhetorical Awareness	5	3.262	3.227	3.266	3.315	
Rhetorical Sensitivity and Mobility	5	3.091	3.076	3.032	3.115	
Content/Message	5	3.326	3.318	3.245	3.338	
Form/Organization	5	3.256	3.303	3.106	3.185	
Style: Grammar, Syntax, Punctuation	5	3.235	3.308	3.025	3.123	

**Demographic notes:**  
The disaggregated data sets for "White" students (n=102) and "Students of Color" (n=55) exclude 7 students in the total sample for whom we lack identifying data.  
The category "Students of Color" includes students identifying as American/Alaskan Native, Asian or Asian American, Black or African American, and/or Hispanic/Latino.

“Summary Table Results of Evaluations of Oral Presentations”  
for Capstone Student Presentations in 2018.

**Summary Table Results of Evaluations of Oral Presentations**

Percent of Speakers who scored excellent, good/fair, or unsatisfactory  
for each oral communication criteria

**EXCERPT BELOW is for Audience-centered criteria ONLY.**

**Comparison Data for ALL STUDENTS vs. English students only has been separated by slashes.**

Oral Com Competency		Excellent (ALL STUDENTS/ English only)	Good to Fair (ALL STUDENTS/ English only)	Unsatisfactory (ALL STUDENTS/ English only)
<b>Audience-centeredness:</b>  Oral communication should demonstrate sensitivity to the audience and occasion. Audience-centeredness includes responding well to challenging questions, respecting intercultural differences, and handling unforeseen situations.	Sensitivity to audience & occasion	53 / 100	41 / 0	5 / 0
	Q & A time	57 / 100	41 / 0	3 / 0
	Adapt to audience	61 / 83.3	37 / 16.7	2 / 0
<b>AUDIENCE-CENTEREDNESS OVERALL RATING:</b>		<b>60 / 85.7</b>	<b>39 / 14.3</b>	<b>1 / 0</b>

*Notes: any criteria that was not applicable was left blank. Percentages reflect the actual number of presentations that scored in the category. Some evaluators marked on line between two categories; the score was attributed to the lower category. Some evaluators only completed the “overall rating” and did not mark the sub-criteria, thus explaining why the percentages in the overall evaluations do not necessarily match the sub-criteria percentages.*

*Note: 159 senior student presentations were evaluated by 11 different departments*



13. Essay length (3-4 pages)			x									
<b>Grade: B+/B</b>												

**COMMENTS:** \*See also my comments directly on your paper in highlights and blue ink\*\*

The thesis for your paper could be more complex—as is, the last two sentences of your intro function as a thesis and roadmap for the paper. But think about how you can make this argument **more nuanced**. First of all, the **figurative language** you end up discussing is a single use of a simile which also functions as irony. Since this is such a specific selection of figurative language, be specific! Point out in the thesis, and then in the body paragraph analysing line 7, that it is her use of simile and irony which conveys the sense that she is deeply out of place and lost.

Throughout the essay, there are places where you need to be more clear or specific. Remember to *\*lead the reader by the hand\** and explain your analysis every step of the way. So, for example, the paragraph on tone does a lot of observation of lines that seem to convey tone, but you do not do enough *\*analysis\** or careful examination of *why/how* those lines convey tone—instead you do more summary or paraphrase than analysis. Also in this paragraph on tone, you mention both that the tone changes (to sort of hopeful at lines 16-18) and also that the tone “remains consistently despondent”—clarify this tension between despondence and fleeting hope that you observe—push your analysis further to think about how the poem shifts, *\*where\** it shifts, and what the effects of that brief shift are on meaning.

In the final section, there is some confusion in the uses of the terms diction and imagery—you seem to argue that diction is used to convey imagery, but since you use these two terms interchangeably sometimes, it can be difficult to tell what precisely you are analysing at which point. Clarify your subject-specific terms of poetic analysis in this paragraph.

This close reading paper is designed to build on one of your poetry explications, but this paper relies too much on your previous poetry explication paper and does not do enough work to expand your analysis and also integrate those different components into a compelling thesis and conclusion. Think carefully about how you can use some of your initial observations and analysis from the explication work to make a more cohesive and nuanced argument in an essay form.

### What makes an excellent essay?

<b>INTERPRETATION &amp; ANALYSIS</b>	
1. Relevance of answer to thesis (topic)	The main argument and supporting points are clearly related to the thesis of the essay. Supporting points are not only clearly but also <i>intelligently and creatively</i> related to the thesis.
2. Interpretation combines analysis of form and content	Essay explores <i>what</i> the text means and <i>how</i> it expresses meaning through stylistic and poetic features. Attends to formal features as well as an interpretation of the meaning through an analysis of the style and meaning of the content of the text.

3. Subject-specific vocabulary of literary analysis is applied with understanding	Uses technical terms of literary, poetic, and stylistic analysis and demonstrates an understanding of the definitions of those terms of analysis through the way that they are applied in the essay.
4. Effective use of evidence (quotes) from the primary text	Uses primary evidence (primary text quotes and paraphrases—for poetic analysis, direct quotes are typically most useful) to make main argument and supporting points—not only quoting from but <i>critically engaging</i> with primary evidence to show a developed understanding of how the primary text supports the thesis. Evidence is explained in its literary context in relation to the thesis.
5. Originality of expression (versus only paraphrasing, summarizing)	Writing is in the student’s own words, and it originally expresses student’s ideas rather than only paraphrasing or summarizing plot or scholarship.
6. Synthesized, clearly, and creatively connected points	Demonstrates ability to synthesize information well, integrates primary textual evidence effectively into the analysis and connects argument back to thesis frequently and intelligently.
7. Development of argument	Key concepts related to the thesis are identified and developed clearly and creatively. Supporting evidence (primary textual evidence) relates directly to the argument and does not distract from the main thesis.
8. Originality of argument	Main argument and supporting points are not reiterations of scholarship, but they show student’s active and original engagement with the topic to produce original and creative thought on the thesis.
<b>PRESENTATION</b>	
9. Organization and structure	Organization is logical, transitions are smooth and link points together well. Transitions are indicated with signposting/ transition words and phrases; topic sentences are used to convey the main ideas of paragraphs. Clear sequence of main ideas and supporting points.
10. Clarity of expression	Writing is clear and expressive. Sentences connect with a natural flow/rhythm and are varied in style. Word choice is specific and accurate. Subject-specific vocabulary is applied with understanding.
11. Grammar, punctuation, spelling, proof-reading	Writing is fluent and virtually error-free.
12. Referencing	Consistent and correct application of MLA referencing style throughout.

**Westmont Writers’ Corner:** Writing center in Voskuyl Library 215: help with planning, writing, editing:

<http://www.westmont.edu/academics/departments/english/writers-corner.html>

**Purdue University Online Writing Lab:** excellent guidance on citation, research, and writing;

<https://owl.english.purdue.edu/owl/section/2/>

**Harvard College Writing Program: Writing Resources:** links to comprehensive guides for writing, research, and citation: <https://writingcenter.fas.harvard.edu/pages/resources>

**ENG 152 Chaucer and Medieval Literature (McNamara) Spring 2021**  
**Grading Rubric for Close Reading Paper (*Troilus & Criseyde*)**

<b>Interpretation &amp; Analysis</b>	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
1. Relevance of answer to thesis												
2. Interpretation combines analysis of form and content (comments on <b>how</b> meaning is conveyed through poetic form or style)												
3. Subject-specific vocabulary of literary analysis is applied with understanding (See the handout with Rhetorical and Stylistic Devices for a reminder of some of the many devices Chaucer uses. In addition to specific devices, you can discuss tone, voice, genre, motifs, etc.)												
4. Effective use of evidence (quotes) from the primary text												
5. Originality of expression (versus only paraphrasing, summarizing)												
6. Synthesized, clearly, and creatively connected points												
7. Development of argument												
8. Originality of argument												
<b>Presentation</b>												
9. Organization and structure												
10. Clarity of expression												
11. Grammar, punctuation, spelling, proof-reading												
12. Referencing (correct and consistent referencing throughout in MLA style)												
13. Essay length (2-3 pages, excluding Works Cited)												
<b>Grade:</b>												

**COMMENTS:** *See also my comments in blue ink and highlights on your PDF essay.*

**What makes an excellent essay?**

<b>INTERPRETATION &amp; ANALYSIS</b>	
1. Relevance of answer to thesis (topic)	The main argument and supporting points are clearly related to the thesis of the essay. Supporting points are not only clearly but also <i>intelligently</i> and <i>creatively</i> related to the thesis. The thesis for a close reading essay should focus on <b>how</b> the text conveys <b>what</b> it means.

2. Interpretation combines analysis of form and content	Essay explores <b>what</b> the text means and <b>how</b> it expresses meaning through stylistic and poetic features. Attends to <b>formal features</b> as well as an <b>interpretation of the meaning</b> through an analysis of the style and meaning of the content of the text.
3. Subject-specific vocabulary of literary analysis is applied with understanding	Uses technical terms of literary, poetic, and stylistic analysis and demonstrates an understanding of the definitions of those terms of analysis through the way that they are applied in the essay. (See, for example, <a href="#">close reading handout from <i>Knight's Tale</i></a> and rhetorical/stylistic devices on p. 2 of that handout).
4. Effective use of evidence (quotes) from the primary text	Uses primary evidence (primary text quotes and paraphrases—for poetic analysis, direct quotes are typically the most useful) to make main argument and supporting points—not only quoting from but <i>critically engaging</i> with primary evidence to show a developed understanding of how the primary text supports the thesis. Evidence is explained in its literary context in relation to the thesis.
5. Originality of expression (versus only paraphrasing, summarizing)	Writing is in the student's own words, and it originally expresses student's ideas rather than only paraphrasing or summarizing plot or scholarship.
6. Synthesized, clearly, and creatively connected points	Demonstrates ability to synthesize information well, integrates primary textual evidence effectively into the analysis and connects argument back to thesis frequently and intelligently. Uses connection and transition words/phrases well to convey points and overall argument.
7. Development of argument	Key concepts related to the thesis are identified and developed clearly and creatively. Supporting evidence (primary textual evidence) relates directly to the argument and does not distract from the main thesis.
8. Originality of argument	Main argument and supporting points are not reiterations of scholarship, but they show student's active and original engagement with the topic to produce original and creative thought on the thesis.
<b>PRESENTATION</b>	
9. Organization and structure	Organization is logical, transitions are smooth and link points together well. Transitions are indicated with signposting/ transition words and phrases; topic sentences are used to convey the main ideas of paragraphs. Clear sequence of main ideas and supporting points.
10. Clarity of expression	Writing is clear and expressive. Sentences connect with a natural flow/rhythm and are varied in style. Word choice is specific and accurate. Subject-specific vocabulary is applied with understanding.
11. Grammar, punctuation, spelling, proof-reading	Writing is fluent and virtually error-free.
12. Referencing	Consistent and correct application of MLA referencing style.

**Westmont Writers' Corner:** help with planning, writing, editing

**Purdue University Online Writing Lab:** [https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html)

**Harvard College Writing Program: Writing Resources:** links to comprehensive guides for writing, research, and citation: <https://writingcenter.fas.harvard.edu/pages/resources>

## Assessment Instruments for PLO #3

### Prompts for 2021 Assessment of [PLO #3](#) Assigned to seniors in Capstone (ENG-192)

(1) Respond to an essay from Dorothy Sayers called “The Business of the Artist” in which Sayers offers advice about virtuous vs. problematic connections between Christian faith and art.

Writing prompt: *Prompt 1: How does Dorothy Sayers define “the business of the artist,” and what role does theology and/or religious art play in her argument/thinking? Cite at least 2 specific passages from Sayers in your response of 2-3 paragraphs. Optional point of discussion: to what extent do you agree with Sayers, and why/why not?*

(2) Respond to an essay from James K.A. Smith, a philosopher who invokes the Good Samaritan parable while calling for Christian artists and writers to help “heal the imagination” in order to be true “neighbors” to all in our society, including African Americans.

Writing prompt: *Prompt 2: How does James K. A. Smith suggest that we may “heal the imagination,” and what role does the parable of the Good Samaritan play in his argument/thinking? Cite at least 2 specific passages from Smith (sometimes citing others, too) in your response of 2-3 paragraphs. Optional point of discussion: to what extent do you agree with Smith, and why/why not?*

## Rubric for 2017 Information Literacy Assessment, Adapted from previous Information Literacy ILO Assessment:

### Information Literacy in Student Writing Rubric\*

Westmont College -- Institutional Learning Outcome Assessment, 2014-15

	<b>4 - Proficient</b>	<b>3 - Competent</b>	<b>2 - Developing</b>	<b>1 - Beginning</b>
<b>Source Evaluation</b>	<p>Incorporates a wide variety of sources, demonstrating critical exploration of sources on the topic.</p> <p>Uses sources that are both relevant to the topic and are authoritative and credible.</p>	<p>Uses appropriate sources, but some sources lack variety or depth.</p> <p>The majority of sources are relevant to the topic and are authoritative and credible.</p>	<p>Uses sources that lack variety or depth, and has not sufficiently explored sources on the topic.</p> <p>Many sources do not appear relevant and/or are of questionable authority and credibility.</p>	<p>Clearly relies on poor sources and has evidently not explored the breadth of sources on the topic.</p> <p>Sources lack relevance to the topic and are not authoritative or credible.</p>
<b>Source Integration</b>	<p>Synthesizes and critically reflects on content of sources with sophistication.</p> <p>Integrates sources by summarizing and paraphrasing with sophistication, and incorporates quotations thoughtfully; thoroughly incorporates information from sources.</p>	<p>Strong evidence of synthesis and critical reflection on sources, with some areas for improvement.</p> <p>Integrates sources by summarizing, paraphrasing, and quoting, with some evidence of critical reflection on sources; incorporated sufficient information from sources.</p>	<p>Some evidence of synthesis and critical reflection on sources but with obvious areas for improvement.</p> <p>Relies on quoting or "patch writing" from sources with limited accompanying evidence of critical reflection on sources; could have incorporated more information from sources.</p>	<p>Very little evidence of critical engagement with or synthesis of sources.</p> <p>Relies on quoting or "patch writing" from sources without demonstrating true engagement with sources; fails to incorporate sufficient information from sources.</p>
<b>Source Attribution</b>	<p>Cites sources throughout paper consistently and completely.</p>	<p>Cites sources throughout paper with only occasional errors or inconsistencies.</p>	<p>Frequently cites sources incorrectly or omits some necessary citations.</p>	<p>Displays fundamental and pervasive errors in citation conventions.</p>

\*Portions of this rubric adapted from:

Gould Library Reference and Instruction Department. "Information Literacy in Student Writing Rubric and Codebook." Northfield, MN: Carleton College. 2012. <http://go.carleton.edu/6a> and AAC&U's Information Literacy VALUE Rubric, <https://www.aacu.org/value/rubrics/information-literacy>.

## Oral Communication Rubric Adopted for Senior Capstone Presentation Evaluations

WESTMONT ILO- ORAL COMMUNICATION RUBRIC		DEPT: _____	COURSE #: _____	STUDENT NAME: _____
<b>Competency</b>  <b>Message construction:</b> This outcome measures how well students devise, prepare, and create messages, focusing primarily on thesis statements, key arguments, and supporting evidence. Message construction should also be evaluated for its contextual appropriateness.	<b>Message Thesis Argument Evidence</b>	<b>Excellent</b>	<b>Good to Fair</b>	<b>Unsatisfactory</b>
	<b>Organization</b>	Thesis, message, argument, introduction & conclusion are compelling, clear, memorable, & strongly supported with variety of credible (cited) evidence, thoughtful claims.	Thesis, message, argument, introduction & conclusion are clear and acceptable. Provides adequate support, with acceptable (cited) sources. Straightforward claims.	Thesis, message, argument, introduction & conclusion are unclear, lack of evidence/support or uses sources that lack credibility, too little evidence for claims, no citations.
	<b>Language</b>	Well organized, flows well, good transitions. Cohesive. Includes a clear Preview (if appropriate).	Clear organization and flow with transitions. Includes an acceptable Preview (if appropriate).	Poorly organized and doesn't flow. Few transitions. Lacks a Preview (if needed).
		Language is varied, clear, memorable, & effective.	Language is clear, but ordinary.	Language is vague, uninteresting, or unclear.
<b>MESSAGE CONSTRUCTION OVERALL RATING:</b>				
<b>Delivery skills:</b> This outcome emphasizes the performance aspects of speech acts, primarily quality of voice (tone, pitch, rate, etc.) as well as physical presence (eye contact, gestures, posture, appropriate appearance, and energy).	<b>Vocal</b>	Appropriate vocal variety (rate, pitch, volume) that heightens attention, good energy & tone, no infrequent fillers (um, like). Effective pauses. Clear enunciation.	Moderate vocal variety (rate, pitch, volume) that keeps attention, acceptable energy & tone, some fillers (um, like). Uses pauses occasionally. Clear enunciation.	Monotone, disengaged, low energy, many fillers (um, like). Inappropriate tone for topic/audience. Needs pauses. Mumbles.
	<b>Physical</b>	Nearly continual eye contact with all audience, good posture, lack of rocking/leaning, varied gestures throughout, few nervous mannerisms. Professional attire.	Good/fair eye contact with most of audience, acceptable posture, some leaning/nervousness/rocking, some gestures, some nervous or distracting mannerisms. Acceptable attire.	No/sporadic eye contact, no gestures (or distracting ones), poor posture, lots of leaning/rocking/nervous mannerisms. Unprofessional attire.
	<b>Holistic</b>	Speaker is professional, polished, & competent. Delivery makes the message and speaker compelling and engages audience. Conversational. Prepared and well rehearsed.	Speaker appears moderately comfortable, professional, & competent. Delivery makes the message and speaker clear. Acceptably conversational. Prepared and rehearsed.	Speaker appears uncomfortable, unprepared, or unprofessional. Delivery distracts from (or inappropriate for) the message. Not conversational. Not prepared or rehearsed.
<b>DELIVERY OVERALL RATING:</b>				
<b>Audience-centeredness:</b> Oral communication should demonstrate sensitivity to the audience and occasion. Audience-centeredness includes responding well to challenging questions, respecting intercultural differences, and handling unforeseen situations.	<b>Sensitivity to audience &amp; occasion</b>	Message, thesis, and/or language are highly adapted to audience and occasion.	Message and thesis and/or language are appropriate for audience and occasion.	Message and thesis and/or language are inappropriate for audience and occasion.
	<b>Q &amp; A time</b>	Speaker is able to discern intent of Qs and address them in a compelling way while validating the question asker.	Speaker is able to answer Qs clearly. May become flustered but recovers quickly.	Speaker isn't able to answer Qs, or replies defensively or attacks speaker.
	<b>Adapt to audience</b>	Able to adapt well to the situation as unexpected events unfold.	Attempts to adapt to the situation and unforeseen events & does a decent job of it.	Does not adapt to last minute situational issues and simply sticks with plan.
<b>AUDIENCE-CENTEREDNESS OVERALL RATING:</b>				

## Alumni Survey

The [full results of our 2023](#) alumni survey are located on our departmental [Egnyte Folder "Appendices \(Documents for Links in Revised Report\)."](#)

## Senior Student Interviews

In 2021 and 2022, our graduating seniors completed exit interviews as participants in Capstone (ENG-192). If they indicated interest, faculty followed up with interviews.

[2021 Anonymous Senior Exit Survey with Faculty Interviews](#)

[2022 Anonymous Senior Exit Survey](#)

### **2022 Additional Student Comments from Post-Exit Survey Faculty Interviews**

Paul Willis  
14 June 2022

Interview with ██████████, Class of 2022

I interviewed ██████████ in the garden of Dart's Coffee for fifty minutes on 13 June 2022. This was a follow-up to his written comments on a spring survey for graduating English majors. We focused on four topics: 1) literature courses that include works from outside the traditional canon, 2) humanities courses outside the English major, 3) literature courses that address issues of gender, and 4) relationships with other English majors.

#### *1) Courses Beyond the Canon*

Rebecca McNamara's course on refugee literature was "eye-opening" for ██████████. He encountered Middle Eastern, Japanese American, and Australian voices that were new and challenging for him. His theology was widened and his empathy was deepened, just in time for the national explosion of feeling in the wake of the murder of George Floyd. ██████████ does not necessarily recommend a further adjustment of the balance between canonical and non-canonical works in our curriculum, but he wants to make sure that we continue to offer courses that focus on underrepresented authors.

#### *2) Humanities Courses Outside the English Major*

██████████ is glad that he did not complete a minor or second major, as this allowed him the freedom to choose a variety of courses in religious studies, philosophy, and history that intersected with his writing and literature classes in illuminating ways. Alister Chapman's course on European Intellectual History provided an interesting context for his encounters with Eliot and Faulkner in Paul Delaney's course on 20th-Century American Literature; Jim Taylor's course on Western Contemporary Philosophy, with its emphasis on philosophical dialogue, complemented his

Screenwriting class. █████ suggests that we advise our majors not to add a minor or second major so that they too can be free to take challenging classes in a variety of disciplines within the humanities.

### *3) Literature and Gender*

In one of Cheri Larsen Hoeckley's classes, █████ wrote a paper in response to Virginia Woolf's *Mrs. Dalloway* on the effects of PTSD on men who fought in World War One. █████ comes from a military family. His father, both grandfathers, and an uncle or two have all served in the armed forces. This novel, and the research he did for the paper, helped him better understand the ways that the veterans in his family do and don't communicate about their war experiences—and what their expectations are for him when it comes to "being a man."

### *4) Relationships with Other English Majors*

█████ was friends with only three or four other English majors, but these few relationships were important to him. If he had been able to go on England Semester, he thinks he would have made more friends within the major. He is glad, however, to have made a number of good friends outside of the major. He is also glad that the cancellation of England Semester allowed him to take part in the San Francisco program, which was a landmark experience for him.

█████ is interested in creative writing but was not attracted to the student-run Writer's Guild or Poetry Club "because of the people in those groups." However, he always regarded Reynolds Hall as a hospitable place, and he felt free to hang out on the porch or in the lounge, alone or with others, both during and after hours. While on the San Francisco program, he informally organized groups of people to get together to read poetry, sometimes at Rusty Springer's place. █████ thinks that spontaneous social events like these are worth more than any social events that the department might organize for English majors.

Paul Willis  
18 June 2022

Interview with █████, Class of 2022

I interviewed █████ for an hour at the Daily Grind on 16 June 2022. This was a follow-up to his written comments on a spring survey for graduating English majors. We focused on four topics: 1) interdisciplinary connections, 2) the most valuable qualities he gained from his English classes, 3) relationships with his English professors, and 4) relationships with other English majors.

### *1) Interdisciplinary Connections*

██████ was surprised by the connections he made between English and mathematics, his second major. He completed a highly technical honors thesis in math, and just the presence of a number of English professors and English majors at his honors presentation made him think about his project in a different way. He was intrigued by the presuppositions within the questions asked by the English professors at his presentation, and he also found himself focusing on how best to communicate his technical material to his English major friends. Already a journalist as this year's editor of the *Horizon*, he finds himself considering how he might interpret technical subjects to a general audience in the future. Perhaps he might find a role as a science writer. Working on the *Horizon* solidified the values of empathy and interconnection he learned in his classes, especially from Cheri Larsen Hoeckley and Randy VanderMey.

### *2) Valuable Qualities Gained from English Courses*

From Cheri and Randy in particular, ██████ feels that he learned to slow down, think carefully, and look at the world with curiosity and wonder. He loved the way that these professors were open to ideas from the students, letting them guide the conversations that unfolded during class. Even partial or "negligible" ideas were not dismissed. ██████ feels he has learned to pay attention to possibilities within half-formed thoughts. In terms of class content, he especially appreciated the opportunity to explore works from outside the British-American canon.

### *3) Relationships with English Professors*

For ██████, Reynolds Hall was always a hospitable place. He felt free to approach Cheri and Randy in particular at any time, sometimes for what turned out to be very long conversations. He recalls one instance in which he had a satisfying talk with Cheri about a novel he was reading in Randy's class.

### *4) Relationships with Other English Majors*

Partly because of Covid, ██████ was not aware of who all the other English majors were until graduation. His best English major friend, however, was someone with whom he never shared an English course. Though he had a number of friends in the major, his closest friends were in other majors. He agrees that the department could perhaps do more to create space and opportunity for natural connection between majors. However, he said that attending plays with other students in Paul Delaney's Shakespeare class was not a particularly bonding experience for him. ██████ noted that much of the work that English majors do—reading works of literature and composing papers—is not collaborative by nature. He contrasted this with the way that math majors might work through a set of problems together.



ENG-006 Studies in Lit.	ENGL 155 Reading Writers: Intro to Lit. Studies	ENGL 230 Intro to Genre		ENGL 190 Intro to English Studies  ENGL 460 Studies in Genre		ENGL 290 Intro to Lit. Methods	ENG 201 English Studies	
ENG-006ENV Studies in Lit: Env								
ENG-006WA Studies in Lit.								
ENG-007H First Year Honors Sem in Lit.								
ENG-014 Intro to Creative Writing		ENGL 260 The Craft of Writing	ORV 375 Special topics in Lit. and Creative Writing					
ENG-044 Studies in World Lit.		ENGL 200 Intro to Global Lit.	ENG 350 Topics in Global Lit.  ENG 351 Topics in Representational Ethics		LIT 3050– Diverse Voices of World Lit.		ENG 475 Contemp. Lit. of Global Diversity	ENGL058 Native American Women Writers
ENG-044ENV Studies in World Lit: Environ		ENGL 300 Advanced Studies in Global Lit.						
ENG-045 Studies in Classic Lit.	ENGL 111 Studies in		ENG 362 Classical Lit.				ENG 470 Western Lit. in Translation	

	Western Lit.							
ENG-046 Survey of British Literature to 1800	ENGL 215 Classical and Early Brit Lit.	ENGL 210 Intro to Early British Lit.	ENG 214 Survey of Brit. Lit. I	ENGL 251 Brit. Lit. I  ENGL 370 Studies in Brit. Lit.	LIT 2054– British Writers I		ENG 350 British Lit.	
ENG-047 Survey Brit Lit 1800-Present	ENGL 365 British Lit. after 1939	ENGL 215 Intro to Later Brit Lit.		ENGL 252 Brit. Lit. II  ENGL 253 Brit. Lit. III	LIT 2055– British Writers II			
ENG-060 Writers in Conversation								
ENG-087 Intro to Journalism		ENGL 240 Basic Journalism	ENG 440 The Lit. Journal					
ENG-090 Methods of Reading			ENG 420 Lit. Criticism					
ENG-101 Film Studies					LIT 3051– Diverse Voices of Cinema			
ENG-104 Modern Grammar & Advanced Comp.			ENG 312 Topics in Advanced Composition	ENGL 245 Advanced Composition	LIN 3065– English Grammar and Usage			
ENG-106 Language Acquisition				ENGL 320 Studies in Grammar & Language				

ENG-111/112/113 Screenwriting I			COM 217 Intro to Screenwriting					ENGL064D Elements of Creative Writing: Screenwriting
ENG-117/WA Shakespeare	ENGL 156 Intro to Lit. Studies (Shakespeare)	ENGL 206 Shakespeare-rience	ENGL 335 Advanced Studies in a Major Author-Shakespeare	ENG 333 Shakespeare	LIT 4061-Shakespeare		ENG 456 Shakespeare	ENGL020 How Shakespeare Works  ENGL 154 Shakespeare: The Comedies and Histories  ENGL155 Shakespeare: The Tragedies and Romances  ENGL170 Shakespeare's Sonnet
ENG-119 Feminist and Gender Theory								
ENG-121 Romantic Lit. 1798-1832			ENG 334 The British Romantic Period		LIT 4046-Romantic Lit.	ENGL 288 Modern British Literary Traditions	ENG 461 Enlightenment and Romantic Brit. Lit.	
ENG-122 Victorian Lit. 1832-1900			ENG 338 Victorian Lit.		LIT 4047-Victorian Lit.		ENG 465 British Victorian Lit.	ENGL091 Enlightenment, Romantic & Victorian Lit.

ENG-130 Early American Lit.	ENGL 341 18th and 19th Cent. American Lit.	ENGL 220 Intro to American Lit.	ENG 344 Early American Lit.	ENGL 281 American Lit. I  ENGL 282 American Lit. II	LIT 2056–American Writers I  LIT 2057–American Writers II  LIT 4000–American Lit. to 1900	ENGL 289 The American Experience in Lit.	ENG 330 American Lit.  ENG 431 Early American Lit.	
ENG-131 Major Amer Writers 1865-1914			ENG 345 American Romanticism	ENGL 360 Studies in American Lit.	Lit 4020–American Lit. since 1900		ENG 432 Nineteenth-cent. American Lit.	ENGL162 – Race and Ethnicity in Nineteenth Cent. American Lit.
ENG-132 Major Amer Writers 1914-1945			ENG 348 Contemp. American Lit.	ENGL 440 Studies in Major Authors			ENG 437 Modern American Lit.	ENGL089A American Modernism
ENG-134 Ethnicity & Race in Amer Lit.	ENGL 124 Mixed-Race Identity in Modern Lit.		ENG 347 African-American Lit.	ENGL 283 Race and Ethnicity in American Lit.  ENGL 390 Intro to Critical Theory	LIT 3052–Diverse Voices of American Lit.	ENGL 142 Joyful Noise! On Black Lit. and Musicality  ENGL 341 Race, Law, and Lit.	ENG 440 American Multicultural Lit.	ENGL120A 19th Cent. American Lit.: Cross-Dressing and Race Passing  ENGL125C Intro to African-American Lit. ENGL044 Contemporary Native American/Indigenous Lit. ENGL146-Asian American

								Poetry: 1960s to the Present
ENG-135 Faulkner								
ENG-141 Creative Writing	ENGW 213 Creative Writing	ENGL 362 Creative Writing: Fiction	ENG 212 Intro to Creative Writing  ENG 314 Creative Writing: Fiction					ENGL064 Creative Writing: Fiction  ENGL183A Advanced Creative Writing: Fiction
ENG-142 Workshop in Creative Writing								ENGL04B Creative Writing: Poetry  ENGL080 Intermediat e Creative Writing: Poetry  ENGL183B : Advanced Creative Writing: Poetry ENGL064A Creative Writing: Fiction

ENG-143 Topics in Writing								
ENG-151 Milton & the Early 17th c.					LIT 4045– 17th Cent. English Lit.			ENGL156 - Milton and Visual Culture
ENG-152 Chaucer & Medieval Lit.	ENGL 331 Medieval Lit.		ENG 331 Medieval Lit.		LIT 2052– World Lit: Ancient and Medieval Lit.  LIT 4044– Medieval Lit.	ENGL 287 Literary Experime nts from Chaucer to Milton	ENG 451 Medieval British Lit.	ENGL078 Medieval Drugs  ENGL170L The Other Chaucer  ENGL170K The Canterbury Tales
ENG-158 Lit. Eng Renaiss 1485- 1600	ENGL 336 The English Renaissa nce		ENG 332 Renaissance Lit.  ORV 355 Renaissan ce Narrative				ENG 455 Renaissan ce and 17th- Cent. British Lit.	ENGL099 The Idea of the Renaissa nce
ENG-160 Women Writers			ORV 330 Women, Religion and Reform		LIT 3053– Diverse Voices of Women Writers	ENGL 274 Women Writers		ENGL106 19th-Cent. US Women Writers
ENG-163 Authors in Context								
ENG-164 Topics in Classic Lit.								ENGL102 Early Modern Romance
ENG-165 Topics in World Lit.				ENGL 290 World Lit.	LIT 3050– Diverse Voices of World Lit.			

ENG-166 Neoclassic Lit 1660-1798	ENGL 338 Restoration and Eighteenth-Cent Lit.		ENG 335 18th cent. Brit. Lit.					
ENG-167 Writers' Corner								
ENG-168 Student Publications: Horizon		ENGL 341 Feature Journalism						
ENG-169 Student Publications: Phoenix								
ENG-170 British Novel 1700- Present			ENG 336 British modernism  ENG 337 Contemp. Brit. Lit.					ENGL075 British Novel II
ENG-181 Modern and Contemporary Poetry	ENGW 335 Poetry Writing and Criticism	ENGL04B Creative Writing: Poetry  ENGL080 Intermediate Creative Writing: Poetry  ENGL086 Poetry Movements since the 1950s	ENG 202 Poetry and Poetics  ENG 316: Creative Writing: Poetry	ENGL 343 Creative Writing: Poetry				ENGL086 Poetry Movements since the 1950s

ENG-182 Modern & Contemporary Fiction				ENGL 344 Creative Writing: Fiction				ENG 468 Modern Brit. Lit.	ENGL188– American Lit. After 1945
ENG-183 Modern and Contemporary Drama									
<b>English Department Course Offerings at Comparative Institutions (Page 9 of 9 pages)</b>									
ENG-185 Modern and Contemporary Irish Lit.									ENGL050 Modern British and Irish Fiction
ENG- 186/187 British and Irish Theatre I									
ENG- 191SS Reading in the Community									
ENG-199 Major Honors	ENGL 499 Honors Thesis	ENGL 399 Honors Thesis							

<b>Statistical Overview of English Departments at Comparative Institutions</b>					
<b>School</b>	Number of Students	Number of Faculty in English Dept.	Students : English Faculty	Units for Major	Number of Courses Listed
Westmont College	1300	8	130:1	40 units	54
Wheaton	2850	13	219:1	40	63

Calvin	3840	20	192:1	39	46
Gordon	1450	8	180:1	26	46
Biola	6220	12	518:1	42-48	21
Pt. Loma	3220	30	107:1	54	35
Occidental	2050	5	410:1	44	20
Pepperdine	7630	20	380:1	42	27
Pomona	1660	18	92:1	40	74
<b>average</b>	3358.7	15.1	248:1	40.7	42.9

Writing Minors at Comparison Institutions								
Westmont	Wheaton	Calvin	Gordon	Biola	Pt. Loma	Occidental	Pepperdine	Pomona
Yes, within English dept. (20 units)	No; offers only writing concentration and English minor	Yes, within English dept. Writing concentration (45 hours), writing minor (21 hours)	Yes, within English dept. Professional writing minor (Intro class 4 credits, + 16 elective credits)	No; only offers English minor and Writing for Film and Television major	Yes, but not in English; within Department of Lit., Journalism, Writing, & Languages	Yes, but not in English; offers Interdisciplinary Writing minor within Interdisciplinary Writing.	Yes, but not in English; offers Creative Writing minor within the same department.	Yes; offers a Writing studies minor within the English & Modern Languages dept.

## Faculty Race/Ethnicity and Gender Breakdown

<b>English Faculty Race/Ethnicity &amp; Gender Breakdown</b>		
Full-time Faculty from 2016-2021		
	Black	White
Female Faculty	1	4
Male Faculty	0	3

## Review of Library Holdings

### **English Six Year Report: Library Support**

**Diane Ziliotto, English Liaison Librarian and Jana Mayfield Mullen, Library Director**

**2016 – 2022**

The English Department and the Library share a very robust and collegial working relationship and have done so through the past 30 years. Beginning with a collaborative assessment project done in 2014, that relationship has become stronger and even more productive. The most recent academic year (2021-22) saw the departments collaborating on the college's assessment of its Institutional Learning Outcome for Information Literacy, the results of which will be made available in Fall 2022.

