

General Education

Assessment Report:

Literature

A study of data from Literature courses in the Semesters of Fall 2013 and Spring 2014

Outcome

Respond to Overall Questions about GE Assessment in your Discipline

1. Identify the GE area which you will be assessing:

Literature

2. Explain your approach to assessing the area:

This year, we assessed SLO #1 (Students will demonstrate critical thinking through rigorous analysis of literary texts in diverse historical and cultural contexts) for English courses numbered at the 300-level.

3. For each area listed above indicate whether you and your colleagues consider the major emphasis of the area to be primarily KNOWLEDGE, SKILLS, or PERSPECTIVES:

ENG 300-level courses place major emphasis on knowledge

4. Write or adapt existing Student Learning Outcomes for the area or sub-area that reflects the emphasis on KNOWLEDGE:

(Existing) Student Learning Outcomes

SLO #1	Students will demonstrate critical thinking skills through rigorous analysis of literary texts in diverse historical and cultural contexts
SLO #2	Students will demonstrate a basic understanding of the concept and practice of literary research
SLO #3	Students will demonstrate effective writing and/or oral presentation through literary analysis
SLO #4	Students will demonstrate the way meaning is expressed through the formal elements of language and genre

Knowledge is the foundation for all four student learning outcomes; however, SLO #1 is primary to ENG 300-level courses because of its attention to the texts that form the basis of literary study.

Assess Critical Thinking in your GE area or sub area

List the faculty members who were involved in the assessment process:

Cyndia Clegg
Michael Ditmore
Theresa Flynn
Maire Mullins
Frank Novak

Monica Osborne
Steve Parmelee
John Peterson
Julianne Smith
John Struleoff

Instrument

1. State the definition of Critical Thinking which applies to your GE area or subarea.

Critical thinking is a habit of mind characterized by the comprehensive analysis and evaluation of issues, ideas, artifacts, and events as evidence for or against a claim or point of view.

2. Include a copy of the rubric you used in your assessment:

CRITICAL THINKING VALUE RUBRIC Adapted for Pepperdine GE Assessment

	Mastery 4	Developing 3	Developing 2	Introducing 1
Explanation of Issues Score _____	Issue/problem to be considered critically is stated clearly and described comprehensively, delivering all relevant information necessary for full understanding.	Issue/problem to be considered critically is stated, described, and clarified so that understanding is not seriously impeded by omissions.	Issue/problem to be considered critically is stated but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds	Issue/problem to be considered critically is stated without clarification or description.
Student's position (perspective/thesis/hypothesis) Score _____	Specific position (perspective, thesis/hypothesis) is imaginative, taking into account the complexities of an issue. Limits of position are acknowledged. Others' points of view are synthesized within position.	Specific position (perspective, thesis/hypothesis) takes into account the complexities of an issue. Others' points of view are acknowledged within position.	Specific position (perspective, thesis/hypothesis) acknowledges different sides of an issue.	Specific position (perspective, thesis/hypothesis) is stated, but is simplistic and obvious.
Evidence of analysis and its use in supporting thesis Score _____	Information is taken from source(s) with enough interpretation/ evaluation to develop a comprehensive analysis or synthesis. Viewpoints of experts are questioned thoroughly. Thoroughly (systematically and methodically) analyzes own and others' assumptions and carefully evaluates the relevance of contexts when presenting a position.	Information is taken from source(s) with enough interpretation/ evaluation to develop a coherent analysis or synthesis. Viewpoints of experts are subject to questioning. Identifies own and others' assumptions and several relevant contexts when presenting a position.	Information is taken from source(s) with some interpretation/ evaluation, but not enough to develop a coherent analysis or synthesis. Viewpoints of experts are taken as mostly fact with little questioning. Questions some assumptions. Identifies several relevant contexts when presenting a position. May be more aware of others' assumptions than one's own (or vice versa).	Information is taken from source(s) without any interpretation/ evaluation. Viewpoints of experts are taken as fact without question. Shows an emerging awareness of present assumptions (sometimes labels assertions as assumptions). Begins to identify some contexts when presenting a position.
Conclusions and related outcomes (implications and consequences) Score _____	Conclusions and related outcomes (consequences and implications) are logical and reflect student's informed evaluation and ability to place evidence and perspectives discussed in priority order.	Conclusion is logically tied to a range of information, including opposing viewpoints; related outcomes (consequences and implications) are identified clearly.	Conclusion is logically tied to information (because information is chosen to fit the desired conclusion); some related outcomes (consequences and implications) are identified clearly.	Conclusion is inconsistently tied to some of the information discussed; related outcomes (consequences and implications) are oversimplified.

