

Core Literature

Learning Outcome #1 (Fall 18): Identify and analyze formal features and literary techniques of literary texts (plot, point of view, character, dialogue, rhythm, meter, alliteration, connotation, ambiguity, dramatic tension, irony, paradox, etc.).

Assessment Measures / Methods	Target Levels / Benchmarks	Results	Action Taken
<p>Assessment 1 (direct): In all sections of Core 16X, this outcome was assessed through test questions or papers.</p>	<p>(Direct) 70% of students should receive a 3 or better using a universal rubric.</p>	<p>Target was not met. 62% of the students achieved a 3 or better. <i>2% higher than last year.</i></p>	<p>(last year's actions)</p> <ol style="list-style-type: none"> 1. Continue to employ methods from James Lang's Small Teaching. 2. Continue to align assignments with rubrics by providing more learning opportunities for the outcomes during the semester.
<p>Assessment 2 (indirect): Final grades in all Core 16X classes</p>	<p>(Indirect) 70% of students should receive a C or better.</p>	<p>Target was met. 85% of students received a C or better.</p>	

1. Learning Outcome #3 (Spring 19): Develop an interpretation of a text that adheres to basic rules of analysis (i.e. makes interpretative claims; supports claims with textual evidence and scholarly secondary sources when appropriate; imagines and rebuts counterarguments) and uses conventions of standard written English.

Assessment Measures / Methods	Target Levels / Benchmarks	Results	Action Taken
Assessment 1 (direct): In all sections of Core 16X, this outcome was assessed through test questions or papers.	(Direct) 70% of students should receive a 3 or better using a universal rubric.	Target was met. 80% of the students achieved a 3 or better.	1.Continue to employ methods from James Lang’s Small Teaching. 2.Continue to align assignments with rubrics by providing more learning opportunities for the outcomes during the semester.
Assessment 2 (indirect): Final grades in all Core 16X classes	(Indirect) 70% of students should receive a C or better.	Target was met. 85 % of students received a C or better.	

Note: When the 2 semesters are combined, we met the target, with exactly 70% scoring a 3 or higher.

Discussion Section

In Spring of 2016, we raised our benchmark for our Core literature classes from a target of 70% of students scoring a 2 to 70% of students scoring a 3. We did this in response to our consistently exceeding the original benchmark. However, in 17-18, we failed to meet our new, higher target.

We employed a new strategy in 18-19 to address this. At the beginning of each semester, the Chair solicited from faculty teaching these courses specific examples of the learning opportunities meant to advance each objective. As is shown in the chart, we met the target in Spring 19, came very close in Fall 18, and met the target for the two semesters combined. We will continue to employ this strategy. This strategy requires instructors to be very intentional in their design of lesson plans, classroom activities, and homework. Even as the learning objectives for our Core literature changes are changing in the new Core, we believe this strategy will continue to help us meet the target. Samples of the learning opportunities solicited in 18-19 are attached to this report, as is the rubric used in 18-19.

Learning Opportunities for Objective in Core Literature Classes
Fall 2018, Objective #1

Kraszewski

Every poem, short prose piece, and drama I introduce to the class for discussion, is broken down, first and foremost, from the point of view of form. Form is content. The way that Donne reverses the usual metre of English prosody to trochaic in the first few lines of “Batter my Heart” is extremely important, as is the way that Hopkins forces the reader to accentuate “is” in the penultimate line of “Spring and Fall,” which does violence to the way a native speaker of English would normally read the line, but which changes the poem from death-pessimism to resurrection-optimism. So, I hammer away at the importance of form, and try to get them to use proper terminology. They are even issued a sheet with common metrical feet for scansion exercises.

AND THEN

There will be quizzes and classroom presentations during which the students will have to tear apart poems and other literary works ESPECIALLY from a formal aspect;

Little

1. I’m addressing the learning objective about formal aspects of literature through lectures and three formal assignments where students write papers about a technique/device (David Lodge style).

Sterling

To me, this objective is particularly important, and it clearly involves semester-long learning. This semester I am assigning a number of homework activities that ask students to work closely with their texts. These activities will form the basis of our discussion, and I hope to model close work with the text in our classroom discussions. During these class discussions, I will also incorporate literary terms relevant to formal features and literary techniques. Both papers and exams will provide students with opportunities to practice their skills in close reading and analysis.

Bukeavich

To enable students to meet Objective #1 (“Identify and analyze formal features and literary techniques of literary texts—plot, point of view, character, dialogue, rhythm, meter, alliteration, connotation, ambiguity, dramatic tension, irony, paradox, etc.”), which is to be assessed in fall 2018, the following learning opportunities are being employed.