Diane Ziliotto serves as the Liaison Librarian to the English department and is responsible for ordering books and other materials for the collection. She solicits title requests from department professors as well as consulting book reviews to make appropriate selections. During the first few months of the pandemic, the library made a strong effort to purchase electronic titles but has more recently tried to find a balance with print and electronic orders. Most journal subscriptions are electronic and all databases that serve the department are electronic. (Appendix B)

The Office of the Provost provides money to new professors to order library materials in their areas of expertise. With the additions of Dr. Carmen McCain (2016, African Literature), Dr. Rebecca McNamara (2017, medieval literature), and Dr. Kya Mangrum (2018, African-American literature), the library was able to expand its collection of materials in each of these areas.

The strongest relationship between the library and the English department is in their shared efforts in library instruction. Both departments prioritize a two-session sequence with the ENG-002 (English Composition) sections. The first session is an introduction to library resources conducted by Diane Ziliotto, which takes place when the class is about to begin researching for a big paper. The second session is taught by Dr. Theresa Covich, Library Academic Support Manager, and focuses on source integration during the writing process. This session is timed to take place while the students are working on their first or second drafts of their papers. Both departments believe that this approach provides the students a strong foundation in research and writing skills that they can further develop and draw upon in future courses during their college careers.

As we look to the future, the library would like to continue this partnership in instruction and in collection development. The librarians believe that the English department faculty are among their strongest allies. The recent work that both departments did on the Information Literacy ILO reinforced this relationship. We hope that this shared history and our common goals will continue to strengthen our ties in the coming years.

## English Seven Year Report

**2016-2022**

### Appendix A: Library Instructional Support

#### Information Literacy Instruction

**2016-2017**

2017-03-07	Diane Ziliotto	21	ENG-002-1	Teddy Macker
2016-10-21	Diane Ziliotto	15	ENG-002-1	Sarah Skripsky
2016-09-26	Diane Ziliotto	15	ENG-002-1	S Skripsky
2017-04-06	Diane Ziliotto	20	ENG-002-2	R VanderMey
2016-11-08	Diane Ziliotto	15	ENG-002-2	Covich
2016-10-06	Diane Ziliotto	15	ENG-002-2	Teresa Covich
2017-01-17	Diane Ziliotto	11	ENG-002-3	Beth Lee
2017-02-16	Diane Ziliotto	11	ENG-002-3	Beth Lee
2016-10-19	Diane Ziliotto	19	ENG-002-3	Teddy Macker
2016-11-10	Diane Ziliotto	17	ENG-002-4	Jordan
2016-10-18	Diane Ziliotto	17	ENG-002-4	Anna Jordan
2016-11-01	Diane Ziliotto	18	ENG-002-5	Beth Lee
2016-10-20	Diane Ziliotto	18	ENG-002-5	Beth Lee
2016-11-03	Diane Ziliotto	19	ENG-002-6	Beth Lee
2016-10-18	Diane Ziliotto	19	ENG-002-6	Beth Lee
2016-10-14	Diane Ziliotto	12	ENG-117	Paul Willis

**2017-2018**

2107-10-06	Diane Ziliotto	21	ENG-002	Theresa Covich
2017-10-11	Diane Ziliotto	19	ENG-002-2	Theresa Covich
2017-10-12	Diane Ziliotto	15	ENG-002-3	Elizabeth Hess
2017-10-19	Diane Ziliotto	25	ENG-002-5	Beth Lee
2017-10-31	Diane Ziliotto	17	ENG-002-6	Rebecca McNamara
2017-11-03	Diane Ziliotto	20	ENG-002-4	Carmen McCain
2018-02-27	Diane Ziliotto	16	ENG-002-2	Elizabeth Hess
2018-02-28	Diane Ziliotto	16	ENG-151-1	Paul Willis

**2018-2019**

2018-09-27	Diane Ziliotto	17	ENG-002-5	Carmen McCain
2018-10-03	Diane Ziliotto	13	ENG-002-2	Robert Speiser
2018-10-04	Diane Ziliotto	17	ENG-002-6	Beth Lee
2018-10-16	Diane Ziliotto	13	ENG-002-4	Elizabeth Hess
2018-10-16	Diane Ziliotto	16	ENG-002-3	Elizabeth Hess
2018-10-18	Diane Ziliotto	20	ENG-002-1	Anna Jordan
2018-10-18	Diane Ziliotto	3	ENG-117-1	Paul Willis
2019-01-31	Diane Ziliotto	17	ENG-002-4	Kelsey Lahr
2019-03-06	Diane Ziliotto	17	ENG-002-1	Rebecca McNamara
2019-05-15	Diane Ziliotto	5	ENG-002-1	Kya Mangrum

**2019-2020**

ENG 002	3/25/2020, 11:30, Zoom (audio only)	Theresa Covich	15	?
ENG-002	10/24, 1:15 pm, RH 209	Theresa Covich	16	?
ENG-002	11/06/2019, 12:45 pm, Winter 212	Theresa Covich	17	?
ENG-002	November 1, 2019 12:45 pm Library instruction lab	Jana Mayfield Mullen	6	Covich

ENG-002 English Comp	9/26/19 10:10 - 11:15 am, Library Instruction Lab	Jana Mayfield Mullen	19	Speiser
ENG-002 English Comp	Tuesday, Oct. 1, 2019, 1:15-2:00	Jana Mayfield Mullen	18	Vandermey
ENG-002 English Composition	Thursday, October 24, 9 am, Instruction lab	Jana Mayfield Mullen	10	Covich

### 2020-2021

12	ENG-002	McCain	Zoom	11/9/2020	Theresa Covich
17	ENG-002-2 English Comp	Carmen McCain	Zoom	10/7/2020	Diane Ziliotto
19	ENG-002-5	Susan Isaac	Zoom	10/6/2020	Diane Ziliotto
17	ENG-002-OL1 English Comp	Paul Delaney	Zoom	10/14/2020	Diane Ziliotto
20	ENG-002-OL2; English Comp	Rebecca McNamara	Online via Zoom	3/8/2021	Diane Ziliotto
6	ENG-117-1 Shakespeare	Paul Willis	Zoom	10/15/2020	Diane Ziliotto

### 2021-2022

17	ENG-002	Susan Isaac	Adams 217	10/7/2021	Theresa Covich
10	ENG-002	Beth Lee	RH 109	10/8/2021	Theresa Covich
17	ENG-002	Sarah Skripsky	Winter tent	10/21/2021	Theresa Covich
16	ENG-002	Cheri Larsen-Hoeckley	RH 109	10/26/2021	Theresa Covich
12	ENG-002	McCain	RH 209	3/24/2022	Theresa Covich
14	ENG-002	McNamara	Reynolds tent	3/30/2022	Theresa Covich
5	ENG-002	Kya Mangrum	VL 204	4/7/2022	Theresa Covich
6	ENG-002	Covich	RH 109	5/9/2022	Theresa Covich
6	ENG-002	Covich	Zoom	5/11/2022	Theresa Covich
5	ENG-002	Covich	RH 109	5/13/2022	Theresa Covich

6	ENG-002	Covich	RH 109	5/16/2022	Theresa Covich
6	ENG-002	Covich	Zoom	5/18/2022	Theresa Covich
6	ENG-002	Covich	RH 109	5/20/2022	Theresa Covich
6	ENG-002	Covich	RH 109	5/23/2022	Theresa Covich
6	ENG-002	Covich	Zoom	5/25/2022	Theresa Covich
6	ENG-002	Covich	RH 109	6/1/2022	Theresa Covich
5	ENG-002	Covich	RH 109	6/6/2022	Theresa Covich
6	ENG-002	Covich	RH 109	6/8/2022	Theresa Covich
14	ENG-002-3	Skripsky	Winter tent	2/17/2022	Theresa Covich
17	ENG-002-4; English Comp	Cheri Larsen-Hoeckley	Computer Lab	9/28/2021	Diane Ziliotto
18	ENG-002-5; English Comp	Susan Isaac	Adams 217	9/30/2021	Diane Ziliotto
18	ENG-002-ENV	Robert Speiser	VL computer lab	12/2/2021	Theresa Covich
19	ENG-002ENV-1; English Composition: Environment	Robert Speiser	Library Computer Lab	9/21/2021	Diane Ziliotto
18	English Comp; ENG-002-3	Sarah Skripsky	Winter Tent 2 (Physics Patio)	10/5/2021	Diane Ziliotto
8	English Comp; ENG-002-6	Beth Lee	Computer Lab	9/29/2021	Diane Ziliotto
20	English Composition; ENG-002-1	Rebecca McNamara	Zoom	3/7/2022	Diane Ziliotto
17	English Composition; ENG-002-2	Carmen McCain	RH 209	2/17/2022	Diane Ziliotto
20	English Composition; ENG-002-3	Sarah Skripsky	Physics Tent	2/8/2022	Diane Ziliotto
8	English Composition; ENG-002-4	Kya Mangrum	Computer Lab	2/15/2022	Diane Ziliotto

## Library Tutoring

Tutoring was only offered one term. Laura Joy Phillips supported both Paul Willis's and Paul Delaney's ENG-006 courses Spring 2019.

Sarah Skripsky and those instructors supported the idea of reading tutoring for those courses, and Laura visited the classes to announce her sessions as a study resource. Laura had one session with one student on Jan 23rd 2019, otherwise no one came, so those got cancelled (shifted to "as requested", but

no one requested). Theresa Covich, then Library Academic Support Manger, had five students she had heard about (through Early Alerts or other student support staff). She and Laura tried to reach out to them--no avail.

Going forward, there is great/increased need for reading support. Sarah Skripsky is trying to submit a proposal for a 1 credit lab for certain students to take alongside ENG-002. The library would be willing to provide a tutor but needs to have some way of knowing they would come.

**English Six Year Report  
Voskuyl Library Academic Support  
2015-2022**

**Appendix B: Expenditures for Scholarly Resources**

<b>Fiscal Year</b>	<b>Books **</b>	<b>Databases</b>		<b>Journals</b>	
2016-2017	\$1609.22	Literature Resource Center Archive (Access Fee)  MLA International Bibliography Project Muse Standard Collection Shakespeare survey online World Shakespeare bibliography online (John's Hopkins university press)	1400.44	American Literature College Composition and Communication College English Critical inquiry CRITICAL INQUIRY - ONLINE Critical Quarterly English Journal Exemplaria : A Journal of Theory in Medieval and Renaissance Studies Film Quarterly - Online /For Institutions/ Georgia Review Literature Compass Nineteenth-Century Literature - Online /For Institutions/ Pmla : Publications Of The Modern Language Association Of America - Online Pmla : Publications Of The Modern Language Association Of America – Online Review Of English Studies - Online /For Us Canada/ Yale Review - Online /All Except Wiley Europe UK/ /Non-Licensed Orders Placed After 2010/	4852.00

2017-2018	\$ 953.40	Literature Resource Center Archive (Access Fee) Project Muse Standard Collection Oxford English Dictionary Online MLA International Bibliography Literature Resource Center Archive (Access Fee) Oxford English Dictionary Online MLA International Bibliography World Shakespeare bibliography online (John's Hopkins university press) Shakespeare survey online	<b>1296</b> <b>5.87</b>	American Literature College Composition And Communication College English Critical Inquiry - Online Critical Quarterly English Journal Film Quarterly - Online /For Institutions/ Georgia Review Literature Compass Nineteenth-Century Literature - Online /For Institutions/ Pmla : Publications Of The Modern Language Association Of America - Online Pmla : Publications Of The Modern Language Association Of America - Online Review Of English Studies - Online /For Us Canada/ Yale Review - Online /All Except Wiley Europe Uk/ /Non-Licensed Orders Placed After 2010/	4692
2018-2019	\$1501.98	Literature Resource Center Archive (Access Fee) Project Muse Standard Collection Oxford English Dictionary Online MLA International Bibliography Literature Resource	<b>7743.36</b> <b>NOTE</b> : <b>None of these titles are in Chen a's spread</b>	American Literature College Composition And Communication Critical Inquiry - Online Critical Quarterly Film Quarterly - Online /For Institutions/ Georgia Review Literature Compass Nineteenth-Century Literature - Online /For Institutions/ Pmla : Publications Of The Modern Language Association Of America - Online Pmla : Publications Of The Modern Language Association Of America - Online Review Of English Studies Yale Review - Online /All Except Wiley Europe Uk/ /Non-Licensed Orders Placed After 2010/	<b>5137</b>

		Center Archive (Access Fee) Oxford English Dictionary Online MLA International Bibliography World Shakespeare bibliography online (John's hopkins university press) Shakespeare survey online	<b>sheet</b>		
2019- 2020	\$1920 .52	Digital Theatre Plus Literature Resource Center Archive (Access Fee) Oxford English Dictionary Online Digital Theatre Plus Literature Resource Center Archive (Access Fee) Oxford English Dictionary Online Oxford Reference Online - Premium Collection MLA International Bibliography	<b>7683. 89</b>	American Literature College Composition And Communication Critical Inquiry - Online Critical Quarterly Film Quarterly - Online /For Institutions/ Georgia Review Literature Compass Nineteenth-Century Literature - Online /For Institutions/ Pmla : Publications Of The Modern Language Association Of America - Online Review Of English Studies Yale Review - Online /	<b>4813</b>
2020- 2021	\$1241 .53	Digital Theatre Plus MLA International Bibliography	<b>8310. 29</b>	American Literature College Composition and Communication Critical Inquiry - Online Critical Quarterly Film Quarterly	<b>4635</b>

		Literature Resource Center Archive (Access Fee) Oxford English Dictionary Online		Georgia Review Literature Compass Nineteenth-Century Literature Review of English Studies Yale Review - Online	
2021-2022	\$1215.92	MLA International Bibliography Oxford English Dictionary Online Literature Resource Center Archive (Access Fee) Digital Theatre Plus		American Literature College Composition And Communication Critical Inquiry Critical Quarterly Film Quarterly Georgia Review Literature Compass Nineteenth-Century Literature	

**\*\*Books Ordered 2016-2022  
(18 pages)**

Title	Author	Edition	Publisher Name	P	Material Format	Order Item Unit Price	Budget Period
1Q84 /	Murakami, Haruki,; Rubin, Jay, Gabriel, Philip,	Vintage International edition.	Vintage International,	2013	Book	30.60	2017 Jun - 2018 May
30 Great Myths about Chaucer	Prendergast, Thomas A.; Trigg, Stephanie		Wiley-Blackwell		Book_Digital	24.95	2020 Jun - 2021 May

Abyssinia's Samuel Johnson :Ethiopian thought in the making of an English author /	Belcher, Wendy Laura.	N/A	Oxford University Press,	2012	Book	48.90	2019 Jun - 2020 May
A companion to chivalry /	Jones, Robert W. Coss, Peter R.,	N/A	The Boydell Press,	2019	Book	72.43	2019 Jun - 2020 May
African novels and the question of orality /	Julien, Eileen,	N/A	Indiana University Press,	1992	Book	29.95	2017 Jun - 2018 May
Afropolitan Literature As World Literature	Hodapp, James		Bloomsbury USA		Book_Digital	120.00	2020 Jun - 2021 May
Afterlife /	Daly, Padraig J.	N/A	Dedalus,	2010	Book	15.95	2020 Jun - 2021 May
Against world literature: on the politics of untranslatability /	Apter, Emily S.,	N/A	Verso,	2013	Book	29.95	2017 Jun - 2018 May
A journey with two maps: becoming a woman poet /	Boland, Eavan.	N/A	W.W. Norton & Co.,	2012	Book	15.82	2019 Jun - 2020 May
All bullshit and lies. : insincerity, irresponsibility, and the judgment of untruthfulness /	Heffer, Chris,	N/A	Oxford University Press,	2020	Book	29.95	2021 Jun - 2022 May
American food writing: an anthology with classic recipes /	O'Neill, Molly,	N/A	Library of America,	2007	Book	13.00	2019 Jun - 2020 May
A poet's Dublin /	Boland, Eavan; Meehan, Paula, Randolph, Jody Allen,	First American edition.	W. W. Norton & Company,	2016	Book	18.71	2019 Jun - 2020 May
A thousand mornings /	Oliver, Mary,	N/A	Penguin Press,	2012	Book	17.00	2018 Jun - 2019 May

At penpoint: African literatures, postcolonial studies, and the Cold War /	Popescu, Monica,	N/A	Duke University Press,	20 20	Book	26.9 9	2021 Jun - 2022 May
A woman without a country: poems /	Boland, Eavan,	First American edition.	W.W. Norton & Company,	20 14	Book	15.7 2	2019 Jun - 2020 May
Behind my eyes /	Lee, Li-Young,	First edition.	W. W. Norton & Company,	20 09	Book	14.9 5	2017 Jun - 2018 May
Between earth and sky. Black sun /	Roanhorse, Rebecca,	First Saga Press hardcover edition.	Saga Press,	20 20	Book	14.7 9	2021 Jun - 2022 May
Between memory and hope: readings on the liturgical year /	Johnson, Maxwell E.,	N/A	Liturgical Press,	20 00	Book	49.9 5	2019 Jun - 2020 May
Binti: home /	Okorafor, Nnedi,	First edition.	Tom Doherty Associates,	20 17	Book	14.9 9	2017 Jun - 2018 May
Binti: the night masquerade /	Okorafor, Nnedi,	First edition.	Tom Doherty Associates,	20 18	Book	14.9 9	2017 Jun - 2018 May
Black and more than black: African American fiction in the post era /	Leader-Picone, Cameron,	N/A	University Press of Mississippi,	20 19	Book	30.0 0	2020 Jun - 2021 May
Bloodchild and other stories /	Butler, Octavia E.,	Second edition.	Seven Stories Press,	20 05	Book	14.0 0	2018 Jun - 2019 May
Charlotte Brontë: a fiery heart /	Harman, Claire,	First Vintage books edition.	Vintage Books,	20 17	Book	20.0 0	2018 Jun - 2019 May
Chaucer: a European life /	Turner, Marion,	N/A	Princeton University Press,	20 19	Book	26.3 0	2019 Jun - 2020 May
Clinging to a myth: the story behind evolution /	Janabi, T. H.	N/A	American Trust Publications,	19 90	Book	18.2 5	2020 Jun - 2021 May

Colonizing the past: mythmaking and pre-Columbian Whites in nineteenth-century American writing /	Watts, Edward,	N/A	University of Virginia Press,	20 20	Book	37.5 0	2021 Jun - 2022 May
Conamara blues: poems /	O'Donohue, John,	1st ed.	Cliff Street Books,	20 01	Book	13.9 9	2020 Jun - 2021 May
Dante /	Took, J. F.,	N/A	Princeton University Press,	20 20	Book	35.0 0	2020 Jun - 2021 May
Dante's Christian ethics: Purgatory and its moral contexts /	Corbett, George,	N/A	Cambridge University Press,	20 20	Book	99.9 9	2020 Jun - 2021 May
Devotions: the selected poems of Mary Oliver /	Oliver, Mary,	N/A	Penguin Press, an imprint of Penguin Random House LLC,	20 17	Book	30.0 0	2018 Jun - 2019 May
Dog songs: thirty-five dog songs and one essay /	Oliver, Mary,	N/A	The Penguin Press,	20 13	Book	16.0 0	2018 Jun - 2019 May
Do the right thing /	Lee, Spike, Dickerson, Ernest R. Lee, Bill, Brown, Barry Alexander, Aiello, Danny, Davis, Ossie, Dee, Ruby, Edson, Richard, Esposito, Giancarlo, Nunn, Bill, Turturro, John, Savage, John, Perez, Rosie, Forty Acres & a Mule Filmworks, Criterion Collection (Firm),	Director-approved two DVD special edition.	The Criterion Collection,	20 19	Video DVD	22.9 2	2020 Jun - 2021 May

Doubtful readers: print, poetry, and the reading public in early modern England /	McCarthy, Erin A.,	First edition.	Oxford University Press,	2020	Book	83.38	2021 Jun - 2022 May
Eavan Boland: a critical companion: poetry, prose, interviews, reviews, and criticism /	Boland, Eavan.; Randolph, Jody Allen.	1st American ed.	W.W. Norton,	2008	Book	19.95	2019 Jun - 2020 May
Eavan Boland: a sourcebook: poetry, prose, interviews, reviews and criticism /	Boland, Eavan. Randolph, Jody Allen.	N/A	Carcanet,	2007	Book	28.53	2019 Jun - 2020 May
Echoes of Memory	O'Donohue, John		Penguin Random House LLC		Book Digital	68.00	2020 Jun - 2021 May
Edmund Spenser: a life /	Hadfield, Andrew.	1st ed.	Oxford University Press,	2012	Book	27.95	2018 Jun - 2019 May
Emotions in Medieval Arthurian Literature	Saunders, Corinne.		Boydell & Brewer		Book Digital	99.00	2018 Jun - 2019 May
Enkindling love: the legacy of Teresa of Avila and John of the Cross /	Ahlgren, Gillian T. W.,	N/A	Fortress Press,	2016	Book	39.00	2019 Jun - 2020 May
Entering Teresa of Avila's Interior castle: a reader's companion /	Ahlgren, Gillian T. W.,	N/A	Paulist Press,	2005	Book	00.00	2019 Jun - 2020 May
Ernest Hemingway: a biography /	Dearborn, Mary V.,	First Vintage books edition.	Vintage,	2018	Book	18.00	2018 Jun - 2019 May
Ethnic Notions - African American Stereotypes and Prejudice					Video	150.00	2020 Jun - 2021 May
Exit west: a novel /	Hamid, Mohsin,	N/A	Riverhead Books,	2017	Book	26.00	2017 Jun - 2018 May
Faith, hope and poetry: theology and the poetic imagination /	Guite, Malcolm.	N/A	Ashgate,	2012	Book	35.75	2019 Jun - 2020 May

Far East Deep South					Video	150.00	2021 Jun - 2022 May
Felicity /	Oliver, Mary,	N/A	Penguin Books,	2017	Book	16.00	2018 Jun - 2019 May
Feminists Theorize the Political	Butler, Judith; Scott, Joan W.		Routledge		Book Digital	170.00	2019 Jun - 2020 May
Film festivals: culture, people, and power on the global screen /	Wong, Cindy H.,	N/A	Rutgers University Press,	2011	Book	28.95	2019 Jun - 2020 May
Film festivals: history, theory, method, practice /	Valck, Marijke de, Kredell, Brendan, Loist, Skadi,	N/A	Routledge,	2016	Book	44.95	2019 Jun - 2020 May
First Knight /	Connery, Sean, Gere, Richard, Ormond, Julia, Cross, Ben, Zucker, Jerry, Cameron, Lorne, Hoselton, David, Nicholson, William, Lowry, Hunt,; Columbia Pictures. Columbia TriStar Home Video (Firm),	N/A	Columbia TriStar Home Video,	2006	Video_D VD	06.28	2020 Jun - 2021 May
Furious flower: seeding the future of African American poetry /	Gabbin, Joanne V., Alleyne, Lauren K., Dove, Rita; James Madison University.; Furious Flower Conference	N/A	Triquarterly Books, Northwestern University Press,	2020	Book	34.95	2020 Jun - 2021 May

Geoffrey Chaucer in context /	Johnson, Ian R.	First paperback edition.	Cambridge University Press,	2021	Book	29.99	2020 Jun - 2021 May
Ghana must go /	Selasi, Taiye,	N/A	Penguin,	2014	Book	16.00	2017 Jun - 2018 May
God and the Gawain-Poet	Hatt, Cecilia A.		Boydell & Brewer		Book Digital	130.00	2018 Jun - 2019 May
Gods of jade and shadow /	Moreno-Garcia, Silvia,	Del Rey trade paperback edition.	Del Rey,	2020	Book	10.40	2021 Jun - 2022 May
Godzilla /	Tanaka, Tomoyuki, Kayama, Shigeru, Murata, Takeo, Honda, Ishirō, Takarada, Akira, Burr, Raymond, Shimura, Takashi, Kōchi, Momoko, Hirata, Akihiko, Murakami, Fuyuki.Sakai, Sachio,Sugai, Kin,Tamai, Masao, Tsuburaya, Eiji, Ifukube, Akira, Morse, Terry; Image Entertainment (Firm)	N/A	Image Entertainment,	2012	Video_DVD	27.30	2020 Jun - 2021 May
Haiti's paper war: post-Independence writing, civil war, and the making of the republic, 1804-1954 /	Stieber, Chelsea,	N/A	New York University Press,	2020	Book	30.00	2021 Jun - 2022 May

Hamlet and the vision of darkness /	Lewis, Rhodri,	N/A	Princeton University Press,	2017	Book	40.95	2017 Jun - 2018 May
Homegoing: a novel /	Gyasi, Yaa,	First Vintage books edition.	Vintage Books,	2017	Book	16.00	2017 Jun - 2018 May
Homes and haunts: touring writers' shrines and countries /	Booth, Alison,	First edition.	Oxford University Press,	2016	Book	85.00	2017 Jun - 2018 May
Household words; a weekly journal 1850-1859,	Lohrli, Anne.	N/A	University of Toronto Press	1973	Book	31.94	2018 Jun - 2019 May
Human chain /	Heaney, Seamus,	1st American paperback ed.	Farrar, Straus and Giroux,	2011	Book	10.89	2019 Jun - 2020 May
Impossible desire and the limits of knowledge in Renaissance poetry /	Hyman, Wendy Beth,	First edition.	Oxford University Press,	2019	Book	81.99	2021 Jun - 2022 May
In plain sight: nineteenth-century American women's poetry and the problem of literary history /	Socarides, Alexandra,	First edition.	Oxford University Press,	2020	Book	77.81	2021 Jun - 2022 May
Inside Paradise lost reading the designs of Milton's epic /	Quint, David,	N/A	Princeton University Press,	2014	Book	38.97	2018 Jun - 2019 May
In the meantime: temporal colonization and the Mexican American literary tradition /	Murrah-Mandril, Erin,	N/A	University of Nebraska Press,	2020	Book	50.00	2020 Jun - 2021 May
Irony and sarcasm /	Kreuz, Roger J.,	N/A	The MIT Press,	2020	Book	08.99	2021 Jun - 2022 May
Jane Austen's names: riddles, persons, places /	Doody, Margaret Anne,	N/A	The University of Chicago Press,	2015	Book	22.50	2021 Jun - 2022 May

John Donne in context /	Schoenfeldt, Michael Carl,	N/A	Cambridge University Press,	2019	Book	99.99	2019 Jun - 2020 May
Kalpa imperial: the greatest empire that never was /	Gorodischer, Angélica.; Le Guin, Ursula K.,	1st ed.	Small Beer Press,	2003	Book	16.00	2018 Jun - 2019 May
Kindred /	Butler, Octavia E.	25th anniversary ed.	Beacon Press,	2003	Book	09.65	2019 Jun - 2020 May
Kintu /	Makumbi, Jennifer Nansubuga, Bady, Aaron,	N/A	Transit Books,	2017	Book	16.95	2017 Jun - 2018 May
Langston's salvation: American religion and the bard of Harlem /	Best, Wallace D.	N/A	New York University Press,	2017	Book	22.00	2018 Jun - 2019 May
Languaging myths and realities: journeys of Chinese international students /	Zhang-Wu, Qianqian,	N/A	Multilingual Matters,	2022	Book	17.99	2021 Jun - 2022 May
Literary Afrofuturism in the twenty-first century /	Lavender, Isiah, Yaszek, Lisa,	N/A	The Ohio State University Press,	2020	Book	34.95	2021 Jun - 2022 May
Literature's children: the critical child and the art of idealization /	Joy, Louise,	N/A	Bloomsbury Academic, Bloomsbury Publishing Plc,	2019	Book	39.95	2020 Jun - 2021 May
Lyrical liberators: the American antislavery movement in verse, 1831-1865 /	Pelaez, Monica,	N/A	Ohio University Press,	2018	Book	34.95	2019 Jun - 2020 May
Making sense: the glamorous story of English grammar /	Crystal, David,	N/A	Oxford University Press,	2017	Book	24.95	2018 Jun - 2019 May
Markets, state, and people: economics for public policy /	Coyle, Diane,	N/A	Princeton University Press,	2020	Book	39.95	2019 Jun - 2020 May
Medieval and Early Modern Murder	Tracy, Larissa		Boydell & Brewer		Book Digital	130.00	2018 Jun -

							2019 May
Mere reading: the poetics of wonder in modern American novels /	Mitchell, Lee Clark,	N/A	Bloomsbury Academic,	2017	Book	29.95	2018 Jun - 2019 May
Middle English /	Strohm, Paul,	N/A	Oxford University Press,	2007	Book	39.99	2017 Jun - 2018 May
MLA guide to digital literacy /	Carillo, Ellen C.,	N/A	The Modern Language Association of America,	2019	Book	16.00	2019 Jun - 2020 May
MLA handbook /	Modern Language Association of America,	Ninth edition.	The Modern Language Association of America,	2021	Book	22.00	2021 Jun - 2022 May
MLA handbook /	Modern Language Association of America,	Ninth edition.	The Modern Language Association of America,	2021	Book	22.00	2021 Jun - 2022 May
Mornings in Jenin: a novel /	Abulhawa, Susan.	1st U.S. ed.	Bloomsbury,	2010	Book	17.00	2017 Jun - 2018 May
Naming what we know: threshold concepts of writing studies /	Adler-Kassner, Linda, Wardle, Elizabeth	N/A	Utah State University Press,	2015	Book	25.95	2018 Jun - 2019 May
Narrative of the life of Frederick Douglass, an American slave, written by himself: authoritative text contexts criticism /	Douglass, Frederick, Andrews, William L., McFeely, William S.,	Second edition.	W.W. Norton & Company,	2017	Book	19.01	2019 Jun - 2020 May
Naturalizing Africa: ecological violence, agency and postcolonial resistance in African literature /	Iheka, Cajetan Nwabueze,	N/A	Cambridge University Press,	2018	Book	73.71	2018 Jun - 2019 May
New and selected poems /	Oliver, Mary,	N/A	Beacon Press,	1992	Book	16.00	2018 Jun - 2019 May
New collected poems /	Boland, Eavan.	1st American ed.	W.W. Norton,	2008	Book	11.56	2019 Jun - 2020 May

Object lessons: the life of the woman and the poet in our time /	Boland, Eavan.	N/A	W.W. Norton,	1996	Book	16.52	2019 Jun - 2020 May
Of one blood, or the hidden self /	Hopkins, Pauline E.	1st Washington Square Press trade pbk. ed.	Washington Square Press,	2004	Book	12.44	2019 Jun - 2020 May
Oil on water: a novel /	Habila, Helon,	1st American ed.	W.W. Norton & Co.,	2011	Book	14.95	2017 Jun - 2018 May
Pan-African American literature: signifyin(g) immigrants in the twenty-first century /	Li, Stephanie,	N/A	Rutgers University Press,	2018	Book	32.95	2018 Jun - 2019 May
Phillis Wheatley chooses freedom: history, poetry, and the ideals of the American Revolution /	Barker-Benfield, G. J.,	N/A	New York University Press,	2018	Book	39.00	2019 Jun - 2020 May
Poetic relations: intimacy and faith in the English Reformation /	Furey, Constance M.,	N/A	The University of Chicago Press,	2017	Book	45.00	2018 Jun - 2019 May
Postcolonial ecocriticism: literature, animals, environment /	Huggan, Graham, Tiffin, Helen,	Second edition.	Routledge, an imprint of the Taylor & Francis Group,	2015	Book	49.95	2017 Jun - 2018 May
Psycho /	Perkins, Anthony, Miles, Vera Gavin, John.Balsam, Martin,McIntire, John,Leigh, Janet.Hitchcock, Alfred,Stefano, Joseph.Bloch, Robert,; Universal Pictures (Firm)Universal Studios Home Video (Firm)	Collector's ed.	Universal Home Video,	1998	Video_DVD	08.99	2020 Jun - 2021 May

Rape and Resistance	Alcoff, Linda Martín.		John Wiley & Sons, Inc.		Book_Di gital	69.9 5	2019 Jun - 2020 May
Reading Dante: from here to eternity /	Shaw, Prue,	N/A	Liveright Publishing Corporation, a division of W.W. Norton & Company,	20 15	Book	28.9 5	2017 Jun - 2018 May
Reading Jane Austen /	Davidson, Jenny,	N/A	Cambridge University Press,	20 17	Book	64.9 9	2018 Jun - 2019 May
Readings From the Book of Exile	Pádraig Ó Tuama		Lightning Source Inc. (Tier 1)		Book_Di gital	10.4 0	2020 Jun - 2021 May
Refugee tales /	Herd, David, Pincus, Anna,	N/A	Comma Press,	20 16	Book	14.9 9	2017 Jun - 2018 May
Reimagining the Middle Passage: Black resistance in literature, television, and song /	Green, Tara T.,	N/A	The Ohio State University Press,	20 18	Book	32.2 7	2019 Jun - 2020 May
Re-membering and surviving: African American fiction of the Vietnam War /	Hanshaw, Shirley A. J.,	N/A	Michigan State University Press,	20 21	Book	39.9 5	2021 Jun - 2022 May
Run Lola run =Lola rennt /	Tykwer, Tom, Potente, Franka,Bleibtr eu, Moritz,Knaup, Herbert,Petri, Nina.; Sony Pictures Classics (Firm)X Filme Creative Pool.Bavaria Film International (Firm)Sony Pictures Home Entertainment (Firm)	N/A	Sony Pictures Home Entertainment,	20 05	Video_D VD	06.4 6	2020 Jun - 2021 May

Seamus Heaney: a bibliography 1959-2003 /	Brandes, Rand.; Durkan, Michael J.	N/A	Faber and Faber,	2008	Book	19.39	2019 Jun - 2020 May
Season of crimson blossoms /	Ibrahim, Abubakar Adam,	N/A	Cassava Republic,	2016	Book	15.95	2017 Jun - 2018 May
Selected essays /	Ní Dhomhnaill, Nuala, Frawley, Oona.	N/A	New Island,	2005	Book	38.63	2019 Jun - 2020 May
Selected poems of Edna St. Vincent Millay /	Millay, Edna St. Vincent, Jackson, Timothy F., Peppe, Holly,	An annotated edition.	Yale University Press,	2016	Book	35.00	2017 Jun - 2018 May
Shades of gray: writing the new American multiracialism /	McKibbin, Molly Littlewood,	N/A	University of Nebraska Press,	2018	Book	65.00	2019 Jun - 2020 May
Shakespeare in a divided America: what his plays tell us about our past and future /	Shapiro, James,	N/A	Penguin Press,	2020	Book	18.00	2020 Jun - 2021 May
Shakespeare's accents: voicing identity in performance /	Massai, Sonia,	N/A	Cambridge University Press,	2020	Book	89.71	2021 Jun - 2022 May
Silencing cinema: film censorship around the world /	Biltreyst, Daniël, Vande Winkel, Roel,	N/A	Palgrave Macmillan,	2013	Book	32.00	2017 Jun - 2018 May
Slow violence and the environmentalism of the poor /	Nixon, Rob,	Paperback edition.	Harvard University Press,	2013	Book	22.00	2018 Jun - 2019 May
So long been dreaming: postcolonial science fiction & fantasy /	Mehan, Uppinder, Hopkinson, Nalo.	N/A	Arsenal Pulp Press,	2004	Book	24.95	2017 Jun - 2018 May
Sorry for your troubles /	Ó Tuama, Padraig,	Second edition.	Canterbury Press,	2016	Book	15.29	2020 Jun - 2021 May