Sample

3. Describe the process you used to collaborate with the other faculty members involved in the assessment process to establish inter-rater reliability in order to make sure you are all using the rubric in a consistent way:

On Tuesday, April 29, 2014, the evaluators listed above met to assess student papers. We began with a norming session in which we used the critical thinking rubric to evaluate the same four essays to compare results and discuss standards. We found that individuals gave mostly the same ratings to each paper with very little variation. After that, each of the remaining student papers was evaluated by two faculty members, the results were compared, and paper evaluations that were too disparate were evaluated by a third reader. These essays and rubrics are stored in a file cabinet in Julie Smith's office (CAC 208).

4. Include:

- The name and nature of the course or courses being assessed:

We assessed 10 sections of the following courses:

ENG 315 Literary Studies
ENG 325 British Literature Survey
ENG 380 Topics in Literature
ENG 370 World Literature

- **The assignment you used for an essay or as an exam question:**

Assignments from these courses varied according to the syllabus and course design of each. Appendix 1 includes the assignment sheets for 8 out of the 10 courses assessed. Two of the courses were taught in International Programs and the assignment prompt was not available.

- **The rationale for choosing this assignment:**

Instructors were asked to submit three student papers representing a range of capabilities from each course and to choose these papers from an assignment that required a level of critical thinking.

- **The number of students whose work is being assessed:**

30 students

- **The date and circumstances for the assignment being assessed:**

The dates and circumstances varied, but all papers were written for courses that met either in Fall 2013 or Spring 2014 on the Malibu campus or at our International Programs campuses. All international programs were asked to send student papers, but the only ones who turned in papers by the deadline were London, Heidelberg and Shanghai.

Data & Analysis

Sample Size: 30

5. Define the specific numerical expectations you used to evaluate whether the students whose work you assessed exceeded or fell below our standards:

Our expectations are that 75% of students will achieve at level 2 (developing at an initial stage) or better in all four categories of the critical thinking rubric. The percentage of students who achieved a 2 or better is broken down by category below:

Category 1: Explanation of Issues = 89.99%

Category 2: Student's position = 79.99%

Category 3: Evidence & analysis = 76.65%

Category 4: Conclusions & outcomes = 66.32%

6. Summarize your findings and discuss how many students exceeded or fell below the numerical standards and how many achieved 2, how many achieved 3, and how many achieved 4. Include both positive and negative findings and comment on the significance of your findings.

Introductory 1 Developing Initially 2 Developing Significantly 3 Mastery 4

Category 1 Framework for Writing

Category 2 Content Development

Category 3 Genre & Disciplinary

Category 4 Syntax & Mechanics

Total	1 (3.33%)	13 (43.33%)	12 (40%)	4 (13.33%)
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Overall, our students meet or exceed our expectations. The statistics show that almost 90% of our students can express the critical issues at stake in an assignment (Category 1) at a competent to sophisticated level. However, in Category 2 that percentage drops by 10 percentage points (from 89.99% to 79.99%) when we evaluate how well they develop an original position. Category 3, developing critical evidence and analysis, presents a similar drop in quality (from 89.99% to 76.65%). Still, the majority of students meet the benchmark standards in all three categories. The exception to this success shows up in Category 4, conclusions and outcomes. Our findings show that a third of our students struggle most with expressing good conclusions that reflect the kinds of critical thinking found in the earlier portions of their papers.