1. Classroom Discussion. Classroom discussions will regularly involve examination of formal features of and techniques in literary texts. Much of the course syllabus reflects this fact. For instance, in the “poetry” portion of the course, students will read roughly twenty poems which are grouped and arranged by prominence of formal features: early in this portion, students discuss the characteristics of and differences between “lyrical,” “narrative,” and “dramatic” poems; later, they analyze how form influences meaning in poems organized by stanzas and then how such poems differ from blank verse poems, some of which are non-stanzaic; at other points they will examine poems with strong metrical patterns (sonnets) in contrast to free-verse poems; and so on.

2. Informal Writing Prompts. Occasionally, students are asked to write informally in response to prompts pertaining to formal features and techniques of literary arts. Such prompts are intended to assist students in comprehending assigned readings and to prepare them for upcoming discussions (ex. Is August Wilson's *Fences* a tragedy or a tragicomedy? What role does the presence of flat and round characters play in the play's themes and meaning? What literal and figurative significance do fences play in this drama?). Mid-term and Final exam questions will likely be structured in similar ways, though they have yet to be written.
3. Formal Writing Assignment. Students will compose an interpretative essay in the final third of the semester, and this assignment will require students to compose a thesis-driven essay that examines thematic and formal features of one or more assigned readings.

Spring 19: Objective #3

Lloyd

My Core 163 students will write a paper in which they will respond to, explore or comment on one or more of the works we have covered in class. Summaries of literary works will not be accepted. Development of an idea and concrete support of that idea are necessary to receive full credit for this assignment. In class, we will collectively explicate passages of plays and poems to model what they need to do in their essays.

Sterling

Teaching students to interpret texts in ways that adhere to basic rules of analysis and use conventions of standard written English should be at the very core of all we do as teachers of literature (and of writing). Thus, teaching these skills of analysis and writing infuse all aspects of my Core literature classes. Classroom discussion most often focuses on textual analysis, exploring textual elements such as character, voice, plot, setting, motif, poetic devices, generic conventions, etc.. Some of this is done through whole-class discussion, some through small group work. A few of the classes focus on critical interpretation of fairy tales. For example, we discuss some early feminist critiques of traditional fairy tales as well as some Freudian interpretations. The first paper asks students to apply their knowledge of feminist analysis to a modern retelling of a fairy tale, thus combining the textual and the critical analysis. While we spend less time on writing, the students read about writing a strong literature paper, and we discuss these expectations in class. The paper assignments and the paper rubrics include criteria for good writing. The second paper is scaffolded, and students who struggle with writing often have the opportunity to revise papers.

CART Master Rubric: Literature

<p>Core Learning Outcomes Students who complete the Core Literature requirement should have the ability to:</p>	<p>Superior</p>	<p>Good</p>	<p>Competent</p>	<p>Insufficient</p>
<p>2. Identify and analyze formal features and literary techniques of literary texts (plot, point of view, character, dialogue, rhythm, meter, alliteration, connotation, ambiguity, dramatic tension, irony, paradox, etc.).</p>	<p>Comprehensively and accurately identifies formal features and literary language of a literary text, naming features with correct terminology, recognizing forms within genres, and monitoring and adjusting analytical strategies and expectations based on formal nuances of particular texts.</p>	<p>Accurately identifies most instances of literary language and formal features in a text; names characteristics and conventions using correct terminology; analyzes formal features and literary language appropriately in most occasions.</p>	<p>Identifies literary language and formal features in a text, but with minor lapses in recognition, accuracy, or comprehension.</p>	<p>Deeply limited and imprecise identification of literary language and formal features in a text; offers little, if any, reflective analysis of literary language and formal features of literary texts.</p>
<p>3. Explain relationships between form and content within a text</p>	<p>Persuasively explains textual relations between form and content in all appropriate occasions.</p>	<p>Persuasively explains textual relations between form and content in most occasions.</p>	<p>Adequately, but not persuasively, explains textual relations between form and content.</p>	<p>Inadequately explains textual relations between form and content.</p>
<p>4. Develop an interpretation of a text that adheres to basic rules of analysis (i.e. makes interpretative claims; supports claims with textual evidence and scholarly secondary sources when appropriate; imagines and rebuts counterarguments) and uses conventions of standard written English.</p>	<p>Exceptional thesis, evidence, argumentation, and prose.</p>	<p>Strong thesis and argumentation; textual evidence and secondary sources comprehensive if not imaginative; counterarguments are present; prose is precise and accurate in grammar, syntax, and punctuation.</p>	<p>Adequate thesis and argumentation; textual evidence, secondary sources, and counterarguments present and developed adequately if not fully; prose conveys ideas adequately but may contain minor lapses in grammar, syntax, and punctuation.</p>	<p>Demonstrates a weak thesis or none at all; uses inadequate or incorrect evidence; displays underdeveloped argumentation and a lack of counterarguments; and the prose obscures the ideas because of multiple errors in grammar, syntax, and punctuation.</p>

Updated May 20, 2016