Sounding the seasons: seventy sonnets for the Christian year /	Guite, Malcolm.; Watts, Fraser N.	N/A	Canterbury Press,	20 12	Book	26.0 0	2019 Jun - 2020 May
Speaking Out	Serisier, Tanya		Springer Nature		Book_Di gital	89.0 0	2019 Jun - 2020 May
Spenserian moments /	Teskey, Gordon,	N/A	The Belknap Press of Harvard University Press,	20 19	Book	45.0 0	2020 Jun - 2021 May
Style: lessons in clarity and grace /	Williams, Joseph M., Bizup, Joseph,	Twelfth edition.	Pearson,	20 17	Book	59.9 9	2019 Jun - 2020 May
Swing time /	Smith, Zadie,	N/A	Penguin Books,	20 17	Book	17.0 0	2017 Jun - 2018 May
Symptomatic Subjects: Bodies, Medicine, and Causation in the Literature of Late Medieval England	Orlemanski, Julie		University of Pennsylvania Press		Book_Di gital	69.9 5	2018 Jun - 2019 May
Tell me how it ends: an essay in forty questions /	Luiselli, Valeria,	N/A	Coffee House Press,	20 17	Book	12.9 5	2017 Jun - 2018 May
Teresa of Avila and the politics of sanctity /	Ahlgren, Gillian T. W.,	N/A	Cornell University Press,	19 96	Book	57.8 8	2019 Jun - 2020 May
Teresa of Avila and the rhetoric of femininity /	Weber, Alison,	N/A	Princeton University Press,	19 90	Book	34.1 8	2019 Jun - 2020 May
The archive of fear: white crisis and Black freedom in Douglass, Stowe, and Du Bois /	Zwarg, Christina,	First edition.	Oxford University Press,	20 20	Book	80.0 0	2021 Jun - 2022 May
The Augustinian theology of W.H. Auden /	Schuler, Stephen J.	N/A	University of South Carolina Press,	20 13	Book	49.9 5	2018 Jun - 2019 May

The Beats: a literary history /	Belletto, Steven,	N/A	Cambridge University Press,	20 20	Book	25.8 6	2021 Jun - 2022 May
The blue between sky and water: a novel /	Abulhawa, Susan,	Paperback edition.	Bloomsbury,	20 16	Book	16.0 0	2017 Jun - 2018 May
The buck, the Black, and the existential hero: refiguring the Black male literary canon, 1850 to present /	Haile, James B.,	N/A	Northwestern University Press,	20 20	Book	34.9 5	2021 Jun - 2022 May
The Cambridge companion to American fiction after 1945 /	Duvall, John N.	N/A	Cambridge University Press,	20 12	Book	00.0 0	2018 Jun - 2019 May
The Cambridge companion to the body in literature /	Hillman, David Maude, Ulrika,	N/A	Cambridge University Press,	20 15	Book	28.9 9	2018 Jun - 2019 May
The Cambridge history of Native American literature /	Taylor, Melanie Benson,	N/A	Cambridge University Press,	20 20	Book	142. 98	2021 Jun - 2022 May
The complete guide to mid-range glazes: glazing & firing at cones 4-7 /	Britt, John.	N/A	Lark Ceramics,	20 14	Book	29.9 5	2019 Jun - 2020 May
The dark fantastic: race and the imagination from Harry Potter to The Hunger Games /	Thomas, Ebony Elizabeth,	N/A	New York University Press,	20 19	Book	27.0 0	2019 Jun - 2020 May
The found and the lost /	Le Guin, Ursula K.,	First Saga Press paperback edition November 2017.	Saga Press,	20 17	Book	12.2 0	2019 Jun - 2020 May
The Henry Louis Gates, Jr. reader /	Gates, Henry Louis, Wolf, Abby.	N/A	Basic Civitas Books,	20 12	Book	29.9 9	2018 Jun - 2019 May
The Hermits of Big Sur /	Huston, Paula,	N/A	Liturgical Press,	20 21	Book	25.0 0	2021 Jun - 2022 May

The hungry tide /	Ghosh, Amitav,	1st Mariner books ed.	Houghton Mifflin,	2006	Book	15.95	2018 Jun - 2019 May
The hymnal: a reading history /	Phillips, Christopher N.,	N/A	Johns Hopkins University Press,	2018	Book	39.95	2018 Jun - 2019 May
The last dreamers: new & selected poems /	Daly, Padraig J.	N/A	Dedalus; Distributed in the USA by Dufour Editions,	1999	Book	19.40	2020 Jun - 2021 May
The legal epic: Paradise Lost and the early modern law /	Chapman, Alison A.,	N/A	The University of Chicago Press,	2017	Book	40.00	2018 Jun - 2019 May
The lies that bind: rethinking identity, creed, country, color, class, culture /	Appiah, Anthony,	Liveright paperback edition.	Liveright Publishing Corporation, a division of W.W. Norton & Company,	2019	Book	15.95	2019 Jun - 2020 May
The life of Mark Twain: the middle years, 1871-1891 /	Scharnhorst, Gary, Missouri Humanities Council. State Historical Society of Missouri.	N/A	University of Missouri Press,	2019	Book	23.64	2020 Jun - 2021 May
The liturgical year /	Chittister, Joan.	N/A	Thomas Nelson,	2010	Book	15.99	2019 Jun - 2020 May
The lost books of Jane Austen /	Barchas, Janine,	N/A	Johns Hopkins University Press,	2019	Book	28.99	2021 Jun - 2022 May
The making of Jane Austen /	Looser, Devoney,	N/A	Johns Hopkins University Press,	2017	Book	16.90	2017 Jun - 2018 May
The Norton anthology of poetry /	Ferguson, Margaret W., Kendall, Tim, Salter, Mary Jo,	Sixth edition.	W.W. Norton & Company,	2018	Book	78.95	2018 Jun - 2019 May

The Norton Chaucer /	Chaucer, Geoffrey, Lawton, David, Arch, Jennifer, Lynch, Kathryn L., Chaucer, Geoffrey,	N/A	W.W. Norton & Company,	2019	Book	50.00	2019 Jun - 2020 May
The novel stage: narrative form from the Restoration to Jane Austen /	Frank, Marcie,	N/A	Bucknell University Press,	2020	Book	34.95	2020 Jun - 2021 May
The other sea /	Daly, Padraig J.	N/A	Dedalus Press,	2003	Book	27.90	2020 Jun - 2021 May
The Oxford dictionary of original Shakespearean pronunciation /	Crystal, David,	N/A	Oxford University Press,	2016	Book	39.95	2019 Jun - 2020 May
The Penguin dictionary of sociology /	Abercrombie, Nicholas.; Hill, Stephen, Turner, Bryan S.	5th edition.	Penguin,	2006	Book	30.00	2019 Jun - 2020 May
The pragmatist turn: religion, the Enlightenment, and the formation of American literature /	Gunn, Giles B.,	N/A	University of Virginia Press,	2017	Book	29.50	2018 Jun - 2019 May
The promise of the suburbs: a Victorian history in literature and culture /	Bilston, Sarah,	N/A	Yale University Press,	2019	Book	40.00	2019 Jun - 2020 May
The rise of the African novel: politics of language, identity, and ownership /	Mūkoma wa Ngūgī,	N/A	University of Michigan Press,	2018	Book	24.95	2019 Jun - 2020 May
The selected letters of Ralph Ellison /	Ellison, Ralph, Callahan, John F., Conner, Marc C.,	First edition.	Random House,	2019	Book	50.00	2020 Jun - 2021 May
The teaching archive: a new history for literary study /	Buurma, Rachel Sagner, Heffernan, Laura,	N/A	The University of Chicago Press,	2021	Book	30.00	2020 Jun - 2021 May

The third Walpurgis Night: the complete text /	Kraus, Karl, et al	N/A	Yale University Press,	20 20	Book	18.4 6	2021 Jun - 2022 May
The value of Milton /	Leonard, John	N/A	Cambridge University Press,	20 16	Book	26.9 9	2018 Jun - 2019 May
The world republic of letters /	Casanova, Pascale, DeBevoise, M. B.,	N/A	Harvard University Press,	20 04	Book	27.5 0	2017 Jun - 2018 May
The written word: the power of stories to shape people, history, civilization /	Puchner, Martin,	Trade paperback edition	Random House,	20 18	Book	17.8 6	2020 Jun - 2021 May
This is how you lose her /	Díaz, Junot,	First Riverhead trade paperback edition.	Riverhead Books,	20 13	Book	06.9 9	2019 Jun - 2020 May
Tom Stoppard's plays :patterns of plenitude and parsimony /	Purse, Nigel,	N/A	Brill Rodopi,	20 17	Book	226. 99	2017 Jun - 2018 May
Too afraid to cry :memoir of a stolen childhood /	Cobby Eckermann, Ali,	First American edition.	Liveright Publishing Corporation, a division of W. W. Norton & Company,	20 18	Book	25.9 5	2017 Jun - 2018 May
Transition to college writing /	Hjortshoj, Keith.	2nd ed.	Bedford/St. Martins,	20 09	Book	31.9 9	2019 Jun - 2020 May
Troubled memories :iconic Mexican women and the traps of representation /	Estrada, Oswaldo,	N/A	State University of New York Press,	20 18	Book	25.9 5	2020 Jun - 2021 May
Two-way mirror :the life of Elizabeth Barrett Browning /	Sampson, Fiona,	First American edition.	W. W. Norton & Company,	20 21	Book	24.8 3	2021 Jun - 2022 May
Victor Hugo's works.	Hugo, Victor,	Sterling ed.	Aldine,	19 10	Book	23.5 7	2018 Jun - 2019 May

Virginia Woolf's modernist path :her middle diaries & the diaries she read /	Lounsberry, Barbara,	N/A	University Press of Florida,	20 16	Book	24.9 5	2018 Jun - 2019 May
Virginia Woolf, the war without, the war within :her final diaries & the diaries she read /	Lounsberry, Barbara,	N/A	University Press of Florida,	20 18	Book	84.9 5	2018 Jun - 2019 May
Waiting on the word :a poem a day for Advent, Christmas and Epiphany /	Guite, Malcolm,	N/A	Canterbury Press,	20 15	Book	16.0 0	2019 Jun - 2020 May
Washington Black /	Edugyan, Esi,	First Vintage books edition.	Vintage Books, a Division of Penguin Random House LLC,	20 19	Book	11.5 6	2018 Jun - 2019 May
When the light of the world was subdued, our songs came through: a Norton anthology of Native Nations poetry /	Harjo, Joy, Howe, Leanne, Foerster, Jennifer Elise, Westerman, Gwen	First edition.	W. W. Norton & Company,	20 20	Book	16.3 4	2020 Jun - 2021 May
Where the light fell: a memoir /	Yancey, Philip,	First edition.	Convergent,	20 21	Book	24.8 7	2021 Jun - 2022 May
Women poets of the English Civil War /	Ross, Sarah C. E., Scott-Baumann, Elizabeth,	N/A	Manchester University Press,	20 18	Book	28.9 5	2018 Jun - 2019 May
Word in the wilderness: a poem a day for Lent and Easter /	Guite, Malcolm,	N/A	Canterbury Press,	20 14	Book	21.0 0	2019 Jun - 2020 May
Words matter: meaning and power /	McConnell-Ginet, Sally,	N/A	Cambridge University Press,	20 20	Book	21.3 3	2021 Jun - 2022 May
Wordsworth's fun /	Bevis, Matthew,	N/A	The University of Chicago Press,	20 19	Book	27.5 0	2020 Jun - 2021 May
Worlds enough: the invention of realism in the Victorian novel /	Freedgood, Elaine; Savarese, Anne, Tan, Jenny,	N/A	Princeton University Press,	20 19	Book	35.0 0	2020 Jun - 2021 May

Zahrah the Windseeker /	Okorafor, Nnedi. Cooper, Stephanie,	N/A	Graphia,	20 08	Book	08.9 9	2017 Jun - 2018 May
Zoo city /	Beukes, Lauren,	First Mulholland books paperbac k edition.	Mulholland Books/Little, Brown and Company,	20 16	Book	15.9 9	2017 Jun - 2018 May

## Internships Report

This is the first full assessment cycle since English have been required to complete an internship. The following table details those placements.

<b>English Internships Fall 2017 - Summer 2022 (1 of 2)</b>			
<b>All internships completed while enrolled in ENG 190</b>			
<b>Semester</b>	<b>Internship Site</b>	<b>Location</b>	<b>In Person/Remote</b>
2017 Fall	Child Hope International	Santa Barbara, CA	In Person
2017 Fall	ShelterBox	Carpinteria, CA	In Person
2017 Fall	Westmont Career Development and Calling	Santa Barbara, CA	In Person
2017 Fall	ShelterBox	Carpinteria, CA	In Person
2017 Fall	Santa Barbara Mission Archives	Santa Barbara, CA	In Person
2017 Fall	Immigrant Hope Santa Barbara	Santa Barbara, CA	In Person
2017 Fall	Douglas Green Productions	Los Angeles, CA	Remote/In Person
2017 Fall	Immigrant Hope Santa Barbara	Santa Barbara, CA	In Person
2017 Fall	Central Machine and Welding	Santa Barbara, CA	In Person
2018 Summer	Biblica	Colorado Springs, CO	In Person
2018 Fall	Laurel Springs School	West Chester, PA	Remote
2018 Fall	Parker Clay	Santa Barbara, CA	In Person
2018 Fall	Carpinteria High School	Carpinteria, CA	In Person
2018 Fall	South Coast Literacy Council	Lompoc, CA	In Person
2019 Summer	Santa Barbara Community Church	Santa Barbara, CA	In Person
2019 Fall	Westmont Community Garden	Santa Barbara, CA	In Person
2019 Fall	Immigrant Hope Santa Barbara	Santa Barbara, CA	In Person
2019 Fall	San Marcos High School	Santa Barbara, CA	In Person
2019 Fall	Child Hope International	Santa Barbara, CA	In Person
2019 Fall	Vedder Ranch	Santa Barbara, CA	In Person
2019 Fall	Signature Parking	Santa Barbara, CA	In Person
2019 Fall	The Good Men Project	Pasadena, CA	Remote
2019 Fall	Santa Barbara High School	Santa Barbara, CA	In Person

2019 Fall	Santa Barbara High School	Santa Barbara, CA	In Person
2019 Fall	Westmont College, English Department	Santa Barbara, CA	In Person
2020 Summer	Origin Co-work	Houston, TX	In Person
2020 Fall	Westmont College, Registrar's Office	Santa Barbara, CA	In Person/Remote
2020 Fall	Immigrant Hope Santa Barbara	Santa Barbara, CA	In Person/Remote
<b>English Internships Fall 2017 - Summer 2022 (page 2)</b>			
<b>All internships completed while enrolled in ENG 190</b>			
<b>Semester</b>	<b>Internship Site</b>	<b>Location</b>	<b>In Person/Remote</b>
2020 Fall	Partners in Education	Santa Barbara, CA	Remote
2020 Fall	South Coast Literacy Council	Lompoc, CA	Remote
2021 Summer	Easy Event Planning	Nevada	Remote
2021 Fall	Turner Foundation	Santa Barbara, CA	In Person
2021 Fall	Santa Barbara Legal Aid Foundation	Santa Barbara, CA	In Person
2021 Fall	Turner Foundation	Santa Barbara, CA	In Person
2021 Fall	Because of Hope	Santa Barbara, CA	In Person
2021 Fall	Turner Foundation	Santa Barbara, CA	In Person
2021 Fall	Westmont Athletic Events Office	Santa Barbara, CA	In Person
2021 Fall	I-5 Freedom Network	San Clemente, CA	Remote
2021 Fall	International Rescue Mission	Atlanta, GA	Remote
2022 Summer	Procore Technologies	Santa Barbara, CA	In Person

## Budget Analysis

As a result of our learning in this program review cycle about the continued success of student learning in the English major even while our enrollments decline, the department recommends one course release per year for the next three years for one faculty member to be chosen by the Provost. That faculty member would work with Admissions staff and OCA staff to help promote the humanities at Westmont. There would be no additional cost to the academic budget. Current students would experience a slight decline in literature and writing offerings. We do not propose replacing this course assignment with an adjunct.

We face a series of departures at the end of this review cycle. While we understand the pressure of budgets and enrollment, it is also crucial to point out the economic efficiency of an English Department that can continue to offer the full range of upper-division courses in literature and writing that we have offered in this assessment cycle. English courses require no expensive equipment, technology, or workspaces, yet our courses prepare students well for meaningful and economically sustainable roles post-Westmont. The low unit count (40 units) makes English a flexible major for students who choose a second major to enhance their Westmont degree. Likewise, the Writing Minor and Film Studies Minors are attractive to students who strive to deepen their intellectual development while preparing for professional roles. Sustaining these cost-effective programs and contributing to the General Education curriculum requires seven (7) full-time faculty, at a minimum.

## Items to be Considered for Action Plan/Key Questions

Beginning with a department meeting in 2017, and over email conversations thereafter, we agree on the following key questions:

1. How well are internships fostering English majors' learning?
2. What further steps can we take to continue to strengthen enrollments in the English major?

We are already engaged in the following conversations and actions:

- Take time annually in department meetings for the instructor for ENG-190 to report on students' internship experiences.
- Work with the Provost's Office to create a course release for a department faculty member (annually from 2023-2026) to team with Admissions and OCA staff on the value of the humanities and social sciences.
- Continue to consider connections between enrollment in English 2 and a sense of belonging at Westmont.
- Consider systems for tracking alumni employment and church involvement.
- Continue to evaluate contributions to teaching in General Education and interdisciplinary minors (as reflected in a [sample faculty load report from 2022-23](#)). How might this important teaching be more sustainable?

## Sample Syllabi for Courses Developed in this Assessment Cycle

### ENG-006ENV-1 Studies in Literature: Environmental Studies

“In a manner evident yet mysterious, the poem or the drama or the novel seizes upon our imaginings. We are not the same when we put down the work as we were when we took it up . . . Great works of art pass through us like storm winds, flinging open the doors of perception, pressing upon the architecture of our beliefs with their transforming powers.”

--George Steiner, in *Tolstoy or Dostoevsky*

### ENG-006ENV-1 Studies in Literature: Environmental Studies

Westmont College

Spring 2021

**Professor:** Dr. Randall J. VanderMey, Professor of English  
 Office: 101 Reynolds Hall  
 Phone: x7145  
 Office Hours: By appointment  
 Email: [vanderme@westmont.edu](mailto:vanderme@westmont.edu)  
 Emergency contact: 805-403-4251 (DM)

#### Class Time and Place:

**MWF 11:30am-12:35pm**

Note on Meeting Place: Given the wider spread of COVID-19 this semester compared to last, I plan to hold our class on Zoom until further notice, with the suspicion that we will need to remain on Zoom for the entire semester. If we are able to meet person-to-person in a classroom, that classroom has not yet been assigned.

#### Required Texts:

##### NOVEL

Powers, Richard. *The Overstory: A Novel*. W.W. Norton & Co., 2019. ISBN: 9780393356687

Ko-Eun, Yun. *The Disaster Tourist: A Novel*. Trans. from Korean by Lizzie Buehler.

Berkeley, CA: Counterpoint, 2020. ISBN: 978164094161

##### POETRY

Hinton, David. *The Wilds of Poetry: Adventures in Mind and Landscape*. Boulder, CO: Shambhala Publications, Inc., 2017. ISBN: 9781611804607

Oliver, Mary. *The Selected Poems*. Penguin Publishing Group, 2020. ISBN: 9780399563263

##### DRAMA

Frayn, Michael. *Copenhagen*. Bloomsbury Publ. Co., 2010. ISBN : 9780413773715

**NON-FICTION**

Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. Milkweed Editions, 2015 ISBN: 9781571313560

Abram, David. *Becoming Animal: An Earthly Cosmology*. Knopf Doubleday Publishing Group, 2011. ISBN: 9780375713699

**ALSO REQUIRED:**

Assorted poems and essays (Pages on Canvas)

A critical response journal, either handwritten or electronic

**What's the Course About?**

It's about literature in the English language—how to read with increasing critical skill and deepening appreciation works in four major genres: poetry, fiction, drama, and creative nonfiction. It's about human life in relation to the material and vegetative world, when seen through the lens of literature. And it's about language, the potential of language to shape consciousness, values, relationships, and behavior when we meet it in artfully crafted literature. For a person who wishes to relate Christian faith to culture, as I wish for myself and you, literature can seem either a threat or a gift. It is a threat when it offers to seduce, inflame, or mislead. It's a gift when it offers to entertain, instruct, expand, and enrich. Ultimately, therefore, the course is about growing in discernment as a critically engaged reader.

I've designed the course around environmental concerns because such literature uses the whole literary "toolbox" not just for pleasure (though it offers many pleasures) but also to infuse readers with experiences and values that address what is probably the world's single most pressing crisis—if you can refer to something as a crisis that has been gathering force for centuries, even millennia. Literature about the environment provides spiritual resources, contexts for information, narratives that are both social and mythic, and insights that are not available in the popular press. To me that mix of challenges and rewards seems appropriate for an introductory college-level General Education course that earns four units of credit for "Reading Imaginative Literature."

**Who Should Take the Course?**

The course is for any student at Westmont, though it is especially designed for those in their first or second year of study. For almost all, this will be the first literature class taken in college. For many, it may be the last, although for those who are exploring possible majors, this course may be helpful as a first survey and preparation for an English major. Those who are already certain that they want to be English majors would be well advised, rather than this course, to take ENG-060, Writers in Conversation, or ENG-090, Literary Analysis, which are expressly designed as "Introductions to the Major" and are required of all beginning English majors. Most people who enroll at Westmont have had significant practice reading literature in high school, but most will not have approached the subject as systematically and comprehensively as we will do. Since we will do a lot of writing, it would be best to have taken ENG-002, Composition, before taking this course, but it isn't officially necessary to fulfill those GE requirements in that order.

## What's the Purpose of It?

The purpose of this course is to move each student from a high school level of critical insight into literature to higher levels attainable by that student in one semester. That means learning analytical techniques, skills, reading methods, concepts, theories, backgrounds, and contexts that make higher-level understanding possible. One over-arching purpose, then, is to equip students for a lifetime of profitable engagement with literature. More narrowly, this course offers one way to meet Westmont's GE requirement in the area of "Common Inquiries." Specifically, this course fulfills the goal of Reading Imaginative Literature (in the Common Inquiries section of the General Education plan) and serves as a writing-intensive course (in the Common Skills portion of the General Education).

We will respond to literature from different literary genres, different countries, and different religious and cultural perspectives with the general goals of helping you to

- understand how the context in which a text was written helps shape how it should be read
- discover the benefits of paying close attention
- notice the interplay of form, style and content
- encounter other minds with empathy, compassion and love
- articulate and wrestle with the ethical questions implicit in a text
- examine the assumptions we bring to our reading
- appreciate presentational (as well as propositional) approaches to truth
- respond discerningly to certain issues of social and economic justice and the uses and abuses of power
- deepen your understanding of what it means to read as people of faith
- increase regard for the significance of story among people who ground their faith in a sacred Scripture

This course also seeks to contribute to your development as a writer. Writing in a variety of modes here (and throughout your college career) is meant to equip you to

- express yourself clearly, cogently, and grammatically
- develop the ability to distinguish information from opinion
- marshal evidence in support of points you wish to make
- disagree with others without expressing disrespect
- agree with others without plagiarizing their views
- structure your presentation of ideas in ways that prove persuasive
- use words skillfully, craft sentences forcefully, and develop paragraphs robustly

## English Program Learning Outcomes

The Mission Statement for the English major states that "The study of language and literature offers practice in the discipline of paying attention to the beauty and brokenness of the created order as students learn to read carefully, think critically, and write with rhetorical sensitivity."

The explanatory passage accompanying the English Department's Mission Statement says: "As our students explore various genres across various centuries, they will investigate the interplay of form and content as well as the interaction of text and historical context. As they wrestle with

the ethical questions implicit in texts, they will examine their own assumptions, even as they witness an expansion of their sympathies. As they gain new knowledge of the understanding and use of the English language, our students will view the expressive capacity of English, in all its complexity, as an invaluable gift of which they are to be faithful stewards.” One of the evolving strengths of English literary study is a growing awareness of the ways that the English language has been grown up intertwined with deeply embedded systems of racial privilege and economic control.

### **Institutional Learning Outcomes (ILOs)**

The College has designated the following seven as the “institutional learning outcomes” that are its chief concern: 1) Christian Understanding, Practices, and Affections, 2) Global Awareness, 3) Appreciation of Diversity, 4) Critical Thinking, 5) Quantitative Literacy, 6) Competence in Written Communication, 7) Competence in Oral Communication, and 8) Information Literacy. The primary ILOs served by this course are 1) critical thinking, 2) competence in written and oral communication, and to a lesser extent, 3) global awareness, and 4) Christian understanding, practices, and affections.

### **What Are We Going to Do in the Course?**

After an initial period of orientation to some of the psychological and spiritual issues at work in human experiences, we’re going to read two novels, two books of poems, two collections of creative nonfiction, and a playscript, all bearing directly on the state of our relation with the natural world. write guided reflections about the works we read. We will meet in small groups to discuss the works we’ve read and the reflective papers we’ve written, and we will tackle major issues in whole-group mini-lectures, presentations, and discussions. We’ll write and revise a couple of papers, formal analyses and interpretations of the works you will select.

### **What Exactly Will Be Required of Me?**

1. Read assigned works of fiction, poetry, drama, and creative nonfiction by British, American, Native American, and Korean authors *before* the class period when they are due to be discussed.
2. Write 6 personal, analytical reflections, in response to prompts offered by the instructor. The reflections should be between one and two pages long and should be shared in your small group (a standing group of four or five students). The reflections will be evaluated with non-letter grades. The sum and average of the non-letter grades will be converted to a single letter grade covering that portion of your work.
5. Write two 3-5 pp. critical synthesis papers, which are expansions and syntheses of two or more of the reflections. Revise and polish the papers and submit them for individual evaluation, a letter grade, and comment.
6. Complete a 2-hour written examination (or the equivalent in a take-home written examination).

### **How Can I Do Well in This Course?**

**To be successful in this class . . .**

- 1) *Attend* all regularly scheduled Zoom or in-person class sessions; arrive on time.
- 2) *Read* the assignments completely, with devotion, and on time (i.e., *before* the class when they are discussed). When you read, *interact* with the words on the page. Raise your own questions, puzzle over things, generate hypotheses. Write in the margins. Bring your own experience to mind and square it off against what you read. Read as a way of preparing yourself to talk with others about what you've read. And read as if you are preparing to write—because you will be.
- 3) *Speak* in small groups, in whole-class discussions, and conversation with others in the class. Don't let the most talkative ones get all the "air time"—or if you're the talkative one, be sensitive to the intelligent perceptions that often hide behind the reticence of your quieter classmates. Stay on the subject at hand. Don't waste valuable class time on "small talk," especially in your small groups when you are not being heard by all. *Dare* to raise points that differ from what others say. *Dare* to challenge your instructor's point-of-view or to question the general direction of the conversation. *Stick up* for your ideas and make way in your thinking for enlightenment. Try constantly to *relate material* we've read to new material we're reading. Relate everything you're learning to life as you've experienced it. Relate your own experiences to the experiences of others.
- 4) *Listen* carefully to what your instructor tells you and to the words of your classmates.
- 5) *Write* assigned papers. Be open-minded, original, inventive, even experimental; be articulate, exact, and accurate in your expression; provide specific evidence to support the claims you make; avoid clichés "like the plague"; in every case, try to show in your writing that your thoughts are well grounded in fact, research and reasoning—think of an iceberg and the amount of it that never shows.

### **What Are the Ground Rules for Written Assignments:**

1. Submit all assigned papers on Zoom in google.docs format. All papers should be double-spaced with appropriately 1-1.5" wide margins all around.
2. On the first page of your paper, please put your name and the date of submission clearly at the top right or left corner. Also include there an identifying tag (e.g., Paper #1, Analytical Reflection). Below these items, place the date. On subsequent pages, always place a simple header that includes a short form of your title, your last name, and the page number.
3. Title each paper in an interesting, appropriate, creative, and informative way so as to give your reader a hint of the direction you will be taking in the essay. Don't use generic phrases such as "First essay" where a title ought to be.
4. Use MLA standards for parenthetical citation of borrowed material—e.g. . In Fitzgerald's collection of Flannery O'Connor's letters, O'Connor claims that "The rest of what I read was Slop with a capital S" (98). Or, We must, as one writer claims, shout for the benefit of those who are "hard of hearing" (O'Connor 34). [Note: Include a "Works Cited" page at the end if you work with more than one source.]

### **How Will My Writing Be Evaluated?**

The analytical reflection papers will be evaluated on a point system. Each will be awarded both quantity and quality points, with a total of 5 points available. You earn 1 quantity point for simply

writing the paper and 0-4 quality points, depending on the instructor's judgment of whether the paper is

- Admirably clear, compellingly reasoned, original, and insightful 4 pts.
- Occasionally clear, well-reasoned, original, and insightful 3 pts.
- Significantly unclear, flawed in reasoning, not entirely original, or needing greater insight 2 pts.
- Mostly unclear, dubiously reasoned, not entirely original, and of slight insight 1 pt.
- Unclear, poorly reasoned, unoriginal, lacking insight, or displaying insufficient effort 0 pts

For the 6 un-graded assignments, the following totals of all quantity and quality points will translate into the following overall letter grades:

<b>A</b>	<b>26-30 pts.</b>
<b>B</b>	<b>21-25 pts.</b>
<b>C</b>	<b>15-20 pts.</b>
<b>D</b>	<b>11-14 pts.</b>
<b>F</b>	<b>&lt;11 pts.</b>

The overall letter grade for the analytical reflections will be worth 40% of your final grade. The remaining 60% will be divided as follows:

<b>First critical synthesis paper</b>	<b>20%</b>
<b>Second critical synthesis paper</b>	<b>20%</b>
<b>Final Exam</b>	<b>15%</b>
<b>Participation</b>	<b>5%</b>

The critical essays will be evaluated and graded for significance of topic, critical insight, logical development, clarity, verbal and factual accuracy, and presentation, in roughly that order of importance. Here are the standards I will use for written work:

- A = Notably to strikingly inventive in central concept; bears insights that would be significant to someone knowledgeable in the field; develops a line of reasoning as systematically, precisely, and fully as the limits of the form will allow; is engaging and consistent in its voice; is a model in most ways; is properly documented, edited and proofread.**
- B = Satisfies expectation in almost every way; clearly and responsibly advances insights of genuine critical weight; is consistently developed within the limits of the form and in focus; needs some revision but not wholesale rethinking; is properly documented, edited, and proofread.**
- C = Meets most basic requirements; requires significant but not wholesale rethinking; has intellectual merit but may be insufficiently developed; may address its topic on too general a plain or take on a topic of only marginal critical interest; is marked by some notable deficiencies in style or correctness.**

**D = Unsatisfactory in overall impact; needs to show closer attention to the work; needs much development and clarification; is not written in a voice suitable for academic work; may be improperly documented.**

### **Academic Integrity**

The basis for the College's plagiarism policy is a positive commitment to academic integrity, an ideal that matches both the standards of fairness and accuracy in the profession of English and the standards of love, justice, and community among those who follow Christ. Borrowing the work of others is permitted, even encouraged, in written composition as long as fair and explicit credit is properly given and documented in forms approved by the profession. Dishonesty of any kind may result in loss of credit for the work involved and the filing of a report with the Provost's Office. Major or repeated infractions may result in dismissal from the course with a grade of F. For this and all courses, you must be familiar with the College's plagiarism policy, found at [http://www.westmont.edu/offices/provost/plagiarism/plagiarism\\_policy.html](http://www.westmont.edu/offices/provost/plagiarism/plagiarism_policy.html).

### **Academic Accommodations**

Students who have been diagnosed with a disability (learning, physical or psychological) are strongly encouraged to contact the Disability Services office as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Disability Services office. These accommodations may be necessary to ensure your full participation and the successful completion of this course. For more information, please contact Sheri Noble, Director of Disability Services (x6186, [snoble@westmont.edu](mailto:snoble@westmont.edu)) or visit the website [http://www.westmont.edu/\\_offices/disability](http://www.westmont.edu/_offices/disability).

### **Writers Corner**

The writing center is a creative, collaborative space where you can improve in writing skill and confidence. Peer tutors serve as friendly "test readers" for your projects, helping you develop and revise your writing before submitting it to professors, employers, and others. During the Spring 2021 semester, [Writers' Corner](#) tutors will be meeting with you online using video conferencing and other tools. We encourage you to meet with a tutor at least 48 hours before your writing deadline. Be ready to share your assignment prompt and your latest draft, no matter how rough. All tutorials are free of charge. Make an appointment at <https://westmont.mywconline.com/>. Tutorials resume on Wednesday, January 20, 2021.

## ENG-006ENV-1 Schedule

- Jan 11 Introductions; Overview; Syllabus; Reading Assignments; Form discussion groups; Discuss poems (“handouts”).
- 13 Oliver: “Devotions”; Synopses and Excerpts from Sandra Richter, *Stewards of Eden: What Scripture Says About the Environment and Why It Matters*; class discussion
- 15 Oliver: “Devotions”; Synopses and Excerpts from Thomas Berry, *The Dream of the Earth*; class discussion
- 18 Dr. Martin Luther King Day  
[No class]
- 20 Oliver: “Devotions”; Synopses and Excerpts from Sarah Jaquette Ray, *A Field Guide to Climate Anxiety*; class discussion; breakout sessions
- 22 Oliver: “Devotions”; discussion of writing about poetry, short fiction, and drama; Assignment for Monday, Jan. 25: Search on the internet for a poem that is environmentally relevant (Mary Oliver not included). “Screen Share” with class next week; write an “analytical reflection” about the poem to share in small groups on Friday and upload to Canvas by Saturday, January 30, 11:59 pm.
- 25 Oliver: “Devotions”; “Screen Share” poems found in internet searches; present informal response and analyses.
- 27 Oliver: “Devotions” “Screen Share” poems found in internet searches; present informal response and analyses.
- 29 Oliver: “Devotions” “Screen Share” written analytical reflections on an environmentally-relevant poem found on the Internet; Small Group and whole-group discussions. Upload Analytical Reflection #1 to Canvas by Saturday, 11:59 pm.
- Feb. 1 Oliver: “Devotions”; READ Richard Powers, *The Overstory: “Roots”* (pp. 1-152); discuss novel’s method, structure, voice;
- 3 Oliver: “Devotions”; Discuss Powers, *The Overstory*; continue discussion, focusing on passages of interest
- 5 Oliver: “Devotions” “Screen Share” written analytical reflections; Small Group and whole-group discussions.
- 8 Oliver: “Devotions”; Richard Powers, *The Overstory: “Trunk”* (pp. 153-352); discuss implied historical and social contexts,
- 10 Oliver: “Devotions”

12 Oliver: "Devotions" "Screen Share" written analytical reflections; Small Group and whole-group discussions.

15 Oliver: "Devotions"; READ David Hinton, *The Wilds of Poetry*: "These Very Wilds" (1-14), "Procreant Wilds" (Walt Whitman) (15-24); Discuss ecopoetry, Taoism, and poetry in the American grain

17 Oliver: "Devotions" READ in Hinton: "Local Wilds" (William Carlos Williams) (39-56); "Coastal Wilds" (Robinson Jeffers) (57-74), "Mammal Wilds" (Michael McClure) (157-178), and at least one other poet of your choosing as represented in Hinton

19 Oliver: "Devotions" "Screen Share" written analytical reflections; Small Group and whole-group discussions. Discuss approaches to first graded "critical synthesis" essay.