Closing the Loop

7. Outline an action plan based on your findings from this assessment exercise; include steps that you will take to strengthen and enhance students' competence in Critical Thinking in this GE area or subarea.

Although we are doing well in most categories, instructors will seek out ideas and strategies for improving areas that show weakness—in particular, how to aid our students in thinking more critically about the connections they need to make to improve their performance in our weakest area, Category 4 (conclusions and outcomes). Good conclusions require a coherent synthesis of ideas that show clear ties back to evidence and analysis from a variety of sources. So while our students perform at a competent to sophisticated level in laying the foundation for good conclusions in Categories 1-3, pedagogical focus needs to hone in on the synthesis of ideas. Since critical thinking (as we define it, *critical thinking is a habit of mind characterized by the comprehensive analysis and evaluation of issues, ideas, artifacts, and events as evidence for or against a claim or point of view*) requires the synthesis of sources, discussion among faculty evaluators turned to the relationship between SLO #1 (Critical Thinking) and SLO #2 (the mandate for literary research). The consensus was that the two SLOs should dovetail; however, not every course is designed to teach the process of research itself. In fact, time spent teaching research methods to GE students may distract from some courses that are already solidly well-designed. The most sensible suggestion to reconcile SLO #1 with SLO #2 was to encourage instructors to begin incorporating secondary sources they select themselves into their syllabi or reading requirements in some manner—either through the use of casebooks or Norton editions or electronic folders of scholarly commentary selected by the instructor that students can easily access and use as they put together written responses to literature in a variety of papers or exams. Signature assignments featuring these sources could then be newly designed if desired, or they could be incorporated into existing assignments. The related conversation about teaching our students how to write better conclusions that synthesize ideas and show an appropriate level of critical thinking can then take place to address the discrepancy between our students' stronger achievements in Categories 1-3 than in Category 4.

Venues for this conversation about research, writing and critical thinking include a GE Literature meeting scheduled after a regular department meeting in the fall of 2014 or a specific workshop or retreat designed to foster input and share strategies. As well, conversations about this year's findings will be reiterated at the spring 2015 GE Literature Assessment workshop as a main topic before we embark on our next annual assessment session. Another part of our plan is to encourage our GE Literature faculty to attend the Teaching Professor Conference next spring with the goal of thinking through pedagogical strategies that could be shared at local meetings and workshops. As we develop successful pedagogical approaches, we could then put together a presentation proposal of our own that could be shared nationwide at a future Teaching Professor Conference. Since International programs faculty are out of this loop, our International Programs liaison will put together an overview of findings that are shared at meetings in each location.

Appendix— Course 1

Appendix 1

Below are copies of assignment sheets for each of the papers assessed. Assignment sheets from courses labeled Course #6 and Course #8 were not available. These were taught in International Programs, and the assignment sheets were not submitted with the papers.

Course #1

**ENG 380: The Short Story
Fall 2013**

Research Paper Project

I. DUE DATES:

September 5: Choice of short story due.

- 1) You must decide which short story you wish to work on by this date. Please note – your short story is yours alone. Claim it beforehand if you wish, by signing up in class or by sending me an e-mail expressing your decision.

November 11: Research methods presentation in Library; meet at 12:00 at reference desk. Your primary aim in this session is to decide upon a research paper topic; i.e. what element of your story you will be focusing upon (plot, theme, character, point of view, symbol). Sign up sheets for conferences on November 18 will be distributed.

November 14: Annotated Bibliography due: bring two copies to class. Must be typed and in MLA format. Consult the Purdue University website if you do not own an MLA Handbook: <http://owl.english.purdue.edu/owl/resource/747/01/>

November 18: Conference in my office, CAC 300.

- 1) Bring two hard copies of Annotated Bibliography to conference as well as the three sources you will be using in your paper (at least two articles from scholarly journals /one print book).
- 2) Worth 30 points toward research paper grade.

November 21: IN-CLASS WRITING WORKSHOP

- 1) First two pages of research paper due
- 2) Bring two hard copies to class (one will be collected, the other will be used for our workshop).
- 3) Must follow MLA format.
- 4) Underline your thesis in your introductory paragraph.
- 5) Worth twenty points toward research paper grade.