22 Oliver: "Devotions"; Read Michael Frayn, *Copenhagen: A Play*. Read key passages aloud in class; discuss images, themes and moral/ethical crisis in drama

24 Oliver: "Devotions"; Continue discussion of images, themes, and moral/ethical crisis in drama; closer analysis of select passages;

26 No regular class. Zoom Small-Group Conferences; Bring Draft, Synopsis, or Outline of First 3-5 pp. Critical Synthesis Essay; Come prepared to discuss options for focus and development of the essay

Mar 1 Oliver: "Devotions"; Class discussion of contemporary climate and environmental concerns in relation to our readings

3 Oliver: "Devotions"; Discuss thematic threads, networks, and nodes in the course

5 Oliver: "Devotions"; "Screen Share" POLISHED DRAFT of First Critical Synthesis Paper with Small Groups; Upload First Critical Synthesis Essay to Canvas by Saturday, Mar. 6, 11:59 pm

8 Oliver: "Devotions"; READ Kimmerer, *Braiding Sweetgrass*, one essay of your choosing from each of the five sections of the book; share impressions and insights in class

10 Oliver: "Devotions"; READ Kimmerer, *Braiding Sweetgrass*, a different essay of your choosing from each of the five sections of the book, plus "Epilogue: Returning the Gift" (380ff); share impressions and insights in class

12 Oliver: "Devotions" "Screen Share" written analytical reflections; Small Group and whole-group discussions.

15 SPRING RECESS (no class)

17 SPRING RECESS (no class)

19 SPRING RECESS (no class)

22 Oliver: "Devotions"; READ David Abrams, *Becoming Animal: An Earthly Cosmology*; savor and dissect selected passages; whole class discussions

24 Oliver: "Devotions"; continue to savor and dissect selected passages; whole class discussions

26 Oliver: "Devotions" "Screen Share" written analytical reflections; Small Group and whole-group discussions.

29 Oliver: "Devotions": Revisit previous readings; consider the "larger conversation" among writers: what are the big ideas? what are the problems and what are the solutions? how does literature bear on the issues?

31 Oliver: "Devotions"; "Screen Share" written analytical reflections; Small Group and whole-group discussions.

Apr 2 Easter Recess [No class]

5 Easter Recess [No class]

7 Oliver: "Devotions"; Discuss approaches to second graded essay.

9 Oliver: "Devotions" "Screen Share" written analytical reflections; Small Group and whole-group discussions. Discuss approaches to second graded essay.

12 Oliver: "Devotions"; READ Yun Ko-Eun, *The Disaster Tourist: A Novel*; discuss the novel's relation to "realism" and "popular" or "genre"

14 Oliver: "Devotions"; Continue discussion of *The Disaster Tourist*

16 Oliver: "Devotions"; "Screen Share" written analytical reflections; Small Group and whole-group discussions.

19 No regular class. Group Conferences; Bring Draft, Synopsis, or Outline of First 3-5 pp. Critical Essay

21 No regular class. Individual conferences by appointment.

23 Oliver: "Devotions"; "Screen Share" POLISHED DRAFT of Second Critical Synthesis Paper with Small Groups; Upload First Critical Synthesis Essay to Canvas by Saturday, April 24, 11:59 pm.

26 Oliver: "Devotions"; "Screen Share" POLISHED DRAFT of Second Critical Synthesis Paper with Small Groups; Discuss approaches to Final Exam.

28 LAST DAY OF CLASSES.; Prepare for final exam.  
30 Study Day

May 3-6 FINAL EXAM WEEK

**FINAL EXAM TIME: 12:00-2:00 p.m. on Thursday, May**

**6. Upload written take-home exam on Canvas no later than 2:00 p.m.**

## ENG-060-1 (Spring 2022) Writers in Conversation: The Bible in Literature

### WRITERS IN CONVERSATION: THE BIBLE IN LITERATURE ENG-060-1

Dr. Paul Willis  
Spring 2022  
MWF 8:00-9:05 a.m.

Office: Reynolds 104  
Office phone: x7174  
Office hours: MWF 9:15-10:20 a.m.  
and by appointment

#### TEXTS

Berry, Wendell. *Fidelity*. Pantheon, 1992.  
Buechner, Frederick. *Son of Laughter*. HarperSanFrancisco, 1993.  
Bunyan, John. *The Pilgrim's Progress*. Penguin, 1965.  
Greenblatt, Stephen, ed. *The Norton Anthology of English Literature: Volume B, The Sixteenth Century and The Early Seventeenth Century*. Norton, 2018.  
Hurston, Zora Neale. *Moses, Man of the Mountain*. Amistad, 2008.  
Runyan, Tania. *A Thousand Vessels*. WordFarm, 2011.  
Steinbeck, John. *East of Eden*. Penguin, 1952.

#### CONTEXTS

ENG-060 Writers in Conversation satisfies a requirement within the English major as "one course as an introduction to the major." It also satisfies the "reading imaginative literature" and "writing intensive" requirements in the general education curriculum.

#### PROSPECTS

We will examine a variety of literary works influenced by the Bible, examining ways in which these works echo, incorporate, apply, and re-interpret Scripture.

#### OUTCOMES

Obviously, I can't predict, much less measure, what you will get out of this course. The pioneer Yosemite climber Yvon Chouinard has said that adventure is the uncertainty of outcome. Above all, I want each of us to have an adventure! As the contemporary writer Daniel Taylor has put it, "Stories are not multiplication tables, and we relish them for their diverse and unpredictable effects."

That said, we will still aim for a few practical outcomes. Among them is the ability to skillfully embed quotations in your own writing, a better acquaintance with MLA style, and improved skill in analyzing literary texts from a variety of historical and cultural traditions. Part of that skill will come from a better understanding of literary genres and a better ability to recognize and explicate biblical allusions in non-biblical literary texts.

## REQUIREMENTS

1. *Class Attendance*—be here. There will be frequent unannounced quizzes that cannot be made up unless you contact me at the time of your absence with a legitimate reason.
2. *Class Etiquette*—to help us be present to our subject matter and to each other, I ask that you absent yourselves from food, hats, cell phones, and laptop computers in the classroom. In particular, I ask that you refrain from texting on your cell phones while class is in session. In fact, please keep cell phones tucked away at all times while you are in the classroom. For segments of the class in which we will be engaged in distance learning, I ask that you dress appropriately and eliminate as many outside distractions as possible.
4. *Quizzes*—frequent and unannounced. These will usually involve memorization of a poem or reflective writing on the assigned reading for the day.
5. *One Exam*—a comprehensive final (Tuesday, May 3), which may include both essay and objective portions.
6. *Four Papers*—of about 4 pp. each. These will mainly consist of comparison and contrast of selected elements from the readings in each unit. More details to follow.

## GRADING

Quizzes	20%
Final Exam	20%
Papers	15% ea. = 60%

NB: Late work will be docked; plagiarized work of any kind is grounds for flunking the course. You may find it helpful to study the college plagiarism policy on the provost's page of the Westmont web site.

## STUDENTS WITH SPECIAL NEEDS

Students who have been diagnosed with a disability of any kind should contact the Disability Services office as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Disability Services office. You may contact Sheri Noble, Coordinator of Disability Services, at (805) 565-6186 or snoble@westmont.edu.

## SCHEDULE

Jan.	10	M	Introduction to Course
	12	W	Runyan, <i>A Thousand Vessels</i> , Sections on Eve (Gen. 2:4b-4:26) & Sarah (Gen. 12, 15-16:6, 22:1-19)
	14	F	Runyan, Sections on Dinah (Gen. 34), Ruth (Ruth 1-4) & Esther (Esther 1-10)
	17	M	MARTIN LUTHER KING HOLIDAY
	18	T	Runyan, Sections on Mary (Luke 1:26-56, 2:1-20; John 2:1-12, 19:16b-42) & The Woman at the Well (John 4:1-42)
	19	W	Runyan, Sections on Martha (Luke 10:38-42; John 11), Jairus' Daughter (Matt. 9:18-26; Mark 5:21-43; Luke 8:40-56) & Mary Magdalene (Luke 8:1-3; John 20:1-18)
	21	F	Possible Visit with Tania Runyan
	24	M	Poems by Mary Sidney Herbert, Countess of Pembroke
26	W		Poems by John Donne
28	F		Poems by George Herbert
31	M		Poems by Scott Cairns
Feb.	2	W	PAPER 1 DUE
	4	F	Buechner, <i>Son of Laughter</i> , Chapters 1-6 (Gen. 18, 22, 25-26)
	7	M	Buechner, Chapters 7-13 (Gen. 24, 27-31)
9	W		Buechner, Chapters 14-20 (Gen. 32-35, 37)
	11	F	Buechner, Chapters 21-26 (Gen. 37, 39-49)
	14	M	Hurston, <i>Moses, Man of the Mountain</i> , Chapters 1-10 (Ex. 1-2)
	16	W	Hurston, Chapters 11-20 (Ex. 2-4)
	18	F	Hurston, Chapters 21-30 (Ex. 5-15)
	21	M	PRESIDENTS HOLIDAY
	23	W	Hurston, Chapters 31-40 (Ex. 15-20, 24, 31-34, 40; Lev. 9-10; Num. 9-14, 16, 20; Dt. 31, 34)
	25	F	PAPER 2 DUE
	28	M	Spenser, <i>The Faerie Queene</i> , Book 1, Canto 1
Mar.	2	W	Spenser, Book 1, Cantos 2-3
4	F		Spenser, Book 1, Cantos 4-6
	7	M	Spenser, Book 1, Cantos 7-9
9	W		Spenser, Book 1, Cantos 10-12
11	F		Bunyan, <i>The Pilgrim's Progress</i> , pp. 39-59

SPRING RECESS

	21	M	Bunyan, pp. 59-100
	23	W	Bunyan, pp. 100-157
25		F	Bunyan, pp. 157-207
	28	M	PAPER 3 DUE
	30	W	Berry, <i>Fidelity</i> , "Pray Without Ceasing" & "A Jonquil for Mary Penn"
Apr.	1	F	Berry, <i>Fidelity</i> , "Making It Home," "Fidelity," & "Are You All Right?"
	4	M	Steinbeck, <i>East of Eden</i> , Chapters 1-7
6		W	Steinbeck, Chapters 8-11
8		F	Steinbeck, Chapters 12-17
	11	M	Steinbeck, Chapters 18-22
	13	W	Steinbeck, Chapters 23-26
	15	F	EASTER RECESS
	18	M	EASTER RECESS
	20	W	Steinbeck, Chapters 27-33
F		F	Steinbeck, Chapters 34-43
	25	M	Steinbeck, Chapters 44-55
27		W	PAPER 4 DUE
	29	F	STUDY DAY
May	3	T	FINAL EXAM (8:00 a.m.)

## ENG-060-2 (Spring Fall 2021) Writers in Conversation: Literature and Gender

### English 60-2: Writers in Conversation: Literature and Gender Fall 2021

Dr. Cheri L. Larsen Hoeckley

Office Hours:

Reynolds Hall 105, x7084

Tues 3:15 – 4:45; Wed 1:30 - 3

larsen@westmont.edu

& by appt.

“So God created mankind in his own image, in the image of God he created them; male and female he created them.” Gen 1:27 (NIV)

“the Holy Ghost over the bent  
World broods with warm breast, and with ah! bright wings”  
Gerard Manley Hopkins, 1877

### Required Texts

Anonymous, *The Woman of Colour*  
Charlotte Brontë, *Jane Eyre*  
Carol Ann Duffy, *The Bees*  
Charles Dickens, *Great Expectations*  
Jhumpa Lahiri, *Interpreter of Maladies*  
Li-Young Lee, *Behind My Eyes*  
Gerard Manley Hopkins, *Selected Poems*

*Broadview Pocket Glossary of Literary Terms*  
*Broadview Pocket Guide to Writing*

Also, a variety of poetry and prose is available in our [course Google folder](#), as well as required film viewings, literary events, and campus-wide discussions.

In this course, we will study several poems and novels that represent gender across different times and spaces. In the similarities and the differences in those representations, we will work together to explore biblical understandings of gender, as scripture also makes clear that we live out the selves God created in particular cultural contexts. We will also explore how literature has shaped our understandings of gender in ways that can help and confuse how we understand ourselves.

Of course, we don't read literature solely to come to understand gender more faithfully. We also hope to delight in language, to marvel at crafted form, to discover ideas to share with friends over coffee, and to encounter stories that make us laugh, cry and sometimes cringe. Literature is primarily art, not primarily a moral teaching tool. As art, literature sustains reading. Returning to texts, or reading them slowly, or memorizing them provides us with opportunities to imagine lives we may never lead. We will build those skills in this class by focusing on strategies necessary to succeeding as an English major at Westmont. As Christians educated in the liberal arts tradition, it's irresistible not to think of literature as a path to imagining richer, deeper, and less brittle responses to the actual circumstances of our lives. That path is an important feature on the internal landscape of an educated Christian. Welcome to the conversation!

## Course Learning Outcomes

(These particular outcomes are shaped by the [English Department's PLOs](#).)

- To practice the skills and pleasures involved in discussing literature and ideas, including imagining, engaging, and empathizing, as well as analyzing, attending and synthesizing. Those skills will include the ability to employ in both class discussion and in writing the specific literary concepts Westmont English majors are expected to know. (essays, attentive readings, memorization, exam, participation)
- To explore selected connections, and some of the disjunctions, between literary and Christian traditions. In the confines of this semester, we may only frame some worthwhile questions about the relationships between these traditions, particularly with respect to gender, but we will continually reflect on the possibilities, with the hope that we will continue to frame these questions as Christians educated in the liberal arts. (essays, attentive readings, exam, participation)
- To offer clear, interesting, respectful, and defensible reactions to another's ideas, words or arguments—whether you encounter those ideas in conversation, in prose, or in poetry. Documenting others' words fairly and correctly with MLA Style is one means of showing that interest and respect with clarity. (essays, exam, participation)

Together, these learning outcomes contribute to our course aspirations to build a community of Christian learners, willingly participating in group activities inside and outside of class, so that we can more richly understand the joys of a Christian liberal arts community.

## Course Requirements

- Two short analytical essays. These essays will allow you to pick up on a detail that you notice independently in your reading (or that we noticed collectively in class discussion) and to explore that detail in writing with attention to the tools of literary analysis we are studying and with an awareness of how gender plays a part in the meaning of the text. I will welcome the opportunity to talk about possible topics for these papers in office hours, over email, or during class breaks. I am also more than happy to read preliminary drafts when you bring them to me in person. (I am not willing to read drafts you email to me without prior arrangement). Each of you will have all of your drafts read by a member of class. To receive credit for these essays, you must have submitted an electronic copy through [our course Google folder](#) before class begins that day. More details will follow as the specific deadlines approach.
- One extended essay (7-10 pages) where you will return to a point that you noticed in a shorter essay and expand on your thinking, either by working comparatively with another text or by revisiting your original text to gather more evidence and deepen your thinking. This final paper should demonstrate your ability to work with literary terminology in developing precise analytical arguments from specific textual evidence. My comments on your shorter essays and our group discussions should help you discover the potential for development in the earlier versions of these papers.
- Two recitations of literary passages. Sharing literature orally has its own pleasure, and memorization increases opportunities for that sharing. To develop those skills you will memorize and recite one passage of poetry by one of the writers on our syllabus, and you will read one passage of prose that you do not need to memorize. You will need to recite at least 14 lines of poetry and approximately 250 words of prose. You will sign up for these recitations on 21 September (for poetry) and on 9 November (for prose), and I will assign due dates from your selections. I may also make suggestions for improving the success of your recitation by modifying your chosen passage. I am very happy to hear preliminary

versions of these recitations during office hours.

- A cumulative final exam over readings and discussions, including identification of terms and concepts from literary analysis and gender theory; analysis of specific passages and written discussion of general themes in literature and gender. The exam will consist of three parts: I) short answer, fill-in-the-blank, and multiple choice format over terms, characters, images and themes we have discussed in class; II) a selection to identify and explicate in a thorough paragraph from a field of passages that illustrate ideas about literature and gender we have discussed in class; III) one well-developed essay in response to one of two or three questions I will provide. I will give more details as we approach final exam week. **The best way to prepare for the exam is to complete the reading before class and take notes on your observations, and then bring your books to each meeting and to mark up the passages we discuss.**
- Class participation. I hear a lot recently that we live in a culture where it's difficult to have good conversations about some topics we might disagree on. Gender is certainly one of those topics; literature is sometimes another. This course aims, in part, to develop what I will assume are already considerable skills in intellectual discussion and is designed for each student to have the opportunity to participate in conversation with other students who are interested in literature and gender, not only with an instructor. You will be able to make valuable contributions to the discussion through your authentic questions and comments, and even more so through your thoughtful responses to questions, comments and essays of other students. I expect you to make contributions to our discussion, but quantity of language will not guarantee your success in the participation component. A few well chosen words may enhance our understanding more than a constant stream of hasty comments can. Monopolizing the conversation may actually hinder your participation score. "Getting it right" or "not making anyone uncomfortable" is not the goal here. Practice in speaking clearly, listening well, and responding with grace are good goals. What matters is that you raise important questions about the literature and or gender, and that you make intelligent, creative, respectful attempts to engage with the comments of others. Your written responses to your classmates' drafts also factor into your participation.

As is probably clear, the participation component of your grade includes more than regular attendance; it is based on your offering to building the community of the class and to making a sincere effort to become more literate and more effectively conversational. However, you must be present in order to demonstrate your commitment to the people in the class. I will excuse your first two absences. Starting with your third absence each day of class you miss will lower your participation grade by one full grade (i.e. 3 absences and your **highest** participation grade is a B, 4 absences and your **highest** participation grade is a C, etc.). Disruptive or distracting in-class behavior (anything from whispering to your neighbor, to arriving late, to showing up without your books, to failing to respond earnestly and diligently to someone else's written work) will also lower your participation grade. I reserve the right to dismiss any student who disrupts the seminar (and will continue to hope I never need to exercise that right.)

### Academic Honesty

As a faculty member working with Christian students, I expect impeccable standards of academic honesty. Those expectations include an understanding both that you will take full advantage of every opportunity to learn on your own and that you will respect others' rights to their intellectual property. At Westmont, you are responsible both for avoiding plagiarism and for understanding what it means to write with academic integrity. The campus [Academic Integrity](#) policy is available on the College website, and I will abide by that policy in this course. At a minimum, the penalty for plagiarism will entail failure of the assignment and a report to the Provost. Depending on the degree of the plagiarism and the student's record for academic honesty, the penalty may be more severe. You should be familiar with the entire policy. That statement includes helpful strategies for avoiding

plagiarism, as well as a complete discussion of College penalties for different levels of plagiarism.

### Late Paper Policy

I will lower your final grade for any paper if you turn that paper in any time after class on the day it's due. For every weekday that a paper is late, you will lose one full grade on that assignment. However, you must complete all of the assignments (all formal papers, the recitation, and the exams) in order to pass the class. **I will also lower your final grade for any paper if you do not have a draft in class on the day drafts are due. You will not receive credit for drafts you put in my mailbox or drop off in the English Department or email to me, rather than sharing with the class through Google. You and your draft must appear in class to receive credit.**

### Grading

- 1) Short Essays (13% and 19%) 32%
- 2) Recitations (2 x 7.5%) 15%
- 3) Extended Essay 25%
- 4) Final Exam 18%
- 5) Class Participation 10%

**Assignment Schedule** (This schedule is subject to global revision.)

8/31 Introduction to the course, Langston Hughes, "Theme for English B"  
[Introduction to Literary Theory](#) (Purdue OWL)

9/2 Hopkins "God's Grandeur"; Carol Ann Duffy "Achilles," Lee "Three Words"  
 and "[The Danger of a Single Story](#)" by Chimamanda Ngozi Adichie

9/7 Dickens *Great Expectations* chs. 1-13 & [Formalism](#) (Purdue OWL) 9/9 Dickens *Great Expectations* chs. 14-19 & [Gender Studies & Queer Theory](#) (Purdue OWL)

9/14 Dickens *Great Expectations* chs. 20-35 & [Feminist Criticism](#) (Purdue OWL)

9/16 Dickens *Great Expectations* chs. 36-42 & **Draft of Essay 1 Due**

9/21 Dickens *Great Expectations* chs. 43-56 & [New Historicism, Cultural Studies](#) (Purdue OWL), **Poetry Recitation Sign Ups**

9/23 Dickens *Great Expectations* chs. 57-59

9/28 Brontë *Jane Eyre* chapters 1 – 10, [Critical Race Theory](#) (Purdue OWL),  
**Essay 1 Due**

9/30 Brontë *Jane Eyre* chapters 11 -16

10/5 Brontë *Jane Eyre* chapters 17-26 & [Post-Colonial Criticism](#) (Purdue OWL)

10/7 Brontë *Jane Eyre*, chapters 27 – 30 & **Draft Due for Second Essay**

**10/12** No class

10/14 Brontë *Jane Eyre* 31- 38

10/19 Anonymous, *The Woman of Colour*, "Packet the First" and "Packet the Second" (53-104)

10/21 Anonymous, *The Woman of Colour*, "Packet the Third" (105-127)

10/26 Anonymous, *The Woman of Colour*, "Packet the Fourth" & "Packet the Fifth" (128-182)

10/28 Anonymous, *The Woman of Colour*, end of "Packet the Fifth" & "Dialogue" (183-190)

11/2 Hopkins "(Carrion Comfort)" & "[Why the Postsecular Matters](#)" (493-495) (Google)

11/4 Lee "Immigrant Blues" & Duffy "Last Post"  
**Final Version of Second Essay Due**

11/9 Duffy "Hive" & Lee "Cuckoo Flower on the Witness Stand" **Prose Recitation Sign Ups**  
 11/11 Duffy "The Woman in the Moon" & Hopkins "Hurrahing in Harvest"

11/16 Lee "Have You Prayed?" & Hopkins "Justus Quidem tu es, Domine" ("Thou Art Indeed Just Lord")

11/18 Duffy "Scherzade"

11/23 Lahiri "A Temporary Matter" & "When Mr. Pirzada Came to Dine"  
 11/25 **No class**

11/30 Lahiri "Mrs. Sen's" & "The Treatment of Bibi Haldar"  
 12/2 Lahiri "This Blessed House"

12/7 Lahiri "The Third and Final Continent" **Draft of Final Essay Due**  
 12/9 Final Topic Presentations & Review Session  
**12/10 Final Essay Due by 8 pm**

**Final Exam: 12/17 8 - 10 am. Bring an exam book.**

### **Institutional Credit for English 60**

☑ *communicate in written form for a variety of purposes and audiences across the curriculum* (Writing and Speech Intensive)

☑ *analyze imaginative literature to indicate an understanding of language beyond its literal level* (Reading Imaginative Literature)

☑ *introduction to the English Major* (Major Requirement #1)

☑ elective credit for the Gender Studies minor, with support of the Gender Studies coordinator

### **Writers' Corner**

Westmont's **writing center** is a creative, collaborative space where you can improve in writing skill and confidence. Our peer tutors serve as friendly "test readers" for your projects, helping you develop and revise your writing before submitting it to professors, employers, and others. During the Spring 2021 semester, [Writers' Corner](#) tutors will meet with you online using video conferencing and other tools. We encourage you to meet with a tutor at least 48 hours before your writing deadline. Be ready to share your assignment prompt and your latest draft, no matter how rough. All tutorials are free of charge. **Make an appointment** at <https://westmont.mywconline.com>; tutorials resume on Wednesday, January 20.

### **Academic Accommodations**

Students who have been diagnosed with a disability (learning, physical/medical, or psychological) are strongly encouraged to contact the Disability Services office as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Disability Services office. These accommodations may be necessary to ensure your full participation and the successful completion of this course. For more information, contact Sheri Noble, Director of Disability Services (310A Voskuyl Library, 565-6186, [snoble@westmont.edu](mailto:snoble@westmont.edu)) or visit the website <http://www.westmont.edu/offices/disability>

## ENG-060-Writers in Conversation: Literature and Emotions

### Syllabus ENG 060: Writers in Conversation: Literature and Emotions

Fall 2020 T/TH 10:00-11:50am, Westmont College

Synchronous Zoom class: ([link](#)), Or call in at:

Dr. Rebecca F. McNamara

Email: [rmcnamara@westmont.edu](mailto:rmcnamara@westmont.edu)

Office Hours: Mon/Wed 12:30-2:30pm PST, and by appointment (email me to arrange a time)

Westmont Course Catalog Description: “This course emphasizes the dialogic nature of literature, involving an intellectual and imaginative conversation between authors across cultures or across times. Readings include works of two or more writers who respond to each other, including at least one author from an underrepresented tradition. Topics foreground an understanding of literary studies as rigorous, inclusive, faithful, ethically minded and may include multicultural literature, global literature, gender and literature, and film and literature, among others. Because this course will introduce students to the skill set necessary for the study of English, it is intended to be taken during the first semester of the English major or minor.”

Course Description: This course will analyze poetry in English that explores, employs, induces, and defines emotions. We will pay particular attention to close reading, developing our analytical skills in how to interpret these texts by attending to form, style, and meaning. Alongside literary interpretation, we will also ask how these texts grapple with emotions. We will consider how the concept of emotion changes throughout the writing we study, and we will ask how specific emotions—such as love, fear, shame, and joy—are articulated in different ways.

This Writers in Conversation course is dialogic by design. Our texts’ conversations will be oriented around particular emotions, although you will recognize that different writers, and even different poems by the same writer, express, invoke, and utilize emotions in various ways. This dialogic model will provide us with opportunities to recognize literary conventions and compare literary innovations. You may disagree with the way that I’ve categorized the poems into emotion units—not to worry, you’ll have opportunities to critique this categorization in your written reading responses, class discussion, and in our Emotion Exchange Debate.

This semester you will cultivate your skills in close reading, critical thinking, oral and written analysis, and collaborative learning. My aim is also for you to create a dynamic, supportive community within this class, one in which you learn from each other as you refine your existing ideas and skills and develop new ones.

#### Course Learning Outcomes:

These learning outcomes will be assessed by class participation, essays, a project, and an oral debate

- Comprehend a selection of poetry well enough to be able to explain clearly in writing *what* a passage says and *how* the text works, using terms specific to the discipline of literary studies (relates to the Thinking Critically, Reading Carefully, and Writing with Rhetorical Sensitivity Program Learning Outcomes for the English Department)
- Practice close analysis of poetry in English from diverse historical, cultural, and literary traditions
- Be able to analyze topics and human experiences reflected in literature using categories such as race, ethnicity, gender, social status, and disability

- Incorporate quotations into your prose grammatically, by embedding brief quotations into your own sentence or by crafting an introductory sentence that identifies the speaker and context of the passage
- Employ MLA citation and formatting style for incorporating sources into written work

This Writing-Intensive course contributes to Westmont's Institutional Learning Outcomes (ILOs) of Critical Thinking, Competence in Written Communication, Competence in Oral Communication, Global Awareness, and Diversity. You can read more about Westmont's ILOs [here](#).

Required Text (no substitutions): Margaret Ferguson, et al., editors. *Norton Anthology of Poetry*. 6<sup>th</sup> ed., W.W. Norton and Company, 2018. ISBN: 978-0-393-28328-0.

Assessment	Weight	Due Date
Attendance & Participation	10%	Continuous
Poetry Explication Outlines (x3)	24% (6%, 8%, 10%)	Sept 18, Oct 2, Nov 6
Essays (Close Reading, Linkage, Final Essay)	56% (15%, 19%, 22%)	Oct 9, Nov 20,
Emotion Exchange Debate	5%	Oct 23
Final Course Reflection Paper	5%	TBD

#### Attendance and Participation: 10%

You will be expected to be an active participant in our remote classes—be prepared for each class by having read the day's assigned reading, with your text annotated and ready to discuss questions and points of interest. You may want to jot down the points you raised in your reading response on the class googledoc (see below), as I will often refer to your reading responses during class. Attendance policy: You may miss up to two classes, no questions asked, but additional absences will be counted as a deduction from this component of your final grade. Excessive or repeated tardiness and distraction during class will also count against your attendance. As a courtesy, please email me if you are absent. It is your responsibility to catch up on material you have missed by consulting your peers' notes and/or meeting with me during office hours.

Reading Responses: Due by 12am PST (midnight) each night before class (part of participation grade) This counts as part of your Attendance and Participation grade. By 12:00am PST the night before each class, post a brief response to the assigned reading for that day on our class googledoc. You will post your comment under the heading for that day's reading. I'm not looking for lengthy discussion—a few sentences are fine. Your response may, for example, point out lines from the text that stood out to you and tell us why you noticed this excerpt, or you might highlight something that you did not understand, or you could make connections between the reading and something else we have read or discussed previously. The purpose of these responses is to provide you and your colleagues with a variety of viewpoints as inroads to the text. Your insight is unique! I will refer to your reading responses as starting points for discussion in class. You get 1 free pass during the semester on your reading responses, but otherwise you will lose points for every entry you miss or that is posted late (after 12am the night before class). If you have technical difficulties posting your response, email it to me by 12am. The reading response document, like our remote class, is a *shared* space—a place for us to respectfully engage with each other as we discuss interpretations. Bullying will not be tolerated.

Poetry Explication Outlines: 6%, 8%, & 10% each, 2-3 pages, due on Sep 17/18, Oct 1/2, Nov 5/6 (Canvas)

*Explicare* (Latin): “to unfold, unfurl, deploy, spread out; develop.” Your poetry explication should analyze both form (formal and stylistic features) *and* content (meaning) of the poem you choose. I will provide a handout to assist you in your explication, and you will find that this process becomes more familiar throughout the semester. I strongly encourage you to use these poetry explication outlines to develop your Close Reading, Linkage, and Final Essays. We will work on interpreting poetry in class each day through guided discussion, but you must also learn how to thoughtfully write your interpretations and how to use writing to develop your interpretation in more complex and nuanced ways. These poetry explication outlines will provide you with a focused opportunity to refine your poetry explication habits, and they will provide ideas for your essays. You will write three outlines on *three different poems* of your choice over the course of the semester: for each poetry explication outline, you will bring your outline to class for peer review, and then it will be due on Canvas the next day by midnight. (The first outline is due in class for peer review on Sep 17, then you’ll submit it to Canvas by 11:59pm PST on Sep 18). This means that you will gain feedback from your peers and you’ll also be able to learn from the way that your peers interpret and write about poetry.

Close Reading Essay: 15%, 3-4 pages, due by 11:59pm PST on Friday, Oct 9 (Canvas)

The close reading essay will focus on one poem of your choice that we have studied prior to the essay due date (*yes, you may use a poem that you have used for a poetry explication outline*). This essay will allow you to exercise in writing the skills of poetry analysis that you are practicing on your own through your response posts and poetry explication outlines and collaboratively in class through our discussions and group work. Your paper will analyze the form, style, and meaning of a single poem selected by you (you may write on a poem you’ve used in a Poetry Explication Outline). Attend to issues such as versification, stanza and form, tone, choice of diction, and figurative language and other literary devices (e.g.: metaphor, simile, conceit, hyperbole, litotes, metonymy, synecdoche, personification, allegory, allusion, paradox, symbolism). Address what the poem means (content) and how the poem expresses meaning through formal and stylistic features—investigating the *how* is just as important as investigating the *what* in this paper. Use a formal essay format, with an introduction that contains a thesis statement (the thesis should convey to your reader what your essay is about: what does your poem mean, and how does it express that meaning), body paragraphs that are clearly signposted with topic sentences and transition words and phrases to demonstrate the progression of your paper, and a conclusion that ties together your analysis. All essays in this class should be formatted using MLA Style and should include a Works Cited (not included in the page count). We’ll do a peer review of your essay draft on Thurs, Oct 8. I’ll provide a grading rubric to show you how I will grade the essay.

Linkage Essay: 19%, 4-5 pages, due by 11:59pm PST on Friday, Nov 20 (Canvas)

In this essay, you will synthesize two different poems from two different authors through a particular link that you develop in your thesis. This link may be formal (you might decide to write on two poems that take the form of a sonnet, for example), stylistic (you might write about the uses of apostrophe, metaphor, or imagery across a couple of poems), thematic (you might write on a two poems that describe the natural world, or that deal with the subject of grief), or some other link that you create. The goal of this essay is to bring together multiple texts and focus your literary analysis through a discreet thesis—your link must be made clear in your thesis statement. It might be helpful for you to think of this linkage essay as a compare-contrast essay. While you may choose to treat each of your poems, or components of those poems, in separate paragraphs, there must also be sections of this essay that bring the poems together to discuss your larger argument: you must synthesize (bring together) the poems in relation to your thesis. We will do some exercises in class to help you generate ideas for this paper, including a peer-exchange of your draft thesis statement and brief outline of your planned essay on Nov 12, and then a peer review day in class on Nov 17 to help you revise your essay draft prior to

submission. You may *not* use the poem that you have previously used for the Close Reading Essay (but you *can* use a Poetry Explication Outline poem). This paper should be formatted using MLA Style and should include a Works Cited separate from your 4-5 pages of essay. I'll provide a grading rubric.

Emotion Exchange Debate: 5%, Skeleton Argument with Rebuttals Document due Oct 23 (Canvas)

We will hold a formal debate in class to present evidence for why two poems on our reading list should or should not be in the emotion unit in which they appear. The debate will essentially be an interactive poetry explication, guided by creative and insightful literary analysis and presented with rhetorical skill. The class will be broken into 2 groups; each will select a poem, then each group will be divided into 2 teams, which will argue that the poem should either “remain” in the emotion unit or “leave” and be moved to another emotion unit. So we'll be debating “leave” & “remain” for 2 poems (and there will be 4 teams). Details of this assignment are on Canvas under the Emotion Exchange Debate Assignment.

Final Essay: 22%, 6-7 pages, due by 11:59pm on Fri, Dec 11 (Canvas) (5-min presentation on Thurs, Dec 10)

This essay will be a revision and expansion of any one of your previous essays or poetry explication outlines. You will substantially revise your essay or outline (take note of my feedback), and then you will expand it by doing further analysis (more poetry explication, and, if necessary, research of secondary sources) to support your thesis. With this paper, you will submit a 1-page reflection memo describing to me *how you have revised and expanded the essay* and *what you have learned from this process* (about the poems, about poetic interpretation, and/or about your own essay-writing process). The reflection memo should be appended after your Works Cited, and it is *not* included in the 6-7 page count. You will have an individual conference with me during class time on Nov 24 to discuss your essay—this conference is mandatory and part of your grade. Have ready for this conference a list or a couple of short paragraphs of your developed ideas for the paper. Be prepared to discuss with me your plans for revision and expansion of your previous essay. We will also do a peer review of your essay draft on Dec 8. On Thurs, Dec 10, you will do a 5-minute presentation of your essay during class. Your presentation will be part of your grade for this essay. The essay is due on Canvas Dec 11.