November 25: Drop by my office today for consultations on research paper. Collect your two page paper draft today after 12:00.

December 2: Research essay due. Minimum length: six full pages, typewritten, not including Works Cited page. Follow MLA format.

Appendix— Course 1

II. The Project: Choose one of the writers listed in III and discuss either A or B below:

A. THEME: an important theme in the short story, and your interpretation of its significance.

Some examples:

oppression	love	madness
nobility	marriage	faith
selfhood	community	innocence
experience	knowledge	ignorance
humility	the supernatural	carpe diem

B. SYMBOL or IMAGE: a prevalent image or symbol in the short story, and your interpretation of its significance. Some examples:

Animals

The ocean

The fog / snow / rain

Sound

III. Writers and short stories: you must choose one of the short stories we have studied this semester.

Your short story is yours alone. Once you have decided, e-mail to me your choice.

IV. Research requirements:

- A. You must use three sources, not including the works of the writers themselves. Be selective; your three sources must be related to your thesis.
- B. Your three sources must be from scholarly journals, and must be published in the past ten years.
- C. Locate each critic's point of view about the work you have chosen. Their main point should be mentioned in your introductory thesis paragraph, along with your own argument.

V. EXAMPLE:

A paper which discusses the symbol of the snow at the end of James Joyce's short story, "The Dead"

Critic A: snow means death

Critic B: snow means renewal

Critic C: snow means the past

Student: agrees with critic B, that snow means renewal, but also has some of her own ideas about what renewal means.

In her paper, the student presents all three critic's main points in her introductory paragraph. She demonstrates how her own view correlates with critic B's view. The rest of her paper brings in critic A and critic C's viewpoints when necessary, to refute their views. The student also presents critic B's views in conjunction with her own ideas about the snow, ideas that critic B does not consider or discuss.

Appendix— Course 2

Course #2

Writing Project ENG 325 British Literature Survey

Length: 6-7 pages (excluding Works Cited page)

Format: MLA

Double space throughout; 12-point Times New Roman font

Each student will write a paper related to his or her presentation. This paper will be due at class time one week after you have given your presentation. Here is the schedule on which your paper is due:

The Dream of the Rood	September 24
Julian of Norwich	September 24
Margery Kempe	September 24
Second Shepherd's Play	September 24
The English Bible (William Tyndale)	October 8
Elizabeth I	October 8
George Herbert	October 8
Margaret Cavendish	October 8
James Boswell	October 29
William Hogarth*	October 29
Olaudah Equiano	October 29
Frances Burney	October 29
Mary Wollstonecraft	November 12
Dorothy Wordsworth	November 12
John Clare	November 12
Felicia Hemans	November 12
Oscar Wilde	December 3
Rudyard Kipling	December 3
Philip Larkin	December 3
Salman Rushdie	December 3
(Alice Munro	December 3— Alternate)

This paper should begin with a strong thesis statement that ties together the author's background with some aspect of his or her work that you intend to analyze in your paper. For example: "Charles Dickens's early experiences in an industrial boot blacking factory made him particularly sensitive to the plight of the under-classes in stories such as *Hard Times*. Dickens's character Steven Blackpool reflects the kind of literary/political activism to which middle-class Victorian readers responded strongly."

The body of your paper will support this thesis citing examples from the author's text and incorporating material from your MLA sources.

Appendix— Course 2

You must use MLA form to document your paper. If you do not know how to use MLA form, you must consult with me or with the writing center. The following website will show you what your paper should look like:

- <http://owl.english.purdue.edu/owl/resource/747/01/> (scroll down to see a picture of the first page of a paper in MLA form)
- how to site your sources properly: <http://owl.english.purdue.edu/owl/resource/747/02/>
- what your works cited page should look like: <http://owl.english.purdue.edu/owl/resource/747/12/>

Be particularly careful to put quotation marks around any material you copy from your sources. Good papers will use a combination of quotation and paraphrase from their sources. Plagiarism has serious consequences; students who plagiarize may receive a failing grade in the course and must go in front of the Academic Ethics Committee, a group which has the power to dismiss students from the university. If you are unsure about how you've used material, see me for assistance **before** you turn in your paper.