Course Reflection Final: 5%, TBD due date, pass/fail (Canvas)

During our final exam time, you will complete a course reflection final (a worksheet which will be downloadable from Canvas) that will guide you in articulating *how* and *what* you learned in this class. This final is pass/fail, so you will not be penalized for writing about parts of the class you did not like. I look forward to reading about your learning experience, and this assessment is also useful for me to think about how I can continually improve the way I teach this course.

Reading and Class Schedule: Subject to revision as necessary. Do each day's assigned reading before coming to class, and post your reading response here by 12am (midnight) PST each night before class.

*Our reading is organized into units by emotion—this act of categorization is also an act of interpretation (you'll challenge this categorization as we analyze poems in class and in our Emotion Exchange Debate). We'll return repeatedly to the question of categorization and how this can help/hinder interpretation. As you read, think of other ways in which the texts could be interpreted/organized and why it would make sense to do so.*

T Sep 1: Synchronous Zoom class (link will be the same all semester, use these details for each class). Introductions and review of syllabus—acquire textbook (*Norton Anthology of Poetry, 6<sup>th</sup> edition*).

Watch during class this TEDTalk by Dr. Tiffany Watt Smith (professor at Queen Mary University of London's Centre for the History of Emotions): <https://emotionsblog.history.qmul.ac.uk/2017/12/tiffany-watt-smiths-ted-talk/>

### *Love*

Th Sep 3: (*First reading responses due today!*) Medieval voices: Geoffrey Chaucer, "Cantus Troili" 73. Bring to class: brief notes on a blog post of your choice from the QMUL [History of Emotions Blog](#). Be prepared to share with your peers 1-2 interesting points of the blog post and how you think those ideas might be useful for interpreting poetry in the context of emotions. Discuss in class: How to read critically/explicate poetry.

T Sep 8: Early Modern voices: Edmund Spenser, *Amoretti*: #54 & #68 199-200; William Shakespeare, Sonnet #65 273, John Donne, "The Good-Morrow" 306, Mary Wroth, *Pamphilia to Amphilanthus*: #77 & #78 370-71, Aphra Behn, "Song: Love Armed" 571, Neoclassical voices: Anne Finch, "[A Letter to the Same Person](#)," "Friendship between Ephelia and Ardelia" 601

Th Sep 10: Romantic voices: George Gordon Lord Byron, "She Walks in Beauty" 876, Elizabeth Barrett Browning, *Sonnets from the Portuguese*: #1 & #43 1000-01, Modern voices: W.H. Auden, From "Twelve Songs: XII. [Tell me the Truth About Love]" 1535, Sylvia Plath, "Morning Song" 1917, Joy Harjo, "[Redbird Love](#)," Li-Young Lee, "Persimmons" 2123

### *Sorrow & Melancholy*

T Sep 15: Medieval voices: "Pearl" (trans. from Middle English) 80-83, Early Modern voices: John Milton, "Il Penseroso" 427; Ben Jonson, "On my First Daughter" & "On my first Son" 340, Neoclassical voices: Katherine Philips, "Epitaph" 562, Anne Finch, "The Spleen" 596

Th Sep 17: [Poetry Explication Outline #1: DRAFT due today in class for peer exchange] Romantic voices: John Keats, "Ode on Melancholy" 983; Victorian voices: Gerard Manley Hopkins, "No Worst, There is None. Pitched Past Pitch of Grief" 1225, "I Wake and Feel the Fell of Dark, Not Day" 1226, [\*Poetry Explication Outline #1 due on Canvas by 11:59pm PST on Friday, Sep 18\*]

T Sep 22: Modern voices: Gwendolyn Brooks, "My Dreams, my works, must wait till after hell" 1668, and see timely comment [here](#); and this [art installation](#); Julia Alvarez, "Weeping Willow" 2069, Louise Erdrich, "I was Sleeping Where the Black Oaks Move" 2116; Natasha Trethewey, "Graveyard Blues" 2145, Li-Young Lee, "Persimmons" 2123

### *Shame*

Th Sep 24: William Shakespeare, Sonnet #129 279, George Herbert, "Love (III)" 405, Oliver Goldsmith, "When Lovely Woman Stoops to Folly" 724, George Gordon, Lord Byron, "When we Two Parted" 883; Seamus Heaney, "Punishment" 1981, Li-Young Lee, "Persimmons" 2123

### *Anger*

T Sep 29 John Donne, "Woman's Constancy" 308, Anne Finch, "The Introduction" 594, "The Answer" (603: but first read Alexander Pope, "Impromptu" 676); Margaret Walker, "Since 1619" 1647, Sterling A. Brown, "Bitter Fruit of the Tree" 1483

Th Oct 1: [Poetry Explication Outline #2: DRAFT due today in class for peer exchange] Sylvia Plath, "Daddy" 1924, Li-Young Lee, "Persimmons" 2123

[\*Poetry Explication Outline #2 due on Canvas by 11:59pm PST on Friday, Oct 2\*]

*Fear*

T Oct 6: "Timor Mortis" (trans. from Middle English) 87, William Dunbar, "Lament for the Makaris" 90; Anne Finch, "To Death" 600, Emily Dickinson, "I felt a Funeral, in my Brain" 1183, "I heard a Fly Buzz-when I died" 1121, William Butler Yeats, "Leda and the Swan" 1251

Th Oct 8: [Peer exchange of Close Reading Essay DRAFT] Thomas Hardy, "The Convergence of the Twain: Lines on the Loss of the Titanic" 1214, Li-Young Lee, "Persimmons" 2123  
[Close Reading Essay due by 11:59pm PST on Friday, Oct 9]

T Oct 13: *Fall Break. No class. (no reading response)*

*An Interlude: Emotion Exchange Debate*

Th Oct 15: Divide into two groups: each group selects Emotion Exchange poem; then divide into "leave" and "remain" teams: teams map out skeleton arguments. *(no reading response)*

T Oct 20: Each team finalize Emotion Exchange Debate skeleton argument main points; exchange with opposing team and write up rebuttals during class [Submit Skeleton Argument with rebuttals GoogleDoc to Canvas by 11:59pm PST today: submit one document per team] *(no reading response)*

Th Oct 22: Teams finalize closing arguments; then hold Emotion Exchange Debate in class. *(no reading response)*

*Pity & Compassion*

T Oct 27: "See! Here, My Heart" (translated from Middle English) 90, "The Ballad Which Anne Askew Made and Sang When She Was in Newgate" 146, George Herbert, "Redemption" 388, William Blake, "Holy Thursday" 776

Th Oct 29: Rupert Brooke, "The Soldier" 1388, W.H. Auden, "Musée des Beaux Arts" 1536, Li-Young Lee, "Persimmons" 2123

*Awe & Wonder*

T Nov 3: "Caedmon's Hymn" 1, Denise Levertov, "Caedmon" 1745, George Herbert, "The Elixir" 404; Phillis Wheatley, "On Imagination" 761

Th Nov 5: [Poetry Explication Outline #3: DRAFT due today in class for peer exchange] Marianne Moore, "Nevertheless" & "The Mind Is an Enchanting Thing" 1396  
[\*Poetry Explication Outline #3 due on Canvas by 11:59pm PST on Friday, Nov 6\*]

T Nov 10: William Wordsworth, "Composed Upon Westminster Bridge, Sept 3, 1802" 795, Gerard Manley Hopkins, "God's Grandeur" 1166, "Pied Beauty" 1167, "As Kingfishers Catch Fire, Dragonflies Draw Flame" 1167, "Carrion Comfort" 1169

Th Nov 12: [Peer Exchange of thesis statement and outline for Linkage Essay] Countee Cullen, "Yet Do I Marvel" 1514; Dylan Thomas, "The Force that through the Green Fuse Drives the Flower" 1632

T Nov 17: Seamus Heaney, "Lightenings, VIII" 1988, Alberto Ríos, "When There Where Ghosts" 2100, Li-Young Lee, "Persimmons" 2123

Th Nov 19: Peer exchange of Linkage Essay (*no reading response*)  
[Linkage Essay due by 11:59pm PST on Friday, Nov 20]

T Nov 24: Individual conferences with Dr. McNamara during class time to discuss Final Essay. Also: choose a poem we've read so far and talk to someone over Thanksgiving about what it means and why you like it. (*no reading response*)

Th Nov 26: *Thanksgiving. No Class. (no reading response)*

### *Hope & Joy*

T Dec 1: "Out of Your Sleep Arise and Wake" (trans. from Middle English) 84, John Milton, "L'Allegro" 424, Anne Bradstreet, "Verses upon the Burning of Our House" 495, Anne Finch, "A Nocturnal Reverie" 601, William Wordsworth, "Surprised by Joy" 843, "My heart leaps Up" 836, Percy Bysshe Shelley, "To a Skylark" 934

Th Dec 3: Gerard Manley Hopkins, "The Windhover" 1222, Emma Lazarus, "The New Colossus" 1230, Marianne Moore, "What are Years?" 1395, Langston Hughes, "Harlem" 1490, Dylan Thomas, "Fern Hill" 1635, Maya Angelou, "[Still I Rise](#)," Lin-Manuel Miranda, from *Alexander Hamilton* 1502

T Dec 8: Peer Exchange of Final Essays (*no reading response*)

Th Dec 10: Li-Young Lee, "Persimmons" 2123; Class presentations of Final Essays (*no reading response*)  
[Final Essay due by 11:59pm PST on Friday, Dec 7]

Finals Week: ENG 60 Course Reflection Final (submit on Canvas, due date TBD)

Late Assignments: I will accept assignments past their due date only if a true emergency arises and only if you inform me (by email) *before* the assignment is due. You get one 2-day pass to use on any essay this semester—email me to let me know that you are taking your 2-day pass, and I'll adjust your due date for that assignment to 2 days later.

Technology Policy: You will be using technology to connect to our remote class format, and same as an in-person class, you will be expected to be present during class time. Please be respectful to your colleagues and to me by remaining focused on our work together during class and avoiding texting or other outside-of-class communication and online activities.

Writers' Corner: Writers' Corner is a creative space where students can find skilled "test readers" as they develop writing projects for professors, employers, and others. Tutorials are friendly and free of charge, and will be taking place as online tutorials this fall. Don't wait until the eleventh hour to start writing: make a virtual appointment at <https://westmont.mywconline.com/>.

Library Resources: Westmont Librarians are available to help you. You can contact the Research Help Desk in the library for help with research for your assignments. You can also contact Diane Zilioto, the

Librarian who serves the English Department. To find subject-specific resources for English, consult the research guide at <http://libguides.westmont.edu/english>.

**Plagiarism and Academic Integrity:** Submitting plagiarized material will earn you a failing grade for that assignment. Plagiarism is the theft of someone else's words or ideas, including improper or missing citations. Be familiar with the College's Academic Integrity Policy, which outlines forms of plagiarism, found at: [http://www.westmont.edu/offices/provost/plagiarism/academic\\_integrity\\_policy.html](http://www.westmont.edu/offices/provost/plagiarism/academic_integrity_policy.html). A good guide to avoiding plagiarism can be found at Purdue's Online Writing Lab: <https://owl.english.purdue.edu/owl/resource/589/02/>. To ensure that you properly reference sources, refer to an MLA sourcebook (such as <https://owl.english.purdue.edu/owl/resource/747/01/>), seek assistance from a Librarian or the Writers' Corner, or contact me.

**Statement on Disability:** Students who have been diagnosed with a disability are strongly encouraged to contact the Office of Disability Services as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Office of Disability Services. These accommodations may be necessary to ensure your equal access to this course. Please contact Sheri Noble, Director of Disability Services (310A Voskuyl Library, 565-6186, [snoble@westmont.edu](mailto:snoble@westmont.edu)) or visit the website for more information: <http://www.westmont.edu/offices/disability>

Useful Resources for this class:

**Poetry Foundation:** independent literary organization and publisher of Poetry magazine. Full text poems, author bios, articles on poems: <https://www.poetryfoundation.org/foundation/about> See especially their Glossary of Poetic Terms: <https://www.poetryfoundation.org/learn/glossary-terms>

**Strategies for Essay Writing (Harvard College Writing Center),** includes concise guides on each stage of the essay writing process and parts of the essay, an invaluable resource: <https://writingcenter.fas.harvard.edu/pages/strategies-essay-writing>

**MLA style guide, Purdue University Online Writing Lab (OWL):**  
<https://owl.english.purdue.edu/owl/resource/747/01/>

**British Library's English Timeline (English Language and Literature from 1100 to Present):**  
<http://www.bl.uk/learning/langlit/evolvingenglish/accessvers/index.html>

**Poetry Explication: University of North Carolina at Chapel Hill Writing Center:**  
<https://writingcenter.unc.edu/tips-and-tools/poetry-explications/>

**Poetry Explication: Duke University Writing Studio:** <https://twp.duke.edu/sites/twp.duke.edu/files/file-attachments/poetry-explication-1.original.pdf>

**History of Emotions Blog, Queen Mary University of London:** <https://emotionsblog.history.qmul.ac.uk>

**Histories of Emotion from Medieval Europe to Contemporary Australia Blog:**  
<https://historiesofemotion.com>

**Australian Research Council Centre for the History of Emotions Bibliography:**  
[https://www.zotero.org/groups/300219/che\\_bibliography\\_history\\_of\\_emotions](https://www.zotero.org/groups/300219/che_bibliography_history_of_emotions)

*New Literary History* special issue on Poetry and Race, ed. Jahan Ramazani, 50.4 (Autumn 2019): [intro article](#)

[Cave Canem](#): A Home For Black Poetry

[Kundiman](#): Asian American writers

[CantoMundo](#): Lantix Poets

[The Complete Works Poetry](#): initiative in the UK to increase support and publication for UK poets of color

## ENG-060-1 (Fall 2021) Writers in Conversation: Race in U. S. Literature

**English-060-1: Writers in Conversation: Race in United States Literature**  
SYLLABUS

Fall 2021

Dr. Paul Delaney

Class: 11:30-12:35; Reynolds 109

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Office Hours: via Zoom by appointment

Office: Reynolds 205

*“Last week, a black professor told me he always asks his white students if they have ever heard racism called a sin in the pulpits of their churches growing up. The answer is almost always no.”*

—Jim Wallis, 2/16/2017

European settlers arriving at Roanoake or Plymouth Plantation, at Jamestown or the Massachusetts Bay Colony did not talk about the place where they were arriving as the “New Country” but as “The New World.” Such language is freighted not just with geographical but with theological significance. Historians and critics have written about “the American Adam” in books with such titles as *The Eternal Adam and the New World Garden* or *The American Adam: Innocence, Tragedy, and Tradition in the Nineteenth Century*. More recently at least three different authors—Jim Wallis, K. Gerald Torrence, and Arthur I. Montoya—have written books with the title *America’s Original Sin*. Those three books with the same title may differ in how they envision a redemptive response to endemic evil. But to conceptualize the existence of “America’s original sin,” one need not look far to see what tainted the New World Garden. The country founded on the premise “that all men are created equal,” and that “they are endowed by their Creator with certain unalienable Rights” including Liberty, was from the beginning a country in which not all men—or women—were free. And far from being equal, slaves counted as three-fifths of a person for purposes of apportioning representation in the House of Representatives. Have the effects of racism been eradicated by the Emancipation Proclamation, by Reconstruction, by the Voting Rights Act, or by affirmation action? Not just the lynchings and Jim Crow Laws of the early twentieth century, the internment of Japanese-Americans in the mid-twentieth century, or the ongoing abrogation of treaties of Native Americans, but also the resurgence of the Ku Klux Klan and white supremacists in our own day, the renewed drive for mass incarceration, the push to devise ever more ingenious restrictions on access to voting, and the epidemic of fatal shootings of persons of color point to the ways that America remains afar off from becoming a post-racial society. This semester we will be listening in on America’s conversation about race as it has been carried out in poetry, fiction, drama, and autobiography both past and present. And as Christians we will be asking about the ways we are implicated by cultural constructs we did not create but which may, without our knowledge or intent, convey

privilege or impose constraints upon our lives. And we will be asking about what we can do to be awakened to our own blind spots, to be as respectful of difference, to be as inclusive as the body of Christ should be.

One aim of the class is to explore the ways our field of vision can be expanded by looking through the windows on the world, the ways of knowing, that literature offers. As a means to that end the course endeavors to equip you with the ability to read works of literature more perceptively, more discerningly, more intensely. As an honors seminar, we will be dealing with a more ambitious reading list than would normally be found in an introductory class. The seminar will also introduce you to a wide array of critical approaches to literature, including New Criticism, New Historicism, Psychoanalysis, Feminism, Reader-Response criticism, and Cultural Hermeneutics. You will become familiar with and be given the opportunity to “try on” the major concerns of multiple approaches in order to equip you with a variety of critical tools with which to ask challenging questions of the works we study.

**Texts:** We will use the following texts. You need to have your own book to underline and make marginal comments. You need to have the edition indicated so we may all refer quickly to the same page during class discussion. Please obtain your books well in advance of the date of our class discussion.

Author	Title	Publisher	ISBN
Marilyn Nelson	<i>A Wreath for Emmett Till</i>	HMH Books	978-0547076362
Frederick Douglass	<i>Narrative of the Life of Frederick Douglass</i>	City Lights	978-0872865273
Mark Twain	<i>Adventures of Huckleberry Finn</i>	U of California P	978-0520266100
Zora Neal Hurston	<i>Their Eyes Were Watching God</i>	Harper Perennial	978-0061120060
Nella Larsen	<i>Quicksand and Passing</i>	Rutgers U Press	978-0813511702
Lorraine Hansberry	<i>A Raisin in the Sun</i>	Vintage	978-0679755333
Bruce Norris	<i>Clybourne Park</i>	Farrar, Straus & Giroux	978-0865478688
Richard Rodriguez	<i>Hunger for Memory</i>	Bantam Dell	978-0553272932
Jamie Ford	<i>Hotel on the Corner of Bitter and Sweet</i>	Ballantine	978-0345505347
Tarell Alvin McCraney	<i>The Brother/Sister Plays</i>	TCG	978-1559363495
August Wilson	<i>Seven Guitars</i>	Plume	978-0452276925
MLA	<i>MLA Handbook</i> , 9 <sup>th</sup> edition	MLA	978-1603293518
Steven Lynn	<i>Texts and Contexts: Writing about Literature with Critical Theory</i>	Pearson Longman	
	or	5th edition	978-0321449078
		4th edition	978-0321209429
Broadview Press	<i>The Broadview Pocket Glossary of Literary Terms</i>	Broadview Press	978-1554811670

**Class Discussion:** In a discussion class we are all engaged in teaching and learning from one another. You are responsible to participate in this process by contributing your perceptions to our classroom discussion and by considering seriously the remarks of other students. We need to hear about each other’s experience of reading the text. You’re an expert on that—in fact, you’re the only expert on what captivated you, what stumped you, what bored you. Be willing to listen to others; but be willing to speak about your own reading experience. You are responsible for synthesizing the best of what we all have to say in coming to an informed critical position of

your own. Your own contribution to the class will not be measured quantitatively. What matters is that you raise questions about the literature and make intelligent, creative responses to the questions of others.

**Physical Attendance Policy:** When you are healthy, your attendance is expected. After a week's unexcused absences, each unexcused absence will be recorded as a zero for class participation for that day. Grounds for an excused absence are illness or a family emergency. If you get sick, stay in bed and rest. Illness is grounds for excused absence from class, for delay of papers, for rescheduling of exams. However, exams will not be rescheduled nor excuses for late papers granted for such reasons as travel plans, ski trips, or extracurricular activities. According to college policy, a student may be dropped from a class with a grade of F if "the number of absences exceeds twice the number of times the class meets per week." Our class meets three times a week. Do the math.

**Mental Attendance Policy:** You need to be present mentally as well as physically. If you bring a laptop to class it should only be used for taking notes or checking information pertinent to the class discussion. If you use your laptop or phone to check your email, browse the web, play games, update your Facebook status, text or tweet friends, or work on stuff for other classes, your mental absence will be counted as an absence.

**Non-Attendance Policy:** If you have any symptoms of Covid-19 or the flu—fever, cough, body chills or aches, loss of smell or taste, congestion, diarrhea or vomiting—you need to stay in your room and notify the Health Center. Inform me of your situation by email or voice mail if you are able. But you are not to come to class, nor to go to any stage production, nor to show up in person to report your illness, until you have been free of all of the above symptoms for at least 24 hours, or until you have cleared Covid protocols, whichever comes later.

**Quizzes:** You may expect unannounced quizzes. Active class participation reduces the need for quizzes. But quizzes can provide a helpful indication of what concepts need further clarification. Although quizzes may not be made up, I'll drop one quiz grade for every five quizzes that are given.

**Policy on Controlled Substances:** All class members are required to be masked anytime we are indoors. Being masked means you have a face covering that covers your nose as well as your mouth. If your mask tends to slip down below your nose, you will need to leave class until you obtain a mask that stays put covering your nose. Because you will be masked, you will not be able to eat food, consume liquids, or chew gum during class. Please do not wear baseball caps in class—in discussion it helps to be able to see each other's eyes.

**Promptness:** Please be on time. Being on time means that you're present and in a cap-free, gum-free state. Being late to class three times will be treated as an absence.

**Courtesy:** I require courtesy in the classroom. Save your private conversations for outside of class and make your remarks that apply to the class discussion public for the entire class to enjoy.

**Papers:** You will write two play reviews of 800–1,100 words (2½–3½ pages) each, a personal essay of 950–1,300 words (3–4 pages), and two lens essays of 1,200–2,100 words (4–7 pages) each. The number of words is the operative guideline; the parenthetical reference to pages is an informal guide since font sizes can vary considerably.

You are to review one out of the first two plays we see, and one of the last two plays we see. However, each play review is due at the second class session after seeing a performance. See the course calendar for a schedule of these assignments.

**Format for Papers:** All written work is to be submitted both electronically (as an email attachment) and in hard copy. The electronic copy of your paper should be named using the following convention: your surname—an indication of the assignment—a short title. So if your name happens to be John Doe and you’re writing your first paper on ethnicity, your filename might be: Doe-P1-Ethnicity.docx. If John writes his first play review on *The Octoroon*, his filename might be Doe-R1-Octoroon.docx. Please submit all work as a Word file in .docx format. Yes, you may need to do a “save as” to save the file in that format. In a pinch, I can open a Pages file. Please do not send me access to your GoogleDocs file. Instead, do a “save as” to save the file in .docx format.

**Running Heads:** Have your word-processing program *automatically* add a running head to the second and subsequent pages consisting of your surname and the page number. So John’s paper should have a running head consisting of “Doe–2” at the top of the second page. Do not type “Doe–2” into the body of your paper; it’s a running head. Some on-line applications that purport to do word processing cannot manage running heads. Avoid those apps.

**Late Papers:** Late papers not excused for illness will be penalized one third of a letter grade for each academic day they are late. Thus a “B+” paper handed in one day late would receive a “B,” etc. Work not submitted will receive a zero. A zero is to an “F” as 0% is to 50%.

**Play Reviews:** In writing a review, tell us what was most distinctive about the production you have seen. If you have seen prior productions of the play, or have read the text previously, or have an insight related to our class discussion, by all means feel free to use those perceptions in your review. But be sure that you tell us not only how a play might be performed but how it was performed in the version you witnessed. Some sample reviews will be available. As with all of the written work in this course, play reviews will be evaluated for style and clarity as well as for content. Offer a clear statement of what you see as central to the production as a whole, then support that clear, central statement with insightful arguments and reasons to accept that understanding.

**Documentation:** For written work submitted in this course you are required to provide a “List of Works Consulted.” That list must identify any source you have read on your subject—including Sparknotes, genius.com, plot summaries, character lists, other online sources, published books or articles, or other students’ papers—whether or not you have used material from that source. Your list needs to provide full bibliographic information in MLA-formatted parenthetical documentation. See the Purdue Online Writing Lab for detailed information about

how to document material in MLA format

<<https://owl.english.purdue.edu/owl/resource/747/01/>> In addition, you need to provide parenthetical documentation (including specific page numbers) for any direct quotations or paraphrased ideas from any source.

**Academic Honesty:** Plagiarism consists in taking the words or the ideas of someone else and presenting them as if they were your own. Copying someone else's paper is an obvious form of plagiarism. But finding ideas in a book or article and paraphrasing them in your own words as if the ideas were your own is an equally serious form of plagiarism. Any piece of work guilty of plagiarism will receive a zero and result in the semester grade being lowered one letter grade. A second offense will result in failure for the course. Please familiarize yourself with the Westmont College Plagiarism Policy, which explains different levels of plagiarism and the disciplinary consequences for each. See:

[http://www.westmont.edu/\\_academics/pages/provost/curriculum/plagiarism/](http://www.westmont.edu/_academics/pages/provost/curriculum/plagiarism/)

**Performances:** An individual can read in solitude a novel or poem that was written by another individual in solitude. But drama, the most communal of the arts, requires a company of actors and a body of people for an audience. We will go to the theatre together and share the experience of seeing a performance. Your participation in this aspect of the course is expected, but you need not feel that you have to attend each production if you have conflicts some nights.

**Basis of Evaluation:** Your grade will be determined by your written work and your participation in class discussion. Your grade for class participation gauges your conscientiousness in reading the material, the depth of your understanding of the literature, and your ability to articulate your ideas in comments and significant questions. The weighting of these factors is as follows: each review or personal essay—one grade; each analytical essay—two grades; quizzes—one grade; class participation—two grades; each exam—one grade. Translated into percentages that weighting is approximately as follows: each review or personal essay 6.25%, each analytical essay 12.5%, quizzes 6.25%, class participation 12.5%, each exam 12.5%.

**Literature as a Mode of Inquiry:** This course fulfills the goal of Reading Imaginative Literature (in the Common Inquiries section of General Education). Reading imaginative literature invites us to consider how literature can inform our lives and deepen our faith. Moving across space (to other places and other cultures) and time (to historical periods other than our own), we will seek to discern what is essentially human from what is particular to the place and time we inhabit. Within this mode of inquiry we will explore different literary genres with the goals of helping you to

- v respect the benefits of paying close attention
- v notice the interplay of form, style and content
- v demonstrate an understanding of language beyond its literal level
- v encounter the other with empathy, compassion and love
- v articulate and wrestle with the ethical questions implicit in a text

- v examine the assumptions we bring to our reading
- v deepen your understanding of what it means to read as people of faith
- v increase regard for the significance of story for people of the book

**Going Beyond G.E. Expectations for Reading Imaginative Literature:** ENG 60 fulfills the requirement for a course of introduction to the English major. As such we will be reading more material than in courses that fulfill the basic requirements for Reading Imaginative Literature. In addition to an ambitious reading list of primary material, you also will be exposed to the tools that critical theory can provide for the analysis of literary texts. You will be introduced to New Criticism, reader-response criticism, New Historicist modes of analysis, psychoanalytic criticism, and feminist critical approaches. You will be expected to become sufficiently adept at those modes of analysis to be able to apply at least two such modes in original literary analysis of your own. You will also be exposed to literary terminology that will increase your capacity for attentive reading.

**Writing for the Liberal Arts:** Fulfilling a writing-intensive requirement (in the Common Skills portion of G.E.), this course seeks to contribute to your development as a writer. As indicated in the section on Papers above, you will write five papers totaling ca. 20 pages. You will receive detailed written instruction regarding grammar, punctuation, ways of incorporating quotations into your prose, and accepted bibliographic style. In addition, part of our class time will be devoted to writing instruction as we workshop your essays to sharpen your prose style. Writing in a variety of modes throughout your college career will, we hope, equip you to:

- v express yourself clearly, cogently, and grammatically
- v develop the ability to distinguish information from opinion
- v marshal evidence in support of points you wish to make
- v disagree with others without expressing disrespect
- v agree with others without plagiarizing their views
- v structure your presentation of ideas in ways that prove persuasive
- v use words skillfully, craft sentences forcefully, and develop paragraphs robustly

**Course Learning Outcomes (CLOs):** The goals for this course are many and various. But for assessment purposes we specify four measurable things you will all be able to do by the end of the course. You will be able to:

1. Incorporate all quotations into your own prose grammatically, either by embedding brief quotations into your own sentence or by crafting an introductory sentence that identifies the speaker and context of the passage.
2. Employ MLA citation and formatting style for incorporating sources into written work.
3. Practice close analysis of literary texts from diverse historical and cultural traditions.
4. Write an essay that engages Christian faith.

The expected learning outcomes for this course will be assessed through the papers you write.

CLOs # 1 and 2 above will be reflected in—and assessed in—all of your essays throughout the semester and relate to a Program Learning Outcome (PLO) the English Department is formulating regarding competency in written expression.

CLO # 3: Your reading, our class discussion, and your written work will expose you to diverse historical and cultural traditions. We will be reading works from the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries, written by authors who are African-American, Chinese-American, Latino, and white. Your adeptness at close analysis will be assessed through all of the essays you write, but particularly in the poetry explication which will hone your skills in this area. This CLO contributes to the English Department's Program Learning Outcome that:

√ Our graduating seniors will be able to recognize literary works that cross a diverse range of literary traditions.

CLO # 4: Your first essay will provide an opportunity for you to address issues of Christian faith and will be the means for assessing this learning outcome. This CLO contributes to the English Department's Program Learning Outcome that:

√ Over their career at Westmont, English majors will write at least one assignment as a means of engaging Christian faith.

**Students with Special Needs:** Students who have been diagnosed with a disability are encouraged to contact the Disability Services office as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Office of Disability Services. These accommodations may be necessary to ensure your equal access to this course. Please contact Sheri Noble, director of disability services (310A Voskuyl Library, 565-6186, [snoble@westmont.edu](mailto:snoble@westmont.edu)) or visit the website for more information: <http://www.westmont.edu/offices/disability/>.

**Library assistance:** Westmont librarians are available to help you. You can go to the Research Help Desk in the library for help with research for your assignments. You can also set up an appointment with the librarian who serves your academic department. To identify a specific librarian and to find subject-specific resources, consult the library's research guides at [libguides.westmont.edu](http://libguides.westmont.edu).

**Writers' Corner,** the campus writing center, is an academic support service that is free for all students. Peer tutors, who offer help with your writing, are available for one-on-one tutorials in Voskuyl Library 215. Open hours are 4-11 p.m. Monday through Thursday and 6-11 p.m. on Sunday. Drop-ins are welcome (first come, first served). For more information on policies and services, visit the Writers' Corner website:

<http://www.westmont.edu/academics/departments/english/writers-corner.html>

## Appendix: Writing Prompts for Written Work

### Personal Essay

What is your ethnicity? We're all in America now, but unless you are Native American we all came from somewhere else. What is your background in terms of ethnicity and national origin? How aware were you of your ethnicity in growing up? When did you first become aware of your ethnicity? What privilege have you experienced, what challenges have you faced, by virtue of your ethnicity?

Privilege may be passive as well as active. That is, there may be issues or concerns that you simply have not had to think about because of your ethnicity or socio-economic situation.

Challenges may be overt or covert. That is, you may have endured overt discrimination or you may have experienced unequal treatment from those who were well-meaning but oblivious to the effect or implications of their actions.

## Play Review Assignment Guidelines

The writing of play reviews requires a journalistic style of prose, which means leaping into your subject, writing brief paragraphs, and communicating your main observations and opinions clearly within the first few sentences. In writing a review you should respond to the actual production you see, and not enter into a discussion of matters related solely to the text of the play. If you have seen the play before, or read it before, or have an insight related to our class discussion, feel free to use those perceptions in your review. But be sure that you focus primarily not only how a play *might* be performed but how it *is* performed in the production you witness.

As you reflect on the performance, remember that doing theatre is about making choices. Some choices work well, some don't. One choice may appeal to you, and strike another person as bizarre. However, in theatre, it is rare that an actor, director, or designer will make a choice that is not motivated by some idea. Before you dismiss a choice as foolish, try to figure out why the theatre artist made that choice in the first place.

✓ Your subject for a play review is the play as performed, not the plot. If I want to know the plot of a play, I can read the text. What I can't know from the text is how the actors are interpreting that text, what the set designer is doing to create an environment for those actors, or how the costume designer saw the physical attributes of each character. More importantly, I can't know your insights into these interpretive choices.

✓ Your audience wants to know right away what stands out about this production as a whole. Because this is a journalistic style of writing, using several sentences to introduce your topic isn't really a good idea. You should just plunge in, giving your audience a snapshot of the distinctives of the production from the very earliest sentences of your review. Your audience will want to know some specific details, whether they are of actor choices, design choices, or directorial choices, so notice what you notice in the production. Your audience will also want to know what the overall effect of the production was, so reflect analytically on how all the individual choices coalesce to create a unified and meaningful whole.

✓ Your purpose in writing a play review is to give your audience both a vision of the production as a whole and an analysis of some critical details that are revelatory of that whole. You should strive to be simultaneously descriptive and analytical. Avoid simply saying, "It was good; I liked it." Instead, tell *how* it was done, and why it matters. The best reviews will be ones where every paragraph does a great deal of work, simultaneously delineating production choices, analyzing those choices, and revealing how those choices contribute to making up the larger whole. Questions to bear in mind while writing reviews include:

- § What is the director's concept in producing the play as he or she does?
- § What works, or doesn't work, in this production?
- § What key moments from this production really stand out?
- § How is the actor bringing meaning to the language she is speaking?
- § How do acting choices complicate, support, or undercut the words being spoken?
- § How does setting, costume, or lighting enrich or expand the world of the play?
- § Why are the artists making the choices they are?
- § Why are these choices effective or not?
- § Why is this play being produced in this manner?

### Stylistic requirements

- v the name of the play, the playwright, and the group producing the play must all appear early in the review; do not, however, simply dedicate one sentence to the pedestrian reporting of this information—incorporate it into the flow of engaging sentences instead
- v actors must be discussed by name, not by character name: you may not say, “the guy playing Hamlet”; you must say, “Ethan Hawke” (or Mel Gibson, or Stephen Dillane, or Kenneth Branagh, or Kevin Kline, etc); this means, of course, that you must obtain a program
- v the title of your review must not be the title of the play you just saw, or anything as uninspired as “a review of the title of the play I just saw”
- v your review must deal with the production, not with a narrative of your journey to the production, your exhilaration as you found your seat, your dismay when you realized you were sitting behind Yao Ming in a big hat, etc
- v your review should make sparing use of the first person, eschewing it entirely if possible
- v paragraphs should be relatively brief, as suits a journalistic style, but ought to flow nicely from one to the next, as suits good writing in general
- v your review should be 800-1,100 words long—that's roughly 2½-3½ pages

### Your objectives for your play review are to:

- v present and evaluate the choices made by the theatre artists in production, using vivid language to describe key moments and relating those moments to the overall objectives of the production and its relative success
- v describe the leaf in order to show us the forest (in other words, find the particular that is revelatory of the general)
- v make it clear what your overall view of the production is, whether your thesis is explicit or implied, as it often is in review writing
- v discuss the play as performed, not the plot
- v move from what to how to why in your examination of the production
- v offer specific and meaningful evidence to support your claims

v analyze and comment on this evidence fully and originally

v write in a journalistic style, opening with your most important observations, and making every sentence count

v plunge into your subject in your opening paragraph, and offer some meaningful synthesis of your evaluation of the production in your closing paragraph

### Writing Prompt for Lens Essay # 1

The Assignment: We've now studied *A Wreath for Emmett Till* and more recent poetry, the *Narrative of the Life of Frederick Douglass*, *Adventures of Huckleberry Finn*, *Passing*, "The Displaced Person," "The Welcome Table," "Revelation," *In the Red and Brown Water*, and *Their Eyes Were Watching God*. And we've studied the critical approaches of New Criticism, New Historicism or postcolonial studies, feminist criticism, and psychological and psychoanalytic criticism. For your first lens essay, please write an original New Critical, or a New Historicist, or a feminist, or a psychological analysis of some aspect of one of the above works. You need to be offering an analysis of your own, arguing for a thesis that is original with you. The kind of reading you are applying should be made explicit both in the title and in the body of your essay.