Submit your paper online at least one hour before class on your due date. Your paper will be submitted automatically to Turn-It-In, a plagiarism detection program. If your results come back with plagiarism identified, you can make corrections and resubmit your paper up to a few minutes before class time. Let me know if you have questions or run into problems.

Grading: Here is the rubric I will use when I grade your papers:

I. Thesis (10%)

- Includes an interesting and/or important idea
- Coherently and correctly stated
- Thoroughly represents what your paper is about

II. Supporting paragraphs (60%)

- Paragraphs are well formed (Topic sentence followed by supporting sentences)
- Organization
- Evidence/quotations from the text are used
- Quotations are gracefully and correctly integrated
- Clarity of ideas

III. Use of MLA Form (10%)

- Use of Quotation/Paraphrase
- Internal documentation
- Works Cited page

IV. Grammar/Usage (20%)

Appendix— Course 3

Course #3

English 380

Fall 2013

Critical Paper and Proposal Guidelines

Proposal: In an effort to help guide your critical endeavors and give you feedback on paper topics, I ask that you generate a paper proposal. In this proposal, you should introduce your paper topic and explain some of the questions/issues/themes that you plan to explore in your paper. Remember that I am looking for topics as opposed to subjects. This proposal should be written after you've done some of the preliminary brainstorming and research necessary to write your final paper. Once you introduce your topic, you should comment on the significance or relevance of this topic in the context of post-WWII German culture, film, politics, or memory. You should also demonstrate that you have a fairly clear argument that you intend to make in your paper, and mention any sources that you plan to use in your critical. Do not forget to include a creative and original title.(See COURSES for a sample proposal I wrote for an essay that I presented at a conference.)

Length: 2 pages, typed and double-spaced, 10-12 font

Due: On or before Tuesday, October 1 via email (monica.osborne@pepperdine.edu). You can also turn in a hard copy if you wish.

Critical Paper: Remember that this paper is a significant portion of your grade. Take it seriously, but also try to have fun with it and be creative. Use it as an opportunity to explore something that is interesting to you. **You must incorporate at least one scholarly article or book and be sure to include a Works Cited page at the end of your paper** (this doesn't count toward the page length).

Format: 10-14 pages, typed and double-spaced, 10-12 font, MLA format, no title page

Topics: You can write about whatever you wish, as long as it involves post-WWII German film and engages one of the themes of the course (ethics, history, memory, trauma, etc.). I strongly prefer that you incorporate one of the films or filmmakers from this course. You may want to do a little bit of research on the films that we will watch later in the semester so that you have a full sense of the scope. Also, you may want to search some of the films in the library databases to see what kinds of essays/articles have been written about them—this will also give you a sense of what I'm looking for. Choose something you're interested in, something you'll enjoy reading about! As you begin to think about your topics, you may want to first think about some of the course questions as a starting point:

- To what extent does German film attempt to map out a post-WWII ethical terrain?
- To what degree do the events of World War II, particularly the Holocaust, figure into films made in the post-war period?
- How does German film address some of the challenges that German society faces currently, including transcending the former divide between East and West Germany?
- How are notions of ethical responsibility (between individuals and between cultures) navigated?
- How does German film address ambiguities inherent in categories of victim and perpetrator?
- How does the philosophical notion of “event” mark the cinema of post-WWII Germany?
- What is the relationship between cinema and spectator, and how does this relationship illuminate and/or complicate the question of the ethical?

*If you have trouble coming up with a topic, come talk to me or email me and I can brainstorm with you.

Appendix— Course 3

Films:

- The White Ribbon* (2009 dir. Michael Haneke)
The Marriage of Maria Braun (1978, dir. Rainer Werner Fassbinder)
Nowhere in Africa (2001, dir. Caroline Link)
The Tin Drum (1979, dir. Volker Schlondorff)
The Lives of Others (2006, dir. Florian Henckel von Donnersmarck)
Wings of Desire (1987, dir. Wim Wenders)
The Baader Meinhof Complex (2008, dir. Uli Edel)
Run Lola Run (1998, dir. Tom Tywker)
The Nasty Girl (1990, dir. Michael Verhoeven)
The Decalogue (1989, dir. Krzysztof Kieslowski)
A Short Film About Killing (1988, dir. Krzysztof Kieslowski)
Shoah (1985, dir. Claude Lanzmann)
Night and Fog (1955, dir. Alain Resnais)

Appendix— Course 4

Course #4

ENG 380

Research Paper Information

Spring 2014

Purpose: The purpose of writing the research paper is to allow you to explore more deeply some aspect of the literary, cinematic, social, historical, or cultural issues we have discussed and written about in class related to our readings and films. Despite the fact that this paper is longer than your others, you nevertheless will still be attempting to make one specific point about your subject matter, and to argue the validity of that point. This means that although your paper will likely have a good deal of factual information in it, your ultimate purpose will not be to present facts, but rather to use those facts to make an argument. The kinds of questions you will want to consider as you select your topic and write your paper are, What is important about the subject I've chosen? Is its importance primarily aesthetic, cultural, historical, social, or something else? What is the point I want to make about my subject?

Subject and Method: Choose from the following approaches:

1. Choose a novel, more than one novel, a selection of short stories, or a drama that features crime as a significant plot element and discuss one particular aspect of this work that you find significant, specifically, in light of our focus in this class, on the role that crime plays in the work(s) you have chosen. You may write about a work we have read in class as long as your discussion does not simply replicate our class discussion, but expands upon it or goes in another direction.
2. Choose a novel and a film based on that novel, both of which feature crime as a significant plot element, and discuss the two works, comparing and contrasting them in terms of their relative effectiveness and examining why the novel and its filmed counterpart are (or aren't) significant from a literary, cinematic, historical, social, or cultural standpoint.
3. Choose three films (but no more and no fewer), all of which feature crime as a significant plot element and that have a common thread among them (i.e., they treat a similar theme or issue, were made by the same director, were made in the same year, etc.). They can include one of the films we have discussed in class if you wish, but this is not a requirement. Discuss one particular aspect of these films that you find significant, specifically in light of our focus in this class on the role that crime plays in so much of our culture's art and entertainment.

I can help you with literary and film titles if you discuss your topic with me.

Length: 2,500 words

Description of Topic Due: Thursday, February 20.

List of Resources Due: Thursday, March 13. Send your list to me via e-mail. If they are web links, copy and paste the URL into your message.

Courtesy Deadline: Monday, March 24. If you hand in the first three pages (or more) of your paper by March 24, I will review them and turn them back to you by March 31. These pages should be in finished, printed format.

Final Deadline: Thursday, April 10. You will turn in a hard copy and a Word attachment via e-mail.

Appendix— Course 4

Number of Sources: At least seven. The films or literary works you watch and discuss do **not** count as any of these sources. **Do not cite or otherwise utilize printed or online encyclopedia articles, Cliff Notes, Masterplots, or similar sources, as references. Do not cite Wikipedia, the Internet Movie Database (imdb.com), filmsite.org, or similar online sites, as references or otherwise include them in your paper.** (You can, however, read them for personal background information.) See me before you turn in your paper if you have any questions about the suitability of a source.

Style and Format: Please use the MLA style for your paper. Consult *A Guide to MLA Documentation*, by Joseph Trimmer, for full information

Sources: All sources cited **must** be photocopied and submitted with the paper (with the exception of anything quoted from the films or literary works themselves). You only need to copy those pages that you actually cite. Please highlight the passages (on the photocopies) that you cite.