Writing Process: Steven Lynn provides detailed suggestions regarding how to go through the steps necessary to develop an essay of each sort. So, for example, if you are offering a New Critical analysis of any play you might engage in a part-to-whole analysis showing how some detail, no matter how small, contributes to an essential complexity (or tension, irony, paradox, opposition, ambiguity) in the work and how that detail pertains to the way the complexities of the work are resolved into some kind of unity. If you are offering a New Historicist reading of a work, you might engage in research regarding the social or historic context of the times in which the work was written—including such disparate matters as labor practices, economic movements, social unrest, social equality or inequality of women, conditions of the working class, or issues of religious freedom. For "The Displaced Person," you might research the wages and working conditions of refugees after World War II, or discriminatory employment practices of the 1950s (when "The Displaced Person" is set), or patterns of racism in the South during the Jim Crow era. For *Passing*, you might research biracial identity during the 1920s or the frequency of racial passing in Harlem in the 1920s. What you do *not* need to do (and *should* not do) is to look up New Historicist, New Critical, or feminist readings of the novel, play or short story you're writing about. You need an argument of your own, and any argument you find in some critical essay is not your own.

Besides labeling what you are doing in your title and introduction, your essay should also apply the terminology of the critical approach that you are pursuing. If your explication offers a feminist reading of a work, it might be helpful, for example, to know what sorts of *exclusions*, *suppressions*, or *exploitations* are perpetuated or countered by the work you are considering. What are the *performative* aspects of *gender* in the work—how is "male-ness" or "female-ness" created by what one does, rather than by what one is? How are *stereotypes*—of gender, of class, of race, of sexual orientation, or of nationality—reinforced or undercut? How is the representation of such categories *constructed* in the poem? If Virginia Woolf argues that "*we think back through our mothers if we are women*" (qtd. by Lynn, 5<sup>th</sup> ed., p. 235), how is such thinking embodied—or excluded—in the work you are considering? Does the poem reinforce or

subvert a *binary* perception of women “as either Mary or Eve, the angelic mother or the evil seductress” (Lynn, 5<sup>th</sup> ed., p. 236).

if you are offering a New Critical analysis of a work, you might engage in a part-to-whole analysis showing how some detail, no matter how small, contributes to an essential complexity (or tension, irony, paradox, opposition, ambiguity) in the work and how that detail pertains to the way the complexities of the work are resolved into some kind of unity. You would need to answer these questions (quoted from Lynn, 6<sup>th</sup> ed., p. 45):

1. What complexities (or tensions, ironies, paradoxes, oppositions, ambiguities) can you find in the work?
2. What idea unifies the work, resolving these ambiguities?
3. What details or images support this resolution (that is, connect the parts to the whole)?

Documentation: You are required to provide a List of Works Consulted. So you’ve got to document anything you read about the subject, whether you think you rely on it or not. And you’ve got to go beyond anything you read to offer an original critical thesis of your own.

Vocabulary: Whichever critical approach you use, demonstrate that you understand the concepts and are able to apply the vocabulary of the approach.

Objectives: Your objectives for this essay are to:

- v explicate a passage of your choosing, showing how the passage means what it means
- v develop a focused and significant thesis
- v move from *what* to *how* to *why* in your examination of the work
- v offer specific and meaningful evidence to support your claims
- v analyze and comment on this evidence fully and originally
- v craft vivid and substantive opening and closing paragraphs
- v construct a coherent and logical progression of ideas, building one idea upon the last

Length: Your essay should consist of 1,200-2,100 words (approximately 4–7 pages).

### Writing Prompt for Lens Essay # 2

See the guidelines above for Lens Essay # 1. For your second lens essay, you may choose any literary work we have read as long as it is not the work you analyzed in your first lens essay. You may apply any critical approach we have studied, as long as it is not the approach you used in your first lens essay.

**English-060-1: Writers in Conversation: American Literature and Race  
Course Calendar**

Fall 2021

Dr. Delaney

	<b>reading</b>	<b>papers and projects</b>	<b>productions</b>
Aug	30	Introduction,	
Sep	1	Nelson, <i>A Wreath for Emmett Till</i>	
	3	Black Lives Matter poetry (handout); <i>Texts and Contexts</i> , Ch. 1	
	6	Douglass, <i>Narrative</i> (1845): Editor's Note, pp. 9-20; Preface, Letter, Ch. 1-5, pp. 85-140	<b>Personal Essay</b>
	8	Introduction, First Lecture, pp. 21-64; Ch. 6-9, pp. 141-172	
	10	Second Lecture, pp. 65-84; Ch. 10, pp. 173-216	
	13	Ch. 11, Appendix, pp. 217-245; <i>Texts and Contexts</i> , Ch. 2	7:30 pm Sat 11 <i>Last, Best Small Town</i> , Theatricum
	15	Twain, <i>Huck Finn</i> (1885, set in 1840s), Foreword–Ch. 9, pp. xvix-62	<b>Review 1</b>
	17	Ch. 10–16, pp. 63-131; <i>Texts and Contexts</i> , Ch. 3 (New Criticism)	7 pm Sun 19 <i>An Octoroon</i> , Fountain
	20	Ch. 17-23, pp. 132-202	
	22	Ch. 24-31, pp. 203-275; <i>Texts and Contexts</i> ,	<b>Review 2a (minimum of 1 due)</b>
	24	Ch. 32-end, pp. 276-362; Ch. 7 (Psychological Criticism)	Sat 25 <i>Gloria</i> , Westmont
	27	Larsen, <i>Passing</i> (1929), pp. 143-190	
	29	pp. 191–242; <i>Texts and Contexts</i> , Ch. 8 (Feminist Criticism)	
Oct	1	O'Connor, "The Displaced Person" (1954) first half	
Oct	4	second half; <i>Texts and Contexts</i> , Ch. 6 (Historical and New Historicist Criticism)	
	6	Walker, "The Welcome Table"; O'Connor, "Revelation" (handouts)	<b>Review 2b (minimum: 1 due)</b>
	8	<b>Exam 1</b>	
	11-12	<b>Fall Holiday</b>	
	13	McCraney, <i>In the Red and Brown Water</i> (2009), Act 1	
	15	Act 2	3 pm Sun 17 Oct <i>Yellowman</i> , Chance, Anaheim
	18	Hurston, <i>Their Eyes Were Watching God</i> (1937), Ch 1-5, pp. 1-50	
	20	Ch. 6-9, pp. 51-93	<b>Review 3</b>
	22	Ch. 10-17, pp. 94-153	
	25	Ch. 18-end, pp. 154-end	<b>Lens Essay # 1</b>
	27	Rodriguez, <i>Hunger for Memory</i> (1982, set in 1949-1980), pp. 1-41; <i>Texts and Contexts</i> , Ch. 4 (Reader-response criticism)	
	29	, pp. 45-78;	
Nov	1	, pp. 79-149	
	3	, pp. 151-212	
	5	Wilson, <i>Seven Guitars</i> (1995, set in 1948) (first half)	7 pm Sun 7 <sup>th</sup> <i>Seven Guitars</i> , A Noise Within
	8	(second half)	
	10	Ford, <i>Hotel on the Corner of Bitter and Sweet</i> , pp. 1-60 (2009, set in 1942-5, and 1986)	<b>Review 4 (minimum of 2 due)</b>
	12	, pp. 61-118	

Nov	15		, pp. 119-185
	17		, pp. 186-240
	19		, pp. 241-297
	22		<b>Exam 2</b>
	24-26		<b>Thanksgiving</b>
	29		Hansberry, <i>A Raisin in the Sun</i> (1959), Act 1
	31		, Act 2
Dec	3		, Act 3
	6		Norris, <i>Clybourne Park</i> (2009), Act 1
	8		Act 2
	10		TBA

**Lens Essay #2**

Mon 13 Study Day

Tues 14 Comprehensive Final Exam, 12:00-2:00 pm

ENG-143-1: TOPIC IN WRITING—Writing for Contemporary Magazines  
(Longform Journalism)

**ENG-143-1: TOPIC IN WRITING—Writing for Contemporary Magazines (Longform Journalism)**

**Westmont College**

**Spring, 2020**

**PROFESSOR:** Dr. Randall J. VanderMey  
Office: 101 Reynolds Hall  
Office Hours: MWF 4:00-5:00, Th 1:30-3:30 pm; and by appt  
Campus Extension: x7145  
E-mail: vanderme@westmont.edu

**CLASS TIME AND PLACE:**

**MWF 12:45:50 p.m.**

**Reynolds Hall (RH) 109**

**REQUIRED TEXTS:**

Associated Press. 2019 AP Stylebook and Briefing on Media Law. AP/Basic Books. 2019. Print or Online Edition. ISBN: 9781541699892/1541699890

**REQUIRED WEBSITES:**

Narratively.com

Longform.org

Longreads.com

**RECOMMENDED WORKS for Learning Fundamentals of Journalism:**

Adam, G. Stuart and Roy Peter Clark. *Journalism: The Democratic Craft*. New York: Oxford University Press, 2006. ISBN: 0-19-518207-3

Clark, Roy Peter. *Writing Tools: 55 Essential Strategies for Writers*. New York: Little, Brown & Co., 2008. ISBN: 978-0316028400

Harrower, Tim. *Inside Reporting: A Practical Guide to the Craft of Journalism*. 3<sup>rd</sup> Edition. Boston: McGraw-Hill, 2013. ISBN: 9780073526171

Kovach, Bill and Tom Rosenstiel. *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect*. Rev. and updated 3<sup>rd</sup> Ed. New York: Three Rivers Press, 2014. ISBN: 13-978-0804136785 or 10-084136785

**RECOMMENDED ANTHOLOGY of Published Essays:**

Solnit, Rebecca, ed. *The Best American Essays, 2019*. Boston: Houghton Mifflin Harcourt, 2019. ISBN: 978-1-328-46580-1

**OTHER MATERIALS:**

**Required:**

**Tools for note taking—voice recorder (e.g. smartphone) and/or small reporter's notebook (e.g. 4"x11" spiral bound) recommended**

**Medium-lead pencils for hard-copy editing**

**White paper (8 ½ x 11") for word processing**

**Loose leaf (not spiral-bound) lined 8 1/2 x 11" paper for in-class writing**

**Cardboard pocket folder for Portfolio**

**Recommended:**

**Hardcover or online college-level dictionary (with etymological apparatus, e.g., American Heritage or OED through Voskuyl Library website), Thesaurus**

### **CATALOG COURSE DESCRIPTION:**

ENG 143 Topics in Writing (2-4) Prerequisite: completion of the first-year "Writing for the Liberal Arts" requirement. Advanced, writing-intensive English and Writing elective. Includes readings and assignments in a wide range of topics related to writing. May focus on a specific genre, theory, method, or practice of writing. May be repeated for credit as genres vary.

### **DESCRIPTION OF ENG-143-1 WRITING FOR CONTEMPORARY MAGAZINES**

[*A personal note from the Instructor—RVM*] This course is probably like none you've taken before. Certainly, it's not quite like any other I've taught. It started with a dream, that someday soon, though probably after I retire, motivated and capable Westmont students will start up a new student publication, under the supervision of the Communications Board. A publication organized, administered, and staffed by students, as are The Horizon (the student newspaper) and The Phoenix (the student arts magazine). The publication I envision would be a contemporary online magazine of substantial features and research articles, like those found in The Atlantic, say, or The New Yorker, only fit for the Westmont reading community. Magazines such as these are sought-after publishing opportunities in themselves, but they also serve as incubators for books. I want talented Westmont writers to have an outlet for their administrative, scholarly, journalistic, research, and design interests, something to put on the early resume, and a chance to bring a creative, intellectually informed, and stylistically polished Christian voice to the publishing world.

In order to realize the longer-term dream, I want to start with a course that behaves as if we are already creating such a magazine, from scratch. It will be a prototype, of course, and there is no guarantee that the students involved will run with the project or that if they did the college would supply the resources to make it happen. Nevertheless, I believe that if we take the task seriously and creatively and collaboratively, with all options on the table, we will learn more than we would likely have done in a more usual journalism course. I also believe that we will accomplish and learn the most if all students in the course play all the main roles: publisher, editor, writer, and designer. The goal is to write at least one piece of shorter-form and one piece of longer-form journalism to publish in the magazine. But as we pursue the journalistic goal, helping each other to accomplish the tasks, we must create the vessel to receive them. That will require studying what's out there for comparison, reading and analyzing articles that inspire us, framing and naming a student magazine for Westmont, searching for topics of our own, tackling the challenges of researching and writing the longer-form piece, editorially critiquing and revising our work, designing the magazine, designing the article layout, and creating an online site. The course will require plenty of ungraded work that serves the group's purpose, but will require written surveys and evaluations, electronic communications (emails and texts), analyses and critiques, prospectuses, query letters, drafts, revisions, editorial responses, short editorials, sidebars, and narrative self-reflections. If that sounds intriguing, stimulating, challenging, fun, and rewarding, then you're in the right class.

### **OBJECTIVES:**

ENG-143-1: Topics in Writing: Writing for Contemporary Magazines is a writing-intensive course offering students at any level of their college career an experience in innovative student journalism. At the heart of the course is instruction and practice in creating a nonfiction, long-form journalistic magazine for the Westmont campus community. Our focus for written assignments this semester will be on extensive stories that require broad background and contextual research as well as possibly in-depth interviewing with sources and sustained observation. You will be asked to devise an editorial related to your project, interview a fellow student about that student's project and write a short "backgrounder" to use as a sidebar to accompany it, and apply the professional standards of integrity, fairness, journalistic conventions, and professional standards of correctness found in the 2019 AP Stylebook and briefing on Media Law. In the process of improving our writing, we will practice professional copy-editing skills and go at some depth into media ethics and law.

### **COURSE LEARNING OUTCOMES**

#### **Each student in ENG-143-1 will:**

- Serve on the publishing board, the editorial board, the staff of writers, and the design team for the online magazine and participate in all the essential work of that group.
- Complete at least one thoroughly researched and publishably written long-form (12-20 pp.) article for publication in the magazine. You may choose from such approaches as : 1) Complex profile, 2) Investigation of a place, 3) Historical backgrounder to current events or public figure, 4) Thematically developed multiple-book review, 5) Contextually deepened memoir, 6) Investigative reporting, 7) Extended feature, 8) Crisis reporting (present or past), 9) Culturally sensitive saturation, event, or trend reporting, 10) Sustained observation reporting, 11) Scientific or social-scientific or socio-economic analysis and application, 12) In-depth news analysis, including political-election related reporting, 13) Problem-solution analysis, 14) Extended definition reporting, etc.
- Complete other supplemental and in-process forms of writing in professionally acceptable ways, as assigned. Such forms will include 1) a summary, description, analysis, and interpretation of a published long-form feature or essay article, 2) a query letter and prospectus for a proposed article, 3) an editorial drawing upon your own perspectives as they crystallize in the act of researching your article, 4) a personal interview with a classmate to publish as a "backgrounder" "sidebar" to accompany that student's article, and 5) a narrative reflection on the learning experience involved in writing your article.
- Create a portfolio of collected writings, including the writings described above and any informal and formal communications produced during the course of the semester. Accompany each article you write with a sample you have found in print and a clear, authoritative analysis of standards and methods for that type of writing.

### **INSTITUTIONAL LEARNING OUTCOMES**

Work in this course helps you to achieve at least four of the College's seven stated Institutional Learning Outcomes, namely:

1. Christian Understanding, Practices, and Affections: Your approaching of a difficult reporting task gives you an opportunity to apply and reflect on Christian virtues both in your working methods and in your analysis of your topic.
2. Global Awareness and Diversity: Your exposure to a wider world of print journalism will require that you take into account the whole global situation as it bears on events and their representation in the news; you will need to be aware both of justice issues in reporting, including your own possible racial, gender, ethnic, or class blind spots in reporting.
3. Critical Thinking: To write sufficiently in quantity and quality, you must learn to gather and evaluate information from a variety of sources and construct truthful narratives and

commentaries from them, always being mindful of the wider sources and social contexts of your thinking. You will learn the value of double-checking your assertions for accuracy, cogency, and relevance.

4. **Written Communication:** Writing for this course directly exercises your ability to communicate in language while remaining conscious of the constraints of genre, voice, space, and visual presentation.

5. **Information Literacy:** To be a proficient and trustworthy writer, you must prove that you know how to use all available sources of information, from online databases to observation and interview.

## **GENERAL EDUCATION REQUIREMENTS AND PREREQUISITES**

ENG-143-1, Topics in Writing, meets Westmont's General Education requirements established in Fall 2004 for a writing-intensive course. (See <http://www.westmont.edu/offices/provost/documents/curriculum/GE/G.E.%20Document%20.pdf>). Writing-intensive courses encourage students to develop their abilities to articulate information, ideas, and convictions in written discourse. Students are expected to be able to communicate effectively to a wide range of audiences, within the academy, for the church, and in public. In spirit, the writing-intensive course helps meet a wide array of goals of our GE program: 1) encouraging analytical thinking, 2) developing mastery of fundamental skills in communication, and 3) integrating various disciplinary strands. It brings together interpersonal communication, ethics, interpretation of events and social conditions, the psychology of communication, and written communication and rhetoric. Anyone who enrolls in ENG-143-1 must have completed English 2, the first-year composition requirement under Writing for the Liberal Arts, or have met the basic college composition requirement in some other approved way, such as scoring sufficiently high on a test administered by the English Department, receiving a sufficiently high score on the SAT writing exam, receiving a score of "4" or above in an AP course in composition, receiving equivalent transfer credit from another college, or in a few cases, receiving special permission from the instructor.

## **APPROACHES TO LEARNING IN ENG-143-1**

I have designed this course to require self-direction, self-motivation, and choice from the students. I've done this in order to make learning in the class more consistent with the way a professional producer of journalism or a lifetime consumer of news would operate. Rather than assigning readings, lecturing on topics, giving quizzes, and similar conventional classroom practices, I will be requiring each student to contribute faithfully both as a team member on all four of the teams mentioned above—publishing, editorial, writing, and design—and as an individual writer. We will use class time flexibly in ways consistent with the needs and demands of the publishing, editorial, writing, or design teams. We will often work together to plot, share, brainstorm, discuss, organize, debate, critique, encourage, interpret, and evaluate. Students in the class, with the help of their classmates, will have the freedom to choose what type of long-form article they will write and what readings they will do. There will be no tests or quizzes or conventional final exam. There will be no classroom exercises or homework of the "busywork" sort. Course work will include pair discussion, small-group discussion, full-class discussion, peer editing and peer evaluation, and private conferences between student and professor. Class discussions will focus on methods of newsgathering, analyses of audience, problems of organization and approach, questions of ethics, interpretation of numbers, technical matters of grammar, syntax, and mechanics, and other topics as encountered in the context of the class.

## **INNOVATIONS IN USE OF CLASS TIME**

You will notice if you look carefully at the course calendar that different classes, often in week-long units, are given different designations: “Publishing Team,” “Editorial Board,” “News Room,” and “Design Team” Pay attention to these designations because they determine the mindset you need to bring to class and the ways in which you need to come prepared.

*“Publishing Team”*: on these days, we will conceive of ourselves as a deliberative body, confronting each other with ideas, questions, perspectives, and options pertaining to our broader work of naming, designing, and organizing the online magazine . Any reading you are doing will be fair game to introduce in discussion. Because we have about 13 people in the class, we may break into 2-4 groups, or we may go around the table to let everyone have a chance to speak.

*“Editorial Board”*: on these days, each student will need to consider him or herself as a member of an editorial board whose job is to assign, advise, brainstorm, and structure assignments that will be completed in the future by others “on staff”. Each student must help to consider the prospectuses and query letters submitted to the editorial board for consideration; and each must share in the responsibility for approving or rejecting proposals or stipulating needed changes.

*“News Room”*: on these days, each student must bring a draft of writing in progress for either a small group or the whole class to read, critique, edit, and discuss.

*“Design Team”*: on these days, each student will be part of a discussion of design options for the whole magazine individual article layout; we will note the layouts of other magazines; we will consider the constraints and possibilities inherent in online publication.

*“Workshop”*: On certain days or parts of class periods, we will all bear down on learning and practicing basic skills such as copy-editing, reasoning through ethical issues, sentence construction, headline writing, etc.

To summarize the approach to learning I’m taking this semester: your success is in your own hands. You have one major task to complete this semester and a handful of smaller ones. It is up to you to use every resource at your disposal to complete and submit the required work by deadline. Those resources include textbooks, media productions, published secondary work in the field of journalism, library resources in print and online, as well as professors and one another. At the same time, class will be structured and focused so as to foster collaboration of all students with one another in the process of completing the projects. Journalism as a field is, like theater, a collaborative enterprise. I want class to reflect that, while still honoring the differences between one individual’s performance and another’s.

Please enter into the collaborative spirit of the class’s work, even if you are more used to, and more comfortable with, solitary, heroic striving. The benefit should be a classroom atmosphere that is messy, fun, charged, communal, animated, and serious about growth and both individual and collective achievement. If I don’t see these group characteristics combined with mutual respect, I’ll step in to change something.

#### **GENERAL COURSE REQUIREMENTS:**

- 1) Attend every class, unless excused beforehand. If you frequently fail to show up (more than three times) or show up chronically late without good reason, your course grade will be lowered by as much as a full grade. Missing more than six classes without prior excuse will be grounds for failing the class. I will permit laptops and smart phones in class for purposes of on-the-spot internet research dictated by the needs of the class. I insist: no game-playing, texting, Facebook updating, e-mailing, etc. I will trust you to stick to the spirit of the regulation but will reserve the right to withdraw the privilege.

- 2) Participate actively, vocally, and constructively in whole-class and small-group discussions. Establish a regular, personal reading and writing regimen in step with class activities. Turn in all written assignments at the beginning of the period when they are due, or come thoroughly prepared to present material on the day assigned, according to the class schedule.
- 3) Respect deadlines. Any assignment turned in after deadline, unless exempted by previous arrangement, receives a failing grade.
- 4) Read other publications from the list of journals and reviews that publish longer works of nonfiction.
- 5) Read relevant materials (on-line sources of information, other textbooks, newspapers—anything pertaining to journalism) as assigned and beyond.
- 6) Complete and hand in the assigned article, the final portfolio, and all secondary assignments by the announced deadlines.
- 7) Attend any assigned conferences with the instructor. Seek out the professor during office hours or at an arranged time for informal conferences to clarify assignments and air ideas.
- 8) Use the Writers' Corner to your own advantage.
- 9) Turn in a portfolio documenting all of your semester's writings and communications at the time designated for the final exam.

#### **EVALUATION:**

- Articles, when handed in by the deadline, will be graded with letter grades, including - and +. The grades will correspond to the following judgments of their quality:
  - A = Exceptional performance: Outstanding in research, content, form, and language; fulfills the demands of the form; comes very close to meeting publishable standards of clarity, detail, logical order, framing, emphasis, and fluency; shows excellent journalistic handling of the subject and the use of language; meets professional standards in style and manuscript form; leaves little to be desired; publishable with relatively light editing. Has "that something extra."
  - B = Exemplary enough performance; a good article, solid, even admirable example of its kind; supports statements with detail, explanation, and illustration; does all that could be fairly required within the constraints of the form; is fairly vigorous and thorough in research; shows promise; could be publishable with a significant amount of editing.
  - C = Passable but not distinguished performance; meets basic requirements; is fairly complete and comprehensible; has some substance and suitable form, even if it does not fully exploit the occasion, the material, or the resources of language; is based on basic, acceptable but not high levels of research; is somewhat clear in style and coherent in structure. Could not be published without substantial revision or rewriting.
  - D = Unsatisfactory performance; needs to be more thorough or show better comprehension of journalistic purposes, forms, and language; needs to be significantly expanded or reduced to meet basic requirements; insufficiently researched; unrefined in language and argument; lacks concision or focus.
  - F = Failure to complete, failure to hand in, failure to comprehend the demands of the assignment; failure to follow common journalistic practice.
- The essays will be measured against an undergraduate standard of publication, with correctness in all editorial, grammatical, and documentation matters required. If a point is covered in the AP Stylebook, you're responsible for complying with it.

- Articles submitted according to schedule should be refined in consultation with classmates or the instructor before they are handed in. They will be graded, commented on, and returned, sometimes after discussion with the class. Major drafts and supplemental articles should be further refined and placed in the portfolio for final evaluation.
- The portfolio in its final form will be graded as a whole unit on the above scale.

Here is a complete list of projects for the course and the proportion of the total course credit they will earn:

Class Attendance, Participation, Quality of class contributions	10%
Summary, description, analysis, interpretation of selected article (5-6 p.)	15%
Query letter and proposal (1-page letter, 2-page proposal)	5%
Personal-interview-based background “sidebar” (500-750 words)	10%
Editorial (250-500 words)	10%
Extended essay or feature article—submittable draft (minimum 2500 words)	30%
Narrative reflection (500-750 words)	5%
Portfolio	15%
<b>TOTAL CREDIT</b>	<b>100%</b>

*Extra Credit:* 5-10% extra credit may be issued to anyone whose performance for the semester is distinguished by both 1) acceptance of notable responsibilities (such as executive leadership, design concept, or online layout) beyond the standard, and 2) performance at a high level in that capacity.

You are responsible for abiding by the following college-wide policies:

**FINAL EXAM POLICY:** See <http://www.westmont.edu/offices/registrar/registration/exam-schedule.html>

**PLAGIARISM POLICY:** See

[http://www.westmont.edu/offices/provost/plagiarism/plagiarism\\_policy.html](http://www.westmont.edu/offices/provost/plagiarism/plagiarism_policy.html)

### ASSISTANCE PROVIDED BY THE COLLEGE

*Writers’ Corner*, the campus writing center, is an academic support service free for all Westmont students. Peer tutors are available for one-on-one tutorials in Voskuyl Library 215. Tutorials are typically offered after 4:00-10 p.m. on Monday-Thursday and after 7:30 p.m. on Sunday. Appointments are encouraged in order to receive first priority (make an appointment online at <https://westmont.mywconline.com>). Drop-ins are also welcome (first come, first served). The Writers’ Corner looks forward to helping you succeed as a writer. For more information, visit the writing center website:

<http://www.westmont.edu/academics/departments/english/writers-corner.html>

*Disability Services:* Students who have been diagnosed with a disability (chronic medical, physical, learning, or psychological) are strongly encouraged to contact the Office of Disability Services (ODS) as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by ODS. For more information, contact Sheri Noble, Director of Disability Services (805-565-6186, [snoble@westmont.edu](mailto:snoble@westmont.edu)) or visit the Disability Services website (<http://www.westmont.edu/offices/disability>). The ODS is located in Voskuyl Library 310A and 311.

### WEB RESOURCES FOR THE CHRISTIAN JOURNALIST:

1. The WashingtonPost.com: <http://www.washingtonpost.com>
2. The Freedom Forum (think tank on the First Amendment and its role in freedom of the press and freedom of religion): <http://www.freedomforum.org>
3. The Poynter Institute (St. Petersburg, Fla.) "Everything you need to be a better journalist": <http://www.poynter.org/>
4. The Media Research Center (top conservative think tank that collects and dissects information from the American journalism establishment): <http://www.mrc.org/>
5. The National Press Club: <http://www.nationalpressclub.com>
6. The American Journalism Review: <http://www.AJR.org>
7. The Columbia Journalism Review: <http://www.cjr.org/>
8. The Pew Center for the People and the Press: <http://people-press.org/>
9. "The One-Stop Journalist Shop" (Harvard University, the Kennedy School of Government): <http://www.ksg.harvard.edu/ifactory/test/ksgpress/opin/journpg.htm>
10. A Journalist's Guide to the Internet: <http://reporter.umd.edu/>
11. George Gilder, The Technology & Democracy Project: <http://www.discovery.org/technology/gilder.php>
12. Dr. Jay Rosen's PRESSthink site, dedicated to "the ghost of democracy in the media machine." <http://journalism.nyu.edu/pubzone/weblogs/pressthink/>
13. The global Media Channel press freedom project: <http://www.mediachannel.org/>
14. The Project for Excellence in Journalism: <http://www.journalism.org/>
15. The Center for Media and Public Affairs: <http://www.cmpa.com/>
16. The Culture Beat: <http://www.theculturebeat.com> (weblog dedicated to the religious questions, themes and images in American news and popular culture, produced by a nondenominational team of writers and professors).
17. The Revealer (NYU-produced weblog on religion news in the mainstream press: <http://www.therevealer.org>
18. Get Religion (weblog produced by Terry Mattingly, Doug LeBlanc and Daniel Pulliam, dissects mainstream religion news coverage: <http://www.getreligion.org>
19. American Society of Newspaper Editors: <http://www.asne.org>
20. The Drudge Report: journalistic clearinghouse with a bite: <http://www.drudgereport.com>
21. Student Press Law Center (a professional advocacy group for student journalists, with special emphasis on first amendment issues): <http://www.splc.org>

### Course Calendar

#### DATE:      IN CLASS:

- Jan.                    6                    **Personal Introductions; Introduction to the course; Syllabus; Discussion of the course; discussion of journalistic writing and contemporary fields of journalism; Assignments: 1) Read *Atlantic* article re. "Against Long-form Journalism." 2) Acquire and Survey 2019 AP Stylebook. 3) Begin exploring websites: Narratively.com, Longform.org, and Longreads.com. Read many articles and search for one to read and analyze in writing.**
- 8                    **EDITORIAL BOARD: Discuss *Atlantic* article and AP Stylebook. Informal feedback on and discussion of online articles.**
- 10                   **EDITORIAL BOARD: Crash Course in Journalism (handout: "Horizon: Writers Workshop" ) Assignments for next week: 1) Make working list of topics you might wish to research and write about; 2) Explore websites of online**

magazines listed in handout. Write down list of appealing features that our magazine could incorporate.

13 **PUBLISHING TEAM:** Pool together and discuss features of other online magazines. Discuss the potential identity, design, and name of our magazine

15 **PUBLISHING TEAM:** Continuation of Monday's discussion. Project images of other magazines' websites and discuss them. Try to decide upon a name for the publication. Assignment: Each student come prepared on Friday to make informal "pitches" of several possible long articles you might be interested in writing.

17 **EDITORIAL BOARD:** Hear, debate, and evaluate informal "pitches." A "pitch" is an "elevator talk" about what article you might be interested in writing and how you might go about it. Express encouragements and reservations.

20 **MLK Holiday [No class]**

22 **EDITORIAL BOARD:** Continue to hear, debate, and evaluate informal "pitches." A "pitch" is an "elevator talk" about what article you might be interested in writing and how you might go about it. Express encouragements and reservations.

24 **NEWS ROOM:** 1) Discuss essentials and outlines of query letters and proposals. 2) Discuss essentials for article analyses and evaluations. Assignment due Feb. 3: Write summary, description, analysis, interpretation, and evaluation of the long-form article you select for closer scrutiny from an online magazine. (5-6 pp. or 1000-1250 words)

27 **PUBLISHING TEAM:** Discuss audience, staffing, organizational structure, ethos, parameters, recruiting, training, editorial posture, and continuity.

29 **PUBLISHING TEAM:** Continue to discuss audience, staffing, organizational structure, ethos, parameters, recruiting, training, editorial posture, and continuity.

31 **NEWS ROOM:** Small-group check-ins, updates, and editorial consultations re. written analyses.

Feb. 3 **NEWS ROOM: DUE:** Bring and submit finished summary, description, analysis, interpretation, and evaluation. Read-around. Whole-class discussion, time permitting. Assignment due Monday, February 10: Query letter and proposal for prospective article

5 **NEWS ROOM: DUE:** Continue read-around of submitted summaries, descriptions, analyses, interpretations and evaluations. Read-around. Whole-class discussion, time permitting.

7 **NEWS ROOM:** Interactive workshop on interviewing and note-taking techniques. Assignment due on Monday, February 24: Interview-based background "sidebar" on classmate's project.

10 **DUE:** Query letter and proposal for prospective article. **EDITORIAL BOARD:** Collective response to queries and proposals. Writer recuses self from discussion of his or her own proposal, but listens in.

12 **EDITORIAL BOARD:** Continue collective response to queries and proposals. Writer recuses self from discussion of his or her own proposal, but listens in.

14 **EDITORIAL BOARD:** Continue collective response to queries and proposals. Writer recuses self from discussion of his or her own proposal, but listens in.

Assignment for February 19: Read section on Law and Media Ethics in 2019 AP Stylebook. Come then prepared to talk about practical applications.

17 **PRESIDENTS HOLIDAY [No class]**

19 **PUBLISHING TEAM:** Discuss practical challenges in law and media ethics as they pertain to our magazine, with special emphasis on online publishing and social media.

21 **PUBLISHING TEAM:** Continue to discuss practical challenges in law and media ethics as they pertain to our magazine, with special emphasis on online publishing and social media. Draw up list of policies and concerns.

24 **NEWS ROOM:** Discuss approaches to writing editorials and adapting long-form articles to editorial statements. Assignment due on Mar. 4: Editorial reflective of insights contingent on your project. (250-500 words)

26 **NEWS ROOM:** Examine published editorials and personal columns.

28 **NEWS ROOM:** Continue to examine published editorials and personal columns.

Mar. 2 **NEWS ROOM:** Bring drafts of editorials in progress for small-group response.

4 **DUE:** Editorial (250-500 words) **EDITORIAL BOARD:** Read and respond to submitted editorials

6 **EDITORIAL BOARD:** Continue to read and respond to submitted editorials. Assignment due on April 8: Extended essay or feature article (minimum 2500 words)

9 **SPRING RECESS [No class]**

11 **SPRING RECESS [No class]**

13 **SPRING RECESS [No class]**

16 **EDITORIAL BOARD:** “Hot Seats”: all writers in turn take questions from editorial board concerning the progress of their research, development of their story, and challenges unique to their project. All writers take advice from the editorial board with more than a grain of salt, though not as “commands”

18 **EDITORIAL BOARD:** “Hot Seats”: all writers in turn take questions from editorial board concerning the progress of their research, development of their story, and challenges unique to their project. All writers take advice from the editorial board with more than a grain of salt, though not as “commands”

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- 23 Private conferences with the instructor, according to schedule.
- 25 Private conferences with the instructor, according to schedule.
- 27 Private conferences with the instructor, according to schedule.

30 **NEWS ROOM:** Workshop on copy-editing. And proofreading.  
Discuss copy editing and proofreading, processes and manuscript marks. Bring AP Stylebook

Apr. 1 **NEWS ROOM:** Workshop on copy-editing and proofreading.  
Discuss copy editing and proofreading, processes and manuscript marks. Bring AP Stylebook

- 3 **NEWS ROOM:** Workshop on sentence structure, syntax, and style.

6 **NEWS ROOM:** Continue workshop on sentence structure, syntax, and style.