Some Helpful Databases:

Dissertations and Theses

J-Stor

Literature Resource Center

MLA International Bibliography

Project Muse

Research Library

Communication and Mass Media Complete

Film and Television Literature Index

Film Literature Index

There are other sources of similar information, and access to electronic databases in particular changes frequently. **If you can't find what you're looking for, talk to me or ask a reference librarian!**

Appendix— Course 5

Course #5

English 315

Research Essay

Write a six page research essay based on a poem, story, or play from any of the assigned readings from 2/20 through 3/20 on your class schedule. You may write about a combination of texts, and/or you may also write about the film version of *Romeo and Juliet*. However, if you choose to write about the film, it must be done in combination with a work of literature and that literary work must serve as a major focus (i.e. half) of your essay.

My grading for this assignment will reflect the *process* of writing a research essay. Thus, a portion of your grade will be based on your submission of a *typed version* of your research question, thesis statement, and rough draft (due dates are listed on your class schedule).

Prior to crafting your research question/topic, you are required to read pgs. 1417-1418 in the course anthology. These pages will provide you with specific instructions for initiating the process of crafting a research question/topic.

Keep in mind the characteristics of an effective thesis statement when composing your own (compelling interpretive opinion, focused on one main idea, clearly and precisely worded).

After completing your rough draft, you are required to schedule an appointment at the Writing Center and review your essay with one of the Writing Center's staff members. Their written suggestions/edits must be included on the rough draft that you submit.

Your final draft should articulate a compelling interpretive argument about your chosen text(s). This interpretive argument should be the focus of your thesis and it must be stated at the end of your introductory paragraph or some other logical location. Your thesis should be supported with carefully selected reasons (each reason should be clearly stated as the topic sentence for its respective body paragraph), textual evidence, secondary sources, and thoroughly developed analysis. You are required to incorporate a **minimum** of three secondary sources as support for your argument. These sources must be scholarly in nature.

Please keep in mind the different approaches to incorporating secondary sources into your work. One approach is to quote what a scholar has said/written as supporting evidence for your argument. A second approach is to position your argument/claim in opposition to a critic's argument. A third approach is to strike a balance between incorporating someone's work as support, while at the same time illustrating how your argument/claim builds upon what that critic has said. The goal is not to be argumentative for the sake of doing so; rather, it is to make a *meaningful* contribution to the scholarly conversations surrounding the work(s) you have selected.

Areas of interest that you might want to consider include, but are not limited to: the role of music and listening in Baldwin's "Sonny's Blues," the relationship between rivers and the construction of identity in "The Negro Speaks of Rivers," the question of whether or not "My Papa's Waltz" is a poem about abuse, the contrasting perspectives towards God in Blake's "The Lamb" and "The Tyger," the role of fate/free will in *Romeo and Juliet*, and the relationship between language and conflict within *Romeo and Juliet*.

MLA format and double sided printing are firmly required.

Appendix— Course 7

Course #6 (Not Available)

Course #7

ENG 380

Early Semester Examination

You have one hour, thirty minutes, in which to answer two of the following questions. The use of notes is not permitted.

In what way is 'Look Back in Anger' an important or unimportant play and why?

Why does 'The Birthday Party' matter as a piece of performance?

"Saved" is a repulsive work with no redeeming qualities or importance whatsoever." Is this statement true or fair and if so/not why?

"The context of 'Translations' does much to explain the microcosm presented within the play." To what extent is this true?

Course #8 (Not Available)

Appendix— Course 9

Course #9

ENG 315.01, Spring 2014

Assignment: Essay 2 (Research)

DUE: April 11 (Friday by midnight)

LENGTH: 7-10 pages (exclusive of notes)

EXPECTATION: A sustained, critical discussion of theme of love in Shakespeare, looking at more than one play (from *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Hamlet*) that cites 7-5 critical sources – i.e., from books off Payson Library shelves or electronic materials available through Payson Library databases (MLA International Bibliography, Literature Resource Center, Shakespeare Survey are all good starting places – I can arrange a library class IF there's sufficient demand)

ANOTHER EXPECTATION: Yeah, yeah, you can wait until the night before ... or two days ... maybe we'll have checkpoints along the way? Be prepared to come to class with a bibliography of materials you've collected. I will endeavor to keep up the class workload manageable, BUT we will still be having class, reading out of the anthology, etc., in preparation for – THE FINAL EXAM!

ONE MORE EXPECTATION: One basic problem you're likely to encounter: What is an acceptable publication? Dr. X *wants* to say anything you find on the shelves at Payson or through Payson databases is acceptable, but he also knows better. For instance, in the Literature Resource Center database, you'll find a hodgepodge of materials – some are “overviews for students,” which are about like SparkNotes (OK for you to read, but not fully acceptable as a cited source), others are very short pieces from *The Explicator* (acceptable but worth, say, 5/7 of a long article). Instead, I'm looking for sustained chapters or articles/critiques – 15-20 pages.

TOPIC: Love in Shakespeare (NOT *Shakespeare in Love*) – a VERY large theme that can be narrowed or broadened in innumerable ways

EXCEPTION: If you're especially interested in another topic in the course AND you can make a strong case for it in short order AND you're not duplicating material from other coursework, then make a proposal

DISCUSSION: The basic point here is for you to demonstrate your proficiencies in:

literary analysis/interpretation

collecting, sorting, and digesting related, published criticism on a common topic

threading those elements together in a longer essay

that is properly cited and formatted (MLA)

Appendix— Course 9

A LITTLE MORE DISCUSSION:

- I often vet research topics by doing all the possible reading myself beforehand, so that I know it's doable and so there aren't surprises
- I haven't done that here; I'm assuming – on pretty good grounds, I think – there's been published material on Shakespeare and love
- In fact, WAY too much
- YOU HAVE TO EXPECT TO BE WASTEFUL IN RESEARCH – i.e., you'll expect to find and read from at least 8-10 sources, most of which will not be helpful or will not find a place in the final product – ouch! That's how research goes; just because you spent the time reading it doesn't mean you HAVE to include it, AND you need to be thoughtful about what you include and where – just sticking a quotation in one place or another won't work)
- “Research” in literature study means something rather different from what it can mean in other areas, such as the sciences, natural and social (we can talk about that at greater length); it is unlikely, although not impossible, that anyone of you will say earth shatteringly “original” about Shakespeare (consider how many times X how many people have pored every jot and tittle of *Romeo and Juliet*) – although you *might* say something in a vocabulary that seems fresh and new; instead, literature research for undergraduate non-majors is more generally about *you* finding out information and interpretation new to *you* – and about entering “the conversation” between scholars over decades and centuries.
- It's common in extended research to have a “literature review” section, i.e. a brief account of all the criticism one found/read NEATLY CATEGORIZED. That's improbable here.
- The length requirement really shouldn't be a problem for you – I mean, I myself wrote this whole handout in, like, 15 minutes, but note that you'll be juggling Shakespeare's plays, YOUR interpretation, AND at least 3 SOURCES.

All that may sound complicated (or obvious), so WHY?

- So you don't have to spend the rest of your life listening to someone like me telling you what to think
- I mean, it's not that you can “think for yourself” (can't anyone do that?)
- Instead, it's about you listening to lots of voices/styles/attitudes and sorting through them – THINKING!
- Believe me, doing it just once or twice won't cut it – it's a lifelong attitude – it's really the same kind of thing you already do when you get suspect information online or from a friend – you double check, you give sources – just in a more formal way

Appendix— Course 10

Course #10

ENG 380

Spring 2014

Research Paper Assignment

Assignment: This will be an 8-12 page (double-spaced) research paper on a related topic of your choice. The paper should be a critical analysis of an author, theme, or literary movement and should incorporate key terminology and concepts we've discussed in class. MLA format. You are required to cite at least 5 secondary (critical) print sources. This paper is due at the beginning of our Final Exam period.

[We then discussed the assignment over the course of several weeks, when I gave out suggestions about how to frame topics, narrow theses, look at the essay as "discovery" as opposed to an explanation of what they think they already know, use substantive interpretation and analysis, provide textual support for arguments etc.]