8 DUE: Extended essay or feature article (minimum 2500 words)  
Assignment due on Friday, April 17: Narrative reflection

- 10 EASTER RECESS [No class]

- 13 EASTER RECESS [No class]

15 **DESIGN TEAM:** Discuss layout and design for each article submitted. Enter into mock-online format if possible.

- 17 DUE: Narrative Reflection (500-750 words). Read-around.

20 **DESIGN TEAM:** Discuss layout and design for each article submitted. Enter into mock-online format if possible.

22 Last day of class. **PUBLISHING TEAM:** A look back and a look forward: Leading Question: Is this model of a magazine feasible? What should be kept? What should be altered? What should be added? What's next? What did you learn and how? What will you do with what you learned?

- 24 Study Day [No class]

27-30 FINAL EXAMS.

*Our "exam" time and place:* Thursday, April 30, 12:00-2:00, RH 109.  
SUBMIT Portfolio. Read-around.

## ENG-195 (Now ENG-112) Feminist and Gender Theory

### Feminist and Gender Theory

Dr. Cheri L. Larsen Hoeckley  
larsen@westmont.edu  
X7084

Office Hours: M 2-3:30, Th 1:15 – 3:15  
& by appt.

**Second-Wave Feminism. Third-Wave Feminism. Gender Studies. Sexuality Studies. Queer Theory. Feminist theory** may have taken root in university English departments, but it has burgeoned into subfields that extend across disciplines and outside the academy. From the theoretical foundations these theorists provide, we will branch into conversations about narrative's place in theory and about feminist and gender activism in the church today. These conversations will draw on the attentive reading skills of literature students to parse and synthesize difficult arguments, and share the joys of discussing language that hopes to speak to the conditions of our lives in a patriarchal culture. Our practice in these conversations will better equip us to engage our siblings in Christ with some of the conversations about gender that are so controversial in the church today. These conversations should also prepare us for informed conversations about gender with those outside the church that demonstrate our abilities to listen, speak, and learn as people of faith.

#### Required texts:

Michel Foucault, *The History of Sexuality Volume 1*  
Robin Wall Kimmerer, *Braiding Sweetgrass*:  
Readings posted on Google, marked up and with you for class each week.

#### Course Learning Outcomes:

The following CLOs are in alignment with the English Department Program Learning Outcomes 1, 2, & 4 (See final page.)

- Develop familiarity with influential contributors to second- and third-wave feminist theory
- Refine skills in reading and engaging theoretical arguments
- Practice discernment in bringing feminist theory, Christian theology, and scripture into dialogue

#### Required Assignments:

(All required assignments contribute to each of the three named course learning outcomes)

**Weekly Discussion Questions:** To encourage your engaged reading, each week you will bring one or two discussion questions to class along with a passage from each relevant reading that

will help us explore each of your questions. These questions will be due in our weekly course Google folders by noon on Wednesday before class. These discussion questions will drive much of the second half of each session. These questions give each of us the opportunity for independent effort with the readings, so you should complete them before you watch the recorded presentations and lectures for the week. You will not receive credit for questions that pertain primarily to the recordings rather than to the original texts. To get credit for your question, it must also be one that most other members of class could profitably engage with to better understand the reading, rather than one that requires specialist knowledge beyond the reading we have done so far or that would prompt responses only about taste for the article. Your question must have a clear relationship to the passage you chose (even if the passage is only one possible illustration of the query you are making), and it must offer relevant context for that connection. So, for instance, "What do you think Rubin means in the middle paragraph on page 160?" will not get you credit for a discussion question. (5 %)

**Discussion Leadership:** You will each have two opportunities to serve as discussion leaders for seminar with a partner. During the first week of class, you will send me your top four choices for the week you would like to lead discussion, and I will assign a schedule by the second week of class. When considering your schedule for discussion leading, keep in mind that you will need to make time for at least three meetings (a preliminary meeting with your partner, one with me and your partner, and a third to record your presentation together) in the week before you lead discussion. More guidelines on discussion leading will appear in a separate handout. (10% each discussion, 20% total)

**Research Project:** Your research project will be your opportunity to build bridges between theorists we are reading, or between one theorist and another text or artifact that you love, or between the theory we are reading and your understanding of current events, or between theorists we are reading and theorists I have had to leave off our list. You should plan for a 10-15-page final paper. You may opt for a creative research project of some kind instead, but you must meet with me before proposals are due for approval of that alternate project. You will find details in a separate handout and due dates on the course schedule. (Proposal 10%, Annotated Bibliography 10%, Presentation 5%, Final Paper 30%)

**Final Exam:** The final exam will be entirely essay and will require that you write on at least four of the theorists we read. You will choose the theorists you write about, and you will need to draw on details of their work, paraphrasing or quoting when possible. Your full answer will also need to incorporate ten of the terms on our terminology list, using them in appropriate contexts to demonstrate your precise understanding of their meaning. While there will be some choice in essay questions, you can count on the following question appearing on the exam: A friend has more than once started a comment with "I'm not a feminist, but . . ." Draw on four of the theorists we read together to develop a response to this comment. If you choose, you may complete the sentence, but you can also develop your essay by leaving the friend's statement open-ended. You want to avoid bashing your friend over the head with theory, but you should be able to use specificity in how you present your chosen theorists to your friend. As you incorporate ten terms from the terminology list, remember to define them clearly for your friend. Your challenge here is to draw on feminist or gender theory to invite someone to clearer thinking, even if that person is not interested in theory. (20%)

## Course Schedule

13 Jan (1): Intro to course

Before class watch Chimimanda Ngozi Adichie's TED talk "[We Should All Be Feminists](#)" and the Robin Wall Kimmerer's lecture "[Mapping a New Geography of Hope](#)"

20 Jan (2): bell hooks, from *Feminist Theory: from Margin to Center*

Before class watch the recorded lecture "Social Theorists in Modern Patriarchy"  
Kimmerer, "Asters and Goldenrod"

27 Jan (3): Michel Foucault, Parts One, & Five from *The History of Sexuality, Vol. 1*

Kimmerer, "An Offering"

3 Feb (4): Gloria Anzaldúa, from *The Borderlands*

Kimmerer, "Learning the Grammar of Animacy"

10 Feb (5): Hortense Spillers, "Mamma's Baby, Papa's Maybe"

Kimmerer, "Maple Sugar Moon"

17 Feb (6): Gayle Rubin, "Traffick in Women"

Kimmerer, "The Consolation of Water Lilies"

24 Feb (7): Julia Kristeva, "Stabat Mater"

Kimmerer, "The Honorable Harvest"

3 Mar (8): Judith Butler, from *Bodies that Matter*

Kimmerer, "Maple Nation: A Citizenship Guide"

10 Mar (9): Kimberlé Crenshaw, "Demarginalizing the Intersection of Race and Sex"

**Proposals Due**

### Spring Break

24 Mar (10): Gayatri Chakravorty Spivak, from *Can the Subaltern Speak?* (27-78)

31 Mar (11): Anne Anlin Cheng, from *Ornamentalism*

Kimmerer, "Sitting in a Circle"

**Annotated Bibliographies Due**

7 April (12): Sarah Coakley, from *God, Sexuality, and the Self: An Essay 'On the Trinity'*

Hyun Kyung Chung, "Struggle to Be the Sun Again"

Kimmerer, "The Sky Woman" and "The Sound of Silverbells"

14 April (13): Leila Ahmed, "The Discourse of the Veil" from *Women and Gender in Islam*  
Kimmerer, "Witness to the Rain"

21 April (14): Michael Cobb, "Lonely"  
Kimmerer, "Old Growth Forest" Drafts Due

28 April (15): Toril Moi, "I am a Woman" (121-169 & 245-250)  
Kimmerer, "People of Corn, People of Light"  
**Research Papers due Friday (30 April) at 5 pm.**

**4 May (Tuesday) Take-home exams due by 5 pm.**

### **Campus and Department Policies**

#### **Major and Minor Requirements**

This course counts as four-units of upper-division literature for the English major. It will also count as four units toward the Gender Studies minor.

#### **English Department Program Learning Outcomes**

Graduates of the English major will:

1. Demonstrate critical discernment in their examination of literary texts in ways that expand their affections and sympathies—by assessing their own cultural and theological assumptions, engaging in research, and evaluating evidence. (Thinking Critically PLO)
2. Read literary texts carefully, analyzing both the contexts and the techniques (e.g., literary devices and genre characteristics) that shape their meaning. (Reading Carefully PLO)
3. Identify how literary writers have alluded to the Bible and other religious texts in order to achieve particular rhetorical effects—for example, in addressing issues of justice. (Identifying Religious Rhetoric PLO)
4. Engage various audiences in writing with sensitivity to rhetorical situations and scholarly standards. (Writing with Rhetorical Sensitivity PLO)

#### **Writers' Corner**

The best writers seek feedback early and often, and then follow up on those ideas with revision. I will be available for conferences during office hours, but I also strongly encourage you to make use of the tutors in Writers' Corner for each assignment in this class. You can find their schedule on the English Department website.

#### **Academic Honesty**

As a faculty member working with Christian students, I expect impeccable standards of academic honesty. Those expectations include an understanding both that you will take full advantage of every opportunity to learn on your own and that you will respect others' rights to their intellectual property. At Westmont, you are responsible both for avoiding plagiarism and for understanding what it means to write with academic integrity. The campus plagiarism policy is available on the College website, and I will abide by that policy in this course. You should be familiar with the entire Westmont College plagiarism policy. That statement includes helpful strategies for avoiding plagiarism, as well as a complete discussion of College penalties for different levels of plagiarism. At a minimum, the penalty for plagiarism will entail failure of the assignment and a report to the Provost. Depending on the degree of the plagiarism and the student's record for academic honesty, the penalty may be more severe.

### **Academic Accommodations**

**Students who have been diagnosed with a disability (learning, physical/medical, or psychological) are strongly encouraged to contact the Disability Services office as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Disability Services office. These accommodations may be necessary to ensure your full participation and the successful completion of this course. For more information, contact Sheri Noble, Director of Disability Services (310A Voskuyl Library, 565-6186, [snoble@westmont.edu](mailto:snoble@westmont.edu)) or visit the website [http://www.westmont.edu/\\_offices/disability](http://www.westmont.edu/_offices/disability).**

## ENG-163 Authors in Context: Virginia Woolf and Zadie Smith

**Dr. Cheri Larsen Hoeckley**  
 larsen@westmont.edu  
 Reynolds Hall 105, x7084

**Office Hours**  
 Tuesday 2 – 5:00 pm  
 and over Zoom  
 by appt.

### **Authors in Context: Virginia Woolf & Zadie Smith English 163-1**

#### **Required Texts:**

*A Room of One's Own*  
*Embassy of Cambodia* (available in .pdf)  
*Mrs. Dalloway*  
*On Beauty*  
*To The Lighthouse*  
*Swing Time*

Selected essays from both authors. Available digitally with selection from Woolf's 4-volume [Collected Essays](#), and Smith's essays from *The New Yorker* and from her collection *Changing My Mind*.

#### **Course Objectives**

- Develop the ability to identify distinctive qualities that mark the literature of Virginia Woolf and Zadie Smith and to understand how each writer responds to and shapes her cultural context (attentive reading assignments, essay, group essay project, research paper).
- Sharpen abilities to discern how context informs literary texts, especially with respect to Woolf's and Smith's different representations of London (group essay project, research paper).
- Strengthen skills for incorporating research into effective literary arguments. (Group essay project, research paper)

These course objectives align with the English Department PLOs for Thinking Critically, Reading Carefully, and Writing With Rhetorical Sensitivity.

#### **Required Assignments**

**Attentive Reading Assignments:** You will complete two of these assignments on passages of your choice. See [the separate handout and sample reading of \*Robinson Crusoe\*](#) for full details. (2 x 7.5%) 15%

**Attentive Reading Essay:** This 5-7-page essay will grow out of your attentive reading notes. These essays may develop your reading into a coherent rhetorical, cultural analysis of the passage, or they may pick up thematic or structural elements in the passage you examine, and that you would like to follow up in a different passage (or even in a different novel). These essays must follow MLA style as found on Purdue OWL. 15%

**Research Paper:** During the semester you will propose and complete a research project on Woolf and/or Smith, or on some aspect of their work that intrigues you. You'll have a lot of freedom in your topic, but your final paper must incorporate at least some attentive reading of one of the two novelist's texts as evidence. Your project will have preliminary due dates, and at each stage you will be wise to converse about your ideas with members of the class, as well as with me. Each written step of your process must follow MLA style as found on Purdue OWL. The first formal stage of your research will be a project proposal to explore and refine your topic (5%); you will complete an annotated bibliography to begin to shape your research (10%); you will exchange a full draft of your project with two class partners to practice collaboration and to refine your thinking, as well as to sharpen your prose; you will respond to those suggestions before revising and editing your final essay (20%). Finally, you will give a brief presentation on your research to the class (5%)

**Essayist Collaboration:** You will work with two or three other class members to prepare a presentation for the class on Woolf and Smith as essayists. This project requires locating two essays in digital form that cover some common ground, sharing those essays with the class in .pdf, and leading a discussion together. I will assign groups by the end of the first week. More details will follow in a separate handout. (15%)

**Final Examination:** The final exam will be cumulative, covering novels and essays. The best way to prepare is to attend class regularly and mark up your copies of the reading during discussion. More details on the exam will follow (15%).

**Participation:** Your earnest and responsible collaboration will contribute significantly to your success here. Your preparation of your draft essays for your test readers, your engagement with the written work of your test readers will, of course, play a central role. More persistently, though, your willingness to engage in conversations about your ideas and writing in process, both in class and outside of it will create a practical component of the class in fostering the kinds of collaborative experience that best lend to the pleasures of reading and writing.

### Assignment Schedule

Week 1:

1/11 Intro to Course

1/13 *A Room of One's Own*, chapter 1 & 2

Week 2:

1/18 No Class—Monday schedule  
 1/20 *A Room of One's Own*, chapter 3 to 6

Week 3:

1/25 *The Embassy of Cambodia*, 0-1 to 1-12  
 1/27 *The Embassy of Cambodia*, 1-13 to 0-21  
 1/28 **Group Essays Posted to [Readings Folder](#) by midnight**

Week 4:

2/1 *Mrs. Dalloway*  
 2/3 **First Group Essay Presentation**

Week 5:

2/8 *Mrs. Dalloway*  
 2/10 *Mrs. Dalloway*

Week 6:

2/15 *Mrs. Dalloway*  
 2/17 **Second Group Essay Presentation**

Week 7:

2/22 No Class, President's Day  
 2/24 *On Beauty*, **First attentive reading assignment due**

Week 8:

3/1 *On Beauty*,  
 3/3 *On Beauty*, **Proposals Due**

Week 9:

3/8 *On Beauty*,  
 3/10 **Third Group Essay Presentation**

**3/14 - 3/18 Spring Break**

Week 10:

3/22 *To The Lighthouse*, **Second attentive reading assignment due**  
 3/24 *To The Lighthouse*, **Annotated bibliographies due**

Week 11:

3/29 *To The Lighthouse*  
 3/31 *To The Lighthouse*, **Attentive reading essay due**

Week 12:

4/5 **Fourth Group Essay Presentation**

4/7 *Swing Time*

Week 13:

4/12 *Swing Time*

4/14 *Swing Time*

Week 14:

4/19 **Draft Research paper due for workshop**

4/21 *Swing Time*

Week 15:

4/26 *Swing Time*

4/28 Review and **Research papers due**

**5/2 Final Exam at 8 am (Monday). Bring an exam book.**

## **Campus and Department Policies**

### **Major and Minor Requirements**

This course counts as four-units of upper-division literature for the English major or minor and fulfills requirement 4: a course focusing on a single author or pair of authors. With approval of the English Department, this course can also fulfill the Identity requirement in the English major. By permission of the instructor and program coordinator, this course can also count as four units toward the Gender Studies minor.

### **English Department Program Learning Outcomes**

- Graduates of the English major will demonstrate critical discernment in their examination of literary texts in ways that expand their affections and sympathies—by assessing their own cultural and theological assumptions, engaging in research, and evaluating evidence. (Thinking Critically PLO)
- Graduates of the English major will read literary texts carefully, analyzing both the contexts and the techniques (e.g., literary devices and genre characteristics) that shape their meaning. (Reading Carefully PLO)
- Graduates of the English major will engage various audiences in writing with sensitivity to rhetorical situations and scholarly standards. (Writing with Rhetorical Sensitivity PLO)

### **Academic Integrity**

As faculty members working with Christian students, we expect impeccable standards of academic honesty. Those expectations include an understanding both that you will take full advantage of every opportunity to learn on your own and that you will respect others' rights to their intellectual property. As a member of the Westmont community, you are responsible both for avoiding plagiarism and for

understanding what it means to write with academic integrity. The campus academic integrity policy is available on the College website (<https://www.westmont.edu/office-provost/academic-program/academic-integrity-policy>)

We will abide by that policy in this course. As a student in an upper-division English course, you should be familiar with the entire Westmont College academic integrity policy. That statement includes helpful strategies for avoiding plagiarism, as well as a complete discussion of Westmont College penalties for different levels of plagiarism.

### **Writer's Corner**

Westmont's **writing center** is a creative, collaborative space where you can improve in writing skill and confidence. Our peer tutors serve as friendly "test readers" for your projects, helping you develop and revise your writing before submitting it to professors, employers, and others. During the Spring 2021 semester, [Writers' Corner](#) tutors will meet with you online using video conferencing and other tools. We encourage you to meet with a tutor at least 48 hours before your writing deadline. Be ready to share your assignment prompt and your latest draft, no matter how rough. All tutorials are free of charge. **Make an appointment** at <https://westmont.mywconline.com>

### **Academic Accommodations**

Students who have been diagnosed with a disability (learning, physical/medical, or psychological) are strongly encouraged to contact the Disability Services office as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Disability Services office. These accommodations may be necessary to ensure your full participation and the successful completion of this course. For more information, contact Sheri Noble, Director of Disability Services (310A Voskuyl Library, 565-6186, [snoble@westmont.edu](mailto:snoble@westmont.edu)) or visit the website [http://www.westmont.edu/\\_offices/disability](http://www.westmont.edu/_offices/disability).

## ENG 190/190SS Internship

### ENG 190/190SS Internship

Fall 2021: Tuesdays 8:30 – 9:30 AM, meeting in Murchison Gym T2 (outdoor tent classroom)

#### Dr. Rebecca F. McNamara

Email: [rmcnamara@westmont.edu](mailto:rmcnamara@westmont.edu)

**Office Hours:** Contact me by email to set up a virtual office hours meeting for **Mon or Wed 1-3pm**

**From the Course Catalog:** ENG 190/190SS Internship (1-4): Internships related to English at a variety of employers, typically in Santa Barbara or San Francisco. Such experiential learning is set in context through reflection, both in writing and in discussion, on the significance of the experience. Westmont Downtown and Westmont in San Francisco offer internship opportunities in journalism, writing, editorial work, teaching English as a second language, and more. Students may enroll in ENG 190SS if their internship is approved by the instructor as appropriate for fulfilling the General Education expectations of Serving Society.

**Course Description:** The focus of this course and the majority of required time will be spent doing an internship for a work site that you select. This is an *experiential learning* course that will provide an analytical and reflective framework for your internship. In a way, you will practice the close reading skills that you have developed in the English Department. You will identify and interpret the practices and cultures of the job field in which you are interning, examine the skills you are using (and would like to further develop) in your work, and you'll reflect on how your internship experience relates to your English major, your wider degree program at Westmont, and your vocation. This process is close reading in practice—identifying pieces of information and integrating them together through analysis to make sense of the bigger picture. In addition to assignments related to analyzing and reflecting on your internship and habits of vocational discernment, you will also develop a job-search portfolio and do a mock interview. You will read and listen to the work experiences of others, interview someone in your career field of interest, and think alongside others' experiences as you reflect on how your work practice and vocational calling are a part of living out your Christian faith. By nature, this course will require a substantial measure of personal initiative, investment, and responsibility. Use this period to discern how your time at Westmont will launch you into the next phase of your professional and personal life. This course will also provide resources to reflect on entering professional life during a global pandemic, including a [guidebook](#) developed by the Westmont Career Center.

#### Course Learning Objectives

- Work at an approved internship for a contracted number of hours; fulfill this internship with professionalism and a spirit of inquiry. **For ENG 190SS students:** your internship must include significant involvement in responding to or reflecting on social issues.
- Develop a focused learning plan in consultation with the Site Supervisor
- Identify specific, marketable skills gained from your degree at Westmont and experience in your internship (especially those skills related to the 8 Key Competencies of career readiness)
- Analyze a career field in which you are interested through an informational interview
- Prepare a job-search portfolio (including a résumé and cover letter)
- Read, reflect, & write on vocational discernment and how it relates to your career aspirations

There is no required textbook to purchase for this course. Readings will be included as links in the class schedule below or posted in the “Pages” section of our Canvas course website. You will need to regularly access our Canvas ENG 190 website for readings and assignment submission.

Complete the [ALAF](#) and, if in person, the [In-Person Internship Form](#) before starting your internship.

Assessment	Weight	Due Date
Attendance and Participation	10%	continuous
Internship Journal	5%	Due each Monday by 5:00pm
Learning Plan	20%	Plan Sep 20; Portfolio Dec 6; Present Dec 7
Informational Interview	10%	Oct 18
Job Prep Portfolio	15%	Nov 19
Mock Interview	10%	Nov 23 (& follow-up questionnaire due Nov 23)
Supervisor Evaluation Form	20%	Dec 10 (submitted by your Site Supervisor)
Final Reflection Paper	10%	Dec 10

Note that your grade will also depend on your **fulfillment of the number of hours actually worked** in the Internship that correspond to the units of credit for which you are registered in ENG 190. As per the [Westmont Internships website](#), every (1) credit unit must involve at least 36 hours at the worksite (so 2 credits = at least 72 hours; 3 credits = at least 108 hours; 4 credits = at least 144 hours). Your grade will be negatively impacted if you fall short of the hours actually worked compared with the number of credits for which you registered in this class. Download your own copy of this [internship log](#) and keep track of your hours each time you work. You’ll have this digitally signed by your Site Supervisor at the end of semester and then submit to Canvas by Dec 10 as evidence of hours worked.

#### **Attendance and Participation: 10%**

This portion of your grade will be determined by your attendance and your active participation in class. *What does it mean to actively participate?* Arrive to class on time, having read/listened to the day’s assigned texts/audio-visual material, with points of interest and questions ready to raise. Don’t hesitate to contribute, and be an active member of small groups as well as whole-class discussions. Especially since our class is a training ground for professional practice in the workforce, unexcused absences, excessive tardiness and distraction during class will count against your attendance and participation grade. Please use our time together to be present with the class, and avoid distractions such as multitasking on your computer or other devices. I expect you to respect our class community by actively engaging with me, your colleagues, and the material at hand. It is your responsibility to catch up on any material you miss, either by getting notes from a colleague, communicating with me, or attending office hours with me. You get one free absence, no questions asked; otherwise please let me know, as a courtesy, if you will be absent.

#### **Internship journal: 5%**, due every Monday by 5:00pm PST (update your googledoc by this time)

You will keep an internship journal (as a running googledoc—**share the link with me at the start of semester**) that you will write in once per week (due Mondays by 5PM; no entry due Monday after Thanksgiving and Monday before Fall Break). These written entries of about 300 – 500 words will respond to a guided prompt on a topic designed to focus on vocational discernment or on your observation and analysis of a particular component of your Internship role or wider career field.

**Learning Plan: 20%**, **Learning Plan** due Mon, Sep 20 by 11:59pm (on Canvas; **Learning Plan Portfolio** due Mon, Dec 6 by 11:59pm (on Canvas); **Learning Plan Portfolio Presentation** Tues, Dec 7 in class.

You will develop a **Learning Plan** in consultation with your Site Supervisor, outlining what you intend to learn during the internship experience through the identification of: (1) Learning Objectives, (2) Activities & Resources, and (3) Evaluations/Verifications. Use this assignment to develop skills you want to improve, tackle a particular project, or learn more about an industry/role in which you are interested. See [this document](#) for the extended Learning Plan prompt with examples (if you're enrolled in ENG 190SS, use [this document prompt](#) for the Learning Plan). Based on the Learning plan (due Sept 20), you will assess your professional progress throughout the semester, making changes as necessary. You'll review the Learning Plan with your Site Supervisor mid term, and implement recommended changes before the end of semester. You will submit your **Learning Plan Portfolio** with evaluations and/or verifications of your objectives on Dec 6 by 11:59pm (Canvas), and then you will give a **5-minute presentation** in our final class on Dec 7 that introduces your objectives, any changes you made to them during the semester, and how you addressed those objectives through various evaluations/verifications. This assignment is designed to act as a take-away resource that you can use in future job interviews or informational interviews to share what you learned in your internship. I would encourage you to use this assignment as a model for future jobs so that you can track what you're learning and what goals you have and keep track of achievements at work.

**Informational Interview: 10%, Report (3-4 pages)** due Mon, Oct 18 by 11:59pm

The informational interview will give you an opportunity to talk with someone in your desired career field about their career journey and job experience. This assignment will comprise several parts: (1) you will identify someone to interview within a career field in which you are interested and set up a phone or online interview with them, (2) you will develop 3 interview questions in addition to those in this [interview template](#), (3) you will conduct the interview, (4) you will write and send a Thank You note to your interviewee within two days of the interview, and (5) you will write a 3-4 page **report** that discusses highlights and interesting or useful parts of the interview as well as what you have learned from it and submit via Canvas by Monday, Oct 18 by 11:59PM. See interview template [here](#).

**Job Prep Portfolio: 15%**, due Fri, Nov 19 by 11:59pm (submit via Canvas)

This portfolio will consist of: a 200-word personal statement (or "[story statement/elevator pitch](#)") of your professional attributes, interests, and aspirations; a résumé; a cover letter; contact information for two professional references; and one additional supporting document that is relevant to your career field of interest or internship. We will do résumé and cover letter workshops in class to discuss best practice and to develop any existing documents you may already have, and you are also encouraged to meet with the [Career Center](#) to review your résumé and cover letter (schedule an appointment on [Handshake](#)).

**Mock Interview, 10%**, Nov 30: 8:30am-9:50am (submit **job posting** to Canvas by 11:59pm on Nov 19; [follow-up interview questionnaire](#) due on Canvas on Nov 30 by 11:59pm)

This 10-minute mock interview will stage the student as a job applicant and Westmont staff as a potential future employer. (**Interview schedule will be posted here**). Prior to this interview, you will identify the job posting for which you are interviewing, and bring this posting to class on Nov 23 (submit this job posting as a PDF to Canvas by 11:59pm on Nov 19). During the interview on Dec 1, you will be asked to identify and articulate your skills, strengths, knowledge, and experiences relevant to your desired position and career goals. You will also be asked to promote the professional value and benefits of your internship experience. Following the mock interview, you will complete this short [follow-up interview questionnaire](#), due on Canvas by 11:59pm the day of the interview, Nov 30, to assess your interview experience and address how you can improve in the future. See the **interview preparation resources** from the Westmont Career Center and around the web that I will post.

**Supervisor Evaluation Form:** 20%, Due Fri, Dec 10 (submitted by your Site Supervisor)

Online form submission that I will generate for your Site Supervisor to complete by Friday, Dec 10 at 5:00pm. I will provide you with a copy of this evaluation form at the beginning of semester so that you will see the ways in which your Site Supervisor will evaluate you at the end of your internship.

**Final Paper: professional inventory and vocational discernment:** 5%, due Fri, Dec 10 by 11:59PM

This 2- to 4-page paper will serve as an inventory of **what you did** during the internship, the **skills** you used and developed (think of the 8 Key Competencies for career readiness), and the **insights** you gained into the workplace culture of your internship and its wider career field. It must also discuss how you have reflected this semester on **vocational discernment as it relates to Christian faith**. Some questions you might consider as you craft your paper include: how has your knowledge of this industry changed; what skills did you utilize from your English major and broader undergraduate experience in the internship; what skills did you identify that other employees and your supervisors used; what are the top 2-3 skills you've developed in the internship that you think you will take to your next job; in what ways has this internship and the reading and discussion we have done affected the way that you think about the idea of Christian vocation or the idea of a calling; what relationships do you see between Christian faith and work? This reflection paper will serve as a tool for you to better determine your professional strengths, what you've learned, and aspirations in the context of a future job application and your ongoing discernment of faith and work.

**Reading & Assessment Schedule** (subject to revision as necessary)

Do any listed reading/watching/listening for each day *before* attending class.

Aug 31 **Welcome to ENG 190!** Introductions, review of syllabus. Secure an internship & complete [ALAF](#) (*ALAF must be completed by Sept 17; you may not start at your internship until the ALAF has been electronically approved by all parties and, if you are doing an in-person internship, you must also complete the [In-Person Internship Form](#)*). Goals for internship, understanding of role and duties. Assign [Learning Plan](#) (you'll bring a draft for peer review in class on Sept 14). Start [hourly log](#) (download your own copy of this log and keep track of your hours each time you work in your internship-- you'll submit this to me on Dec 10).

**\*Internship journal entry** due Mon, Sep 6 by 5:00pm: 200 words or less: write up a personal statement that summarizes your academic and professional orientations and aspirations. You can use this as a brainstorming rough draft for the personal statement you'll later include as part of your Job Prep Portfolio due Nov 20.

Sep 7 Read: From [Leading Lives that Matter: What We Should Do and Who We Should Be](#), ed. Mark R. Schwehn and Dorothy C. Bass, 2nd edn., Eerdmans, 2020: "Must My Job Be the Primary Source of My Identity?" (189-94); Russell Muirhead, "Democracy and the Value of Work" (195-98); Dorothy L. Sayers, "Why Work?" (199-203); Gilbert Meilaender, "Friendship and Vocation" (204-07) [all these readings are [here](#)]; and Toni Morrison, "[The work you do, the person you are](#)," *The New Yorker*, May 29, 2017.

Also, don't forget to create your Internship journal googledoc, share the link with me, and complete your first entry by 5pm on Mon, Sept 6 (see the prompt for this entry above in the Aug 31 class assignment details).

In class: Discuss **relationship between work & identity** in context of today's reading; assign informational interview (download a copy of [this template](#), create 3 additional interview questions); touch base on [Learning Plan](#) (we'll peer review your draft next week in class).

**\*Internship journal entry** due Mon, Sep 13 by 5:00pm: How do you expect your English major skills, or more general liberal arts skills, to come into practice in your internship?

Sep 14 Read: from [Keller, \*Every Good Endeavor: Connecting Your Work to God's Work\*](#) (pp. i-16); and The Theology of Work Project's "Calling & Vocation: An Overview": <https://www.theologyofwork.org/key-topics/vocation-overview-article>

Bring to class: your [Learning Plan](#) polished draft to review with your peers: please have this ready as one printed hard copy that you can share with your peers during class.

In class: **What is vocation?** Discuss contexts of work and vocation, personal skills/gifts. Peer Review of Learning Plan drafts. (\*\*Note that Friday, Sept 17 is last day to submit the [ALAF](#) and to fill in your [In-Person Internship Form](#) for Fall 2021\*\*)

**\*Internship journal entry** due Mon, Sep 20 by 5:00pm: Are there any stereotypes or popular satirical interpretations of your internship career field? What are they, and why do you think they exist? How has your experience so far compared with these stereotypes and satires?

**\*ALAF must be completed by Friday, Sept 17:** this is a campus-wide deadline. And you must also complete the [In-Person Internship Form](#) if you are doing an in-person internship.

**\*Learning Plan: due Monday, Sept 20 by 11:59pm PST** (on Canvas: please submit as a Word Doc or PDF, so download a file if you're working from GoogleDocs and submit that file to Canvas)

Sep 21 Before class: listen to at least 1 of the 4-part "Pivot to Purpose" series (July 4-25, 2017) on Protégé Podcast: <http://www.protegepodcast.com/the-podcasts/>, and choose one other podcast episode to listen to from the work/vocation podcasts listed on p. 9 of this syllabus. Keep notes of at least 1 or 2 main take-aways from each podcast that you find inspiring or helpful.

**\*\*Virtual Class today\*\*** to accommodate our speaker.

In Zoom class: **Guest speaker James McNamara** (television writer, and lecturer in the Film and Media Studies Dept at UCSB-- read those two bios, and then find the **interview questions here** that YOU as a class will ask him to guide our conversation. You'll see your names next to the question you'll ask.)

**Reminder:** Ensure you are on top of finding someone whose job/professional pathway you'd like to know more about for your [informational interview](#) (report due Oct 18).

**\*Internship journal entry** due Mon, Sep 27 by 5:00pm: Reflection on first month of internship, and share 1 or 2 inspiring or helpful take-aways from a podcast you listened to for Sep 21.

Sep 28 Read: "Career Readiness Defined": 8 Key Competencies for career readiness developed by the National Association of Colleges and Employers (NACE):

<https://www.naceweb.org/career-readiness/competencies/career-readiness-defined/> AND

Watch: this video on the Key Competencies at the University of Michigan:

<https://careercenter.umich.edu/career-readiness>

In class: How is your **English Major** relevant to your career? Discuss **NACE Competencies for career readiness** (using [this worksheet](#)).

**\*Internship journal entry** due Mon, Oct 4 by 5:00pm: Find another person in your organization whose role you are interested in—come up with 2-3 questions for them about their

role/responsibilities, and find a time to approach them about these questions via email or video chat this week. For your journal entry today, write about what you learned from them. This will prepare you for the more extended Informational Interview (that you will do with another person) that is due on Oct 18. Use this process of short informational interviews throughout your career to find out more about roles, companies, and individual professionals in which you are interested.

Oct 5 **\*\*Remote Zoom class today\*\*** Log in for Zoom class at our usual time of 8:30-9:30am In class: Reflection worksheet on **NACE Competencies for Career Readiness**: apply to your internship, Westmont classes/major, and any other volunteer/work experience; touch base on informational interviews (due Oct 18).

Reminder: Be sure that you're filling in your [internship hours log](#) regularly, and remember to take the Strong Interest Inventory before October 14 (Email [Janay Marshall](#) in the Career Center to request access details to take the SII online).

*\*No Internship journal entry for Oct 11 (Fall Break)\**

Oct 12 Fall Break (no class). **Remember to take the Strong Interest Inventory (SII) prior to Oct 14.** Email [Janay Marshall](#) in the Career Center to request access details to take the SII online. Note that you must take the SII by Thurs, Oct 14 at the latest.

**\*Internship journal entry** due Mon, Oct 18 by 5pm: Analyze how people communicate with each other at your internship. Do they rely primarily on phone calls, emails, videoconferencing, or other online communication? When and why? How does this impact the way they relate to one another and/or the way that work gets done? Note the tone used in emails, the pace of communication throughout the day/week. Finally-- have a look at this "[Email like a boss](#)" graphic: what is the most useful suggestion you see here?

**\* Must take Strong Interest Inventory (SII) by 11:59pm Thurs, Oct 14:** Email [Janay Marshall](#) in the Career Center to request access details to take the SII online. (The Career Center must process your results to prepare them for our Oct 26 class; do not miss this **Oct 14 deadline** to take the SII).

**\* Informational Interview Report: due Monday, Oct 18 by 11:59pm PST** (submit on Canvas)

Oct 19 Read: On Canvas ENG 190 site: Pages→ [Reading for Oct 19 \(Generational Workforce\)](#) and Watch: Dr. Meg Jay: "[Why 30 is not the new 20](#)" TED Talk.

**\*\*\* Zoom Class Today\*\*\***

In-class: **Guest speaker Leah Monica:** Westmont 2017, Medical Staff Coordinator and Data Analyst at Cottage Health

**\*Internship journal entry** due Mon, Oct 25 by 5pm: What sorts of jargon are you recognizing in the organization or wider field of your internship role? What about this jargon is new to you, or are you realizing that certain jargon means something different than what you expected?

Oct 26 **\*\*Remote class\*\* Strong Interest Inventory (and O\*Net):** SII results discussion in class with Marla Johnson from the COVE Career Center.

Note that during today's class, we may or may not have time to dive into how to use O\*Net Online, the website run on data from the US Dept of Labor that can be used in tandem with your SII results. I have created a [slideshow tutorial here](#) that runs through **how to use O\*Net**. If we don't have time to go over it during class, **please review this slideshow on your own time to familiarize yourself with O\*Net** and to begin using this great resource to learn more about your

professional interests and potential opportunities in job sectors you are familiar with and those you may have not yet considered. And remember you can always book an appointment with the [Westmont Career Center](#) to discuss your SII results and how to use O\*Net effectively as you think about your professional future.

**\*Internship journal entry** due Mon, Nov 1 by 5pm: Reflection on SII assessment: what surprised you about your SII results? What did you already recognize about yourself? How will this SII change the way you think about your vocation/career? What will you follow up on (for example, what jobs/sectors will you explore, how might you use [O\\*Net](#) to do that)?

Nov 2 Read: On Canvas ENG 190 site: Pages→ Reading for Nov 2 (Résumés)

In class: **Résumé Workshop with Career Center Director, Paul Bradford**: Bring your current draft résumé to class (digital or hardcopy version) to revise.

**\*Internship journal entry** due Mon, Nov 8 by 5:00pm: Have a conversation with your Site Supervisor to review your Learning Plan. Discuss with them how you are progressing and what, if any, changes should be made to the Learning Plan. In your journal entry, report on how that conversation went and what adjustments (if any) you are making to your Learning Plan.

Nov 9 Read: On Canvas ENG 190 site: Pages→ Reading for Nov 9 (Cover Letters)

In class: **Cover Letter workshop**: Bring your current draft cover letter (hard copy or digital version) to class to take notes on and to revise.

**\*Internship journal entry** due Mon, Nov 15 by 5:00pm: Reflection on 2nd month of internship. And: Write down 2-3 items of concern related to your generation that you think you might face in the professional workplace. How could you productively manage such assumptions, expectations, or stereotypes of your generation?

Nov 16 **\*\*Remote Class\*\***: meeting on **Zoom**.

Before class: Research what additional items might be requested for a job application or interview in your field of interest. Ask someone at your internship for insight into what might be expected or welcome as a sample of work in a job application or interview situation. Come up with an idea for the additional item you'd like to include in your Job Prep Portfolio.

In class: Guest speaker **Laura Youngkin**, on **Zoom**.

Reminder: **Job Prep Portfolio** is due Friday this week, Nov 19. Be looking for job postings for which you'd like to mock interview, and remember to upload to Canvas by 11:59pm on Friday this week (Nov 19) a **PDF of the job posting** for which you plan to mock interview on Nov 30.

**\*Internship journal entry** due Mon, Nov 22 by 5:00pm: What are your hopes and fears about interviewing (how might you manage those fears?)? How do you want to come across to interviewers? What can you *not* control about an interview? What *can* you control?

**\* Job Prep Portfolio: Due Friday, Nov 19 by 11:59PM PST** (submit on Canvas)

**\* PDF of Job Posting for which you plan to interview on Nov 30: Due Friday, Nov 19 11:59pm PST** (submit to Canvas)

Nov 24-26: *Thanksgiving Holiday*. See the **interview preparation resources** from the Westmont Career Center and around the web that I've posted [on Canvas in Pages](#). **(No class on Tuesday, Nov 23: do interview prep on your own!).**

Nov 30 **Mock interviews** ([follow-up questionnaire](#) due on Canvas tonight by 11:59pm): see [schedule here](#) (arrive to our regular tent classroom a couple minutes before your scheduled 10-minute interview slot). See the **interview preparation resources** from the Westmont Career Center and around the web that I've posted [on Canvas in Pages](#). These interviews will be conducted in person in our regular tent classroom (MG T2), with Dr. McNamara and three members of the Career Center as your interviewers. You will be interviewed as if applying for the job ad that you submitted to Canvas on Nov 19. Remember to submit the [follow-up questionnaire](#) by 11:59pm tonight.

**\*Internship journal entry** due Mon, Dec 6 by 5:00pm: Vision Casting Activity: who am I in 1/5/10/20/30 years? Reflect on what kinds of personal growth related to career and vocation that you envision for yourself in 1, 5, 10, 20, and 30 years. Think big!

**\* Learning Plan Portfolio due Mon, Dec 6 by 11:59pm PST** (submit on Canvas, present in class Dec 7)

Dec 7 Bring to class: **Learning Plan Portfolio** (submit to Canvas by Dec 6 by 11:59pm);  
In class: 5-minute **Learning Plan Portfolio Presentations**: present your objectives, any revisions you made to them, and how you addressed those objectives through your evaluations and verifications. What were the most important things you learned about work, the job sector in which you interned, your own professional interests, and/or your future work goals during your internship?

If we have time today, we are going to work on this Vision Casting activity.

Don't forget your **Final Reflection Paper** (2- to 4-pages) and your signed **Log of Hours** are due by **11:59pm this Friday, Dec 10**.

**\*Internship journal entry** due **Fri, Dec 10 by 5:00pm**: What advice would you give to future students enrolled in ENG 190 about how they can make the most of their internship experience?

**\* Supervisor Evaluation Form** (Site Supervisor complete online evaluation by Fri, Dec 10 - I have sent a prompt by email to each of your Site Supervisors to fill in your online evaluation).

**\* Log of Hours** (signed by Site Supervisor -- signature can be via PDF rather than ink) **due Fri, Dec 10 by 11:59pm PST** on Canvas

**\* Final Paper (professional inventory and vocational reflection)** **due Fri, Dec 10 by 11:59pm PST** on Canvas

#### **A Note on Late Work:**

Due to the nature of this course as an experiential learning program designed to develop professional best practices, do your utmost to submit work to deadline. If a *true emergency* arises, contact me as soon as possible.

#### **Plagiarism and Academic Integrity:**

Submitting plagiarized material will earn you a failing grade for that assignment. Plagiarism is the theft of someone else's words or ideas, including improper or missing citations. Be familiar with the College's Academic Integrity Policy, which outlines forms of plagiarism, found at:

[http://www.westmont.edu/offices/provost/plagiarism/academic\\_integrity\\_policy.html](http://www.westmont.edu/offices/provost/plagiarism/academic_integrity_policy.html). A good guide to avoiding plagiarism can be found at Purdue's Online Writing Lab:

<https://owl.english.purdue.edu/owl/resource/589/02/>.

#### **Statement on Disability:**

Students who have been diagnosed with a disability are strongly encouraged to contact the Office of Disability Services as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Office of Disability Services. These accommodations may be necessary to ensure your equal access to this course. Please contact Sheri Noble, Director of Disability Services. (310A Voskuyl Library, 565-6186, snoble@westmont.edu) or visit the website for more information:

<http://www.westmont.edu/offices/disability>

**Westmont Counseling and Psychological Services (CAPS):** Life is often not what we had expected, and we can find ourselves confused, lost, anxious, and seemingly alone. College and young adulthood can be a season of the proverbial "best of times and worst of times." For those "worst of times" moments, [Counseling and Psychological Services \(CAPS\)](#) provides a safe, free and confidential space to connect with a trained professional on whatever obstacles you may face. Remote learning, social distancing, and a global pandemic are none of the ways we wanted to start 2020, and yet the situation persists many months later as we transition into the Fall semester. These challenging times can take a toll on our health. Whether it is motivation, anxiety, uncertainty, depression, loneliness or one of the many other impacts of this time, counseling is a great place to get support. Each of our clinicians are licensed psychotherapists and dedicated to walking with students facing an array of concerns, including anxiety, depression, eating concerns, relationship problems, homesickness, addictive behaviors, etc. etc. Whether you are overwhelmed about the future, so anxious you cannot focus, recently experienced something traumatic, hopeless and unmotivated, or wherever you find yourself, [scheduling an appointment](#) is a good place to start. The [CAPS website](#) also provides videos, articles, and [self-help resources](#).

#### **Technology Policy:**

I welcome you to use a computer in our class for taking notes. However, please be respectful to your colleagues and to me by remaining focused on our work together during class and avoiding texting or other outside-of-class communication and online activities on your computer or phone.

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#### **Career / Job / Vocation Resources:**

**Westmont Career Center:** <http://www.westmont.edu/offices/olp/>

- From here you can: sign up for Westmont's **Career Counseling Appointments** (Handshake)
- Access **Handshake** for resources for full, part-time, volunteer, and internship opportunities
- See the Career Development **Resource Center:** <http://libguides.westmont.edu/olp>
- Access **Job Choices** (job-search advice, resume help, interview tips, by National Association of Colleges & Employers):  
<http://www.nxtbook.com/nxtbooks/nace/JobChoices0812/index.php#/1>
- Access **What Can I do with This Major?** (University of Tennessee Center for Career Development) <http://whatcanidowiththismajor.com/major/>

**O\*Net Online:** <https://www.onetonline.org> comprehensive occupation and career exploration site sponsored by the US Department of Labor. Note that this site corresponds to Strong's Interest Inventory

(SII) results (you will take the SII through the Career Development & Calling Office). Here's the [slideshow tutorial](#) I've created to help you understand how to use O\*Net effectively.

**Quintessential Careers:** <https://www.livecareer.com/quintessential>

College Student, Recent College Grad: Career and Job-Search Resources:  
<https://www.livecareer.com/quintessential/grad-jobs>

**LiveCareer** (Note their resume database and cover letter database for samples of resumes and cover letters in a range of job areas): <https://www.livecareer.com>

**The Muse:** <https://www.themuse.com> (see especially their Career Advice section articles)

**The Balance Careers:** <https://www.thebalancecareers.com>

**Harvard Business Review Ascend:** <https://hbrascend.org/home/> (sign up to access 6 free articles/mo)

**The Theology of Work Project:** <https://www.theologyofwork.org> (search the "Key Topics" menu)

#### **Selected podcasts on career/vocation:**

The Theology of Work Project podcast: <https://soundcloud.com/theology-of-work>

NPR's How I Built This Podcast: <http://www.npr.org/podcasts/510313/how-i-built-this>

Scott Barlow's Happen to Your Career Podcast:

<http://www.happentoyourcareer.com/category/podcast/>

#Securetheseat with Minda Harts:

<https://podcasts.apple.com/us/podcast/securetheseat/id1364451513>

Protégé Podcast with Rory Verrett: <http://www.protegepodcast.com/the-podcasts/>

Truth's Table: "You okay, sis? The Job Search During Covid-19":

<https://soundcloud.com/truthstable/you-okay-sis-the-job-search-during-covid-19>

The Tim Ferriss Show Podcast: <https://tim.blog/podcast/>

Anny Runyan's The Classy Career Girl Podcast: <http://www.classycareergirl.com/podcast/>

Grant Baldwin's How Did You Get into That? <http://grantbaldwin.com/podcast-archive/>

Heroine Podcast: <http://www.heroine.fm>

Freakonomics Podcast: <http://freakonomics.com/archive/>

Forbes' Two Inboxes Podcast: Interviews with the Side Hustle Generation:

<https://itunes.apple.com/us/podcast/two-inboxes-interviews-with-the-side-hustle-generation/id1102773213?mt=2&ign-mpt=uo%3D4>

#### **Selected resources on navigating your professional pathway during a global pandemic:**

**Job search guidebook** [Graduating in the Age of Covid-19](#), developed by the Westmont Career Center

[Tips & Lessons to Help you Navigate through the Coronavirus Crisis](#), Harvard Business School Online

Harvard Business Review Ascend's coronavirus section: <https://hbrascend.org/spotlight/coronavirus/>  
(register for free to access 6 articles per month)

[What does the Coronavirus Pandemic mean for your Job Search](#), The Muse

[How to Handle a Job Search During a Pandemic](#), The Balance Careers

[How the Remote Hiring Process Works](#), The Balance Careers

[How to Find a Job During a Pandemic and a Recession](#), Fast Company

## ENG-192 Senior Capstone

### ENG 192-1, Senior Capstone, Spring 2022 Syllabus

Instructor: Sarah Skripsky, PhD; 805-565-6122, [sskripsky@westmont.edu](mailto:sskripsky@westmont.edu)

Office Hours on Zoom (e-mail me for an appointment):

Tues./Thurs. 10:15-11:45 a.m., Thurs. 3:15-5:15 p.m., and Friday by appointment

We shall not cease from exploration

And the end of all our exploring

Will be to arrive where we started

And know the place for the first time.

**“Little Gidding,” *The Four Quartets*; T. S. Eliot**

What will we learn today? There should be an answer,  
And it should  
change.

**“Telling the Story,” Naomi Shihab Nye**

This course provides an opportunity to develop a self-designed project in sustained collaboration with a mentor and peers. It also provides a venue to celebrate all you have learned as Westmont English majors and to anticipate and plan how that learning may carry into post-graduate life. This seminar allows you to name and strengthen the capacities that you have cultivated as English majors, preparing you to engage in various communities with humble eloquence and courageous imagination.

#### Readings

- Murray, Donald. *The Craft of Revision*. 5th ed. Thomson, 2006. Print.
- Shaw, Luci, and Jeanne Murray Walker, eds. *Ambition: Essays by Members of the Chrysostom Society*. Eugene, OR: Cascade, 2015. Print.
- Additional readings available on Canvas, etc. *Readings will attend to the intersection of faith and art/writing, including Christian frameworks for creativity and social engagement. Such readings include:*
  - Fujimura, Makoto. Excerpts from *Art + Faith: A Theology of Making*.
  - Sayers, Dorothy. "The Business of the Artist".
  - Smith, James K.A. "Healing the Imagination: Art Lessons from James Baldwin."
  - Additional devotional/inspirational readings selected by Capstone students.

### Course Learning Outcomes

1. Plan and complete a self-designed project related to the English major and relevant to your post-graduation goals.
  2. Give a public presentation of your capstone project at semester's end.
3. Create and revise a résumé or curriculum vitae (CV) that reflects your most current work, including your capstone project.
  4. Participate in mock interviewing appropriate to your vocational goals.

### Other Goals/Aspirations

1. Collaborate energetically and generously with capstone peers.
2. Engage with English department faculty as well as Career Development and Calling staff [to develop professional documents](#) and identify professional networks, pathways, etc.
3. Reflectively connect your English major experience to faith and vocation in addition to employment options.

### Program Learning Outcomes

*Graduates of the English major will . . .*

1. Demonstrate critical discernment in their examination of literary texts in ways that expand their affections and sympathies—by assessing their own cultural and theological assumptions, engaging in research, and evaluating evidence. (Thinking Critically PLO) *\*assessed in final Capstone projects that analyze literary texts*
2. Read literary texts carefully, analyzing both the contexts and the techniques (e.g., literary devices and genre characteristics) that shape their meaning. (Reading Carefully PLO) *\*assessed in final Capstone projects that analyze literary texts*
3. Identify how literary writers have alluded to the Bible and other religious texts in order to achieve particular rhetorical effects—for example, in addressing issues of justice. (Identifying Religious Rhetoric PLO) *\*assessed in discussion board posts on faith-learning readings*
4. Engage various audiences in writing with sensitivity to rhetorical situations and scholarly standards. (Writing with Rhetorical Sensitivity PLO) *\*assessed in all final Capstone projects and in final résumés*
  - **Capstone project.** Your capstone work centers on a **self-designed project**. A menu of project options is on page 5 of this syllabus.
    - You will craft a **project proposal** of approx. 500-750 words that accounts for your project's goals, audience, scope, feasibility, and more (see page 6 of syllabus).
    - To record your best thinking and stay accountable to your goals, you will keep a **daybook (writing process journal)** that includes at least 2 dated entries per week on project development. Each entry should note that day's work on your project

(research/reading/reflection, writing, revision, etc.) and also Tomorrow's Task [TT], the next task you intend to do. See Murray 29-30 *for more on daybooks*.

- You should upload new daybook entries to our ENG 192 Google Drive folder on a weekly basis, no later than each Monday at noon. Daybooks may be typed or handwritten; handwritten daybooks may be scanned (in the library) or photographed for upload. *Daybooks will be shared regularly with Capstone peers unless a prior arrangement has been made.*
- **Disciplined and lively participation.** Your faithful participation is vital to the success of our capstone seminar. At this point in your academic journey, you know that faithful participation is not merely showing up on time and talking in class. Such participation includes careful preparation for class and sincere engagement with ideas and people.
- **Devotional/Inspirational Readings (Creative Liturgies).** Routinely, we will open class with a spoken reading, with each of us leading in turn (or sometimes in pairs). Aiming to inspire/instruct/encourage our group, select reading excerpts of no more than 250 words; consider devotional poetry and prose (including the Bible), well crafted prayers (e.g., a globally minded [Common Prayer resource](https://commonprayer.net/) (https://commonprayer.net/) or Doyle's *Book of Uncommon Prayer*, excerpted on Canvas), and literary readings that inspire (e.g., a reflection on creativity/faith/truth/beauty within your favorite work of fiction). **Typically, you should spend no more than 5 minutes:** distributing the reading, introducing the reading, offering the reading aloud (with polished interpretation), and then inviting the group to read aloud together. **Please get your reading approved 24 hours in advance, posting it to Google Docs before class begins.** This leadership role will help you practice oral communication relevant to other presentations, and these readings will help us build community while we share and interpret language that matters to us.

**Grading Distribution\*** (Requirements as Percentages of Overall Course Grade)

Project Proposal	10%
Senior Exit Interview	10%
Résumé/CV (revised) & Mock Job Interview	10%
Project Presentation	10%
Final Project with Daybook (writing process journal)	40%
Participation: <i>Devotional/Inspirational reading, discussion/</i>	20%

**posts, peer review quality, engagement  
in class**

*\*All requirements listed in the box above must be complete in order to pass this course.*

## Academic Policies and Support

**Academic Honesty.** As faculty members working with senior students at a Christian institution, we expect the highest standards of academic honesty. Those expectations include an understanding both that you will take full advantage of every opportunity to learn on your own and that you will respect others' rights to their intellectual property. At Westmont, you are responsible both for avoiding plagiarism and for understanding what it means to write with academic integrity. The campus plagiarism policy is available on the college website and includes helpful strategies for avoiding plagiarism and a discussion of penalties for different levels of plagiarism. At a minimum, the penalty for plagiarism will entail failure of the assignment and a report to the Provost.

**Late assignment policy.** Unless otherwise noted, assignments are due at the beginning of class on deadline dates. The penalty for late work is typically a deduction of one full letter grade per 24-hour period of delay. For situations of real emergency or necessity, exceptions may be granted at the instructor's discretion.

**Disability Statement.** Students who have been diagnosed with a disability (chronic medical, physical, learning, or psychological) are strongly encouraged to contact the Office of Disability Services (ODS) as early as possible to discuss appropriate course accommodations. Formal accommodations will only be granted for students whose disabilities have been verified by ODS. For more information, contact Sheri Noble, Director of Disability Services (805-565-6186, [snoble@westmont.edu](mailto:snoble@westmont.edu)) or visit the ODS website (<http://www.westmont.edu/offices/disability>). The ODS is located in Voskuyl Library 310A and 311.

**The writing center** is a creative, collaborative space where you can improve in writing skill and confidence. Our peer tutors serve as friendly "test readers" for your projects, helping you develop and revise your writing before submitting it to professors, employers, and others. During the Spring 2022 semester, Writers' Corner tutors may meet with you in person OR online using video conferencing and other tools. We encourage you to meet with a tutor at least 48 hours before your writing deadline. Be ready to share your assignment prompt and your latest draft, no matter how rough. All tutorials are free of charge. **Make an appointment using WOnline: <https://westmont.mywconline.com/>** We hope to see you soon!

## ENG 192: Capstone Project Menu

***All projects require regular collaboration with a mentor and with Capstone peers.***

1. **Develop a polished portfolio of your best *scholarly/critical* essays on literature and/or writing/composition.** Your portfolio may be designed in a multimedia or online format. *The final portfolio should include a framing essay addressing an explicit target audience (fellow readers/critics, educators, etc.) and commenting on the portfolio as a whole.*

2. **Develop a polished portfolio of your best creative writing** (may include creative non-fiction such as feature articles). *Especially if you have not completed an advanced creative writing or journalism course, you should use professional/advanced models for creative writing; include those sources in your proposal's Works Cited page.* Your portfolio may be designed in a multimedia or digital format. *The final portfolio should include a framing essay addressing an explicit target audience (who are your readers?) and commenting on the portfolio as a whole.*
  - Variation on option #1 or #2: a portfolio centered on faith or ethics.
  
3. **Choose one scholarly essay or creative piece you wrote during your career as an English major; revise it significantly for publication and/or as a graduate-school writing sample.** The final draft should include a framing essay commenting in detail on the revision process in relation to the target audience; submit a "Tracked Changes" version of the final draft as well.
  
4. **Develop an extended study of a single author, or develop another project suitable for teaching.** Craft a reading list, discussion/response questions, and other relevant components. *Recommended: select an author from an underrepresented group, or develop another teaching project with a clear commitment to supporting equity, justice, and inclusion.*
  - Variation on option #4: an extended study of an author attentive to that writer's faith journey, or a project that otherwise integrates faith with teaching.
  
5. **Develop another project that builds on your experience as an English major and creates opportunities for post-graduate life. Some possibilities:**
  - Develop a project that foregrounds faith in relation to reading or writing.
  - Plan a reading group or Writers' Circle for launch in your post-graduate season. *Consider potential aims such as anti-racist reading/education, creative accountability, environmental literacy, spiritual formation, etc.* Develop a reading list or writing prompt schedule, discussion/response questions, etc.
  - Beginning with creating and circulating a Call for Papers, organize and host a one-day, online conference for undergraduate literature or writing/composition scholars. The conference may be developed in conjunction with Sigma Tau Delta or Writers' Corner. Ideally, the event should include students from other colleges or universities. You will need approval for any relevant resources (administrative support, etc.).
  - Organize and host a one-day, online celebration of undergraduate creative writing. Ideally, the event should include students from other colleges or universities. You will need approval for any relevant resources (administrative support, etc.).

English 192, Spring 2022

**Capstone Project Proposal Assignment**

***Draft deadlines: Jan. 18, Jan. 25, Feb. 1 (final)***

In conversation with mentor(s) and peers, you will craft **project proposals** of 500-750 words (excluding a Works Cited page) that account for goals, target audience, scope/focus, and feasibility/resources.

Your proposal should specify your chosen project option (see project menu on previous page) and must discuss the following, not necessarily in order:

- **Goals/Purpose:** Building from the project option you select from the menu, **articulate at least one goal** for your project. *How will you know if you have succeeded?*
  - o *Which conceptual and/or practical hurdle(s) will you need to clear to succeed?* The best proposals typically **define at least one problem** that the project will address. Such problems range from the conceptual or abstract (e.g., “a lack of moral imagination about X topic” or “widespread misunderstanding of X writer of faith”) to the more practical and nitty-gritty (e.g., “drafting or revising X number of poems per week while taking an academic overload”).
  - o *How do these goals connect to your ambitions or sense of calling?* Offer a clear **rationale** for project goals in relation to your vocational aims.
- **Audience:** Without disrespect to your Capstone instructor and peers (your “test audience”), *who is the intended **final audience** for your project?* *Choose intended readers carefully.*
  - o Consider also: *how are your project choices (including genre, focus, evidence/source material, etc.) tailored to your audience and goals/purpose?* In other words, how does your project design respond to your project’s rhetorical situation?
- **Scope/Focus:** *How ambitious is your project?* In other words, what scope do you envision for your work—while being wise about how much you can accomplish?
  - o You are required to **seek counsel from at least one faculty member or other mentor** as you develop your proposal and final project. In the proposal, specify at least one mentor who has agreed to work with you this spring, and offer a rationale.
  - o Include a **working MLA-style bibliography** of primary and secondary sources, including planned interviews as well as your own work when appropriate (i.e., past and planned writing for a portfolio, or a critical piece you will expand and revise).
- **Feasibility/Resources:** *How will you accomplish your goals this semester?*
  - o Include a **project timeline**. The timeline should account for the deadlines in our course calendar but should also include **additional deadlines with self-designed tasks** tailored to your project (e.g., research, writing, revision, mentoring, etc.).
  - o Other than time, what other **resources** will you need to marshal, and how?
    - Primary and secondary sources (support: [askalibrarian@westmont.edu](mailto:askalibrarian@westmont.edu) )
    - Technology/tools (including plans for learning and accessing new tools)
    - Human resources: mentor/s, librarians, peers, and Writers' Corner tutors
- **“Elevator Speech” Summary (So what?):** As is true of job seekers, as well as graduate students working on theses, etc., you should be ever-ready to articulate the value and significance of your work/project to interested parties in a short “elevator speech” that you will refine throughout the semester. *Within your proposal, draft an **elevator speech** summarizing your project. While conversational in style and subject to revision, your speech should be memorable, polished, and brief enough to be spoken in 1-2 minutes. Ideally, your speech should also connect your project to your vocational goals.*

\*\*\*

Week 1: Introductions, proposal and daybook launch, peer review practice

**Tues. 1/11** *Part 1:* Introductions. Discuss project proposals (zero draft preview) and mentor recruiting.

**Contact your desired mentor(s) no later than Friday, Jan. 14.**

*Part 2:* Discuss Murray's *Craft of Revision*, Chapters 1-2 (Rewrite before Writing, How to Get the Writing Done). Daybook launch & peer review practice. Sample devotional/inspirational reading; **sign up for your own** via Google Drive.

Week 2: Proposal development: "the business of the artist" and "healing the imagination" [Mon. 1/17 at noon: Week 1 daybook entries due to Google Drive]

**Tues. 1/18** NO CLASS MEETING. **Zero drafts of proposals due to Google Drive before class for instructor review.**

**Due to Canvas before class: discussion post** of 2-3 paragraphs on Sayers, "The Business of the Artist" (essay archived on Canvas) and Smith, "Healing the Imagination: Art Lessons from James Baldwin" (essay from *Image* journal, on Canvas).

Week 3: Proposal refinement

[Mon. 1/24 at noon: Week 2 daybook entries due to Google Drive]

**Tues. 1/25** Read Murray, Chapters 3-4 (Reading for Revision, Rewrite with Focus). *Part 1:* Debrief Murray. Review expectations for final drafts of proposals (due 2/1). *Part 2: Peer review: mature drafts of proposals (due to Google Drive before class).*

Week 4: Proposal submission, peer-review cohort formation [Mon. 1/31 at noon: Week 3 daybook entries due to Google Drive]

**Tues. 2/1** Submit final draft of proposal to Google Drive before regular class time. *Peer-review cohorts will be announced earlier via e-mail: check your inbox.* Peer-review cohort meeting #1: review final proposals in brief (share elevator speeches), discuss group dynamics and expectations, and create a **cohort schedule** for project draft review in Weeks 7+ (see peer review sessions marked in green in this schedule).

**Post cohort schedule to Canvas by Saturday, 2/5, at noon.** Cohort schedule should include a deadline for each group member's draft sharing, at least 48 hours before one

**Thurs. 2/3 noon deadline** Due to Google Drive: target job ad (selected from Handshake, Glassdoor, etc.).

Week 5: Vocation, faith, and language; transferrable skills and resume development [Mon. 2/7 at noon: Week 4 daybook entries due to Google Drive]

**Tues. 2/8** Due to Canvas before class: discussion post of 2-3 paragraphs on Glancy, "Dreams are Dangerous: They Uncover Your Bones" (essay from *Ambition*).

*Part 1: Career counselor visit:* transferable skills exercise, resume and cover letter advice. For graduate school applicants, curriculum vitae (CV) and personal statement models are available upon request.

*Part 2:* Peer-review cohort meeting #2: review full drafts of resumes, tailored to target job ads (both posted on Google Drive before class).

Week 6: "Toward humility"; revising resumes before mock interviews [Mon. 2/14 at noon: Week 5 daybook entries due to Google Drive]

**Tues. 2/15** NO CLASS MEETING. Due to Canvas by class time: discussion post of 2-3 paragraphs on Lott, "Toward Humility" (essay from *Ambition*).

*Review cohort schedule for project draft review in Weeks 7+ ; confirm upcoming deadlines for draft sharing and response.*

Week 7: Mock interviews, project draft review

[Mon. 2/21 at noon: Week 6 daybook entries due to Google Drive]

**Tues. 2/22** Mock interviews (details TBA: interviews may be scheduled outside class time).

**Part 2:** Peer-review cohort meeting #3: summary feedback from each reader due before class; discuss project draft from a cohort member (draft posted to Google Drive at least 48 hours in advance).

Week 8: Guest visit, project draft review

[Mon. 2/28 at noon: Week 7 daybook entries due to Google Drive]

**Tues. 3/1** Guest visit from English faculty: read faculty CV and prepare an informed question for Q&A. Sign up for Senior Exit Interviews (dates vary).

**Part 2:** Peer-review cohort meeting #4: summary feedback from each reader due before class; discuss project draft from a cohort member (draft posted to Google Drive at least 48 hours in advance).

**[Sat. 3/5 Midterm project drafts of approx. 2000+ words due to mentors and Prof. Skripsky by today at noon.** Share with readers via Google Docs, and include a **Midterm Project Memo** of 2-3 paragraphs (also added to your daybook) *summarizing your draft's strengths and weaknesses while suggesting how your mentor may be most helpful at this stage.* Mentor response to midterm drafts is expected by the start of Spring Break unless otherwise arranged.]

Week 9: More on vocation; project draft review

[Mon. 3/7 at noon: Week 8 daybook entries due to Google Drive]

**Tues. 3/8** Guest visit from English faculty: read faculty CV and prepare an informed question for Q&A.

**Part 2:** Peer-review cohort meeting #5: summary feedback from each reader due before class; discuss project draft from a cohort member (draft posted to Google Drive at least 48 hours in advance).

Week 10: Spring Break; mentor feedback and more

- **By the start of spring break, if you haven't received midterm draft feedback from your mentor, send a gently phrased e-mail reminder.**
  - o Thoroughly read your mentor's response to your midterm draft, and follow up with any questions.

- o When you return to the business of writing and revising, review our Murray readings for relevant advice.

Week 11: More on vocation, developing a full-draft project **Recommended this week: Meet with mentors, Prof. Skripsky, Writers' Corner tutors, peer cohort members, etc. to overcome any obstacles to completing a full/mature project draft by 4/1.\*\***

[Mon. 3/21 at noon: Week 9-10 daybook entries due to Google Drive]

**Tues. 3/22** Guest visit from English faculty: read faculty CV and prepare an informed question for Q&A.

**Part 2:** **Peer-review cohort meeting #6: summary feedback from each reader due before class; discuss project draft from a cohort member (draft posted to Google Drive at least 48 hours in advance).**

[Mon. 3/28 at noon: Week 11 daybook entries due to Google Drive]

**Tues. 3/29** NO CLASS MEETING. Work toward a full/mature draft of your project. "Don't let the perfect be the enemy of the good." "Make it work."

**Thurs. 3/31 deadline: Full/mature draft of Capstone project (approx. 4000 words) due to Google Docs by noon.** E-mail an accessible Google Doc link to both your mentor and Prof.

Skripsky for on-time credit, and include a **Mature Project Memo** of 2-3 paragraphs (also added to your daybook) *summarizing your draft's strengths and weaknesses while suggesting how your mentor may be most helpful at this stage.*

**Mentor response to midterm drafts** is expected by Saturday, April 9, unless otherwise arranged.

Week 13: More on art + faith; presentation prep; mentor feedback [Mon. 4/4 at noon: Week 12 daybook entries due to Google Drive]

**Tues. 4/5** Read in advance: Excerpt from Fujimura, *Art+Faith: A Theology of Making*. Part 2: Preparing for presentations: outlining (framing, project highlights, signposts, audience engagement); slide design; rehearsal (pacing, vocal variety, etc.).

If you haven't received project feedback from your mentor yet, send a gently phrased e-mail reminder today regarding Saturday's deadline.

**[Sat. 4/9** Mentor response to midterm drafts is expected by this date.]

Week 14: Revision matters (yes, really); presentation prep (outlines and more)

[Mon. 4/11 at noon: Week 13 daybook entries due to Google Drive]

**Tues. 4/12** NO CLASS SESSION: use class time[+] for revision work, reviewing Murray readings if needed. *If you haven't already, thoroughly read your mentor's response to your latest draft, and follow up with any questions. Get down to the business of revising, and keep at it. It's that time of year.*

Presentation outlines due to Canvas before class for instructor review.

Week 15: Revisions and presentations

[Mon. 4/18 at noon: Week 14 daybook entries due to Google Drive]

**Tues. 4/19** **Presentation Day #1:** presenters' slides due to Google Drive before class. Faculty and peer response to presentations.

Week 16: Revisions and presentations; final project and memo submission

[Mon. 4/25 at noon: Week 15 daybook entries due to Google Drive]

**Tues. 4/26 Presentation Day #2:** presenters' slides due to Google Drive before class. Faculty and peer response to presentations.

**[Sat., 4/30, at noon : Final draft of Capstone projects** due to Canvas and to mentors (e- mail your mentor directly with your final draft and memo, and copy Prof. Skripsky on that message for on-time credit). Include a **Final Project Memo** of 3-4 paragraphs (also added to your daybook) summarizing (1) your final draft's overall development, including how you revised in response to mentor and peer feedback, and any surprises/hurdles/ victories in that process, (2) key strengths and weaknesses in the final draft, (3) how/ when you will share this project with your target audience (if you haven't already), and

(4) what feels most like "success" in relation to your project's development, final draft, and/or audience reception. **Remember to THANK your mentor in this final memo (and perhaps with a handwritten note and a bit of chocolate, too).]**

Finals Week: Presentations, course evaluations, benediction/blessing for seniors

- **Course evaluations are due this week.**
- **Wed. 5/4, 8:00-10:00 a.m. = Final Exam Session (required attendance) = Presentation Day #3:** presenters' slides due to Google Drive before class. Faculty and peer response to presentations. *Benediction/blessing for graduating seniors.*
- **Thurs. 5/5 at 10 p.m.: Final Daybooks due** to Canvas (all daybook entries dated and in sequence, including a final **presentation reflection: 2 paragraphs evaluating your own presentation and then commenting on any "gifts" or insights you received through the experience of presenting and fielding questions about your project**)

## Sources on the Value of an English Major

At several points, this report references [“Changing Demographics and the Agile College” by Nathan D. Grawe](#). The article is taken from an address to the CCCU and encapsulates the values and student learning goals of the English Department.

Sarah Skripsky compiled the following bibliography with additional documentation and discussion on the value of the humanities, particularly of study in English.

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<sup>1</sup> Sources in [blue](#) are most closely related to English studies.

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